

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN



FLOURISH

1-9 AUGUST, QPAC



PRINCIPAL PARTNER





TOGETHER
WE'RE DOING
GOOD THINGS FOR
QUEENSLAND



QGC
PRINCIPAL PARTNER OF QUEENSLAND BALLET

Dancers: Natasha Kusch, Hao Bin and Rachael Walsh Photographer: David Kelly Art Direction: Designfront

FLOURISH

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SEASON 2014
1-9 AUGUST, PLAYHOUSE QPAC

SERENADE

Choreographer George Balanchine
© The George Balanchine Trust

LA ESMERALDA GRAND PAS DE DEUX

Choreographer Ben Stevenson OBE,
after Marius Petipa

SHORT DIALOGUES

Choreographer Nils Christie

BOLERO

Choreographer Nicolo Fonte

The performance lasts approximately two hours
including two intervals of twenty and fifteen minutes each.

Performance cast sheets are available upon entry to the theatre.

Cover Dancers: Meng Ningning, Nathan Scicluna and Clare Morehen Creative Direction: Designfront Photographer: Harold David
Styling: Peter Simon Phillips Make-up: Amber D, Senior Artist, MAC Hair: Kimberley Forbes for O&M



BALANCE AND BEAUTY

BMW AUSTRALIA
MAJOR PARTNER OF QUEENSLAND BALLET

Dancers Meng Ningning and Huang Junshuang Photographer David Kelly Art direction Designfront

FROM THE ARTISTIC DIRECTOR LI CUNXIN

FLOURISH PROVIDES A TANTALISING TASTE OF SEVERAL DIFFERENT BALLET STYLES. THE FOUR WORKS IN THE PROGRAM COMPLEMENT EACH OTHER STYLISTICALLY, RATHER THAN THEMATICALLY.

It has been one of my ambitions for the Company to stage a work from the Balanchine repertoire, and what better one to begin with than *Serenade*, one of his early masterpieces. It has been a pleasure to have Jerri Kumery, former dancer with New York City Ballet and now a trusted stager for The George Balanchine Trust, join us to coach the dancers in Balanchine's signature neoclassical style.

Ben Stevenson's *La Esmeralda* is an incredibly difficult pas de deux that demands highly disciplined technique. It is a piece I know well and am particularly fond of, so it's been very rewarding to see how the dancers have responded to the challenges of this bravura classical piece.

Nils Christie has been a regular guest choreographer with us since 2008. He created *Short Dialogues* for the Company's *International Gala* in 2011. It is such a striking, modern piece, that I felt it more than deserved a reprise in this season. Our dancers are also delighted to work again with Nils and Annegien Sneeep, his wife and Rehearsal Director.

Nicolo Fonte is one of the most sought-after choreographers in the world today, so we are very privileged to have him here to stage his electrifying *Bolero*. With abstract contemporary movement matching the intensity of the musical crescendo, *Bolero* is an energetic and athletic tour de force.

Flourish has brought together an impressive array of creative forces, including the skills of lighting designers Ben Hughes and Michael Mazzola. The wonderful variety of costumes comes from the inspired talents of Noelene Hill, Annegien Sneeep, Mark Zappone and the late, great Barbara Karinska.

The Company could not operate at this level of excellence and diversity without the equally impressive support of many partners. Our thanks go to the Queensland and Commonwealth Governments, Principal Partner QGC, Major Partners BMW, JCDcaux and Virgin Australia, and to our entire family of corporate partners and benefactors. Every day, their encouragement and support inspires us towards greater achievements.

Each of the four works in *Flourish* present a unique expressive challenge for the dancers. Similarly, I hope that this performance challenges you to a deeper appreciation of the different dance styles that have evolved from a classical foundation.

