

Queensland Ballet

ARTISTIC DIRECTOR LI CUNXIN

La Bayadère

16 - 31 MARCH, 2018
Playhouse, QPAC

With
Queensland Symphony Orchestra

PRINCIPAL PARTNER

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SUNCORP 

Little moments,
**lasting
memories**

Suncorp
Principal Partner of Queensland Ballet

Photography David Kelly
Creative Designfront

La Bayadère

16 - 31 MARCH, 2018
PLAYHOUSE, QPAC

Director & Choreographer
Greg Horsman, after Marius Petipa

Music
Ludwig Minkus

Conductor & Musical Arrangement
Nigel Gaynor

Music performed by
Queensland Symphony Orchestra*

Set & Costume Designer
Gary Harris

Lighting Designer
Jon Buswell

Assistant to the Choreographer
Clytie Campbell

A co-production between Queensland Ballet,
West Australian Ballet and Royal Winnipeg Ballet.

*A love so great,
it transcends life.*

The performance will last approximately two hours
and 30 minutes with two 20-minute intervals.

*The performances on 31 March will use recorded music.
Recording with Queensland Symphony Orchestra,
conducted by Nigel Gaynor.

Cover and title page image:
Principal Artist Yanela Piñera and Soloist Joel Woellner
Creative Direction: Designfront
Photography: Justin Ridler

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In 2018, Queensland Ballet will bring the dreams of many talented artists to life, with ballets that will energise and challenge our dancers as much as they will entertain our audiences.

— It is with great excitement that we present the world premiere season of Greg Horsman's *La Bayadère* as our first mainstage production for the year. Originally performed in 1877, this exotic masterpiece has stood the test of time and we are delighted to present a fresh take on this much-loved classic ballet.

This lavish new production transports us to the gilded exoticism of the 19th century British Raj to find an enchanting scene of passion, jealousy and eternal love. I was thrilled to invite our own Greg Horsman to choreograph this significant production, drawing on the legacy of Marius Petipa. The strength and artistry of our dancers shines through the stunning movement. The Kingdom of the Shades scene is particularly magnificent, radiating a hauntingly beautiful and serene detachment from reality.

Behind every season is a remarkable group of many talented individuals and teams. It has been wonderful to welcome Clytie Campbell to our studios assisting Greg and our brilliant Artistic team. We have also had the pleasure to welcome the magnificent vision of set and costume designer Gary Harris and lighting designer Jon Buswell who have created visually stunning and enchanting worlds. The efforts of our expert Wardrobe and Production teams have been invaluable to the creation of this new production.

Ludwig Minkus' glorious musical score is perfectly delivered by the Queensland Symphony Orchestra under the baton of our Music Director and Principal Conductor, Nigel Gaynor. The inclusion of the exotic sounds of Indian instruments in the score add a tantalising dimension and I offer my heartfelt thanks to Nigel and the wonderful musicians.

I would also like to thank the State and Federal Governments, Principal Partner Suncorp, Major Partners BMW, JCDcaux, QGC, Sealy, Spicers Retreats and Virgin Australia for their ongoing support. We are also grateful to our whole family of valued corporate partners and individual supporters, all of whom generously support our artistic vision and pursuit of excellence.

On behalf of our Board, staff and dancers, it is my pleasure to welcome you to this sumptuous production of *La Bayadère*. I have no doubt this classic will become a favourite in our repertoire.

Li Cunxin
Artistic Director

When Li asked me if I would be interested in creating a new production of *La Bayadère*, I was very excited at the prospect of looking at this classic.

— As it was not really a ballet on my list to re-work, I wanted time to think about the story and the narrative and what I could do with it to make a more relevant interpretation for today's audiences.

La Bayadère was not a ballet that I had grown up watching as it was not commonly performed in Western countries. The West didn't really know about this classic until 1960 when the Kirov, now the Mariinsky, performed the Kingdom of the Shades, the iconic act three of *La Bayadère*, in Paris. Indeed, it wasn't until the 1980's that a ballet company in the West presented a production of *La Bayadère*. Staged by Natalia Makarova for American Ballet Theatre, this production, for big ballet companies, is probably the most performed throughout the Western world today. I had only danced Solor in the Kingdom of the Shades, as part of a triple bill whilst at the Australian Ballet around 1987. I had seen performances of *La Bayadère* over the years, but my knowledge of the ballet was limited. So, I started my journey into discovering this amazing classic.

