

Northern
Ballet

SPRING/SUMMER 2022 | ISSUE 30

The magazine from Northern Ballet

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Welcome



As Northern Ballet's new Artistic Director, it is a pleasure to share this edition of Inside magazine with you.

Since joining the Company in spring, it has been wonderful to meet so many of you at our Celebration Dinners and at supporter events in the theatre. I would like to thank you all for giving me such a warm welcome. I would like to congratulate David Nixon on being made a Commander of the Order of the British Empire, it is an honour to have the opportunity to build on this legacy and I very much look forward to making my own contribution to Northern Ballet's future successes.

It has been a busy couple of months, and in my short time with the Company so far, a key focus has been auditioning and recruiting new dancers and planning Northern Ballet's Artistic Direction for the next few years.

When I joined, our spring tour was already underway with performances of [Casanova](#) and [The Great Gatsby](#). It is Northern Ballet's combination of strong storytelling and classical technique which really drew me to the Company, and these productions are wonderful examples of the Company at its best. My ambition is to build on these fundamentals of narrative ballet and classical technique which are at the very heart of the Company, and to present a diversity of perspectives and experiences in the stories we tell.

I look ahead to our autumn tour with great excitement, and rehearsals are well underway for the première of our new [Three Short Ballets 2022](#) mixed programme which, following the success of our digital work [What Used To, No Longer Is](#), will include our second commission from Oliver Award-winning Mthuthuzeli November. Mthuthuzeli's piece, [Wailers](#), is inspired by an experience he had at the Western Wall in Jerusalem. For the second piece, we are excited to work with Stina Quagebeur for the first time to create [Nostalgia](#). The final piece in the programme will be a stage adaptation of Dickson Mbi's spin off film for [Casanova](#), [Ma Vie](#).

In addition to sharing this brand new programme, I look forward to reviving much-loved production [The Little Mermaid](#) and festive favourite, [The Nutcracker](#). I do hope you can join us for a rehearsal this summer to see these wonderful productions coming to life behind the scenes.

I look forward to getting to know more of you over the coming months and hope to see you at a performance soon.

If you ever require any assistance, please do get in touch with Jennifer, Zoë, Katy or Richard in the Development team, who will be very happy to help.

Best wishes,

Federico Bonelli
Artistic Director



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OUR SPRING 2022 SEASON

It has been a very busy spring for the Company, with performances of *Casanova*, *The Great Gatsby*, our children's ballet *Pinocchio*, and our Celebration Dinners. We have loved sharing these productions with audiences across the country and it was wonderful to have so many of you join us for a performance.





ON CASANOVA

'YET ANOTHER MAGNIFICENT OFFERING FROM NORTHERN BALLET AND ITS COMPANY OF TALENTED DANCERS.'

YORKSHIRE TIMES

'PURE, UNADULTERATED PLEASURE!'

LEEDS LIVING

'CLASSY, ACCOMPLISHED, INVENTIVE AND FINELY DANCED.'

BROADWAY WORLD

'THE ENTIRE COMPANY WAS ABSOLUTELY ON FORM.'

EVENING STANDARD



ON THE GREAT GATSBY

'NORTHERN BALLET HAS NEVER LOOKED SO GOOD.'

THE SCOTSMAN

'NORTHERN BALLET'S "THE GREAT GATSBY" IS AN IMMEDIATE SUCCESS AND A BALLET CLASSIC.'

ARTS REVIEWS

'IT WAS SPECTACULAR AND UNFORGETTABLE.'

MKFM



Thank you to everyone who supported our Celebration Dinners and silent auction. We are thrilled to share that over £50,000 was raised after costs to help us continue to push boundaries and break down barriers to dance with our work on stage and screen, in our Academy, and through our outreach projects.



