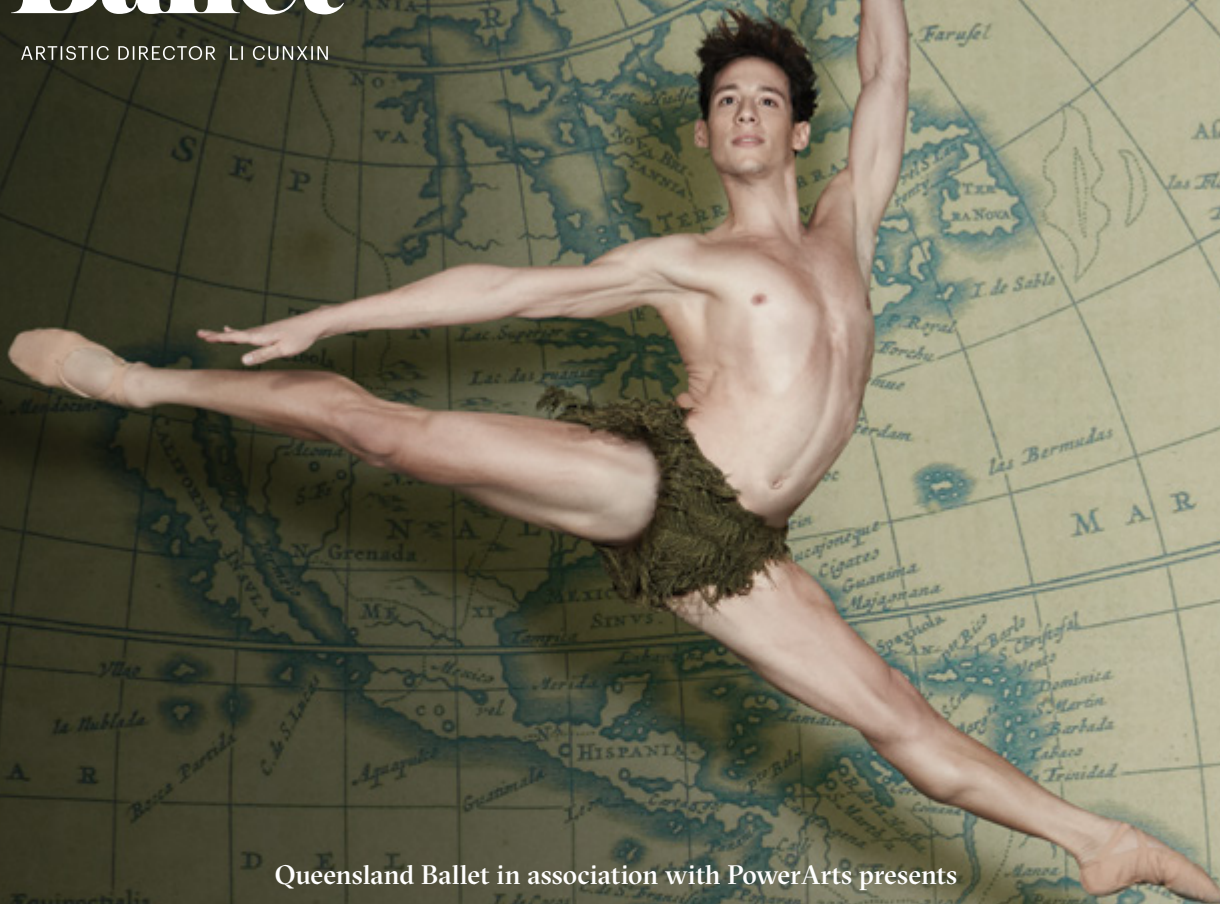


# Queensland Ballet

ARTISTIC DIRECTOR LI CUNXIN



Queensland Ballet in association with PowerArts presents

# PETER PAN

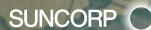
25 October – 5 November, 2017

Playhouse QPAC

With Queensland Symphony Orchestra



PRINCIPAL PARTNER







# BRINGING QUEENSLAND TO THE WORLD STAGE

## Government

Queensland Ballet receives financial assistance from the Queensland Government through Arts Queensland, and the Australian Government through Australia Council.

