

Queensland  
**Ballet**

ARTISTIC DIRECTOR LI CUNXIN

Liam Scarlett's

# A MIDSUMMER NIGHT'S DREAM

Proudly supported by Suncorp

1 – 16 APRIL, QPAC

With Queensland Symphony Orchestra

A co-production between Queensland Ballet  
and Royal New Zealand Ballet



LEAD PARTNER





# BRINGING QUEENSLAND TO THE WORLD STAGE

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

Dancer: Yanela Piñera Photographer: David Kelly

Liam Scarlett's  
**A MIDSUMMER NIGHT'S DREAM**  
1 – 16 April, 2016

Playhouse, QPAC  
A co-production between Queensland Ballet and Royal New Zealand Ballet

**Choreographer** Liam Scarlett  
**Composer** Felix Mendelssohn  
**Arrangement & Additional Orchestration** Nigel Gaynor  
**Costume & Set Designer** Tracy Grant Lord  
**Lighting Designer** Kendall Smith  
**Stager** Gillian Whittingham  
Queensland Symphony Orchestra

Shakespeare's whimsical masterpiece has been given new life thanks to acclaimed choreographer Liam Scarlett. Together with Mendelssohn's wonderful music, Scarlett's witty choreography will bring the magical woods and vivid characters to life. *A Midsummer Night's Dream* was first performed by Royal New Zealand Ballet (RNZB) in 2015. This is its Australian premiere.

The performance lasts approximately two hours including a twenty-minute interval.

\* The performances from Wednesday 13 April to Saturday 16 April will feature recorded music. This recording features the New Zealand Symphony Orchestra conducted by Nigel Gaynor.

Singers featured on the recorded soundtrack used for all performances are Jennifer Dickinson Mahony and Emily Mirila, together with members of the Orpheus Choir of Wellington.



**Cover image** Clare Morehen  
**Creative Direction** Designfront  
**Photography** Simon Lekias  
**Styling** Mark Vassallo  
**Make-up** Nicole Thompson, Senior Artist M.A.C.  
**Hair** Richard Kavanagh



# FROM SMALL STEPS TO GIANT LEAPS

Suncorp  
Lead Partner of Queensland Ballet

Dancer: Eleanor Freeman Photographer: David Kelly

## FROM THE ARTISTIC DIRECTOR

### *The course of true love never did run smooth*

William Shakespeare, *A Midsummer Night's Dream*

**One of Shakespeare's most famous quotes, the bittersweet magic of love has long been a favourite subject for creative artists.**

It is always a challenge to interpret the extraordinary language of Shakespeare without literally using it but, as with Sir Kenneth MacMillan's *Romeo & Juliet*, a certain caliber of choreographer can make the transition quite seamless.

Liam Scarlett is one such prodigious talent. An innately creative and inventive choreographer, Liam's international acclaim is well-deserved. Under his energetic direction Shakespeare's whimsical fairy realm sparkles like never before.

Queensland Ballet is delighted to be performing this beautiful creation for Brisbane audiences. I sincerely thank the Artistic Director of Royal New Zealand Ballet Francesco Ventriglia, his predecessor Ethan Steifal and indeed the entire RNZB team for their assistance in bringing this co-production to life.

I also acknowledge the remarkable vision of costume and set designer Tracy Grant Lord and lighting designer Kendall Smith. It is no easy feat to breathe new life into a story over 400 years old, but this production certainly brings something very fresh and unique to the work.

At the heart of any ballet is the music, and Felix Mendelssohn's score is simply stunning. I thank Queensland Symphony Orchestra and Queensland Ballet's Music Director Nigel Gaynor for sharing this gift with us all.

Queensland Ballet receives support from many valued organisations and individuals. This production is proudly supported by Lead Partner Suncorp and I give them our heartfelt thanks—without their generosity our midsummer's spell might never have been cast.

We are also grateful to the Queensland and Australian Governments, and Major Partners Virgin Australia, BMW and JC Decaux for their ongoing assistance.