La Bayadère is traditionally set in a fantasy India, an India seen through eastern European eyes with an outlook on exotic settings. Because of this I knew I wanted to set my production in a real India. I find it fascinating that when *La Bayadère* was created, in 1877, the British had been ruling India for hundreds of years. This is not India traditionally depicted in *La Bayadère*. Therefore, I began researching India during the time of the British Raj. I decided on setting my production around the mid 1800's which gave me the opportunity to develop characters to shape my vision of *La Bayadère*.

Traditionally there are melodramatics to the original and the characters are very broad and not completely believable. There are also lots of divertissements that choreographically don't further the narrative flow or drama of the ballet, and most of these dances are performed by the women of the company. The males don't normally get to dance very much at all in the ballet. I wanted to address the elements that I felt diminish the overall impact that the ballet could achieve on an audience for the 21st century.

The two main differences in this production compared to others are: I have lost the unrequited love that the High Brahmin has for Nikiya, as I felt this complicated the storytelling, and I changed the name of Gamzatti's character to Edith to make her British.

La Bayadère is a big ballet, normally performed by companies with a huge number of dancers in the cast. As this production had to be for a smaller ensemble I wanted to do this without losing the grand scale of the production. I am so grateful to collaborate once again with my incredible co-creators that helped me deliver my production of *The Sleeping Beauty*: the incomparable Gary Harris as designer, Nigel Gaynor, our wonderful Musical Director, to do a new arrangement of the Minkus score and the brilliant Jon Buswell who always creates the most magical lighting which brings it all to life. I have enjoyed so much working with these exceptional men to help realise the vision I had for this production.

It has been four years of planning to achieve this vision and I am so indebted to the superb team at Queensland Ballet, especially artistic, production and wardrobe but most importantly, the incredible dancers who have shown so much enthusiasm and willingness to give me so much of themselves during the creation and rehearsal period.

I do hope you enjoy being taken on this journey, to an India that wasn't that long ago, and that you too will fall in love with this beautiful ballet.

Greg Horsman
Director & Choreographer

Prologue

— **India, 1855 – The armies of Cooch Behar and the British East India Company have been at war.**

The Maharajah of Cooch Behar and the Governor-General of India decide to bring an end to hostilities, with a treaty that includes the arranged marriage of the Maharajah's son, Prince Solor to the Governor-General's daughter, Edith.

Act 1

— **Prince Solor is training a garrison of soldiers.**

An envoy from the Maharajah tells him to return to the palace immediately; Solor agrees, knowing that on the way, he will stop at the Temple of the Golden Idol, where his beloved Nikiya is a bayadère (temple dancer).

The Governor-General and his retinue are escorting his over-indulged daughter, Edith, to Cooch Behar. They stop at the Temple of the Golden Idol, where the High Brahmin greets them and summons the bayadères to bring water and entertain the visitors. Nikiya, the leading bayadère, concludes the performance. Impressed, the Governor-General offers generous payment for the temple dancers to perform at his daughter's engagement party.

Solor's garrison arrives. He sends his troops and the envoy on, while he remains, hoping to see Nikiya. When the bayadères emerge from the temple, Nikiya lingers outside and the two lovers meet. Solor proposes that they elope; Nikiya agrees to run away with him on the following night.

Returning to the Palace, Solor is told of the arranged marriage between himself and Edith. He insists it cannot go ahead, as he is in love with Nikiya. Faced with the Maharajah's anger, he grudgingly complies, knowing he will instead elope with Nikiya.

At their engagement party, Solor agrees to dance with Edith, but rebuffs her affection. The Dance of the Golden Idol is performed and then Nikiya, unaware she is at her beloved's engagement party, begins to dance. Unable to resist, Solor joins her dance and they kiss. With their love exposed, there is outrage. In the mayhem, Edith sees her chance to avenge Solor's insult to her; only her Father sees her treacherous action. Solor cradles his dying love.