LI CUNXIN
Artistic Director



Photographer: Christian Tiger

SERENADE

Choreographer George Balanchine
© The George Balanchine Trust*

Music Pyotr Ilyich Tchaikovsky
(*Serenade for Strings* in C major, Opus 48)

Stager Jerri Kumery

Costume Designer Barbara Karinska
Costumes courtesy
of The Australian Ballet

Lighting Ben Hughes, based on an original design
by Ronald Bates

Première 10 June, 1934, by students of the School
of American Ballet, at the Felix M. Warburg estate,
White Plains, New York

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

Serenade is the first original ballet Balanchine created
in America and is one of the signature works of New
York City Ballet’s repertory. Originating it as a lesson
in stage technique, Balanchine worked unexpected
rehearsal events into the choreography. After its
initial presentation, *Serenade* was reworked several
times. In its present form, there are four movements
(*Sonatina*, *Waltz*, *Russian Dance* and *Elegy*). In this
iconic work, Balanchine streamlined the technique
of classical ballet into poetic geometry, awash with
beauty and diaphanous moonlight.



George Balanchine Portrait Photographer unknown © The George Balanchine Trust

George Balanchine (1904–1983)
CHOREOGRAPHER

Russian-born American choreographer George
Balanchine trained at the Imperial Ballet School.
In 1921, he entered the St. Petersburg Conservatory
of Music to study piano while working at the State
Academy of Opera and Ballet. He defected from
the Soviet Union in 1924 when the company was
touring Europe.

A year later, the impresario Sergei Diaghilev
engaged Balanchine to be ballet master and principal
choreographer of the Ballets Russes. In 1933,
Balanchine formed his own company, Les Ballets.
That year, he met Lincoln Kirstein, who invited him
to head the new School of American Ballet in New
York, where he would train his dancers in an innovative
style and technique that matched his idea of a new,
unmannered classicism.

While the School continued, the following years
would see several ballet companies created and
dissolved, and Balanchine also choreographed for
Broadway shows and films. In 1946, Kirstein and
Balanchine formed Ballet Society and successfully
presented their new company at the City Center of
Music and Drama in New York. The fledgling company
was invited to join the performing arts centre, and
New York City Ballet was born on 11 October, 1948,
with a performance of Balanchine’s *Concerto Barocco*,
Orpheus, and *Symphony in C*.

George Balanchine served as Ballet Master of New
York City Ballet from its inception until his passing in
1983, developing it into the foremost classical company
in America. He choreographed countless works and
created a company of dancers known for their linear
purity, sharpness of attack, speed and musicality. He
rejected tradition in favour of a neoclassical style that
was stripped to its essentials: motion, movement, and
music. His dancers were precision instruments of the
choreographer, whose ideas and designs were inspired
by the music itself.

Jerri Kumery
STAGER

Jerri Kumery began her studies with Roman Jasinski
and Moscelyn Larkin in Tulsa, Oklahoma and at the
School of American Ballet.

She danced with New York City Ballet from
1977–87, under the direction of George Balanchine,
Jerome Robbins and Peter Martins.

She has been Répétiteur for Ballet Teatro
Lírico Nacional (Madrid), Pacific Northwest Ballet
(Seattle) and Associate Artistic Director with
North Carolina Dance Theatre. In May 1997, Jerri
was awarded an Arts & Science Council Fellowship
for her meritorious contribution to the artistic
community of Charlotte, North Carolina.

Jerri is currently Ballet Master with Richmond
Ballet, Répétiteur with The George Balanchine Trust
and the Curator of the Salvatore Aiello ballets.

Barbara Karinska (1886–1983)
COSTUME DESIGNER

Barbara Karinska was Principal Costume Designer
and former Director of the costume shop for
New York City Ballet. Born in Ukraine, Karinska
ran a coffee house and embroidery shop when a
young woman. In 1928, she emigrated to Brussels
and then settled in Paris, where she collaborated
with many designers, and costumed Balanchine’s
Le Ballets in 1933. Moving to London in 1936,
Karinska costumed ballet, musicals, theatre and
film, and began her long creative partnership with
photographer Cecil Beaton.