This is our first main stage production for the year and our Company is delighted you could join us. It is because of your support that we can continue to follow and, indeed to live 'the dream' in 2016.

**Li Cunxin**  
Artistic Director, Queensland Ballet





**Oberon**  
King of the Fairies

**Titania**  
Queen of the Fairies

**Puck**  
apprentice to Oberon

**Bottom**  
a young rustic

**Helena**  
in love with Demetrius

**Demetrius**  
in love with Hermia

**Hermia**  
in love with Lysander

**Lysander**  
in love with Hermia

**Cobweb**  
a fairy

**Mustardseed**  
a fairy

**Peaseblossom**  
a fairy

**Moth**  
a fairy

**Fairies, Rustics,  
Changeling Boy**

## ACT I

In a forest clearing, under a moonlit night sky, Titania and Oberon quarrel over a Changeling Boy found sleeping in the woods. Titania eventually takes possession of the infant. In his rage Oberon summons his apprentice Puck, and sends him to search for a magical flower. When sprinkled into the eyelids of a person sleeping, this magic flower causes the sleeper to fall in love with the first creature he or she sees upon awakening. Oberon plans to use this on Titania in revenge.

Meanwhile, four explorers enter the forest in search of the exotic specimens to be found there, and a complicated love triangle ensues. Helena pines for Demetrius, who is in turn infatuated with Hermia, who is happily coupled with Lysander. Upon seeing this, Oberon orders Puck to resolve this situation by using the magic flower to make Demetrius return Helena's affections. However, Puck confuses the two men and administers the potion to the wrong one, causing even more trouble.

Titania awakens under the flower's spell to fall in love with the rustic Bottom, whom Puck has transformed into a donkey. Oberon spies on the couple, taking great pleasure in Titania's humiliation, to which she is entirely oblivious.

## ACT II

Upon realising Puck's mistake with Demetrius and Lysander, Oberon is furious and sets about punishing Puck and resolving the mess, so that Lysander returns to loving Hermia and Demetrius finds love with Helena.

Bottom is restored to human form and as the night draws to a close, Titania and Oberon resolve their differences and gently return the sleeping Changeling Boy to where they found him, and to his own midsummer night's dream.

## Shakespeare's masterpiece of comedy is a work of genius.

*A Midsummer Night's Dream* has captured the hearts of many, young and old, in the centuries since it was written.

Its timeless plot of love, jealousy, and mistaken identities has provided artists of every genre with inspiration since its creation and dance is no exception. To be able to take Shakespeare's witty and glorious text and transform this into movement is a huge responsibility but a delightfully fruitful one also. My aim was always to remain faithful and true to what I believe Shakespeare had intended with this work, but to be able to show it in a fresh and vibrant re-working, bubbling with all the delight and humour that the wonderful array of characters conjure up through their own intertwining stories.

I would like to thank my production team for making this magical world come to life in such a vivid and unbelievable way. Most importantly I must thank the dancers of Queensland Ballet – without their trust, honesty and pure dedication none of this would have been possible. Their passion and commitment in making this creation come alive has been incomparable and I have nothing but the sincerest gratitude towards them.

As with any great story that has ever been told, I want to take my audience on a journey and through a blazing trail of emotions along the way, so that every individual can enjoy their own midsummer night's dream.

**Liam Scarlett**  
Choreographer



## LIAM SCARLETT CHOREOGRAPHER

English choreographer Liam Scarlett trained at The Royal Ballet School and danced with The Royal Ballet, retiring as a dancer in the 2012/13 season 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, Vayamos al Diablo, Consolations and Liebestraum* (nominated for a Critics' Circle Award), *Asphodel Meadows* (nominated for a South Bank Award and an Olivier Award, and winner of a Critics' Circle National Dance Award), *Sweet Violets*, 'Diana and Actaeon' in *Metamorphosis: Titian 2012, Hansel and Gretel*, Jubilee pas de deux (in celebration of HM The Queen's Diamond Jubilee), *The Age of Anxiety* and *Summertime*.

