

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN



The Nutcracker

Choreographed by Ben Stevenson OBE

14 - 22 DECEMBER 2018

Lyric Theatre, QPAC

With
Queensland Symphony Orchestra



Queensland
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*Little moments,
lasting
memories*

Suncorp

Principal Partner of Queensland Ballet

Photography David Kelly
Creative Designfront

The Nutcracker

14 - 22 DECEMBER 2018
LYRIC THEATRE, OPAC

Choreographer
Ben Stevenson OBE

Music
Pyotr Ilyich Tchaikovsky

Conductor
Nigel Gaynor

Music performed by
Queensland Symphony Orchestra*

Set Designer
Thomas Boyd

Costume Designer
Desmond Heeley

Associate Costume Designer
Noelene Hill

Lighting Designer
David Walters

Lighting recreated by
Cameron Goerg

St Peters Lutheran College Choir
Head of Choirs: Christine Taylor
Choir Director: Kathryn Morton
Voices of Birralee

Founder & Artistic Director: Julie Christiansen OAM
Associate Director: Paul Holley OAM
Musical Director: Jenny Moon

A classical ballet in two acts, based on ETA Hoffmann's tale of *The Nutcracker and the Mouse King* (1816). First produced on 18 December, 1892 by the Imperial Ballet at the Mariinsky Theatre, St Petersburg, Russia. Choreographed by Ben Stevenson OBE in 1976, this production of *The Nutcracker* was first performed in 1987 by Houston Ballet in the Wortham Theater, Houston, Texas. Queensland Ballet's first performance of this production was on 5 December, 2013.

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

*The performance on 16 December will use recorded music.

Recording with Queensland Symphony Orchestra and the Voices of Birralee, conducted by Nigel Gaynor.

Information correct at the time of printing.

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Creative Direction: Designfront. Photography: Justin Ridler

Title Page: Soloist Lina Kim and Senior Soloist Joel Woellner
Photography David Kelly





Excellence in motion

BMW

Major Partner of Queensland Ballet

Soloist Georgia Swan
Photography David Kelly
Creative Designfront

FROM THE ARTISTIC DIRECTOR

Each year, as the strains of Tchaikovsky's Nutcracker Suite start to filter down from our studios as rehearsals begin, I must admit to feeling a prickle of excitement and anticipation: the festive season is here.

— *The Nutcracker* never gets old for me, no matter how many times I've performed it or how many times I see it, it's Christmas to me and I'm so pleased that it means Christmas for so many in Brisbane now too. Each Christmas, we're invited to the Stahlbaum house and tiptoe into Clara's dreams as they come to life before our eyes. Lost in the whimsical worlds of the Toy Solider Dolls, King Rat and his nasty Mouse followers, the enchanting Sugar Plum Fairy and Snow Queen, and a plethora of other characters.

This timeless production has become a must-see for Brisbane audiences, and every year it unites old friends of the company, young families, and new generations of fans. I always say that Ben Stevenson is an extraordinary storyteller and his choreography and characters bring something special to every tale he tells. It's a beautiful gift that he allows us to share each festive season and our world-class dancers bring this timeless story to life and simply shine on stage in this beloved ballet.

Associate Costume Designer Noeline Hill's interpretation of Desmond Heeley's original costume designs effortlessly aid the storytelling as we move through the dreamlike worlds created by set designer Thomas Boyd. David Walters' lighting designs bring both the sets and costumes to life and give them a magnificent sparkle that captivates the audience. I thank these extraordinary designers for creating this fantasy world that the dancers can perform in and the audience can enjoy as part of this festive tradition.

Tchaikovsky's glorious and well-loved music score is expertly delivered by the Queensland Symphony Orchestra, under the baton of our Music Director and Principal Conductor, Nigel Gaynor. I offer heartfelt thanks to Nigel and the orchestra for continuing to deliver us with magical performances throughout the year. This ongoing collaboration is one that we greatly cherish and appreciate.

This much-loved production is only made possible every year thanks to the generous giving and support of two very special people, Amanda Talbot and Valmai Pidgeon. I offer my sincerest thanks to you both.

