

Queensland Ballet

AND QUEENSLAND PERFORMING ARTS CENTRE PRESENT

DEREK DEANE'S

STRICTLY GERSHWIN

VOCALISTS

Rachael Beck
Michael Falzon
Alexandra Flood
Luke Kennedy

Queensland Symphony
Orchestra conducted
by Gareth Valentine



27 MAY – 4 JUNE, QPAC



LEAD PARTNER



CREATIVE PARTNER





FROM SMALL STEPS TO GIANT LEAPS

Suncorp
Lead Partner of Queensland Ballet

Dancer: Eleanor Freeman Photographer: David Kelly

Queensland Ballet and Queensland
Performing Arts Centre present

Derek Deane's

STRICTLY GERSHWIN

27 May - 4 June, 2016

Lyric Theatre, QPAC

Devised, choreographed and directed by

DEREK DEANE

Words and Music

GEORGE GERSHWIN AND IRA GERSHWIN

Music adapted, supervised and conducted by

GARETH VALENTINE

Music performed by

QUEENSLAND SYMPHONY ORCHESTRA

Lighting Design

HOWARD HARRISON

Costume Design

ROBERTA GUIDI DI BAGNO

Assistant to the Choreographer

IVAN GIL ORTEGA

Tap Choreographer/Guest Artist

BILL SIMPSON

Orchestrator

DON SEBESKY

Lyricist

DUBOSE HEYWARD

Guest Pianist

DANIEL LE

Vocalists

RACHAEL BECK

MICHAEL FALZON

ALEXANDRA FLOOD

LUKE KENNEDY



The Show

GERSHWIN ON BROADWAY

Overture

Someone to Watch Over Me

Fascinatin' Rhythm

Shall We Dance?

The Man I Love

'S Wonderful

Embraceable You

An American in Paris

INTERVAL

GERSHWIN IN HOLLYWOOD

Rhapsody in Blue

Gershwin Interlude

Lady Be Good

But Not For Me

It Ain't Necessarily So

Strike Up the Band

Who Cares?

A Foggy Day

Summertime

I Got Rhythm

Fascinatin' Rhythm Finale

This is the Australian premiere of Derek Deane's *Strictly Gershwin*.

The performance lasts approximately two hours and 30 minutes including a 20-minute interval.

This production is generously supported by Amanda Talbot.

GERSHWIN is a registered trademark of Gershwin Enterprises and is used under license.

Production hired from English National Ballet. First produced on 13 June, 2008 at the Royal Albert Hall, London, by English National Ballet.



BRINGING QUEENSLAND TO THE WORLD STAGE

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

Dancer: Yanela Piñera Photographer: David Kelly

FROM THE PREMIER AND MINISTER FOR THE ARTS
THE HONOURABLE ANNASTACIA PALASZCZUK

Strictly Gershwin is the Queensland Ballet's most popular production yet, an extraordinary achievement for a company that has celebrated sell-out seasons throughout the last year, along with international and regional tours.

Audiences will find it hard to resist our wonderful home company dancers performing to the most memorable music of the jazz age. With *Strictly Gershwin*, the Ballet has partnered with Queensland Performing Arts Centre to deliver a stunning tribute to the sounds and styles of the Gershwin brothers' songs.

Queensland Ballet continues to enrich our cultural life and generate economic returns for the state. The Queensland Government supports the company and applauds its commitment to excellence and its vision to become a leader in the Asia-Pacific.

Enjoy *Strictly Gershwin*.



Annastacia Palaszczuk
Premier and Minister for the Arts



THE ART OF FLYING

Virgin Australia
Official Airline Partner of Queensland Ballet

Dancer: Victor Estévez Photographer: David Kelly

FROM THE CHOREOGRAPHER

I am thrilled to be presenting the Australian premiere of *Strictly Gershwin* with Queensland Ballet and Queensland Performing Arts Centre.

A dazzling celebration of George and Ira Gershwin and the sparkling age of Hollywood musicals, *Strictly Gershwin* takes you on a nostalgic dance journey from ballet to tap, ballroom to jazz, back to an era of glamour and style. It is an honour to be sharing this production with Brisbane audiences through Queensland Ballet, under the guidance of Artistic Director Li Cunxin and his artistic team. I am certain this will be Queensland Ballet as you've never seen them before and it has been a truly rewarding experience to stage *Strictly Gershwin* with this vibrant company.

In bringing this production to life, I am thrilled to welcome the brilliant Gareth Valentine, musical supervisor, arranger and conductor, accompanied by Queensland Symphony Orchestra and the electrifying vocals of Rachael Beck, Michael Falzon, Alexandra Flood and Luke Kennedy. We are also delighted to welcome sensational tap choreographer and guest artist, Bill Simpson, and guest pianist Daniel Le whose virtuoso piano playing will excite audiences with *Rhapsody in Blue*. With more than 60 superb dancers, guest singers and a live jazz orchestra playing a host of Gershwin favourites, *Strictly Gershwin* promises to capture the magic of the silver screen once more.

Derek Deane
Choreographer and Director



Sometimes a work comes along that completely changes the way we see the art of ballet.

Derek Deane's *Strictly Gershwin* is one such production, with the songs of George and Ira Gershwin transformed into a spectacular tribute to an unforgettable time in history. The production received much critical and audience acclaim when performed by English National Ballet (ENB), and we're delighted to be performing this captivating creation for its Australian premiere.

Renowned former Royal Ballet Principal Dancer and former Artistic Director of ENB, Derek Deane's choreography and impeccable artistry requires assured technique and versatility, which our dancers have taken to with gusto. I am thrilled our Company will fulfil Derek's vision with great energy and flair, performing to another sell-out season of audiences at Queensland Performing Arts Centre (QPAC). I thank QPAC for sharing our vision so whole-heartedly; co-presenting this unique work together has been a great testament to our enduring partnership.

Through Derek's exceptional choreography and energetic direction, the magic of the silver screen of old Hollywood is brought to life once more. I acknowledge the creative vision of costume designer Roberta Guidi di Bagno and lighting designer Howard Harrison in realising this direction, and bringing golden-age glamour and finesse to this production. Bill Simpson has choreographed the tap sequences and will also join us on stage as a guest artist — audiences will be in awe of the truly jaw-dropping, Busby Berkley-inspired routines. We also welcome the very talented Kris Kerr, who is joining some of our own QB alumni in the *Strictly Gershwin* cast. Thank you to our former Principal Dancers Matthew Lawrence, Christian Tatchev and Rachael Walsh for once again sharing your extraordinary talents with us.

The songs of George and Ira Gershwin are at the heart of this production. We are thrilled to welcome Gareth Valentine as guest conductor. His exuberant style of conducting brings a delightful element to the production. Gareth is joined on stage by the incomparable Queensland Symphony Orchestra, as well as talented vocalists Rachael Beck, Michael Falzon, Alexandra Flood and Luke Kennedy, with every artist connecting Gershwin's vibrant music to each unforgettable performance.

Undertaking a work of this magnitude would not be possible without the support from many valued organisations and individuals. Our bold vision to stage *Strictly Gershwin* would not have reached fruition without the generosity of Amanda Talbot, supporter and Board Member of Queensland Ballet — to whom I offer my heartfelt thanks. We are also grateful to the Queensland and Australian Governments, Lead Partner Suncorp and Major Partners BMW, JC Decaux and Virgin Australia for their ongoing assistance.

