

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN



SWAN LAKE

5 - 13 May, 2017

Lyric Theatre, QPAC

With Queensland Symphony Orchestra



LEAD PARTNER





FALL IN LOVE WITH BALLET

Suncorp
Lead Partner of Queensland Ballet

Dancer: Laura Hidalgo Photographer: David Kelly

SWAN LAKE

5 - 13 MAY, 2017
LYRIC THEATRE, QPAC

Choreographer
Ben Stevenson OBE after
Petipa and Ivanov

Composer
Pyotr Ilyich Tchaikovsky

Conductor
Nigel Gaynor

Music performed by
Queensland Symphony
Orchestra

Costume & Set Designer
Kristian Fredrikson

Lighting Designer
Glenn Hughes

The performance lasts
approximately two hours
and 10 minutes, including
a 20-minute interval.



TRUE LOVE TRIUMPHS

Cover and title page image: Principal Artist Yanela Piñera Creative Direction: Designfront Photography: Harold David



BRINGING QUEENSLAND TO THE WORLD STAGE

Government

Queensland Ballet receives financial assistance from the Queensland Government through Arts Queensland, and the Australian Government through Australia Council.

Dancer: Liam Geck Photographer: David Kelly

FROM THE PREMIER AND MINISTER FOR THE ARTS
THE HONOURABLE ANNASTACIA PALASZCZUK

***Swan Lake* is a classic ballet that is known and loved, telling a timeless story of good overcoming evil set to Tchaikovsky's enchanting score.**

Odette and Prince Siegfried's story is often the first experience of ballet for many, and I am delighted Queensland Ballet has chosen *Swan Lake* as its major production for 2017 — bringing the gift of this ballet to Queensland audiences.

For this season, the magnificent talents of Queensland Ballet's acclaimed dancers will be joined by international ballet star Evgenia Obraztsova, Principal with the Bolshoi Ballet.

It is a testament to the international standing of Queensland Ballet that it regularly attracts exceptional artists to perform alongside the Company, providing our dancers a unique opportunity to learn while also providing Queenslanders a rich cultural experience.

The Queensland Government is proud to support Queensland Ballet for its commitment to excellence, its contribution to Queensland's cultural life and its vision to be a leader in the Asia Pacific.

Enjoy this beautiful production of *Swan Lake*.

ANNASTACIA PALASZCZUK

The Premier and Minister for the Arts



FROM THE ARTISTIC DIRECTOR

The moment I hear Tchaikovsky's haunting *Swan Lake* score I'm transported back thirty years to a studio in Houston, Texas. I'm a young dancer grappling with the demanding choreography of this most loved ballet being coached by one of the greatest ballerinas of all time, Margot Fonteyn. Drinking in her magical way of teaching this ballet, I can't help but be transformed into a Prince discovering the beautiful Odette for the first time and I am consumed by this incredible love story.

I have such a personal connection to this ballet and so many precious memories of working not only with Margot Fonteyn but also the incomparable Ben Stevenson and dancing this ballet under their direction. I am thrilled to be bringing Ben's production of *Swan Lake* to Brisbane audiences. The last time Queensland Ballet performed *Swan Lake* was in 2011 and I think the time is right for this cherished classic to be back on our stage.

Our dancers are more than ready to take on the demands of this ballet and the very exacting nature of Ben's choreography. I am overjoyed that Ben has returned to Brisbane to stage our season, with the assistance of Tim O'Keefe. Together they have helped our dancers to realise and express Ben's vision with great beauty and flair.

The captivating movement is complemented by the costume and set designs of Kristian Fredrikson and lighting design by Glenn Hughes. With these designs the transformation into a magical world is nearly complete, finished only by Tchaikovsky's glorious score live at every performance. This season will see us joined by the acclaimed Queensland Symphony Orchestra, conducted by our own Music Director and Principal Conductor, Nigel Gaynor.

For a blockbuster such as this, it is only fitting that we feature performances from one of the world's biggest ballet superstars. Evgenia Obraztsova is acclaimed and respected the world over for her flawless technique and her wonderful artistry, and we are privileged to have a ballerina of her calibre guesting with us for these special performances.

Behind each unforgettable performance is a team of avid supporters. To our Lead Partner Suncorp, I extend my heartfelt gratitude. Your commitment to our Company continues to allow us to reach higher in 2017. Likewise, the support of many organisations and individuals has helped us turn our dreams into reality. I thank the State and Federal Governments and Major Partners JC Decaux, BMW, Virgin Australia and QGC for their ongoing support. I also extend my thanks to all our valued corporate partners and supporters. It is your generosity and belief in our Company that allows us take on ballets such as this, often considered the greatest of all time.

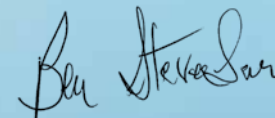
Our Board, staff and dancers welcome you to this majestic production of classical ballet at its most heartbreaking and glorious. I have no doubt that you will be enchanted by *Swan Lake*.