Karinska came to live and work in New York
in 1938, where her professional partnership with
Balanchine continued. She also spent time in
Hollywood, winning an Oscar in 1948 for her
costumes for *Joan of Arc*. She was responsible
for the execution of almost all of New York City

Ballet’s costumes from 1949; at first making
them, and later frequently designing them as well.
In 1962, Karinska was the first-ever costumier
to win the Capezio Award for her outstanding
contribution to dance. Karinska’s last work for
Balanchine, *Vienna Waltzes*, was produced in 1977.
She died in 1983 at the age of 97.

Ben Hughes
LIGHTING DESIGNER

For Queensland Ballet, Ben Hughes has created
lighting for *Giselle* (2013), *A Classical Celebration*
(2012), *...with attitude* 2011 and *...live attitude*
2010, as well as recreating the lighting for *Alice
in Wonderland* in 2007 and *Don Quixote* in 2012.
Other lighting design credits include productions
for Queensland Theatre Company, Sydney
Theatre Company, Melbourne Theatre Company,
Expressions Dance Company, La Boîte Theatre,
Brisbane Powerhouse, The Danger Ensemble,
Zen Zen Zo Physical Theatre, MetroArts, Stella
Electrika, Judith Wright Centre of Contemporary
Arts, The Arts Centre Gold Coast, Kooemba
Jdarra, JUTE Theatre, The Good Room, The
Forward Movement, QPAC and QUT. In 2013 Ben
was Resident Lighting Designer, and in 2014 is an
Affiliate Artist with Queensland Theatre Company.
Ben is Associate Artistic Director of The Danger
Ensemble and also lectures in Technical Production
at Queensland University of Technology.



Jerri Kumery



Ben Hughes

LA ESMERALDA GRAND PAS DE DEUX

Choreographer Ben Stevenson OBE,
after Marius Petipa

Music Cesare Pugni, *La Esmeralda* (excerpt)

Costume Designer Noelene Hill

Lighting Designer Ben Hughes

The grand pas de deux from *La Esmeralda* is a gem from the classical era. Adapting Marius Petipa's revival of the original work by Jules Perrot, Ben Stevenson created a thrilling showpiece of bravura technique.

Many of Ben Stevenson's ballets use Marius Petipa's choreography as a reference. In this case, he recreated only the grand pas de deux from the original full-length ballet. It is now one of his most enduring and daring pas de deux, danced and admired around the world.



Costume design for *La Esmeralda* by Noelene Hill

Ben Stevenson OBE CHOREOGRAPHER

Ben Stevenson served as Artistic Director of Houston Ballet from 1976–2003, raising the company to an internationally acclaimed ensemble.

Born in England, Ben 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, English National Ballet asked him to stage his first production, *The Sleeping Beauty*, which starred Margot Fonteyn. In 1968, he was invited to direct the newly formed Harkness Youth Dancers in New York, and in 1971, he joined the National Ballet in Washington DC as co-director.

Ben has received numerous awards for his choreography, including gold medals at the International Ballet Competitions of 1972, 1982, and 1986. In 2003, he was appointed Artistic Director Emeritus of Houston Ballet, and the company's affiliated school was renamed Houston Ballet's Ben Stevenson Academy. In 2003, Ben assumed the artistic directorship of Texas Ballet Theater.

Queensland Ballet has presented Ben Stevenson's *Cinderella*, *Three Preludes* and *The Nutcracker*.



Ben Stevenson

Noelene Hill COSTUME DESIGNER

Noelene Hill has designed extensively for ballet and theatre, working with various companies as Set and Costume Designer (including a long association with La Boite Theatre), Wardrobe Co-ordinator, Costume Maker, Production Manager, and for QUT as a Theatrecraft tutor. Resident Designer at Queensland Ballet since 2003, Noelene designed costumes for many ballets by François Klaus, including *King Arthur & The Tales of Camelot*, *Fonteyn Remembered*, *A Streetcar Named Desire*, *Swan Lake*, *Carmen* and *Cloudland*, among others.