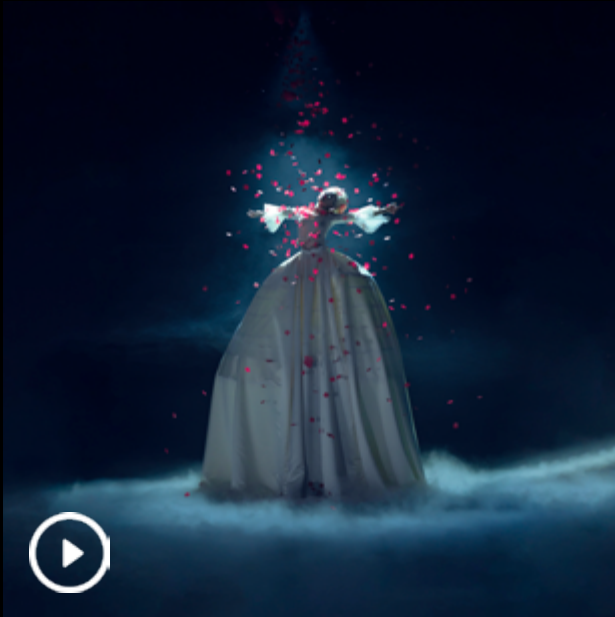
Alongside our work on stage, we are delighted to have continued bringing ballet into people's homes through our digital work.

DANCE PASSION

We were thrilled to take part in Dance Passion, a celebration of dance on the BBC during February and March. To mark the start of Dance Passion, [Dance Race](#), a new dance film by Corey Baker featuring Northern Ballet dancers [Aurora Piccininni](#) and [Wesley Branch](#), was released and saw a number of UK dance artists race across the country.



As part of Dance Passion, our new dance film [Together We Fall](#) choreographed by Nick Meola with direction by Kenneth Tindall premiered. This beautiful duets stars First Soloist [Jonathan Hanks](#) and Junior Soloist [Heather Lehan](#) and starts at 45:53 into the programme.



MA VIE

In May we shared our latest original dance film, *Ma Vie*, created by renowned Hip Hop choreographer Dickson Mbi. Following the success of our full-length ballet *Casanova*, *Ma Vie* brings a new perspective to the story of this infamous lothario and pushes the boundaries of ballet.


In autumn, *Ma Vie* will be adapted for stage as part of our *Three Short Ballets 2022* mixed programme.

MERLIN SHOWN IN CINEMAS

On 24 April, we were delighted to bring *Merlin* to the silver screen, with audiences watching in cinemas across the UK and Ireland. *Merlin*, created by Olivier Award-winning choreographer Drew McOnie, was our sixth full-length ballet to be captured for screen. The ballet was filmed at Leeds Grand Theatre in November 2021 in front of a live audience and gave cinema viewers the opportunity to see this magical production up close on the big screen.



COMPANY CLASS INSIGHT



It has been wonderful to have so many of our Patrons and Benefactors join us to watch Company class on stage across our spring tour.

Company class is an important part of our dancers' daily routine and includes a series of warm-up exercises followed by conditioning routines, accompanied by live music from our Company Pianists. Rehearsal Director [Christelle Horna](#) and Dancer [Aerys Merrill](#) give us an insight into this vital aspect of our dancers' training.



Christelle, can you tell us a little bit about what happens in Company class?

Everything happens in the morning Company class! It all starts there.

Class is the most important therapeutic daily routine for a dancer and provides high-level training. It's the moment when the dancers start to wake up, warm up, and work on their fabulous instrument: their body! Class is a place for them to gain better control of their bodies and to be able to achieve the most harmonious movements and shapes, using the purest academic ballet technique. The dancers work on the control, texture, quality, and musicality of their dance.

Like Mrs Balanchine said: "Everything comes from the class".

As professional artists, why is it important for our dancers to take part in a daily class?

It is vital for them to have the discipline of attending a daily class to keep improving their technical skills, and to challenge themselves physically and mentally to avoid injuries. A dancer's body needs a strong and consistent preparation ahead of daily rehearsals and to help achieve seven shows a week at the best level.

Class is also the place where they will work on their technique. Mastering their technique allows the dancers to then focus on their artistic interpretation of the choreographic works in rehearsals and performances.

What is your role in Company class?

The teacher is a facilitator, a guide, and a mentor. My role during class is to feel, to observe and to know what the dancers need every day; to be able to step into the room and feel the emotional temperature of the day!

