



**English
National
Ballet**



Annual Review
2017–2018

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Our ambition is great ballet for everyone.

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 enthusiastically engaging with our audiences. We celebrate the tradition of great classical ballet while embracing change, evolving the art form for future generations and encouraging audiences to deepen their engagement.

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.



A message from our Artistic Director

As I write this message from my desk in Kensington for the final time before our exciting move to London City Island in Canning Town, I'm grateful for the chance to pause and reflect on the last year. Once again, there have been some incredibly special moments and some major firsts. From taking part in the national Kenneth MacMillan celebrations to the filming of Akram Khan's *Giselle* for the cinema.

One of the reasons I came to the UK to be a professional dancer was to work in the repertoire of Kenneth Macmillan, an artist I believe to be one of the true geniuses of the 20th century. So the opportunity for the Company to perform *Song of the Earth* not just in London but also to take it out on tour to venues around the country was one we simply couldn't miss. It is the ballet Macmillan said he most wanted to be remembered for, and it was a complete privilege for us to perform it.

It has been a dream of mine to bring William Forsythe, a genius of our time, to work with English National Ballet, and this year we commissioned him to create his first new work for a British company in over 20 years. I am so grateful that he chose to work with us.

This season was another in which our whole company of dancers performed with deep commitment and outstanding artistry. I continue to be so proud and inspired by the levels of excellence they are able to achieve, and the compelling and beautiful performances that they give.

When ENB was established as a touring company, it was with the explicit aim of bringing ballet to the widest number of people from the widest possible backgrounds. And in the 21st century, with new tools at our disposal we can go even further than ever before. In October 2017, Akram Khan's *Giselle* was filmed live at the Liverpool Empire, directed for the screen by the talented Ross MacGibbon. It was released in cinemas on April 25 2018, broadcast on NHK in Japan, picked up by other television outlets across Europe, and soon to be released on DVD and Blu-Ray. This new venture would not have been possible without the support of digital commissioning agency The Space so I would also like to extend my enormous gratitude to them.

ENB continues to receive invitations to perform internationally, and this season we were proud to make a welcome return to Japan after 16 years, to open the 10th Auckland Festival in New Zealand, and to perform at the Lodz Festival in Poland.

Finally, I'd like to thank everyone who has been involved with helping make our imminent move to London City Island happen. In a matter of months, we will have access to world class facilities for creation and collaboration. This is going to be a transformative move for us and I can't wait to start the next chapter.



Tamara Rojo
Artistic Director



A message from our Chairman



Precious Adams in
Elite Syncopations
© ROH, 2017.
Photographed by
Bill Cooper



As English National Ballet's new Chairman of the Board, I would like to begin by saying what a pleasure and a privilege it is to join this remarkable company. Having been a committed ballet-goer for many years, I need no convincing of the transformative power this wonderful art form holds. From joy to despair, sorrow to passion, the whole human experience can be found in the world of ballet. I am full of optimism for the future of English National Ballet and eager to help the company realise its ambitions under the inspiring artistic leadership of Tamara Rojo.

We have enjoyed a fantastic 12 months – *Giselle* in the cinema, our most successful *Nutcracker* on record and some truly memorable performances of Kenneth Macmillan's *Song of the Earth* – to name but a few highlights. However, I must hasten to add that our successes are not born from luck or circumstance.

We're extremely fortunate to have not only a wealth of artistic talent driving the company forward, but a team of highly skilled business professionals. I'd like to thank everyone behind-the-scenes who so ably work together to keep us on the solid footing that any ambitious company needs.

We are also hugely appreciative for the unfailing commitment of the Arts Council, the generous philanthropy of trustees, businesses and individuals and the enthusiastic commitment of our partners and supporters. To fulfil our artistic ambition and outreach into the community, funding will remain a key requirements as we embark on the next chapter of our development.

As Chairman, I hope to help English National Ballet capitalise on these strong foundations. And with world-class facilities at London City Island just around the corner, I'm confident this £36 million investment in the company's future will allow us continue growing and thriving.

Finally, I would like to thank my predecessor Justin Bickle for his loyal service and wish him well for the future – he has left the company in fine shape and I will continue to work with the team to drive us forward. We also said goodbye to our board members Lord Andrew Adonis and Sir Norman Rosenthal, and thank them for the time and expertise they shared with the company.

Thank you to everyone who has given me such a warm welcome and I look forward to reporting back again in another 12 months on what I'm sure will be a historic year for English National Ballet.

Sir Roger Carr
Chairman of the Board

A message from our Executive Director



In the last year I am pleased to say that we have performed well across all of our strategic objectives. Whether it's delivering artistic excellence with productions like *Song of the Earth*, extending our reach through digital or delivering high-quality and wide-reaching engagement programmes, English National Ballet continues to deliver – consistently and enthusiastically.

Our hard-working company of dance artists and musicians is supported by a dedicated team of professionals and creatives, who work together tirelessly to create and deliver exceptional experiences for our audiences – wherever they are. I would like to sincerely thank everyone at ENB for their continued hard work and dedication.

Financially, we are in good health. By investing in bold new productions like Akram Khan's *Giselle* we are able to generate income from international touring which helps further strengthen our financial sustainability. Our move to London City Island will unlock further earned income streams from exciting new business opportunities.

Meanwhile our ticket sales remain robust and we continue to attract more and more first time ballet goers.

It's especially gratifying to see significant growth, as this is such a key way for us to reach people beyond the theatre. In the last year, our live streams have reached hundreds of thousands of people around the world and all of our social media channels have attracted thousands of new followers, eager to engage in our work. We will continue to invest in digital and I look forward to us exploring ever more innovative ways to connect with audiences online.

I would like to thank Arts Council England for their continued support for all that we do. Our mission to bring world-class classical ballet to the widest possible audience simply wouldn't be possible without them, or indeed without the support of our many generous donors and corporate supporters – thank you.

Finally, I'd like to welcome our new Chairman, Sir Roger Carr. Sir Roger has held many senior appointments in public life including Chairman of Centrica PLC and Vice Chairman of the BBC Trust, and we are all thrilled to have him onboard. I look forward to us all working closely in the coming years as we settle into our new home at London City Island and continue to push the boundaries and possibilities of our art form.

Patrick Harrison
Executive Director

2018/2019 Objectives

- Fundraising for fit-out of a new home for English National Ballet and English National Ballet School
- Commission a new work from William Forsythe, his first for an English ballet company in over 20 years.
- Continue to grow international profile and audience with Japan, New Zealand and Poland
- Release Akram Khan's *Giselle* into cinemas
- Pilot new opportunities for community in engagement and participation in East London, ahead of our move to London City Island



Isaac Hernandez
signs autographs
for fans in Japan

Highlights

6.9 million

video views

971

engagement events

720,954

new website visitors

218

performances worldwide

269,000

ticket buyers

18,000

tickets at £12 or less

11,000+

Giselle cinema goers in 24 countries

26

different works

89,900

Nutcracker audience members

30,000

engagement event participants

4

major awards





'It's forty years since Rudolf Nureyev made this Romeo & Juliet for English National Ballet... and it stands the test of time.'

Evening Standard, Lyndsey Winship

In our 2017/18 season, the numbers speak for themselves. 200 UK performances. 18 abroad. 26 different works. 21 venues. More than 260,000 ticket buyers. Our approach – a commitment to a repertoire that is galvanized by both the classical and the new – is what makes us versatile as a company,

We were pleased to mark the 40th anniversary of Rudolf Nureyev's *Romeo and Juliet* at the Royal Festival Hall. This is a work we first performed when we were still known as London Festival Ballet and Nureyev was at the height of his fame. Back in 1977, critics were quick to praise the completely new staging, with the New York Times declaring it **'fresh'** and a **'remarkable achievement'** while the Daily Mail described it as **'full of masterful touches'**. Even more impressively, it was the first time Nureyev had created a completely original ballet on such a scale and he managed the feat while commuting between New York and London. It went on to win the prestigious Olivier Award for Best Ballet Creation that year and has been revered as a landmark production ever since. It was a privilege to give seven performances at the Royal Festival Hall at the start of August. Then in November, we gave a further seven performances at the Bristol Hippodrome. Serendipitously, the production also helped us celebrate the 90th birthday of our President, and the commissioner of Nureyev's production, Dame Beryl Grey.

In a warm endorsement of Nureyev's passionate choreography and the company's execution of it, The Telegraph awarded our London run with a five star review, calling the evening **'as alive and stirring as can be... there wasn't a single weak link across the entire impeccably rehearsed cast, or indeed in the pit'**.

Following our performances at the Royal Festival Hall, it was time to make a much anticipated return to Sadler's Wells in September, where we are proud to have been an Associate Company since 2014. We took to the main stage for seven performances of Akram Khan's critically acclaimed *Giselle*. When it premiered in 2016, it was hailed as a **'a masterpiece of 21st century dance'** and it has gone on to be seen by more than 77,000 people around the world, collecting numerous awards along the way. The public's appetite for a return run was confirmed by sold out performances and critics continued to be effusive in their praise. The Express described Khan's interpretation, which is set in slums and garment factories as **'staggeringly beautiful and utterly devastating, an electrifying triumph which any dance or theatre fan must not miss.'**

Fernando Bufala
as Mercutio
in *Romeo & Juliet*
© Laurent Liotardo

Artistic Programme Review

When we commissioned Akram Khan to create his first full length ballet our intention was to bring one of the most traditional pieces of the classical repertoire firmly into the 21st century, making it relevant to new audiences. More than a year into its life as fixture of our repertoire, audience reactions have roundly applauded Khan's fearless reimagining of Giselle. On Twitter, one fan called it **'so beautiful, so disturbing, and so moving'** (@elizabethfoy13) while another summarised the work as a **'mindblowing fusion of idea, drama, design, light and music in dance'** (@eggsbened).



