



Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN

LA FILLE MAL GARDÉE

4 – 19 August, 2017

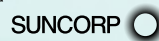
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Playhouse, QPAC

With Camerata

— Queensland's Chamber Orchestra

LEAD PARTNER





FALL IN LOVE WITH BALLET

Suncorp
Lead Partner of Queensland Ballet

Dancer: Laura Hidalgo Photographer: David Kelly

LA FILLE MAL GARDÉE

4 – 19 AUGUST, 2017
PLAYHOUSE, QPAC

Set in the French countryside in the 1950's,
La Fille mal gardée delights and entertains audiences
as a love triangle creates comic chaos.

Choreographer Marc Ribaud

Music Ferdinand Hérold

Arranged by John Lanchbery

Conductor Nigel Gaynor

Music performed by Camerata
— Queensland's Chamber Orchestra

Costume Designer Lexi De Silva

Lighting Designer Jon Buswell

Set Designer Richard Roberts

Stager Craig Lord-Sole

La Fille mal gardée is a co-production with West Australian Ballet.

The performance lasts approximately two hours,
including a 20-minute interval.

Cover image: Clare Morehen
Creative Direction: Designfront, Photographer: Harold David



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

FROM THE ARTISTIC DIRECTOR

It is with great pleasure that we share with you one of the most significant works in modern ballet repertory, *La Fille mal gardée*. Originally created in 1789, this vibrant ballet has stood the test of time, embraced by many significant choreographers of modern times to remain a staple in company repertoires the world over.

Marc Ribaud's version of this classic tale is a stunning production. It has been a pleasure to have Marc working with our dancers, with the assistance of Stager, Craig Lord-Sole. They have embraced Marc's joyous style of movement, taking on the charismatic characters and storyline with both dedication and enthusiasm. Set to the incomparable John Lanchbery's adaptation of Ferdinand Hérold's 1828 score, the lively music sets the scene for many of *La Fille mal gardée*'s beloved dances.

This season will see us joined by the acclaimed Camerata — Queensland's Chamber Orchestra, playing live at every performance under the baton of our Music Director and Principal Conductor, Nigel Gaynor. We really do believe in the potential of a live orchestra to add another layer of magic to a ballet performance and are very grateful to have these extraordinary musicians accompanying us.

The beauty of this ballet is further enhanced by the accomplished creatives whose designs transport us to the French countryside of the 1950s. Special thanks to Costume Designer Lexi De Silva, Lighting Designer Jon Buswell and Set Designer Richard Roberts for sharing their immeasurable talents with us.

This season of *La Fille mal gardée* is proudly supported by our Lead Partner, Suncorp and I offer them my heartfelt appreciation. I also wish to extend my thanks to the State and Federal Governments and Major Partners BMW, JC Decaux, QGC and Virgin Australia for their ongoing support. Thank you to our whole family of valued corporate partners and individual supporters, all of whom generously bestow their support in our pursuit of excellence.

2017 is the year to fall in love with ballet and I hope you will adore this season of *La Fille mal gardée*.

LI CUNXIN
Artistic Director



La Fille mal gardée

THE STORY

ACT I

SCENE 1 – OUTSIDE THE FARMHOUSE

Lise is the only daughter of Widow Simone, who is the owner of a successful agricultural farm. Lise is in love with the young farmer Colas, but her mother has considerably more ambitious plans for her daughter.

As Colas and Lise steal some time together in the early hours of the morning, the rooster and his hens announce the dawn. The lovers are disturbed by the villagers beginning their working day. Lise and Colas try to hide their relationship from her mother, but Simone catches them, ordering them to stay apart. She tries to put Lise to work, but the young girl is easily distracted and would rather be with her friends.

Soon though, Colas returns early from the fields to surprise his love but they are once again interrupted by Simone. Lise is saved from punishment by the arrival of the rich and pompous wine merchant Thomas, and his son Alain. Thomas asks for Lise's hand in marriage to Alain, however Alain behaves awkwardly and clumsily towards her, so she is amused but not at all impressed by him. Everyone leaves for the harvest celebration.