Scarlett was born in Ipswich and trained at the Linda Shipton School of Dancing before joining The Royal Ballet School, White Lodge. While at the School he won both the Kenneth MacMillan and Ursula Moreton Choreographic Awards, and was the first recipient of the De Valois Trust Fund Choreographers' Award. He graduated into The Royal Ballet in 2005, promoted to First Artist in 2008. His repertory as a dancer included Peter Rabbit (*Tales of Beatrix Potter*), Vicar/The March Hare (*Alice's Adventures in Wonderland*) and roles in *Swan Lake, The Prince of the Pagodas* and *La Fille mal gardée*.

Scarlett's other works include *No Man's Land* for English National Ballet, *Gargoyles and Funérailles* for New York City Ballet, *With a Chance of Rain* for American Ballet Theatre, *Viscera and Euphotic* for Miami City Ballet, *Hummingbird* for San Francisco Ballet, *Promenade Sentimentale* for K-Ballet, *Serpent* for BalletBoyz: The Talent and *Hinterland* and *Indigo Children* for Ballet Black.

*A Midsummer Night's Dream*, a co-production between Royal New Zealand Ballet and Queensland Ballet, premiered in 2015. Scarlett is currently creating a full-length version of *Frankenstein* for The Royal Ballet, in co-production with San Francisco Ballet.

## 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.



## TRACY GRANT LORD COSTUME & SET DESIGNER

Tracy Grant Lord is a leading stage designer of ballet, opera and theatre working with the major performance companies throughout Australasia. Tracy has previously worked with Queensland Ballet, designing the costumes for Ben Stevenson's *Cinderella* (2013). Career highlights include an Olivier Nomination (UK) for Christopher Hampson's *Romeo and Juliet* (2005) and two Helpmann Award Nominations for the Sydney Theatre Company's production of *In the Next Room* (2011) and the Melbourne Theatre Company's production of *The Importance of Being Earnest* (2012). Recent projects include Scottish Ballet's *Cinderella* (2015), Singapore Dance Theatre's *The Sleeping Beauty* (2015), costume design for Opera Australia's new production of *Rigoletto* (2014) and set and costume design for both Melbourne Theatre Company's *Private Lives* (2014) and *The Distance* (2016).

Tracy is currently working on Lindy Hume's new production of *The Barber of Seville* for Opera Queensland, premiering Brisbane (2016) and Seattle (2017).



## KENDALL SMITH LIGHTING DESIGNER

Kendall Smith has been working for the past 30 years both as a designer for the stage and as a consultant for numerous theatre projects. He has designed for concerts, dance, musicals and opera throughout his career. He lit Andrea Boccellini's premier US opera performance and has worked with Luciano Pavarotti, Denyce Graves and Ruth Ann Swenson. As the Resident Lighting Designer for Michigan Opera since 1989 he has lit over 65 productions. He has also worked with Florida Grand Opera, Virginia Opera, San Diego Opera, Fort Worth Opera and Lyric Opera of Kansas City. He has assisted on Broadway with Tharon Musser, one of the pioneers in the business. His work has been seen at many regional theatres including Oregon Shakespeare, Indiana Repertory, Pioneer Theatre Company and North Shore Music Theatre. Upcoming productions include *Three Decembers* for Kentucky Opera, *Red* for Geva Theatre and *The Magic Flute* for Michigan Opera.

He has worked as a consultant with Merrimack Repertory Theatre in Lowell, Massachusetts redesigning the lighting system for a 300 seat theatre. His design work at Merrimack also earned him the Paul Tsongas Arts Achievement award. He played a major role in Michigan Opera Theatre's renovation of the Detroit Opera House, a 2,800 seat theatre restored to circa 1925. As a consultant for Miami Opera he advised on lighting requirements, system and equipment selections for Miami Performing Arts Centre.