English National Ballet in Akram Khan's *Giselle*
© Laurent Liotardo

After our successful London run of *Giselle*, our Autumn tour saw us commemorate the 25th anniversary of Kenneth MacMillan's death with performances of his masterwork *Song of the Earth*, alongside Frank Andersen's recreation of *La Sylphide*. Our pairing of these two contrasting works was called a **'perfect showcase for the versatility and ever growing confidence of ENB'** (Daily Express). And this also signified the first time Andersen's romantic ballet had been seen by UK audiences.

MacMillan's *Song of the Earth* has rarely been performed outside of London, so we were especially pleased to be able to bring it to audiences in Manchester and Milton Keynes. Then to round off our run in Manchester, we were honoured to receive the Robert Robson Award for Best Dance Production at the Manchester Theatre Awards.

Our artistic director Tamara Rojo explained why *Song of the Earth* is one of MacMillan's most important works, *'Song of the Earth is a great example of MacMillan's choreographic style. Influenced by the original Chinese poems that Mahler used to create the score, we can see how MacMillan used these delicate movements to form part of the dramatic choreography.'* First performed in 1965, it brings together music, poetry and choreography to capture the fragility of life, and its constant renewal. With choreography that took MacMillan in a new direction, it both surprised and beguiled audiences 52 years ago as it continues to today. At the Manchester Theatre Awards, *Song of the Earth* was described as **'exceptionally well done'** and a **'worthy homage to a great choreographer'**, while the ENB Philharmonic also drew praise for its **'magnificent'** performance (Dance Tabs) We were fortunate to perform this iconic work again at the Royal Opera House as part of Kenneth MacMillan: A National Celebration, a festival that brought together six leading British dance companies to honour MacMillan's legacy. Lead Principal Erina Takahashi was lauded in a five star Financial Times review for a **'final cascade of flawlessly eddying steps of rare beauty'** and the company as a whole were commended for **'Impeccable, truthful, illuminating performances'**.

English National Ballet in *Song of the Earth*
© Laurent Liotardo

'We saw a performance worthy of MacMillan's choreography in all its imaginative power. I am profoundly grateful to Rojo and her company.'

Financial Times, Clement Crisp



*'If you are looking for the best for your
Christmas dance treat, this is it.'*

Sunday Express



Clockwise: Rhonda
Browne, Samuel
Sakker, Simon Gfeller
and Flora McIntosh.



Performing alongside the company were the remarkable voices of Guest Singers Rhonda Browne, Simon Gfeller, Flora McIntosh and Samuel Sakker

At the end of October, it was time to take Akram Khan's *Giselle* to Liverpool for the first time, giving six performances at Liverpool Empire. Of our visit to 2008's European Capital of Culture, Artistic Director Tamara Rojo said, *'Liverpool is a lively and creative town. It has all the right things to be a centre of art and culture, so of course we love cities like that.'* And we were elated to receive glowing reviews from the Liverpool press, including Peter Grant's five star review in the Wirral Globe which extolled **'a brave and wonderful achievement, transfixing the audience from the eerie, visually stunning outset to the overwhelming melancholy climax of the poignant, tearful and passionate pas de deux.'** After Liverpool, the next stop for *Giselle* was New Zealand in March 2018 for its international premiere. Performed as part of the Auckland International Festival we were once again humbled by the reaction of audiences and critics alike. On Twitter, @Tweet_ti wrote **'Akram Khan's Giselle is the must-see event of the @Aklfestival. An incredible, visceral performance. The choreography, the music, the set – it all blew my mind.'** and in the New Zealand Herald, Raewyn Whyte described **'expressive solos and intense pas de deux... the virtuosity equalled by the lushly detailed, whirling and dashing ensemble'**.

Ken Saruhashi in
the Russian dance
in English National
Ballet's *Nutcracker*
© Laurent Liotardo

We continue to see the impact of Akram Khan's *Giselle* and have received a number of very welcome invitations to perform at prestigious venues around the world.

Back in the UK, we returned to Nureyev's *Romeo and Juliet* at the end of November, with a run of seven performances at the Bristol Hippodrome, where audiences continued to be impressed by this award-winning interpretation of one of the world's greatest love stories. @ProfJuneG wrote **'ENB's Romeo and Juliet was fabulous at Bristol Hippodrome yesterday. Nureyev's choreography gives Romeo a real showcase. Aaron Robison was brilliant.'**

As Christmas approached, we began rehearsals for our national tour of a perennial favourite, Wayne Eagling's *Nutcracker*. We opened at Southampton's Mayflower Theatre on 29 November, giving six performances before returning to the London Coliseum for a sold out run from mid December to early January. Over 79,000 people chose to make our production part of their festive season celebrations, and many audience members shared their reactions on social media. In Southampton, @ChiefResident gave us the seal of approval, **'fantastic. Exceptional dancers and the music was beautifully played. Well done to all.'** and in London @the_ultimatt was pleased to be **'rounding off the festive season with the wonderful @ENBallet's #ENBNutcracker Marvellous!'** Our tradition of presenting a *Nutcracker* production every year since 1950 appears to be in rude health.

'The piece still worked
its lurid magic'

The Telegraph



As the curtain fell on *Nutcracker* for another year, we returned to MacMillan's *Song of the Earth*, *La Sylphide* and a work we hadn't performed since 2013, Roland Petit's *Le Jeune Homme et la Mort*, which follows a young man compelled by love to pursue a cruel mistress. Over the course of eleven days we gave seven performances of *Song of the Earth* paired with *La Sylphide* and seven performances of our double bill of *Le Jeune Homme et la Mort* and *La Sylphide*. We were delighted to welcome Guest Artist Ivan Vasiliev, a former Principal with the Bolshoi Ballet and current Principal with the Mikhailovsky ballet, to perform alongside Tamara Rojo in *Le Jeune Homme et la Mort*. Lead Principal Isaac Hernández and Principals Begoña Cao, Joseph Caley and Cesar Corrales also performed in the production. We received warm reviews from the critics, with the Evening Standard declaring '**love, loss, hope and despair – this is the stuff great evenings are made of**' as the Financial Times paid tribute to our *La Sylphide*, '**a great ballet restored**'.

Towards the end 2017/18 another hugely exciting project was underway as one of the world's most celebrated and respected choreographers, William Forsythe created a work especially for 12 of our male dancers. The finished work made its world premiere in April 2018 at Sadler's Wells, bringing dance lovers Forsythe's first creation for a UK ballet company in over 20 years.

As a company, we place great importance on listening to our audience. In Bristol, audiences awarded *Romeo & Juliet* 4.6/5 stars and Liverpool audiences gave 4.7/5 to Akram Khan's *Giselle*. Milton Keynes audiences awarded 4.5/5 stars to *Song of the Earth/ La Sylphide*, and Coliseum audiences gave the same bill 4.5 and 4.3 for *Song of the Earth* and *Le Jeune Homme et la Mort*. We are always grateful the time ballet goers take to share their views with us, and we will continue to listen.

As in previous years, a spirit of collaboration ran through our whole season. We worked with artists and teachers from Paris Opera Ballet, the Royal Ballet and Akram Khan Company. Our Guest Teachers included Luigi Bonino, Irek Mukhamedov and Dmitri Gruzdyev, while our Guest Conductors included Misato Tomita, Gerry Cornelius, Alice Farnham and Alex Ingram.

My First Ballet: Cinderella

Choreography GEORGE WILLIAMSON
 Music SERGEI PROKOFIEV
 Music Arrangement GAVIN SUTHERLAND
 Set and Costume Design DAVID WALKER
 Lighting Design RICHARD HOWELL
 Dramaturg ADAM PECK
 Music recorded by the Moscow Film and TV Symphony Orchestra, conducted by GENNADY ROZHDESTVENSKY.

By permission of Boosey & Hawkes Music Publishers Limited ENB acknowledges the generous support of Old Possum's Practical Trust for the tour of *My First Ballet: Cinderella*.