Act 2

— **Heartbroken, Solor seeks solace in an opium den.**

The owner, sensing an opportunity to profit from a man of obvious wealth, guides him to a bed and offers a pipe of opium. Nikiya's shade (spirit) appears to him, among the star-lit peaks of the Himalayas. The Shades (bayadères who died for love) descend from the mountains and the lovers reconcile, but their bliss ends as the Shades dissolve and Solor wakes from his dream. After some days, the Maharajah's envoy discovers Solor and he is escorted back to the palace.

Act 3

— **Forced to proceed with his marriage while still grieving for Nikiya and riddled with opium, Solor submits to his duty.**

At the wedding reception, the newly-married couple dance. Edith, enjoying all eyes upon her, is oblivious to Solor's distant, dazed mood. He mistakes a wine servant for Nikiya and swiftly drinks the first of many glasses. Solor begins to dance around the hall, much to the surprise and enjoyment of all. Now feeling the effects of the wine, he collapses into the table with the wedding cake. Edith is mortified, and the Maharajah is disgusted by his son's behaviour.

Confused and intoxicated, Solor fears he may be losing his mind and is taken to his room. He imagines Nikiya in his arms again and collapses on the bed. Edith decides to put her anger aside and seduce him. When Solor rejects her advances, she becomes incensed and screams that Nikiya died by her hand. Solor is blinded by rage and retaliates with violence. Soldiers run into the room; Solor is shot and, staggering backwards, falls through a window.

Apotheosis

— **Nikiya and Solor's spirits enter the Kingdom of the Shades where, at last, they are reunited in eternal love.**



Li Cunxin

ARTISTIC DIRECTOR

— Li Cunxin has had a long and diverse career as an internationally acclaimed dancer. He was appointed as Queensland Ballet's fifth Artistic Director in July 2012.

At the age of eleven Li was selected by Madame Mao's cultural advisors to attend the Beijing Dance Academy. In 1979 he joined Houston Ballet as an exchange student and went on to achieve the rank of Principal in 1982.

Amongst many awards and accolades, Li won two silver and one bronze medal at three international ballet competitions, and two Princess Grace Awards.

He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist.

Li retired from dancing in 1999 at the age of 38, but maintained his strong ties to the ballet community.

Following his performing career, Li worked in the finance industry as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. Until his appointment as the Artistic Director of Queensland Ballet, Li sat on the board of The Australian Ballet from 2005 and the Bionics Institute.

In 2003 Li published his international best-selling autobiography, *Mao's Last Dancer*, which has received numerous awards and was adapted as a feature film in 2009. Li was Queensland's Australian of the Year 2014.



Greg Horsman

DIRECTOR AND CHOREOGRAPHER

— 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 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 Royal New Zealand Ballet, became Queensland Ballet's highest-ever selling production at that time.

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Nigel Gaynor

MUSIC DIRECTOR AND PRINCIPAL 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 Jiri Kylian; conducting The Australian Ballet's *Red Earth* on live television, and collaborating on new ballets with choreographers Graeme Murphy, Wayne McGregor 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, South Australian 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. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.



Music Note

— Composer, conductor and violinist, Ludwig Minkus (1826 – 1917) is best remembered for his later works created for the St. Petersburg Imperial Theatres.

Born in Vienna, he travelled to Russia in the 1850s and spent the rest of his life there. His popular ballet collaboration with Léo Delibes *La Source* (1866), and his *Don Quixote* (1869), and *La Bayadère* (1877) are widely performed today.

Minkus' music, rhythmical and regular in its harmonic structure, is typical of the ballet music of his era. For Greg Horsman's evocative retelling of *La Bayadère*, my aim was to enhance Minkus' attempt to create Indian-inspired music by incorporating Indian instruments and making subtle changes to melodies that more closely resemble musical scales of the East, a sound palate with which modern audiences are familiar. There is also more counter-melodies and layered symphonic development.

