

Queensland  
**Ballet**

ARTISTIC DIRECTOR LI CUNXIN



# THE NUTCRACKER

Choreographed by Ben Stevenson OBE

8 – 16 December, 2017  
Lyric Theatre, QPAC

With Queensland Symphony Orchestra



PRINCIPAL PARTNER





# FALL IN LOVE WITH BALLET

Suncorp  
Principal Partner of Queensland Ballet

Dancer: Laura Hidalgo Photographer: David Kelly

## THE NUTCRACKER

8 - 16 DECEMBER, 2017  
LYRIC THEATRE, QPAC

**Choreographer**  
Ben Stevenson OBE

**Music**  
Pyotr Ilyich Tchaikovsky

**Conductor**  
Nigel Gaynor

**Music performed by**  
Queensland Symphony Orchestra\*

**Set Designer**  
Thomas Boyd

**Costume Designer**  
Desmond Heeley

**Associate  
Costume Designer**  
Noelene Hill

**Lighting Designer**  
David Walters

**Lighting recreated by**  
Cameron Goerg

**St Peters Lutheran  
College Choir**  
(9 - 14 December)

Head of Choirs:  
Christine Taylor  
Choir Director:  
Kathryn Morton

**Voices of Birralee**  
(8, 14 - 16 December)  
Artistic Director:  
Julie Christiansen OAM



A classical ballet in two acts, based on ETA Hoffmann's tale of *The Nutcracker and the Mouse King* (1816).

First produced on 18 December, 1892 by the Imperial Ballet at the Mariinsky Theatre, St Petersburg, Russia.

Choreographed by Ben Stevenson in 1976, this production of *The Nutcracker* was first performed in 1987 by Houston Ballet in the Wortham Theater, Houston, Texas. Queensland Ballet's first performance of this production was on 5 December, 2013.

The performance lasts approximately two hours with one 20-minute interval.  
\*The performance on 10 December will use recorded music.  
Recording with Queensland Symphony Orchestra and the Voices of Birralee, conducted by Nigel Gaynor.

Soloist Mia Heathcote  
Creative Direction: Designfront Photography: Harold David

## FROM THE ARTISTIC DIRECTOR

*The Nutcracker* is now such a tradition in Brisbane that to us, it doesn't quite feel like Christmas is coming until we're in the theatre readying ourselves for this delightfully festive ballet.

Even though we know it's coming, it's always a joy to be invited into the Stahlbaum's home for Christmas and to be whisked away to magical worlds with Clara as her dreams take on a life of their own. Toy soldier dolls, King Rat and his nasty mouse followers, the whimsical Sugar Plum Fairy, the Snow Queen and her Prince and all the enchanting inhabitants of her fairytale kingdom take us willingly to other worlds and dreamy delights.

It's not hard to see why this timeless production of Ben Stevenson's has become a must-see in Brisbane at this time of year. We're thrilled that audiences have embraced this beautiful story ballet so much that we've had to move to the larger Lyric Theatre to account for ticket demand. This is your ballet as much as it is ours and we couldn't be happier to share it with you every year.

This gorgeous *Nutcracker* world comes together each and every performance thanks to the remarkable talent of many individuals and teams. Ben Stevenson is ever the master storyteller and this classic is no exception. He always manages to bring extra magic to a story through his characters and choreography and as dancers we love interpreting his vision.

Desmond Heeley's stunning costume designs, interpreted by our own Noelene Hill, are a visual feast that help tell the story even more as we move through the dreamlike worlds created by set designer Thomas Boyd. The lighting designs of David Walters bring the sets and costumes to life and give them an incredible sparkle that draws the audience in without reservation. I thank these extraordinary designers for gifting us such a charmed world to dance within.

Tchaikovsky's glorious musical score is perfectly delivered by the Queensland Symphony Orchestra under the baton of our Music Director and Principal Conductor, Nigel Gaynor. I offer my heartfelt thanks to Nigel and this orchestra of wonderful musicians for enabling us to deliver magical performances not just in this season, but throughout this whole year. This ongoing collaboration is one that is cherished and appreciated by us.

The return of this much-loved production each year is only possible thanks to the generous giving and support of two very special people, Amanda Talbot and Valmai Pidgeon and I offer my sincerest thanks to you both.

