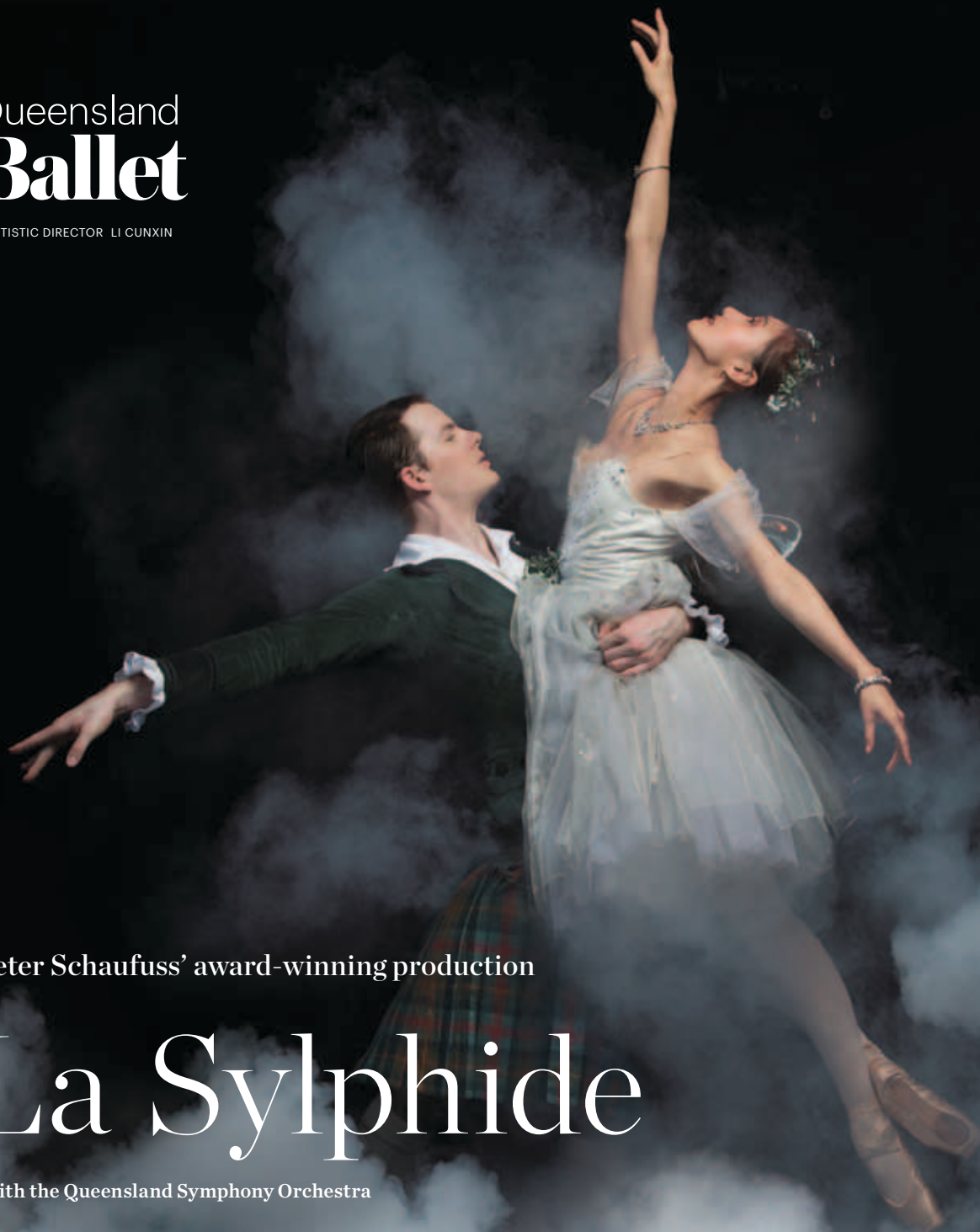


Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN



Peter Schaufuss' award-winning production


La Sylphide

With the Queensland Symphony Orchestra

20–31 March, QPAC



PRINCIPAL PARTNER



BOUNDLESS ENERGY

QGC
Principal Partner of Queensland Ballet

Dancer: Sophie Zoricic Photographer: David Kelly

La Sylphide

20 – 31 March, Playhouse QPAC

Choreographer Peter Schaufuss,
after August Bournonville

Composer Herman Severin Løvenskjold

Set & Costume Designer David Walker

Lighting Designer Steen Bjarke

Lighting recreated by Jono Perry

Stagers Janette Mulligan and Mary Li

Conductor Andrew Mogrelia

Queensland Symphony Orchestra

Concertmaster Warwick Adeney

La Sylphide was adapted by August Bournonville in 1836 from an earlier French ballet. It is a captivating work which remains one of the most loved of the Romantic ballets. This award-winning production from choreographer Peter Schaufuss had its premiere in 1979. It embraces the characteristic Bournonville style – graceful, elegant, seemingly effortless and performed with great dramatic impact.