SCENE 2 – THE VILLAGE SQUARE

After the harvest, the villagers travel to the village square to gather for a celebration, where some of them dress up in traditional clothing. Lise dances with Alain but Colas butts in and Lise gives him preference. The harvesters make fun of and exclude Alain. Feeling triumphant, Colas dances with Lise. The Widow Simone once again separates the lovers and then leads some villagers in a dance. The joyful mood is broken by a sudden thunderstorm.

ACT II

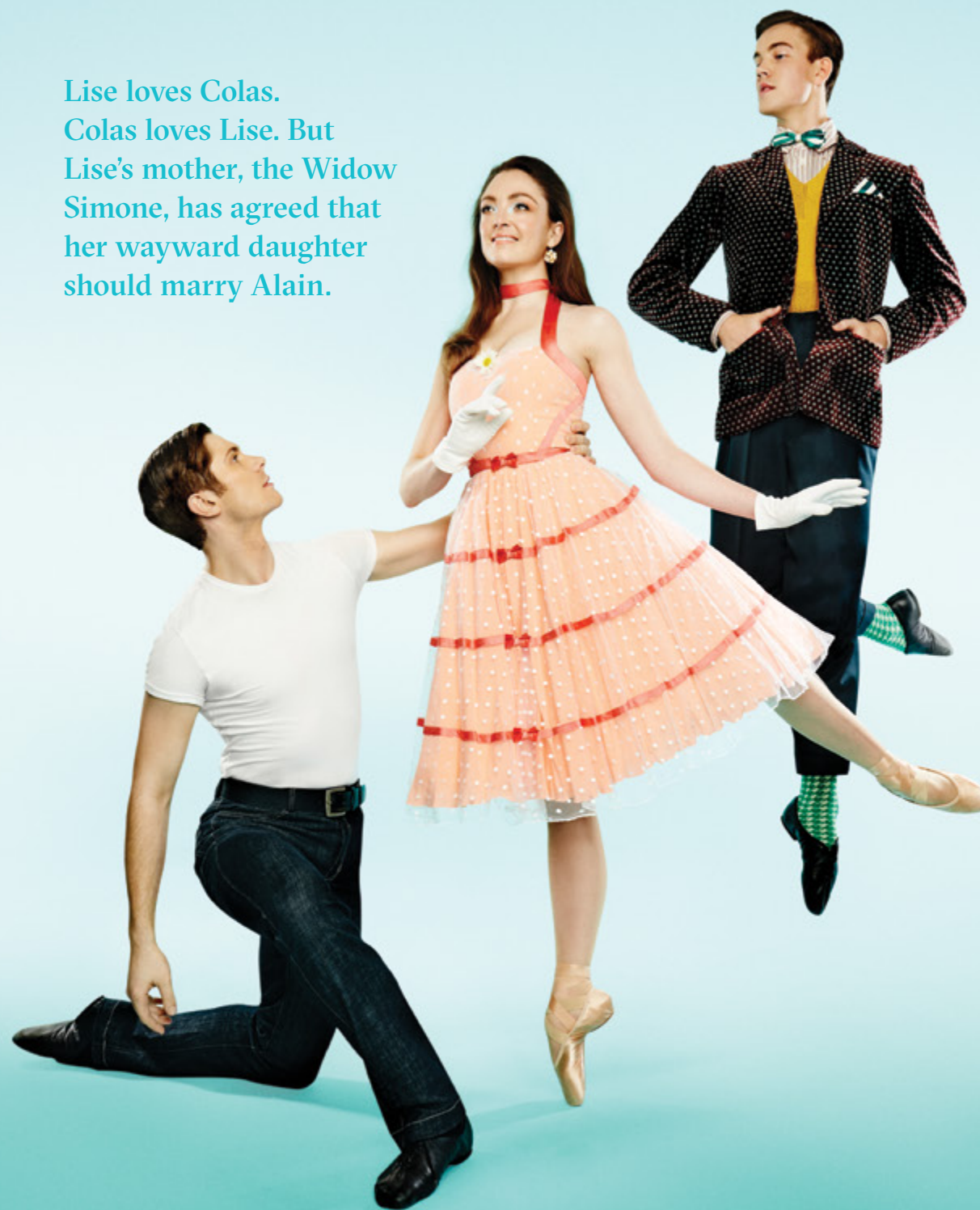
SCENE 3 – INSIDE THE FARMHOUSE

Mother and daughter return soaked by the rain and sit by the fire. However, tiredness overcomes Simone and she falls asleep. Lise, desiring to meet Colas, tries to take the house door key from her mother's pocket. Unfortunately, Simone awakes and so as not to fall asleep again she taps the tambourine for Lise to dance. Soon however, tiredness wins and Lise is able to sneak out to her love.

The returning harvesters wake Simone, and she invites them and their barrel of goods inside the farmhouse. Simone follows them out, locking Lise inside. Lise daydreams about married life, and is suddenly startled by Colas jumping out of the barrel where he has been hiding. Despite her embarrassment, Lise is reassured by Colas and they again declare their feelings for each other. When Simone returns, Lise quickly sends Colas to hide in her bedroom. However, Simone guesses that the couple have met and sends Lise to her bedroom and locks the door, unaware that Colas is there too.

Alain and his father arrive with the village notary in order to draw up the marriage contract. When all have signed, Simone gives her future son-in-law the bedroom key. After some clumsy indecision, Alain unlocks the door and to everyone's dismay finds the amorous couple. They beg Simone for forgiveness and her blessing. Defying the rage of Thomas and Alain, Simone finally gives her consent to the young couple, much to the delight of all.