Dancer: Liam Geck Photographer: David Kelly

# PETER PAN

25 OCTOBER – 5 NOVEMBER, 2017  
PLAYHOUSE, QPAC

Choreographer  
Trey McIntyre

Composers  
Sir Edward Elgar and Neil DePonte

Wind and brass arrangement  
Andrew Mogrelia

Conductor  
Nigel Gaynor

Music performed by  
Queensland Symphony Orchestra

Set Designer  
Thomas Boyd

Costume Designer  
Jeanne Button

Lighting Designer  
Christina R Giannelli

Lighting Recreated by  
Cameron Goerg

Trey McIntyre's *Peter Pan* was first performed by Houston Ballet in 2002. This imaginative and highly-original ballet reinterprets J.M. Barrie's beloved story with wit, verve and a distinctly modern spirit. The performance lasts 2 hours and 15 minutes with two intervals.



Cover: Senior Soloist Camilo Ramos  
Title Page: Soloist Teri Crilly  
Creative Direction: Designfront, Photographer: Harold David



# FALL IN LOVE WITH BALLET

Suncorp  
Principal Partner of Queensland Ballet

Dancer: Laura Hidalgo Photographer: David Kelly



## FROM THE ARTISTIC DIRECTOR

### Dreams do come true, if only we wish hard enough.

It is the pure joy and uninhibited creativity in J.M. Barrie's words that have captured the imaginations of so many. The story of *Peter Pan* is one that resonates with young and old, generation after generation. I'm sure that we have all dreamt of flying with Peter and wished that we too, would never grow up!

The beauty of Trey McIntyre's *Peter Pan* is that it perfectly captures this essence of a dream-filled world, with swashbuckling swordfights, breathtaking flying and above all, beautiful dancing. We first shared this production to sell-out audiences in 2015, with glowing reviews from audiences and critics alike. Having known Trey since our days at Houston Ballet, I am delighted to have this inspiring production form part of our Company's repertoire, and to see our Artists taking to the piece with passion and energy.

Set Designer Thomas Boyd (previously QB's Technical Director) has realised Trey's vision in a truly remarkable way, transporting us to the ultimate magical world of Neverland. The costume designs of esteemed Broadway Designer Jeanne Button are equal parts mischievous and magical, and together with the lighting designs of Christina Giannelli, recreated by our own Cameron Goerg, bring an imaginative new perspective to this classic tale.

Enabling each production we present there are many valued supporters. To Principal Partner Suncorp I give my heartfelt thanks for making this journey to Neverland possible. We could not have staged this fantastic production without PowerArts' investment and support. Our heartfelt thanks go to this innovative organisation for their continued commitment to the arts in Australia.

Likewise, we would not have been able to fly like Peter Pan, without assistance from many organisations and individuals. I thank the State and Federal Governments, Major Partners BMW, JC Decaux, QGC, Spicers Retreats and Virgin Australia for their ongoing support. I also extend my gratitude to our other valued corporate partners and supporters for their generosity.

Whether you are seeing this production for the first time, or joining us again, I hope you are swept up into this wonderful world, as we take you on the adventure of a lifetime with *Peter Pan*!



LI CUNXIN  
Artistic Director



Peter Pan





## THE STORY

### ACT I

#### THE DARLING HOME

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

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

#### INTERVAL

### ACT II

#### NEVERLAND

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

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

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

#### INTERVAL

### ACT III

#### CAPTAIN HOOK'S SHIP

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

### J.M. BARRIE AND THE STORY OF PETER PAN

James Matthew Barrie was born in 1860, the ninth of ten children. After graduating from the University of Edinburgh in 1882 he started working as a journalist. Three years later he moved to London and was soon writing best-selling stories, novels and plays. Although he married the union was not a happy one and he divorced some years later.