Noelene has also designed for guest choreographers, among them Natalie Weir, Gareth Belling, Young Soon Hue, Louise Deleur and Kim McCarthy. She designed the sets for François Klaus's *The Amazing Magician goes Troppo* and Timothy Brown's *Thread*, and both sets and costumes for Natalie Weir's *Wuthering Heights*, *Petrushka* and *Orpheus*. Noelene was Associate Costume Designer for Ben Stevenson's *The Nutcracker* and designed the costumes for Greg Horsman's *Coppélia* which premiered in April this year.



Noelene Hill

GUEST ARTIST

Dmitry Zagrebin

Dmitry Zagrebin was born in Moscow into a ballet family – his parents were both Bolshoi dancers. Dmitry followed in their footsteps and studied at the Bolshoi Ballet Academy before joining the Bolshoi Ballet in 2007, being promoted to Soloist in 2011. Dmitry has garnered a number of awards at International Ballet Competitions, including a bronze medal at Varna, and gold medals at Seoul and Moscow, and most recently, at the International Baltic Ballet Competition in Riga, Latvia. He has performed in international galas with Svetlana Zakharova and Vadim Repin, and his repertory includes works such as Yuri Grigorovich's *Romeo & Juliet* and *Swan Lake*; the title role in Genrikh Mayorov's *Chipollino*; August Bournonville's *La Sylphide*; and Alexei Ratmanský's *Russian Seasons*, amongst many others. In 2012, Dmitry was named a Leading Soloist at Stanislavsky Ballet in Moscow, where he has performed numerous featured roles, including in Sir Kenneth MacMillan's *Mayerling*, Natalia Makarova's *La Bayadère* (Bronze Idol), Alexander Gorsky's *Don Quixote* (Basilio).



Dmitry Zagrebin

SHORT DIALOGUES

Choreographer Nils Christe

Rehearsal Director Annegien Sneep

Music Philip Glass

Concerto for Violin and Orchestra

Costume Design Annegien Sneep, Noelene Hill

Lighting Design David Walters,
re-created by Ben Hughes

Première 5 August, 2011 in Queensland Ballet's
International Gala 2011, QPAC Playhouse, Brisbane

Nils Christe had been a regular guest choreographer at Queensland Ballet since 2008, when the then Artistic Director François Klaus asked him to create a new work to première in *International Gala* 2011. Having gotten to know the dancers and their capabilities well in the preceding years, Nils was keen to choreograph on them.

Short Dialogues was inspired by the dancers who were Principals and Soloists at Queensland Ballet at the time, as well as the pulsating music in Philip Glass's *Violin Concerto*. Pairing the dancers into couples, the idea was to make short pas de deux, high in energy and speed, which told a little bit about the atmosphere in each relationship. In collaboration with lighting designer David Walters, the idea of looking into three different relationships became even stronger.

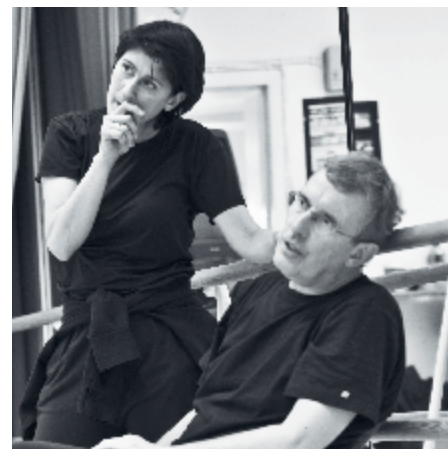
Nils Christe

CHOREOGRAPHER

Born in Rotterdam, Holland, Nils Christe choreographed his first ballet at age 25 for Nederlands Dans Theater (NDT), going on to create 12 works for that Company, including *Quartet 1*, which won the Choreographic Competition in Cologne in 1979. He was Artistic Director of Scapino Ballet Rotterdam for six years from 1986, where he created seven new works, including the very successful *Pulcinella*.