Solor's motif is a forlorn, plaintive melody on clarinet. Nikiya's haunting theme is introduced by a high descending scale on the harp accompanied by strings. In Act II, the harp transports us to the ethereal Kingdom of the Shades, the ballet's most famous scene in which the intoxicated Solor is enraptured by the ghostly Shades. The temple dancers' music is set in a harmonic minor key, more exotic than Minkus' original major. Important recurring themes have also been reworked to make a more Indian-inspired sound, apt for the central conflicting ideas of cultural identity and self-image. Drawing on Minkus' themes, I've written new music, building the intensity for the ballet's spectacular conclusion.

Nigel Gaynor

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Gary Harris

SET AND COSTUME DESIGNER

— London-born Gary Harris trained at the Royal Ballet School, then joined the London Festival Ballet (now English National Ballet) in 1978 and was one of the company's leading soloists.

He left in 1985 to pursue a freelance dance career, performing in West End shows, including *On Your Toes*, *La Cage aux Folles* and *Phantom of the Opera*.

Gary has worked internationally as a dancer, teacher, répétiteur and designer. In 1991, he joined the Royal Ballet as notator and répétiteur, working with choreographers such as William Forsythe and Sir Kenneth MacMillan and re-staging the works of Sir Fredrick Ashton.

Gary was Associate Artistic Director of Hong Kong Ballet and then Artistic Director of Royal New Zealand Ballet from 2001 – 2010, where he re-staged *Swan Lake*, *Paquita*, *Coppélia* and *Giselle*, and mounted new productions of *The Nutcracker* and *Don Quixote*. Notable design commissions include *The Sleeping Beauty* and *Raymonda* for National Ballet of China, Christopher Hampson's *Double Concerto* for English National Ballet and *Saltarello*, *Esquisses* and *The Sleeping Beauty* for Royal New Zealand Ballet. Gary continues to re-stage the works of Kenneth MacMillan.



Design Note

— The journey towards this performance started back in 2014, when I was working with Queensland Ballet on *Romeo and Juliet*.

Greg Horsman talked through his ideas for a new production of *La Bayadère*, and I returned to London with a head full of thoughts. When I returned for *The Sleeping Beauty* in 2015, we had the opportunity to bring our ideas to life.

Greg's vision was to set the action during the British Raj period of 1850's India. Perfect! A wonderful mix of uptight Brits, under the iron rule of Queen Victoria, and the freedom, colour and decadence of India. Hot, humid and basking in a warm, sultry sky.

I always start the design process with a model of the stage setting. Putting the story into an environment in which the action and drama takes place. I doodled some costume ideas, and after many Skype sessions with Greg, I finalised the model and started the costume designs.

By the time Greg came to London in early 2017, the designs were almost there, and we had three weeks of tweaking, fiddling and adjusting before I returned to Brisbane with the completed set model and costume designs ready to present to the company.

Two manic weeks in the Shanghai Fabric Markets, sourcing cloths and trims with Head of Wardrobe Noelene Hill, and we were ready to go. Through the wonders of technology, and on either side of the planet, Production, Wardrobe, Greg and myself, talked through technical details, costume fittings and any other necessities and I returned to Brisbane for the start of the production period this year.

The Indian costumes represent the colour and freedom of Indian dress, with the Maharajah's opulent costume featuring luxurious fabrics, drapes, pearls and jewels. In contrast, the British costumes represent the formal, staid and corseted style of mid-1800 England. The varied sets include the romantic Temple of the Golden Idol, the lavish grand ballroom of the Maharajah's Palace, opium den and the Kingdom of the Shades scene.

I have had the most wonderful experience with Queensland Ballet. Thank you.

Gary Harris

Jon Buswell

LIGHTING DESIGNER

— Jon has designed lighting for well over one hundred productions in the UK, Europe and Australia.

A graduate of Croydon School of Art in the UK, Jon worked initially for the Royal Shakespeare Company before becoming a freelance designer in 1997. Since then he has enjoyed a highly successful career, lighting a varied array of works in all disciplines of the performing arts.

In Britain, Jon has worked for the Theatre Royal Haymarket (*Lady Windemere's Fan* with Vanessa Redgrave, and *The Royal Family* with Judi Dench), The Royal Court at the New Ambassadors Theatre (*The Vagina Monologues*), and the Apollo Theatre (*My Brilliant Divorce* with Dawn French), amongst others.