*Peter Pan and Wendy*, Barrie's most enduring work was first performed in 1904 and was inspired by Barrie's enduring devotion to the Llewelyn Davies boys, who he later became the guardian of after their parents died. *Peter Pan* was so popular with both adults and children that Barrie republished the play in novel form in 1911. In 1929 J.M. Barrie donated all his rights to *Peter Pan and Wendy* to Great Ormond Street Children's Hospital, and his Will confirmed the gift upon his death in 1937.

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





## FROM THE CHOREOGRAPHER

It is a great joy to me to see Queensland Ballet restaging my *Peter Pan* on the 15th anniversary of its creation. Li Cunxin was the lead dancer in my very first choreographic work as a professional choreographer when I made *Skeleton Clock* for Houston Ballet in 1990. At 20 years old, I was just a kid and while it was a tremendous opportunity, it was a somewhat terrifying prospect. Everyone was older than me and it was my first year as a professional dancer as well. Li was such a leader in the company and someone I respected and admired greatly. He and his wife Mary McKendry, also a Principal in the company at the time, were so incredibly supportive and protective of me. They had more confidence in me than I had in myself. To be invited 25 years later to work with Li and Queensland Ballet was a great feeling of coming full-circle.

I made *Peter Pan* when I was 32 and still basically just a kid. I was only beginning to navigate the decision of whether or not to grow up. *Peter Pan* was a very good fit for me as my first full-length ballet because in many ways, I lived my life like Peter Pan. The ways in which I saw my peers shed their connection with limitless possibility in favour of a series of predictable milestones was weird to me.

I have never had the draw to give up my life of adventure. As we grow, we take on more and more responsibility and things like the gift of parenthood require us to plant our feet more firmly on the ground. But I suspect that somewhere inside of each of us, there is a part that longs to fly. *Peter Pan* is a great reminder of the magic that we will always possess. I am happy to say that now that I am 47 I still haven't decided when I am going to grow up. It's a great thing to be an artist and to get to create new worlds. If you're a responsible adult, I hope that this production lets you escape into a world that you once knew. If you're a kid, just keep on doing what you're doing.

**TREY MCINTYRE**  
Choreographer



Season 2017

## Suncorp Wish Upon a Ballet Star

A lucky boy or girl will win a walk-on role in our production *The Nutcracker* alongside Artistic Director Li Cunxin.

Hurry! Entries close Friday 3 November.  
[suncorpballetstar.com.au](http://suncorpballetstar.com.au)

Queensland  
**Ballet**

**SUNCORP**  
PRINCIPAL PARTNER



**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.



**TREY MCINTYRE**  
CHOREOGRAPHER

Trey McIntyre was born in Wichita, Kansas, and trained at North Carolina School of the Arts and Houston Ballet Academy. At Houston Ballet, he was appointed Choreographic Apprentice in 1989 and in 1995 became the company's Choreographic Associate. He has created more than 100 works for companies such as New York City Ballet, American Ballet Theatre, San Francisco Ballet, Stuttgart Ballet, Hubbard Street Dance Chicago and Pennsylvania Ballet and founded his own company, Trey McIntyre Project, in 2005. McIntyre is the recipient of numerous awards, including a Choo San Goh Award for Choreography, a Lifetime Achievement Award from the National Society of Arts and Letters, two personal grants from the National Endowment for the Arts and is a United States Artists Fellow. McIntyre's work has been featured in *The New York Times*, *Dance Magazine*, *PBS NewsHour*, *People Magazine*, *Los Angeles Times*, *Chicago Tribune*, *The Boston Globe*, and many others. Trey is also a filmmaker and photographer and has just finished a documentary and is creating a vast photo collection. He continues to work with dance companies all over the world.



**NIGEL GAYNOR**  
MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

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

Some of his career highlights include working with Rudolf Nureyev, Sir Robert Helpmann and Jiří Kylián; conducting The Australian Ballet's *Red Earth* on live television; and collaborating on new ballets with choreographers Wayne McGregor and Christopher Wheeldon. For the past decade, Nigel was based in the United Kingdom, working extensively with Northern Ballet (Leeds), English National Ballet and The Royal Ballet.