The performance lasts 2 hours with one 20-minute interval.

Cover Dancers: Meng Ningning and Shane Wuerthner
Creative Direction: Designfront Photographer: Georges Antoni
Styling: Peter Simon Phillips Make Up: Nicole Thompson, Senior Artist M.A.C Hair: Hair by Koh



FROM SMALL STEPS
TO GIANT LEAPS

Suncorp
Lead Partner of Queensland Ballet

Dancer: Eleanor Freeman Photographer: David Kelly

2015 marks a major milestone for Queensland Ballet.

In August the Company will tour *La Sylphide* to the UK where our dancers will perform at the historic London Coliseum. This is a tremendous opportunity and testament to the growing international reputation of Queensland Ballet.

I am thrilled, though, that our Queensland audience will see this remarkable production first. A mystical tale of elusive passion, despair and tragedy, August Bournonville's *La Sylphide* is one of the world's most loved Romantic ballets. This award-winning re-imagining of Bournonville's masterpiece, from ballet dancer and choreographer Peter Schaufuss, has been performed by many of the world's best ballet companies, and enjoyed by millions thanks to an award-winning BBC production.

So you can imagine how exciting it's been for our dancers to spend time with Peter Schaufuss in the studios to prepare for opening night. The past ten days have certainly been a motivating time for our Company.

It's a privilege to share with you the costumes and sets of the late David Walker, a legend in the world of ballet and opera for his designs. From the austere confines of a Scottish manor to the ethereal forest realm of the Sylph, David's legacy continues to entrance audiences.

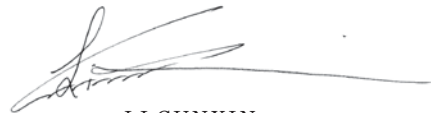
It is also a unique pleasure to be presenting *La Sylphide* in 2015, the 200th birthday of its composer Herman Severin Løvenskjold. I am grateful for the ongoing collaboration with the Queensland Symphony Orchestra who join us again for this season. With our Music Director and Principal Conductor Andrew Mogrelia at the helm I have no doubt Løvenskjold's beautiful score will soar.

I'm thrilled that our Brisbane season of *La Sylphide* is a sell-out. As always this is a great source of encouragement for our dancers, who love to perform

before a full house. Thanks to your support our 2015 box office has again sent records tumbling. Our patrons make such a difference to the ongoing success of Queensland Ballet. We are delighted that some of our supporters will share the excitement of London with us by joining our Supporter's Tour. Your commitment continues to inspire our Company because, like you, we believe in the creative potency of ballet in telling unforgettable, powerful stories.

Our Company receives support from many organisations and individuals. I thank the Queensland and Federal Governments, Principal Partner QGC, Lead Partner Suncorp and Major Partners BMW, JCDecaux and Virgin Australia for their ongoing assistance. We are also grateful to our other valued corporate partners and supporters. We wouldn't be celebrating such incredible success without your generosity.

Our Board, staff and dancers welcome you to the haunting world of *La Sylphide*. I am sure you will join the many others who have found her irresistible.



LI CUNXIN
Artistic Director



Photographer: Georges Antoni

La Sylphide

Act 1 – a Scottish manor house

It is the morning of James's marriage to Effie and he sleeps in his armchair. The Sylph, a winged figure, is kneeling by his side. She kisses him on his forehead. James wakes and catches sight of the Sylph. He is instantly entranced and tries to capture her. The Sylph eludes his grasp and disappears up the chimney. Gurn, James's rival, arrives and wakes his companions in order to decorate the house for the wedding celebrations.

The preparations for the wedding are in full swing. James hardly notices Effie and she is unimpressed by Gurn's efforts to win her heart. As James reluctantly joins in the wedding preparations he starts to realise that as Effie dreams more and more of their marriage, his own dreams go far beyond the walls of the manor-house.

