A young ballerina with her hair in a bun, wearing a purple leotard and a white tutu, is captured in profile in a dance studio. She is holding her hands in a graceful balletic position. The background shows a wooden floor, a ballet barre, and a window with a grid pattern.

# English National Ballet School

**2023 Summer  
Performances**

8 & 9 July 2023,  
Peacock Theatre

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# English National Ballet School

***English National Ballet School is where some of the world's most talented young dancers come to unlock their potential.***

Through world-class training, education, and pastoral care, we shape natural talent. By providing prestigious performance opportunities, we lay the foundations for professional careers, and by treating each student as an individual, we foster confidence and creativity. We leave our dancers fully equipped for life on stage and for a future beyond the stage.

***Each year, around 300 dancers audition for just 30 coveted places.***

For those successful, chosen on talent alone, a bright future is in the wings. Currently a third of English National Ballet company dancers are graduates of the School and many of our alumni go on to join other celebrated international ballet companies.

Under the Artistic Directorship of Viviana Durante, the School has recently expanded to offer a Professional Trainee Programme for recent graduates and an

Associate Programme for young pre-vocational dancers. We prepare students for the fullest range of opportunities by inviting a roster of highly qualified guest teachers to share different dance styles and teaching methods. Our aim is to provide a seamless path to the profession for the most talented young dancers from every background.

Our reputation for artistic excellence has paved the way for our students to perform at some of London's most renowned venues, including in the last two years Sadler's Wells Theatre, The Wallace Collection, the Bloomsbury Theatre and the Roundhouse. As well as English National Ballet, our students are privileged to perform with major companies including Birmingham Royal Ballet, Scottish Ballet, and Northern Ballet.

English National Ballet School's transformative three-year programme has been producing new ballet stars since 1988. Now well into our third decade, our ambition is to be the first choice for the next generation of international ballet students and companies.

**[enbschool.org.uk](http://enbschool.org.uk)**



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# Foreword



On behalf of our students and staff, a warm welcome to English National Ballet School's 2023 Summer Performance. We are thrilled that you have joined us for this special event.

***The annual Summer Performance is a joyful opportunity to watch the rising stars of the ballet world as they present the culmination of many months of dedicated work.***

Our programme is carefully curated to showcase their artistry, skill, and versatility. Students from across the School's three year-groups will perform extracts from famous classical ballets alongside newly commissioned works, demonstrating their depth and breadth as modern classical dancers.

The 2023 programme includes extracts from *La Sylphide*, choreographed by former English National Ballet Director and English National Ballet School founder Peter Schaufuss after August Bournonville. It has been an honour for our students to work with Peter and stager Marilyn Vella-Gatt, who in turn have been hugely impressed by their mature understanding of this complex work.

The programme also features George Balanchine's masterpiece *Who Cares?* which is choreographed to songs by George Gershwin and transports us to Broadway and the vibrant world of musical theatre. We are delighted that New York City Ballet alumna and leading Balanchine stager Deborah Wingert came from New York to be with us throughout the rehearsal process.

The programme is rounded out with three exciting new commissions: *Of Space & Time* by ENBS Artistic Associate Andrew McNicol, new contemporary work, *Sound and Vision*, by the award-winning Morgann Runacre-Temple, and *Flock* by dancer and choreographer Monique Jonas. It is a privilege to work with such

talented and distinctive artists, all of whom are regular ENBS collaborators. They give our students essential experience in the complex process of creating new work.

These performances would not be possible without the dedication of our superb teaching staff, who inspire our students every day of the school year. Huge appreciation must also go to our superb musical staff, as well as to the wider ENBS team whose daily efforts ensure that each young dancer reaches their full potential.

I am grateful to have this opportunity to express our immense gratitude to Summer Performance Major Sponsor, Mr Charles Holloway, and Summer Performance sponsors, Mr Steve Sacks and Ms Charlotte Hogg, Ms Ida Levine, The Linbury Trust, Ms Adrienne Waterfield and an anonymous funder. They care deeply for our art form and our students who are its future, and we thank them for their friendship, generosity, and committed support.