## GILLIAN WHITTINGHAM STAGER

Gillian Whittingham is a renowned ballet mistress who has worked all over the world. She was the Principal Ballet Mistress for La Scala for ten years. Most recently she has been the assistant to Luigi Bonino, Artistic Director of the repertory of Roland Petit and in doing so has mounted *Notre-Dame de Paris* for Teatro alla Scala, Milan and Opéra National de Paris, *Coppélia*, for Stanislavsky Theatre, Moscow, *Carmen*, *L'Arlésienne*, *Coppelia* and *Pink Floyd* of Roland Petit, for Teatro dell'Opera di Roma and the San Jose Ballet, California and *La Chauve-souris* for The National Ballet of China. Gillian worked with Royal New Zealand Ballet on *Giselle*, before preparing the dancers of RNZB and Queensland Ballet for *A Midsummer Night's Dream* by Liam Scarlett.



## NIGEL GAYNOR CONDUCTOR, ARRANGEMENT & ADDITIONAL ORCHESTRATION

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.



## MENDELSSOHN'S MUSIC FOR *A MIDSUMMER NIGHT'S DREAM*

Felix Mendelssohn (1809 – 47) was born in Hamburg, the second of four children born into an affluent, highly cultured Jewish family. His grandfather, Moses, was a celebrated philosopher, while his father Abraham (who added Bartholdy to the family surname when baptised as an adult) was a successful banker. The young Felix and his elder sister Fanny (1805 – 47) were prodigiously talented, with Felix making his public debut as a pianist at the age of nine and composing prolifically even before he entered his teens.

Some of Mendelssohn's most frequently performed works date from his early years. The First Symphony Opus 11 was written in 1824; the Octet Opus 20 was completed when he was just 16 and the Overture to *A Midsummer Night's Dream* Opus 21 a year later. The latter, written for concert performance rather than as the curtain raiser to a play, is an early example of the concert overture, a new genre which Mendelssohn helped to popularise.

The overture is in sonata form, with clearly defined sections and conventional harmonic progressions. Mendelssohn had read at least one translation of Shakespeare's play before he began his work and within the tight rhetorical structure are themes portraying characters and incidents from the play. Light, scurrying motifs are linked to the fairy kingdom, while hunting calls and more courtly melodies portray the rustics and the world of the Athenians – punctuated by the braying of an ass.

The incidental music was commissioned by King Friedrich Wilhelm IV of Prussia, in 1842. 14 pieces, beginning with the existing overture, included songs using Shakespeare's texts – the most famous being *Spotted Snakes* sung as a lullaby to Titania – and music or 'melodramas' to accompany spoken text. The purely instrumental music, including the fairies' Scherzo, the Intermezzo, the Nocturne and the Wedding March, one of Mendelssohn's most enduringly popular works, is often played together as a suite, although this was never Mendelssohn's intention.

## A NEW SCORE FOR A NEW BALLET

While the dazzling overture and incidental music form the majority of the music for Liam Scarlett's ballet, these alone are not enough to accompany a full length ballet. Creating a new score for *A Midsummer Night's Dream* has been a labour of love for Queensland Ballet Music Director Nigel Gaynor.

Shakespeare often invokes water imagery when describing Oberon, and Nigel has drawn on the majestic Hebrides Overture Opus 26 to portray the Fairy King. Mendelssohn had travelled through the Western Isles aboard a steam ship and the mystery and grandeur of the coastline inspired this well-known work. Puck, who can 'put a girdle round the earth in 40 minutes', is personified by the quicksilver Scherzo from the String Octet, which Mendelssohn subsequently orchestrated as an alternative movement for one of his symphonies.

Nigel has orchestrated three of Mendelssohn's *Songs Without Words*, originally for solo piano. The first, Opus 30 No. 1, portrays contented lovers Hermia and Lysander, while the second, the *Hunting Song* Opus 19 No. 3, is used as a dance for the rustics. The discontented lovers, Helena and Demetrius, take their music from Mendelssohn's incidental music.

