

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN



LEST WE
FORGET

29 JULY – 6 AUGUST, QPAC



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

LEST WE FORGET

29 July – 6 August, 2016
Playhouse, QPAC



In the Best Moments

Choreographer
MA CONG
Music
PHILIP GLASS
THE HOURS SUITE
Arranger
MICHAEL RIESMAN
Lighting Designer
DAVID WALTERS
Costume Designer
NOELENE HILL
Set Designer
THOMAS BOYD

We Who are Left

Choreographer
NATALIE WEIR
Music
BENJAMIN BRITTEN
WAR REQUIEM
OP.66 (EXCERPTS)
Lighting Designer
DAVID WALTERS
Costume Designer
NOELENE HILL
Sound Designer
WIL HUGHES

Company B

Choreographer
PAUL TAYLOR
Music
SONGS SUNG BY THE ANDREWS SISTERS
Stager
RICHARD CHEN SEE
Lighting Designer
JENNIFER TIPTON
Lighting recreated by
DAVID WALTERS
Costume Designer
SANTO LOQUASTO
(First performed in 1991 by the Paul Taylor Dance Company)

In the Best Moments and *We Who Are Left* are commissioned by Queensland Ballet and Queensland Performing Arts Centre.

This program is supported by the Australian Government's Anzac Centenary Arts and Culture Fund.

Each performance will commence with a minute of silence, to remember those who have served.

The performance lasts approximately two hours with two 20-minute intervals.

Cover image: Laura Hidalgo & Vito Bernasconi
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

Art provides us with a medium from which to explore the depth of human emotion; from moments of unimaginable joy, to those of indescribable heartache.

War in its very nature plays on this myriad of emotions, in a way that is often beyond description in its intensity. *Lest We Forget* uses the power of dance to present a poignant reflection on war, as we remember those who served and those who were left behind.

To do justice to this commemoration is no easy feat, and so it is with great pleasure that we welcome three of the best choreographers working today, to engage with our Company in creating this moving triple-bill.

American dancemaker Paul Taylor is a curator of modern dance, who with his exceptional musicality and wealth of choreographic experience, first created *Company B* in 1991. We are delighted Paul has been able to share this seminal piece with us through his talented stager Richard Chen See; our dancers have taken to it with all the spirit and energy of the Andrews Sisters' music that it draws from.

I welcome back to our Company, Ma Cong, whose distinguished works continue to inspire and challenge dancers around the world. It is a joy that we have been able to invite Ma to create this piece specially for Queensland Ballet. Choreographed to the stirring music of Philip Glass, *In the Best Moments* is truly a bold and innovative work.

Also returning to Queensland Ballet is Natalie Weir, Artistic Director of Expressions Dance Company. Natalie continues to forge a path of success for dance in Australia, with works that are renowned equally for their physicality, as they are for their touching insight into human nature. I thank Natalie for choreographing for us this emotive and inspiring work, *We Who are Left*.

I wish to also acknowledge the talents and accomplishments of the creatives who have worked on each of these unique pieces: Santo Loquasto, Jennifer Tipton and David Walters, as well as our resident costume designer Noelene Hill and set designer Thomas Boyd. Thanks to each of you — we could not have ensured that our production met the creative intent of the choreographers without your skills and expertise.

Many people and organisations have contributed to our ability to stage new works such as this. Bringing *Lest We Forget* to reality would not have been possible without the generous support of the Australian Government's Anzac Centenary Arts and Culture Fund. Thank you also to Queensland Performing Arts Centre, for co-commissioning Ma and Natalie to create two totally new works for us, to complete this mixed bill.

To the State and Federal Governments, Lead Partner Suncorp and Major Partners BMW, JC Decaux and Virgin Australia, I offer my sincerest thanks for your continued support. Your belief in our Company leads our corporate partners' family, in allowing Queensland Ballet to continue reaching new levels of excellence in our art form. Our gratitude must also go to Queensland Ballet supporter, Veronika Butta, whose generous donation has further enabled the creation of this work.

Each of the three ballets presented in this bill are varied in their musicality, choreography and presentation, but together you will find that they convey a powerful dance-story of remembrance and honour. *Lest We Forget*.



Li Cunxin
Artistic Director,
Queensland Ballet



IN THE BEST MOMENTS
FROM THE CHOREOGRAPHER – MA CONG



War can intensify feelings of love, commitment and passion.