LI CUNXIN
Artistic Director

FROM THE CHOREOGRAPHER

I am so happy to be back in Queensland with this wonderful company. Li and his staff have done an extraordinary job in building and developing this group of dancers into a world class company. It is always a pleasure working with this dynamic and talented group of artists. Along with *The Nutcracker*, *Swan Lake* is conceivably the world's most famous classical ballet, which is why it is such a challenge. I am thrilled with the work that Queensland Ballet has done with my production and I am excited to see the ballet on stage. No matter how many times I see the story of *Swan Lake*, I am always swept up by the power and intrigue it encompasses. I hope that you too will be swept up by this timeless classic.



BEN STEVENSON OBE
Choreographer



THE STORY

ACT I

PROLOGUE – THE LAKESIDE

Princess Odette is gathering flowers by the lake one day when the sorcerer Von Rothbart appears and transforms her into a swan.

SCENE I – THE COURTYARD AND CASTLE

Festivities are underway to celebrate the coming of age of Prince Siegfried. His mother, the Queen, enters and drinks a toast to her son, reminding him that he will soon be King. The Prince is dismayed by the thought of the responsibilities being forced upon him. The Queen presents him with the gift of a crossbow which excites him greatly. As he is left alone to contemplate his future, he suddenly sees the white swans soaring overhead, and taking his crossbow, the Prince follows them into the night.

SCENE II – THE LAKESIDE BY MOONLIGHT

Discovering the swans by a lake, the Prince watches with amazement as one swan approaches and is transformed into a beautiful maiden. The maiden tells him that she is Princess Odette, and the spell cast upon her by Von Rothbart can only be broken by someone who swears his love for her. Von Rothbart suddenly appears, and Siegfried attempts to shoot the sorcerer. Odette explains that if he succeeds, the sorcerer's spell can never be broken. Siegfried swears his vow of eternal love to Odette. She warns him that if he breaks his vow, she is doomed to remain a swan forever. At dawn, Odette returns to the lake and becomes a swan again.

ACT II

SCENE I – THE BALLROOM OF THE CASTLE

As the Prince dances with Princesses from countries around the world at the ball, his mind is filled with thoughts of Odette. Two uninvited guests arrive, Von Rothbart and his daughter Odile, disguised as Odette. Siegfried believes Odile to be his swan princess, and Von Rothbart forces him to swear that Odile is his chosen love. As Von Rothbart and Odile return to their true forms, the Prince realises he has been deceived. Odette and her maidens appear as Von Rothbart destroys the castle.

SCENE II – THE LAKESIDE

Odette forgives Siegfried for his unwitting betrayal, and they agree to remain together until death. In his rage, Von Rothbart raises a storm, but the love of Odette and Prince Siegfried proves stronger than his magic. As the couple throw themselves into the lake, Von Rothbart too is destroyed.



LI CUNXIN
ARTISTIC DIRECTOR

Li Cunxin has had a long and diverse career as an internationally acclaimed dancer. He was appointed as Queensland Ballet's fifth Artistic Director in July 2012.

At the age of eleven Li was selected by Madame Mao's cultural advisors to attend the Beijing Dance Academy. In 1979 he joined Houston Ballet as an exchange student and went on to achieve the rank of Principal in 1982.

Amongst many awards and accolades, Li won two silver and one bronze medal at three international ballet competitions, and two Princess Grace Awards.

He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999 at the age of 38, but maintained his strong ties to the ballet community.

Following his performing career, Li worked in the finance industry as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. Until his appointment as the Artistic Director of Queensland Ballet, Li sat on the board of The Australian Ballet from 2005 and the Bionics Institute.

In 2003 Li published his international best-selling autobiography, *Mao's Last Dancer*, which has received numerous awards and was adapted as a feature film in 2009. Li was Queensland's Australian of the Year 2014.



BEN STEVENSON OBE
CHOREOGRAPHER

Ben Stevenson served as Artistic Director of Houston Ballet from 1976 – 2003, raising the company from a regional troupe of twenty-eight dancers to an internationally acclaimed ensemble of over fifty artists.

For his contributions to international dance, Ben was named an Officer of the Order of the British Empire (OBE) by Queen Elizabeth II in the New Year's Honors List in December 1999. In April 2000, he was presented with the Dance Magazine Award. In July 2003, he was appointed Artistic Director Emeritus of Houston Ballet, and the company's affiliated school was renamed Houston Ballet's Ben Stevenson Academy.

A native of Portsmouth, England, Ben received his dance training at the Arts Educational School in London. He appeared with the Sadler's Wells Royal Ballet and English National Ballet where, as a principal dancer, he performed leading roles in all the classics. In 1967, English National Ballet asked him to stage his first, and highly successful, production of *The Sleeping Beauty* which starred Margot Fonteyn. In 1968, Rebekah Harkness invited him to New York to direct the newly formed Harkness Youth Dancers. After choreographing *Cinderella* in 1970 for the National Ballet in Washington, D.C., he joined the company in 1971 as co-director with Frederic Franklin.

Ben has received numerous awards for his choreography, including three gold medals at the International Ballet Competitions of 1972, 1982, and 1986. In July 2003, Ben assumed the artistic directorship of Texas Ballet Theater in Fort Worth, Texas.



KRISTIAN FREDRIKSON
COSTUME & SET DESIGNER

Kristian's award winning designs featured in productions for opera, drama, ballet, film and television. Kristian was Resident Designer for Melbourne Theatre Company for eight years. During this time, he worked on many productions for the company including *Three Sisters*, *The Servant of Two Masters* and *War and Peace*.