Orchard Theatre, Dartford 6–8 Apr 2017
7 Performances

Peacock Theatre, London 11–22 Apr 2017
23 Performances

New Oxford Theatre, Oxford 28–29 Apr 2017
5 Performances

Empire Theatre, Liverpool 5–6 May 2017
5 Performances

New Wimbledon Theatre 13–14 May 2017
5 Performances

The Bristol Hippodrome 20–21 May 2017
5 Performances

New Victoria Theatre, Woking 26–27 May 2017
5 Performances

Peacock Theatre, London 18–23 Jul 2017
16 Performances

Palace Theatre, Manchester 26–29 Jul 2017
10 Performances

Romeo & Juliet

Choreography RUDOLF NUREYEV
 Music SERGEI PROKOFIEV
 Design EZIO FRIGERIO
 Lighting THARON MUSSER
 Restaging ÉLISABETH MAURIN and LIONEL DELANOË

Royal Festival Hall, Southbank Centre 1–5 Aug 2017
7 Performances

Akram Khan's Giselle

Direction and choreography AKRAM KHAN
 Composition and Sound Design VINCENZO LAMAGNA, after the original score of ADOLPHE ADAM
 Orchestration GAVIN SUTHERLAND
 Visual design and costumes TIM YIP
 Lighting design MARK HENDERSON
 Dramaturgy RUTH LITTLE
 Assistant choreographer ANDREJ PETROVIČ
 Rehearsal director MAVIN KHOO
 Sound designer YVONNE GILBERT

Co-produced by Manchester International Festival and Sadler's Wells London
 Supported using public funding by the National Lottery through Arts Council England, and the Giselle Production Syndicate
 The role of Giselle is generously sponsored by Carol Brigstocke

Sadler's Wells, London 20–23 Sep 2017
7 Performances

Empire Theatre, Liverpool 25–28 Oct 2017
7 Performances

Auckland Festival, New Zealand 1–4 March 2018
5 Performances

Song of the Earth

Choreography KENNETH MACMILLAN
 Music GUSTAV MAHLER

Text from Hans Bethge's *The Chinese Flute*.
 By arrangement with Universal Edition (London) Limited

Designer NICHOLAS GEORGIADIS

Lighting Designer JOHN B. READ

Staging GRANT COYLE

Principal Coaching TAMARA ROJO,
 EDWARD WATSON

Palace Theatre, Manchester 11–14 Oct 2017
6 Performances

Milton Keynes Theatre 17–21 Oct 2017
7 Performances

Royal Opera House 24 Oct, 1 Nov 2017
2 Performances

Coliseum, London 9–13 Jan 2017
7 Performances

Elite Syncopations

Choreography KENNETH MACMILLAN
 Music SCOTT JOPLIN
 Costume designer IAN SPURLING
 Lighting designer WILLIAM BUNDY
 Revival lighting designer JOHN B. READ
 Dancer PRECIOUS ADAMS

Royal Opera House 18–19 Oct 2017
2 Performances

La Sylphide

Original Choreography AUGUST BOURNONVILLE
 Producers and Stagers EVA KLOBORG,
 ANNE MARIE VESSEL SCHLÜTER and
 FRANK ANDERSEN
 Designs MIKAEL MELBYE
 Lighting JØRN MELIN
 Music HERMAN SEVERIN LØVENSKIOLD

Production by The Royal Danish Theatre

Palace Theatre, Manchester 11–14 Oct 2017
6 Performances

Milton Keynes Theatre 17–21 Oct 2017
7 Performances

Coliseum, London 9–20 Jan 2018
14 Performances

Nutcracker

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

Mayflower Theatre, Southampton 29 Nov–2 Dec 2017
6 Performances

Coliseum, London 13 Dec 2017–6 Jan 2018
34 Performances

Le Jeune Homme et la Mort

Choreography ROLAND PETIT
 Music JOHANN SEBASTIAN BACH
 Libretto JEAN COCTEAU
 Design GEORGES WAKHÉVITCH
 Costumes KARINSKA
 Lighting and Set Supervision
 JEAN-MICHEL DESIRÉ
 Staged by LUIGI BONINO

Coliseum, London 16–20 Jan 2018
7 Performances

My First Ballet: Swan Lake

Choreography ANTONIO CASTILLA
 after MARIUS PETIPA and LEV IVANOV
 Music PYOTR ILYICH TCHAIKOVSKY
 Music Arrangement GAVIN SUTHERLAND
 Original Set & Costume Design PETER FARMER
 Dramaturg LOU COPE

Generously supported by Old Possum's Practical Trust

Peacock Theatre, London 29–31 Mar 2018
7 Performances

Mary Skeaping's Giselle (Belfast)

Production and Choreography MARY SKEAPING
 Music ADOLPHE ADAM
 Orchestrated by GAVIN SUTHERLAND
 Original Choreography JEAN CORALLI and
 JULES PERROT, revised by MARIUS PETIPA
 Design DAVID WALKER
 Lighting DAVID MOHR

Supported by The Esmé Mitchell Trust

Grand Opera House, Belfast 21–24 Jun 2017

BALLET BOLD

In The Middle, Somewhat Elevated

Choreography, Costume and
 Lighting Design WILLIAM FORSYTHE
 Staging AGNÈS NOLTENIUS
 Music THOM WILLEMS
 in collaboration with LES STUCK

Adagio Hammerklavier

Choreography HANS VAN MANEN
 Staging RACHEL BEAUJEAN
 Music LUDWIG VAN BEETHOVEN
 Set Design JEAN-PAUL VROOM
 Costume Design HANS VAN MANEN
 Lighting Design JAN HOFSTRA

The Sleeping Beauty Act III

Choreography KENNETH MACMILLAN
 after MARIUS PETIPA
 Music PYOTR ILYICH TCHAIKOVSKY
 Set Design PETER FARMER
 Costume Design NICHOLAS GEORGIADIS
 Lighting Design NEIL AUSTIN
 Guest Repetiteurs ANTONY DOWSON,
 YURI UCHIUMI, ALFREDA THOROGOOD

Theatr Wielki w Łódźi, Poland 3 May 2017
1 Performance

Le Corsaire

Staged by ANNA-MARIE HOLMES after
 MARIUS PETIPA and KONSTANTIN SERGEYEV
 Music by ADOLPHE ADAM, CESARE PUGNI,
 LÉO DELIBES, RICCARDO DRIGO, PRINCE
 PYOTR VAN OLDENBURG, LUDWIG MINKUS,
 YULY GERBER, BARON BORIS FITINHOF-
 SCHNELL, ALBERT ZABEL and J. ZIBIN
 Edited by LARS PAYNE and GAVIN SUTHERLAND
 Libretto by JULES-HENRI DE SAINT-
 GEORGES and JOSEPH MAZILIER
 in a version by ANNA-MARIE HOLMES
 Based on *The Corsair (1814)* by LORD BYRON
 Sets and Costumes by BOB RINGWOOD
 Lighting by NEIL AUSTIN

Theatr Wielki w Łódźi, Poland 5–6 May 2017
3 Performances

Tokyo Bunka Kaikan, Japan 14–17 Jul 2017
4 Performances

Coppélia

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

Tokyo Bunka Kaikan, Japan 8–11 Jul 2017
4 Performances

Aichi Prefectural Art Theater, Japan 20 Jul 2017
1 Performance

Artistic Programme Awards

English National Ballet strives to consistently deliver artistic excellence and creativity



In the 2017–2018 Season we received the following honours:

2017 Critics' Circle National Dance Awards Outstanding Female Performance (Classical)
Alina Cojocaru as Giselle in 'Akram Khan's Giselle'

2017 Critics' Circle National Dance Awards Best Classical Choreography
Akram Khan for 'Akram Khan's Giselle' for English National Ballet

2018 Olivier Award for Outstanding Achievement in Dance
Francesca Velicu for her performance in English National Ballet's production of Pina Bausch's *Le Sacre du Printemps*, at Sadler's Wells.

2018 Manchester Theatre Awards, Robert Robson Award for Dance
Song of the Earth/La Sylphide, Palace Theatre



Connie Vowles
in *La Sylphide*
© Laurent Liotardo

English National Ballet Dancers

English National Ballet boasts some of the world's most celebrated and accomplished dancers from 20 different countries. The Company consists of over 70 full-time dancers and throughout the season an assortment of internationally renowned Guest Artists.