On behalf of Queensland Ballet, it is my pleasure to welcome you to our timeless celebration of Hollywood, as we trip the light fantastic in *Strictly Gershwin*.

Li Cunxin

Artistic Director, Queensland Ballet




Welcome to the Queensland Performing Arts Centre and to this wonderful performance of *Strictly Gershwin* by Queensland Ballet.

In the 20th century, modern dance was born.

A rebellion against the traditional centuries-old European traditions, the 'new world' of American choreographers and dancers pushed the boundaries of movement and music. The spread of a new style was helped along by the advent of movies and musical theatre. Inspiration for the new style came from jazz and blues and performances were no longer confined to the traditional theatres and opera houses but took place in music and dance halls across the country, and were then disseminated around the world via film.


The vision of Fred Astaire and Ginger Rogers dancing together on screen filled movie houses; the costumes, the glamour, the drama of Hollywood was set to a soundtrack of exciting new music from composers who were free of the traditional structures and styles that had come before.

Strictly Gershwin evokes that era by bringing to the stage a luscious and sumptuous re-creation of the silver screen set to live music by the great standard bearer of jazz — George Gershwin. The Queensland Symphony Orchestra joins dancers from Queensland Ballet on the Lyric Theatre stage showcasing the interplay between movement and music. With choreography from former English National Ballet Artistic Director Derek Deane, *Strictly Gershwin* is Queensland Ballet in a new light. Music, dance, song is all combined in a visual spectacular that will surely enthral audiences. This Brisbane season is the first time *Strictly Gershwin* will be performed by a company other than English National Ballet; a sign of Queensland Ballet's growing international reputation that we are certainly proud of and applaud.

QPAC is proud to have worked with Queensland Ballet to bring this production to the stage for Queensland audiences. I hope you enjoy this performance of *Strictly Gershwin*.

John Kotzas

Chief Executive, Queensland Performing Arts Centre




The Gershwin brothers have been considered incapable of writing bad music; their music a gift to any performer and simply genius.

Indeed, their contemporaries considered them as the best. Irving Berlin and Cole Porter regarded them as the foremost popular music writers of the 1920s and '30s. So why then and now has this musical duo's music had the ability to belong to every age? Perhaps, very simply because they are good tunes, they can be adapted to be used in many different styles whilst still maintaining the heart of song, the melody — it is because they are so malleable that these tunes have become timeless. Gershwin's 'sound' mixes traditional orchestral composition and the truly American medium, jazz. George was a true popular music composer; he understood what would make a successful song, perhaps from working on Tin Pan Alley as a song plugger, recording and arranging thousands of other people's songs. He was also commissioned to compose concert music, barely finishing his most famous composition in time because he was simultaneously working on a musical comedy. But from the first low chuckle of the solo clarinet and its spine-tingling run up the scale, *Rhapsody in Blue* caught the public's fancy and opened a new era in American music.

No small part of the Gershwin legacy is lyrics; Ira's words are poetry in their own right and create a reason for the songs to exist. When we hear *Shall We Dance* one can't help but dance and to *Fascinatin' Rhythm* one bounces along to the music that so happily fits with the song idea. This 'fit' of music and words is often attributed to the Gershwins' unusual way of composing — George would create the music and then Ira would fit lyrics to it, creating an absolute harmony between music and lyric not often achieved by other writers. In the years following George's untimely death Ira was the keeper of the Gershwin flame, attending to his brother's estate and donating to the Library of Congress, manuscripts pertaining to the brothers' careers, ensuring their music was saved to become part of America's national heritage. They will be forever remembered as the songwriting team synonymous with the sounds and style of the 1920s and '30s America, but even today the Gershwins continue to take centre stage. *Strictly Gershwin* is a tribute to their legacy.



DEREK DEANE CHOREOGRAPHER AND DIRECTOR

After his training at The Royal Ballet School, Derek Deane went on to join Royal Ballet Company in 1972. Deane was promoted to Soloist in 1977, Principal Dancer in 1980 and then to Senior Principal Dancer in 1982. There, Deane danced some of ballet's most memorable roles, including Prince in *Swan Lake*; Romeo, Benvolio and Tybalt in *Romeo and Juliet*; and Prince Rudolf in *Mayerling*.

Deane worked with some of the era's most respected choreographers, including MacMillan, Ashton, Balanchine, Van Manen, Neumeier, Tetley, Nureyev, Wright and Bintley. After retiring from the stage, he went on to become the resident choreographer and Assistant to the Director of Teatro Del Opera Di Roma in 1990, before rising to Artistic Director of English National Ballet in 1993.

Ballets Deane has created for English National Ballet include, *Ciselle*, *Alice in Wonderland*, *Swan Lake*, *The Sleeping Beauty*, *Paquita*, *Strictly Gershwin* and *Romeo and Juliet*. Many of these works Deane has re-created for the hugely successful "in the round" productions for the Royal Albert Hall, including *Swan Lake*, seen by over 500,000 people worldwide.

Deane has twice been nominated for Laurence Olivier Awards, and was awarded the OBE in Her Majesty The Queen's New Years honours list 2000. 2016 sees Deane working on a new creation of *Hamlet* (Shanghai Ballet), *Swan Lake* (English National Ballet) and *The Lady of the Camellias* (Teatro San Carlo Naples) as well as *Strictly Gershwin* with Queensland Ballet.

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.



GARETH VALENTINE CONDUCTOR, MUSICAL ADAPTATION AND MUSICAL SUPERVISION

Musical director, musical supervisor, composer and dance arranger, Gareth Valentine has been musical director of 14 Olivier Award winning West End shows. He was the musical director of *Hey, Old Friends!*, the gala celebrating Sondheim's 85th birthday; *Sondheim at 80* at Queen's Theatre and for the National Theatre's 50th birthday, and recently conducted *Singin' in the Rain* for Théâtre du Châtelet in Paris.

Musical supervisor credits include *Wicked* (West End), *Acorn Antiques* (UK tour) and *Porgy & Bess* at the Savoy Theatre, directed by Trevor Nunn. Recent Musical Director credits include *End of the Rainbow* (Trafalgar Studios), *Into the Woods* (Regent's Park Open Air Theatre), *The King and I* (Royal Albert Hall) and *Sondheim at 80* concerts (Donmar Warehouse). Musical supervision and dance arranger credits include *Sinatra* (London Palladium), *Anything Goes*, *Musicality* (UK Channel 4).

Gareth was the composer of the original score and Musical Supervisor for *Aladdin* at The Old Vic starring Ian McKellen and also composed *Requiem*, which was recorded at Abbey Road Studios in 1993, then performed to great acclaim around the world.



GEORGE GERSHWIN COMPOSER

George Gershwin was born in Brooklyn in 1898, the second son of Russian immigrants. In 1914, he left high school to work as a Tin Pan Alley song plugger. His first real fame came with *Swanee* (lyrics by Irving Caesar), which was turned into a smash hit by Al Jolson in 1919.