As a teacher, I provide the dancers with the right energy they need, the right personal notes, motivation and support, whilst always pushing and challenging them, so they can push their limits and their technique, and be stronger and more athletic every day.

The teacher is an anchor that provides the dancers with more self-esteem, confidence, and understanding of the control and execution of the steps.

Does class involve the same exercises every time?

The structure, order and logic of a ballet class is very important for me and always the same, but the combination of exercises changes every class. In other words, the overall structure remains the same, but the content changes.

The combinations don't necessarily need to be challenging to remember because, most of the time, what the dancers need during class is to keep focused on excellent execution of the exercises, not just memorising them. Yet, it is also an opportunity to train the brain, to learn combinations faster and to assist with the ability to memorise a lot of choreographic steps during rehearsals, which can approach a variety of styles.

The timing of a class can affect the content. For example, a Monday class, after the dancers have had a weekend off, can't be the same as the Friday one. So there has to be careful and sensitive consideration from the teacher when planning their daily class.

Do the dancers have a set position at the barre, or do they change for each class?

Oh yes!!! They all have a set position at the barre, a set position at the centre (the part of class after the barre), and the same when the Company are on tour. Some dancers pass years and years in the same spot, others sometimes change, especially when members leave the Company and a spot becomes free, so a rotation can happen. I guess this is part of the dancers' routine in a way; having a set position at the barre and centre provides them with a comfortable place and space to work. Everything is very methodical in the dancers' lives!

Do exercises always go as planned?

No, you must always leave space for change or improvisation. Sometimes it all goes as planned, and sometimes you must have resources to use a plan B or C! This requires the teacher to be highly flexible and able to adapt.

Whether it is because of tiredness, or because they start to enjoy working on a specific combination, you might lose track of time during class and must cut or combine exercises.



Aerys, how does taking class at Northern Ballet differ from taking class at other ballet companies?

The biggest difference is that there are slightly different techniques used at Northern Ballet than I have previously been used to. When you work with different teachers, they usually bring their own take on the art form and what they have to offer. Some of the style is different here than at other places I have been before, but learning new things is how one grows so I enjoy it!

The instructions seem to be given very quickly. Do you have a technique for remembering them?

The best way I find to remember is to watch the whole picture as the teacher is explaining what to do and mark it with them as they are demonstrating the exercise.

Do you wear pointe shoes or ballet flats for class?

I wear both. Some days I do the whole class on pointe, and some days I do some of the barre exercises on flat and then put my pointe shoes on for the rest of barre and class. The exercises aren't pointe shoe specific, but they can be done on pointe or on flat. Sometimes though, a teacher will give an option in the exercise for the dancers with pointe shoes on.

Do you have a favourite part of class?

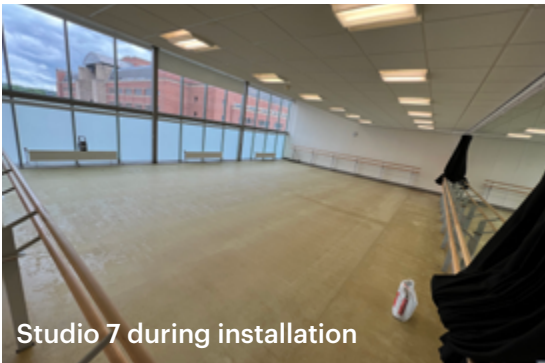
Yes, I do! I love the jumping exercises; they are my favourite thing to do because I feel powerful and like I'm flying through the air.

If you have never experienced a Company class before, we do hope hearing from Christelle and Aerys has inspired you to join us at a theatre this autumn. We are firming up Company class dates for our autumn season, so keep an eye on your inbox for updates!

UPDATING OUR STUDIOS



Studio 7 before



Studio 7 during installation



Studio 7 after

Our studios are where Northern Ballet productions are brought to life. From daily training class to rehearsals and even performances in our studio theatre, they are where the magic happens.