2017-2018
Current Company
at time of printing
and season
Guest Artists

Lead Principals



Joseph Caley



Jeffrey Cirio



Alina Cojocaru



Jurgita Dronina



Isaac Hernández



Fernanda Oliveira



Tamara Rojo



Erina Takahashi

Principals



Begoña Cao



Francesco Gabriele Frola



Shiori Kase



Oscar Chacon



Osiel Gouneo



Josua Hoffalt



Maria Kochetkova

2017-2018 Guest Artists



Brooklyn Mack



Ciro Tamayo



Ivan Vasiliev

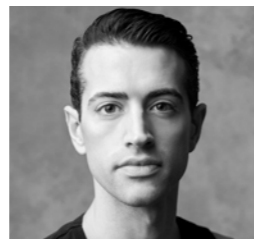
First Soloists



Fernando Bufala



Crystal Costa



James Forbat



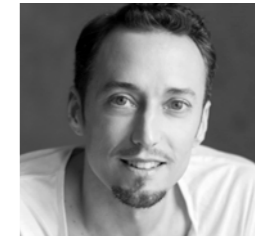
Emma Hawes



Alison McWhinney



Adela Ramírez



Fabian Reimair



Junor Souza

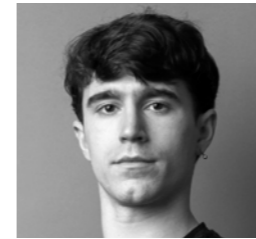


James Streeter

*'...the company on the whole...
were a triumph.'*

Sunday Express, Jeffery Taylor on *La Sylphide*

Soloists



Aitor Arrieta



Rina Kanehara



Katja Khaniukova

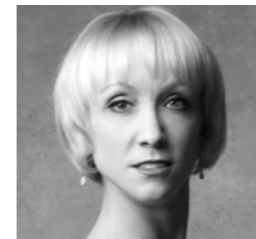


Skyler Martin



Ken Saruhashi

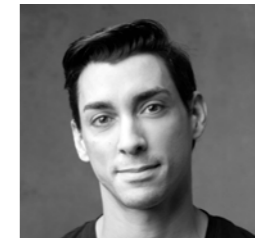
Junior Soloists



Tiffany Hedman



Senri Kou

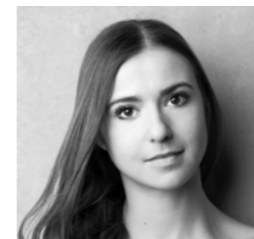


Daniel Kraus

First Artists



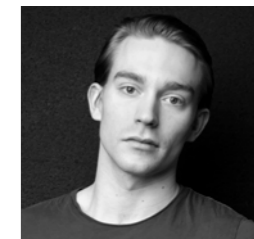
Precious Adams



Isabelle Brouwers



Jung ah Choi



Henry Dowden

English
National
Ballet
Dancers



Barry Drummond



Anjuli Hudson



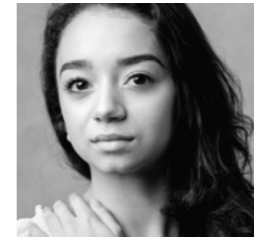
Sarah Kundi



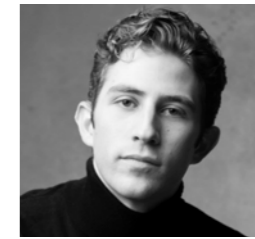
Van Le Ngoc



Breanna Foad*



Carolyne Galvao*



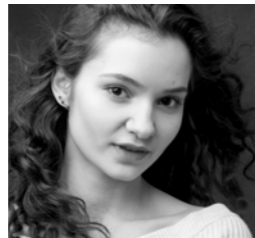
Giorgio Garrett



Amber Hunt



Stina Quagebeur



Francesca Velicu

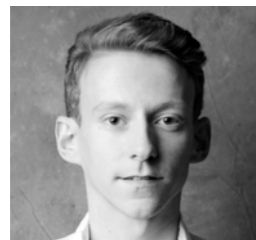


Jia Zhang

*'the company gave an interpretation
of profound truth and emotional force.'*

Financial Times, Clement Crisp, on *Song of the Earth*

Artists of the
Company



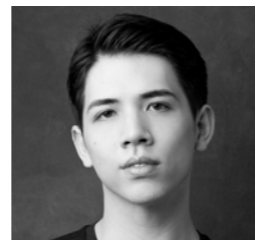
Matthew Astley



Anna-Babette Winkler



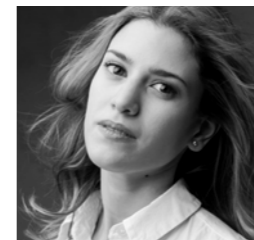
Claire Barrett



William Beagley



Pedro Lapetra



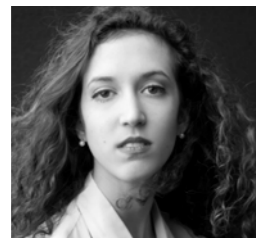
Adriana Lizardi



Daniel McCormick



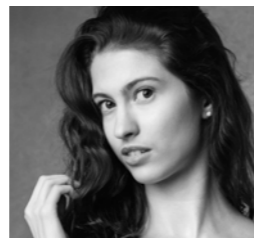
Joshua McSherry-Gray



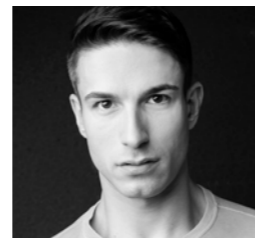
Alice Bellini



Rebecca Blenkinsop*



Mar Bonet*



Francisco Bosch



Miguel Angel Maidana*



Josué Moreno*



Rentaro Nakaaki*



Victor Prigent



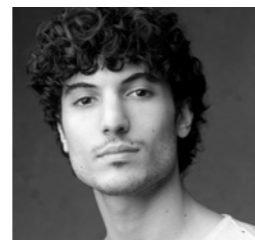
Georgia Bould



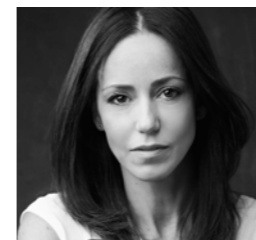
Ivana Bueno*



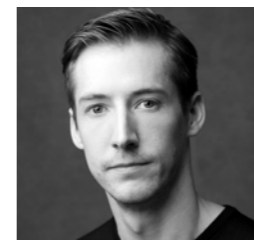
Emilia Cadorin



Fernando Carratalá Coloma



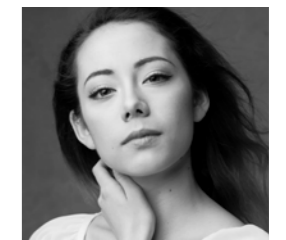
María José Sales



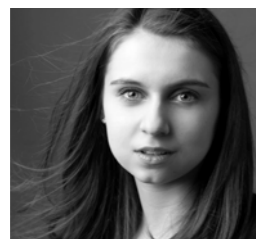
William Simmons



Lucinda Strachan



Emily Suzuki



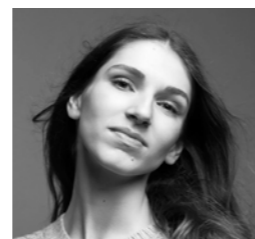
Julia Conway



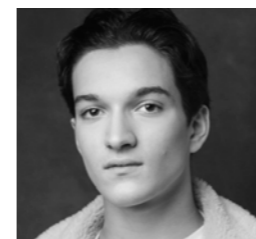
Noam Durand



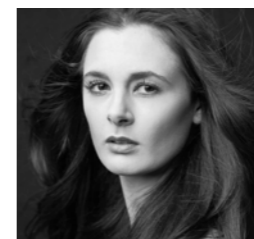
Shevelle Dynott



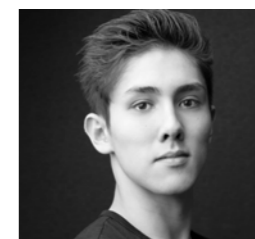
Eireen Evrad



Shale Wagman*±



Angela Wood



Erik Woolhouse



Rhys Antoni Yeomans

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

'Mahler's great score was lavishly played by the ENB Philharmonic under Gavin Sutherland...'

The Sunday Times (on *Song of the Earth*)

Since Dame Alicia Markova and Anton Dolin founded the company in 1950, English National Ballet has always been committed to making live music a vital part in the Company's UK performances. Led by Music Director, Gavin Sutherland, our critically acclaimed orchestra is one of the largest of its kind in Europe.

The 2017/2018 season was yet another where the orchestra shone bright, performing magnificent classic and thrilling contemporary scores throughout the season. Highlights included: touring to Belfast for performances of Mary Skeaping's *Giselle*, cherished performances of *Nutcracker* on tour and at the Coliseum, and performances of Mahler's haunting song cycle *Das Lied von der Erde*, where we also welcomed singers

Rhonda Browne, Samuel Sakker, Flora McIntosh, and Simon Gfeller

English National Ballet Philharmonic members also performed at our annual Gala and at Dance Journeys 2018, where a new score was created by Thomas Hewitt Jones and played by six members of the ENBP and young musicians from Royal College of Music Juniors Department. Other work with our Engagement team included a new partnership project (inspired by *Nutcracker*), that brought together Music Director Gavin Sutherland and section leads from ENB Philharmonic with the Tri-borough Youth Orchestra participants and lead artists. The project will serve as an ENB music partnership offer for Music Hubs in our regional touring cities.

Full time members at time of printing

ENGLISH NATIONAL BALLET PHILHARMONIC

MUSIC DIRECTOR

Gavin Sutherland

ASSOCIATE CONDUCTOR

Orlando Jopling

PRINCIPAL GUEST CONDUCTOR

Gerry Cornelius

Violin 1

Matthew Scrivener (Leader)
Rachel Allen (Co-Leader)
Emil Chakalov
Anne Martin
Ruth Knell
Linda McLaren
Fiona Chesterman
Edward Brenton

Violin 2

Alain Petitclerc*
Susan Croot
Charlotte Howes
Catherine Smart
Stephen Dinwoodie

Viola

Alexandros Koustas*
David Danford
Linda Kidwell
Elizabeth Sharpe

Cello

Garry Stevens*
Martin Thomas
Naomi Elliott
Lars Payne

Double Bass

Jeremy Gordon*
Dominic Black
Catherine Ricketts

Flute II/Piccolo

Helen Keen

Oboe

Gareth Hulse*
Jennifer Brittlebank

Clarinet

Derek Hannigan*
Paul Allen

Bassoon

John McDougall*
Howard Legge

French Horn

Mark Johnson*
Alexandra Carr
Richard Dilley
Duncan Fuller

Trumpet

Andrew Mitchell*
Patricia Reid

Trombone

Andrew Connington*
Michael Crowther

Bass Trombone

Leslie Storey*

Tuba

Martin Knowles*

Harp

Isobel Frayling-Cork*

Timpani

Kate Eyre*

Percussion

Austin Beattie*
Kevin Nutty

*Section Principal



'The orchestra means business'

THE ARTS DESK

English National Ballet Philharmonic
Music Director,
Gavin Sutherland
© Photography by ASH

Nurturing Talent

As the great Anna Pavlova once said, 'No-one can arrive from being talented alone, work transforms talent into genius'. We couldn't agree more. But at English National Ballet, we also believe that we have a duty to repay the hard work of our dancers and staff with the tools, expertise and support they need to fulfil their potential.

