

# Queensland Ballet

ARTISTIC DIRECTOR LI CUNXIN



Queensland Ballet  
in association with PowerArts presents

# Peter Pan

Proudly supported by Suncorp

26 June – 11 July, Playhouse QPAC

With Queensland Symphony Orchestra



# BOUNDLESS ENERGY

QGC  
Principal Partner of Queensland Ballet

Dancer: Sophie Zoricic Photographer: David Kelly

## Peter Pan

26 June – 11 July, Playhouse QPAC

**Choreographer** Trey McIntyre

**Composers** Sir Edward Elgar and Neil DePonte

**Music arranged by** Neil DePonte with further  
instrumental arrangement by Andrew Mogrelia

**Set Designer** Thomas Boyd

**Costume Designer** Jeanne Button

**Lighting Designer** Christina R Giannelli

**Stagers** James Payne and Dawn Scannell

**Conductor** Andrew Mogrelia

Trey McIntyre's *Peter Pan* was first performed by Houston Ballet in 2002. This imaginative and highly-original ballet reinterprets J.M. Barrie's beloved story with wit, verve and a distinctly modern spirit. This is the first time this production has been staged in Australia.

The performance lasts 2 hours and 15 minutes with two intervals.

Cover Dancer: Rian Thompson  
Creative Direction: Designfront Photography: Georges Antoni  
Styling: Peter Simon Phillips Make Up: Nicole Thompson for M.A.C Cosmetics Hair: Hair by Koh



# FROM SMALL STEPS TO GIANT LEAPS

Suncorp  
Lead Partner of Queensland Ballet

All children, except one, grow up.

I have been thinking about this opening line from *Peter Pan and Wendy*, written by J.M. Barrie in 1904. One of the many wonderful things about being a professional dancer is that you're allowed to stay a child, at least in a small way, your whole life. As artists we are always imagining, dreaming and telling stories – just as we did as children. So perhaps J.M. Barrie was not entirely correct in his assumption!

There are many 'big kids' whose imaginations lie at the heart of this wonderful production. It is a great joy to work again with choreographer Trey McIntyre, who I have known since our days at Houston Ballet. Trey has always been a prodigious talent, and I have no doubt Queensland audiences will be thrilled by his audacious recreation of this beloved story. Our dancers have loved spending time in rehearsal with Trey, whose passion and encouragement both inspire and motivate. The Company also relished the opportunity to work with Stagers Dawn Scannell and James Payne, whose meticulous commitment to this production has ensured our dancers will once again deliver unforgettable performances.

We are particularly fortunate to call Set Designer Thomas Boyd 'our own'. QB's Technical Director has realised Trey's vision in a truly remarkable way. I doubt the Playhouse stage will ever appear bolder or more breathtaking than when the magical Neverland is revealed. The mischievous costumes of esteemed Broadway Designer Jeanne Button also take us on a wild ride back to childhood, so hold on tight!

Behind each production we present there are valued supporters who are truly part of the Queensland Ballet family.

To Suncorp I give my heartfelt thanks for making this journey to Neverland possible. As *Peter Pan's* presenting partner you have, quite literally, helped our Company fly.

We could not have staged this fantastic production without PowerArts' investment and support. Our heartfelt thanks go to this innovative organisation for their continued commitment to the arts in Australia.

Likewise this production of *Peter Pan* would not be possible without assistance from many organisations and individuals. I thank the Queensland and Federal Governments, Principal Partner QGC, Lead Partner Suncorp, Major Partners JCDecaux, BMW and Virgin Australia for their ongoing support. I also extend my gratitude to our other valued corporate partners and supporters. This adventure would not be possible without your generosity.

Our Board, staff and dancers are delighted to welcome you all to the captivating world of *Peter Pan*.

A handwritten signature in black ink, appearing to read "Li Cunxin".