The ongoing support of the State and Federal Governments, Major Partners BMW, JC Decaux, QGC, Spicers Retreats and Virgin Australia, continues to sustain us, help us grow our vision and achieve our lofty goals. Special thanks must be given to our Principal Partner Suncorp whose Wish Upon a Ballet Star competition allows us to make one young ballet lover's dreams a reality as they join us on stage for one performance.

This year that performance will be extra special for me as it heralds my return to the stage after 18 years in retirement. I cannot express what a privilege it is for me to take to the stage with the world-class Queensland Ballet artists. This physically demanding journey to get back to the stage has been so very inspiring for me and has brought a new joy as we have prepared for this season. I can't wait to share what we've come up with for that one special performance.

This entire season I know, will delight, enthrall and captivate audiences as it always does with its marvellous festive joy. As we approach our 2018 season with much anticipation of a stunning program, I take this opportunity on behalf of the Board, staff and artists of Queensland Ballet, to wish you a joyous, safe and festive holiday season. See you next year!



**LI CUNXIN**  
Artistic Director



## THE STORY

### ACT 1

Herr Stahlbaum and his wife are giving a Christmas party. Clara and Fritz, their children, greet the guests. All the children are given toys by their parents. Suddenly, the mysterious Dr Drosselmeyer arrives and entertains the children with his magical tricks and wind-up dolls.

Dr Drosselmeyer brings a special gift for Clara, a wooden Nutcracker. In a jealous fit, Fritz breaks it, but Dr Drosselmeyer quickly repairs the Nutcracker. The party ends, the guests leave and the Stahlbaums retire for the night.

Clara awakens, the clock strikes midnight and the room fills with giant mice which attack her! Life-sized toy soldiers, led by the valiant Nutcracker, come to her rescue. The King Rat attacks the Nutcracker, but Clara hits him with her shoe and the Nutcracker wins the battle.

After the battle, the Nutcracker turns into a handsome prince. The Nutcracker Prince transforms the Stahlbaum's house into the Land of Snow. The Snow Queen and the Snow Prince dance with the Snowflakes. Clara and the Nutcracker Prince depart for the Kingdom of Sweets in a beautiful, enchanted sleigh.

### INTERVAL

### ACT 2

Clara and the Nutcracker Prince continue their journey across the Lemonade Sea. When they arrive in the Kingdom of Sweets, the cooks are preparing delectable treats for their enjoyment and they are greeted by the Sugar Plum Fairy. In Clara's honour, the Sugar Plum Fairy arranges for the inhabitants of her kingdom to entertain them while they eat by performing a Spanish dance, an Arabian dance and a Chinese dance. Clara is also entertained by the Dance of the Mirlitons, a dance with Mother Ginger and her children, a Russian dance and the Waltz of the Flowers. Then, the Sugar Plum Fairy and the Nutcracker Prince dance a grand pas de deux.

As the celebration draws to a close, Clara drifts off to sleep. She awakens from her dreams as the Nutcracker salutes his Princess Clara.



Soloist Mia Heathcote and Company, Photography David Kelly

## Season's Greetings and welcome to *The Nutcracker*.

In the United States, *The Nutcracker* has become a holiday tradition in many families and the audience looks forward to it each and every year. What I particularly like about every production of *The Nutcracker* is that little children are performing on stage for the first time, while a lot of children are coming to the ballet for the first time. This makes it such a wonderful introduction to the ballet for children of all ages.

This production, beautifully designed by Thomas Boyd, is full of magic, excitement and elegance. The party scene in Act 1 is set in a farmhouse instead of the typical palace, and I have tried to insert humour to keep it less formal. The house is then magically transformed into the sparkling Land of Snow. Act 2 brings you to the enchanting Kingdom of Sweets, with the Sugar Plum Fairy and dances from around the globe.

I hope you make this *Nutcracker* a Christmas tradition in your family!



**BEN STEVENSON OBE**

### **BEN STEVENSON OBE** CHOREOGRAPHER

Ben Stevenson served as Artistic Director of Houston Ballet from 1976 – 2003. He was named an Officer of the Order of the British Empire (OBE) in 1999 and in 2000, he received the *Dance Magazine* Award. In 2003, he was appointed Artistic Director Emeritus of Houston Ballet, and the company's school was renamed Houston Ballet's Ben Stevenson Academy.