Selected by their peers, six of our most promising dancers are given the opportunity to perform in front of a panel of expert judges, including Arlene Phillips CBE. Previous winners have used the award as a fantastic springboard to future success.

This year's *Emerging Dancer* was held at Sadler's Wells in May and live streamed to a global audience of 90,000. Our finalists were Isabelle Brouwers, Rina Kanehara, Madison

Keesler, Aitor Arrieta, Guilherme Menezes and Emilio Pavan. It was an inspiring evening of dance from some of tomorrow's most impressive young stars; as a reviewer for *Broadway World* wrote, '**all six competitors were a joy to behold... with engaging performances in both the classical and contemporary sections.**' After the final performance of the night, our judges carefully deliberated and named Rina Kanehara and Aitor Arrieta joint winners. For their solos,

Rina danced Raimondo Rebeck's *Blind Dreams* set to music by Philip Glass while Aitor performed *Self*, a new piece by Aleix Mañé. And making their win even more memorable, they performed together in the *Esmeralda* pas de deux. On learning of her win, Rina said, 'I'm so pleased to win this award. Performing with Aitor has been amazing. I'm thrilled to be sharing this award with him.' Aitor echoed the sentiment with his reaction, 'I am so honoured to have won this award.'

This was the first time I have danced *Esmeralda* and I really enjoyed performing it with my friend Rina to the audience at Sadler's Wells'. We also awarded a Corps de Ballet and People's Choice Award, which were won by Sarah Kundi and Georgia Bould respectively. We look forward to watching all of this year's nominees develop and flourish as artists in the years to come.



Emerging Dancer
2017 winners, finalists,
judges and host
© Laurent Liotardo

At the start of the year we launched the Aud Jepsen International Talent programme, designed to attract and retain the best talent from across the world, whether they be at the top of their game, or beginning their journey as artists. In 2017/18, ENB attracted the following international Guest Artists: Oscar Chacon; Jeffrey Cirio; Josua Hoffalt; Maria Kochetkova; Osiel Gouneo; Brooklyn Mack; Ciro Tamayo and Ivan Vasiliev. We also welcomed to the Company Joseph Caley, Jurgita Dronina, Aaron Robison, Skyler Martin, Victor Prigent, Fernando Carratala Coloma, William Simmons, Noam Durand, Matthew Astley, Alice Bellini, Daniel McCormick, Henry Dowden, Rhys Yeomans, and Lucinda Strachan.

As a company, we always have a keen eye on the nation's emerging dance talent and our company for dancers aged 14 to 19, ENBYouthCo is the perfect vehicle to showcase and nurture that talent. Founded in 2012, the company focuses on both ballet and contemporary dance, reflecting the diversity of our own repertoire. The students are given the chance to perform at events across London throughout the year and work with a wide range of artists, choreographers and musicians. During our 2017/18 season, the company worked with choreographers and dancers including Tom Jackson Greaves, Morgann Runacre-Temple, Lucy Lowndes, Dan Martin and the inclusive dance company, Corali Dance Company. We were extremely proud that in early 2018, a number of ENBYouthCo graduates went on to vocational training at some of the UK's most respected dance organisations including The Place, Northern School of Contemporary Dance, Rambert School and London Studio Centre.

A new initiative for 2017/18 came in the form of ENBAlumniCo. This new programme allows our alumni to play a role in guiding ENBYouthCo's activities and means they can continue to be involved in what is now one of the UK's leading companies for emerging dancers. We are confident that ENBAlumniCo members will bring a wealth of experience to their younger peers and enjoy a valuable opportunity to help shape the development of the next generation.

Dance Journeys is an annual project that empowers young people to experience what it's like to be part of a professional company, from creation through to performance. It's supported by John Lyon's Charity and also involves ENBYouthCo as they come together with students from partner schools to work with a professional choreographer, composer and musicians from the Royal College of Music Juniors Department. Each year, the result is a new work inspired by work within English National Ballet's repertoire. 2017/18 saw us build on the success of previous *Dance Journeys* and included young dancers from Cophthall School, Friern Barnet School, Hammersmith Academy and Hampstead School. Students took part in 11 rehearsals with professional choreographers, as well as visiting English National Ballet for two joint rehearsals, alongside our own ENBYouthCo. This year's new musical score was commissioned from Thomas Hewitt Jones and recorded by young musicians from the Royal College of Music Juniors Department in February 2018. Year 12 and 13 students at Hammersmith Academy's Media Department edited short documentary films using rehearsal footage that was captured by filmmaker Danilo Moroni.



Dance Journeys

We also aim to support the development of people who have an interest in the work that goes on behind-the-scenes here at English National Ballet. With that in mind, we continue to offer paid internships. In the last year, we ran paid internships in our company management, marketing and engagement teams. And in the last year we have also scoped two new roles within the Company to support dancers transitioning from performance to other creative and administrative roles.



From live streams and innovative social media content to our first ever performance filmed for the cinema, in the last year we have extended our reach far beyond the theatre walls. We connect with audiences both at home and around the world, through touring, technology and a diverse artistic programme that speaks to all ages.

In 2017/18, we made several strides towards reaching a wider and more diverse audience than ever. One of which was the planned cinema release of Akram Khan's *Giselle*. This was the first time ever that one of our productions has been filmed for cinema and it will introduce us to a much broader audience, far beyond our national and international touring programme. It was filmed at the Liverpool Empire in October 2017 and will hit cinema screens on April 25 2018.

The project has come to fruition through a collaboration with digital commissioning agency, The Space, which supports UK arts organisations to grow their audiences across digital, cinema and broadcast platforms. It is a thrill to be able to give ballet fans worldwide the chance to see this 'masterpiece of 21st century dance' in brilliant high definition on the big screen.

Over 230 cinemas around the globe signed up to screen *Giselle*, and the film has also been picked up by television outlets in 4 countries with more to come, giving our international profile a huge boost. In the words of our Artistic Director Tamara Rojo, 'At English National Ballet we aim to push the boundaries of ballet, taking the art form to the widest possible audience, and so it seems entirely fitting that this stunning work should be the first production from English National Ballet to be released in cinemas.'

Touring is central to our work, and this season saw us travel to Manchester, Liverpool, Bristol, Southampton, Milton Keynes and Belfast, as well as four cities internationally. During the summer, we made a long overdue return to Japan after a 16 year break performing *Coppélia* and *Le Corsaire* in Tokyo and Nagoya. Guest Artist Jurgita Dronina (who has since become one of our Lead Principals) joined us in Tokyo to dance *Coppélia* and during this tour it was announced that Cesar Corrales would be promoted to Principal. We were made to feel very welcome by Japanese audiences and hope to return in the future. Meanwhile in the southern hemisphere, Akram Khan's *Giselle* made its international premiere, opening the 10th Auckland International Festival and delighting New Zealand ballet fans. On Twitter, @swaroopaunni called it a 'powerful narration of migrant politics' while @AucklandLive simply dubbed it 'amazing'. We also visited Poland for the very first time, performing alongside Acosta Danza and Akram Khan Company at the 24th Lodz Festival in Poland.

During our 2017/18 season, we held three live streams: *Emerging Dancer* 2017 which received **90,000 views**, World Ballet Day 2018 which received **75,000 views**, and our *In Conversation with Deborah MacMillan* which received **26,000 views**. In total, we achieved **6.9 million video views** in the year, and **720,954 new visitors to our website**. Our Instagram followers increased by **43%** on the previous year, our Facebook followers by **13%**, Twitter **14%** and YouTube **24%**. On the small screen, the documentary *Giselle: Belle of the Ballet* amassed more than **140,000 views** on BBC4 and our ENB in Paris documentary was aired across Europe, Asia and Australasia.

English National Ballet

語り継がれる古典が 聡明で美しい傑作に蘇った
NEW YORK TIMES

★★★★★ THE STAGE
★★★★★ THE INDEPENDENT
★★★★★ ARTS DESK
★★★★★ THE GUARDIAN
★★★★★ EVENING STANDARD
★★★★★ THE TIMES
★★★★★ THE DAILY EXPRESS

斬新で圧倒的な完成度

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Co-produced with MIF SADR BRSW ELLS the space ARTS COUNCIL ENGLAND BBC Presented by MORE SCREEN

Cinema poster for English National Ballet / Akram Khan's *Giselle* in Japan

Reaching Audiences



Harvey Littlefield as Prince Siegfried, Beatriz Kuperus as Odile – *My First Ballet Swan Lake*
© Laurent Liotardo

Our *My First Ballet* series continues to be a hit with young audiences experiencing their first taste of ballet. In 2017, we decided to add a summer extension to the tour, taking *My First Ballet: Cinderella* to new venues, which helped to broaden our geographical reach and increase family audience numbers. We performed twice in London as well as in Dartford, Oxford, Liverpool, Wimbledon, Manchester, Bristol and Woking. We also kicked our 2018 *My First Ballet* tour in this financial year, with the return of *My First Ballet: Swan Lake*.

My First Ballet: Cinderella is choreographed by George Williamson, an award-winning former student of English National Ballet School. Of 2017's tour, he said, '*Cinderella* was the first production I created in the series, and I'm thrilled to be revisiting the choreography and reworking it for a brand new audience.' As ever, the show was performed by second year students of English National Ballet School, which also gives them valuable rehearsal and performance experience within a professional touring company.