Special thanks must be given to our Principal Partner Suncorp, whose Wish Upon a Ballet Star competition gives a young ballet dancer a once in a lifetime opportunity to join us onstage for one special performance of *The Nutcracker*. This is the fifth year this competition has run and each year it brings us so much joy to see ballet dreams come true. The ongoing support of the State and Federal Governments, Major Partners BMW, JCDecaux, Sealy, Shell QGC, and Virgin Australia continues to sustain us, helps our vision to grow and supports our ambition.

I know that this season will charm and captivate audiences and as we step into the magical Nutcracker world filled with festive joy once again. On behalf of the Board, staff and artists of Queensland Ballet, I wish you a joyous, safe, and festive holiday season.

Li Cunxin
Artistic Director

Act 1

— Herr Stahlbaum and his wife are giving a Christmas party. Clara and Fritz, their children, greet the guests.

All the children are given toys by their parents. Suddenly, the mysterious Dr Drosselmeyer arrives and entertains the children with his magical tricks and wind-up dolls. Dr Drosselmeyer brings a special gift for Clara, a wooden Nutcracker. In a jealous fit, Fritz breaks it, but Dr Drosselmeyer quickly repairs the Nutcracker. The party ends, the guests leave and the Stahlbaums retire for the night. Clara awakens, the clock strikes midnight and the room fills with giant mice which attack her! Life-sized toy soldiers, led by the valiant Nutcracker, come to her rescue. The King Rat attacks the Nutcracker, but Clara hits him with her shoe and the Nutcracker wins the battle. After the battle, the Nutcracker turns into a handsome prince. The Nutcracker Prince transforms the Stahlbaum's house into the Land of Snow. The Snow Queen and the Snow Prince dance with the Snowflakes. Clara and the Nutcracker Prince depart for the Kingdom of Sweets in a beautiful, enchanted sleigh.

INTERVAL

Act 2

— Clara and the Nutcracker Prince continue their journey across the Lemonade Sea.

When they arrive in the Kingdom of Sweets, the cooks are preparing delectable treats for their enjoyment and they are greeted by the Sugar Plum Fairy. In Clara's honour, the Sugar Plum Fairy arranges for the inhabitants of her kingdom to entertain them while they eat by performing a Spanish dance, an Arabian dance and a Chinese dance. Clara is also entertained by the Dance of the Mirlitons, a dance with Mother Ginger and her children, a Russian dance and the Waltz of the Flowers. Then, the Sugar Plum Fairy and the Nutcracker Prince dance a grand pas de deux. As the celebration draws to a close, Clara drifts off to sleep. She awakens from her dreams as the Nutcracker salutes his Princess Clara.

From the
Choreographer

— Season's Greetings and welcome to *The Nutcracker*.

In the United States, *The Nutcracker* has become a holiday tradition in many families and the audience looks forward to it each and every year. What I particularly like about every production of *The Nutcracker* is that little children are performing on stage for the first time, while a lot of children are coming to the ballet for the first time. This makes it such a wonderful introduction to the ballet for children of all ages. This production, beautifully designed by Thomas Boyd, is full of magic, excitement and elegance. The party scene in Act 1 is set in a farmhouse instead of the typical palace, and I have tried to insert humour to keep it less formal. The house is then magically transformed into the sparkling Land of Snow. Act 2 brings you to the enchanting Kingdom of Sweets, with the Sugar Plum Fairy and dances from around the globe. I hope you make this Nutcracker a Christmas tradition in your family!



Ben Stevenson OBE

Ben Stevenson OBE

CHOREOGRAPHER

— Ben Stevenson served as Artistic Director of Houston Ballet from 1976 – 2003.

