

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN

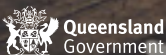
Liam Scarlett's

Dangerous Liaisons

With Camerata – Queensland's Chamber Orchestra

22 MARCH –
6 APRIL 2019

Playhouse Theatre, QPAC



PRINCIPAL PARTNER

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Photography David Kelly
Creative Designfront

Dangerous Liaisons

22 MARCH – 6 APRIL, 2019
PLAYHOUSE THEATRE, QPAC

Choreographer Liam Scarlett

Composer Camille Saint-Saëns

Music Arrangement Martin Yates

Costume & Set Design Tracy Grant Lord

Lighting Designer Kendall Smith

Conductor Nigel Gaynor

Music Performed by Camerata –
Queensland's Chamber Orchestra



The performance lasts approximately two hours with one 20-minute interval.

Information correct at the time of printing.

Dangerous Liaisons is a co-production between Queensland Ballet and Texas Ballet Theater.

Cover: Principal Artist Laura Hidalgo and Soloist Alexander Idaszak.

Title Page: Principal Artist Laura Hidalgo

Creative Direction Designfront Photography Juli Balla

From the

Artistic Director

Bienvenue to this, our first season of 2019, and what a wickedly French way to start an extraordinary year of ballet.

— It is a treat and privilege to be bringing you the world premiere of a new Liam Scarlett work, the re-telling of the original 18th century novel by Pierre Choderlos de Laclos, *Les Liaisons Dangereuses*.

A tantalizingly wicked tale of love, seduction and manipulation, *Dangerous Liaisons* is a somewhat damning portrayal of the French aristocracy of the 1700s which at its time of release was considered absolutely scandalous.

Following our 2019 season theme, *Move Boldly*, this is certainly a bold story that we decided to take on under the creative guidance of internationally-acclaimed choreographer Liam Scarlett.

I know Liam has long wanted to create a production based on this story of incredibly complex and intertwined characters and it's no secret he's partial to literary classics.

He has such a talent for creating productions around a strong story line and is very influenced by the written word. He thrives on the challenge of creating a ballet from stories full of rich imagery and translating this to the stage without words.

Dangerous Liaisons is no exception as it is a story based entirely around letters that the characters send to one another. It's always a pleasure to see Liam's vision unfold through his beautiful choreography and enabled by the stunning set and costume designs of Tracy Grant Lord and under the incredible lighting of Kendall Smith.

Liam worked hand in hand with music arranger, Martin Yates, to create a unique ballet score for the production which is an unlikely yet delightful amalgamation of various known and unknown works by French composer Camille Saint-Saëns.

Whilst we've been so privileged to perform a number of Liam's productions over the last few years this is the first time Liam has created on our Company and what a joy it is to see him at work.

He's incredibly collaborative, he brings out the best in our dancers, and involves them in the character and story development which will ensure you are captivated by this production as we unravel a story of seduction, revenge and betrayal by two main characters who will stop at nothing to get back at each other.

Each year our work is generously enabled by the ongoing support of the State and Federal Governments, Principal Partner, Suncorp, Major Partners JCDecaux, Sealy, Shell QGC and Virgin Australia, and for this we offer our sincere gratitude.

May this sumptuous production of Liam Scarlett's *Dangerous Liaisons* be the start of the boldest and most wonderful year of ballet yet by Queensland Ballet. We look forward to sharing 2019 with you.

Li Cunxin
ARTISTIC DIRECTOR



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From the

Choreographer

This is a story of the rich, the deceitful and the corruption of all those that stand in their way.

— In 1782, Choderlos de Laclos' epistolary novel, *Les Liaisons Dangereuses*, both outraged and seduced the French literary world especially amongst the aristocracy for whom it seemed to be a mirror held up against them by the author. Since its initial publication *Dangerous Liaisons* has gone on to be one of the most influential and renowned works of its time. It is no wonder that artists of all genres have turned to this tale of deceit and sensuality for their inspiration; and dance should be no exception.

Centered on the Vicomte de Valmont and his former lover, the Marquise de Merteuil, who compete in a scandalous game of seduction, betrayal and revenge, the story offers multiple complex characters and layered relationships to explore through the physicality of movement, both courtly and primal.

With an opulent setting amongst the wealthy of the French, *Dangerous Liaisons* provides one of the richest design periods that the world has seen, and my collaborators and I were keen to exploit this lavish world to the fullest extent. We wanted something to personify the dark malice that resides within the antagonists' hearts, and so created a scenic and audible scape that shows both beauty and betrayal. Hidden rooms, secret chambers and magnificent architecture dominate the arrogant lives of the characters on stage. The music, arranged from another French master Camille Saint-Saëns, aids the restraint and beauty of this destructive story.

It has been a pleasure working on this piece with all the creatives and the dancers, in bringing this complex work to life, and letting the characters live off the pages, one that a choreographer can only dream of.

Liam Scarlett
CHOREOGRAPHER

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Photography Eduardo Vieira

A classic tale of seduction and betrayal

Dangerous Liaisons

Act 1

PROLOGUE – THE FUNERAL OF THE MARQUIS DE MERTEUIL

— Aristocrats gather to pay their respects to the late Marquis, and his widow, the Marquise de Merteuil. As the mourners disperse, she is deeply comforted by the Comte de Gercourt.

SCENE 1 – MARQUISE DE MERTEUIL'S SALON

Six months have passed and Merteuil is entertaining Madame de Volanges whose daughter, the young, virginal Cécile, has just been announced to be wed. Merteuil is horrified to find out her suitor is Comte de Gercourt. Her music teacher, Danceny, plays for her guests and the young musician soon catches Cécile's eye, noticed only by Merteuil. The Vicomte de Valmont enters with his valet Azolan. Valmont takes great pleasure seeing his former mistress in such distress, yet agrees to help her seek revenge. The two concoct a malicious bet to corrupt the innocent Cécile, thus exacting Merteuil's revenge. If Valmont succeeds in this then his prize will be one night again with his former lover, Merteuil.