English-born, Ben received his dance training at the Arts Educational School in London. He appeared with Sadler's Wells Royal Ballet and English National Ballet where, as a Principal Dancer, he performed leading roles in all the classics.

In 1967, he staged his first production, *The Sleeping Beauty*, starring Margot Fonteyn, for English National Ballet. In 1968, he was invited to New York to direct the newly formed Harkness Youth Dancers. After choreographing *Cinderella* in 1970 for the National Ballet in Washington DC, he joined the company in 1971 as co-director.

Ben has received numerous awards for his choreography, including gold medals at the International Ballet Competitions of 1972, 1982, and 1986. He assumed the artistic directorship of Texas Ballet Theater in 2003. Queensland Ballet has also presented Ben's production of *Cinderella*, and the short works, *Three Preludes* and *La Esmeralda* pas de deux.



### **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.



### **THOMAS BOYD** SET DESIGNER

A native of Kansas, Thomas Boyd began his theatrical career as a performer in Chicago. He joined Houston Ballet in 1976, becoming Production Director in 1986. Thomas has created designs for many of the world's leading ballet companies and choreographers including Ben Stevenson (*Don Quixote*, *Dracula*, *Cleopatra*, *The Fountain of Tears* and *The Nutcracker*), Trey McIntyre (*Memphis* and *Peter Pan*), Natalie Weir (*Steppenwolf* and *The Host*) and Stanton Welch (*Brigade*, *The Four Seasons*, and *The Core*).

Thomas Boyd was Queensland Ballet's Technical Director from 2013 – mid 2017, and audiences have been delighted by his designs for productions including *Cinderella* and *The Nutcracker*. For Queensland Ballet's first season of *Peter Pan* in 2015, Thomas re-imagined the designs he originally created for Houston Ballet especially for QPAC's Playhouse.



**DESMOND HEELEY**  
COSTUME DESIGNER

**In a legendary career spanning six decades,** Desmond Heeley has designed for theatre, ballet and opera around the world, collaborating with many distinguished directors and choreographers, including Sir Peter Hall, Sir Laurence Olivier, John Cranko and Gian Carlo Menotti.

Desmond's sets and costumes have graced such stages as the Royal Opera House Covent Garden, the Metropolitan Opera, and La Scala. He has designed for The Royal Shakespeare Company, American Ballet Theater, English National Ballet, Houston Ballet, and many others. A long and glittering list of artists have worn his designs, among them Dame Margot Fonteyn, Mikhail Baryshnikov, Placido Domingo and actors Alan Bates, Vivien Leigh and Judi Dench.

The recipient of numerous awards, Desmond's design artwork is held in museums and galleries worldwide, and in many private collections.



**NOELENE HILL**  
ASSOCIATE COSTUME DESIGNER

**As Resident Designer and Head of Wardrobe** for Queensland Ballet since 2003, Noelene has designed costumes for many of the Company's repertoire including Francois Klaus' *Romeo & Juliet*, *Swan Lake*, *Carmen*, *A Midsummer Night's Dream*, *Sleeping Beauty*, *A Streetcar Named Desire* and *Cloudland* among others. Noelene was Associate Designer with Desmond Heeley for Ben Stevenson's *The Nutcracker*, and Costume Designer for Greg Horsman's *Coppelia* and *Verdi Variations*, Gareth Belling's *Sweet Beginnings*, and Lucas Jervies' *Little Red Riding Hood* for Out of The Box Festival. Most recently, Noelene was Costume Designer for Ma Cong's *In The Best Moments* and Natalie Weir's *We Who Are Left* for Queensland Ballet's *Lest We Forget* Season.

Prior to 2003, Noelene freelanced as Set and Costume Designer, Wardrobe Coordinator, Costume Maker, Production Manager with various companies including La Boite Theatre, Queensland Theatre Company, and Opera Queensland, Out of the Box Festival, and with QUT as a Theatrecraft Tutor.



**DAVID WALTERS**  
LIGHTING DESIGNER

**In a career spanning 40 years** David Walters has designed lighting for opera, theatre, ballet, dance, puppetry, circus, and major events. He has lectured in lighting at several universities and is now an Adjunct Associate Professor at Queensland University of Technology.