Jon designed lighting for New Zealand Opera's *The Flying Dutchman* and The Australian Ballet's *Raymonda*, *Constant Variants*, *Symphonie Fantastique*, and *Night Path*.

Since 2008, Jon has been the Technical Director of West Australian Ballet, where he has designed lighting for all the major repertoire. During this time, he has also taken on external commissions for Black Swan State Theatre Company, the Royal New Zealand Ballet and various other companies.

Other lighting engagements include *The Sleeping Beauty* (Royal New Zealand Ballet, 2011), *Signs of Life* (Black Swan State Theatre Company, 2012), and *Cinderella* (West Australian Ballet, 2011).

In 2011, Jon and his fellow creative team won a WA Dance award for *Helix*. He has also worked as visiting lecturer for The University of Central England in Birmingham, UK and the Victorian College of the Arts.



Clytie Campbell

ASSISTANT TO THE CHOREOGRAPHER

— Clytie Campbell's passion for ballet began at the age of five at Philippa Campbell School of Ballet in Auckland.

At 17, Clytie joined the Deutsche Oper Ballet in Berlin, where she danced for more than six years, before moving to Vienna's Staatsoper Ballet. After eight years of dancing throughout Europe, Clytie joined the Royal New Zealand Ballet in 2005 where she has danced many lead roles including Kitri in *Don Quixote*, the Sylph in *La Sylphide*, Myrtha, Queen of the Wilis in *Giselle*, the grand pas de deux in *The Nutcracker*, and Carabosse and the Lilac Fairy in *The Sleeping Beauty*, as well as solos in *Esquisses*, *Silhouette* and *A Million Kisses to My Skin*. After 11 years as a dancer with Royal New Zealand Ballet and 19 years of performing, Clytie is now Ballet Mistress at the Royal New Zealand Ballet.



Breathtaking beauty

Spicers Retreats

Major Partner of Queensland Ballet

Principal Artists Yanela Piñera & Camilo Ramos
Photography David Kelly

PRINCIPAL ARTISTS

Victor Estévez

— Considered one of the stars of a new generation of Cuban ballet school dancers, Victor Estévez joined the Ballet Nacional de Cuba in 2011 before being promoted to Principal Dancer in 2015.

His repertoire includes romantic-classical soloist roles in ballets such as *The Nutcracker*, *Giselle*, *Don Quixote* and *Paquita* as well as contemporary work, including Balanchine's *Tschaikovsky Pas de Deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*. While with the Ballet Nacional de Cuba, Victor toured extensively, before joining Queensland Ballet as an International Guest Star in Greg Horsman's *The Sleeping Beauty* in 2015. Victor subsequently joined the Company as a Principal Artist in 2016.



Lucy Green

— Lucy Green 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 has 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 the RNZB's production of *Cinderella*. In Queensland Ballet and RNZB's recent 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 Hidalgo was born in Argentina and trained at L'Institut Supérieur d'Art in France.

She is the recipient of numerous international awards, including the Gold Medal at the International Ballet Festival of Havana, Gold Medal at the Luxembourg International Competition and the Best Artist Award at the Varna International Competition in Bulgaria. Laura joined the American Ballet Theatre in 2002 and in 2008 she relocated to Europe where she danced with companies including Het National Ballet and Staatstheater Nürnberg. Laura joined the Royal Ballet of Flanders as Principal Dancer in 2010 and is a Guest Principal with the Slovenian National Ballet. Laura joined Queensland Ballet as a Principal Artist in 2015.



PRINCIPAL ARTISTS

Yanela Piñera

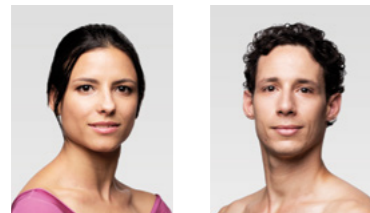
— Yanela completed her formal ballet training at the National School of Ballet and received numerous awards including the Silver Medal in the International Competition of Ballet in Varna, and a Gold Medal in 2000 and 2004 and a Bronze Medal in 2002 at the International Competition in Havana.