Meanwhile an old woman, Madge, has in secret slipped into the hall. She warms herself by the fire. James, sensing that she is a sinister presence, takes an immediate dislike to her. He orders her to leave but Effie calms him. Instead she persuades him to let Madge entertain the guests by telling their fortunes. Madge prophesies that Effie will marry Gurn, and James furiously threatens Madge. The old woman curses him. Effie runs off to dress for the wedding leaving James alone and in turmoil.

The Sylph once again appears. She declares her love for James and insists they belong together. Meanwhile, Gurn enters and witnesses the encounter. The Sylph vanishes again. Believing that he may have caught James with another woman, Gurn tries to reveal the situation to Effie, but fails.

The wedding festivities begin. The Sylph reappears and James is unable to resist her allure. He follows the Sylph into the forest, leaving Effie broken-hearted.

Act 2 – a glade in the forest

Deep in the forest, shrouded in mist, Madge plots her revenge on James. In a magic cauldron she makes a veil that is irresistible to all. As the fog lifts, the sylphs of the forest dance with joy. James enters with the Sylph, who shows him her realm. She brings him berries and water but still evades his embrace. To lift his spirits, she calls on her sisters and the forest fills with sylphs, who dance for him. But, try as he might, James is unable to catch the Sylph in his arms.

Effie and James's companions reach the glade looking for him. Gurn finds James's hat, but Madge convinces him to say nothing. He proposes to Effie and, encouraged by Madge, she accepts. Everyone leaves to prepare for the wedding of Effie and Gurn.

Meanwhile, James desperately looks for the Sylph. The spiteful Madge convinces him that the veil she has made will enable him to finally embrace her. The Sylph appears and is captivated by the sight of the veil. She allows James to place the garment around her shoulders and as he does so, he embraces her. His touch is fatal. The Sylph falls to the ground. In despair James sees what should have been his own wedding party in the distance. As Madge forces him to see what he has lost, he realises that in trying to possess the unobtainable, he has lost everything. James collapses, and Madge rejoices above his lifeless body.

INTERVAL

August Bournonville

August Bournonville (1805–79) was born in Copenhagen and studied dance under his father, a French ballet master, as well as choreographers Vincenzo Galeotti and Jean Georges Noverre. After finishing his training, Bournonville became a soloist dancer for the Royal Danish Ballet.

In 1830 the twenty-five year old Bournonville became the Director of the Royal Danish Ballet, a position he retained for almost 50 years. In 1836 he premiered his version of *La Sylphide*, a ballet originally created by Filippo Taglioni and based upon the writings of French writer Charles Nodier. Nodier's view that life fluctuated between 'bliss and despair' was further developed by Bournonville who created in the Scotsman James an unfortunate hero whose desire ultimately brings about a tragic outcome.

La Sylphide is the oldest Romantic ballet to have been performed consistently since its premiere at the Royal Theatre in Copenhagen. It is credited for introducing the 'Bournonville' ballet style that was strongly influenced by the Paris Opera and Romanticism. Characteristics of the Bournonville

technique include the pointe shoe and knee-length tutu, along with quick and precise footwork, dramatic pantomime, strong male dancing, fluid phrases and light jumps. A ballerina's soft, rounded arm gestures enhance the ethereal vision of the Sylph and remain a feature of the Bournonville style.

Today August Bournonville's legacy continues. In Denmark he is revered for creating its national ballet company, while across the world the ballets of August Bournonville continue to enjoy great popularity.

“The beauty to which the Dance ought to aspire is not dependent upon taste or pleasure, but is founded on the immutable laws of nature.”

AUGUST BOURNONVILLE



The young August Bournonville



Hans Beck as James in *La Sylphide* (courtesy Royal Danish Ballet)

There are many reasons why it gives me such great pleasure to stage my multi-award winning production *La Sylphide* for the superb Queensland Ballet.

Firstly, the production has never been performed in Australia, and it will also be *La Sylphide* that brings Queensland Ballet to London for their long-overdue debut at the prestigious ENO Coliseum Theatre this August.

La Sylphide has had a tremendous impact on my own life and career.

When I was a very young child, and later on when I joined the Royal Danish Ballet School as a young boy, I danced in *La Sylphide* as one of the children in Act 1. From that time I have very clear memories of watching my parents - both principal dancers with the Royal Danes - in the same ballet at the Royal Theatre in Copenhagen.