SCENE 2 – MADAME DE ROSEMONDE'S COUNTRY CHÂTEAU

Valmont travels to the country to visit his aunt, Madame de Rosemonde. Valmont greets his aunt, and then suddenly spots her guest for the summer, Madame de Tourvel. Valmont is left alone with Tourvel, she rebuffs his advances, yet he promises he will write to her and demands that she reply.

SCENE 3 – VALMONT'S PRIVATE CHAMBERS

Émilie and other courtesans are entertaining Valmont as he composes the letter he promised to Tourvel. Once completed, he instructs Azolan to deliver the letter.

SCENE 4 – CÉCILE'S DÉBUTANTE PARTY

During Cécile's débutante party, Merteuil and Valmont discuss their bet, and Merteuil teases Valmont's obvious attraction to Tourvel, and so another bet is made. Meanwhile Cécile slips away and chances upon Danceny. Valmont and Merteuil decide to help the two secretly meet. Valmont approaches Tourvel, who leaves after hearing about Valmont's reputation from Madame de Volanges. Cécile departs with Gercourt, leaving Danceny with Valmont and Merteuil as they coerce him into seeing her in private.

SCENE 5 – CÉCILE'S CHAMBERS

Valmont slips in to Cécile's chambers to seduce the naïve, virtuous youth. He leaves her sleeping, with Merteuil waiting for confirmation that he has succeeded in corrupting the young woman.

INTERVAL

Act 2

PROLOGUE

— Letters of correspondence are exchanged regarding Valmont's progress on both Cécile and Tourvel.

SCENE 1 – MERTEUIL'S SALON

Danceny is giving Cécile a music lesson, and finally alone they express their albeit innocent but awkward love. Merteuil enters with Madame de Volanges exposing the secret affair. The engagement to Gercourt is broken off, and Merteuil is left to comfort Danceny

SCENE 2 – TOURVEL'S CHAMBERS

Valmont enters begging for Tourvel affections, so he can settle his bet with Merteuil, however it becomes obvious that Valmont has actually begun to love her and she softens into him also. He falls asleep and Tourvel writes to Merteuil, unaware of the bet.

SCENE 3 – MERTEUIL'S PRIVATE CHAMBERS

Merteuil has received Tourvel's letter confessing her feelings for Valmont. He enters triumphantly in order to collect his prize. Merteuil mocks him for his true feelings for Tourvel, and tells him that he must break her heart or he is weak. Valmont retaliates. Fuming, he leaves to seek out Tourvel. Danceny enters as Valmont storms out, Merteuil plays victim and tells Danceny of Valmont's wrongdoings with Cécile.

SCENE 4 – TOURVEL'S CHAMBERS

Valmont has come to Tourvel. He tells her he never truly loved her, breaking both their hearts. She is left alone, distraught. Danceny enters seeking revenge on Valmont.

SCENE 5 – MERTEUIL'S SALON

Merteuil is entertaining guests when Azolan, followed by a distraught Danceny, enters and announces that Valmont is dead. He carries all the letters given to him by the dying Valmont, and exposes every dark detail of Merteuil's corruptive plans. The guests leave in disgust and Merteuil is left alone and humiliated clutching to the letters of her loved one.

Characters

Marquise Isabelle de Merteuil	—	A wealthy widow
Vicomte Sébastien de Valmont	—	Merteuil's former lover
Azolan	—	Valmont's Valet
Madame de Rosemonde	—	Valmont's Aunt
Madame de Tourvel	—	Staying with Rosemonde
Madame de Volanges	—	Merteuil's Cousin
Cécile Volanges	—	Volanges' daughter
Comte de Gercourt	—	Engaged to Cécile and former lover of Merteuil
Le Chevalier Raphael de Danceny	—	A music teacher
Victoire	—	Merteuil's confidante
Émilie	—	A Courtesan

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 in 2014.



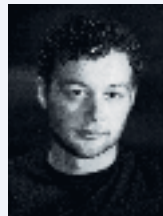
Liam Scarlett

CHOREOGRAPHER

— English choreographer Liam Scarlett trained at The Royal Ballet School and danced with The Royal Ballet, retiring as a dancer in 2012 to focus on his choreographic career. That year he was appointed The Royal Ballet's first Artist in Residence.

His works for The Royal Ballet include *Despite* and *Vayamos al Diablo* (2006), *Consolations and Liebestraum* (2009 — nominated for a Critics' Circle Award), *Asphodel Meadows* (2010 — nominated for a South Bank Award and an Olivier Award, and winner of a Critics' Circle Award), *Sweet Violets*, 'Diana and Actaeon' from *Metamorphosis: Titian 2012* (2012), *Hansel and Gretel* (2013), the *Jubilee pas de deux* in celebration of HM The Queen's Diamond Jubilee, *The Age of Anxiety* and *Summertime*.

Liam's new production of *Swan Lake* recently premiered at The Royal Ballet. Works for other companies include *Viscera* (2012) and *Euphotic* (2013) for Miami City Ballet (also designed by Liam), *The Firebird* for the Norwegian National Ballet (2013) and performed by Queensland Ballet (2018), *Hummingbird* for the San Francisco Ballet (2014), *No Man's Land* for English National Ballet (2014), *With a Chance of Rain* for ABT (2014), *Carmen* for Norwegian National Ballet (2015), *A Midsummer Night's Dream* co-produced for Royal New Zealand Ballet and Queensland Ballet (2015), *Fearful Symmetries* for the San Francisco Ballet (2016) and *Frankenstein* co-produced for The Royal Ballet and San Francisco Ballet (2016).

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Martin Yates

MUSIC ARRANGER

— Martin Yates studied as a pianist, composer and conductor and made his professional debut with Israel National Opera, later conducting at the opera houses of Helsinki, Gothenburg, Stockholm, Oslo and Rome.