In 2011, Nigel was engaged by Royal New Zealand Ballet for its season of *The Sleeping Beauty* and was appointed Music Director of the company in January 2013. 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 and incidental music. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.



**THOMAS BOYD**  
SET DESIGNER

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

Thomas Boyd was Queensland Ballet's Technical Director from 2013 – mid 2017, and audiences have been delighted by his designs for productions including *Cinderella* and *The Nutcracker*. For Queensland Ballet's first season of *Peter Pan* in 2015, Thomas re-imagined the designs he originally created for Houston Ballet especially for QPAC's Playhouse.



## CREATIVES

### **CHRISTINA R GIANNELLI** LIGHTING DESIGNER

Christina has created lighting for new ballets by Julia Adam, Christopher Bruce, Jorma Elo, Donald McHale, Kenneth McMillan, Trey McIntyre, Dennis Nahat, Ben Stevenson, Glen Tetley, Natalie Weir, and Stanton Welch, among others. She has designed extensively for ballet, opera and theatre companies throughout the United States and abroad and has served as Resident Lighting Designer for Houston Grand Opera, Cleveland-San Jose Ballet, Texas Ballet Theater, Houston Ballet and the Metropolitan Opera. Christina delights in lighting new works and productions that blend multiple art forms. She is the founder and president of Dance Source Houston, a service organisation that supports and promotes contemporary dance. She is currently creating a residence for visiting artists to Houston.

### **JEANNE BUTTON** COSTUME DESIGNER

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



### **CAMERON GOERG** LIGHTING RECREATOR

Cameron Goerg has 16 years experience as a lighting designer and in technical development. He is currently Technical Director for Queensland Ballet whilst also taking on freelance lighting design commissions.

He has designed lighting most recently for *Bespoke*, *Glass Concerto*, and many new works in Queensland Ballet's *Dance Dialogues* seasons. Cameron has recreated lighting for Queensland Ballet's productions of *The Nutcracker* from 2014 to 2016, *Ghost Dances*, *Coppelia*, *Cinderella* and *Giselle*.

Other lighting designs include Shake & Stir's Shakespeare Festival's *Macbeth* and *A Midsummer Night's Dream* and Collusion Music's *Desirelines* and worked on the technical development of Queensland Ballet's productions of *Peter Pan*, *Romeo & Juliet* and *Strictly Gershwin*.



JCDecaux

# CAPTURING THE MOMENT

JC Decaux  
Major Partner of Queensland Ballet

Dancer: Mia Heathcote Photographer: 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.

### 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.

### 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.

### SHANE WUERTHNER

American-born Shane Wuerthner trained at San Francisco Ballet School and at Washington, DC's Kirov Academy. Shane performed with Vienna State Opera Ballet as a corps de ballet member and demi-Soloist before being promoted to Soloist in January 2012. He joined San Francisco Ballet as a Soloist in 2013. His diverse repertory includes principal roles in the major classics and in works by George Balanchine, John Cranko, Jorma Elo, Jiří Kylián, John Neumeier, Twyla Tharp, and Renato Zanella. Shane joined Queensland Ballet as a Soloist in August 2014 and was promoted to Principal Artist in October 2015.



## 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.

### 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.

### CAMILO RAMOS

Camilo began his ballet training at the Elementary School of Ballet Alejo Carpentier, continuing his training at the National School of Ballet. He received several awards of note during his training. Camilo joined the Ballet Nacional de Cuba in 2008, was promoted to Soloist in 2010 and Principal in 2011. He has performed in several countries including Latin America, Canada, the USA, Italy and the United Kingdom. His repertoire includes soloist and principal roles in classical and contemporary ballets. Camilo joined Queensland Ballet as a Soloist in 2015 and became Senior Soloist in 2017.





SOLOISTS

**VITO BERNASCONI**

Vito graduated from The Australian Ballet School in 2012 and joined Queensland Ballet as a Company Dancer in January 2013. Vito's repertoire highlights include Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo & Juliet*, for which he was nominated for an Australian Dance Award. Following his performance as Captain Hook in Trey McIntyre's *Peter Pan* in 2015, Vito was promoted to Demi-Soloist and then became Soloist in 2017. His choreographic debut, *La Mente*, was part of Queensland Ballet's 2015 *Dance Dialogues* season.