Resident Lighting Designer at Queensland Theatre Company from 1986 to 1990, David has worked extensively in Australia and overseas including designs for Sydney and Melbourne Theatre Companies, State Theatre Company of South Australia, Playbox, Nimrod, Belvoir St, La Boite Theatre, QPAC, Opera Queensland, Expressions Dance Company and The Australian Ballet; and in Iceland, the National Theatre, National Opera and Reykjavik City Theatre. David has designed lighting for numerous ballets by François Klaus, and Ben Stevenson's *The Nutcracker* and *Cinderella*. He received his first of several Matilda Awards for lighting design in 1988, a Hall of Fame Award in 2011 and Gold Award in 2012.



**CAMERON GOERG**  
LIGHTING RECREATOR

**Cameron Goerg has 16 years experience** as a lighting designer and in technical development. He is currently Technical Director for Queensland Ballet whilst also taking on freelance lighting design commissions.

He has designed lighting most recently for *Bespoke*, *Glass Concerto*, and many new works in Queensland Ballet's *Dance Dialogues* seasons. Cameron has recreated lighting for Queensland Ballet's productions of *The Nutcracker* from 2014 to 2016, *Ghost Dances*, *Coppelia*, *Cinderella* and *Giselle*.

Other lighting designs include Shake & Stir's Shakespeare Festival's *Macbeth* and *A Midsummer Night's Dream* and Collusion Music's *Desirelines* and worked on the technical development of Queensland Ballet's productions of *Peter Pan*, *Romeo & Juliet* and *Strictly Gershwin*.



**NIGEL GAYNOR****MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR**

**Nigel Gaynor is a highly acclaimed conductor of ballet**, and has conducted over 100 ballets during a career spanning 35 years. Born in Sydney, he worked with The Australian Ballet for 16 years, before relocating to the United Kingdom in 1998. While living in England he worked with The Royal Ballet, English National Ballet, and Northern Ballet.

Some of his career highlights include working with Rudolf Nureyev, Sir Robert Helpmann and Jiri Kylian; conducting The Australian Ballet's *Red Earth* on live television, and collaborating on new ballets with choreographers Graeme Murphy, Wayne McGregor and Liam Scarlett. In 2004, Nigel made his debut in Royal Albert Hall conducting Derek Deane's *Swan Lake* with English National Ballet. Orchestras he has conducted include The Royal Sinfonia, Tokyo Philharmonic, Shanghai Philharmonic, The Siberian State Symphony Orchestra, Hong Kong Sinfonia, New Zealand Symphony, The Tasmanian Symphony, Queensland Symphony, West Australian Symphony, South Australian Symphony, Orchestra Victoria and The Australian Opera and Ballet Orchestra.

In 2011, Nigel was engaged by Royal New Zealand Ballet (RNZB) to arrange and conduct Greg Horsman's *The Sleeping Beauty*. In 2013, Ethan Stiefel appointed Nigel Music Director of RNZB. 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, incidental music, symphonies and piano music. In 2014, Li Cunxin invited Nigel to guest in Queensland Ballet's season of *Romeo & Juliet*, in which he conducted the performances of Carlos Acosta. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.

**NIGEL GAYNOR**

**Tchaikovsky composed *The Nutcracker* in 1893**; an extraordinary achievement towards the end of his life. During this year, he had spent much of his time touring the United States, where he conducted many of his orchestral works.

The instrumentation of this ballet is remarkable. In particular, Tchaikovsky engaged a large woodwind section, which brings many orchestral colours to the score. Among the woodwinds, he included piccolo, cor anglais and bass clarinet.

Tchaikovsky innovatively included the ethereal-sounding celeste to the orchestra, which he had found in Paris some years earlier. He first used this instrument in the previous year for his symphonic poem *The Voyevoda*. This instrument now famously characterises the Sugar Plum Fairy solo in Act Two. Another treasured element of the score is the children's chorus, during the climactic Snow Flakes dance at the conclusion of Act One. We welcome back the choirs of St Peter's Lutheran College and Voices of Birralee as they bring their beautiful gift to our performances.