Martin is best known for his recordings of British and French music and his work in ballet. He has conducted for companies including The Royal Ballet, Paris Opera Ballet, Finnish National Ballet, Royal Swedish Ballet, Dutch National Ballet, Netherlands Dance Theatre, Norwegian National Ballet, National Ballet of Tokyo and Hong Kong Ballet, in repertory including *Manon*, *Mayerling*, *The Sleeping Beauty*, *Onegin*, *Romeo and Juliet*, *The Nutcracker*, *The Rite of Spring*, *The Firebird*, *Petrushka*, *Pulcinella*, *Four Last Songs*, *The Four Sections*, *The Snow Queen*, *Carmen* and *Don Quixote*. Martin has arranged and orchestrated the ballets *Manon* (MacMillan), *Carmen* (Scarlett), *Queen of Spades* (Scarlett), *Don Quixote* (Acosta), *Carmen* (Acosta) and *Four Schumann Pieces* (Van Manen). He is a prolific conductor on the concert platform, conducting orchestras such as the Gothenburg Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Tonhalle Orchester, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Northern Sinfonia, BBC Concert Orchestra and Royal Scottish National Orchestra, with which he has made over fifty recordings.



Music Note

— Choosing a composer on which to base a new stage work is more difficult than it may appear, but when I suggested the highly-respected, though somewhat neglected French composer Camille Saint-Saëns to Liam Scarlett there was a balanced set of reasons for it.

Saint-Saëns had written a vast amount of music in almost every genre including some twelve operas that contain extended dramatic music. His musical language, although firmly romantic, had at its heart a complete understanding of the form and shape of baroque music.

The list of works that I plundered is fairly extensive, but it started with the various themes associated with the leading characters.

Valmont's short theme that heralds his first entry comes from the only opera by Saint-Saëns to have made it into the standard repertoire during his lifetime, *Henry VIII*. The melody associated with Merteuil is based on a piano piece — *Chanson Napolitaine* (op. 72 No. 5 Album pour le Piano).

The beautiful melody that is Madame de Tourvel's theme is an aria from the incidental music Saint-Saëns wrote for the play by Sophocles: *Antigone*. Cécile's melody (introduced during her debutante party), is another salon written for the piano: *Valse Canariote* (op. 88). The powerfully hypnotic music at the end of Act One comes from one of the composer's earliest pieces for piano (op. 3 No. 3 — 6 Bagatelles).

It is important to note that I have not used any of the music in their original formats. I have attempted to create a score that sounds totally symphonic and as if the composer had written it specifically for this ballet.

Although these days Saint-Saëns is remembered for a handful of pieces (*The Carnival of the Animals*, *Danse Macabre*, *Organ Symphony*, *Piano Concerto No.2* and the Opera *Samson & Delilah*) he was a composer who frequently touched greatness and who was considered by his two most well-known students, Maurice Ravel and Gabriel Fauré, to be a genius.

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Tracy Grant Lord

COSTUME & SET DESIGNER

— Tracy Grant Lord is a set and costume designer of ballet, opera and theatre based in Auckland and working with the region's major performance companies.

Her work has been toured throughout the United Kingdom, China and South East Asia, in particular Christopher Hampson's *Cinderella* and *Romeo and Juliet* which received an Olivier Award Nomination for Best New Dance Production in the UK and Liam Scarlett's *A Midsummer Night's Dream* for Queensland Ballet and the Royal New Zealand Ballet. Her North American debut was with Seattle Opera in 2017 designing *The Barber of Seville* and 2019 brings new commissions including both the premiere of *Tchaikovsky* for Ma Cong and Tulsa Ballet Theatre and *The Turn of the Screw* for New Zealand Opera. Recent designs include *A Doll's House Part 2* for Melbourne Theatre Company, *Twelfth Night* for Queensland Theatre and Michael Parmenter's *OrphEus* for the New Zealand Dance Company. Tracy has received Helpmann Award Nominations for *In the Next Room* (STC) and *The Importance of Being Earnest* (MTC) and recent projects include *Billy Elliot the Musical*, the inaugural production at the new ASB Waterfront Theatre, Auckland. Tracy is a Winston Churchill Fellow, has a Bachelor of Spatial Design and her work has been shown at both the Prague Quadrennial and World Stage Design exhibitions.

Design Note

— In our time, the story of *Dangerous* is a difficult one to tell. In the creation of this work, Liam and I have concentrated on the original intentions of the letters of the eighteenth-century epistolary novel, excited by the resonance of the motives within them, for audiences of today.

Through the design, we hope to visually expose the cruelty and abuse of power within the noble world of privilege and historical record. Hopefully resonating truthfully for the contemporary classical ballet audience.

Liam demands complete precision of honesty and harmony to transcribe his work for an audience. Every movement he makes for a dancer exists for a purpose. Such is the collective aim of Kendall, Martin and myself, to give no more or less than he requires to totally focus the essence of the work. As set and costume designer my tools are form, colour, texture, balance, organic and historical reference and good old-fashioned theatricality to create a unique world for Liam's vision. This collaboration together with light and music fulfils the work.



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Kendall Smith

LIGHTING DESIGNER

— Kendall Smith has been working professionally for the past 35 years both as a designer for the stage and as a consultant for numerous theatre projects. His designs have included concerts, dance, theatre, musicals and opera. Highlights in his dance career are *Giselle* for Royal New Zealand Ballet and *A Midsummer Night's Dream* for Queensland Ballet.

In the opera world he lit Andrea Bocelli's premier US opera performance and has worked with Luciano Pavarotti, Denyce Graves and Ruth Ann Swenson. As the Resident Lighting Designer for Michigan Opera since 1989 he consulted on the renovation of the 1925 theatre and lit over 75 productions there. Regional Opera companies include Florida Grand Opera, Minnesota Opera, Virginia Opera, San Diego Opera, Fort Worth Opera and Lyric Opera of Kansas City. Theatre credits include Oregon Shakespeare Festival, Walnut Street, Indiana Repertory Theatre, Alabama Shakespeare and North Shore Music Theatre.



Nigel Gaynor

CONDUCTOR

— Nigel Gaynor is a highly acclaimed conductor of ballet, and has conducted over 100 ballets during a career spanning 35 years. Born in Sydney, he worked with The Australian Ballet for 16 years, before relocating to the United Kingdom in 1998. While living in England he worked with The Royal Ballet, English National Ballet, and Northern Ballet.