Nils's extensive body of work now encompasses 80 ballets, and he has worked with 69 companies around the world. His music selection ranges from baroque to contemporary, including Stravinsky, Poulenc, Shostakovich, Britten, Martinu, Bartok, Satie, Mahler, Liszt, Beethoven, Purcell, Prokofiev, Wagner, Vivaldi, Glass, and Reich. He has also choreographed for the operas *Dido and Aeneas*, *Aida* and *Achnaton*. Nils works in close collaboration with his wife, Rehearsal Director Annegien Sneep, who handles the re-staging of his works, as well as costume designs for his more recent ballets.

Nils and Annegien have previously visited Queensland Ballet to re-stage *Purcell Pieces* (2008 and 2011), *SYNC* (2009) and *Fearful Symmetries* (2010). *Short Dialogues*, created for QB, premiered in the Company's International Gala 2011.



Nils Christe & Annegien Sneep in a studio rehearsal

Annegien Sneep

REHEARSAL DIRECTOR

Born in Amsterdam, Annegien Sneep was a dancer with Nederlands Dans Theater's junior company. She has been Répétiteur at the Royal Swedish Ballet and was Rehearsal Director with the Scapino Ballet from 1998 until 1993. Staging ballets for Jiří Kylián and Nils Christe, Annegien has worked with 69 companies in 26 countries around the world.

At present, Annegien is a freelance choreographic assistant and rehearsal director, taking care of all the re-stagings of works by Nils Christe. She has also designed costumes for Christe's more recent works.

David Walters

LIGHTING DESIGNER

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 QUT.

David has worked for many companies, including Queensland, 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 *Cinderella* and *The Nutcracker*. He received his first Matilda Award for lighting design in 1988, a Hall of Fame Award in 2011 and Gold Award in 2012.



David Walters

GUEST ARTIST

Keian Langdon

Keian Langdon trained at the McDonald College of Performing Arts in Sydney and joined Queensland Ballet's Professional Year program in 2005. He was then offered a Trainee contract with the Company and appointed a Company Dancer in 2007, subsequently being promoted to Soloist in 2010 and Principal Dancer in 2012.

Keian won praise for his leading roles in many of François Klaus's ballets, among them *A Streetcar Named Desire* (Stanley Kowalski), *Romeo and Juliet* (Tybalt), *Carmen* (Don José), *Swan Lake* (Rasputin / Rothbart) and the title role in *King Arthur & the Tales of Camelot*. He has also performed featured roles in works by contemporary choreographers, including Nils Christe, Gareth Belling and Louise Deleur. In 2013, Keian was a guest artist for Sydney Dance Company's season of *De Novo*, performing in Alexander Ekman's *Cacti*. He then joined Oper Graz Tanzkompanie in Graz, Austria, where he performed in works by Tillman O'Donnell, James Cousins and Darrel Toulon. Keian is soon to take up a contract at Ballett Kiel in Germany.



Keian Langdon

BOLERO

Choreographer Nicolo Fonte

Music Maurice Ravel: *Bolero*

Scenery & Lighting Designer Michael Mazzola

Costume Designer Mark Zappone

Première 23 February, 2008, Oregon Ballet Theatre, Portland, Oregon

Nicolo Fonte's *Bolero* rejects the stereotypes that have accumulated around Ravel's music over nearly a century of immense popularity. Fonte goes nowhere near the implied Spanish dance form, concentrating instead on an abstract contemporary movement vocabulary that amalgamates classical ballet, spiralling partnering and complex ensemble work.

He admires the way Ravel achieved a long and gradual crescendo through masterful orchestration. "The music is so unremitting that it could be restrictive," Fonte says, "But it doesn't have to be. I follow the music rhythmically, or I break it up. Either way, the continuity of the music doesn't change. That makes for very interesting dynamics on stage."

When Ravel envisioned a ballet to *Bolero*, he imagined a factory-like stage setting in keeping with the repetitive nature of the music. Fonte and designer Michael Mazzola abstracted that idea for this *Bolero*. Corrugated metal panels, suspended in the stage space and hit with angular light, echo the mechanical character of the music. "The panels are metaphorical for me," Fonte says, "Like having our guards up. As the music gets richer and stronger, we become more open. The panels fly out, the dancing becomes freer; we reveal more passion, more of who we are as people."