Lise loves Colas.
Colas loves Lise. But
Lise's mother, the Widow
Simone, has agreed that
her wayward daughter
should marry Alain.



It is with pleasure that I welcome you to my version of *La Fille* with the beautiful dancers of Queensland Ballet!

It has been a great joy and a great honor to work with Li Cunxin and his entire amazing team. We have gone through a very pleasant period of rehearsals and I can say that this is certainly one of the best companies that I have worked with recently.

This show has always had a very special place in my heart since the creation, it was also my second full length ballet when I began my career as a choreographer.

I want to warmly thank my dear co-creators and colleagues for this production, Richard Roberts, Jon Buswell and Lexi De Silva.

To be able to revive *La Fille* with the wonderful dancers of this company is a blessing, and I am very proud of them all.

I hope you will enjoy our entertaining show that requires fantastic dancers that are also extremely good actors! This is certainly the case of the fabulous Queensland Ballet dancers.

Enjoy!

MARC RIBAUD
Choreographer



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.



MARC RIBAUD
CHOREOGRAPHER

Born in Nice, Marc Ribaud received his dance

education at the Académie de Danse Classique Princesse Grace in Monaco under the direction of Marika Besobrasova. In 1985, he was a finalist at the Prix de Lausanne, and in the following year joined Bonn Opera Ballet under the directorship of Peter Van Dyk.

In 1988, Yuri Vamos took over as Artistic Director and Marc performed in all of Vamos' choreographies as a soloist. In 1991, Vamos moved to Basel Ballet and in 1996 to Deutsche Oper am Rhein in Düsseldorf, Marc following him on both occasions. He danced for several major choreographers including Mats Ek, Nils Christie, Judith Jamison, Itzik Galili and Heinz Spoerli amongst many others.