He was named an Officer of the Order of the British Empire (OBE) in 1999 and in 2000, he received the *Dance Magazine Award*. In 2003, he was appointed Artistic Director Emeritus of Houston Ballet, and the company's school was renamed Houston Ballet's Ben Stevenson Academy. English-born, Ben received his dance training at the Arts Educational School in London. He appeared with Sadler's Wells Royal Ballet and English National Ballet where, as a Principal Dancer, he performed leading roles in all the classics. In 1967, he staged his first production, *The Sleeping Beauty*, starring Margot Fonteyn, for English National Ballet. In 1968, he was invited to New York to direct the newly formed Harkness Youth Dancers. After choreographing *Cinderella* in 1970 for the National Ballet in Washington DC, he joined the company in 1971 as co-director. Ben has received numerous awards for his choreography, including gold medals at the International Ballet Competitions of 1972, 1982, and 1986. He assumed the artistic directorship of Texas Ballet Theater in 2003. Queensland Ballet has also presented Ben's production of *Cinderella*, and the short works, *Three Preludes* and *La Esmeralda pas de deux*.

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.



Thomas Boyd

SET DESIGNER

— A native of Kansas, Thomas Boyd began his theatrical career as a performer in Chicago and joined Houston Ballet in 1976 at the invitation of artistic director emeritus, Ben Stevenson.

From 1986 to 2012, Thomas had the position of Houston Ballet's Production Director, and all aspects of the company's physical production came under his supervision. Thomas designs' for Repertory Theater include *Alice in Wonderland*, *The Yellow Boat*, *African Gift*, *Star Child*, *The Missing Heart*, *The Firebird*, *Recent Tragic Events*, *The Spitfire Grill*, and *Baby*. Thomas' designs for Houston Ballet, Memphis Ballet, Pittsburgh Ballet, Boston Ballet, San Francisco Ballet, National Ballet of Estonia, Ballet de Santiago, National Ballet of China, and Queensland Ballet include Ben Stevenson's *Don Quixote* (1995), *Dracula* (1997), *Cleopatra* (2000), *The Fountain of Tears* (2003), *The Nutcracker* (2010, 2013) and *Cinderella* (2013); Trey McIntyre's *Memphis* (1998) and *Peter Pan* (2002, 2015), Natalie Weir's *Steppenwolf* (2002) and *The Host* (2004); Stanton Welch's *Brigade* (2006), *The Four Seasons* (2007), and *The Core* (2008); Ma Cong's *In The Best Moments* (2016).



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Desmond Heeley

COSTUME DESIGNER

— In a legendary career spanning six decades, Desmond Heeley has designed for theatre, ballet and opera around the world, collaborating with many distinguished directors and choreographers, including Sir Peter Hall, Sir Laurence Olivier, John Cranko and Gian Carlo Menotti.

Desmond's sets and costumes have graced such stages as the Royal Opera House Covent Garden, the Metropolitan Opera, and La Scala. He has designed for The Royal Shakespeare Company, American Ballet Theater, English National Ballet, Houston Ballet, and many others. A long and glittering list of artists have worn his designs, among them Dame Margot Fonteyn, Mikhail Baryshnikov, Plácido Domingo and actors Alan Bates, Vivien Leigh and Judi Dench.

The recipient of numerous awards, Desmond's design artwork is held in museums and galleries worldwide, and in many private collections.



Noelene Hill

ASSOCIATE COSTUME DESIGNER

— As Resident Designer and Head of Wardrobe for Queensland Ballet since 2003, Noelene has designed costumes for many of the Company's repertoire including Francois Klaus' *Romeo & Juliet*, *Swan Lake*, *Carmen*, *A Midsummer Night's Dream*, *Sleeping Beauty*, *A Streetcar Named Desire* and *Cloudland* among others.

Noelene was Associate Designer with Desmond Heeley for Ben Stevenson's *The Nutcracker*, and Costume Designer for Greg Horsman's *Coppelia* and *Verdi Variations*, Gareth Belling's *Sweet Beginnings*, Lucas Jervies' *Little Red Riding Hood* for Out of The Box Festival and for Ma Cong's *In The Best Moments* and Natalie Weir's *We Who Are Left* for Queensland Ballet's 2016 *Lest We Forget* season.

Prior to 2003, Noelene freelanced as Set and Costume Designer, Wardrobe Coordinator, Costume Maker, Production Manager with various companies including La Boite Theatre, Queensland Theatre Company, Opera Queensland, Out of the Box Festival, and with QUT as a Theatrecraft Tutor.