It can strengthen a human's determination to live life to the fullest, to make each moment count. Inspired by *The Hours Suite* by Philip Glass, this is a mesmerising meditation on human relationships across three movements. The sheer force of the music creates clear imagery of passionate and intimate pas de deux movement, complemented by ensemble movement. I wanted to create a visual embodiment of the music on stage, and the Queensland Ballet dancers created that beautifully.

Each movement brings with it an emotional transition through time:

The first movement begins from a place of darkness and despair – war looms ominously as the struggle to remain connected with loved ones ensues. Moments of

passion break through feelings of entrapment, where love reigns as a beacon of hope through the darkness. The second movement sees signs of hope and light, in sequences of pure emotion. The dawn begins to break, bringing with it the positivity and energy to move forward. The third and final movement exults with positivity and love. War is over and humanity unites to rebuild together.

I would like to express my gratitude to Li and the Queensland Ballet team, it has been a delight to work with you all once again. I give my particular thanks to the wonderful dancers and artistic team, who have brought this piece to life. Thank you for sharing in this creative journey with me.

Junior Soloist Lina Kim & Soloist Camilo Ramos
Photographer Christian Tiger
Commissioned by Queensland Ballet and
Queensland Performing Arts Centre

WE WHO ARE LEFT
FROM THE CHOREOGRAPHER – NATALIE WEIR



I was invited by Queensland Ballet Artistic Director, Li Cunxin to create a short work, for a war themed evening, strongly titled, *Lest We Forget*.

This new work, *We Who Are Left* is inspired by the music of Benjamin Britten's *War Requiem*; a perfect match for such a work. *The War Requiem* includes Latin text interspersed with poems written by Wilfred Owen in World War 1. I have used selected parts of this Requiem, inspired by the vivid reality of Owens' writings.

The work focuses specifically on young men going to war, leaving their loved ones behind, and many of those men not returning, which was a sad reality. The work tells their personal stories, exploring themes such as separation, loss, grief, fear, pride, bravery and dignity.

It has been an absolute pleasure to return to Queensland Ballet to create once again, and I would like to thank the beautiful dancers for their open input to the creative process. It has been exciting to revisit creating in a more classical genre, using the beauty and strength of the dancers' technique and emotion – this is a place where I feel very satisfied. Thank you to Noelene Hill for her gorgeous and striking costumes and to David Walters for his heartfelt and beautiful lighting design, it has been wonderful to work with both of these artists. Thanks also to Amy Hollingsworth for her unwavering support in the studio, and thanks to Li for having me work with his company – what a stunning company they are.

Company Dancers Eleanor Freeman & Jack Lister
Photographer Eduardo Vieira
Commissioned by Queensland Ballet and Queensland Performing Arts Centre
Generously supported by Veronika Butta.



Just as America began to emerge from the Depression at the dawn of the 1940s, the country was drawn into the Second World War.

In a seminal piece of Americana, Paul Taylor's *Company B* recalls a turbulent era through the hit songs of the Andrews Sisters. Although the songs depict a nation surging with high spirits, millions of men were bidding farewell to wives or girlfriends and many would never return from battle. The dance focuses on these bittersweet contradictions.

Commissioned by the John F. Kennedy Center for the Performing Arts; with funds from the National Endowment for the Arts, which believes that a great nation deserves great art; the Lila Wallace-Reader's Digest Fund; and The Brown Foundation. Produced in cooperation with Houston Ballet and the John F. Kennedy Center for the Performing Arts.

Preservation made possible by generous contributions to the Paul Taylor Repertory Preservation Project, with major support from the National Endowment for the Arts.

Company Dancers & Jette Parker Young Artists
Photographer Christian Tiger

The Music

BEI MIR BIST DU SCHÖN
PENNSYLVANIA POLKA
TICO-TICO
OH JOHNNY, OH JOHNNY, OH!
I CAN DREAM, CAN'T I?
JOSEPH! JOSEPH!
BOOGIE WOOGIE BUGLE BOY
(OF COMPANY B)
RUM AND COCA-COLA
THERE WILL NEVER BE
ANOTHER YOU
BEI MIR BIST DU SCHÖN

All selections performed by The Andrews Sisters
Courtesy of MCA Records

MA CONG

Ma Cong is widely recognised by the dance world as a passionate, bright and inspired, rising-star choreographer. He became Resident Choreographer of Tulsa Ballet after his 12-year tenure there as Principal Dancer. Ma launched his career with Tulsa Ballet creating *Folia* in 2004, and has set and created original works for Houston Ballet, Joffrey Ballet, Singapore Dance Theatre, National Ballet of China and many others worldwide.