In 1924, George teamed up with his older brother Ira, and the pair became the dominant Broadway songwriters, creating infectious rhythm numbers and poignant ballads. This extraordinary creative combination created a succession of musical comedies, including *Lady, Be Good!* (1924), *Oh, Kay!* (1926), *Funny Face* (1927), *Strike up the Band* (1927 and 1930), *Girl Crazy* (1930), and *Of Thee I Sing* (1931), which was the first musical to win a Pulitzer Prize. Over the years, Gershwin songs have also been used in numerous films, including *Shall We Dance* (1937), *A Damsel in Distress* (1937), and *An American in Paris* (1951).

George always held ambitions to compose serious music. Paul Whiteman asked him to write an original work for a concert of modern music to be presented in New York in 1924: *Rhapsody In Blue* opened a new era in American music. Commissioned by conductor Walter Damrosch to compose a piano concerto for the New York Symphony Society in 1925, George wrote *Concerto In F*, considered by many to be his finest orchestral work.

Porgy and Bess (co-written with Dubose Heyward and Ira) was George's most ambitious undertaking. After a Boston preview, *Porgy and Bess* opened its Broadway run on October 10, 1935. The opera has since had numerous major revivals, toured the world and was made into a major motion picture in 1959.

George Gershwin was working in Hollywood at the height of his career when he died of a brain tumor just before he was 39 years old. His works are performed today with greater frequency than they were during his brief lifetime; and he was awarded a special posthumous Pulitzer Prize in 1998.

IRA GERSHWIN LYRICIST

Ira Gershwin was born in New York City in 1896. In 1918, he tentatively began a collaboration with his brother George, and *The Real American Folk Song (Is a Rag)* was heard in Nora Bayes' *Ladies First*. Not wanting to trade on the success of his already famous brother, Ira adopted the nom de plume of Arthur Francis, under which he supplied lyrics for his first Broadway show, *Two Little Girls in Blue* (1921), with music by Vincent Youmans.

In 1924, Ira dropped the pseudonym and began his successful and lifelong collaboration with George in earnest. The Gershwins created their first joint hit, *Lady, Be Good!*, and followed it with more than twenty scores for stage and screen, including *Oh, Kay!* (1926), two versions of *Strike up the Band* (1927 and 1930), *Girl Crazy* (1930); *Shall We Dance* (1937); and the triumphant folk-opera, *Porgy and Bess* (1935), written with Dubose Heyward. Before and after George's death in 1937, Ira collaborated with such composers as Harold Arlen (*A Star Is Born*, 1954), Vernon Duke (*Ziegfeld Follies*, 1936), Kurt Weill (*Lady In The Dark*, 1941), Jerome Kern (*Cover Girl*, 1944), Harry Warren (*The Barkleys Of Broadway*, 1949), Arthur Schwartz (*Park Avenue*, 1946), and Burton Lane (*Give a Girl a Break*, 1953).

For his film achievements, Ira Gershwin received three Academy Award nominations. In 1966, he received a Doctor of Fine Arts degree from the University of Maryland, confirming the judgment of so many of his literary admirers that his work was not only of the first rank, but that the Gershwin standards set new standards for American musical theatre.

In the years after George's death, Ira attended to the Gershwin legacy of songs, show and film scores, and concert works. In 1985, the United States Congress recognised the Gershwin legacy by awarding the Congressional Gold Medal to George and Ira. Ira Gershwin died in 1983 in Beverly Hills.

DUBOSE HEYWARD LYRICIST

Dubose Heyward, author of the novel (1925) and play (1927) *Porgy*, wrote fiction and short stories during the 1920s and 1930s that focused on the lives of black Americans living on the waterfront of Charleston, South Carolina. Heyward and his wife, Dorothy, dramatised his most successful novels, resulting in major Broadway successes, namely *Porgy and Bess*, the first American folk-opera, with music by George Gershwin and lyrics co-written by Ira Gershwin and Heyward. Many of the songs from *Porgy and Bess* have been performed and recorded countless times over the decades, including *Summertime*, *I Love You Porgy*, and *I'm On My Way*, to name just a few. Heyward and his wife later dramatised another of his books, *Mamba's Daughters*, with much success. Heyward then wrote the screenplay for the 1933 motion picture based on Eugene O'Neill's *Emperor Jones*, starring Paul Robeson. Heyward also founded the Poetry Society of South Carolina.



IVAN GIL ORTEGA ASSISTANT TO THE DIRECTOR

Ivan Gil Ortega trained at the school of the Gran Teatro, the Liceu "Joan Magrinya" in Barcelona, and later with Carmen Roche in Madrid.

In 1995 he joined the Stuttgart Ballet, then was promoted to Soloist at the Deutsche Oper in Berlin in 1996. Returning to Stuttgart as Soloist in 1997, Gil Ortega was promoted to Principal in 2001, dancing there until joining Het Nationale Ballet in Amsterdam as a Principal in 2007.

During his career Ivan has danced all Principal roles in the Stuttgart Ballet repertoire, including Siegfried and von Rothbart in *Swan Lake*, Petruccio and Lucentio in the *Taming of the Shrew*; Paris and Mercutio in *Romeo & Juliet*. He was awarded the international Leónide Massine Dance Prize last September in Positano, Italy.

Since the end of 2007, Ivan has been working freelance for companies including the Teatro San Carlo in Naples, Maggio Musicale in Florence, Western Australian Ballet in Perth, the Finnish National Ballet in Helsinki and Universal Ballet in Korea. Since 2009 he has worked as an assistant director, staging ballets from accomplished choreographers, such as Christian Spuck and Cayetano Soto.

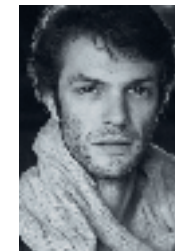
Previous works Ivan has staged include *The Nutcracker*, *Cinderella*, *The Sleeping Beauty*, *Romeo and Juliet*, *Carmen* and *111*. for Staatstheater Nürnberg, as well as *Swan Lake* and *Romeo and Juliet* for the English National Ballet under former Artistic Director, Derek Deane.

HOWARD HARRISON LIGHTING DESIGNER

Born in London, Howard Harrison graduated from the Central School of Speech and Drama. He has worked extensively in theatre designing lighting for numerous productions, including for West End: *Mamma Mia!* (worldwide), *Mary Poppins* (Broadway), *The Importance of Being Earnest*, *Harvey*, *Neville's Island*, *The Pajama Game*, *Dirty Rotten Scoundrels*, *Viva Forever!*, *Loserville*, *Abigail's Party*, *Relatively Speaking*, *Backbeat* and *Butley*.

Howard has also designed for opera and ballet, including: *Hamlet* (Shanghai Ballet), *The Barber of Seville* (Lyric Opera Chicago), *Die Fledermaus* (Welsh National Opera), Matthew Bourne's *Nutcracker!* and *Edward Scissorhands* (Sadler's Wells, UK and US tours), *Romeo and Juliet* and *Swan Lake* (English National Ballet at the Royal Albert Hall).

Howard has been nominated nine times and has been twice awarded the Olivier Award for Best Lighting Designer, in 2008 and again in 2015. In 2012 he received the Knight of Illumination Award for his work on *Anna Christie* at the Donmar. He has been nominated twice for Broadway's Tony Awards.