In 1997, Marc started a nine year term as Artistic Director of the Ballet de l'Opéra de Nice, creating new versions of full length ballets such as *The Nutcracker*, *La Fille mal gardée*, *Romeo and Juliet*, *Cinderella*, *Coppélia*, *Carmen*, and several one act ballets. During his directorship the company performed across Italy and Spain, at the Monaco Dance Forum and in several important French arts festivals. Also during this time, Marc was regularly invited as a guest teacher to other European dance companies and to stage his works in Naples, Buenos Aires, Tel Aviv and Torino.

In the season 2007/2008 he was Ballet Master of the Royal Swedish Ballet, and also created a new version of the full length ballet *Don Quixote* for the Izmir State Ballet (Turkey), and revived his successful one act ballets *Shpiel es* for the Croatian National Ballet in Split, and *Classical Symphony* for the Hungarian National Ballet.



Between 2008 and 2012 he was Artistic Director of the Royal Swedish Ballet, presenting classical, neo-classical and contemporary works by major choreographers, including his own. While with the Royal Swedish Ballet, the company successfully toured internationally and Marc continued to work as a choreographer with other companies.

Since 2012, Marc has worked as a freelance choreographer and as an international guest Ballet Master. He has created a new version of the full length ballet *Sylvia* for the Ballet Company of the Izmir State Opera that has also been performed by the Ballet Company of the Istanbul State Opera. In September 2014 the West Australian Ballet successfully performed his *La Fille mal gardée*.

He continues to work with major ballet companies across the world, including Royal Swedish Ballet, Stuttgart Ballet, Staatsballett Berlin, Netherlands Dans Theater, Finnish National Ballet, Les Ballets de Monte-Carlo, Norwegian National Ballet, Zurich Ballet, Basel Ballet, Ballet de l'Opera National du Rhin, Czech National Ballet, Korean National Ballet, Cullberg Ballet, Les Grands Ballets Canadiens. Marc also teaches in major ballet schools such as the Académie de Danse Classique Princesse Grace in Monaco, the Royal Swedish Ballet School, the Finnish National Ballet School, the University of the Arts of Oslo, the Ballet School of the Norwegian National Opera, the Royal Conservatory in The Hague, for the International Ballet Master Classes in Prague.

JOHN LANCHBERY**ARRANGER**

Born in London, John Lanchbery studied at the Royal Academy of Music. From 1947 – 1949 he was musical director of the Metropolitan Ballet and created his first ballet orchestration for choreographer John Taras for his work *Design with Strings*. While with the Metropolitan Ballet he also wrote his first ballet scores — *Trio détruit* and *Pleasuredrome*. After the Metropolitan Ballet was disbanded Lanchbery worked on film scores and joined the music staff of Sadler's Wells. While at Sadler's Wells he worked with choreographer Kenneth MacMillan on *Somnambulism*, *The House of Birds* and *Mayerling*. In 1960 he joined The Royal Ballet as chief conductor and while with The Royal Ballet he arranged many ballet scores, notably that for Frederick Ashton's *La Fille mal gardée* and, later, that for Ashton's film ballet *The Tales of Beatrix Potter*.

In 1972 Lanchbery became resident musical director of the Australian Ballet and was briefly musical director of American Ballet Theatre before pursuing a freelance career in the 1980s, continuing to work with Australian Ballet over the course of his career. Lanchbery was awarded honours in Russia and Sweden, and the Order of the British Empire in 1991. He became an Australian citizen in 2002. He was posthumously inducted into Australian Dance Awards Hall of Fame in 2005.

**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.

**LEXI DE SILVA****COSTUME DESIGNER**

Lexi De Silva is a Melbourne based costume and set designer. In 2004 she graduated from the production course at the Victorian College of the Arts where she worked with the likes of Hugh Colman on *Remembrance of Things Past* and Robert Draffin on his stage adaptation of *Smiles of a Summer Night*.