When first dancing the principal role of James, I knew I had found the role of my life. In 1979, when staging it, I understood just how privileged I was to have grown up with this ballet, understanding the depth of Bournonville's language. It also became instrumental for me in becoming the Director of English National Ballet and having my own Emmy-nominated TV program for the BBC called *Dancer*.

I have staged the production more than 35 times worldwide and danced it in a countless number of performances.

As fate would have it, family history will now come full circle here in Brisbane. I will be watching my children Tara and Luke, both trained at the Royal Danish Ballet in the Bournonville style, dancing in *La Sylphide*, just as I watched my parents all those years ago.

With its universal story and difficult-to-master Bournonville style, *La Sylphide* has been closely associated with our family for nearly a century. Privately it ties us strongly together. Professionally it has become a way of life.

It also happened that in 1979 I was touring and performing in China. During this trip I gave a boy's master class at the Beijing Dance Academy. One young boy there was particularly talented, and a strong artistic bond was created between us. This young man was Li Cunxin.

I am delighted to now have the opportunity to stage my production in Brisbane with the world-class Queensland Ballet, its talented dancers and of course the brilliant Artistic Director Li Cunxin.

I hope you will enjoy the performance.



PETER SCHAUFUSS
Choreographer



Peter Schaufuss

CHOREOGRAPHER

Peter Schaufuss trained at the Royal Danish Ballet School, before joining the Royal Danish Ballet where he choreographed his first ballets and debuted in the *Don Quixote* pas-de-deux. After joining the London Festival Ballet as Principal Dancer he guest performed with companies including the Kirov and Paris Opera Ballet. Choreographers such as Sir Kenneth MacMillan, Roland Petit, George Balanchine, and Sir Frederick Ashton choreographed ballets for Peter.

In addition to *La Sylphide*, Peter has produced *Giselle* and the Tchaikovsky trilogy of *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*, amongst others. He has choreographed for many of the world's best ballet companies, including National Ballet of Canada, Stuttgart Ballet, Vienna Opera Ballet and Ballet West (USA).

Peter Schaufuss has worked as dancer, director and choreographer in a number of TV programs, including BBC's Emmy-nominated *Dancer* series. His international awards include an Olivier and Evening Standard Award for *La Sylphide*.

Peter Schaufuss held the position of Director at London Festival Ballet (now English National Ballet), Berlin Ballet at Deutsche Oper Berlin and Royal Danish Ballet. He was also the founder of the English National Ballet School. In 1997 he created the Peter Schaufuss Ballet, where he's produced many ballets and *Dancicals*, including the London productions of *Satisfaction*, *Divas*, *Marilyn*, *The Tchaikovsky Trilogy* (for the 2012 Olympic Games) and *Midnight Express*. Peter Schaufuss was knighted in Denmark in 1988 and made an Officer of the Belgian Order of La Couronne in 1995. He is the proud father of Mona, and dancers Tara and Luke.

David Walker

SET AND COSTUME DESIGNER

David Walker (1934–2008) was a prominent English theatre designer celebrated for his work in ballet. For The Royal Ballet he created designs for Frederick Ashton's *The Dream* (1964, costumes; 1986, costumes and sets) and *Cinderella* (1965, costumes; 1987, costumes and sets), *The Sleeping Beauty* (1977) and *Konservatoriet* (1982). He also worked extensively in opera, and for Covent Garden Opera Company (later The Royal Opera) created costume designs for *Suor Angelica* (1965), *Così fan tutte* (1968) and *Semele* (1982), directed by John Copley, and *Don Giovanni* (1981), directed by Peter Wood.

Walker was born in Kolkata to British parents and grew up in London. After his Royal Court debut in 1961 on *The Changeling* he went on to work for many of the world's major theatre, dance and opera companies. Significant designs for ballet include *Giselle* (1971) and *La Sylphide* (1979) for London Festival Ballet and *Cinderella* (1996) for English National Ballet; in opera, *Der Rosenkavalier* (1975) for English National Opera and *Carmen* (1972) for the Metropolitan Opera, New York; and in theatre *London Assurance* (1971) for the Royal Shakespeare Company and *Undiscovered Country* (1979) for the National Theatre.

Walker also worked in film and television, where his credits included *The Corn is Green* (1979) and *Hamlet* (1971, Emmy Award).



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 into a feature film in 2009. Li was Queensland's Australian of the Year in 2014.