She joined the Ballet Nacional de Cuba in 2005, was promoted to Principal Dancer in 2009 and to Premier Dancer in 2011. During her time with the Company she toured internationally and performed in America, Europe, within Africa and Australia. She 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 traditional classical repertoire as well as contemporary ballets by Cuban and international choreographers. Yanela joined Queensland Ballet as a Guest International Principal in 2015 and was appointed as a full member of the Company in 2016.

Camilo Ramos

— Camilo began his ballet training at the Elementary School of Balet Alejo Carpentier, continuing his training at the National School of Ballet.

He received several awards of note during his training. Camilo joined the 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*.



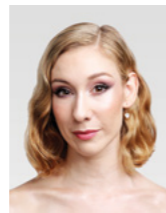
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SENIOR SOLOISTS

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, was promoted to Soloist in 2013 and became Senior Soloist in 2017.



Vito Bernasconi

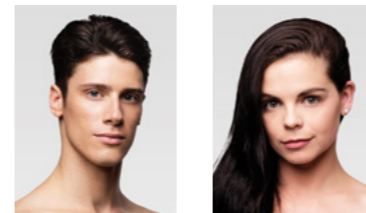
— Vito began his training at Academy Ballet under the directorship of Nicholina Kuner.

After being accepted into The Australian Ballet School, he graduated in 2012 with a Graduate Vocational Diploma of Classical Ballet and joined Queensland Ballet in January 2013. In 2014, Vito performed Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo & Juliet*, for which he was nominated for an Australian Dance Award. In that same year, Vito was awarded the Khitercs Hirai International Study Tour Scholarship and travelled to the USA and Canada to further his international dance experience. After touring to London with the Company for *La Sylphide*, he made his choreographic debut, *La Mente*, in Queensland Ballet's 2015 Dance Dialogues season. Vito was promoted to Demi-Soloist following his performance as Captain Hook in Trey McIntyre's *Peter Pan* in 2015 and became Soloist in 2017.

Teri Crilly

— Teri was born in Bunbury, Western Australia.

She received her early ballet training from Allegonda Deppe at The Ballet School in Western Australia and went on to complete her Advanced Diploma of Arts (Classical Dance) through the National Theatre Ballet School in Melbourne. Teri then spent a year performing at Tokyo Disney in Japan before accepting a three-month contract with The Australian Ballet's Out There in Schools Program. Teri was a guest dancer in Queensland Ballet's production of *The Nutcracker* in 2007 and entered the Company's Professional Year program in January 2008, before joining the Company later that year. In 2012,



SOLOISTS

Teri was nominated as a 'Dancer to Watch' in the Dance Australia Critics Survey for her performances in both *Swan Lake* and *The Nutcracker*. Teri has choreographed four works for Queensland Ballet's Soirée and Dance Dialogues seasons. Teri was promoted to Demi Soloist in 2015 and became Soloist in 2017. Her repertoire includes several soloist and principal roles including Cinderella in Ben Stevenson's *Cinderella* and Swanhilda in Greg Horsman's *Coppelia*.

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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SOLOISTS

Alexander Idaszak

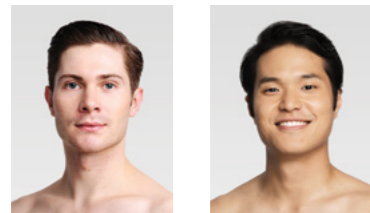
— Born in Sydney, Alexander undertook his ballet training at the McDonald College of Performing Arts School, taught by Josephine Jason and Alan Cross.

Alexander then completed his formal ballet training at The Australian Ballet School in Melbourne. 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.

Kohei Iwamoto

— Kohei was born in Japan and 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 Sigfried 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 as Soloist in 2018.



Lina Kim

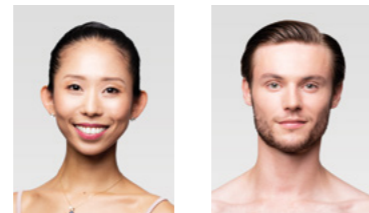
— Lina Kim-Wheatstone was born in South Korea and started ballet when she was four years old.

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. 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.

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 2 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. Joel was promoted to Soloist in 2017, following his performance as Prince Siegfried in *Swan Lake*.