**TERI CRILLY**

Teri was born in Bunbury, Western Australia. She received her early ballet training from Allegonda Deppe at The Ballet School in Western Australia. Teri completed the National Theatre Ballet School's Advanced Diploma of Arts (Classical), and received the Kathleen Gorham Perpetual Award for the Most Outstanding Student in 2006. She then spent a year performing at Tokyo Disney Resort in Japan before accepting a three-month contract with The Australian Ballet's Out There schools program. Teri was a guest dancer in Queensland Ballet's production of *The Nutcracker* in 2007 and entered the Company's Professional Year program in January 2008. Teri joined the Company in 2009, was promoted to Demi-Soloist in July 2015 and became Soloist in 2017.

**ALEXANDER IDASZAK**

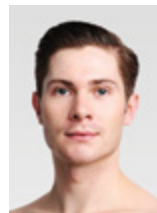
Born in Sydney, Alexander began his dance training at J and L Productions. He successfully auditioned and was offered a place at the McDonald College of Performing Arts School, taught by Josephine Jason and Alan Cross. After graduating, Alexander accepted a place at The Australian Ballet School in Melbourne, where he completed a Diploma in Dance and a Vocational Graduate Certificate in Classical Ballet. Alexander joined Queensland Ballet as a Company Dancer in January 2013, was promoted to Demi-Soloist in 2016 and became Soloist in 2017.

**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*.

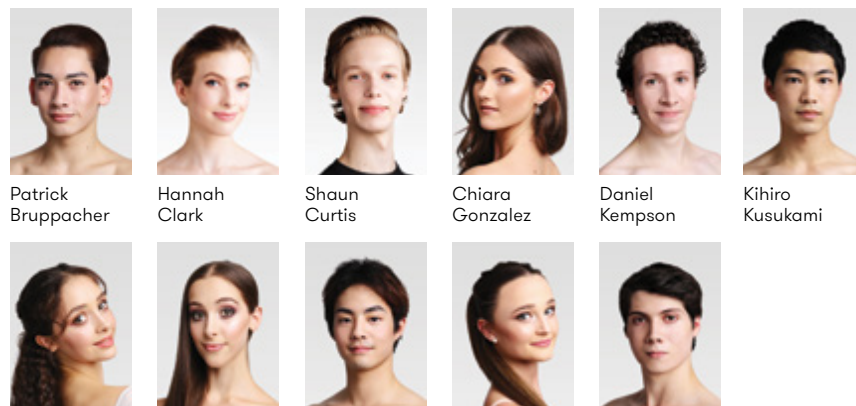


COMPANY ARTISTS



D'Arcy Brazier    Zoe Doonar    Zhi Fang    Liam Geck    Serena Green    Tamara Hanton    Mia Heathcote  
 Zuquan Kou    Dylan Lackey    Jack Lister    Vanessa Morelli    Samuel Packer    David Power    Lou Spichtig  
 Georgia Swan    Ari Thompson    Rian Thompson    Laura Tosar    Neneka Yoshida    Sophie Zoricic    Wu Ze

JETTE PARKER YOUNG ARTISTS



Patrick Bruppacher    Hannah Clark    Shaun Curtis    Chiara Gonzalez    Daniel Kempson    Kihiro Kusukami  
 Alysha Martignago    Libby-Rose Niederer    Suguru Otsuka    Paige Rochester    Peter Vassili

**Extra Company Artists**  
 Brittany Blandford, Tia Borg,  
 Yayoi Matches

**The Jette Parker Young Artist Program is generously supported by Oak Foundation**

together with  
 Frazer Family Foundation  
 Patricia Macdonald Memorial Foundation  
 Simon and Catriona Mordant  
 Stack Family Foundation  
 Liz and Graeme Wikman

ARTISTIC STAFF

**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 ABT (2014), *Carmen* for Norway (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).