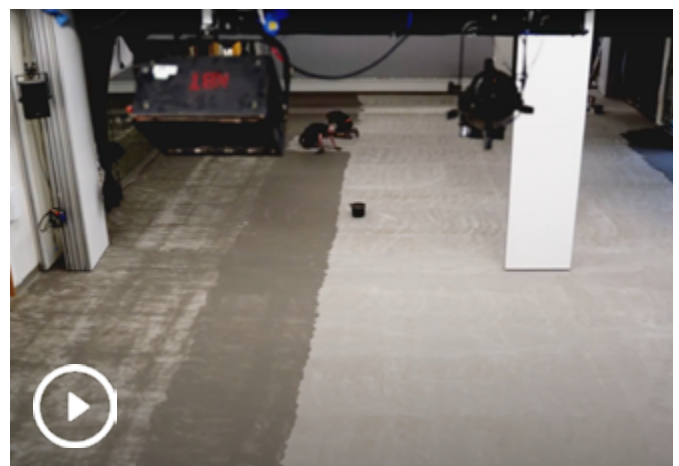
As well as providing a safe footing for Company dancers, our specialist studios are used for elite training and open dance classes for all.

Throughout the pandemic, we worked hard to protect every dancer using our studios, but increased cleaning measures that helped us do this have left our floors needing to be replaced much earlier than planned.

Thanks to the generous donations we have received from our supporters, we have begun replacing the floors, with the first studios now ready for use by the dancers!

We would like to say a huge thank you to everyone who has supported our Studio Floor Fund, your donation will help all our dancers continue to train and rehearse.

Here is a sneak peek of one of our studios being updated.



Timelapse of the new Studio Theatre floor

There is still time to support our Studio Floor Fund and to help us replace the specialist floors in the remaining studios.

Donate online now at northernballet.com/support-us/floor-fund

Benefactor open rehearsal plus drinks with the Artistic Director and dancers

Tuesday 26 July 2022

5.00pm - 7.30pm

Northern Ballet, Quarry Hill, Leeds

To RSVP for this event, please contact Richard Cross at richard.cross@northernballet.com

Patron open rehearsal day

Tuesday 23 August 2022

9.45am - 6.30pm

Northern Ballet, Quarry Hill, Leeds

Patrons are welcome to book one free place for this event, plus one guest ticket at a cost of £15.

To book, please visit

northernballet.com/patron-open-rehearsal-day-2022

Benefactor theatre events

10 September 2022

Three Short Ballets Opening Night
Leeds Playhouse

14 September 2022

Three Short Ballets Benefactor Event
Leeds Playhouse

22 September 2022

The Little Mermaid Opening Night
Sheffield Lyceum Theatre

1 November 2022

Three Short Ballets Opening Night
Linbury Theatre, Royal Opera House, London

20 December 2022

The Nutcracker Opening Night and Benefactor Event
Leeds Grand Theatre

To RSVP for any of these events, please contact Richard Cross at richard.cross@northernballet.com

Alternatively, the full performance dates are available on [our website](#). We have Benefactor tickets on hold for every performance and can happily book your tickets for a date of your choice.

Company class dates

We will be hosting Company classes across our autumn tour and will be in touch soon with full dates and booking details.

As a working ballet Company, all events and timings remain subject to change.

UPCOMING EVENTS

THE CUES BEHIND THE COMPANY

Behind every Northern Ballet production, many different teams (such as stage management, lighting and sound) work closely together backstage, unseen by audiences, to help bring our magical stories to life and ensure the smooth running of the performance. Staging a ballet is a complex process and these teams need to be able to communicate clearly and discreetly during the performance from different parts of the theatre.

Until recently, we had to rely on a mix of our own radios combined with communication systems that were already in place at the theatres we visit. However, thanks to the generosity of trusts, we have been able to upgrade our systems and now have a state of the art Clear-Com Helix-Net communications system. Our crew couldn't wait to try this system out on our spring tour and wanted to share an insight into what goes on behind-the-scenes during a live performance.

For every production, our Senior Deputy Stage Manager (SDSM) Chun-Yen Chia creates a binder detailing every cue for each element of the production. This includes everything from lighting, to sets and music. These instructions are agreed with the creative team in advance and help make sure that the ballet runs the same way for audiences every night.

During a live performance, the SDSM verbally cues the team over the communications system. As the old system did not provide separate communication channels for each team, instructions could be missed or accidentally interrupted by other system users. Our new system provides multiple communications rings for the team backstage, so they can select which channel they need to listen to: and tune out other people's chatter when needed!