Steen Bjarke

LIGHTING DESIGNER

The designs of Steen Bjarke have long been enjoyed by audiences throughout the world. Along with his extensive work for the Royal Theatre in Copenhagen he has designed for many acclaimed international choreographers including Peter Schaufuss, John Neumeier, Maurice Bejare and Kevin Mckenzie.

Steen's ability to use light to create moods and changes that closely follow a musical score has helped revive many of the classical Danish Bournonville ballets.

Steen Bjarke was one of the first lighting designers to use the latest motion-controlled technology, adapting lights to create entire set pieces that interact with dancers.

Steen Bjarke's work includes the creation of designs where light and set join together to form a perfect synthesis.

In 2001 Steen Bjarke did the set and light design for The Royal Danish Ballet's *Turandot*, choreographed by Alexei Ratmansky with the music of Paul Hindemith.

Steen Bjarke received The Order of Merit for lighting design for *A Folktale* featuring sets designed by Her Majesty Queen Margrethe II of Denmark.



Mary Li

STAGER

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

STAGER

A former Senior Principal of English National Ballet, Janette graduated as dux of the Australian Ballet School before joining London Festival Ballet (English National Ballet).

Performing internationally, Janette's extensive repertoire included *Swan Lake*, *The Nutcracker*; *Giselle*, *Cinderella*, *Romeo & Juliet*, *Onegin*, *Coppélia*, *La Sylphide* and *La Bayadère*. During her career, she has danced with numerous illustrious partners, including Rudolf Nureyev, Peter Schaufuss, Fernando Bujones, Patrick Armand, Kevin McKenzie, Matz Skoog, Max Guerra, Martyn James and Ashley Wheeler.

Janette has enjoyed working with many choreographers, such as Sir Frederick Ashton, Sir Kenneth MacMillan, Graeme Murphy, Garth Welch, Ben Stevenson, Alvin Ailey, Glen Tetley, Christopher Bruce, Nils Christie, Roland Petit, John Neumeier, Andre Prokofsky and François Klaus.

In short ballets, Janette won critical acclaim for her role in Stevenson's *Three Preludes*, and danced the lead roles in Ailey's *Night Creatures*; Tetley's *Sphinx*; Lander's *Etudes*; Fokine's *Les Sylphides*; Balanchine's *Tchaikovsky Pas de Deux*, *Apollo* and *Symphony in C*; Petit's *Carmen*; and Neumeier's *Petrushka Variations* and *Desire*; among others.

On retiring, Janette was appointed Ballet Mistress with the Royal Danish Ballet and taught at the English National Ballet School, Oper du Rhin, Germany, Ballet Rambert in London, and the Hong Kong Academy of Performing Arts. She has been a regular guest teacher with The Australian Ballet, the Royal New Zealand Ballet, and Sydney Dance Company.

Janette joined the Queensland Ballet in 2013 as Ballet Mistress and performs with the Company as a Guest Artist.

Andrew Mogrelia

MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

Appointed Music Director and Principal Conductor in 2013, British conductor Andrew Mogrelia has worked annually with Queensland Ballet since 2008.

He has conducted many of Europe's leading orchestras, including the Royal Philharmonic, BBC Symphony, Nieuw Sinfonietta Amsterdam, and Slovak Philharmonic, among others. In Australia, Andrew has conducted the Queensland and Tasmanian Symphony Orchestras. He was Conductor-in-Residence at the Birmingham Conservatoire (UK) from 1992–2002, co-Music Director of the Dutch National Ballet from 1992–1994 and Music Director and Principal Conductor of the San Francisco Ballet from 2003 to 2005. Andrew has also worked with English National Ballet, Nederlands Dans Theater, Birmingham Royal Ballet, Finnish National Ballet, The Australian Ballet, Hong Kong Ballet, and American Ballet Theatre.

Andrew's extensive discography includes recordings for Naxos and Marco Polo of orchestral works, numerous complete ballets and violin and piano concerti, which have been critically acclaimed. In 2014 he guest conducted with the RTE National Symphony in Dublin, Royal Scottish National Orchestra in Glasgow and the Tasmanian Symphony. He will conduct a concert program with the Queensland Symphony in 2015 and masterclasses at the Royal Irish Academy of Music.



Music Note

BY ANDREW MOGRELIA

The ballet *La Sylphide* was originally a French creation, staged at the Paris Opera and with music by French composer Schneitzhoeffter. The Royal Theatre in Copenhagen asked to stage the ballet but could not afford the music fee. In response, the Danish choreographer August Bournonville engaged Herman Løvenskjold (1815–1870), a Norwegian composer, to create a new score. This work is now one of the oldest full-length scores from the nineteenth century.