***This weekend marks the end of an era for our graduating third years.***

They are entering the next exciting chapter of their young lives; no longer students when the curtain comes down, they will soon be beginning their professional careers. We cherish these final performances and look forward with pride and anticipation to following their future achievements.

And while we are looking forward, the year ahead is a particularly exciting one for ENBS as we celebrate our 35th anniversary. We will have a busy programme of events and hope to see many of our alumni, as well as ENBS family and friends, return throughout the year.

**Viviana Durante**

Artistic Director, English National Ballet School

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# Programme

## *La Sylphide*

**Choreography:** Peter Schaufuss after August Bournonville, mounted and taught from the Benesh Notation® by Marilyn Vella-Gatt

**Music:** Herman Løvenskjold

## *Sound and Vision*

**Choreography:** Morgann Runacre-Temple

**Music:** David Bowie and Mika Karlsson

## *Of Space & Time*

**Choreography:** Andrew McNicol

**Music:** Gioachino Rossini, Alexander Glazunov, Carl Maria von Weber

## **Interval** (25 mins)

## *FLOCK*

**Choreography:** Monique Jonas

**Music:** *Sama-sounounou* by Le Trio Joubran, *Lancaster I* by Le Trio Joubran, *Chkrrr* track arranged by Monique Jonas

## *Who Cares?*

**Choreography:** George Balanchine © The George Balanchine Trust

**Staged by:** Deborah Wingert

**Music:** George Gershwin

## **Technical team**

**Lighting designer:** Simon Bennison

**Sound Technician:** Samuel Barnes

**Costume Supervisors:** Nadia Smith and Kaya Vogel





# Support the future of ballet



## ENBS is a charity

As an educational institution and part of the Government's Dance and Drama Award (DaDA) scheme, English National Ballet School receives funding from the Department for Education, but it is only with the generosity of our supporters that we are able to provide the very best training and maintain our position as one of the best ballet schools in the world.

By supporting the School, you can help us ensure that we continue to nurture young talent and secure the future of ballet.

## Become a Friend of ENBS

By becoming a Friend of English National Ballet School, you are supporting the future stars of the dance industry before they launch their professional careers. Friends of ENBS have the opportunity to watch our dancers as they progress through the School and gain access to behind-the-scenes events and rehearsals. Your support helps ENBS students develop into accomplished, versatile professionals at the forefront of dance performance.

[enbschool.org.uk](https://enbschool.org.uk)



If you are interested in supporting English National Ballet School, please visit [enbschool.org.uk](https://enbschool.org.uk) or scan the QR code to donate today.

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# Our students

## 1st Year

William Ashraf  
Olivia-Senay Bayram  
Zai Calliste  
Isaac Calstar-Fisher  
Jolene Fisher  
Lois Fraiz  
Riho Hayashi  
Lydia-Rose Hough  
Luke Jones  
Veronika Khlopetskaya  
Gina Nan Xin Kung  
Anastasiia Lobanovskaya  
Keira McCulloch  
Yoli Meurisse  
Oriel Milton  
Iori Miura  
Lily Moran  
Olivia Mouldsdale  
Jenna Northwood  
Raul Oprea  
Lavender Orisa  
Ailey Osaki  
Kelial Peterson  
Elsie Pinder  
India Quambusch  
Betsy Smith  
Nikol Telvar  
Emily Tucker  
Luke Wragg

## 2nd Year

Luke Blair  
Joe Bratko-Dickson  
Jamilla Dartley  
Joseph Ducille  
Catharine Fenton  
Jack Fielding  
Leo Godfrey  
So Hadano  
Madeline Halkos  
Tia Helmer  
Oliver Hornby  
Agnes Howard-Jones  
Matthew Humphreys  
Lana Klemen  
Florence Lane  
Melissa Lott  
Paige Marshall  
Halle McGregor  
Tiffany Ng  
Evelyn Nguyen  
Charlotte Nye  
Elijah Peterkin  
Gabriel Pimparel  
Madeleine Powell  
Mason Pye  
Sergi Saus Caselles Gómez  
Noah Wheatley  
Isobel Wilson  
Tamaki Yamada