Alongside verbal cues, a Cue Light System (a visual signalling system) is used which uses lights to cue set changes, lighting and music. This helps with complex sequences and acts as a back-up in case the verbal communications system fails. With our new system, the show can be pre-programmed into the desk to help performances run smoothly.

Here are some photos of our new system in action during performance of *Casanova* at London's Sadler's Wells.



Top left: Base Station – we have twelve base stations positioned around the theatre for members of each team. These stations enable the crew to listen to a choice of five communications channels.

Top right: Northern Ballet Lighting Technician Sam Day in the control room operating the lighting desk, wearing one of the new headsets.

Bottom left: Digital Main Station – this is the main communications desk that is positioned in Prompt Corner at the side of the stage. It is the heart of the system, used by the Deputy Stage Manager to ensure the show runs smoothly.

Bottom right: Cue Light for the Music Director, used in the orchestra pit.

LEAVERS AND STARTERS

As our spring season came to an end, we were sad to say goodbye to some of our incredible dancers who have all made fantastic contributions to Northern Ballet and will be greatly missed.



Premier Dancer [Javier Torres](#) retired in May after an incredible 22-year career as a professional ballet dancer. Having joined Northern Ballet as a Premier Dancer in 2010, his twelve-year tenure with the Company has seen him perform countless leading roles in productions such as *The Nutcracker*, *Casanova*, [Dracula](#), [Swan Lake](#), [Ondine](#), [Beauty & the Beast](#), [Hamlet](#), [Madame Butterfly](#), [Wuthering Heights](#), [Peter Pan](#), [Cleopatra](#), [A Christmas Carol](#), [The Boy in the Striped Pyjamas](#), [Jane Eyre](#), [1984](#), and [Romeo & Juliet](#).



After 8 years with Northern Ballet, Leading Soloist [Riku Ito](#) is leaving to join Birmingham Royal Ballet.



After six years with Northern Ballet, at the end of September 2022, following *Three Short Ballets*, Principal Soloist [Minju Kang](#) will leave the Company to join English National Ballet.



We also say goodbye to First Soloist [Lorenzo Trossello](#) who is leaving the Company after six years to join English National Ballet.



We would also like to wish a very happy retirement to Orchestra Manager Barry Collarbone.

Following the end of our autumn season, we were sad to say goodbye to First Soloist [Greig Matthews](#).



We are delighted to have welcomed two new dancers this season; First Soloist [Saeka Shirai](#) has joined us from Poznań Opera Ballet in Poland, and Dancer [Harry Skoupas](#) has joined us from Opera Wrocławska in Poland. We hope you had the chance to see Saeka and Harry perform this spring.

We also look forward to welcoming a further five new dancers this summer ahead of the autumn season. Amber Lewis and Jackson Dwyer will join us from Hong Kong Ballet, as Leading Soloist and First Soloist respectively, and we will also be joined by Dancers Stefano Varalta, Kaho Matsumoto and Jun Ishii.



MEET OUR NEW ORCHESTRA & CONCERTS MANAGER

Ciarán Campbell has joined the Company as our new Orchestra & Concerts Manager. We spoke with Ciarán to find out more about his role with the Northern Ballet Sinfonia.

Can you tell us a little about your background and experience?

After graduating from music college, I worked for the Royal Scottish National Orchestra in Glasgow. I moved down to Leeds in 2017 to work for Opera North and subsequently took on their role of Orchestra Transport Manager in which I looked after logistics for all the orchestra's work. I was lucky to have the opportunity to branch out into more of a planning capacity which involved looking after the orchestra, and scheduling and liaising with venues and external partners for national tours and concerts.

What made you decide to pursue a career in arts management?

Playing in an orchestra is a highly demanding and stressful line of work, and part of what made me want to work in arts management was the people who I was lucky enough to interact with when I was studying and working in Glasgow.

The orchestra manager is key to taking as much of that stress as possible away on a day-to-day basis. I think the most important attribute is how you deal with people, which we can all get wrong from time to time, but the knowledge and understanding of what it is like to be "in their shoes" is key in shaping how I approach my work.