ROBERTA GUIDI DI BAGNO COSTUME DESIGNER

Born in Rome, Italy, Roberta Guidi di Bagno enjoys an international reputation as a set and costume designer. Roberta has worked for the past 40 years for most of the major opera houses and ballet companies in the world including Teatro alla Scala Milan; Teatro San Carlo Napoli; Teatro dell'Opera Roma; Maggio Musicale Fiorentino; Teatro Massimo Palermo; Teatro Verdi Pisa; Teatro Regio Parma; Teatro Verdi Trieste; Lyric Opera Chicago; Deutsche Oper Berlin; Teatro Colón Buenos Aires; Chorégies d'Orange; Spoleto Festival Italy and Charleston; Opéra de Nice; Malmöbaletten; Danish Royal Ballet; Semperoper Dresden; Croatian National Ballet; Shanghai Ballet; Hong Kong Ballet; Pacific Northwest Ballet; San Francisco Ballet; Joffrey Ballet; Houston Ballet and English National Ballet, for whom she first designed the costumes for *Strictly Gershwin*.

Roberta has designed for some of opera and ballet's most acclaimed works, including *Don Pasquale* conducted by Riccardo Muti; *Otello*; *L'Incoronazione di Poppea*; *Eugene Onegin*; *Parsifal*; *La Belle Hélène*; *Nabucco*; Balanchine's *Coppélia*; *Theme and Variations*; Bourmeister's *Swan Lake* and Cranko's *Onegin* (both starring Roberto Bolle); *Taming of the Shrew*, *Don Quixote*; *Nutcracker*; Derek Deane's *Sleeping Beauty*, *Romeo and Juliet*, *Nutcracker*, *Swan Lake* and *Cinderella*; *Afternoon of a Faun* (starring Rudolf Nureyev); *Cinderella*; *Les Biches*; *Paquita*; *Romeo & Juliet*; *Amarcord*; *The Merry Widow* and *Romeo & Juliet*. Roberta was awarded the Massine Prize for Ballet for Artistic Achievements.

BILL SIMPSON TAP CHOREOGRAPHER AND GUEST ARTIST

An accomplished tap dance performer, choreographer and teacher, Bill has performed alongside the world's best. The founder of Red Hot Rhythm, Bill's notable experience includes: Dein Perry's Tap Dogs, Queensland Symphony Orchestra's production of Morton Gould's *Tap Dance Concerto* for solo tap dancer and Queensland Theatre Company's production of *The Effect*. Bill was the writer, producer, co-director, principal choreographer and lead performer in Red Hot Rhythm's *Rhythm Junkies* in its sell out debut season in 2012, and its return season in 2013. A faculty member of the Australian Dance Festival, Bill was the recipient of the 2014 Australian Dance Award for 'Outstanding Achievement in Commercial Dance or Musical Theatre' for *Rhythm Junkies Revived*. Bill most recently released *Just TAP*, an online instructional video course for beginners, and is currently developing a new performance work in partnership with the Judith Wright Centre of Contemporary Arts Fresh Ground initiative.

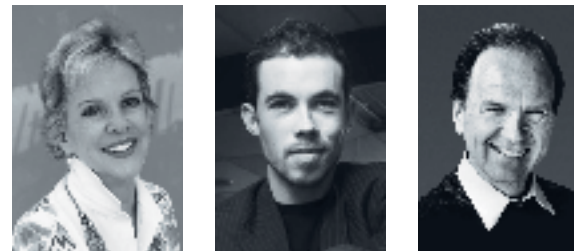
Bill's career highlights and achievements include; *Red Hot Rhythm* (2007-current): founder and director; *Rhythm Junkies* (2012): writer, producer, lead performer and principal choreographer; *Tap Dance Concerto* (2012): choreographer and solo performer; *Rhythm Junkies Revived* (2013): writer, producer, lead performer and principal choreographer; *THREE: Tap into Topology* (2013): choreographer, performer and co-producer; *The Effect* (2014): tap dancer, choreographer and movement consultant; *Just TAP* (2016): creator.

DON SEBESKY ORCHESTRATOR

Born in New Jersey, USA, Don Sebesky trained at The Manhattan School of Music. He has arranged for hundreds of renowned artists, including Barbra Streisand, Tony Bennett and Bette Midler and has conducted for some of the world's finest orchestras including London Symphony, Chicago Symphony, Boston Pops, Royal Philharmonic Orchestra and New York Philharmonic.

Sebesky's Broadway theatre credits include *Porgy and Bess* (London production by Trevor Nunn), *Sinatra At The Palladium*, *Sweet Charity*, *Bells Are Ringing*, *Flower Drum Song*, *Parade*, *The Life, Cyrano*, *The Goodbye Girl*, *Will Rogers Follies*, and *Sinatra At Radio City*. He has also created numerous musical scores for film and television.

Sebesky has released a variety of recordings, receiving 31 Grammy nominations and three Grammy wins. He won a Tony award for Best Orchestrations for the revival of *Kiss Me, Kate* (2000) and is the author of the top selling book *The Contemporary Arranger*.



George and Ira Gershwin's music and lyrics are inextricably linked with dancing.

While many of their compositions were specifically created for musicals and therefore inherently 'danceable', even George Gershwin's concert hall compositions such as *Rhapsody in Blue* and *An American in Paris* have proved irresistible to choreographers in many different types of dance since the 1920s.

The brothers' musicals were the toast of Broadway throughout the 1920s and 1930s. *Lady, Be Good* ran for 330 performances in its original Broadway run, starring Fred and Adele Astaire in the lead roles. Fred Astaire subsequently became one of the most famous and influential dancers of all time; he was thought by George Balanchine and Rudolf Nureyev to be the greatest dancer of the 20th Century. In the early years of the 1900s his sister Adele was an even bigger star than Fred, a favourite of the British Royal family, and together the Astaire siblings were a truly formidable force in dance.

Shall We Dance (1937) was the Gershwin brothers' first Hollywood musical, and the seventh movie musical starring Hollywood dance darling Ginger Rogers with Fred Astaire. The film was inspired by the 1936 Broadway Rodgers/Hart musical *On Your Toes*, featured a ballet created by a young George Balanchine, and *Shall we Dance* was to have a grand ballet finale. However, Astaire was uncomfortable with the fusion of ballet and popular dance and, although he had briefly studied ballet in the 1920s, he was dismissive of "inventing up to the arty".

The movie *An American in Paris* (1951) also culminated in a balletic finale, promoted as the "greatest dance entertainment ever projected on the screen". Although Leslie Caron said of herself "I'm not a ballet dancer, I'm a hooper", she and Gene Kelly were evidently far happier than Astaire and Rogers performing ballet on film.

The ballet alone — 18 minutes of dance to George Gershwin's symphonic composition of 1928 — cost more than half a million dollars, and the film won six Oscars and a Golden Globe for Best Motion Picture – Musical/Comedy.

From the first Broadway musical in 1920, there has been a constant stream of Gershwin shows, films and operas, despite George Gershwin's death in 1937. George Balanchine was inspired by Gershwin's music to create *Who Cares?* in 1970 to Gershwin music composed between 1924 and 1931. Sassy, fun and tongue-in cheek, *Who Cares?* is an audience favourite whenever it is performed throughout the world.