## 3rd Year

Anya Alindada  
Elizabeth Anderson  
Alice Anderson  
Lia Boujol  
Jemima Burfield  
Christian Carlo-Stella  
Seth Clark  
Emma Coates  
Benjamin Cockwell  
George Cox  
Sophie Farquhar  
Miyu Fujikura  
Lucas González-Alegre  
Laura Griffiths  
Mathilde Guyader  
Mark Hare  
Robyn Hodges  
Shantana Hull-Jurkovic  
Tobey l'Anson  
Mayuko Iwanaga  
Camille Jordan  
Sophie Kendall  
Love Kotiya  
Milei Lee  
Aston Purnell  
Ella Roper  
Taria Samuels  
Antriana Stavrou  
Sofia Zaman



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# Graduating students 2022/23



Anya Alindada



Alice Anderson



Elizabeth Anderson



Lia Boujol



Jemima Burfield



Emma Coates



Sophie Farquhar



Miyu Fujikura



Laura Griffiths



Mathilde Guyader



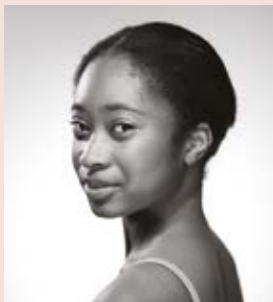
Robyn Hodges



Shantana Hull-Jurkovic



Mayuko Iwanaga



Camille Jordan



Sophie Kendall

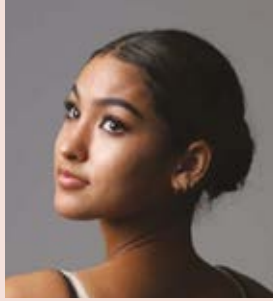


Milei Lee





Ella Roper



Tarlia Samuels



Antriana Stavrou



Sofia Zaman



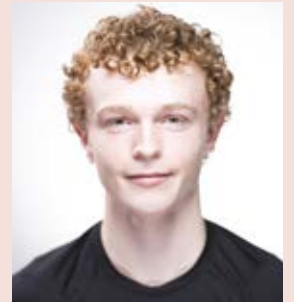
Christian Carlo-Stella



Seth Clark



Benjamin Cockwell



George Cox



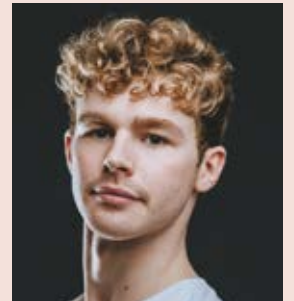
Lucas Gonzalez-Alegre



Mark Hare



Tobey l'Anson



Aston Purnell



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# Choreographers

## George Balanchine



George Balanchine (1904–83) was one of the leading dance figures of the 20th century. He created a new style of ballet with his company New York City Ballet and reinvigorated the US ballet scene.

His innate musicality is evident in all his works, and led to a rich partnership with composer Igor Stravinsky. Of his estimated 425 works many are in the core repertoires of companies around the world.

Balanchine was born Georgi Melitonovich Balanchivadze in St Petersburg. He trained at the Imperial State Ballet and from the age of 11 danced on the stage of the Mariinsky Theatre, entering the company in 1921. Three years later he auditioned for Sergei Diaghilev in Paris and spent five years as ballet master with the Ballets Russes. After Diaghilev's death he worked as a choreographer and ballet master around Europe before being invited by impresario Lincoln Kirstein to move to the USA in 1933. Balanchine began creating a new school and repertory of American ballet and in 1948 founded New York City Ballet. Balanchine's style of dance favoured tall ballerinas, and his muses included Maria Tallchief, Tanaquil Le Clercq and Suzanne Farrell. He remained hugely prolific throughout his life, creating his last work four months before his death of Creutzfeldt-Jakob disease.