COMPANY ARTISTS



D'Arcy Brazier



Zhi Fang



Liam Geck



Chiara Gonzalez



Serena Green



Tamara Hanton



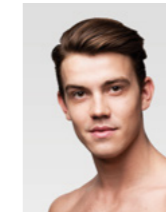
Daniel Kempson



Kihiro Kusumi



Dylan Lackey



Jack Lister



Tonia Looker



Vanessa Morelli



Libby-Rose Niederer



Suguru Otsuka



Samuel Packer



David Power



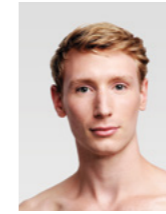
Lou Spichtig



Georgia Swan



Rian Thompson



Ari Thompson



Laura Tosar



Ze Wu

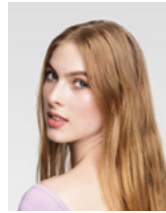


Neneka Yoshida

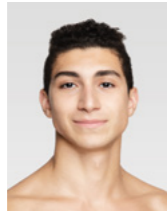


Sophie Zoricic

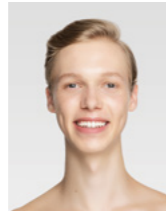
JETTE PARKER YOUNG ARTISTS



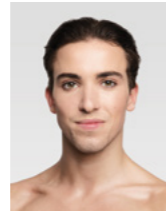
Hannah Clark



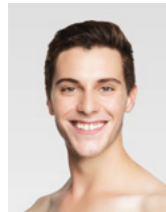
Mali Comlekci



Shaun Curtis



Luke Dimattina



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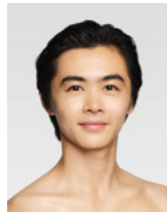
Natalie Lu



Paige Rochester



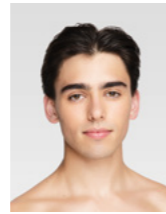
Lilyana Scott



Yue Chen Shi (Tony)



Isabella Swietlicki



Pol Andres Thio

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 Talia Fidra
 Renee Freeman

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Brittany Blandford



Tia Borg

Liam Scarlett

ARTISTIC ASSOCIATE

— 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*.

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), *Hummingbird* for the San Francisco Ballet (2014), *No Man's Land* for English National Ballet (2014), *With a Chance of Rain* for American Ballet Theatre (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).



ARTISTIC STAFF

Greg Horsman

BALLET MASTER AND HEAD OF ARTISTIC OPERATIONS

See page 6

Mary Li

BALLET MISTRESS AND PRINCIPAL RÉPÉTITEUR

— Mary Li (formerly Mary McKendry) began her dance training in Australia and continued at the Royal Ballet School in London.

She joined London Festival Ballet (English National Ballet) in 1977 and was promoted to Principal Dancer in 1981. She joined Houston Ballet in 1985. During her performing career, Mary danced principal roles in all the major classical ballets, as well as leading roles in contemporary ballets. Many new ballets were created on her. She has worked with legendary teachers, choreographers, artistic directors and artists, including Rudolf Nureyev, Glen Tetley, 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.



Janette Mulligan

BALLET MISTRESS AND
ARTISTIC COORDINATOR

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

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

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 McMillan, Dame Alicia Markova, Natalia Makarova, Graeme Murphy and Ben Stevenson.

On retiring, Janette accepted the role of Ballet Mistress with the Royal Danish Ballet and guest teacher at the English National Ballet, Oper du Rhin, Ballet Rambert, Hong Kong Academy of Performing Arts, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company. Janette joined Queensland Ballet in 2013 as Ballet Mistress.



Amy Hollingsworth

BALLET MISTRESS AND
CREATIVE ASSOCIATE

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

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

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



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Christian Tátchev

ACADEMY DIRECTOR

— Christian Tátchev trained at the National School of Choreography in Sofia, Bulgaria.

He began his professional career at age 16, dancing his first leading roles shortly after and reaching the rank of Principal 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 &
PRINCIPAL CONDUCTOR

See page 7

Kylie Foster

PRINCIPAL PIANIST

— Kylie Foster has been working as a professional musician for the past 16 years.

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

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



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Noah Dunlop
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Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.



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