LI CUNXIN  
Artistic Director



## Peter Pan

### Act I – The Darling Home

When the Darling children were born, they were left in the care of nursemaids. From their tiny perspective, the nurses are vicious giants capable of horrible acts. But the four Darling children – Wendy, John, Michael and Peter – don't worry much because the Fairies who visit their nursery make them feel safe. But one day poor Peter Darling makes the dreadful mistake of falling out of his carriage, is swept away with the garbage and is lost, it seems, forever.

Some years later Mr. and Mrs. Darling come to bid Wendy, John and Michael good night. Wendy sleeps but is woken from a frightening dream by a bright light. Suddenly a wild boy with a mane of red hair bursts into the room. He is the same age as Wendy, and introduces himself as Peter Pan. John and Michael wake and begin to play with Peter. The dresser drawer begins to rumble, and Peter explains that inside is a tiny fairy named Tinkerbell. Peter and the three young Darling children set off for Neverland.

INTERVAL

### Act II – Neverland

Peter Pan returns to Neverland with Wendy and the boys in tow. The Lost Boys beg Peter to recount his adventures, and he dazzles them with wild stories. They welcome the Darling children into their tribe and ask Wendy to be their mother. She happily obliges. Neverland becomes the scene of a raucous, joyous celebration.

Meanwhile Captain Hook and his pirate crew plot to capture one of the enchanting mermaids. They capture the most beautiful mermaid, but her cries quickly alert Peter and the others. A great battle ensues, with the Lost Boys ultimately prevailing. The Lost Boys make their way into their hideout and prepare for bed.

Wendy reflects longingly on her home and the parents she has left behind. The Lost Boys decide they want to visit her homeland. Unable to understand why Wendy is unhappy, Peter becomes furious, and throws them all out. The pirates kidnap The Lost Boys and the Darling children, one by one. Captain Hook personally greets Wendy and begs her sympathy by showing her a film of his childhood, in which his awful schoolteacher beat him on the wrist every time he made a mistake. His hand eventually mangled into a hook shape. (This is actually not a film, but a play – a ruse in which Hook has his own son, James, play the part of himself!) Wendy is much too smart, however, to fall for Hook's ploy, and the pirates tie her up and bring her back to the ship. Hook then sends his son James to Peter Pan's hideout to tempt him into a game of hide and seek. James eventually succeeds in luring Peter from his hiding place.

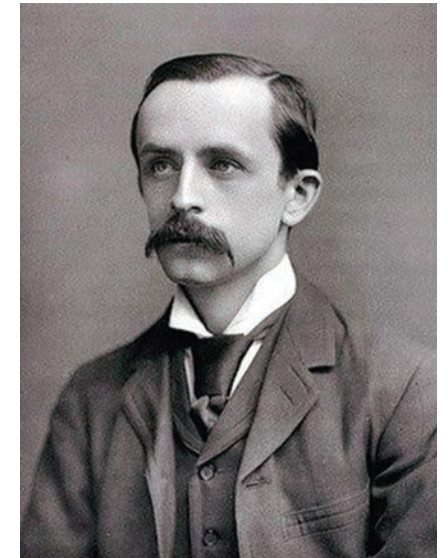
INTERVAL

### Act III – Captain Hook's Ship

As the pirates dance wildly to celebrate their victory, James contemplates his nefarious deeds. Hook tries to lure the Darling children into joining his crusade but they refuse. Hook doesn't notice when Peter sneaks on board. A battle begins, and The Lost Boys quickly gain the upper hand. Hook tries to escape with Wendy but Peter challenges him to a duel. Hook fights arrogantly, making a great show of his ease, but Peter ultimately triumphs over him, with some unexpected assistance. The Darling children go home and reunite with their parents. Peter returns to lure Wendy back to Neverland but she refuses. She takes her place in her mother's rocking chair, reflecting on her adventures as she grows older and has a family of her own.