Løvenskjold was only 21 years old when he composed the work. In 1842 he moved to Copenhagen to take up a position there. Løvenskjold created many compositions, mostly for his own pleasure — being from an aristocratic family he did not need to earn a living as a musician. He became court organist at the Christiansborg Palace in Copenhagen and died there at just 55 years old.

His music for *La Sylphide* is really the only score he is known for and survives as a great companion to this Romantic ballet. The score is full of memorable, characteristic melodies that brim with Scottish flavour.

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 Europe, the USA and Asia and performed in many international galas. 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 & Juliet*, *Onegin*, *The Sleeping Beauty*, and many others. Joining Queensland Ballet in 2011, Bin has performed major roles with great distinction.

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 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. 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 National Ballet of 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 Principal Dancer in 2015.



Hao Bin



Clare Morehen



Meng Ningning



Yanela Piñera

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 National Ballet of 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.

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.

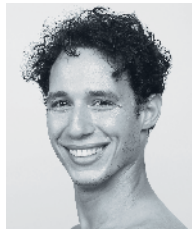
Emilio Pavan

JUNIOR SOLOIST

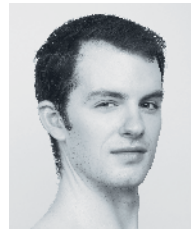
Born in Newcastle, Emilio Pavan began his dance training at Newcastle Dance Academy. Following his graduation from The Australian Ballet School in 2012 with second class honours, he joined Queensland Ballet as a Company Dancer in January 2013. Repertoire highlights include Franz in Greg Horsman's *Coppélia*, Prince in Ben Stevenson's *The Nutcracker*, George Balanchine's *Serenade* and Romeo in Sir Kenneth MacMillan's *Romeo & Juliet*. Emilio was promoted to Junior Soloist in November 2014.



Lisa Edwards



Camilo Ramos



Shane Wuerthner



Emilio Pavan

Qi Huan

Qi Huan began his ballet studies in Shenyang, Liaoning Province, China. Upon graduation from Beijing Dance Academy, he received a Bachelor's Degree in Performing Arts and Ballet Teaching. Qi also taught at the Beijing Dance Academy from 2003–2004.

Qi joined the Royal New Zealand Ballet in 2005. He has performed numerous leading roles in works including *Dracula*, *Romeo & Juliet*, *La Sylphide*, *Raymonda*, *Don Quixote*, *The Nutcracker*, *The Sleeping Beauty*, *Cinderella*, *Swan Lake*, *Giselle*, and many short ballets. Qi was especially praised for his outstanding performances in Greg Horsman's *Verdi Variations*. He is also appearing as Albrecht on screen, in Toa Fraser's film version of the classic Romantic ballet *Giselle*.

Luke Schaufuss

Luke Schaufuss trained at The Royal Danish Ballet in Copenhagen. He is a member of the world renowned Birmingham Royal Ballet and is the third generation of a growing Schaufuss dance dynasty. His grandparents were leading lights of The Royal Danish Ballet and he is the son of international stars Zara Deakin and Peter Schaufuss.

Luke's performance as Romeo in Sir Frederick Ashton's legendary production of *Romeo & Juliet* was highly acclaimed. He has performed at The Paris Opera, The Kennedy Centre in Washington, The New York State Theatre and The Coliseum in London.

In January Luke was named 2015's Rising Star of Dance by *The Observer* and *The Guardian* newspapers and in February he was guest dancer with the Los Angeles Ballet at their world premiere of *The Sleeping Beauty*. In his spare time Luke is a model for the famous Established Models London.



Qi Huan



Luke Schaufuss

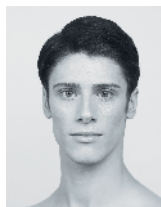
Queensland Ballet

Make your visit to the ballet even more memorable, with Queensland Ballet gifts and souvenirs available for purchase before the show and during interval.

The merchandise stand is located on the Stalls level of the Playhouse near the bar.