Kristian's credits include ground-breaking works for the Australian Ballet (*Cinderella*, *Coppelia* and *The Nutcracker* — recently revived), Opera Australia (*Norma*, *Turandot*, *The Merry Widow* and *Salome*), Western Australian Opera (*Albert Herring*), The Royal New Zealand Ballet (*Swan Lake*, *Peter Pan* and *A Christmas Carol*), South Australian Opera (*Verdi's Macbeth*), Houston Ballet (*The Tales of Texas* triple bill entitled *Pecos Bill*), the Sydney Dance Company (*King Roger* and *Body of Work*) and Sydney Theatre Company (*Macbeth*, *The School for Scandal*, *A Doll's House* and *Hedda Gabler* starring Cate Blanchett which transferred to New York in 2006).

Kristian is a recipient of four Erik Design Awards and won Green Room Awards for *After Venice* (Sydney Dance Company — 1985), *King Roger* (1991), *Turandot* (1991), *The Nutcracker* (1992), *Salome* (1993), *Swan Lake* (2002) and an AFI award for *Undercover*. He also received the Penguin Award for *The Shiralee* (1988) and in 1999 he received the Australian Dance Award for Services to Dance.



GLENN HUGHES
LIGHTING DESIGNER

Glenn has worked as a Lighting Designer for many companies including the Melbourne, Sydney and Queensland Theatre Companies, Playbox, Victorian Arts Centre, Queensland Performing Arts Centre, Sydney Opera House, RealTV, La Boite, Bangarra Dance Theatre, Queensland Ballet and the Melbourne and Sydney Festivals.

After training in Adelaide, he travelled to London, working initially in the West End and then four years at the National Theatre of Great Britain in repertory. He joined the Victorian Arts Centre in 1983 as Head Lighting Technician and subsequently held the positions of Lighting Master (1984 – 86) and Production Manager (1987 – 93) He spent a year with Melbourne Theatre Company in 1994 as touring Lighting Designer before joining the Queensland Theatre Company as Production Manager (1995 – 97). Glenn has continued to work widely as a Lighting Designer since 1998 and has taught lighting design at WAAPA, RMIT and QUT.

Glenn's ballet and dance lighting credits include: *Alice in Wonderland*, *1001 Nights*, *Rite of Spring*, *Mahler's Tenth*, *Peer Gynt*, *A Midsummer Night's Dream*, *Blue Angel Cabaret*, *International Gala 2000-2006* (Queensland Ballet), *Into* (Riverside/Sydney Festival), *Spirit*, *Clan*, *True Stories* (Bangarra Dance Theatre) *Essentially Dance 2013/16* (QUT).



TIM O'KEEFE STAGER

A native Houstonian, Tim O'Keefe was awarded a scholarship to Houston Ballet Academy in 1981, joined the company one year later, was promoted to Soloist in 1985, and was named Principal Dancer in 1995.

In 1997, Houston Ballet Artistic Director Ben Stevenson created the title role of Dracula for Tim. Tim has choreographed works for Houston Ballet's Cullen Contemporary Series and for Houston Ballet Academy, as well as *Love Thing* and *Ragtime Dance* for Texas Ballet Theater. Tim is now in his 15th season with Texas Ballet Theater.

NIGEL GAYNOR MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

Nigel Gaynor has enjoyed an international career as a specialist conductor for ballet and is also a highly-accomplished ballet accompanist. He is originally from Australia and worked with The Australian Ballet for 15 years.

Some of his career highlights include working with Rudolf Nureyev, Sir Robert Helpmann and Jiří Kylián; conducting The Australian Ballet's *Red Earth* on live television; and collaborating on new ballets with choreographers Wayne McGregor and Christopher Wheeldon. For the past decade, Nigel was based in the United Kingdom, working extensively with Northern Ballet (Leeds), English National Ballet and The Royal Ballet.

In 2011, Nigel was engaged by Royal New Zealand Ballet for its season of *The Sleeping Beauty* and was appointed Music Director of the company in January 2013. For *A Midsummer Night's Dream*, he created a new score and arrangements to weave together the vision of choreographer Liam Scarlett with Mendelssohn's dazzling overture and incidental music. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.

Swan Lake was to prove to be the most innovative and influential full length ballet score of all time, despite a less than successful premiere performance in Moscow in 1877. It was commissioned by the Bolshoi Ballet in 1875 at the suggestion of Tchaikovsky, who in 1871 had written a one act ballet-pantomime called *The Lake of Swans* for his sister Alexandra's children. From this first score came the hauntingly beautiful swan motif for the oboe. Other themes were drawn from his unsuccessful opera *Voyevoda*, and the evocative *White Swan pas de deux* was originally a duet between soprano and tenor (now violin and cello) from the opera *Ondine*. The ballet master Reisinger was unable to successfully choreograph to the new symphonic style, and while a specific score from the premiere has not survived, it's clear that at some early stage music of other composers was woven into the ballet. During the 1880's several revisions to the choreography and music occurred, and it seems that as much as a third of the music was from other composers. In 1888, Tchaikovsky conducted a ballet performance of his second Act in Prague, and wrote in his diary that it was 'a moment of absolute happiness'.