What does the role of Orchestra and Concerts Manager at Northern Ballet involve?

In the run-up to each season, I liaise with the Technical and Planning departments to create a performance schedule for the Sinfonia and to

arrange any rehearsals required in advance. Once I know what's required, I then work to book the freelance Sinfonia members for these rehearsals and performances. Where members of the Sinfonia are not available, I arrange to bring in extras or deputies.

As well as managing the Sinfonia for rehearsals and Northern Ballet performances, I am also responsible for looking at other avenues in which the Sinfonia can perform outside of the Company's regular performance schedule.

Another part of the role is to oversee and manage the recruitment and trial process. As part of this process, multiple shortlisted musicians are invited to join the Sinfonia over a period of time, a panel assesses their performance and consequently appoints a new member.

I also look after the library and Northern Ballet's collection of parts and scores for all productions.

What are you most looking forward to in your role as Orchestra and Concerts Manager with Northern Ballet?

This role presents a much bigger challenge than my previous roles. Having come from a large department where everyone has their own responsibilities, I find the requirement to be on top of everything really stimulating.

Do you play any musical instruments yourself?

Yes, I play percussion and timpani, which is what I initially studied when leaving school.

IN CONVERSATION WITH ASHLEY DIXON

In April, Ashley Dixon took to the stage for the last time in a lead role as Principal Soloist at Northern Ballet before taking up his new position of Principal Character Artist and Assistant Rehearsal Director. Former Premier Dancer Antoinette Brooks-Daw came out of retirement for this special occasion to dance the role of Daisy Buchanan opposite Ashley's Jay Gatsby in *The Great Gatsby*.

We caught up with Ashley as he transitioned into his new role with the Company.



Do you have any favourite roles you have performed whilst dancing with Northern Ballet?

Over my time at Northern Ballet there have been so many wonderful productions filled with many rewarding experiences, and others that have provided a specific learning curve for me at the time. Stand out roles over the years include Heathcliff in *Wuthering Heights*, Jay Gatsby in *The Great Gatsby*, the title roles in *The Nutcracker* and *Hamlet*, and, of course, the Beast in *Beauty & the Beast*.

How do you think your experience as a dancer with the Company has helped prepare you for this new role?

I think for most aspects of this new role, my time and experiences with the Company have prepared me very well. Being able to pick up lots of work quickly, attention to detail, and understanding the ethos and forward vision of the Company. Of course, you never stop learning and there will still be a lot for me to learn going forward, so I look forward to the challenges ahead.

Are there any aspects of your new role as Assistant Rehearsal Director you are particularly excited about?

At the moment I'm enjoying every aspect of the role. I think the part I'm most excited about is getting to rehearse the dancers in a production from first rehearsal to final performance. To see the journey and progression, and to help perfect it along the way, is something I find very rewarding.

If you could pick one Northern Ballet production to be revived and work on in rehearsals, which would it be?

It's hard to think of just one, but I think it would probably be *Wuthering Heights*. It's a ballet that has always been very special to me, as it's the ballet that made me work even harder to be a part of this Company. Having danced pretty much every male role in this ballet, I feel I have a good understanding of both the choreography and the intentions to pass on to the next generation. It's a great production to really get into, with so much depth in every single character that I feel it would be very rewarding to rehearse.

And finally, do you have any advice for young dancers who dream of having such a long and successful ballet career?

My main piece of advice would be to realise that you never stop learning and not to be afraid to make mistakes. Mistakes happen, it's what you learn from those mistakes, so they don't happen again that is all part of the learning process. My other piece of advice would be to listen to your body. Dancers overall are very hard-working and will sometimes push through the pain to do their job. To push a little is OK, but not to the point where you could seriously hurt yourself. Believe me, I learnt the hard way!





ACADEMY UPDATE



In May, Academy students joined us at our Celebration Dinners and started the events off with a bang with a fabulous performance. 25 students aged 10 to 17 from the Academy's Centre for Advanced Training programme took to the stage with a celebratory piece set to music by composer John Philip Sousa.