Nicolo Fonte CHOREOGRAPHER

Choreographer Nicolo Fonte has created over 35 new works for dance companies spanning the globe, garnering praise and generating excitement for his daring and theatrical approach to dance. The Australian Ballet, Royal Danish Ballet and The Dutch National Ballet, among many others, all have works of his in their repertoires. Whether made to Ravel's brash *Bolero* or the quiet intricacy of a Bach violin piece, Fonte ballets have common ground: "The choreography is inventive, creating expressive original shapes built on an undercurrent of implicit human relationships." (Foyer/ Dance Europe). "What impresses the most is that his choreography is obviously the result of a personal reflexion – distinctly and unmistakably Fonte, proof of a rare quality." (Michel Odin / Danse).

As a member of Nacho Duato's Compañía Nacional de Danza in Madrid, Nicolo forged a strong identity in the Spanish company for seven years, for both his dancing and his choreography. *En los Segundos Ocultos* (*In Hidden Seconds*), one of three ballets he created for the company, was hailed as a breakthrough work of great impact with the poetic vision of a mature artist, and indeed, this ballet established his presence on the international dance scene.

From 2003 to 2006, Nicolo enjoyed a creative partnership with The Göteborg Ballet in Sweden, helping to establish the company's distinct profile. There, he created his first full-length ballet, *Re: Tchaikovsky*, which appeared on the "Best of 2005" lists of both *Ballett International* and *Dance Europe*.

Nicolo Fonte is currently Resident Choreographer for Ballet West in Salt Lake City, Utah.



Michael Mazzola SCENERY AND LIGHTING DESIGNER

Michael Mazzola's critically acclaimed lighting and scenery has been seen in venues all over the USA, Europe and Asia, ranging from opera houses to circus tents to outdoor amphitheatres. The three-time New York Dance and Performance Award-winner has designed lighting and scenery for Oregon Ballet Theatre, Pacific Northwest Ballet, San Francisco Ballet, Whim W'Him of Seattle, National Ballet of Finland, Stuttgart Ballet, Grand Rapids Ballet, Ballet West, Ballet Nacional de Cuba, The Washington Ballet, Houston Ballet, Rachel Tess Dance at the Wanas Foundation in New York City and Sweden, 3rd Rail Theater, Bebe Miller Company (with whom he has worked since the mid-1980s), and Liz Lerman Dance Exchange. Michael is also a Senior Scenic Designer for Michael Stiller Designs, based in New York.

Some of his performance photography has been published in Liz Lerman's book, *Hiking the Horizontal*, as well on the websites and marketing materials for Bebe Miller Company and Rachel Tess Dance.



Mark Zappone COSTUME DESIGNER

Mark Zappone served Pacific Northwest Ballet (PNB) from 1983–1988 as costume designer, shop supervisor, and wardrobe master. He then moved to Monte Carlo, where he managed costume shops for Les Ballets de Monte-Carlo and Le Cabaret de Monte-Carlo, continuing on to Switzerland and Amsterdam with *Holiday on Ice*.

Mark has collaborated with renowned choreographers and designers such as Lucinda Childs, Maurice Sendak, Christopher Wheeldon, Kent Stowell, Twyla Tharp, The George Balanchine Trust, Helgi Tomasson, Molissa Fenley, Dominique Dumais, Kevin O'Day, James Kudelka, Martin Pakledinez, Christopher Stowell, Yuri Possokhov, Jérôme Kaplan, Donald Byrd, Nicolo Fonte, Paul Tazewell, Paul Gibson, Edwaard Liang, and Nuno Corte-Real. In addition to his numerous designs for PNB's repertory, he has designed for San Francisco Ballet, Peter Boal Solos, New York City Ballet, Pennsylvania Ballet, Les Ballets de Monte-Carlo, Pittsburgh Ballet Theatre, Oregon Ballet Theatre, Perm Opera Ballet, Alberta Ballet, Spectrum Dance Theatre, Teatro ZinZanni, and Wear Moi Dancewear of London.