**GREG HORSMAN**  
 BALLET MASTER AND HEAD OF ARTISTIC OPERATIONS

Greg joined The Australian Ballet in 1982, rising to Principal Artist in 1987. During 12 years with the company he performed all the major classical roles and worked with some of the finest choreographers of the time. He has been a Guest Principal with the 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*, *One More Breath* and *Concerto Grosso*. 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.





**MARY LI****BALLET MISTRESS AND PRINCIPAL RÉPÉTITEUR**

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

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

**JANETTE MULLIGAN****BALLET MISTRESS AND ARTISTIC COORDINATOR**

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

Performing internationally, Janette's extensive repertoire included performing the great major ballets with such partners as Rudolf Nureyev, Peter Schaufuss, Fernando Bujones, Patrick Armand, Keven McKenzie,

Matz Skoog, Ben Van Cauwenberg, 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.

**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 9

**KYLIE FOSTER****PRINCIPAL PIANIST**

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

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



QUEENSLAND BALLET

Queensland  
Ballet

The Thomas Dixon Centre  
Cnr Drake Street & Montague Road  
West End QLD 4101  
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**Principal Artists** Victor Estévez, Laura Hidalgo, Yanela Piñera, Shane Wuerthner  
**Senior Soloists** Lisa Edwards, Lucy Green, Camilo Ramos  
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**Company Artists** D'Arcy Brazier, Zoe Doonar, Zhi Fang, Liam Geck, Serena Green, Tamara Hanton, Mia Heathcote, Zuquan Kou, Dylan Lackey, Jack Lister, Vanessa Morelli, Samuel Packer, David Power, Lou Spichtig, Georgia Swan, Ari Thompson, Rian Thompson, Laura Tosar, Neneka Yoshida, Sophie Zoricic, Wu Ze  
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**Music Director & Principal Conductor** Nigel Gaynor  
**Principal Pianist** Kylie Foster  
**Company Pianist** Brett Sturdy  
**Pianists** Helen David, Gary Dionysius

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**Technical Director** Cameron Goerg  
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**Wardrobe Assistant & Dresser** Zoe Gibson  
**Wig Stylist** Michael Green

PRODUCTION CREDITS

Technical Director ————— Cameron Goerg  
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Deputy Head Mechanist ————— Ethan O'Farrell  
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Head Electrician ————— Scott Chiverton  
Lighting Desk Operator ————— Tim Gawne  
Lighting Technician ————— Nick Toll  
Chief Dome Operator ————— Wil Hughes  
Flying by ————— Foy  
Backdrops and Scenic Painting ——— Scenic Studios/ Ross Turner  
Set Construction ————— Show Works, Iceworks Design  
Scenic Art and Captain Hook's hook — Shaun Caulfield  
Nurse Heads and Crocodile ————— Marion Had  
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Alan Smith

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Emily Francis  
Ann Holtzapffel  
Ceridwen Jones  
Joan Shih  
Brenda Sullivan  
Claire Tyrell  
Allana Wales  
Brynley White  
Sarah Dietz

**VIOLIN 2**

Wayne Brennan ~  
Jane Burroughs  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont  
Natalie Low  
Nicholas Thin  
Helen Travers  
Harold Wilson  
Matthew Hesse

**VIOLA**

Bernard Hoey =  
Yoko Okayasu →  
Charlotte Burbrook de Vere  
Cédric David  
Nicholas Tomkin  
Belinda Williams  
Gregory Daniel  
Karen Gordon

**CELLO**

David Lale ~  
Andre Duthoit +  
Kathryn Close  
Matthew Jones  
Kaja Skorka  
Craig Allister Young

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Paul O'Brien =  
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Marian Heckenberg

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Kate Lawson \*

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QUEENSLAND PERFORMING ARTS CENTRE



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Queensland Ballet was founded in 1960 by Charles Lisner OBE.

Queensland Ballet is a member of Live Performance Australia and the Australian Major Performing Arts Group, and supports the Actors and Entertainers Benevolent Fund (Qld).



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