The magic of Tchaikovsky's *Nutcracker* reflects much of his genius as a composer. Harmonically, he takes us on a journey, much the way the story on stage does. The ballet begins at the Stahlbaums' home and moves to the Land of Snow, the Kingdom of Sweets, and then ends up back in the family home. In terms of the harmony, we begin in the key of B Flat, eventually making our way to E major at the conclusion of Act One — the farthest key away from B flat. Clara's journey from home to the far away Kingdom of Sweets is just as distant!

*The Nutcracker* is one of Tchaikovsky's most loved works, filled with many of the most famous tunes in all ballet repertoire. Its joyful yet dramatic tale is one that has become synonymous with Christmas yuletide. For me, my earliest memory of the beauty of classical music is the theme from the Arabian dance. It is still a personal favourite of mine.

**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 *Tchaikovsky 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.

**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 Senior Soloist in 2017, and was later promoted to Principal Artist following her performance of Tinkerbell in Trey McIntyre's *Peter Pan*.

**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.

## PRINCIPAL ARTISTS

### YANELA PIÑERA

Yanela completed her formal ballet training at the National School of Ballet and received numerous awards including the Silver Medal in the International Competition of Ballet in Varna, and a Gold Medal in 2000 and 2004 and a Bronze Medal in 2002 at the International Competition in Havana. She joined the Ballet Nacional de Cuba in 2005, was promoted to Principal Dancer in 2009 and to Premier Dancer in 2011. During her time with the Company she toured internationally and performed in America, Europe, within Africa and Australia. She has performed at international ballet festivals and galas including the 2004 Dance Festival of Córdoba in Mexico; Galas of the Central School of Ballet in London; the 2011 Viva Alicia at the Bolshoi, Moscow and the 2014 International Ballet Gala in Germany. Her repertoire includes 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 as a full member of the Company in 2016.



### 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 and became Senior Soloist in 2017, later being promoted to Principal Artist following his performance of the title role in Trey McIntyre's *Peter Pan*.

### 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.



## SENIOR 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, was promoted to Soloist in 2013 and became Senior Soloist in 2017.



## SOLOISTS

### VITO BERNASCONI

Vito began his training at Academy Ballet under the directorship of Nicholina Kuner. After being accepted into The Australian Ballet School, he graduated in 2012 with a Graduate Vocational Diploma of Classical Ballet and joined Queensland Ballet in January 2013. In 2014, just two years after graduating, Vito performed Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo & Juliet*, for which he was nominated for an Australian Dance Award. In that same year, Vito was awarded the Khitercs Hirai International Study Tour Scholarship and travelled to the USA and Canada to further his international dance experience. After touring to London with the Company for *La Sylphide*, he made his choreographic debut, *La Mente*, in Queensland Ballet's 2015 *Dance Dialogues* season. Vito was promoted to Demi-Soloist following his performance as Captain Hook in Trey McIntyre's *Peter Pan* in 2015 and became Soloist in 2017.

### 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 and went on to complete her Advanced Diploma of Arts (Classical Dance) through the National Theatre Ballet School in Melbourne. Teri then spent a year performing at Tokyo Disney in Japan before accepting a three-month contract with The Australian Ballet's Out There in 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, before joining the Company later that year. In 2012, Teri was nominated as a 'Dancer to Watch' in the Dance Australia Critics Survey for her performances in both *Swan Lake* and *The Nutcracker*. Teri has choreographed four works for Queensland Ballet's *Soirée* and *Dance Dialogues* seasons. Teri was promoted to Demi Soloist in 2015 and became Soloist in 2017. Her repertoire includes several soloist and principal roles including Cinderella in Ben Stevenson's *Cinderella* and Swanhilda in Greg Horsman's *Coppelia*.



**SOLOISTS**

**MIA HEATHCOTE**

Mia was born in Melbourne and began her ballet training at the age of four, with Anna Veretennikova, and then Jane Moore. Mia joined The Australian Ballet School in 2010 and during her time there she received an Advanced Diploma of Dance, The Graeme Murphy Award for Excellence in contemporary dance and the Award for Excellence in classical ballet. Mia joined Queensland Ballet as a Company Dancer in January 2014 and has danced featured roles in many productions, including Titania in *A Midsummer Night's Dream* and Odette in *Swan Lake*. Mia was a dual recipient of the Energex Rachael Walsh Artistic Award 2015 and received the Khitercs Hirai International Scholarship in 2016. In 2017, Mia was promoted to Soloist following her performance of Wendy in Trey McIntyre's *Peter Pan*.