In 1895, two years after the composer's death, the Imperial Ballet of St Petersburg revised *Swan Lake*, lead by its remarkable ballet master Petipa, with the assistance of music director Riccardo Drigo and Tchaikovsky's brother Modeste. *The Black Swan* of Act Three was formed from a variation in Act One, and the piano piece *Espiegle* was added as a variation for Odile. This version is the primary source of most *Swan Lake* productions today.

NIGEL GAYNOR

EVGENIA OBRAZTSOVA

Evgenia Obraztsova is an Honored Artist of Russia and Prima Ballerina of Bolshoi Ballet. She graduated from Vaganova Academy of Russian Ballet in 2002, and joined the Mariinsky Ballet Company the same year.

Evgenia's extensive repertoire includes, *Juliet (Romeo and Juliet)*, *Shirin (Legend of Love)*, *Aurora (The Sleeping Beauty)*, *Odette/Odile (Swan Lake)*, *Sylph (La Sylphide)*, *Maria (The Fountain of Bakhchisarai)*, *Kitri (Don Quixote)*, *Nikia (La Bayadere)*, *Marie (The Nutcracker)*, *Raymonda (Raymonda)*, *Tatiana (Onegin)*, *Margarita (Lady of the Camellias)*, *Ondine (Ondine)*, *Angela (Marco Spada)*, *Aspacia (The Pharaoh's Daughter)*, *Emeralds (Jewels)*, *Terpsichore (Apollo)* and many others.

In 2005, Evgenia won a gold medal at the Moscow International Ballet Competition and subsequently was invited to dance the title role in *Cinderella* by Carla Fracci with Teatro dell'Opera di Roma. There she also performed Marguerite in *Faust* (2006) by Luciano Cannito, and the title role in *Giselle* (2010), also by Carla Fracci. In 2006, Evgenia was invited to participate in *Roberto Bolle and friends* at Teatro alla Scala Milan.

Evgenia's many awards include a silver medal at the Vaganova Prix international ballet competition (2002), gold medal at the Moscow International Ballet Competition (2005), and Dancer of the Year at the Leonide Massine Prize (2006) among many others.

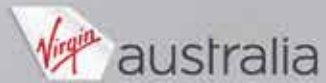
ZENIA TÁTCHÉVA CHARACTER ARTIST

Zenia Tatcheva received her ballet training at the University of Cape Town Ballet School and enjoyed a successful career with CAPAB, PACT Ballet and the South African Ballet Theater. She joined Queensland Ballet in 2008 after performing as a Guest Artist in the company's *International Gala* that year, retiring from the stage in 2010.

With the above companies Zenia has performed principal roles in most major classical ballets such as *Swan Lake*, *The Nutcracker*, *Cinderella*, *Giselle*, *The Sleeping Beauty*, *Paquita*, *Chopeniana*, *La Sylphide*, *Napoli*, *Don Quixote*, *Romeo and Juliet* and *Papillon*, as well as works by renowned choreographers of modern times.

Parallel to her dancing career, Zenia has been engaged as a teacher by Mzansi Dance Company, the National School of the Arts and the South African Ballet Theatre Academy in Johannesburg. After her retirement from stage, Zenia took the position of classical coach and répétiteur with the Queensland Ballet Academy where she is currently involved in the training and development of students across all Academy levels. She has also served as an adjudicator for various bursaries and competitions in South Africa, Australia and New Zealand.





THE ART OF FLYING

Virgin Australia
Official Airline Partner of Queensland Ballet

Dancer: Joel Woellner Photographer: David Kelly

PRINCIPAL ARTISTS

VICTOR ESTÉVEZ

Considered one of the stars of a new generation of Cuban ballet school dancers, Victor Estévez joined the Ballet Nacional de Cuba in 2011 before being promoted to Principal Dancer in 2015. His repertoire includes romantic-classical soloist roles in ballets such as *The Nutcracker*, *Giselle*, *Don Quixote* and *Paquita* as well as contemporary work, including Balanchine's *Tschaikovsky Pas de Deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*. While with the Ballet Nacional de Cuba, Victor toured extensively, before joining Queensland Ballet as an International Guest Star in Greg Horsman's *The Sleeping Beauty* in 2015. Victor subsequently joined the Company as a Principal Artist in 2016.

LAURA HIDALGO

Laura Hidalgo was born in Argentina and trained at L'Institut Supérieur d'Art in France. She is the recipient of numerous international awards, including the Gold Medal at the International Ballet Festival of Havana, Gold Medal at the Luxembourg International Competition and the Best Artist Award at the Varna International Competition in Bulgaria. Laura joined the American Ballet Theatre in 2002 and in 2008 she relocated to Europe where she danced with companies including Het National Ballet and Staatstheater Nürnberg. Laura joined the Royal Ballet of Flanders as Principal Dancer in 2010 and is a Guest Principal with the Slovenian National Ballet. Laura joined Queensland Ballet as a Principal Artist in 2015.



YANELA PIÑERA

Yanela began her ballet training at the Center Pro-Danza in Havana, before joining the Provincial School of Ballet and then completing her training at the National School of Ballet. During her ballet training, Yanela received several prestigious awards. Yanela joined the Ballet Nacional de Cuba in 2005, and was promoted to Principal Dancer in 2011. Her repertoire includes works from the traditional classical repertoire, as well as contemporary ballets by Cuban and international choreographers. Yanela joined Queensland Ballet as a Guest International Principal in 2015, and was appointed a full member of the Company in 2016.