Balanchine's style, a fresh and uniquely musical interpretation of classical ballet, is one of the most distinctive and influential languages in ballet, and has led to the choreographer being widely acknowledged as the father of American ballet.

The performance of *Who Cares?*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

## August Bournonville



Dancer, choreographer, and ballet master August Bournonville directed the Royal Danish Ballet for nearly 50 years. Born in Copenhagen, Bournonville began his dance training at age 8 under his father, the acclaimed dancer and ballet master

Antoine Bournonville. He later studied in Italy and France, and in 1829, after appearances at the Paris Opera and in London, he returned home and joined the Royal Danish Ballet as a soloist and choreographer. His ballets reflect

the 18th-century French style of his training with distinctive Danish charm – colourful, warm, and cheerful depictions of ordinary people. Bournonville created a national style of dancing that has been carefully preserved by the Royal Danish Ballet and passed on to ballet companies around the world.

## Monique Jonas



Monique began dancing with the Chance to Dance programme before training at the Arts Educational Schools London. She completed her training at the Rambert School of Ballet and Contemporary Dance and received her master's degree from

The London Contemporary Dance School, passing with distinction in 2017.

Monique joined the Richard Alston Dance Company as an apprentice in 2016 and toured extensively, both nationally and internationally with RADC, until their final performance in 2020. She has recently toured with Matthew Bourne's New Adventures' production of *Nutcracker!* where she played the principal role of Princess Sugar and performed in the 2022 production of *The Car Man* at The Royal Albert Hall.

Externally, Monique founded her own dance company, Jona Dance. She has been choreographing, movement directing, teaching, and producing work both online and in person, with the aim of amplifying silenced voices through contemporary dance in the UK. Jona Dance have created for Ballet Black, Rambert School, Pegasus Opera, Reebok, and London Fashion Week to name a few. She recently premiered a full length work with Serendipity Institute UK in Leicester and National Youth Ballet at Sadler's Wells Theatre. Her most recent creation *To Converse* premiered at The Place Theatre in 2023.

Monique is also a contemporary tutor at White Lodge, The Dang and formerly at English National Ballet School. She teaches as a guest for London Contemporary Dance School, National Youth Ballet, Dilek Taptik School of Dance, Artistry Youth Dance, New Adventures and Laban CAT to name a few.

Over the years, Monique has worked with Rambert Dance Company, Lost Dog Ruination, Corey Baker, Jose Agudo, Clod Ensemble and commercially on the Brit Awards, BBC Drama *The Pursuit of Love*, Marvel, Jamie Cullum, Kylie Minogue and Kae Tempest.

## Andrew McNicol



Andrew McNicol is a freelance British choreographer noted as a “rising star” (BBC News) and “talented beyond his years”.

Born in Hull, his choreographic work began whilst studying at The Royal Ballet School, where he won the Kenneth MacMillan Choreographic competition. He later completed his formal training with an MA at Central’s Professional Choreographic Programme.

Andrew has choreographed internationally including for Joffrey Ballet (Chicago), The Royal Ballet (London), Royal Ballet of Flanders (Belgium), Northern Ballet (Leeds), BalletX (Philadelphia), twice for New York Choreographic Institute (New York) and Tulsa Ballet (Oklahoma) among others.

He was the recipient of the 2018 BalletX Choreographic Fellowship and created *Requiem*, hailed as “powerful and sensitive” (*Main Line Times*). In 2019 he created *Yonder Blue* for Chicago’s Joffrey Ballet receiving critical acclaim; “gives a sense of awesome wonderment” (*Chicago Tribune*) “A rare gem of a ballet that transcends the here and now” (Lynn Shapiro).

Andrew is a versatile choreographer, alongside creating narrative and abstract modern ballets for the stage he has also created award winning dance works for film and site-specific projects, most notably for The London Olympics 2012.

Andrew founded McNicol Ballet Collective (MBC), to forge new artistic collaborations across arts disciplines that use the rich language of ballet to address contemporary themes. MBC has already been hailed as “a daring project from McNicol” (Teresa Guerreiro, *Culture Whisper*) and “this company is wide awake and ready to go” (The Reviews Hub 2021).