ARTISTIC DIRECTOR

Li Cunxin

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. 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 a finalist in the Australian of the Year Awards 2014.



PRINCIPAL DANCERS

Hao Bin

After training at the Beijing Dance Academy, Hao Bin joined the National Ballet of China. A Principal Dancer with that company, he toured in Europe, the USA and Asia and performed in many international galas. Hao Bin received a Jury Special Award at the 2004 Shanghai International Ballet Competition and was nominated as 'Best Male Dancer of the Year' in the Prix Benois de La Danse in 2011. His repertory includes principal roles in *Swan Lake*, *Sylvia*, *Le Corsaire*, *Don Quixote*, *Romeo and Juliet*, *Onegin*, *The Sleeping Beauty*, and many other works. Joining Queensland Ballet in 2011, he has performed major roles with great distinction.

Natasha Kusch

Ukrainian-born Natasha Kusch studied at the College of Theatre in Dnjepropetrowsk and was a Soloist with Dnjepropetrowsk's Theatre of Opera and Ballet. After studying at the Ballettkonservatorium of St. Pölten, Austria, she danced in Cairo (Egypt) and Magdeburg (Germany). In 2005, she joined Vienna State Opera Ballet, and was promoted to Soloist in 2011. Natasha has danced leading roles in many ballets, including *La Sylphide*, *Swan Lake*, *Giselle*, *Romeo and Juliet* (Cranko and MacMillan), *Onegin* and *Raymonda*, amongst others. She joined Queensland Ballet as a Principal Dancer in August 2013.



Hao Bin



Natasha Kusch

Matthew Lawrence

Matthew Lawrence trained at The Australian Ballet School. He then joined The Australian Ballet, rising to Principal Artist, before joining Birmingham Royal Ballet in 2008. Matthew has performed the leading roles in all the great classics, as well as works by modern choreographic luminaries. He has been a Guest Artist with Royal New Zealand Ballet, the World Ballet Festival in Japan, and Stuttgart Ballet. Matthew joined Queensland Ballet in 2013. He has choreographed pieces for Birmingham Royal Ballet, Elmhurst School of Dance, Queensland Dance School of Excellence, and last year choreographed *In Minor Strain* for Queensland Ballet's *Dance Dialogues* – Spring season.

Meng Ningning

After graduating from the Beijing Dance Academy, Meng Ningning joined the National Ballet of China. As a Principal Dancer, her repertory 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. Meng 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, she was a Guest Artist in *Swan Lake* at Richmond Ballet (USA).



Matthew Lawrence



Meng Ningning



Clare Morehen

POINTE SHOE APPEAL

Pointe shoes are such an essential part of what I do, that when I'm dancing, they are almost an extension of me.

But they have a short life – I've been known to wear out three pairs in one night.

Queensland Ballet spends more than \$150,000 to keep us in shoes throughout the year. That's why I'm asking you to consider supporting our Pointe Shoe Appeal.

Our grateful thanks go to everyone who has already responded to the Appeal. Your support makes a real difference.

Donate online at queenslandballet.com.au/pointeshoeappeal or call us on 07 3013 6658.

With best wishes,



Clare Morehen
Principal Dancer



Photographer: David Kelly

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.

Nathan Scicluna

In Sydney, Nathan Scicluna studied at the Tanya Pearson Classical Coaching Academy and MacDonald College. After graduating from The Australian Ballet School, he joined Queensland Ballet in 2005, and was promoted to Soloist in 2007. Nathan has danced many major roles, including those in François Klaus's *A Midsummer Night's Dream* (Oberon) and *Carmen* (Don José), works by Natalie Weir, and Ai-Gul Gaisina's 2013 staging of *Giselle* (Albrecht). He has toured with the Company to Germany and Switzerland, Singapore, Japan and China.