COMPANY DANCERS



Vito Bernasconi



Nathan Brook



Teri Crilly



Zach Fang



Eleanor Freeman



Tamara Hanton



Mia Heathcote



Alexander Idaszak



Lina Kim



Jack Lister



Vanessa Morelli



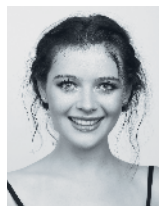
Alec Roberts



Katherine Rooke



Tara Schaufuss



Mia Thompson



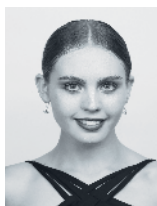
Rian Thompson



Sarah Thompson



Neneka Yoshida



Sophie Zoricic

Jette Parker Young Artists 2015



D'Arcy
Brazier



Liam
Geck



Phebe
Murison



David
Power



Charles
Riddiford



Georgia
Swan



Ari
Thompson



Atau
Watanabe

Pre-Professional Program 2015

Jack Bannerman, Beth Brockett, Lauren Callan, Harley Campbell, Harry Davis, Zoe Doonar, Zachary Dun, Chiara Gonzalez, Alison Goodwin, Hannah Hughes, Daniel Kempson, Shayarne Matheson, Samuel Packer, Benjamin Price, Courtney Radford, Douglas Stewart, James Wall, Meg Williams

Also appearing in *La Sylphide*: Marie-Claire D'Lyse, Brydee Lyttle

Young Dancers: Joel Burke, Zoe Davidson-Wall, Charli Dias, Harrison Fletcher, Sophie Ginnivan, Sebastian Harper, Natalia Hines, Jack Jones, Allegra Keneally, Ireland Knowles, Samuel MacPherson, Chloe McConochie, Cormac McDonald, Georgia Moseley, Ella Psyden, Amy Ronnefeldt, Morgan Williams, Eve Zelich

Concertmaster

Warwick Adeney

Violin 1

Stephen Tooke ^
Linda Carello
Lynn Cole
Emily Francis
Priscilla Hocking
Nicole Hammill
Ann Holtzapffel
Joan Shih

Violin 2

Wayne Brennan -
Faina Dobrenko +
Eddy Chen
Delia Kinmont
Natalie Low
Tim Marchmont
Helen Travers
Harold Wilson

Viola

Bernard Hoey =
Charlotte
Burbrook de Vere +
Cédric David
Tara Houghton
Kirsten Hulin-Bobart
Helen Poggioli

Cello

David Lale -
Andre Duthoit +
Matthew Jones
Kaja Skorka
Tim Byrne

Double Bass

John Fardon -
Justin Bullock +
Paul O'Brien
Anne Buchanan

Flute

Hayley Radke >>

Piccolo

Kate Lawson *

Oboe

Huw Jones -

Clarinet

Irit Silver ~
Brian Catchlove +
Kate Travers
Nicholas Harmsen *

Bassoon

David Mitchell >>

French Horn

Malcolm Stewart -
Peter Luff >>
Adam Luff

Trumpet

Richard Madden >>

Trombone

Jason Redman -

Bass Trombone

Tom Coyle *

Tuba

Thomas Allely *

Harp

Jill Atkinson *

Timpani /

Percussion

Tim Corkeron *

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= Acting Section Principal

>> Associate Principal

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* Principal

^ Acting Principal



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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 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 January 2013.

Greg Horsman

BALLET MASTER

Greg 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 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, English National Ballet, the Royal New Zealand Ballet and Queensland Ballet. His production of *The Sleeping Beauty* for RNZB was a critical and box-office success and will be presented by Queensland Ballet this year. His other works for Queensland Ballet include the dazzling *Verdi Variations*, *One More Breath*, *Concerto Grosso* and *Glass Concerto*. His acclaimed production of *Coppélia*, which was enjoyed by Queensland Ballet audiences in 2014, will be performed by West Australian Ballet this year, as well as touring throughout regional Queensland. Greg joined Queensland Ballet as Ballet Master in 2013.

Christian Tátchev

DIRECTOR OF TRAINING

Christian Tátchev 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.

Mary Li STAGER / BALLET MISTRESS

Janette Mulligan STAGER / BALLET MISTRESS

See page 9



Kylie Foster



Greg Horsman



Christian Tátchev



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Australia
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A ballerina in a black leotard is captured in a dynamic pose, balancing on one leg with the other extended horizontally. Her arms are raised, and she is looking towards the camera with a slight smile. A wooden ballet barre is visible in the background.

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

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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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The Thomas Dixon Centre
Cnr Drake Street & Montague Road, West End QLD 4101
PO Box 3791, South Brisbane QLD 4101
Phone 07 3013 6666
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