## Morgann Runacre-Temple



Morgann is a freelance choreographer from London working in ballet, contemporary dance, theatre, film and opera.

She has made work for Northern Ballet, Birmingham Royal Ballet, Stuttgart Ballet, Scottish Ballet, English National Ballet, Ballet Central, The Print Room, Images of Dance, Northern Ballet Choreographic Lab 2016, Royal Ballet Participation, BBC Young Dancer of the Year 2017 and Wilton’s Music Hall.

Morgann was choreographer in residence at Ballet Ireland from 2009–2015, creating over five full length ballets including: *Cinderella*, *Romeo and Juliet*, *Carmen* and *Coppelia*.

In partnership with Jessica Wright, Morgann directs and choreographs dance films. Credits include *The Try Out* for RANDOM ACTS Channel 4, *The Last Resort* (English National Ballet & TATE Liverpool) and *Curing Albrecht* (English National Ballet & Manchester International Festival, available on BBC iPlayer). *Curing Albrecht* won Best Film 2018 at NRDF and Best Director at Portland Dance Film Festival.

Morgann has worked as a movement director and choreographer in opera and theatre, working with directors including Sam Brown (*Barber of Seville* WNO), Jeff James (*Persuasion*, Royal Exchange) and assisting choreographer Annie B Parsons on Enda Walsh and David Bowie’s musical *Lazarus*, directed by Ivo Van Hove.

As a dancer, Morgann performed for Ballet Ireland, English National Ballet, Rosie Kay Dance Company and the Curve Foundation. She trained at Central School of Ballet and London Contemporary Dance School and was a recipient of Dance East Rural Retreat Award for Future Dance Leaders 16/17.

This Summer, *Coppelia* choreographed and directed by Morgann Runacre-Temple and Jessica Wright (Jess and Morgs) won Best Classical Choreography at the 2023 Critics’ Circle National Dance Awards. Mika Karlsson was also nominated for Outstanding Creative Contribution at 2023 Critics’ Circle National Dance Awards for his original score for «Hotel» for Morgann’s ballet of the same name for Birmingham Royal Ballet. She has created a new work for Ballet Central’s 2023 tour, *The Queue*, with original score by Philip Feeney.

# Creatives

## Peter Schaufuss



Peter Schaufuss is an Olivier, Evening Standard, and Edinburgh Critic's Award-winning choreographer, teacher, and director, widely recognised as one of the most talented male dancers to have performed on the international stage.

Peter has had his own Emmy Award nominated television programme *Dancer* for the BBC, as well as built his own Theatre of Dance, now Black Box Theatre, in Denmark.

The son of ballet dancers Frank Schaufuss (1921–1997) and Mona Vangsaee (1920–1983), Schaufuss trained at the Royal Danish Ballet School from age seven, and then joined the Royal Danish Ballet. In his performing career, Peter partnered the most celebrated ballerinas at all major ballet companies. He had several ballets and works specifically created for him by renowned choreographers, including Sir Kenneth MacMillan, George Balanchine, Roland Petit, and Sir Frederick Ashton among others.

In 1984, Peter Schaufuss took over as Artistic Director of English National Ballet (or 'Festival Ballet' as it was then known). He widened the Company's repertoire, adding works by Alvin Ailey, Paul Taylor, Michael Clark, John Cranko, George Balanchine, Maurice Bejart, and Roland Petit, and inviting such distinguished figures as Sir Frederick Ashton, Natalia Makarova, and Sir Kenneth MacMillan to work with the Company. In the same year, Christopher Bruce was appointed Associate Choreographer.

As well as English National Ballet, Peter also directed Berlin Ballet at the German Opera Berlin and Royal Danish Ballet. As well as English National Ballet School, Peter also founded Peter Schaufuss Ballet & School, the Royal Danish Ballet School in Holstebro. He currently owns and runs four venues in Edinburgh, Rose Theatre, The Basement Theatre, Ian McKellen Theatre and Ashton Hall.