Lisa Edwards



Nathan Scicluna

COMPANY DANCERS



Vito Bernasconi



Teri Crilly



Zac Fang



Eleanor Freeman



Tamara Hanton



Mia Heathcote



Lina Kim



Jack Lister



Vanessa Morelli



Emilio Pavan



Alec Roberts



Katherine Rooke



Tara Schaufuss



Joseph Stewart



Mia Thompson



Rian Thompson



Sarah Thompson



Sophie Zoricic

JETTE PARKER YOUNG ARTIST PROGRAM



Nathan Brook



Liam Fien



Martha Godber



Brydee Lyttle



Cameron McCormack



Charles Riddiford



Yael Shervashidze



Neneka Yoshida

PRE-PROFESSIONAL PROGRAM 2014

Ashleigh Bennett, D'Arcy Brazier, Beth Brockett, Harley Campbell, Abigail Dawson, Zoe Doonar, Zac Dun, Isabella Elordi, Indya Gardner, Liam Geck, Jack Gibbs, Alison Goodwin, Ariana Hond, Hannah Hughes, Tim Kirsopp, Benjamin Obst, Samuel Packer, Caitlin Stejskal, Douglas Stewart, Georgia Swan, Ari Thompson

GUEST DANCER

Alexander Idaszak

ARTISTIC STAFF

Kylie Foster COMPANY PIANIST

Kylie Foster has been working as a professional musician for the past 17 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 when in Brisbane, 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 2013.

Greg Horsman BALLET MASTER

Greg Horsman joined The Australian Ballet in 1982, rising to Principal Artist in 1987. During twelve 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 English National Ballet (ENB), and in 1998 he 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.

In 2006, Greg became Ballet Master at Royal New Zealand Ballet (RNZB), where his production of *The Sleeping Beauty* in 2011 won wide acclaim. He joined Queensland Ballet as Ballet Master in 2013. His works *Verdi Variations* and *One More Breath* were performed by the Company in 2013, and his new production of *Coppélia* premiered in April this year.

Mary Li BALLET MISTRESS

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, and 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 at The Australian Ballet for 10 years, and joined Queensland Ballet as Ballet Mistress in 2013.

Janette Mulligan BALLET MISTRESS

Janette graduated as dux of The Australian Ballet School before joining London Festival Ballet (English National Ballet), where she was promoted to Senior Principal. Janette's extensive repertoire included major classical ballets and contemporary works by Rudolf Nureyev, Ben Stevenson, Glen Tetley, George Balanchine, Alvin Ailey, John Cranko, Natalia Makarova, Ronald Hynd, and John Neumeier, among others. In short ballets created on her, Janette won critical acclaim in works by Ben Stevenson and Christopher Bruce. Janette danced with numerous illustrious partners, including Rudolf Nureyev, Peter Schaufuss, Kevin McKenzie, Patrick Armand and Fernando Bujones, and performed with Dame Margot Fonteyn. She also featured in two films: *La Sylphide* and *The Magic of Dance*.

On retirement, Janette held the prestigious position of Ballet Mistress with the Royal Danish Ballet. As an international guest teacher, Janette taught at the English National Ballet School, Deutsche Oper am Rhein, Ballet Rambert, Hong Kong Academy of Performing Arts, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company. She joined Queensland Ballet in 2013 as Ballet Mistress and performs with the Company as a Guest Artist.

Christian Tatchev DIRECTOR OF TRAINING

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 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 as a Principal Dancer in 2008. 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



Greg Horsman



Mary Li



Janette Mulligan



Christian Tatchev

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Recordings

Serenade: A Balanchine Album – New York City Ballet Orchestra, conducted by Robert Irving (Nonesuch Records 79135)

Short Dialogues: Philip Glass & Alfred Schnittke – Gidon Kremer and the Vienna Philharmonic Orchestra, conducted by Christoph Von Dohnányi (Deutsche Grammophon 437 091-2)

Bolero: Leonard Bernstein & the New York Philharmonic – *Bolero Album* – *The Royal Edition*, No. 65 of 100 (Sony Classical SMK 47603)

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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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