**ALEXANDER IDASZAK**

Born in Sydney, Alexander undertook his ballet training at the McDonald College of Performing Arts School, taught by Josephine Jason and Alan Cross. Alexander then completed his formal ballet training at The Australian Ballet School in Melbourne. He joined Queensland Ballet as a Company Dancer in January 2013, was then promoted to Demi-Soloist in 2016 and became Soloist in 2017. In 2014, Alexander danced with the Royal New Zealand Ballet (RNZB) before returning to Queensland Ballet in 2015. In 2016 he was awarded Queensland Ballet's Khitercs Hirai Foundation scholarship for professional development travel. In 2017, Alexander was invited by the Shanghai Ballet to perform the role of Prince Siegfried alongside Iana Salenko in *Swan Lake* in Antwerp, Belgium. Alexander's repertoire highlights include the Prince in Ben Stevenson's *The Nutcracker*, Oberon in Liam Scarlett's *A Midsummer Night's Dream*, Albrecht in *Giselle* and Ben Stevenson's *Three Preludes* as well as a wide range of contemporary works.



**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, was promoted to Demi-Soloist in June 2016 and became Soloist in 2017. 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.

**JOEL WOELLNER**

Joel was born in Sydney and had his early training at Ettingshausens Dynamic Arts under Jo Ansell and Kim Traynor. After competing in the finals of Youth America Grand Prix 2011, Joel was awarded a full scholarship to the Ben Stevenson Academy in Houston, Texas as part of the Houston Ballet 2 Company. A dual prize winner of the Prix de Lausanne, Joel graduated from the Ben Stevenson Academy with the Best Dancer award. After representing Houston Ballet at the Jacob's Pillow Dance Festival in Massachusetts, Joel joined Houston Ballet as an Apprentice in 2013. He was promoted to Corps de Ballet in 2014 and toured extensively with the company, before joining Queensland Ballet as Company Artist in 2015. Joel was promoted to Soloist in 2017, following his performance as Prince Siegfried in *Swan Lake*.

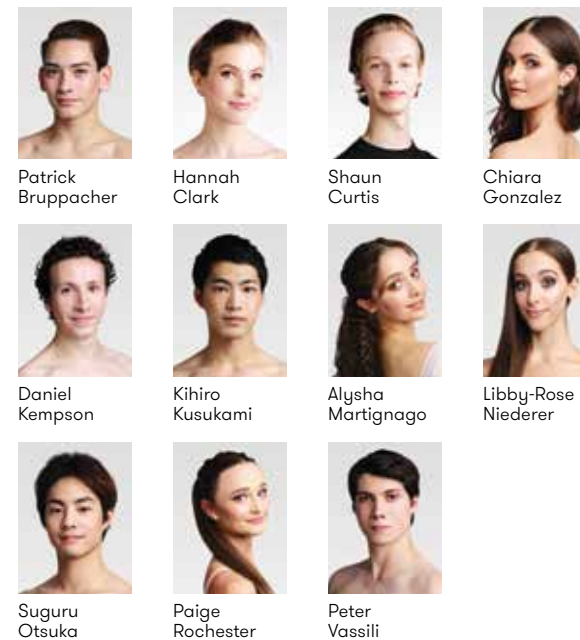


**COMPANY ARTISTS**



D'Arcy Brazier   Zoe Doonar   Zhi Fang   Liam Geck   Serena Green   Tamara Hanton   Zuquan Kou  
 Dylan Lackey   Jack Lister   Vanessa Morelli   Samuel Packer   David Power   Lou Spichtig   Georgia Swan  
 Ari Thompson   Rian Thompson   Laura Tosar   Neneka Yoshida   Sophie Zoricic   Wu Ze

**JETTE PARKER YOUNG ARTISTS**



Patrick Bruppacher   Hannah Clark   Shaun Curtis   Chiara Gonzalez  
 Daniel Kempson   Kihiro Kusakami   Alysha Martignago   Libby-Rose Niederer  
 Suguru Otsuka   Paige Rochester   Peter Vassili