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 Graeme Murphy, Wayne McGregor, Greg Horsman and Liam Scarlett. In 2004, Nigel made his debut in Royal Albert Hall conducting Derek Deane's *Swan Lake* with English National Ballet. Orchestras he has conducted include The Royal Sinfonia, Tokyo Philharmonic, Shanghai Philharmonic, The Siberian State Symphony Orchestra, Hong Kong Sinfonia, New Zealand Symphony, The Tasmanian Symphony, Queensland Symphony, West Australian Symphony, Adelaide Symphony, Orchestra Victoria and The Australian Opera and Ballet Orchestra.

In 2011, Nigel was engaged by Royal New Zealand Ballet (RNZB) to arrange and conduct Greg Horsman's *The Sleeping Beauty*. In 2013, Ethan Stiefel appointed Nigel Music Director of RNZB. For *A Midsummer Night's Dream*, he created a new score and arrangements to weave together the vision of choreographer Liam Scarlett with Mendelssohn's dazzling overture, incidental music, symphonies and piano music. In 2014, Li Cunxin invited Nigel to guest in Queensland Ballet's season of *Romeo & Juliet*, in which he conducted the performances of Carlos Acosta. More recently he re-orchestrated *La Bayadère* for Greg Horsman's new production at Queensland Ballet. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.



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Victor Estévez

— With numerous awards through his time at the Cuban National Ballet school, Victor was considered one of the stars of a new generation of Cuban dancers, joining the National Ballet of Cuba in 2011 following a promotion to Premier Dancer in 2015.

His repertoire includes traditional-classical principal roles in ballets such as *Giselle*, *Don Quixote*, *Coppelia*, *Swan Lake*, *La Bayadère*, *The Nutcracker* and some contemporary work by highly-acclaimed choreographers of today including Liam Scarlett and Carlos Acosta. Victor has toured extensively throughout Europe, South America, Africa and Asia. During his time with the National Ballet of Cuba he performed in the 3rd International Ballet Gala in Buenos Aires in 2013, Gala of the 9th Ballet Festival of Cali in 2014, Ballet Star Gala of the 3rd Beijing International Ballet and Choreography Competition in 2015 and Dortmund Ballet Gala in 2018. Victor made his debut with Queensland Ballet in 2015 as Principal Guest Artist in Greg Horsman's *Sleeping Beauty* before joining the company as Principal Artist in 2016.

Lucy Green

— Lucy was born in Sydney and graduated from the Victorian College of the Arts Secondary School before joining the Royal New Zealand Ballet (RNZB) in 2010.

Lucy performed many principal and lead roles during her time with RNZB including in *Cinderella*, *Giselle* and *Swan Lake*. She performed internationally with RNZB including tours to China, US, UK and Italy. In 2015, Lucy was invited by Scotland Ballet to perform as a Guest Principal Artist in RNZB's production of *Cinderella*. In Queensland Ballet and RNZB's co-production of Liam Scarlett's *A Midsummer Night's Dream*, Lucy danced the role of Titania and worked with Liam to create the role of Mustard Seed. Lucy joined Queensland Ballet as Senior Soloist in 2017, and was later promoted to Principal Artist following her performance of Tinkerbell in Trey McIntyre's *Peter Pan*.

Laura Hidalgo

— Laura 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 and Grand Prix 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 2006 she relocated to Europe where she danced with companies including Het National Ballet and Staatstheater Nürnberg. Laura joined the Royal Ballet of Flanders in 2010 and became Principal Dancer shortly after joining the company. Laura is a Guest Principal with the Slovenian National Ballet and joined Queensland Ballet as a Principal Artist in 2015.

Yanela Piñera

— Yanela completed her ballet training at the Cuba National School of Ballet and received numerous awards including a Silver Medal at the International Ballet Competition Varna, Bulgaria and Gold Medals in 2000 and 2004 at the International Competition in Havana, and the Best Artist Award in 2004.

She joined the Ballet Nacional de Cuba in 2005, was promoted to Principal Dancer in 2009 and to Premier Dancer in 2011 and has performed at international ballet festivals and galas including the 2004 Dance Festival of Córdoba in Mexico; Galas of the Central School of Ballet in London; the 2011 Viva Alicia at the Bolshoi, Moscow and the 2014 International Ballet Gala in Germany. Her repertoire includes classical and contemporary ballets by Cuban and international choreographers. Yanela joined Queensland Ballet as a Guest International Principal in 2015 and became a member of the Company in 2016. In 2017 she participated in the International Ballet Gala in Jakarta, Indonesia and was nominated for the Australian Dance Award for Outstanding Performance by a Female Dancer for her performance in Greg Horsman's *Glass Concerto* (2017).

Camilo Ramos

— Camilo began his ballet training at the Elementary School of Balet Alejo Carpentier, continuing his training at the Cuba 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 and became Senior Soloist in 2017, later being promoted to Principal Artist following his performance of the title role in Trey McIntyre's *Peter Pan*.



SENIOR SOLOISTS

Kohei Iwamoto

— Born in Japan, Kohei began his training at age 11 at Sadamathu and Hamada Ballet Studio where he received the Senior Second Prize at the Youth America Grand Prix competition, Japan.

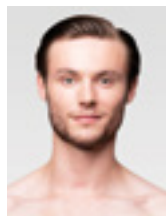
Kohei continued his training at The Australian Ballet School and upon graduating, joined the Royal New Zealand Ballet in 2010. He has toured both nationally and internationally to China, Europe and America, and performed notable roles including Prince Siegfried in *Swan Lake*, Albrecht in *Giselle*, Puck in *A Midsummer Night's Dream* and Romeo in *Romeo & Juliet*. Continuing his career, Kohei joined Queensland Ballet in 2018 and was promoted to Senior Soloist following his performance as Solor in *La Bayadère*.

Joel Woellner

— Joel was born in Sydney and had his early training at Ettingshausens Dynamic Arts under Jo Ansell and Kim Traynor.