## Marilyn Vella-Gatt



Following her dance training in England, Marilyn taught at Arts Vocational/Educational School. Further training at Benesh Movement Notation at the Institute of Choreology resulted in a position at London Festival Ballet, later known as

English National Ballet, where she worked for thirteen years. During that period, she took two leaves of absence to undertake projects with the National Ballet of Canada. In 1991 after the appointment of Peter Schaufuss as Artistic Director of Deutsche Oper Berlin, he invited her

to join his ballet staff. The Royal Danish Ballet later employed her as a freelance Choreologist/Ballet Mistress, where she also trained in Choreology at the Royal Danish Ballet School. Since then she has been busy setting ballets in Australia, Germany, Japan, Italy, USA, Chile, Rio de Janeiro, and recently at English National Ballet School and the Royal Ballet School. Throughout her career Marilyn has worked with most major choreographers and her repertoire includes the ballets of John Cranko, Ronald Hynd, Antony Tudor, Sir Frederick Ashton, Peter Schaufuss, and Glen Tetley.

## Deborah Wingert



Deborah Wingert began her training at the Central Pennsylvania Youth Ballet under Marcia Dale Weary and became a scholarship student at the School of American Ballet in New York. At the age of 16, she was selected by George Balanchine

to join New York City Ballet. During her 15 years with the company, Ms Wingert danced over 25 principal, solo, and featured roles in productions that include Balanchine's *A Midsummer Night's Dream*, *Coppélia*, *Orpheus*, *Symphony in C*, *Jewels*, *Who Cares?*, *Stars and Stripes*, *The Nutcracker*, *The Four Temperaments*, and *Mozartiana*; Jerome Robbins's *The Concert* and *Antique Epigraphs*, and Peter Martins's *The Sleeping Beauty*. A principal and soloist with numerous nationally acclaimed companies, her film and television credits include George Balanchine's *The Nutcracker* (Time Warner), PBS Great Performances: *Dinner With Balanchine*; *Dance in America: Balanchine – Serenade and Western Symphony*; Peter Martins's *Concerto for Two Solo Pianos*; and *LiveFrom Lincoln Center: A Midsummer Night's Dream*.

As one of a small group of artists selected by the George Balanchine Trust to set his choreography, Wingert has traveled throughout the United States, setting and staging the Balanchine repertoire for Butler University, Indiana University, Baltimore School for the Arts, Joffrey Ballet Chicago, and Central Pennsylvania Youth Ballet, to name a few.

Wingert is currently head faculty at Manhattan Youth Ballet. She has been a guest instructor for many companies and schools including Princeton University, Harvard University, University of California Santa Barbara, Dance Theater of Harlem, Jessica Lang Dance, Kyle Abraham: AIM, Sarasota Ballet, and Ballet Met, and Interlochen. She joined the Juilliard ballet faculty in 2017.



## Simon Bennison



British lighting designer Simon Bennison is from Manchester and trained in lighting, architecture and music at UCL, Yale, Surrey and RADA and was Lighting Associate for the Royal Opera House until 2022.

He has designed for many major ballet and opera companies worldwide. Recent productions include *Carlos at 50* (Royal Opera House), *Prometheus: The Poem of Fire* (Royal Festival Hall), *A Diamond Celebration* (Royal Ballet), *Nureyev: Legend & Legacy* (Theatre Royal Drury Lane), *Dido & Aeneas* (Deborah Warner Opera Company), *The Realistic Joneses* (Dublin Theatre Festival) and *The Dante Project* (Paris Opera Ballet).

*Scherzo* and *Anemoi* (Royal Ballet), have each received best new dance piece awards from the South Bank and the Dance Critics Awards and *The Dante Project* won the South Bank best dance work in 2022.



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David Beer

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Lil Gordon

### **Ballet School Assistant (Maternity cover)**

Ching Wah Chan

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Peter Schaufuss





# English National Ballet School

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