## J.M. Barrie and the story of Peter Pan

James Matthew Barrie was born in 1860, the ninth of ten children. After graduating from the University of Edinburgh in 1882 he started working as a journalist. Three years later he moved to London and was soon writing best-selling stories, novels and plays. Although he married the union was not a happy one and he divorced some years later. *Peter Pan and Wendy*, Barrie's most enduring work was first performed in 1904 and was inspired by Barrie's enduring devotion to the Llewelyn Davies boys, who he later became the guardian of after their parents died. *Peter Pan* was so popular with both adults and children that Barrie republished the play in novel form in 1911. In 1929 J.M. Barrie donated all his rights to *Peter Pan and Wendy* to Great Ormond Street Children's Hospital, and his Will confirmed the gift upon his death in 1937.



J.M. Barrie

Source: Foreword to J.M. Barrie *Peter Pan and Wendy* Centenary Edition, published by Walker Books 2004



It is a great privilege for me to come to Queensland Ballet to stage my *Peter Pan*.

Li Cunxin was the lead dancer in my very first choreographic work as a professional choreographer when I made *Skeleton Clock* for Houston Ballet in 1990. At 20 years old, I was just a kid and while it was a tremendous opportunity, it was a somewhat terrifying prospect. Everyone was older than me and it was my first year as a professional dancer as well. Li was such a leader in the Company and someone I respected and admired greatly. He and his wife Mary McKendry, also a Principal in the company at the time, were so incredibly supportive and protective of me. They had more confidence in me than I had in myself. To be invited 25 years later to work with Li and Queensland Ballet is a great feeling of coming full-circle.

I made *Peter Pan* when I was 32 and still basically just a kid. I was only beginning to navigate the decision of whether or not to grow up. *Peter Pan* was a very good fit for me as my first full-length ballet because in many ways, I lived my life like Peter Pan. The ways in which I saw my peers shed their connection with limitless possibility in favour of a series of predictable milestones was weird to me. I have never had the draw to give up my life of adventure. As we grow, we take on more and more responsibility and things like the gift of parenthood require us to plant our feet more firmly

on the ground. But I suspect that somewhere inside of each of us, there is a part that longs to fly. *Peter Pan* is a great reminder of the magic that we will always possess.

I am happy to say that now that I am 45 I still haven't decided when I am going to grow up. It's a great thing to be an artist and to get to create new worlds. If you're a responsible adult, I hope that this production lets you escape into a world that you once knew. If you're a kid, just keep on doing what you're doing.



TREY MCINTYRE  
Choreographer



Costume design: Jeanne Button

Trey McIntyre

CHOREOGRAPHER

Trey McIntyre was born in Wichita, Kansas, and trained at North Carolina School of the Arts and Houston Ballet Academy. At Houston Ballet, he was appointed Choreographic Apprentice in 1989 and in 1995 became the company's Choreographic Associate. He has created more than 100 works for companies such as New York City Ballet, American Ballet Theatre, Stuttgart Ballet, Hubbard Street Dance Chicago, and Pennsylvania Ballet and founded his own company, Trey McIntyre Project, in 2005. McIntyre's work has been featured in *The New York Times*, *Dance Magazine*, *PBS NewsHour*, *People Magazine*, *Los Angeles Times*, *Chicago Tribune*, *The Boston Globe*, and many others. Trey is also a filmmaker and photographer and continues to work with dance companies all over the world.



Thomas Boyd

SET DESIGNER

A native of Kansas, Thomas Boyd began his theatrical career as a performer in Chicago. He joined Houston Ballet in 1976, becoming Production Director in 1986. Thomas has created designs for many of the world's leading ballet companies and choreographers including Ben Stevenson (*Don Quixote*, *Dracula*, *Cleopatra*, *The Fountain of Tears* and *The Nutcracker*), Trey McIntyre (*Memphis* and *Peter Pan*), Natalie Weir (*Steppenwolf* and *The Host*) and Stanton Welch (*Brigade*, *The Four Seasons*, and *The Core*). Thomas Boyd joined Queensland Ballet as Technical Director in 2013 and audiences have since been delighted by his designs for productions including *Cinderella* and *The Nutcracker*.