After competing in the finals of Youth America Grand Prix 2011, Joel was awarded a full scholarship to the Ben Stevenson Academy in Houston, Texas as part of the Houston Ballet II Company.

A dual prize winner of the Prix de Lausanne, Joel graduated from the Ben Stevenson Academy with the Best Dancer award. After representing Houston Ballet at the Jacob's Pillow Dance Festival in Massachusetts, Joel joined Houston Ballet as an Apprentice in 2013. He was promoted to Corps de Ballet in 2014 and toured extensively with the company, before joining Queensland Ballet as Company Artist in 2015. Following his performance as Prince Siegfried in *Swan Lake*, Joel was promoted to Soloist in 2017, and then to Senior Soloist in 2018, following his performance as Solor in *La Bayadère*.



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SOLOISTS

Vito Bernasconi

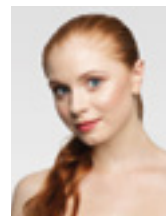
— Vito Bernasconi began his training at Academy Ballet under the directorship of Nicholina Kuner. He graduated from The Australian Ballet School and immediately joined Queensland Ballet in 2013.

In 2014, he performed Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo and Juliet*, for which he was nominated for an Australian Dance Award for Most Outstanding Performance by a Male Dancer. A second nomination of the same award followed in 2016 for Tico Tico in Paul Taylor's *Company B*. He has performed numerous Principal roles in both classical and contemporary productions including Prince in *The Nutcracker*, Colas in *La Fille Mal Gardée*, The American, The Man I Love and Summertime in Derek Deane's *Strictly Gershwin*, Ghost and Husband roles in *Ghost Dances* and Koschei in *The Firebird*. Many new works have been created on him by choreographers such as Ma Cong, Gabrielle Nankerville, Stephanie Lake and Jack Lister. He has also choreographed 2 Pas De Deux's; *La Mente* and *Segui*. In 2017, Vito was promoted to Soloist.

Mia Heathcote

— Mia was born in Melbourne and began her ballet training at the age of four, with Anna Veretennikova, and then Jane Moore.

Mia joined The Australian Ballet School in 2010 and during her time there she received an Advanced Diploma of Dance, The Graeme Murphy Award for Excellence in contemporary dance and the Award for Excellence in classical ballet. Mia joined Queensland Ballet as a Company Dancer in January 2014 and has danced featured roles in many productions, including Titania in *A Midsummer Night's Dream* and Odette in *Swan Lake*. Mia was a dual recipient of the Energex Rachael Walsh Artistic Award 2015 and received the Khitercs Hirai International Scholarship in 2016. In 2017, Mia was promoted to Soloist following her performance of Wendy in Trey McIntyre's *Peter Pan*.

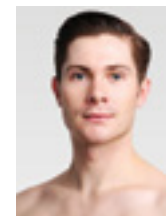


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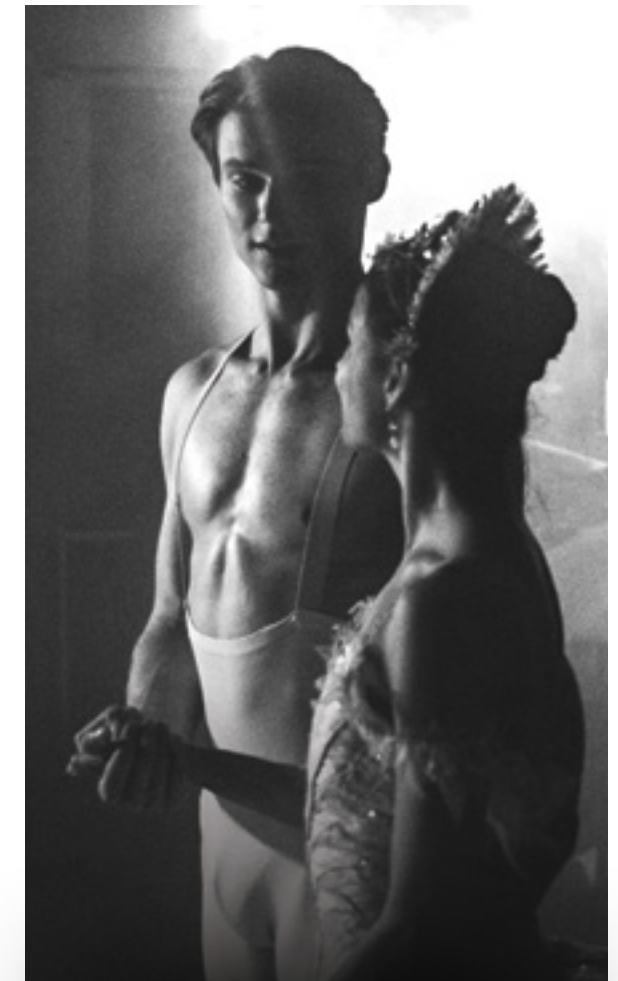
Alexander Idaszak

— Born in Sydney, Alexander undertook his ballet training at the McDonald College of Performing Arts School, taught by Josephine Jason and Alan Cross.

Alexander then completed his formal ballet training at The Australian Ballet School. He joined Queensland Ballet as a Company Dancer in January 2013, was then promoted to Demi-Soloist in 2016 and became Soloist in 2017. In 2014, Alexander danced with the Royal New Zealand Ballet (RNZB) before returning to Queensland Ballet in 2015. In 2016 he was awarded Queensland Ballet's Khitercs Hirai Foundation scholarship for professional development travel. In 2017, Alexander was invited by the Shanghai Ballet to perform the role of Prince Siegfried alongside Iana Salenko in *Swan Lake* in Antwerp, Belgium. Alexander's repertoire highlights include the Prince in Ben Stevenson's *The Nutcracker*, Oberon in Liam Scarlett's *A Midsummer Night's Dream*, Albrecht in *Giselle* and Ben Stevenson's *Three Preludes* as well as a wide range of contemporary works.