Her professional design credits include costume design for *Sweeedeedee* and *Halcyon*, both choreographed by Tim Harbour, and *La Bayadère: Pas D'Action*, all for The Australian Ballet; *Pecan Summer*, Australia's first indigenous opera written and directed by Deborah Cheetham; *Dead Mans Cell Phone* and *The Grenade* directed by Peter Evans for Melbourne Theatre Company; *Julius Caesar* directed by Steven Heathcote for the Victorian Opera; *Kiss Me Kate* directed by Kim Durban; *Song of the Bleeding Throat* and *Berggasse 19: The Apartments of Sigmund Freud*, directed by Brian Lipson, *La Sylphide* for West Australia Ballet and *Seussical: the musical* at the Athenaeum theatre. Lexi was also assistant/apprentice to Hugh Colman as Set and Costume Designer for The Australian Ballet's new version of *Swan Lake*, choreographed by Stephen Baynes in 2012.

**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 near London 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.

Jon was the Technical Director of West Australian Ballet in Perth from 2008 – 2015 where he designed lighting for all the major repertoire. During this time he has also designed lighting for Black Swan State Theatre Company, The Royal New Zealand Ballet and various other companies. In July 2015 he took up the position of Technical Director at The Australian Ballet

In 2017 Jon's engagements outside the Australian Ballet include lighting a new production of *Romeo and Juliet* for the Royal New Zealand Ballet and relighting *Don Quixote* and *Peter Pan* for West Australian Ballet.



CREATIVES

RICHARD ROBERTS

SET DESIGNER

Richard's designs include *Rigoletto*, *Don Pasquale*, *The Magic Flute*, *Die Fledermaus* (Opera Australia); *Nixon in China*, *The Magic Flute*, *Baroque Triple Bill*, *The Marriage of Figaro*; *The Coronation of Poppea*, *Don Giovanni* (Victorian Opera); *Rigoletto* (New Zealand Opera); *Ruddigore* (Opera Queensland). Dance: *Requiem*, *Molto Vivace*, *Raymonda* (The Australian Ballet); *La Sylphide* (West Australian Ballet); *La Fille mal gardée* (West Australian Ballet/ Queensland Ballet). Theatre: *The Season* (SF/MF); *Fiddler on the Roof* (TML); *Noises Off*, *Much Ado About Nothing*, *Tartuffe* (Queensland Theatre); *Last Man Standing*, *Solomon and Marion*, *Next to Normal*, *The Gift*, *Frost/Nixon*, *Macbeth*, *Dreams in an Empty City*, *As You Like It*, *Hedda Gabbler*, *All My Sons* (Melbourne Theatre Company); *True West*, *Australia Day*, *Rifle Mind* (Sydney Theatre Company); *The Caucasian Chalk Circle*, *Glengarry Glen Ross* (Black Swan); *The Sapphires* (Belvoir). Previously, Head of Production at Victorian College of the Arts, Head of Design at Western Australian Academy of Performing Arts and Hong Kong Academy of Performing Arts, Richard is currently Associate Professor at School of Production Victorian College of the Arts.



CRAIG LORD-SOLE

STAGER

Born in Whyalla, South Australia, Craig's initial training was with Joyce Clothier, then with Janice James in Adelaide and finally at The Australian Ballet School. Craig danced with the Royal New Zealand Ballet from 1996 until 2007. He performed principal roles in *Carmen*, *Dracula*, *The Hunchback of Notre Dame*, *Romeo and Juliet*, *The Nutcracker*, *Giselle*, and *Swan Lake*. His repertoire included one act ballets by David Dawson, George Balanchine, Mark Morris, Jiří Kylián, Javier De Frutos, and Graeme Murphy. Craig was also engaged as a resident répétiteur for Royal New Zealand Ballet, restaging several works.

Craig joined West Australian Ballet, as Ballet Master in 2008. Highlights have included assisting Lucette Aldous in the creation and recent restaging of *Don Quixote*; working alongside Pablo Aharonian in the restaging of Marcia Haydée's *The Sleeping Beauty*; and assisting Aurélien Scannella, Sandy Delasalle and Jayne Smeulders in the creation of West Australian Ballet's *The Nutcracker*.