For Queensland Ballet's *Peter Pan* Thomas has re-imagined the designs he originally created for Houston Ballet especially for QPAC's Playhouse.



## 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.



## 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 – 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 received critical acclaim. This year he has 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.



## James Payne

STAGER

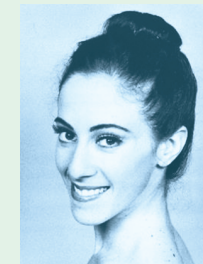
James (Jim) Payne trained with legend Michael Fokine's great niece, Nina Marlow, in Phoenix Arizona, and on scholarship at the San Francisco Ballet School. His performing career spanned 11 years, beginning with Ballet West in Salt Lake City. In 1994 he was invited by Ben Stevenson to join the world renowned Houston Ballet where he ended his performing career as a Soloist in 2000. He has performed the roles of Albrecht in *Giselle*; the title role of Eugene Loring's *Billy the Kid*; the Prince in *Cinderella*; the prince in Ben Stevenson's *The Nutcracker*; the principal male role in William Forsythe's *In the Middle, Somewhat Elevated*; soloist role in Glen Tetley's *Rite of Spring*; as well as principal and soloist roles in works many of the world's leading choreographers. He is currently the Program Director of a performing arts academy and continues to teach for Houston Ballet Academy and Ballet West in Salt Lake City, Utah.



## Dawn Scannell

STAGER

Dawn Scannell joined Houston Ballet in 1995, rose to the rank of Principal Dancer and retired in 2001. During her dance career she performed leading roles in both contemporary and classical works for many leading choreographers, many of whom created roles specifically for her. In 2006 Dawn was invited by Stanton Welch to become Ballet Mistress for Houston Ballet, staging a full-length *Don Quixote* for the company. Dawn also taught classes for Houston Ballet II and the Houston Ballet Academy. Dawn's commitment to fulfilling the artistic integrity of choreography from classical to contemporary has seen her success as a teacher grow. From coaching Principal Dancers to young trainees, Dawn has gained a reputation for demanding precision and technique, while inspiring expression and emotional nuance.



## Christina R Gianelli

LIGHTING DESIGNER

Christina has created lighting for new ballets by Julia Adam, Christopher Bruce, Jorma Elo, Donald McHale, Kenneth McMillan, Trey McIntyre, Dennis Nahat, Ben Stevenson, Glen Tetley, Natalie Weir, and Stanton Welch, among others. She has designed extensively for ballet, opera and theatre companies throughout the United States and abroad and has served as Resident Lighting Designer for Houston Grand Opera, Cleveland-San Jose Ballet, Texas Ballet Theater, Houston Ballet and the Metropolitan Opera.

Christina delights in lighting new works and productions that blend multiple art forms. She is the founder and president of Dance Source Houston, a service organisation that supports and promotes contemporary dance. She is currently creating a residence for visiting artists to Houston.



Christina R Gianelli

## Jeanne Button

COSTUME DESIGNER

Jeanne Button is an award-winning costume designer who has designed for hundreds of ballet, opera, television, Broadway, and off-Broadway productions. Jeanne is also a professor emerita at Tulane University, Department of Theatre and Dance. She has served on the faculty of NYU's Tech School of the Arts and the Yale University School of Drama. In addition to *Peter Pan* Jeanne has designed for several Trey McIntyre ballets including *Aliss* at Fort Worth Ballet, and *Memphis* at Memphis Ballet.



## Edward Elgar

COMPOSER

Edward Elgar was born on June 2, 1857. His father owned a music shop where Elgar taught himself to play the instruments, as well as studying the sheet music for sale.