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SOLOISTS

Lina Kim

— 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. Lina was named Artist to Watch in the 2014 Dance Australia Critics Survey. From 2008 Lina trained with the company and joined as a Trainee Dancer in 2010. In 2011 she became a Company Dancer, was promoted to Demi-Soloist in June 2016 and became Soloist in 2017. 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.

Georgia Swan

— Georgia was born in Ballarat, Victoria and trained with Carole Oliver School of Ballet, Victorian College of the Arts Secondary School and Queensland Ballet Pre-Professional Program.

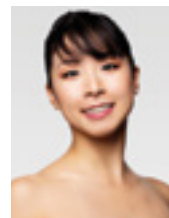
Georgia has danced featured roles in several productions including Snow Queen and Lead Flower, and Sugar Plum Fairy in Ben Stevenson's *The Nutcracker*, Odette/Odile in Ben Stevenson's *Swan Lake*, Principal in Greg Horsman's *Verdi Variations*, Soloist in Derek Deane's *Strictly Gershwin* and Edith in Greg Horsman's *La Bayadère*. Georgia was a selected candidate for the 2014 Prix de Lausanne and won the Cecchetti Gold Medal in Victoria in 2012 and the inaugural Valrene Tweedie Ballet Scholarship in 2013. In 2015, she returned to Prix de Lausanne to perform in Greg Horsman's *Glass Concerto*. Georgia joined Queensland Ballet as a Jette Parker Young Artist in 2015 and Company Artist in 2016, then was promoted to Soloist in 2018

Neneka Yoshida

— Neneka was born in Kanazawa, Japan and trained with Keiko Miyanishi before moving to Paris studying with Dominique Khalfouni and Victor Ullate in Spain. She attended the Conservatoire National Supérieur de Musique et de Danse de Paris and was taught by Claude de Vulpian and Celine Talon.

Neneka joined Queensland Ballet in 2014 as a Jette Parker Young Artist, before being promoted to Company Artist in 2015, and Soloist in 2018 after her performance as Nikiya in Greg Horman's *La Bayadère*. Neneka has also danced featured roles in several productions including Clara and Sugar Plum Fairy in Ben Stevenson's *The Nutcracker* and Odile in Ben Stevenson's *Swan Lake*.

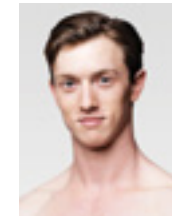
Neneka was awarded the Gold Medal of Concours International de Danse de Biarritz and the Gold Medal of Concours International Chausson d'Or in 2012. She was also a finalist at the Prix de Lausanne in 2013.



COMPANY ARTISTS



Pol Andrés Thió



D'Arcy Brazier



Mali Comlekci



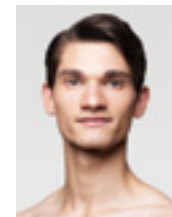
Luke Dimattina



Zhi Fang



Josephine Frick



Liam Geck



Chiara Gonzalez



Serena Green



Tamara Hanton



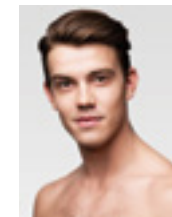
Alyssa Kelty



Daniel Kempson



Dylan Lackey



Jack Lister



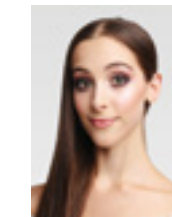
Tonia Looker



Vanessa Morelli



Eriko Nakajima



Libby-Rose Niederer



Suguru Otsuka



Samuel Packer



David Power



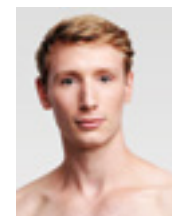
Patricio Revé



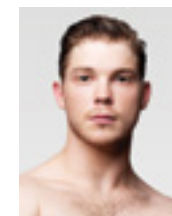
Lou Spichtig



Isabella Swietlicki



Ari Thompson



Rian Thompson



Laura Tosar

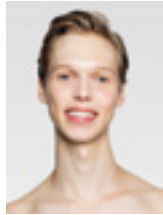


Ze Wu

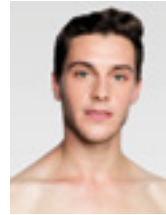


Sophie Zoricic

COMPANY APPRENTICES



Shaun Curtis

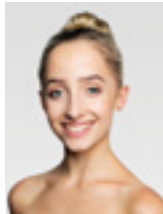


Noah Dunlop

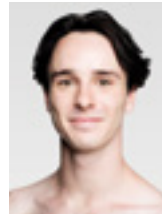
JETTE PARKER YOUNG ARTISTS



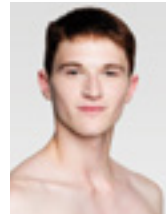
Maggie Bryan



Lucy Christodoulou



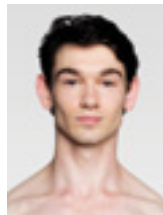
Oscar Delbao



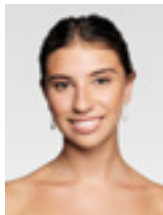
Jamie Delmonte



Talia Fidra



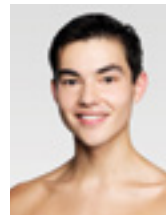
Clayton Forsyth



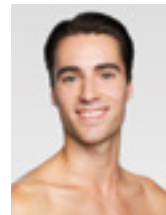
Renee Freeman



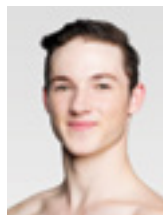
Kaho Kato



John Paul Lowe



Edward Pope



Charlie Slater



Hayley Thompson

The Jette Parker Young Artist Program is generously supported by Oak Foundation together with Brett & Maria Clark, Frazer Family Foundation, Patricia Macdonald Memorial Foundation, Catriona & Simon Mordant AM, C P Morris, Liz & Graeme Wikman.

CHARACTER ARTISTS

Mary Li

CHARACTER ARTIST

— **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, Dame 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.