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David Walters

LIGHTING DESIGNER

— For the past 40 years David Walters has worked as a professional Lighting Designer in Iceland and Australia. His work experience spans lighting designs for opera, theatre, ballet, dance, puppetry, circus, exhibitions, major events and architectural installations.

From 1978 to 1986 David worked as a freelance lighting designer in Iceland where he is recognised as one of the pioneers in this field. In 1986 David returned to Australia to take up a position as Resident Lighting Designer with Queensland Theatre. Since 1990, as a freelance designer, he has worked extensively throughout Australia and designed for Melbourne Theatre Company, Sydney Theatre Company, State Theatre Company of South Australia, Handspan, Playbox, La Boite, Rock 'n' Roll Circus, Nimrod, Company B, Expressions Dance Company, Queensland Ballet, The Australian Ballet, Opera Australia, Opera Queensland, Brisbane Powerhouse, Queensland Performing Arts Centre, Zen Zen Zo, Dead Puppet Society, Topology and Bell Shakespeare. His work has toured extensively both in Australia and overseas. He has lectured in lighting design at several universities and is currently an Adjunct Associate Professor at the Queensland University of Technology. Throughout his professional career David has maintained close ties with Iceland where he has worked for the National Theatre, the National Opera and the Reykjavik City Theatre.

For Queensland Ballet, David designed lighting for numerous works by François Klaus, and Ben Stevenson's *The Nutcracker* (2013). He received his inaugural Matilda Award for lighting design in 1988, and Hall of Fame Gold Award in 2012.



Cameron Goerg

LIGHTING RECREATOR

— Cameron Goerg has 17 years experience in technical development and lighting design. He is currently Technical Director for Queensland Ballet whilst also taking on freelance lighting design commissions.

He has designed lighting most recently for *Synergy, 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 2017, *Ghost Dances, The Firebird, Carmen, 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*. During his time with Queensland Ballet, Cameron has been involved in the technical development of all productions including *La Bayadère, Peter Pan, Romeo & Juliet* and *Strictly Gershwin*.

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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, 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 reorchestrated *La Bayadère* for Greg Horsman's new production at Queensland Ballet. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.



From the Music Director

— Tchaikovsky composed *The Nutcracker* in 1893; an extraordinary achievement towards the end of his life. During this year, he had spent much of his time touring the United States, where he conducted many of his orchestral works.

The instrumentation of this ballet is remarkable. In particular, Tchaikovsky engaged a large woodwind section, which brings many orchestral colours to the score. Among the woodwinds, he included piccolo, cor anglais and bass clarinet. Tchaikovsky innovatively included the ethereal sounding celeste to the orchestra, which he had found in Paris some years earlier. He first used this instrument in the previous year for his symphonic poem *The Voyevoda*. This instrument now famously characterises the Sugar Plum Fairy solo in Act Two. Another treasured element of the score is the children's chorus, during the climactic Snow Flakes dance at the conclusion of Act One. We welcome back the choirs of St Peter's Lutheran College and Voices of Birralea as they bring their beautiful gift to our performances. The magic of Tchaikovsky's *Nutcracker* reflects much of his genius as a composer. Harmonically, he takes us on a journey, much the way the story on stage does. The ballet begins at the Stahlbaums' home and moves to the Land of Snow, the Kingdom of Sweets, and then ends up back in the family home. In terms of the harmony, we begin in the key of B Flat, eventually making our way to E major at the conclusion of Act One — the farthest key away from B flat. Clara's journey from home to the far away Kingdom of Sweets is just as distant! *The Nutcracker* is one of Tchaikovsky's most loved works, filled with many of the most famous tunes in all ballet repertoire. Its joyful yet dramatic tale is one that has become synonymous with Christmas yuletide. For me, my earliest memory of the beauty of classical music is the theme from the Arabian dance. It is still a personal favourite of mine.

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PRINCIPAL ARTISTS

Victor Estévez

— Considered one of the stars of a new generation of Cuban ballet school dancers, Victor 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 works, including Balanchine's *Tchaikovsky 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 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 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.



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PRINCIPAL ARTISTS

Yanela Piñera

— Yanela completed her formal ballet training at the Cuba 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 Ballet 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*.