*Spring Song* Opus 62 No. 6 comes towards the end of Act I as a comic pas de deux for Titania and Bottom. Symphonies also make an appearance, with the opening of Symphony No. 1 to portray Oberon's anger at the beginning of the story and the second movement of the rambunctious Symphony No. 3 Opus 56 *Scottish*, for Bottom's joyful reunion with his friends. The energy and full orchestration of this piece, like the *Hunting Song* above, serves to further emphasise the contrast between the earthly characters and the speed and lightness of the fairies, portrayed with much lighter timbres and transparent orchestral textures.

**VICTOR ESTÉVEZ**

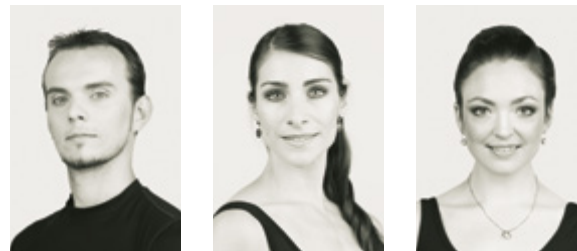
Considered one of the stars of a new generation of Cuban ballet school dancers, Victor Estévez joined the Ballet Nacional de Cuba in 2011 before being promoted to Principal Dancer in 2015. His repertoire includes romantic-classical soloist roles in ballets such as *The Nutcracker*, *Giselle*, *Don Quixote* and *Paquita* as well as extensive contemporary work including Balanchine's *Chaikovsky pas de deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*. With the Ballet Nacional de Cuba, Victor toured to China, Italy, Mexico, Puerto Rico and Spain. Victor joined Queensland Ballet as an International Guest Star in Greg Horsman's *The Sleeping Beauty* in 2015. Victor joined Queensland Ballet as a Principal Dancer in 2016.

**LAURA HIDALGO**

Laura Hidalgo was born in Argentina and trained at L'Institute 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 Dancer in 2015.

**CLARE MOREHEN**

Clare Morehen trained at the Royal Ballet School and the Victorian College of the Arts. While a student, Clare performed with the Royal Ballet in several productions and toured with Birmingham Royal Ballet. Clare returned to Australia to join Queensland Ballet in 2004. Promoted to Soloist in 2007 and Principal in 2009, Clare has danced featured roles in many works by François Klaus and other choreographers, including Sir Kenneth MacMillan, Ben Stevenson, Nils Christie, and Natalie Weir.



**MENG NINGNING**

After graduating from the Beijing Dance Academy, Meng Ningning joined the National Ballet of China. As a Principal Dancer her repertoire included principal roles in many Chinese, contemporary and classical ballets, including *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, and *Raymonda*. She won the Gold Medal at the International Ballet Competition in Nagoya, Japan in 2002 and has been a guest at international festivals and galas. Ningning has toured extensively and danced in Akram Kahn's worldwide tour of *Bahok*. She joined Queensland Ballet in 2011, performing principal roles in all major productions since then. In 2013, Ningning was a guest artist in *Swan Lake* at Richmond Ballet (USA).

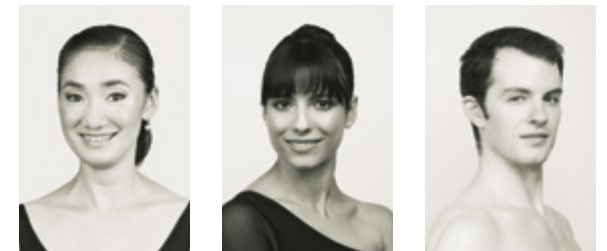
**YANELA PIÑERA**

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.

The position of Guest International Principal is generously funded by the Jani Haenke Charitable Trust.