Unrestricted by rules of “teaching”, Elgar developed a unique musical talent but had limited access to the teachers who would connect him with the entrenched musical establishment. It took all his genius, persistence and determination to advance through the rigid class structure of Victorian society. In 1889 Elgar married his student, Alice Roberts, who married ‘beneath’ herself in opposition to her relatives. Alice played a vital role in Elgar’s career by keeping a dogged faith in his genius.

In the aftermath of World War 1, Elgar composed his magnificent *Cello Concerto in E Minor*, but the death of Alice Elgar in 1920 took away much of Elgar’s inspiration and will to write music. He made a series of studio recordings of his works for HMV and in 1928 was created Knight Commander of the Victorian Order. In 1933 he recorded his *Violin Concerto in B minor* with the then young Yehudi Menuhin and a few weeks later both flew to Paris for performances of this concerto. Elgar died on February 23, 1934 and was laid to rest beside Alice.



Sir Edward Elgar

## Music Note

BY ANDREW MOGRELIA

The music for *Peter Pan* was arranged by American conductor/arranger Niel DePonte from the orchestral works of Edward Elgar (1857 – 1934). Elgar is most famous for his first *Pomp & Circumstance* March, played every year at the London Proms. When Henry Wood conducted the premiere in 1901, he noted it was probably the only time a new work had to be encoored twice.

Other famous works by Elgar are of course his *Enigma Variations* and *Cello Concerto*. This production of *Peter Pan* comprises excerpts from Elgar’s *The Wand of Youth* (suites 1 & 2); *Dream Children*; *Sanguine Fan*; *Falstaff*; *Three Character Pieces*; *Symphony no. 1*; *Pomp & Circumstance March no. 3*; *In the South*; *Crown of India* suite and *Three Bavarian Dances* as well as some original music by Neil DePonte. Elgar was probably the first British composer to achieve a lasting international reputation and also wrote much choral music and music for the coronation of Edward VII. He was knighted in 1904.

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 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 repertoire 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.

Laura Hidalgo

Laura Hidalgo was born in Argentina and trained at L'Institute Supérieur d'Art in France. She is the recipient of numerous international awards including the Gold Medal at the International Ballet Festival of Havana, Gold Medal at the Luxembourg International Competition and the Best Artist Award at the Varna International Competition in Bulgaria. Laura joined the American Ballet Theatre in 2002

and in 2008 she relocated to Europe where she danced with companies including Het National Ballet and Staatstheater Nürnberg. Laura joined the Royal Ballet of Flanders as Principal Dancer in 2010 and is a Guest Principal with the Slovenian National Ballet.

Clare Morehen

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

Meng Ningning

After graduating from the Beijing Dance Academy, Meng Ningning joined the National Ballet of China. As a Principal Dancer, her repertoire included principal roles in many Chinese, contemporary and classical ballets, including *Swan Lake*,

*The Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, and *Raymonda*. She won the gold medal at the International Ballet Competition in Nagoya, Japan in 2002 and has been a guest at international festivals and galas. Ningning has toured extensively and danced in Akram Kahn's worldwide tour of *Bahok*. She joined Queensland Ballet in 2011, performing principal roles in all major productions since then. In 2013, Ningning was a guest artist in *Swan Lake* at Richmond Ballet (USA).

Yanela Piñera

Yanela began her ballet training at the Center Pro-Danza in Havana, before joining the Provincial School of Ballet and then completing her training at the National School of Ballet. During her ballet training, Yanela received several prestigious awards. Yanela joined the 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.

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



Hao Bin



Laura Hidalgo



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 Ballet 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.



Lisa Edwards



Camilo Ramos

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.



Shane Wuerthner



Emilio Pavan



Queensland **Ballet**

Love QB?