SHANE WUERTHNER

American-born Shane Wuerthner trained at San Francisco Ballet School and at Washington, DC's Kirov Academy. Shane performed with Vienna State Opera Ballet as a corps de ballet member and demi-Soloist before being promoted to Soloist in January 2012. He joined San Francisco Ballet as a Soloist in 2013. His diverse repertoire includes principal roles in the major classics and in works by George Balanchine, John Cranko, Jorma Elo, Jiří Kylián, John Neumeier, Twyla Tharp, and Renato Zanella. Shane joined Queensland Ballet as a Soloist in August 2014 and was promoted to Principal Artist in October 2015.



Swan Lake

SOLOISTS

LISA EDWARDS

After graduating from The Australian Ballet School in 1999, Lisa Edwards moved to Switzerland where she danced with the Stadttheater St Gallen, followed by the Anhaltisches Theater Dessau and Stadttheater Koblenz in Germany. Lisa joined Queensland Ballet in 2004. She has danced featured roles in many works by François Klaus and more recently Ben Stevenson, and worked with contemporary choreographers such as Nils Christie, Mario Schroeder and Gareth Belling. Lisa has toured with the Company to Europe and Asia and was promoted to Soloist in 2013.

LUCY GREEN

Lucy Green was born in Sydney and graduated from the Victorian College of the Arts Secondary School before joining the Royal New Zealand Ballet (RNZB) in 2010. Lucy performed many principal and lead roles during her time with RNZB including in *Cinderella*, *Giselle* and *Swan Lake*. She has performed internationally with RNZB including tours to China, US, UK and Italy. In 2015, Lucy was invited by Scotland Ballet to perform as a Guest Principal Artist in the RNZB's production of *Cinderella*. In Queensland Ballet and RNZB's recent co-production of Liam Scarlett's *A Midsummer Night's Dream*, Lucy danced the role of Titania and worked with Liam to create the role of Mustard Seed. Lucy joined Queensland Ballet as a Soloist in 2017.

CAMILO RAMOS

Camilo began his ballet training at the Elementary School of Ballet Alejo Carpentier, continuing his training at the National School of Ballet. He received several awards of note during his training. Camilo joined the Ballet Nacional de Cuba in 2008, was promoted to Soloist in 2010 and Principal in 2011. He has performed in several countries including Latin America, Canada, the USA, Italy and the United Kingdom. His repertoire includes soloist and principal roles in classical and contemporary ballets. Camilo joined Queensland Ballet as a Soloist in 2015.



DEMI-SOLOISTS

VITO BERNASCONI

Vito graduated from The Australian Ballet School in 2012 and joined Queensland Ballet as a Company Dancer in January 2013. Vito's repertoire highlights include Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo & Juliet*, for which he was nominated for an Australian Dance Award. Following his performance as Captain Hook in Trey McIntyre's *Peter Pan*, Vito was promoted to Demi-Soloist. His choreographic debut, *La Mente*, was part of Queensland Ballet's 2015 Dance Dialogues season.

TERI CRILLY

Teri was born in Bunbury, Western Australia.

She received her early ballet training from Allegonda Deppe at The Ballet School in Western Australia. Teri completed the National Theatre Ballet School's Advanced Diploma of Arts (Classical), and received the Kathleen Gorham Perpetual Award for the Most Outstanding Student in 2006. She then spent a year performing at Tokyo Disney Resort in Japan before accepting a three-month contract with The Australian Ballet's Out There schools program. Teri was a guest dancer in Queensland Ballet's production of *The Nutcracker* in 2007 and entered the Company's Professional Year program in January 2008. Teri joined the Company in 2009 and was promoted to Demi-Soloist in July 2015.

ALEXANDER IDASZAK

Born in Sydney, Alexander began his dance training at J and L Productions. He successfully auditioned and was offered a place at the McDonald College of Performing Arts School, taught by Josephine Jason and Alan Cross. After graduating, Alexander accepted a place at The Australian Ballet School in Melbourne, where he completed a Diploma in Dance and a Vocational Graduate Certificate in Classical Ballet. Alexander joined Queensland Ballet as a Company Dancer in January 2013 and was then promoted to Demi-Soloist in 2016.