Most recently on the London stage, the Gershwin's opera *Porgy and Bess* was presented in 2006 in the West End as a musical directed by Trevor Nunn. Nunn had previously directed the opera at Glyndebourne, but for the musical he adapted the opera to musical theatre with Gareth Valentine, who is Musical Director for *Strictly Gershwin*. Working with the Gershwin estate, Nunn used dialogue from the original novel and subsequent Broadway stage play to make the scenes more naturalistic.

Although Gershwin himself spoke of *Rhapsody in Blue* as "a musical kaleidoscope of America", it has often been interpreted as a musical portrait of New York City, for example in Woody Allen's film *Manhattan* and the Disney film *Fantasia 2000*, a follow up to Disney's innovative 1940 *Fantasia*. Whether or not it is actually a jazz composition (which is disputed), there are certainly influences of jazz and other contemporary styles in the piece. There are plenty of Ragtime rhythms, as well as the Cuban 'clave' rhythm, which is a dance rhythm in the Charleston. These "fascinating rhythms" provide the perfect structure for a ballet spectacular for *Strictly Gershwin*.



Text: English National Ballet's
Strictly Gershwin program
Image: English National Ballet's
Strictly Gershwin © Annabel Moeller.

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 extensive contemporary work including Balanchine's *Chaikovsky pas de deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*. With the Ballet Nacional de Cuba, Victor toured to China, Italy, Mexico, Puerto Rico and Spain. Victor joined Queensland Ballet as an International Guest Star in Greg Horsman's *The Sleeping Beauty* in 2015. Victor joined Queensland Ballet as a Principal Dancer in 2016.

LAURA HIDALGO

Laura Hidalgo was born in Argentina and trained at L'Institute 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 Dancer in 2015.

CLARE MOREHEN

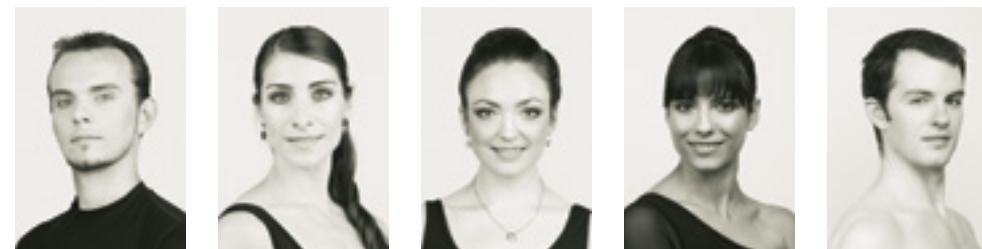
Clare Morehen trained at the Royal Ballet School and the Victorian College of the Arts. While a student, Clare performed with the Royal Ballet in several productions and toured with Birmingham Royal Ballet. Clare returned to Australia to join Queensland Ballet in 2004. Promoted to Soloist in 2007 and Principal in 2009, Clare has danced featured roles in many works by François Klaus and other choreographers, including Sir Kenneth MacMillan, Ben Stevenson, Nils Christie, and Natalie Weir.

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 in October 2015.



SOLOISTS

JUNIOR SOLOISTS

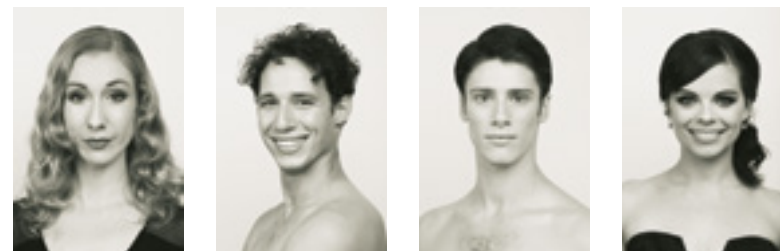
COMPANY DANCERS

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.

CAMILO RAMOS

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

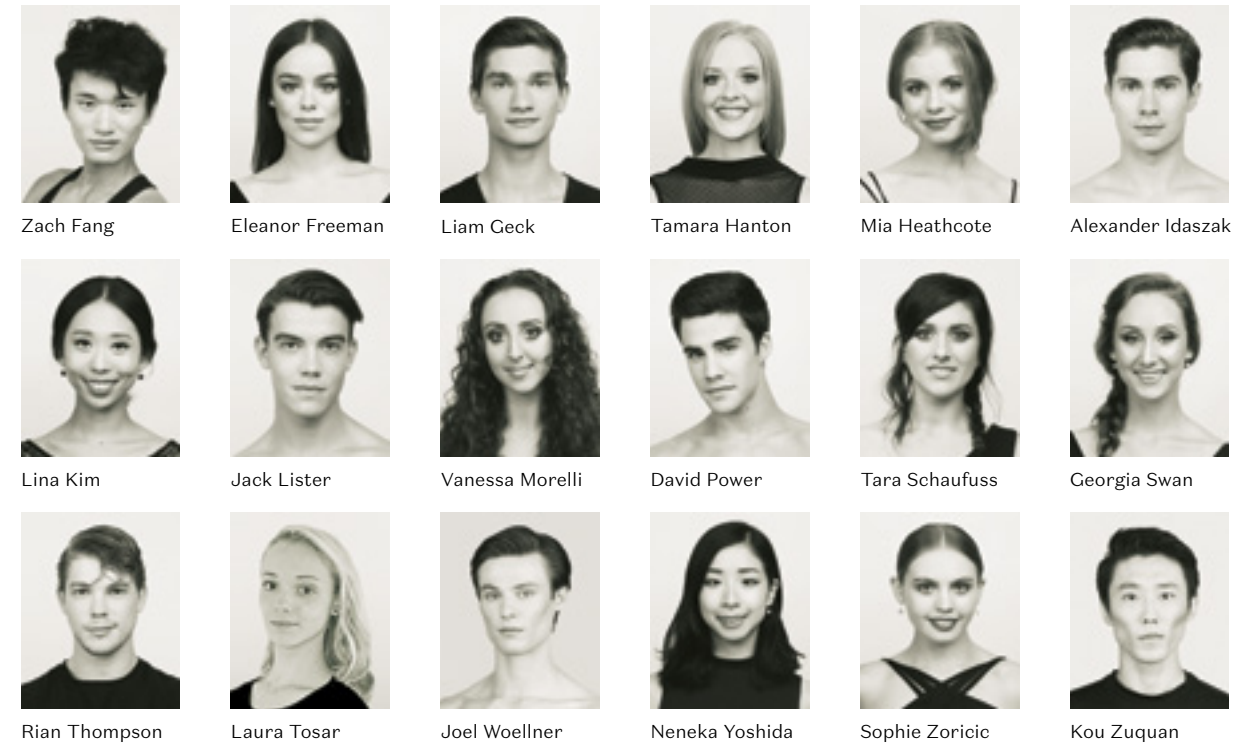


VITO BERNASCONI

Vito grew up in Coogee, Sydney and began his ballet training at the age of five at Academy Ballet. 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 Junior Soloist. His choreographic debut, *La Mente*, was part of Queensland Ballet's 2015 *Dance Dialogues* season.