Our *My First Ballet* series helps us reach thousands every year, including children and young people with learning difficulties. For these audience members and their families, we offer free symbol resources. We believe ballet is for everyone and these resources, which are designed to be used before, during and after performances help with storytelling, characterisation and an understanding of ballet moves.

In 2017/18 we were delighted to welcome large numbers of new audiences. For example, first timers made up 47% of our audiences for Akram Khan's *Giselle* in Liverpool, 43% of our audience for *Song of the Earth* and *La Sylphide* in Manchester, and 79% of our audience for the *Nutcracker* at the London Coliseum. And in a display of our ongoing commitment to accessibility, we sold more than 18,000 tickets at £12 or less.

'Little man's first words today 'I can't wait to go to the ballet' thank you @ENBallet he loved #ENBMyFirst Cinderella'

@allensl81



Remi Nakano as Cinderella in *My First Ballet Cinderella*
© Laurent Liotardo

We believe that art has transformative power; to build confidence, to inspire passion, to change lives. And ballet is about so much more than the pursuit of critical acclaim or perfection. Our Engagement programme is designed to connect with people from all walks of life, to open up ballet in a way that benefits them both physically and mentally.

In 2017/18, our wide ranging engagement programme saw us work with 244 artists and deliver 971 events to 30,000 participants, most of whom were children and young people. It was a year full of inspiring, collaborative work and a year that we hope will have helped thousands of people to develop a lifelong interest in dance.

'Being part of Dance for Parkinson's is an absolute joy, the emotions that we uncover through dance as individuals and as a group is truly magical, just like the genre of ballet itself.'

Participant, Dance for Parkinson's London

Our planned move to London City Island in Canning Town is a fantastic opportunity for us to expand our Engagement activities in East London. In the last 12 months we have piloted new schemes that in the future, will help us build strong relationships with local communities and share talent. We have already run successful programmes in Westminster and Kensington and Chelsea (which we plan to continue after our move) and have been able to draw on this experience in East London. Already, we have developed Ballet Explored, a programme offering visits to working stage rehearsals for some of the least engaged young people in Tower Hamlets and Havering, and we have introduced Dancing East to Tower Hamlets LinkAge Plus hubs. This much needed initiative aims to engage older people who are experiencing isolation and a lack of physical and cultural stimulation through quality dance and music activities in five centres across the borough.



Dancing East
© Belinda Lawley

We have also been working closely with East Works (part of the London Legacy Development Corporation) and University of East London to create jobs for local people. These plans will continue to evolve over the next year.



ENB Elders 2018 ©
Dan Martin/Group Shot

A programme that has been close to our heart for nearly ten years now is Dance for Parkinson's. The classes we offer to people living with Parkinson's provide a fun and relaxed way to discover ballet, as well as the opportunity to attend behind-the-scenes events and see the Company perform. The programme is proven to help people living with this incurable condition to develop confidence and strength as well as temporarily relieving some participants symptoms. In the last year we continued to be the main provider for Dance for Parkinson's, and we also established ENBEldersCo, a performance company of older people.

For our national tour of Akram's *Giselle*, we developed Giselle Explored Host school model, a series of collaborative dance workshops for secondary school students. The aim was to give students the chance to delve deeper into the work itself, the creative process and the production process. Teachers were also given a comprehensive resource pack with on-line teaching films to encourage further dance and creative work with their students long after the workshop itself. To deliver Giselle Explored, we partnered with Queens Theatre in Hornchurch and schools in Tower Hamlets.

For our younger audience members, we ran engagement activities as part of both *My First Ballet: Cinderella* and *Nutcracker*. For *Cinderella*, this meant on-stage creative dance workshops designed to be a gateway into the world of ballet. And similarly for *Nutcracker*, we hosted a number of workshops and events. These included Live Drawing, Family Events, behind-the-scenes talks and a Family Friendly Performance.

From children as young as three up to 90 and beyond, all of our engagement activities over the last year have sought to connect with people in way that makes ballet open, accessible and exhilarating.



Dance Journeys 2017
© Danilo Moroni



Generosity from individuals, trusts and companies provided £2 million of vital support in revenue funding this year, helping us to continue taking world-class ballet to the widest possible audience.

Our Friends and Patrons programmes continue to be a popular way for people to become more closely involved with the Company, and we were delighted to welcome 25 new Patrons to our supporter family this year. We also launched a production syndicate to support William Forsythe's new work in *Voices of America*, which premiered at Sadler's Wells in April 2018.

Trusts and Foundations continue to provide valuable support to our artistic and engagement programmes. John Lyon's Charity continued its support of *Dance Journeys*, a three year commitment to this project. Fidelity UK Foundation made a generous first grant to English National Ballet, with a donation to support the implementation of CRM system Tessitura. This system provides a single database for all of our customer data, allowing for improved data management, online sales of events, merchandise and memberships, more effective use of staff resources with improved processes and reporting and moving us towards a more 360 view of our customers.

Our Corporate membership programmes continue to engage companies with English National Ballet and we welcomed two new partnerships this year, with Canary Wharf Group and Stevens and Bolton.



Tamara Rojo at ENB Gala. © David Jensen

We were delighted to return to The Dorchester for our annual Spring Gala in March 2018. Thanks to generous support from EcoWorld Ballymore, Laurent-Perrier, Bodega Raffy and The Dorchester, we raised over £300,000 to support the Company and launched an appeal for the new building.

During the last year we started our capital fundraising campaign in earnest, securing a capital grant of £3million from Arts Council England and significant pledges from the Linbury Trust, Garfield Weston Foundation, Wigoder Foundation, Foyle Foundation, Clore Duffield Foundation, London Marathon Charitable Trust and Cockayne Grants for the Arts. With generous support from individual supporters and our Board, we had raised over £30 million of our £36 million fundraising target by March 2018.

Special thanks go to Aud Jebsen, Sponsor of the Aud Jebsen International Talent Programme which allows us to champion international talent at ENB, including dancers, and world-renowned teachers for the Company.

We would also like to thank the team of volunteers who give their time and expertise to support the Development Team.

English National Ballet Supporters

We are grateful to all the individuals, companies and charitable trusts and foundations who support English National Ballet. Thank you for your generosity, passion and commitment to our work.



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Miss F A Delaney
Latifa Kosta
Richard Luck-Hille
The Simon Marks
Charitable Trust
John Mathers
Sylvie Matz
Susan McDonald
David Morgan-Hewitt
Gregory Mulligan
& Pip O'Byrne
Elaine Ng
Simon & Midge Palley
Antoinette Pardo
Julia Paton
Mark Payne
Eric Peel & Jacky Cowdrey
Frances Prens
Janine Roxborough-Bunce
David Saleh
Alan & Nicole Samson
Michael Smith
& Nicholas Bartlett
Steve Springford
Mr & Mrs Julian Stanford
Mr & Mrs Brian Steer
Richard Stephens
James & Paula Stirling
Tim & Joanne Stone
Christine Swabey
Caroline Thomson
Peter & Karen Ventress
Ileana Vidaurri
Monica B. Voldstad
H.H. Prince Maximilian von
Weldenurg-Montesquou
Stephen Warren
Adrienne Waterfield
Derek & Sheila Watson
Paddy Wells
Paul White
Simeon Williams
Jennifer Willis

ARTIST PATRONS

Anonymous
Peter Alderson
Julie Attfield
David M Bain
Kate Beswick
Angela & David Brinkman
Peter Buckley
Faith Carthy
Karen Clark
Elizabeth Conway
Lady Cowper-Coles
Emma Danks
Klaus & Brandon
Goeldenbot
Val Gooding
Peter Goodwin
Roger Handley
Pamela, Lady Harlech
Roger Helmer
Mary Herbert
Nick Johnson
Nicky Jones
Samantha Kang
Edite Ligere
Mary MacGregor
Heather McCubbin
Aditya Mehta
Rosie Miller
Allan Morgenthau
Louise Nathanson
Cathy Overstall
Maria Jose Pascual
Simon & Maureen Pegg
Maggie Pigott
Pablo & Sara Rojo
Sir Norman Rosenthal
Antony Russell
Jill Samuels
Claire Soual
Margaret Stewart
Belinda Taylor
Susan Tribe
Marina Vaizey
Hazel Ward
Keith White

CORPORATE SUPPORTERS

Aviva
Backes and Strauss LLP
Bloomberg LLP
Canary Wharf Group
Chanel
French Sole
Laurent Perrier
MAC
Omorovicza
RPC LLP
Santander
Stevens and Bolton
Weil, Gotshal and Manges
LLP
The Dorchester

TRUSTS & FOUNDATIONS

Esmée Fairbairn Foundation
John Lyon's Charity
Laing Family Trusts
Lord and Lady Lurgan Trust
Old Possum's Practical Trust
Rupert Hughes Will Trust
Sir Siegmund Warburg's
Voluntary Settlement

The Ammco Trust
The Andor Charitable Trust
The Beaverbrook
Foundation
The D'Oyly Carte
Charitable Trust
The Esmé Mitchell Trust
The John Ellerman
Foundation
The Leche Trust
The Morrison & Foerster
Foundation
The Rudolf Nureyev
Foundation
The Schuster
Charitable Trust
The Suffolk Community
Foundation
The Vandervell Foundation
Thriplow Charitable Trust