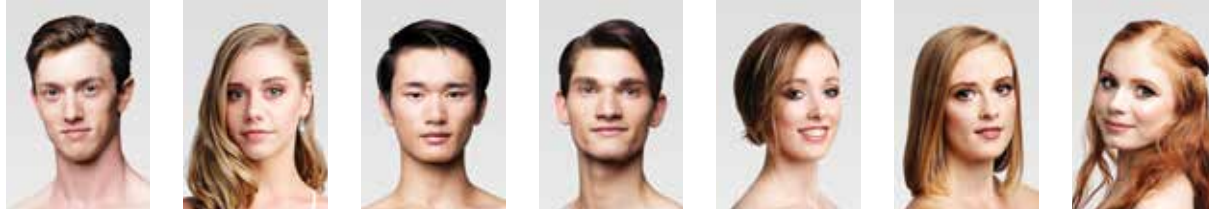
LINA KIM

Lina Kim-Wheatstone was born in South Korea

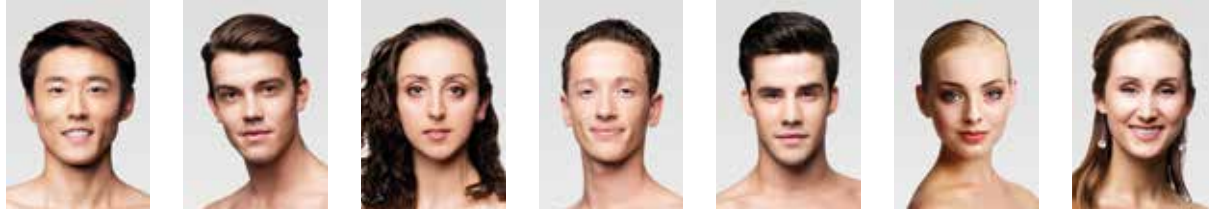
and started ballet when she was four years old. Her family moved to Australia when she was 11 where she trained under Janice Heale before graduating from Queensland Dance School of Excellence with the Most Outstanding Dancer award. From 2008 Lina trained with the company and joined as a Trainee Dancer in 2010. In 2011 she became a Company dancer and was promoted to Demi-Soloist in June 2016. Lina has toured both nationally and internationally with the company, including China and London. She was invited to perform at the Dance Salad Festival in Houston in 2015. Lina was a recipient of the Khitercs Hirai International Study Tour Scholarship in 2015.



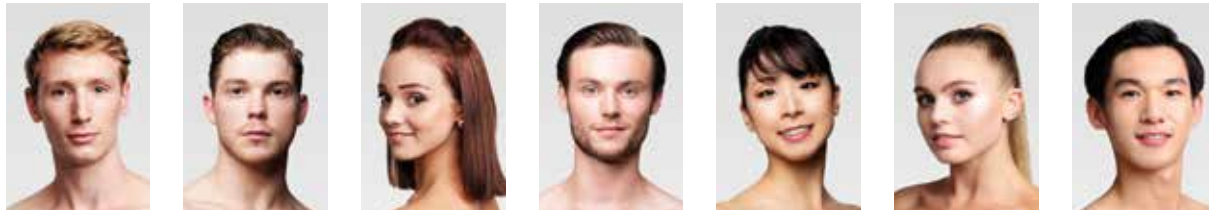
COMPANY ARTISTS



D'Arcy Brazier Zoe Doonar Zhi Fang Liam Geck Serena Green Tamara Hanton Mia Heathcote



Zuquan Kou Jack Lister Vanessa Morelli Samuel Packer David Power Lou Spichtig Georgia Swan



Ari Thompson Rian Thompson Laura Tosar Joel Woellner Neneka Yoshida Sophie Zoricic Wu Ze

JETTE PARKER YOUNG ARTISTS



Patrick Bruppacher Karla Florez Chiara Gonzalez Daniel Kempson Kihiro Kusukami



Alysha Martignago Libby-Rose Niederer Suguru Otsuka Paige Rochester Peter Vassili

Extra Company Artist
Yayoi Matches, Tara Schaufuss

Pre-Professional Program Dancers
Brittany Blandford, Tia Borg, Maggie Bryan, Joel Burke, Hannah Clark, Shaun Curtis, Aradia Davies, Oscar Delbao, Luke Dimattina, Tristan Fraser-Preston, Renee Freeman, Charles Herkes, Alyssa Keltly, Miles Lee, Natalie Lu, Sarah Perkins, Edward Pope, Katelyn Starie, Alicia Townsend

ARTISTIC STAFF

LIAM SCARLETT
ARTISTIC ASSOCIATE

English choreographer Liam Scarlett trained at The Royal Ballet School and danced with The Royal Ballet, retiring as a dancer in 2012 to focus on his choreographic career. That year he was appointed The Royal Ballet's first Artist in Residence. His works for The Royal Ballet include *Despite and Vayamos al Diablo* (2006), *Consolations and Liebestraum* (2009 — nominated for a Critics' Circle Award), *Asphodel Meadows* (2010 — nominated for a South Bank Award and an Olivier Award, and winner of a Critics' Circle Award), *Sweet Violets*, 'Diana and Actaeon' from *Metamorphosis: Titian 2012* (2012), *Hansel and Gretel* (2013), the *Jubilee pas de deux* in celebration of HM The Queen's Diamond Jubilee, *The Age of Anxiety* and *Summertime*.

Works for other companies include *Viscera* (2012) and *Euphotic* (2013) for Miami City Ballet (also designed by Liam), *The Firebird* for the Norwegian National Ballet (2013), *Hummingbird* for the San Francisco Ballet (2014), *No Man's Land* for English National Ballet (2014), *With a Chance of Rain* for ABT (2014), *Carmen* for Norway (2015), *A Midsummer Night's Dream* co-produced for Royal New Zealand Ballet and Queensland Ballet (2015), *Fearful Symmetries* for the San Francisco Ballet (2016) and *Frankenstein* co-produced for the Royal Ballet and San Francisco Ballet (2016).