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SENIOR SOLOISTS

Lisa Edwards

— After graduating from The Australian Ballet School in 1999, Lisa 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 Christe, 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.

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*.

SOLOISTS

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.

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*.

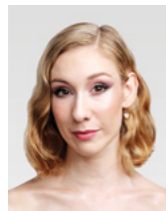
Alexander Idaszak

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

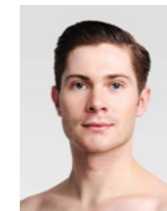
Alexander then completed his formal ballet training at The Australian Ballet School. He joined Queensland Ballet as a Company Dancer in January 2013, was then promoted to Demi-Soloist in 2016 and became Soloist in 2017. In 2014, Alexander danced with the Royal New Zealand Ballet (RNZB) before returning 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.

A magical festive tale

The Nutcracker



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SOLOISTS

Lina Kim

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

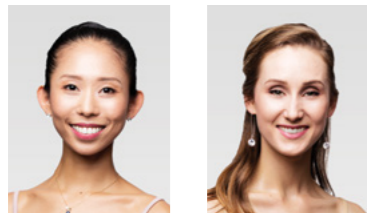
Her family moved to Australia when she was 11 where she trained under Janice Heale before graduating from Queensland Dance School of Excellence with the Most Outstanding Dancer award. From 2008 Lina trained with the company and joined as a Trainee Dancer in 2010. In 2011 she became a Company Dancer, 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 Khtercs 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 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

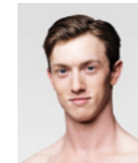
— Neneka was born in Kanazawa, Japan and trained with Keiko Miyanishi before moving to Paris studying with Dominique Khalfouni and Victor Ullate in Spain. She attended the Conservatoire National Supérieur de Musique et de Danse de Paris and was taught by Claude de Vulpian and Celine Talon.

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



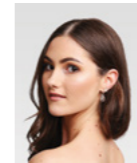
D'Arcy Brazier



Zhi Fang



Liam Geck



Chiara Gonzalez



Serena Green



Tamara Hanton



Daniel Kempson



Dylan Lackey



Jack Lister



Tonia Looker



Vanessa Morelli



Libby-Rose Niederer



Suguru Otsuka



Samuel Packer



David Power



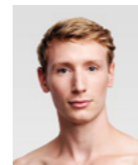
Patricio Revé



Lou Spichtig



Rian Thompson



Ari Thompson



Laura Tosar

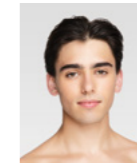


Ze Wu



Sophie Zoricic

JETTE PARKER YOUNG ARTISTS



Pol Andrés Thió



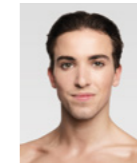
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Mali Comlekci



Shaun Curtis



Luke Dimattina



Noah Dunlop



Talia Fidra



Josephine Frick



Natalie Lu



Lilyana Scott



Yue Chen Shi



Isabella Swietlicki

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

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Tia Borg

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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*.

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), *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).



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 (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.



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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, 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.



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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.



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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.



Nigel Gaynor

MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

See page 9

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07 3013 6666 mail@queenslandballet.com.au

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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The Honourable Leeanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts Director-General, Department of Environment and Science: Jamie Merrick

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Suncorp Wish Upon a Ballet Star

Hundreds of young ballet lovers entered this year's competition for the chance to join Queensland Ballet for one very special performance of *The Nutcracker*. Our 10 finalists were selected: Annabel Doonan, Annabelle Erickson, Ariana Hoye, Bronte Vella, Charlie King, Isabelle Sinfield, Maddison Dolzan, Mariana Ng, Morgan Bowie, Oliver McAuliffe. Congratulations to the winner Charlie King who will experience the magic of a walk-on-role in the matinee performance on Saturday 15 December.

Soloist Lina Kim with Charlie King. Photography Darren Thomas.

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In loving memory
of Mardi Bartlett.

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Queensland Ballet welcomes you to contact us if you would like to be involved. Please phone 07 3013 6666 or email partnerships@queenslandballet.com.au

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.