NEW FORSYTHE SYNDICATE

Mark and Fatima Grizzelle
Barbara and Peter Rogers
Susan and John Burns
Sue Butcher
Peg Hale
Ida Levine
Jamie McAlpine
Kristina Rogge
Ric Torres
Ken Yang and Ted Lakey

CAPITAL SUPPORTERS

Alta Advisers
Justin & Celeste Bickle
Lady Rosemary Buchanan
Susan Boster &
Antony Simpson
Carol Brigstocke
The Clore Duffield
Foundation
Cockayne – Grants
for the Arts
The Foyle Foundation
Val Gooding
Dolly Knowles
Charitable Trust
Lansons
The Linbury Trust
Zachary Lewy
Mr & Mrs Maurice Pinto
Martyn & Sally Rees
Tanya Rose
Sir Norman Rosenthal
Steve & Charlotte Sacks
Chris Saul
Margaret Stewart
Caroline Thomson
Grenville Turner
& Karen Hirst
Stephen Warren
Sian & Matthew Westerman
Garfield Weston Foundation
The Wigoder Family
Foundation
The Wolfson Foundation

and others who prefer to remain anonymous



Rina Kanehara and Aitor Arrieta performing the Esmeralda pas de deux © Laurent Liotardo

For the financial year 2017/2018 the English National Ballet group of companies reported a surplus of £1,528,000 for the year although £1,716,000 of this surplus related to restricted donations relating to the development of our new London City Island home.

Unrestricted General funds at 31 March 2018 total £1,899,000 (2017: £2,271,000) and Designated Funds total £1,105,000 (2017: £963,000).

Designated funds comprise three funds: £650,000 Future Repertoire Fund, which will be applied in the next two financial years; £163,000 Fixed Asset Fund which contains the remainder of the unamortised value of certain leasehold and tangible assets which will be reduced each year to match the depreciation charged to expenditure in the Statement of Financial Activities; a new City Island Operations Fund of £292,000 which has been created to provide financial resilience for ENB in the first two years of operations when it moves to its new premises.

Restricted Funds total £2,878,000 (2017: £1,120,000) of which £2,211,000 is restricted to the development of London City Island. Restricted funds for London City Island will be released during the 2018/19 year when fit-out costs will be incurred.

The long-term financial stability of English National Ballet relies on the National Portfolio Organisation (NPO) grant funding that the Company receives from Arts Council England (ACE) in the form of a revenue grant. We were very pleased that in June 2017, ACE confirmed stand-still NPO funding for ENB for the four-year funding cycle April 2018 to March 2022 with an annual award of £6,214,000. 2017/18 was the final year of the previous three-year NPO funding round.

Box office income, which includes ticket sales and fees from foreign touring, came in at £7,190,000 (2017: £7,394,000). While there were 106 (2017: 122) full company performances in the UK, 94 My First performances for children and families

(2017: 53), there were also 18 (2017: 6 at the Garnier, Paris) full company performances in three different countries (Poland, Japan, New Zealand). Included in grant income is a further £213,000 from ACE to support ENB's tour to Belfast in June 2017 which was also a chance to take ENB's Philharmonic Orchestra on tour. Box office capacity for the main Company performances during the year averaged 75% (2017: 87%) and contributed 40.3% (before Theatre Tax Relief) of income (2017: 43.9%).

Donation income of £2,866,000 (2017: 1,581,000) included £1,716,000 restricted to the development of London City Island. Revenue donations are in line with the previous year at £1,147,000 (2017: £1,136,000). Membership subscriptions increased by £43,000 reflecting an increase in Patrons memberships. Sustaining revenue funding in a year of capital fundraising and a generally challenging fundraising environment is a positive result.

Other forms of contributed income including corporate sponsorships (including in-kind), event income, hire income, and investment income total £800,000 (2017: £882,000). Of this total, £270,000 (2017: £376,000) was contributed via the company's trading subsidiary.

Production and performance costs for the year totalled £15,920,000 (2017: £16,596,000) which includes a higher allocation of Support Costs than the previous year at £2,179,000 (2017: £1,708,000) as well as the costs of capturing a live performance of Akram Khan's Giselle for cinema distribution. Income from this project, to offset costs, will be realised in the next two financial years.

Support costs are up significantly from the previous year at £2,378,000 (2017: £1,837,000). Increased expenditure includes investment in several new applications, including new finance, payroll/human resources, and customer relationship management systems. In addition, irrecoverable VAT on overhead costs has been incurred for the first time

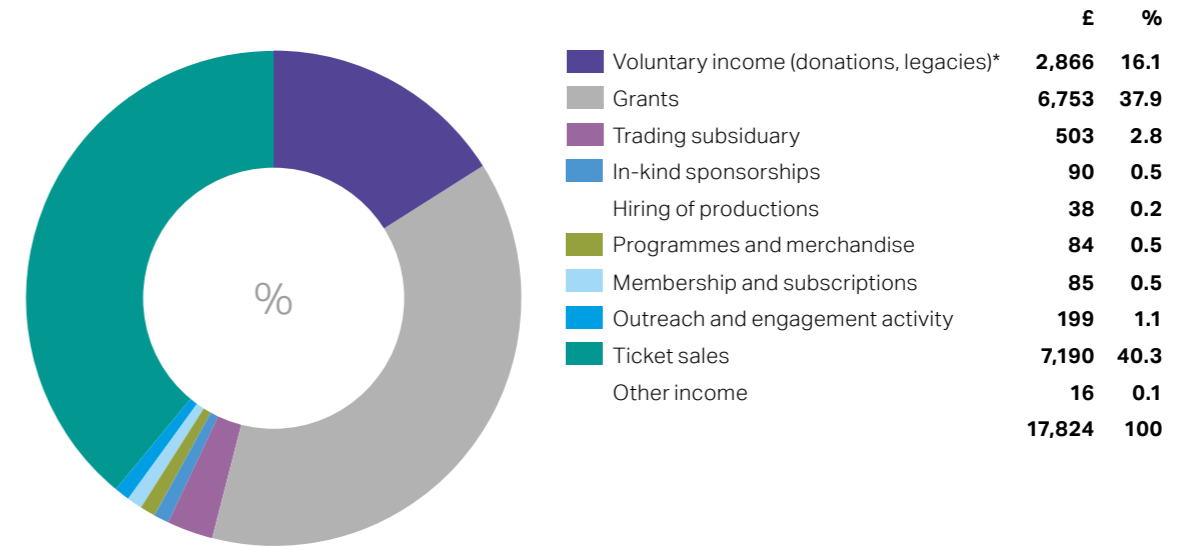
as ENB is culturally exempt for VAT purposes on some of its performances. Support costs are allocated to Production and Performance costs, and Engagement and Outreach costs, as a proportion of total expenditure.

Theatre tax relief for the 2016/17 financial year of £1,235,000 is recognised as a debtor at 31 March 2018, with proceeds received July 2018.

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

Income

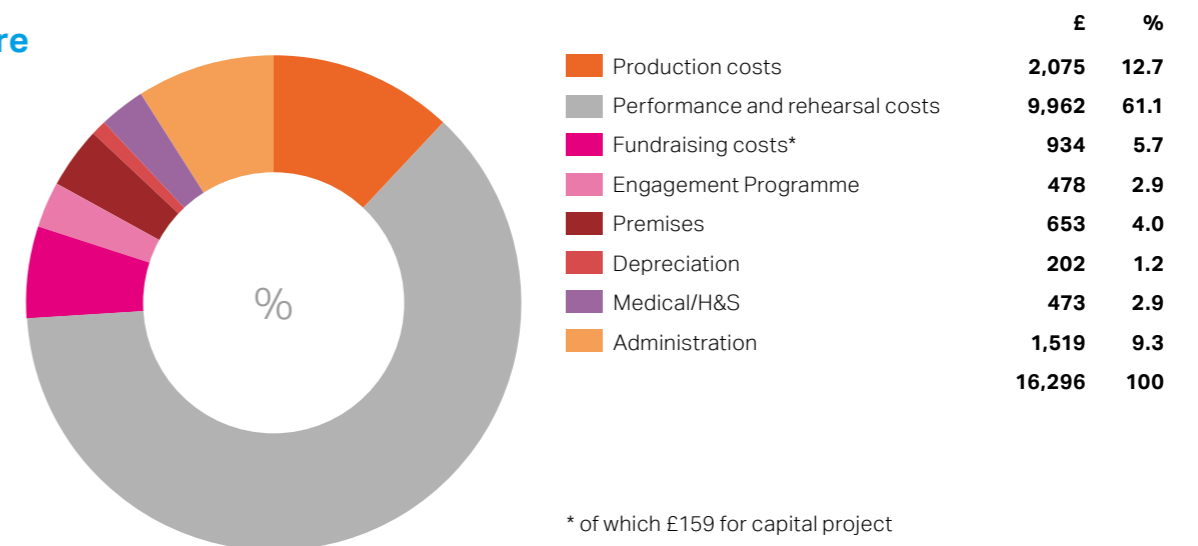
Where our money comes from



* of which £1,716 for capital project

Expenditure

What we spend our money on



* of which £159 for capital project

'The move will enable ENB to create an industry-leading facility, and will locate it in the heart of a new cultural cluster in East London.'