GREG HORSMAN

BALLET MASTER AND HEAD OF ARTISTIC OPERATIONS

Greg joined The Australian Ballet in 1982, rising to Principal Artist in 1987. During 12 years with the company he performed all the major classical roles and worked with some of the finest choreographers of the time. He has been a Guest Principal with the Mariinsky Ballet and Royal Danish Ballet among others. In 1994 Greg joined the English National Ballet (ENB) and in 1998 was appointed Artistic Director of Ballet Central at London's Central School of Ballet. In 2001 he joined Northern Ballet Theatre in Leeds as Ballet Master and in 2003 returned to ENB as Ballet Master and Répétiteur. He has been a guest teacher at many international companies and joined Queensland Ballet as Ballet Master in 2013.

Greg has choreographed ballets for Ballet Central, ENB, the Royal New Zealand Ballet and Queensland Ballet. His other works for Queensland Ballet include the dazzling *Verdi Variations*, *One More Breath* and *Concerto Grosso*. Greg's acclaimed production of *Coppélia*, was embraced by audiences throughout Queensland and was also performed by West Australian Ballet in Perth in 2015. In October of that year, his production of *The Sleeping Beauty*, originally choreographed for Royal New Zealand Ballet, became Queensland Ballet's highest-ever selling production at that time.



MARY LI**BALLET MISTRESS AND PRINCIPAL RÉPÉTITEUR**

Mary Li (formerly Mary McKendry) began her dance training in Australia and continued at the Royal Ballet School in London. She joined London Festival Ballet (English National Ballet) in 1977 and was promoted to Principal Dancer in 1981. She joined Houston Ballet in 1985. During her performing career, Mary danced principal roles in all the major classical ballets, as well as leading roles in contemporary ballets. Many new ballets were created on her. She has worked with legendary teachers, choreographers, artistic directors and artists, including Rudolf Nureyev, Glen Tetley, Margot Fonteyn and many others. Mary and her husband Li Cunxin have danced together all over the world.

Since retiring from dancing in 1992, Mary has been invited to teach and coach in many international ballet companies. She was a teacher and coach for The Australian Ballet for 10 years and joined Queensland Ballet as Ballet Mistress in 2013.

JANETTE MULLIGAN**BALLET MISTRESS AND ARTISTIC COORDINATOR**

Janette graduated as Dux of the Australian Ballet School before accepting a contract with English National Ballet. She was promoted and performed as a Senior Principal for 10 years.

Performing internationally, Janette's extensive repertoire included performing the great major ballets with such partners as Rudolf Nureyev, Peter Schaufuss, Fernando Bujones, Patrick Armand,

Keven McKenzie, Matz Skoog, Ben Van Cauwenberg, Martin James, Alexander Sombart, Martyn Fleming and Ashley Wheeler.

Janette won critical acclaim for her role in Ben Stevenson's *Three Preludes* and Christopher Bruce's *Land*. She performed the lead roles in ballets created by Alvin Ailey, Glen Tetley, Harold Lander, Ronald Hynd, George Balanchine, Roland Petit, John Cranko and John Neumier. Janette has also worked with Dame Margot Fonteyn, Sir Kenneth McMillan, Dame Alicia Markova, Natalia Makarova, Graeme Murphy and Ben Stevenson.

On retiring, Janette accepted the role of Ballet Mistress with the Royal Danish Ballet and guest teacher at the English National Ballet, Oper du Rhin, Ballet Rambert, Hong Kong Academy of Performing Arts, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company. Janette joined Queensland Ballet in 2013 as Ballet Mistress.

AMY HOLLINGSWORTH**BALLET MISTRESS AND CREATIVE ASSOCIATE**

Amy Hollingsworth is a multi-award winning dancer, coach and director, described by the UK Observer as one of 'the most compelling and intelligent dancers on the world stage'.

Amy has performed as a Principal and Leading Dancer with companies such as Rambert Dance Company, Royal New Zealand Ballet, Peter Schaufuss Balletten, Bonachela Dance Company, Michael Clark Company, Hofesh Shechter Company, George Piper Dances and Sydney Dance Company. She has had a myriad of roles created on her and developed her own choreographic style while collaborating with some of the world's finest talents.



A founding member of Bonachela Dance Company, where she was also Assistant Artistic Director, Amy later became Dance Director for Sydney Dance Company. After moving to Queensland in late 2014, Amy was Rehearsal Director for Expressions Dance Company, while also choreographing and mentoring through her own company, Bespoke Movement. In 2016 she joined Queensland Ballet as Ballet Mistress and Creative Associate.

CHRISTIAN TÁTCHEV**ACADEMY DIRECTOR****Christian Tatchev trained at the National School of Choreography**

in Sofia, Bulgaria. He began his professional career at age 16, dancing his first leading roles shortly after and reaching the rank of Principal Artist in 2000. He has danced all major classical roles, as well as works by celebrated choreographers of modern times.

Christian has worked with The Sofia Opera and Ballet and the Bulgarian contemporary dance company Ballet Arabesque, as well as with the South African ballet companies PACT Ballet, Cape Town City Ballet and The South African Ballet Theatre (SABT). While with SABT, Christian was appointed Company Coach in addition to his rank as a Principal Artist and worked extensively with the company's ballet academy.