TERI CRILLY

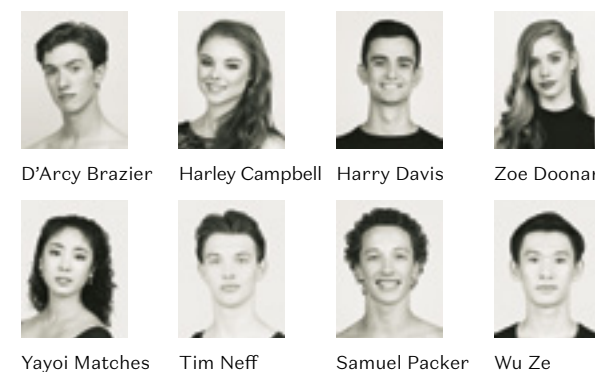
Teri was born in Bunbury, Western Australia. She received her early ballet training from Allegonda Deppe at The Ballet School in Western Australia. Teri completed the National Theatre Ballet School's Advanced Diploma of Arts (Classical), and received the Kathleen Gorham Perpetual Award for the Most Outstanding 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 was promoted to Junior Soloist in July 2015.



Zach Fang Eleanor Freeman Liam Geck Tamara Hanton Mia Heathcote Alexander Idaszak
 Lina Kim Jack Lister Vanessa Morelli David Power Tara Schaufuss Georgia Swan
 Rian Thompson Laura Tosar Joel Woellner Neneka Yoshida Sophie Zoricic Kou Zuquan

Also appearing in *Strictly Gershwin*:
 Zacharie Dun, Karla Florez, Phebe Murison

JETTE PARKER YOUNG ARTISTS



D'Arcy Brazier Harley Campbell Harry Davis Zoe Doonar
 Yayoi Matches Tim Neff Samuel Packer Wu Ze

PRE-PROFESSIONAL PROGRAM DANCERS

Shaun Curtis, Thomas Dilley, Callyn Farrell, Charles Herkes, Daniel Kempson, Edward Pope, Oscar Del Bao, Laura Atencio, Tia Borg, Jade Charlton, Hannah Clark, Chiara Gonzalez, Saskia Harman, Alyssa Kelty, Alysha Martignago, Libby-Rose Niederer, Paige Rochester, Alexandra Teixeira, Alicia Townsend, Meg Williams

TAP DANCERS

Shay Debney, Adam di Martino, Amber Miller-Greenman, Jayden Grogan, Tiarna Leigh, Victoria Rimington, Andrew Ross-Graham, Natasha Window

RACHAEL BECK VOCALIST

One of Australia's leading performers, Rachael Beck most recently won acclaim for her performance of 'Diana' in Black Swan's production of *Next to Normal* in 2015.

Rachael's theatre credits include 'Truly Scrumptious' in TML Enterprises' national production of *Chitty Chitty Bang Bang*; 'Sally Bowles' in IMG's *Cabaret*, directed by Sam Mendes and 'Kathy Selden' in *Singin' in the Rain* directed by David Atkins, which earned her a Mo Award nomination.

Rachael is widely remembered for her award-winning role as 'Belle' opposite Hugh Jackman in *Beauty and the Beast*, which won the 1996 ARIA Award for the Best Australian Soundtrack/Cast/Show Release.

Her outstanding credits include her Green Award nominated performance as 'Fantine' in *Les Misérables* and 'Rumpleteaser' in *Cats*, both produced by Cameron Mackintosh. Rachael's theatre credits for the Sydney Theatre Company include *Summer Rain*; *A Little Night Music*; *Henry IV* and for Malthouse Theatre *Secret Bridesmaid's Business*.

Rachael is a proud Ambassador for The Australian Children's Music Foundation.

MICHAEL FALZON VOCALIST

Michael's break-through role came as 'Galileo' in the original Australian production of *We Will Rock You*, further reprising the role in Japan and the UK.

Other credits include Sydney Theatre Company's *The Wharf Revue*, *Side by Side by Sondheim*, *Hedwig and the Angry Inch*, *Floyd Collins*, *Rock of Ages*, Gale Edwards' new production of *Chess* and Jeff Wayne's arena tour of *The War of the Worlds* (Australia/NZ, UK/ Europe tours).

Michael has co-produced and starred in concerts, *The Music of Queen* (Sydney Opera House), *Painted From Memory* (Australian tour); creating *Swing on This* to open the 2014 Adelaide Cabaret Festival, subsequently selling out concerts around Australia.

A frequent soloist with Sydney, Adelaide, Western Australia and Tasmania Symphony Orchestras (recording with TSO for ABC Music), most recently, Michael was invited to New York to record the leading role in *ATOMIC – The New Rock Musical* by Foxman and Ginge. Produced by Steve Margoshes (*Fame*, *Tommy*), the new album is out now.

ALEXANDRA FLOOD VOCALIST

Alexandra Flood made her professional operatic debut in 2014 as a young artist at the Salzburg Festival, singing the roles of Blonde and Konstanze (*Die Entführung aus dem Serail* für Kinder), Modistin (*Der Rosenkavalier*) and Clorinda (*La Cenerentola* für Kinder) with the Vienna Philharmonic. In 2015 Alexandra gave her German debut as Marguerite in Hervé's *Le Petit Faust* and Australian debut in the title role in *The Cunning Little Vixen*.

Other solo performances include Musetta (*La bohème*), *Carmina Burana*, Vivaldi's *Gloria*, Saint-Saëns' *Oratorio de Noël*, Handel's *Messiah*, Haydn's *Die Jahreszeiten* and Vaughan Williams' *A Pastoral Symphony*.

Some of Alexandra's awards include the 2015 Richard-Strauss Wettbewerb Förderpreis, the Martin Bequest Travelling Scholarship, the Dame Nellie Melba Opera Scholarship, the Opera Foundation Australia AIMS Award and Opera Scholars Australia "Scholar of the Year".

Alexandra is currently completing a Master of Musiktheater / Operngesang at the Bayerische Theaterakademie August Everding and the Hochschule für Musik und Theater in Munich, Germany.

LUKE KENNEDY VOCALIST

Luke Kennedy shot to international attention in 2013 as Ricky Martin's grand finalist on season two of television phenomenon *The Voice Australia*. As series runner-up, Luke was the first artist to secure a #1 single on the iTunes charts for his stirring rendition of *Time To Say Goodbye*.

Luke is also an accomplished music theatre performer, having headlined six productions across Australia of *Jesus Christ Superstar* in the title role, along with iconic performances in *Les Misérables*, Disney's *Beauty and the Beast*, *The Last 5 Years* and *Grease*. Luke has extensive international touring experience with Australian classical crossover sensation *The TEN Tenors*, and now performs as a member of the exciting new big band group *Swing on This*.

Luke is a regular TV presenter on Channel Seven's popular weekly travel and variety show *The Great South East*. Luke's latest music release, *Skin & Scars* – EP was released last August and is available on iTunes.

KRIS KERR DANCER

After graduating from medical school with first class honours and establishing his place as a respected medical specialist, Dr Kris Kerr is back in the spotlight. Kris is a multi-award-winning Dance Champion from Queensland, securing 28 Championships with 14 of these for tap dance. He has studied numerous dance styles since commencing ballet classes at age three, but it is his affinity for tap that has drawn him back to the stage.

Kris is also an accomplished pianist and music theorist, holding four diplomas from the Australian Music Examination Board and Trinity College of London that included formal study of Gershwin's music. Kris has taught for many dance schools throughout Queensland and is currently the Advanced Tap Specialist at Ashgrove Dance Studios. Kris dedicates his performances to his family, past teachers and those who help turn dreams into reality.