POWER AND PRECISION

BMW

Major Partner of Queensland Ballet

Dancers: Yanela Piñera & Camilo Ramos 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 began her ballet training at the Center Pro-Danza in Havana, before joining the Provincial School of Ballet and then completing her training at the National School of Ballet. During her ballet training, Yanela received several prestigious awards. Yanela joined the Ballet Nacional de Cuba in 2005, and was promoted to Principal Dancer in 2011. Her repertoire includes works from the traditional classical repertoire, as well as contemporary ballets by Cuban and international choreographers. Yanela joined Queensland Ballet as a Guest International Principal in 2015, and was appointed 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.



SOLOISTS

LISA EDWARDS

After graduating from The Australian Ballet School in 1999, Lisa Edwards moved to Switzerland where she danced with the Stadttheater St Gallen, followed by the Anhaltisches Theater Dessau and Stadttheater Koblenz in Germany. Lisa joined Queensland Ballet in 2004. She has danced featured roles in many works by François Klaus and more recently Ben Stevenson, and worked with contemporary choreographers such as Nils Christie, Mario Schroeder and Gareth Belling. Lisa has toured with the Company to Europe and Asia and was promoted to Soloist in 2013.

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 a 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.



DEMI-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*, Vito was promoted to Demi-Soloist. His choreographic debut, *La Mente*, was part of Queensland Ballet's 2015 Dance Dialogues season.



DEMI-SOLOISTS

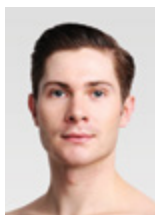
TERI CRILLY

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 and was promoted to Demi-Soloist in July 2015.



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 and was then promoted to Demi-Soloist in 2016.



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 and was promoted to Demi-Soloist in June 2016. 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 Demi-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



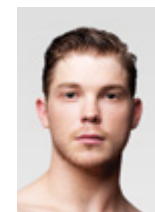
Lou Spichtig



Georgia Swan



Ari Thompson



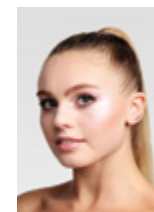
Rian Thompson



Laura Tosar



Neneka Yoshida

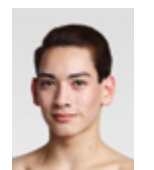


Sophie Zoricic

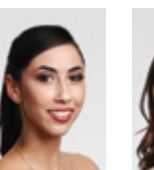


Wu Ze

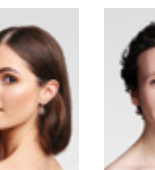
JETTE PARKER YOUNG ARTISTS



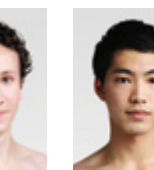
Patrick Bruppacher



Karla Florez



Chiara Gonzalez



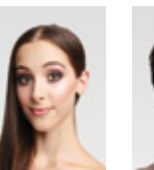
Daniel Kempson



Kihiro Kusukami



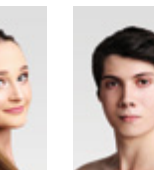
Alysha Martignago



Libby-Rose Niederer



Suguru Otsuka



Paige Rochester



Peter Vassili

Extra Company Artist
Yayoi Matches

Children Dancers
Ashlee Basford, Darcy Basford, Yve-Noelle Bollinger, Annika Cassin, Oliver Chin, Patrick Davis, Trinity Dean, Charlie Dunn, Monet Hilliard, Amelia Kratz, Oliver McAuliffe, Arran O'Sullivan, James Paige, Zane Robinson, Jet Swinburne, Alicia Wong, Hannah Woodfield, Xavier Xue

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

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.

ARTISTIC STAFF

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 8

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

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Queensland Ballet was founded in 1960 by Charles Lisner OBE.
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