**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 in October 2015.



SOLOISTS

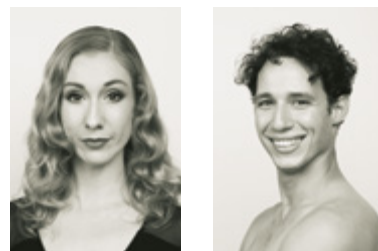
JUNIOR SOLOISTS

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.

CAMILO RAMOS

Camilo began his ballet training at the Elementary School of Balet 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.

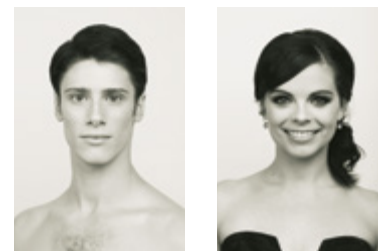


VITO BERNASCONI

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 Junior 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 was promoted to Junior Soloist in July 2015.



COMPANY DANCERS



Zach Fang



Eleanor Freeman



Liam Geck



Tamara Hanton



Mia Heathcote



Alexander Idaszak



Lina Kim



Zuquan Kou



Jack Lister



Vanessa Morelli



David Power



Tara Schaufuss



Georgia Swan



Rian Thompson



Joel Woellner



Neneka Yoshida



Sophie Zoricic

JETTE PARKER YOUNG ARTISTS 2015



D'Arcy Brazier



Harley Campbell



Harry Davis



Zoe Doonar



Yayoi Matches



Tim Neff



Samuel Packer



Wu Ze

Also appearing in *A Midsummer Night's Dream*:  
Zacharie Dun, Karla Florez

YOUNG DANCERS

Charlie Dunn, Finn McCarthy





# POWER AND PRECISION



Major Partner of Queensland Ballet

Dancer: David Power Photographer: David Kelly

## ARTISTIC STAFF

### 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 Kirov 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.

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*, *Concerto Grosso* and *Glass Concerto*. Greg's acclaimed production of *Coppélia*, recently embraced by audiences throughout Queensland, toured to 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.

Greg joined Queensland Ballet as Ballet Master in 2013.



### MARY LI BALLET MISTRESS AND PRINCIPAL REPETITEUR

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 TÁTČEV DIRECTOR OF TRAINING

Christian Tátčev 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 Dancer in 2000. He has danced most of the major classical roles as well as works by celebrated choreographers of modern times.

Christian has worked with the National Opera and Ballet and Ballet Arabesque in Sofia, and in South Africa with PACT Ballet Company, Cape Town City Ballet and South African Ballet Theatre (SABT). There, he taught extensively at SABT's ballet academy, was appointed Company Coach and choreographed a version of *Don Quixote*.

Christian joined Queensland Ballet in 2008 after participating in the Company's International Gala that year. He retired from the stage in September 2011 and was appointed Ballet Master in 2012. He took up the position of Director of Training in 2013.

## KYLIE FOSTER COMPANY 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.

## HELEN DAVID PIANIST

Helen started working as a ballet pianist in 1997 while studying in Cardiff, UK. In 2006 she was awarded a scholarship to work as Apprentice Company Pianist with Scottish Ballet, and immediately following was appointed Company Pianist at Northern Ballet Theatre, Leeds. She has since worked with companies including English National Ballet, Royal New Zealand Ballet (when on tour in the UK), Ballet du Capitole de Toulouse, Matthew Bourne's New Adventures and Scottish Ballet as well as extensively with Birmingham Royal Ballet. She has also played for the Royal Academy of Dance, Elmhurst School for Dance and the Royal Ballet School.

In addition to her commitment as a ballet pianist, Helen has worked as a choral accompanist and opera répétiteur, as well as being in demand as an orchestral pianist in the UK and abroad, with orchestras including the Philharmonia Orchestra, Welsh National Opera, Royal Liverpool Philharmonic and the BBC National Orchestra of Wales. Helen joined Queensland Ballet as Pianist in January 2015.



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\* The position of Guest International Principal is generously funded by the Jani Haenke Charitable Trust

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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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# Queensland Ballet

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