MATTHEW LAWRENCE DANCER

Matthew Lawrence has had a long and varied dance career. He has been a resident Principal Artist at The Australian Ballet, Birmingham Royal Ballet (BRB) and Queensland Ballet (QB), and a guest artist in companies around the world. Matthew has performed the whole canon of classical ballets and a diverse mix of contemporary repertoire. He has worked with and been coached by leading international figures in dance, including Anthony Dowell, Antoinette Sibley, Peter Wright, Christopher Wheeldon, Nils Christie, Frank Andersen, Yannik Boquin and David Bintley, to name a few.

Matthew has choreographed several pieces for BRB and QB as part of their choreographic/studio seasons, including *A Night Out* for QB's 2014 *Dance Dialogues* – Spring. His latest short work was *A Short History of Life*, created for QUT's *Essentially Dance 15*.

Retiring from the stage in 2014, Matthew is now a character artist with QB, freelance teacher, choreographer and writer (currently a columnist for *Dance Australia* magazine).



CHRISTIAN TÁTCHEV DANCER

Christian Tátchev received his ballet training 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 Dancer in 2000.

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 regularly appears on stage with the Company as a character artist.

RACHAEL WALSH DANCER

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

In addition to performing Principal roles in many classical ballets, including *Giselle*, *Swan Lake*, *Romeo and Juliet*, *The Sleeping Beauty* and *Don Quixote*, Rachael has enjoyed the creative process and collaboration during the making of character-driven dramatic ballets such as *Carmen*, *A Streetcar Named Desire*, *The Little Mermaid* and François Klaus's much loved ballet, *Cloudland*.

Her signature roles include Carmen, Juliet and Giselle, with career highlights including works by Nils Christie, Natalie Weir, Stephan Thoss, Mario Schroeder,

Davide Bombana, Young Soon Hue, Stephen Baynes, Paul Boyd and Kim McCarthy.

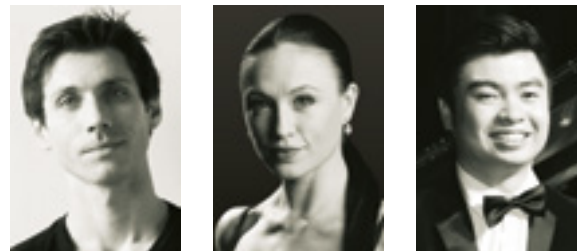
In 2014 Rachael staged Nils Christie's ballet *Short Dialogues* on the Queensland Ballet for the *Flourish* program and in 2015 she travelled to Houston, Texas to again stage the ballet for the international dance festival, *Dance Salad*. Following her retirement in July 2014, she continues to work with the Company in business development, and as a mentor for dancers nationwide.

DANIEL LE PIANIST

Daniel Le started his piano studies at the age of three, and at the age of 11 was awarded a music scholarship to the Melbourne Grammar School. He then attended the Australian National Academy of Music Young Academy.

Daniel was the 2nd prize winner of the Lev Vlassenko Piano Competition 2015, where he won the Audience Choice Prize as well as the Best Performance of a Classical Sonata. Other successes include 2nd Place in the 2014 Australian National Piano Award, including prizes for the Best Performance of works by Chopin and Bach, 3rd place and the Best Accompanist Prize at the 2013 Yong Siew Toh Concerto Competition.

In 2015, Daniel attended the Bowdoin International Music Festival and was also awarded a scholarship to the Engadin Piano Summer Academy in Switzerland, having completed studies with Professor Thomas Hecht at the Yong Siew Toh Conservatory of Music in Singapore. He will continue a Masters of Music degree at the Manhattan School of Music this year.



Writing the dance music and vocal arrangements for *Strictly Gershwin* was a labour of love.

Working with this treasured material and with Derek Deane was an unmitigated joy. It was clear that we would need to add a specialist ingredient to the considerable talents of the Orchestra, so we installed a corps of brilliant jazz musicians in their ranks (lead trumpet, lead trombone, saxophones and rhythm section). They would meet the racier demands of the score which encompasses Swing, Latin-American dance rhythms, ballroom, improvisation and a whole smorgasbord of dance music. Once I had finished the score, the legendary American orchestrator Don Sebesky set his hand to it and the magic dust was cast! An indispensable part of George Gershwin was his lyricist brother, Ira. And so to satisfy that element I introduced a quartet of singers who tackle the close harmony arrangements. Gershwin's 'fascinatin' rhythms' are tapped out by the fevered feet of our tap ensemble, choreographed by Bill Simpson, with the versatile dancers of Queensland Ballet who tackle ballroom, tap, jazz and even roller-blading alongside classical ballet. I didn't want to be chained wholly to the styles of the '20s and '30s (the time when Gershwin was at the apogee of his career) and so I unapologetically dip into later musical trends. And similarly, classical ballet is not confined to the dancing. Listen out for a sneaky oboe reference to Tchaikovsky's *Swan Lake* in *Summertime*: "Then you'll spread your wings, And you'll take to the sky". The last word goes, of course, to the master, George Gershwin who died too young. Who knows what he might have written on the heels of his masterpiece *Porgy & Bess*.

Image: English National Ballet's *Strictly Gershwin* © Annabel Moeller.

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 Kirov 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.

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*, *Concerto Grosso* and *Glass Concerto*. Greg's acclaimed production of *Coppélia*, recently embraced by audiences throughout Queensland, toured to 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.

Greg joined Queensland Ballet as Ballet Master in 2013.

MARY LI
BALLET MISTRESS AND
PRINCIPAL REPETITEUR

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.

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.

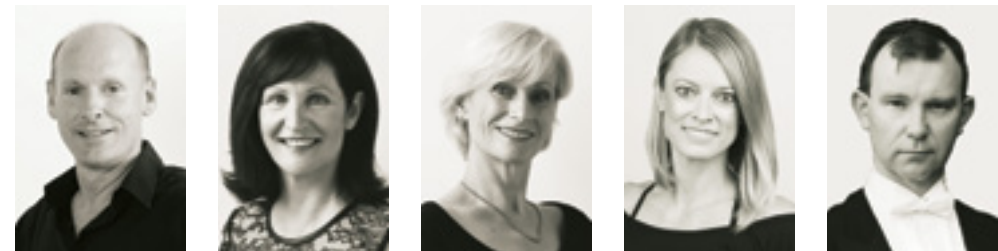
For the past decade, Nigel was based in the United Kingdom, working extensively with Northern Ballet (Leeds), English National Ballet and The Royal Ballet.

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.

Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.

CHRISTIAN TÁTCHEV
DIRECTOR OF TRAINING

See Guest Artists



Pointe Shoe **Appeal** | *Perfect Pointes,
Perfect Moments*

2,000 pairs of pointes
24,000 hours en pointe
\$125,000 spent on pointe shoes

Help us to continue creating perfect moments to share with you.

Purchase your pointes today to support the 2016 Pointe Shoe Appeal.