Rachael Walsh

CHARACTER ARTIST

— **Rachael graduated from The Australian Ballet School and joined Queensland Ballet in 1998. She was promoted to Principal Dancer in 2003; dancing with the Company for 17 years.**

In addition to performing Principal roles in many classical and contemporary ballets, including *Giselle*, *Swan Lake*, *Romeo & Juliet*, *The Sleeping Beauty*, *Nutcracker* and *Don Quixote*, Rachael has enjoyed the creative process and collaboration during the making of character-driven dramatic ballets such as *Carmen*, *A Streetcar Named Desire*, *The Little Mermaid*, and François Klaus's, *Cloudland*. Her signature roles include Carmen, Juliet and Giselle. In 2014 Rachael staged Nils Christie's ballet *Short Dialogues* for the Flourish



program and again in 2015 in Houston, Texas for the international dance festival, Dance Salad. Rachael retired from ballet following her performance as Lady Capulet in Sir Kenneth MacMillan's *Romeo & Juliet*. In 2016 she donned tap shoes to great acclaim in Derek Dean's *Strictly Gershwin* and in 2019 for the role of Madame de Volanges in Liam Scarlett's *Dangerous Liaisons*. Rachael continues to work with the Company in business development and philanthropy, a Principal character artist and as a mentor for dancers nationwide.

Janette Mulligan

CHARACTER ARTIST

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

Performing internationally, Janette's extensive repertoire included performing the great major ballets with such partners as Rudolf Nureyev, Peter Schaufuss, Fernando Bujones, Patrick Armand, Keven McKenzie, Matz Skoog, Ben Van Cauwenberg, Martin James, Alexander Sombart, Martyn Fleming and Ashley 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, Opera du Rhin, Ballet Rambert, Hong Kong Academy of Performing Arts, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company. Janette joined Queensland Ballet in 2013 as Ballet Mistress.



Liam Scarlett

ARTISTIC ASSOCIATE

— See bio on Page 6.

Greg Horsman

CHIEF BALLET MASTER AND
DIRECTOR 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 Mariinsky 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 and joined Queensland Ballet as Ballet Master in 2013. Greg has choreographed ballets for Ballet Central, ENB, the Royal New Zealand Ballet (RNZB) and Queensland Ballet. His other works for Queensland Ballet include the dazzling *Verdi Variations* and *Glass Concerto*. Greg's acclaimed production of *Coppélia*, was embraced by audiences throughout Queensland and was also performed by West Australian Ballet in Perth in 2015. In October of that year, his production of *The Sleeping Beauty*, originally choreographed for RNZB, became Queensland Ballet's highest-ever selling production at that time. In 2018, Greg staged and choreographed a world premiere production of *La Bayadère* for Queensland Ballet.



Mary Li

BALLET MISTRESS AND
PRINCIPAL REPETITEUR

— See bio on Page 17.

Janette Mulligan

BALLET MISTRESS AND
ARTISTIC COORDINATOR

— See bio on Page 17.

Rani Luther

BALLET MISTRESS AND
CREATIVE ASSOCIATE

— Born in Melbourne, Rani attended the Victorian College of the Arts Secondary School before beginning her professional career with Kiel Ballet Company Germany in 1993, then with world-renowned Netherlands Dance Theatre 2 and Netherlands Dance Theatre 1. In 2003 Rani returned home to join The Australian Ballet Company, then Sydney Dance Company in 2007 and retired from stage as principal with Melbourne Ballet Company in 2011.

Rani has had the great pleasure of working with choreographers such as Jiří Kylián, Hans Van Manen, Paul Lightfoot, Ohad Naharin, William Forsythe, Edward Liang, Graeme Murphy, Stephan Page and Rafael Bonachela. She won gold at the Sanlam International Ballet Competition, South Africa 1993, the outstanding performance award in the City of Sydney Ballet Scholarship 1994, and received a nomination for best female dancer in the Green Room Award 2006 for her roles in *Relic* and *Jiri* with The Australian Ballet.

Rani's choreographic creations include works for NDT Workshop performances 2001/2002, *Face the Music* Carriageworks Sydney 2012, *Illuminate* for MBC 2016, *Outside In* for Sydney Dance Company PPY 2017 and *Lunar* for Queensland Ballet's inaugural season of *Synergy* 2018. Rani was appointed Ballet Mistress and Creative Associate in 2019.

Matthew Lawrence

BALLET MASTER

— New Zealand born Matthew Lawrence began his dance career with The Australian Ballet, where in 2004 he rose to the rank of Principal Dancer before relocating to Birmingham Royal Ballet as Principal Dancer in 2007. In 2013, he returned to Australia under the draw of working with Queensland Ballet Artistic Director Li Cunxin.

During his 18-year career he performed the canon of classical repertoire alongside modern classics, and was coached by luminaries such as Anthony Dowell, Peter Wright, David Bintley and Patrice Bart. Since retiring in 2014, Matthew has taught extensively in a variety of settings, from the Australian Ballet and Queensland University of Technology (QUT), to QB's Dance for Parkinson's Program and as ambassador for the Royal Academy of Dance's Project B. Creatively Matthew has choreographed works for Birmingham Royal Ballet, Queensland Ballet, QUT and other leading dance institutions in Australia and abroad. He is also a Character Artist with QB, columnist for Dance Australia and panellist for the Ausdance Awards.



Christian Tatchev

ACADEMY DIRECTOR

— 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 Artist in 2000. He has danced all 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 was named Academy Director in 2016. Since his departure from stage, Christian has performed with the Company in a number of productions as a Character Artist.

Nigel Gaynor

MUSIC DIRECTOR AND
PRINCIPAL CONDUCTOR

— See bio on Page 9.