Joyce Wilson Area Director at Arts Council England

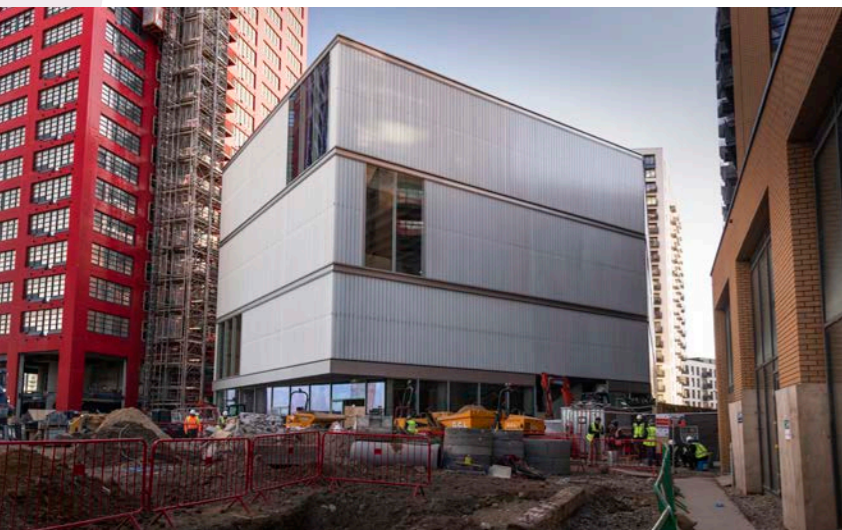
Preparations for our move to London City Island have continued apace and at the end of 2017/18 we began fit-out work for our new home. At 93,000 square feet, the building is four times the size of English National Ballet and English National Ballet Schools current homes combined, providing ample space for our needs now and in the future. There will be seven rehearsal studios and a production studio, with fly-tower and full rig where we can rehearse and create productions with full technical support before we go on tour.

There will also be two education spaces, both adjoining rehearsal studios, gym and pilates areas for the company and school, a hydrotherapy pool, music room and a public foyer, café and areas for viewing rehearsals. Studios will be fitted out with Harlequin sprung floors, high quality mirrors and barres, and storage for dancers.

Glenn Howells Architects have designed a linnet façade that provides light and transparency, echoing Tamara's aim to open up our home to new audiences and demystify the creative process of making ballet.

We continue our fundraising efforts to raise the remaining £6million of our campaign target, to complete the fit-out and purchase the 199-year lease outright, delivering a sustainable home for the Company and School virtually in perpetuity.

To find out more about our move and the capital campaign, visit www.ballet.org.uk/campaign/london-city-island.



New English National Ballet & School home.
© Michael Molloy



New English National Ballet & School home.
© Michael Molloy

English National Ballet Board and Advisors

for the 2017–2018 Financial Year

PRESIDENT

Dame Beryl Grey, DBE

ARTISTIC DIRECTOR

Tamara Rojo CBE

EXECUTIVE DIRECTOR

Patrick Harrison

CHIEF OPERATING OFFICER

Grace Chan

BOARD OF TRUSTEES

CHAIRMAN

Justin Bickle (resigned 21 June 2018)

VICE CHAIRS

Susan Boster
Grenville Turner

Lord Andrew Adonis (resigned 21 June 2018)

Valerie Gooding
Zachary Lewy
Tanya Rose
Sir Norman Rosenthal
Stephen Sacks
Christopher Saul
Caroline Thomson
Sian Westerman

PATRON

HRH The Duke of York, KG

INTERNATIONAL AMBASSADORS

The Baroness de Mandat Grancey
Farooq Chaudhry

AMBASSADORS

David Morgan-Hewitt

MARKOVA HOUSE TRUSTEE

Sir Anish Kapoor

ASSESSOR FOR ARTS COUNCIL ENGLAND (LONDON)

Pam Johnson

COMPANY SECRETARY

Grace Chan

FINANCE AND GENERAL PURPOSES COMMITTEE

Justin Bickle (Chair to 21 November 2017, resigned as member 6 June 2018)
(Interim Chair from 22 November 2017)

Valerie Gooding
Zachary Lewy
Chris Marks
Sir David Scott

LONDON CITY ISLAND PROJECT STEERING BOARD

Grenville Turner (Chair)
Justin Bickle (Resigned as a trustee 21 June 2018 but remains as a co-opted member)

Zachary Lewy
Sir David Scott

GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

Christopher Saul Chair
Justin Bickle (resigned 21 June 2018)
Valerie Gooding (appointed 29 November 2017)
Steve Sacks
Grenville Turner

DEVELOPMENT BOARD

Sian Westerman (Chair)
Sarah Blomfield
Nick Claydon
Alejandro Caro
Ann-Marie Goodbody
Jacquie Gulbenkian (appointed 1 November 2017)
Baroness Rosario de Mandat Grancey
Michael Kingston
Susan McDonald
Sue Sloan
Martin Turner (resigned 20 November 2017)

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.



Jia Zhang in *Le Jeune Homme et la Mort*
© Laurent Liotardo



English National Ballet Staff

Current staff at time of printing

ARTISTIC

Executive Ballet Master
Yohei Sasaki
Ballet Mistress
Hua Fang Zhang
Ballet Master and Repetiteur
Antonio Castilla
Guest Principal Ballet Master
Irek Mukhamedov
Artistic Coordinator
Jane Haworth
Assistant Artistic Coordinator
Jennie Harrington
Artistic Assistant
Lia Buddle
Artistic Assistant (Maternity Cover)
Brittany Wallis

MUSIC

Music Director
Gavin Sutherland
Associate Conductor
Orlando Jopling
Music Administration Manager
Paul Allen
Company Pianists
Julia Richter
Chris Swithinbank
Music Librarian
Lars Payne
Principal Guest Conductor
Gerry Cornelius

OPERATIONS

Executive Producer
Louise Shand-Brown
Executive Producer Assistant
Caroline Gane
Executive Assistant
Nina Woods
Project Manager
Laura Oliver
Company and Operations Manager
Sarah Griffiths
Assistant Company Manager
Marta Luna
Company Masseur
Dominic Hickie
Physiotherapist
Sarah Lindsey, APPI
Company Doctor
Dr. Chris James MB, ChB, FRCGP
Honorary Orthopaedic Surgeon
Prof. WJ Ribbans, PhD, FRCS Orth
FFSEM
APPI Sports Scientists
Frank Appel
Patrick Rump
Christoph Thormann
Additional Masseur/Masseuse
Graham Stones
Helen Wellington

ADMINISTRATION

Acting Director of HR
Grace Nugent
HR Assistant
Aminat Shode
Payroll and Finance Projects Manager
Mark Reeves
Archive Consultant
Jane Pritchard MBE

Archives Assistant/Cataloguer
Michael Reed

FINANCE

Head of Finance
Kim Lassemillante
Management Accountant
James Steel
Assistant Accountant
Chiara Acanfora
Finance Assistant
Gwen Ozkan

MARKETING & COMMUNICATIONS

Director of Marketing and Communications
Heather Clark Charrington
Head of Digital
Daniel Alicandro
CRM Project Manager
Alison Atkinson
Marketing Manager
Benjamin Lalague
Senior Marketing Officer
Allison Gold
Marketing Officer
Adam Lawford
PR Manager
Alice Gibson
Senior Press Officer
Laura Nixon
Staff Photographer/Filmmaker
Laurent Liotardo

DEVELOPMENT

Director of Development
Gaby Sumner
Capital Campaign Executive
Emma Sheard
Head of Corporate Partnerships
Khadeen O'Donnell
Corporate Partnerships Officer
Benedict Welch
Head of Individual and Trust Giving
Silvia Melchior
Trusts and Research Manager
Laura Howes
Philanthropy Manager
Louisa Wood
Individual Giving Manager
Nicola Cappleman
Individual Giving Coordinator
Rosie Hewitson

ENGAGEMENT

Engagement Director
Fleur Derbyshire-Fox
Head of Creative Programmes (Maternity Cover)
Alison Hartley
Head of Creative Programmes
Laura Harvey (Maternity Leave)
Creative Programmes Officer
Drew Potter
Participation and Events Officer
Charlotte Newman
Engagement Administrator
Charlotte Kelly
Engagement Assistant (Surrey University placement)
Natalie Holdys

ENTERPRISES

Head of Business Development and Events
Claire Eason-Bassett
Events Manager
Justin Masterson
Events Officer
Hannah Mears-Young

COSTUME

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

TECHNICAL

Technical Director
George Thomson
Deputy Technical Director
Todd Baxter
Stage Manager
Fiona Findlater
Deputy Stage Manager
Rachel Harris
Assistant Stage Manager
Pippa McLauchlan
Technical Operations Manager
Rachel Ryan
Chief Electrician
David Richardson
Chief Mechanist
David Baxter
Deputy Chief Mechanist
Andy Morrison
Touring Mechanists
Marc Dussert
Paul Dwyer
Stepen Insch
Simon Read
Store/Workshop Supervisors
Colin Hucker
Eric Hucker

FACILITIES

Facilities Manager
Adrian Wyer
Facilities Officers
Anton Green
Alan Vass
Gabriel Bruno
Receptionists
Suzanne Omer
Laura Wilkins (Maternity Leave)

Jurgita Dronina and Isaac Hernandez in *La Sylphide* © Laurent Liotardo