Among his many achievements, Ma was named one of the "25 to Watch" by *Dance Magazine* in 2006 for his dancing and choreography works. He was also the winner of the 21st Century Choreographic Competition and received the "Audience Favourite" and the "Editor's Choice Award" from *Pointe Magazine*.

In 2015, Ma created his first original full-length ballet, *The Crane Whisperer*, for The National Ballet of China and his brand new *Four Seasons* for the company to première at the 2nd China International Ballet Season. Ma Cong continues to be in demand worldwide for his unique talent and creations.

PAUL TAYLOR

One of the seminal artists of the 20th and 21st centuries, Paul Taylor continues to shape the art of modern dance that he has helped define since he became a professional dancer and pioneering choreographer in 1954. After 60 years as Artistic Director of the Paul Taylor Dance Company, he blazed a new trail in 2014 by establishing an institutional home for the art form: Paul Taylor American Modern Dance. Curating and presenting great modern dances of the past and present alongside his own works and commissioning a new generation of choreographers to make dances, Mr. Taylor's work has ensured that modern dance will flourish long into the future.

At an age when most artists' best work is behind them, Mr. Taylor continues to win acclaim for the vibrancy, relevance and power of his dances. He offers cogent observations on life's complexities while tackling some of society's thorniest issues. Mr. Taylor's dances are performed by companies throughout the world and he remains among the most sought-after choreographers working today, commissioned by organisations the world over.

NATALIE WEIR

Choreographer Natalie Weir is known internationally for her highly physical partner work, her organic movement style and her touching insight into humanity.

Natalie trained at QUT and was a founding member of Expressions Dance Company (EDC). She has created over 170 professional works in her 30 year career, including major new works for world class companies such as The Australian Ballet, Queensland Ballet, West Australian Ballet, Houston Ballet, Singapore Dance Theatre, Hong Kong Ballet and American Ballet Theatre. Natalie was resident choreographer for The Australian Ballet and Queensland Ballet and was appointed EDC's Artistic Director in 2009, fulfilling her dream to build an ensemble of dancers and contribute to the future of Australian dance.

Natalie's 2010 signature work with EDC, *where the heart is*, won Best Performance by a Company at the 2011 Australian Dance Awards and Best Choreography and Best Ballet or Dance Work at the 2011 Helpmann Awards. Her signature works with EDC have earned 10 Helpmann Award nominations.



RICHARD CHEN SEE STAGER — COMPANY B

Richard Chen See was a dancer with the Paul Taylor Dance Company for 15 years, originating roles in more than 25 works and performing most of the repertoire which dates back to 1956. Paul Taylor continues to create two world premières for his dancers each year, and many of his greatest works can be found in the repertoires of companies around the world. Mr. Chen See began staging Mr. Taylor's work while still actively performing, and has been honoured to mount "Taylor" works for companies and top dance conservatories in New Zealand, China, England, Germany and throughout the USA. This is his first opportunity to work with the exceptional talents of Queensland Ballet. As a dancer, Mr. Chen See's career spanned 30 years with ballet and modern dance companies in England, Jamaica and the USA, performing works by many of the world's greatest choreographers. Now he is inspired by the dancers who bring a choreographer's vision to life for audiences the world over.

SANTO LOQUASTO COSTUME DESIGNER — COMPANY B

Santo Loquasto is an acclaimed designer for theatre, film, dance and opera. His work in New York theatre won him Tony and Drama Desk Awards for his set design of *Café Crown* in 1989, his costume design for *The Cherry Orchard* in 1977 and *Grand Hotel* in 1990, and an additional 15 Tony nominations. He received Academy Award® nominations for production design for *Radio Days* and *Bullets Over Broadway* and for costume design for *Zelig*.

Santo has worked with most major international dance companies and has collaborated with Mark Morris, Jerome Robbins, Glen Tetley, Helgi Thomasson, Agnes de Mille, James Kudelka, Mikhail Baryshnikov, Dana Reitz, Lila York, Alexei Ratmansky and Twyla Tharp.

He received the Merritt Award for Excellence in Design and Collaboration in 2002, was inducted into the Theatre Hall of Fame in 2004, received the Pennsylvania Governor's Award for the Arts in 2006, the Robert L.B. Tobin Award for Lifetime Achievement in 2007 and the Breukelein Institute Gaudium Award 2013.