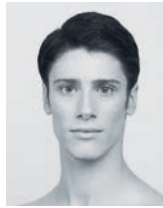
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COMPANY DANCERS



Vito Bernasconi



Nathan Brook



Teri Crilly



Zach Fang



Eleanor Freeman



Tamara Hanton



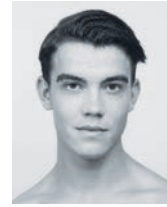
Mia Heathcote



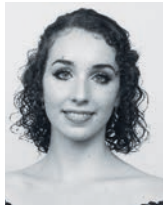
Alexander Idaszak



Lina Kim



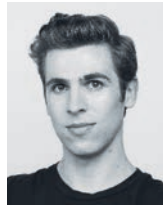
Jack Lister



Brydee Lyttle



Vanessa Morelli



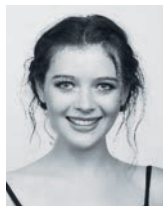
Alec Roberts



Katherine Rooke



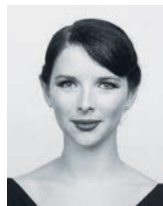
Tara Schaufuss



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, Zacharie Dun, Chiara Gonzalez, Alison Goodwin, Hannah Hughes, Daniel Kempson, Shayarne Matheson, Samuel Packer, Benjamin Price, Courtney Radford, Douglas Stewart, Meg Williams

JCDecaux



CAPTURING  
THE MOMENT

JC Decaux  
Major Partner of Queensland Ballet

**Concertmaster**

Alan Smith

**Violin 1**

Stephen Tooke ^  
Lynn Cole  
Priscilla Hocking  
Ann Holtzapffel  
Stephen Phillips  
Joan Shih  
Brenda Sullivan  
Brynley White  
Emily Francis  
Nicole Hammill

**Violin 2**

Gail Aitken -  
Wayne Brennan -  
Jane Burroughs  
Eddy Chen  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont  
Natalie Low  
Tim Marchmont  
Helen Travers  
Harold Wilson

**Viola**

Bernard Hoey =  
Jann Keir-Haantera +  
Charlotte Burbrook de Vere  
Cédric David  
Tara Houghton  
Kirsten Hulin-Bobart  
Helen Poggioli  
Graham Simpson  
Nicholas Tomkin

**Cello**

David Lale -  
Matthew Kinmont ^  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Kaja Skorka  
Craig Allister Young

**Double Bass**

Paul O'Brien =  
Justin Bullock  
Ken Poggioli  
Anne Buchanan

**Flute**

Alexis Kenny -  
Hayley Radke >>  
Kate Lawson \*

**Oboe**

Huw Jones -  
Sarah Meagher >>

**Clarinet**

Irit Silver -  
Brian Catchlove +  
Kate Travers  
Nicholas Harmsen \*

**Bassoon**

David Mitchell >>

**French Horn**

Peter Luff =  
Vivienne Collier-Vickers  
Emma Gregan

**Trumpet**

Sarah Butler -  
Richard Madden >>  
Paul Rawson

**Trombone**

Jason Redman -  
Dale Truscott >>

**Bass Trombone**

Tom Coyle \*

**Harp**

Lucy Reeves ^

**Timpani**

Tim Corkeron \*  
Andrew Knox ^

**Percussion**

Josh DeMarchi >>

-Section Principal  
=Acting Section Principal  
>> Associate Principal  
+Acting Associate Principal  
\*Principal  
^Acting Principal



Queensland Symphony Orchestra

**Chairman**

Greg Wanchap

**Chief Executive Officer**

Sophie Galaise

**Conductor Laureate**

Johannes Fritzsch

**Soloist in Residence**

Shlomo Mintz

**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.

**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 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.

**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 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 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*, enjoyed by Queensland Ballet audiences in 2014, toured regional Queensland earlier this year. Greg joined Queensland Ballet as Ballet Master in 2013.

**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, 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

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*.

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.

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.



Kylie Foster



Christian Tatchev



Greg Horsman



Mary Li



Janette Mulligan

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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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