Art in life

PRODUCTION CREDITS

Technical Director ————— Cameron Goerg
 Stage Manager ————— Shaun O'Rourke
 Assistant Stage Manager ————— Heather O'Keeffe
 Head Mechanist ————— Natalie Carige
 Deputy Head Mechanist ————— Damien Richardson
 Mechanist ————— Jessica Varley
 Head Electrician ————— Scott Chiverton
 Lighting Desk Programmer/Operator — Skye Lilliss
 Production Electrician ————— Josh Skipp
 Set Construction ————— Iceworks Design
 Props Master ————— Jessica Varley
 Additional Scenic Art & Props ————— Shaun Caulfield
 Assistant to Designer ————— Angelica Rush
 QUT Secondment (Stage Management) — Natalie Callaghan
 QUT Secondment (Lighting) ————— Christopher Conway
 Head of Wardrobe ————— Noelene Hill
 Deputy Head of Wardrobe ————— Lauryn Jackson
 Principal Cutters ————— Anna Ilic, Erin Krosch,
 Peggy Moad
 Cutters ————— Kathryn Lee, Sharon Clarke
 Assistant Cutter/Costumier ————— Jayne Warrington
 Wardrobe Workroom Coordinator ————— Zoe Griffiths
 Senior Costumier ————— Isabelle Lacombe
 Costumiers ————— Rebekah Ellis, Vicki Martin,
 Frances Pyper, Margie Stafford,
 Elizabeth Ball,
 Annelies Love-Linay,
 Karen Blinco, Emma Ikin,
 Emma Shakes,
 Cassiopeia Fatseas-Lacombe,
 Michelle Potts,
 Jackqueline Parry, Jude Lenard
 Millinery ————— Vicki Martin
 Art Finisher ————— Lauryn Jackson
 Wig & Makeup Stylist ————— Michael Green
 Assistant Wig & Makeup Stylist ————— Katrina Anger,
 Bella Townshend
 Headpiece & Jewellery Maker ————— Suzie Rodgers
 Shoe Coordinator ————— Amanda Newman
 Performance Wardrobe Manager ————— Erin Krosch
 Costume Dresser ————— Zoe Gibson, Elizabeth Ball
 Costume Maintenance ————— Isabelle Lacombe
 Transport ————— Roadpro Event Services/
 Russell Austen

VIOLIN

Brendan Joyce**
 Jonny Ng*
 Tiana Angus
 Sophia Blinks
 Yena Choi
 Clare Cooney
 Sally-Ann Djachenko
 Emily Francis
 Anne Horton
 Josephine Pollicina
 Christa Powell
 Jason Tong

VIOLA

Thomas Chawner*
 Raquel Bastos
 Anna Colville
 Elizabeth Lawrence

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 Rira Kong
 Nathan Smith
 Alison Smith O'Connell

BASS

Marian Heckenberg*
 Chloe Ann Williamson

FRENCH HORN

Ysolt Clark*
 Ryan Humphrey
 Sunga Lee
 Cinzia Posega

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Ben Marks*
 Jamie Kennedy

BASS TROMBONE

Todd Burke*

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 Nicholas Corkeron

FLUTE

Monika Koerner*
 Michal Rosiak

OBOE

Nicholas Donnelly*
(Principal in select performances)
 Eve Newsome*
(Principal in select performances)
 Frank Giraldo

CLARINET

Rianne Wilschut*
 Macarthur Clough

BASSOON

Glenn Prohasky*
 Katharine Willison

HARP

Lucy Reeves*

TIMPANI

Lochlin Dormer*

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Morgan Veal*
 Grace Kruger

PIANO

Roger Longjie Cui

** Leader

* Principal

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 Chairman — Brian Bartley
 Artistic Director — Brendan Joyce
 Executive Director — Adam Tucker
 Orchestra Managers — Angela Loh,
 Wendy McPherson and Emma-Kay Price

QueenslandBallet

Queensland Ballet was founded in 1960
by Charles Lisner OBE.

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Adjunct Prof.
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Executive Director
Dilshani Weerasinghe
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Kismet Bourne

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**Chief Ballet Master
& Director of Artistic
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Greg Horsman
**Ballet Mistress &
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Mary Li
**Ballet Mistress &
Artistic Coordinator**
Janette Mulligan
**Ballet Mistress &
Creative Associate**
Rani Luther
Ballet Master
Matthew Lawrence
**Head of Company
Management**
Craig Cathcart
Company Coordinator
Efrém O'Brien

DANCERS

See pages 10-16

ACADEMY

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**Head of Academy
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Gabrielle Johnston
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Business Development
& Relations**
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Academy Coordinator
Kali Harris
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Zenia Tatcheva
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Wim Broeckx
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Amelia Waller
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Brett Sturdy
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Associate Pianists
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Gianluca Politi
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Aurelie Pesty

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Rachael Walsh
QB Relations
Teri Crilly
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Kristopher Brian

**Foundation
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Bridie Li

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Visitor Experience**
Jodie Twite
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Medicine**
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**Company & Academy
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Company Physiotherapist
Michelle White

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Pedro Alcobio
Pilates
Catherine Neal
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Physician**
Dr Matthew Hislop
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Practitioner**
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**Guest Pianist/Assistant
Conductor**
Lucas Lynch

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Candice Sheldon

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**Head of Precincts
Partnerships**
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Jack Iddon
**Administration/
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Pania Tamati

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Head of Production
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Scott Chiverton
**Technical Manager
(Staging)**
Dan Villiers
Production Coordinator
Heather O'Keefe
**Technical Coordinator
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Skye Lilliss
**Technical Coordinator
(Staging)**
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Anna Ilic Performance
**Wardrobe Manager /
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Kathryn Lee
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Isabelle Lacombe
Shoe Coordinator
Amanda Newman
Wig Stylist
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A classic tale of seduction and betrayal

Dangerous Liaisons



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ACKNOWLEDGEMENT

The Queensland Performing
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of the State of Queensland and
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Minister for Science and
Minister for the Arts.

Director-General, Department
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who came before them and to
Elders past, present and emerging.

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In case of an alert, patrons should
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in-house trained attendants and
move in an orderly fashion to the
open spaces outside the Centre.

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Queensland Ballet

Queensland Ballet acknowledges the traditional custodians of the land on which we work and perform – the Turrbal and Yugara (Jagera) peoples.

Long before we performed on this land, it played host to the dance expression of our First Peoples. We pay our respects to their Elders – past, present and emerging – and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.



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