JENNIFER TIPTON LIGHTING DESIGNER — COMPANY B

American lighting designer Jennifer Tipton is a leading figure in her field and is well known for her work in theatre, dance and opera. Her recent work in opera includes Gounod's *Roméo et Juliette* directed by Bartlett Sher for the Chicago Lyric Opera. Jennifer's recent work in dance includes Christopher Wheeldon's *DGV* for the Pennsylvania Ballet. In theatre, her recent work includes Richard Nelson's *Hungry* at the Public Theater. She created the original lighting for several Jerome Robbins ballets, including *In the Night, Dances at a Gathering* and *The Concert*.

Jennifer studied lighting for dance with Thomas Skelton and has since won acclaim around the world for her work. Among her many awards are the Dorothy and Lillian Gish Prize, 2001, and the Jerome Robbins Prize, 2003. In 2008 she was made a United States Artist 'Gracie' Fellow and a MacArthur Fellow. Jennifer teaches at the Yale School of Drama.



Photographer
Tom Caravaglia

DAVID WALTERS LIGHTING DESIGNER — WE WHO ARE LEFT, IN THE BEST MOMENTS & RE-CREATION OF COMPANY B

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

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

NOELENE HILL COSTUME DESIGNER — WE WHO ARE LEFT & IN THE BEST MOMENTS

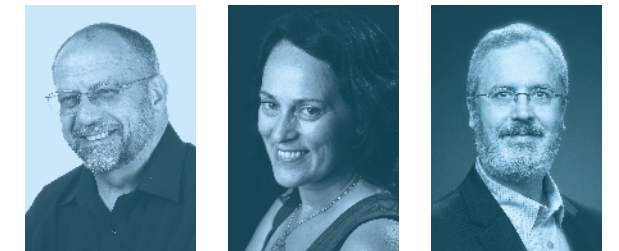
Noelene Hill has designed extensively for ballet and theatre, working with various companies as Set and Costume Designer, Wardrobe Co-ordinator, Costume Maker and Production Manager most notably for La Boite Theatre and Queensland Ballet and as a Theatrecraft Tutor for QUT. Resident Designer at Queensland Ballet since 2003, Noelene designed costumes for all Francois Klaus's major repertoire, including *Romeo & Juliet*, *Swan Lake*, *Carmen*, *A Midsummer Night's Dream*, *A Streetcar Named Desire* and *Cloudland* among others.

Noelene has also designed for guest choreographers, among them, Natalie Weir (costumes and sets for *Wuthering Heights*, *Petrushka* and *Orpheus*), Nils Christie (in collaboration with Annegien Sneep), Young Soon Hue, and Kim McCarthy. Since 2013 Noelene has worked as Associate Designer with Desmond Heeley for Ben Stevenson's *The Nutcracker*, and Costume Designer for Greg Horsman's *Coppelia* and *Verdi Variations*, Gareth Belling's *Sweet Beginnings* and Lucas Jervies' *Little Red Riding Hood*.

THOMAS BOYD SET DESIGNER — IN THE BEST MOMENTS

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

Thomas Boyd joined Queensland Ballet as Technical Director in 2013 and audiences have since been delighted by his designs for productions including *Cinderella*, *Peter Pan* and *The Nutcracker*.

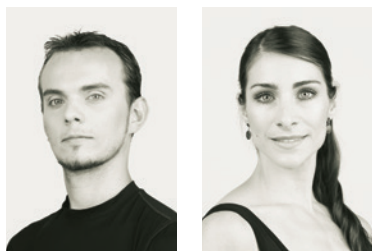


VICTOR ESTÉVEZ

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

LAURA HIDALGO

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

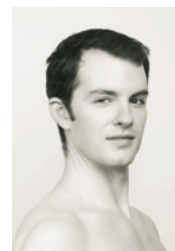
YANELA PIÑERA

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



SHANE WUERTHNER

American-born Shane Wuerthner trained at San Francisco Ballet School and at Washington, DC's Kirov Academy. Shane performed with Vienna State Opera Ballet as a corps de ballet member and demi-Soloist before being promoted to Soloist in January 2012. He joined San Francisco Ballet as a Soloist in 2013. His diverse repertory 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.