**Extra Company Artists**  
 Yagoi Matches

**Pre-Professional Program**  
 Brittany Blandford, Tia Borg, Maggie Bryan, Joel Burke, Oscar Delbao, Luke Dimattina, Renee Freeman, Alyssa Keltly, Miles Lee, Natalie Lu, Edward Pope, Alicia Townsend

**Young Dancers**  
 Ashlee Basford, Darcy Basford, Madisyn Bichel, Mietta Brookman, Annika Cassin, Cullen Cook, Patrick Davis, Charlie Dunn, Tayte Haynes, Lucy Heywood, Eliza Hickey, Monet Hilliard, Amelia Kratz, Finn McCarthy, Eloise McKee, Audrey Mitchell, Olivia Nason, Arran O'Sullivan, James Paige, Alyssa Park, Imogen Rowbotham, Jet Swinburne, Aden Whyte, Alicia Wong, Sayuri Xian, Xavier Xue

**The Jette Parker Young Artist Program is generously supported by Oak Foundation** together with  
 Frazer Family Foundation  
 Patricia Macdonald Memorial Foundation  
 Simon and Catriona Mordant  
 Stack Family Foundation  
 Liz and Graeme Wikman





## Suncorp Wish Upon a Ballet Star

Sharing their stories, almost 500 young ballet lovers entered this year's competition, in the hope of realising their dream of joining Queensland Ballet on stage for one very special performance of *The Nutcracker*.

From the many incredible entries, a group of 10 finalists was selected: Priya Brizuela, Hugh Cowan, Imogen Hess, Jazzmyn Mills, Sophie Potter, Florence Nason, Sascha Reveleigh, Kaylee Robertson, Jaxon Rogers and Lola Urech. The finalists came from all corners of Queensland and visited Queensland Ballet's home for a day with the Company. Congratulations to the winner, Imogen Hess, whose passion for ballet shone! Pictured with Soloist, Teri Crilly below, Imogen will experience the magic of a walk-on role in the matinee performance on Sunday 10 December, plus family passes to all our ballets at QPAC in Season 2018. Discover more about these aspiring ballet stars and the recipient of the People's Choice Award, at [queenslandballet.com.au/latest](http://queenslandballet.com.au/latest).



Soloist Teri Crilly with Imogen Hess,  
Photography Victoria Winter

### 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 Norwegian National Ballet (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/ CHARACTER ARTIST

**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.



ARTISTIC STAFF

**MARY LI**

**BALLET MISTRESS AND PRINCIPAL RÉPÉTITEUR/  
CHARACTER ARTIST**

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/  
CHARACTER ARTIST**

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.



ARTISTIC STAFF

**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/CHARACTER ARTIST**

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.



## ARTISTIC STAFF

### **NIGEL GAYNOR**

MUSIC DIRECTOR & PRINCIPAL CONDUCTOR

See page 8

### **ZENIA TÁTCHEVA**

ACADEMY TEACHER/CHARACTER ARTIST

Zenia Tátcheva 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*, *Chopiniana*, *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.



### **PAUL BOYD**

ACADEMY TEACHER/CHARACTER ARTIST

Paul Boyd was a **Principal Dancer** in European companies and at Queensland Ballet for over 20 years. He danced the major classics and works by contemporary masters, receiving two prestigious German Critics Awards. Paul's choreographic works have been performed by Queensland Ballet, The Australian Ballet, Basel Ballet, Bundesjugendballett (Hamburg), Suzhou Ballet Theatre, the Royal Ballet School, Hong Kong Academy of Performing Arts, WAAPA, QUT, Sydney City Youth Ballet, and Hong Kong Ballet Group. He has been Guest Teacher at the Royal Ballet School, Hong Kong Ballet, Semperoper and Deutsche Oper am Rhein (Germany), West Australian Ballet and Architzanz (Tokyo). Paul is currently an Academy Teacher at Queensland Ballet.

### **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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Principal Artist Yanela Piñera and Soloist Vito Bernasconi  
Photography Justin Ridler

QUEENSLAND BALLET

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The Thomas Dixon Centre  
406 Montague Road  
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**ACKNOWLEDGMENT**

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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.



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Dancer: Liam Geck Photographer: David Kelly

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