The piece was choreographed by Academy tutors Cara O'Shea and Nicola Gervasi for a special performance to celebrate David Nixon CBE's time as Director of the Academy before he stepped down. The students loved having the opportunity to perform to a live audience and for more people to enjoy a piece they had worked so hard to bring to life.

The performances went down a storm with the audience. During the dinners our Artistic Director Federico Bonelli reflected on how wonderful it was to be able to open with a performance from young people who are still at the start of their dancing journey, followed by Company dancers, who are so inspirational to many of the students aspiring to a professional ballet career.

The funds raised at the Celebration Dinners will support all aspects of Northern Ballet's work, including the Academy, so it was wonderful to be able to showcase the fantastic talents of the next generation of dancers.

'I was one of the CAT students who performed at the Celebration Dinners, and it was a wonderful experience. Having the opportunity to perform after so long was so special as we had missed the rush of performing in front of an audience! It was made extra special by being in the same programme as the Company.'

IZZY, CAT STUDENT

LEARNING UPDATE



We would like to thank everyone who supported our *Pinocchio* Appeal for helping us to continue to share the joy of ballet with children and families around the country.

It's been another busy year for the Learning team with projects happening in schools, community settings and at Northern Ballet's Quarry Hill home in Leeds. In 2021/22, we delivered 1,207 classes and workshops reaching over 25,000 people of all ages and backgrounds. It is our passion to break down barriers to world class ballet, and we use Northern Ballet repertoire to engage with people wherever they are on their dancing journey, from total beginners to those who have been dancing for years and know our work well.

Rise

In 2019 we launched Rise, a project which uses dance inspired by Northern Ballet productions to improve mental and physical wellbeing for pupils in schools in West Yorkshire. Pupils in Year 5 (aged 9-10) take part in 10 workshops with a Dance Artist at school and also get to visit a theatre to see the Company perform. In November 2021, 231 children and 28 teachers were blown away by the Company's incredible performance of *Merlin* at Leeds Grand Theatre. Now approaching its fourth year of delivery, we are incredibly proud of the project and the impact it has made within our community.

Children's ballet outreach

This spring saw a welcome return to outreach workshops to support the tour of our children's ballet, *Pinocchio*. Our Dance Artists travelled the length and breadth of the country to deliver fun-filled dance workshops to introduce the characters and story of *Pinocchio*. Between January and April 2022, we delivered a whopping 160 workshops reaching 2,673 children, with 327 children working towards achieving an Arts Award (a qualification which inspires young people to grow their arts and leadership talents).

This year, we have also been delivering an exciting project in Middlesbrough, in partnership with the North East and Cumbria NHS Child Health and Wellbeing Network. The project saw over 175 pupils take part in weekly sessions throughout the entire academic year, building their confidence and physical and emotional wellbeing through creative dance activities. A real highlight of the project was the children, along with their parents, siblings and teachers attending a performance of *Pinocchio* in Middlesbrough, where they themselves will be performing later this year, demonstrating their achievements and sharing their newfound dance skills with their families, friends and peers. Ahead of their performances, our very own Artistic Associate [Daniel de Andrade](#) will be visiting the pupils to share top tips for performing in front of a live audience – we wish them all the very best!

Northern Ballet 2022 Tour Dates

Three Short Ballets 2022

Leeds Playhouse
10 – 17 September

London Linbury Theatre, Royal Opera House
1 – 3 November

northernballet.com/three-short-ballets-2022


Ugly Duckling

Leeds Stanley & Audrey Burton Theatre
24 – 27 October

London Linbury Theatre, Royal Opera House
29 – 30 October


northernballet.com/ugly-duckling

The Little Mermaid

Sheffield Lyceum Theatre
22 – 24 September 

Belfast Grand Opera House
12 – 15 October 


Southampton Mayflower
20 – 22 October 

Newcastle Theatre Royal
25 – 29 October 


northernballet.com/mermaid


The Nutcracker

Woking New Theatre
10 – 12 November 

Nottingham Theatre Royal
16 – 19 November 

Norwich Theatre Royal
22 – 26 November 

Hull New Theatre
30 November – 3 December 

Leeds Grand Theatre
20 December – 7 January 

northernballet.com/nutcracker



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