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



JUNIOR SOLOISTS

VITO BERNASCONI

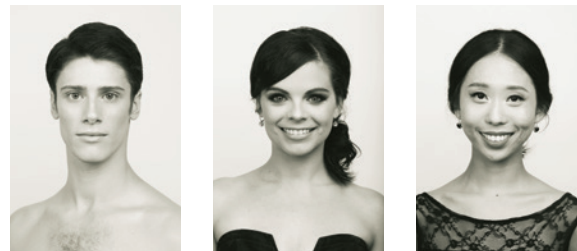
Vito graduated from The Australian Ballet School in 2012 and joined Queensland Ballet as a Company Dancer in January 2013. Vito's repertoire highlights include Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo & Juliet*, for which he was nominated for an Australian Dance Award. Following his performance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

LINA KIM-WHEATSTONE

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



COMPANY DANCERS



Zach Fang



Eleanor Freeman



Liam Geck



Tamara Hanton



Mia Heathcote



Alexander Idaszak



Jack Lister



Vanessa Morelli



David Power



Tara Schaufuss



Georgia Swan



Rian Thompson



Laura Tosar



Joel Woellner



Neneka Yoshida



Sophie Zoricic



Kou Zuquan

JETTE PARKER YOUNG ARTISTS



D'Arcy Brazier



Harley Campbell



Harry Davis



Zoe Doonar



Yayoi Matches



Tim Neff



Samuel Packer



Ze Wu

Also appearing in *Lest We Forget*:
Zacharie Dun



CAPTURING THE MOMENT

JCDecaux
Major Partner of Queensland Ballet

Dancer: Lina Kim Photographer: David Kelly

ARTISTIC STAFF

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.



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 RÉPÉTITEUR

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

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

JANETTE MULLIGAN BALLET MISTRESS AND ARTISTIC COORDINATOR

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

Performing internationally, Janette's extensive repertoire included performing the great major ballets with such partners as Rudolf Nureyev, Peter Schaufuss, Fernando Bujones, Patrick Armand, Keven McKenzie, Matz Skoog, Ben Van Cauwenberg and Ashley Wheater.

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 MacMillan, 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, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company.

AMY HOLLINGSWORTH BALLET MISTRESS AND CREATIVE ASSOCIATE

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

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

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



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

Christian joined Queensland Ballet in 2008 after participating in the Company's *International Gala*. He was appointed the Company's Ballet Master in January 2012 after retiring from the stage in September 2011. He took up the position of Director of Training in 2013 and regularly appears on stage with the Company as a character artist.

NIGEL GAYNOR MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

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

Some of his career highlights include working with Rudolf Nureyev, Sir Robert Helpmann and Jiří Kylián; conducting The Australian Ballet's *Red Earth* on live television; and collaborating on new ballets with choreographers Wayne McGregor and Christopher Wheeldon.

For the past decade, Nigel was based in the United Kingdom, working extensively with Northern Ballet (Leeds), English National Ballet and The Royal Ballet.

In 2011, Nigel was engaged by Royal New Zealand Ballet for its season of *The Sleeping Beauty* and was appointed Music Director of the company in January 2013.

Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.

KYLIE FOSTER PRINCIPAL PIANIST

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

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



Queensland Ballet

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ACKNOWLEDGEMENT

The Queensland Performing Arts Trust is a statutory body
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in an orderly fashion to the open spaces outside the Centre.

Queensland Ballet was founded in 1960 by Charles Lisner OBE.

Queensland Ballet is a member of Live Performance Australia and the
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Information in this program is correct at the time of printing.

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In loving memory of Mardi Bartlett

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Queensland Ballet

Lest We Forget Honouring the Legacy

Saturday 6 August
9.30am to 4.30pm
Playhouse Green, QPAC
Cnr Russell and Grey Streets, South Bank

While the world continues to commemorate the centenary of World War I, Queensland Ballet celebrates community spirit through the joy of dance with *Lest We Forget* Honouring the Legacy.

Join us for a free, family-friendly event in a delightful vintage garden party setting, with dance classes, crafts and conversations, including a special discussion featuring our Artistic Director Li Cunxin and the Honourable Dame Quentin Bryce AD CVO.

Lest We Forget Honouring the Legacy culminates in a classic Tea Dance with live music.

Visit queenslandballet.com.au/honouring-the-legacy to register for dance classes and other activities.

This event is supported by the Australian Government's Anzac Centenary Arts and Culture Fund.