Christian joined Queensland Ballet in 2008 after participating in the Company's *International Gala*. He was appointed the Company's Ballet Master in January 2012 after retiring from the stage in September 2011. He took up the position of Director of Training in 2013 and was named Academy Director in 2016. Since his departure from stage, Christian has performed with the Company in a number of productions as a Character Artist.

NIGEL GAYNOR**MUSIC DIRECTOR & PRINCIPAL CONDUCTOR**

See page 10

KYLIE FOSTER**PRINCIPAL PIANIST**

Kylie Foster has been working as a professional musician for the past 16 years. While at the Queensland Conservatorium of Music, she established herself as a sought-after musician and Musical Director. She has worked with over 300 artists in all musical styles, including classical, jazz, Latin and contemporary. Kylie has toured Australia and overseas with local and international artists, including Venetta Fields, Jackie Love, The Drifters, and The Platters.

Kylie has been playing for dance classes for the past 10 years, working for the Queensland Dance School of Excellence, The Australian Ballet School, English National Ballet School and as an examination pianist for the Royal Academy of Dance. Kylie is in demand in all musical genres and as a session musician. She joined Queensland Ballet as Company Pianist in January 2013 and was promoted to Principal Pianist in July 2016.



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Company Artist Mia Heathcote
Photography: David Kelly

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Company Manager Craig Cathcart
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QUEENSLAND BALLET

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Principal Artists Victor Estévez,
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Shane Wuerthner
Soloists Lisa Edwards, Lucy Green,
Camilo Ramos
Demi-Soloists Vito Bernasconi, Teri Crilly,
Alexander Idaszak, Lina Kim
Company Artists D'Arcy Brazier, Zoe Doonar,
Zhi Fang, Liam Geck, Serena Green,
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Martignago, Libby-Rose Niederer, Suguru
Otsuka, Paige Rochester, Peter Vassili
Extra Company Artists Yayoi Matches,
Tara Shaufuss

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Company Masseur Pedro Alcobia
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Strength Training Anthony Lewis

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Nigel Gaynor
Principal Pianist Kylie Foster
Company Pianist Brett Sturdy
Pianists Helen David, Gary Dionysius

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Lighting and Technical Manager
Cameron Goerg
Technical Coordinator Scott Chiverton
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Anna Ilic
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Assistant to Wardrobe Production Manager
Amanda Newman
Cutter, Coordinator Kathryn Lee
Senior Costumier Isabelle Lacombe
Wardrobe Assistant & Dresser Zoe Gibson
Wig Stylist Michael Green

PRODUCTION CREDITS

Set and Costumes ————— Courtesy of Royal New Zealand Ballet

rnzb
ROYAL NEW ZEALAND BALLET

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Production Stage Manager ————— Shaun O'Rourke
Head Electrician ————— Cameron Goerg
Head Mechanist ————— Dan Villiers
Production Electrician ————— Scott Chiverton
Deputy Head Mechanist ————— Christopher Ford
Lighting Desk Operator ————— Nick Toll
Assistant Stage Manager ————— Katie Hurst
Assistant Stage Manager ————— Dominique Prince
Stunt Advisor ————— Justin Pallazzo-Orr
Scenic Art-Sets and Props ————— Shaun Caulfield, Michelle Betts
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Tutu Specialist ————— Anne Tytherleigh
Costume Make & Prep ————— Isabelle Lacombe, Kathryn Lee, Vicki Martin, Rebekah Ellis, Jayne Warrington, Zoe Gibson, Frances Pyper, Margie Stafford, Kate Abernethy, Laura Cummins
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Ceridwen Jones
Ann Holtzapffel
Rebecca Seymour
Joan Shih
Brenda Sullivan
Stephen Tooke
Brynley White

VIOLIN 2
Gail Aitken ~
Wayne Brennan →
Jane Burroughs
Faina Dobrenko
Simon Dobrenko
Delia Kinmont
Natalie Low
Tim Marchmont
Nicholas Thin
Helen Travers
Harold Wilson

VIOLA
Bernard Hoey =
Yoko Okayasu →
Kirsten Hulin-Bobart
Jann Keir-Haantera
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Cédric David
Li-Ping Kuo
Belinda Williams

CELLO
David Lale ~
Tim Byrne +
Kathryn Close
Andre Duthoit
Matthew Jones
Matthew Kinmont
Kaja Skorka
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Phoebe Russell ~
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Hayley Radke =
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Queensland Ballet was founded in 1960 by Charles Lisner OBE.
Queensland Ballet is a member of Live Performance Australia and the Australian Major Performing Arts Group, and supports the Actors and Entertainers Benevolent Fund (Qld).



Information in this program is correct at the time of printing.

Queensland Ballet

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Celebrating Queensland Ballet's history is a key priority today as it provides a map for how we plan for our future. Queensland Ballet is the company it is today thanks to the dreams and commitment of our Alumni.

Former staff, dancers, students, board members and QB Friends committee members are encouraged to sign up and be involved, ahead of our inaugural Alumni Afternoon in July 2017.

In 2017 we look forward to connecting even more with those people who have been a part of the legacy of our beloved Company.

Register today — queenslandballet.com.au/alumni

Queensland Ballet's founder Charles Lisner OBE with renowned ballerina Rowena Jackson.

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