Visit queenslandballet.com.au/pointe-shoe-appeal
or phone 07 3013 6662

PRODUCTION CREDITS

TECHNICAL DIRECTOR

Thomas Boyd

PRODUCTION STAGE MANAGER

Shaun O'Rourke

HEAD ELECTRICIAN

Cameron Goerg

HEAD MECHANIST

Dan Villiers

PRODUCTION ELECTRICIAN

Scott Chiverton

ASSISTANT STAGE MANAGER

Margaret Burrows

ASSISTANT STAGE MANAGER

Katie Hurst

CHIEF DOME OPERATOR

Wil Hughes

PROJECTIONIST

Matthew Strachan (Qlight)

COSTUME PREPARATION

Noelene Hill

Anna Illic

Erin Krosch

Isabelle Lacombe

Kathryn Lee

Zoe Gibson

Amanda Newman

Anne Tytherleigh

Suzie Rodgers

Jayne Warrington

Kate Abernathy

Kathi Slee

COSTUME DRESSING & MAINTENANCE

Erin Krosch

Isabelle Lacombe

Zoe Gibson

Anne Tytherleigh

WIG & MAKEUP STYLIST

Michael Green

ASSISTANT WIG & MAKEUP STYLIST

Sophie Fry

TRANSPORT ROADPRO

Event Services / Russell Austen

PROJECTORS SUPPLIED BY

QLight Technical Resources

LIGHTING PACKAGE

Chameleon Touring Systems / Tony Davies

QUEENSLAND SYMPHONY ORCHESTRA

CONCERTMASTER

Alan Smith

VIOLIN 1

Rebecca Seymour ^

Lynn Cole

Ceridwen Jones

Ann Holtzapffel

Stephen Phillips

Joan Shih

Brenda Sullivan

Stephen Tooke

Brynley White

VIOLIN 2

Wayne Brennan ~

Faina Dobrenko +

Jane Burroughs

Simon Dobrenko

Delia Kinmont

Natalie Low

Helen Travers

Harold Wilson

VIOLA

Yoko Okayasu ~

Charlotte Burbrook

de Vere

Bernard Hoey

Kirsten Hulin-Bobart

Nicholas Tomkin

CELLO

David Lale ~

Gwyn Roberts

Kathryn Close

Andre Duthoit

Matthew Kinmont

Craig Young

DOUBLE BASS

Dushan Walkowicz =

Paul O'Brien

Anne Buchanan

FLUTE

Hayley Radke =

Simo Haanterä

PICCOLO

Kate Lawson *

OBOE

Sarah Meagher >>

CLARINET

Irit Silver ~

Brian Catchlove +

Kate Travers

BASS CLARINET

Nicholas Harmsen *

SAXOPHONE

Emma Di Marco

Camille Syntageros

Pierce Hurne

Diana Tolmie

Matthew Christensen

BASSOON

Nicole Tait ~

FRENCH HORN

Peter Luff >>

TRUMPET

Robert Schultz =

Mark Bremner +

Paul Rawson

TROMBONE

Jason Redman ~

Dale Truscott >>

BASS TROMBONE

Tom Coyle *

HARP

Jill Atkinson *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Nozomi Omote

PIANO

Kylie Foster

(QB Company Pianist)

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

CHAIRMAN

Greg Wanchap

INTERIM CHIEF

EXECUTIVE

Rodney Phillips

MUSIC DIRECTOR

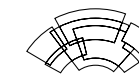
DESIGNATE

Alondra de la Parra

CONDUCTOR

LAUREATE

Johannes Fritzsich



Queensland Symphony
Orchestra

QSO's Music Director designate
is proudly supported by
Timothy Fairfax AC.



Queensland Performing Arts Centre
PO Box 3567, South Bank, Queensland 4101

T: (07) 3840 7444 W: qpac.com.au

CHAIR

Chris Freeman AM

DEPUTY CHAIR

Rhonda White AO

TRUST MEMBERS

Kylie Blucher, Simon Callaher, Sophie Mitchell, Mick Power AM

EXECUTIVE STAFF

Chief Executive John Kotzas

Executive Director – Programming

Ross Cunningham

Executive Director – Marketing and Communications

Roxanne Hopkins

Executive Director – Development

Megan Kair

Executive Director – Corporate Services

Kieron Roost

Executive Director – Patron Services

Jackie Branch

ACKNOWLEDGEMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

The Honourable Anastacia Palaszczuk MP

Premier and Minister for the Arts

Director-General, Department of the Premier and Cabinet

David Stewart

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

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).



Information in this program is correct at the time of printing.

Queensland
Ballet

The Thomas Dixon Centre
Cnr Drake Street & Montague Road
West End QLD 4101, PO Box 3791
South Brisbane QLD 4101
07 3013 6666
mail@queenslandballet.com.au

PATRON

His Excellency the Honourable Paul de Jersey AC, Governor of Queensland

BOARD OF DIRECTORS

Chair Brett Clark
Deputy Chair Justice David Thomas
Directors Winna Brown, Peter Godber, Catriona Mordant, Assoc. Prof. Gene Moyle, Allan Pidgeon, Amanda Talbot

HONORARY LIFE MEMBERS

Marlene Collins, Pauline Crowe, Lynette Denny AM, Prof. Ashley Goldsworthy AM OBE, Kevin Hodges, Patrick Kelly, François Klaus, Valerie Lisner, Margaret Lucas OAM, John Matthews, Dr Neil McCormack, Adjunct Prof. Joan Sheldon AM, Neil Summerson AM

DANCERS

Principal Dancers Victor Estévez, Laura Hidalgo, Clare Morehen, Yanela Piñera, Shane Wuerthner
Soloists Lisa Edwards, Camilo Ramos
Junior Soloists Vito Bernasconi, Teri Crilly
Character Artists Paul Boyd, Amy Hollingsworth, Greg Horsman, Mary Li, Angus Lugsdin, Matt Lawrence, Janette Mulligan, Christian Tatchev, Zenia Tatcheva, Rachael Walsh

Company Dancers Zach Fang, Eleanor Freeman, Liam Geck, Tamara Hanton, Mia Heathcote, Alexander Idaszak, Lina Kim, Jack Lister, Vanessa Morelli, David Power, Tara Schaufuss, Georgia Swan, Rian Thompson, Laura Tosar, Joel Woellner, Neneka Yoshida, Sophie Zoricic, Zuquan Kou
Jette Parker Young Artist Program
D'Arcy Brazier, Hayley Campbell, Harry Davis, Zoe Doonar, Yayoi Matches, Tim Neff, Samuel Packer, Wu Ze

ARTISTIC DIRECTOR

Li Cunxin

EXECUTIVE DIRECTOR

Dilshani Weerasinghe

ARTISTIC

Ballet Master & Head of Artistic Operations Greg Horsman
Ballet Mistress & Principal Repetiteur Mary Li
Ballet Mistress & Artistic Coordinator Janette Mulligan
Ballet Mistress & Creative Associate Amy Hollingsworth
Company Manager Craig Cathcart
Artistic & Training Assistant Tess Callanan

BUSINESS

Grants & Project Manager Jean Attwater
Executive Assistant Patricia Cotterell
Business Executive Melissa Batterbee

DEVELOPMENT

Development Director Georgina Anthonisz
Philanthropy Manager Zoe Connolly
Corporate Partnerships Manager Rachael Walsh
Development Executive Jake Shavikin
Philanthropy Coordinator Sarah Badman
Corporate Partnerships Coordinator Hayley Worsley

EDUCATION & ENGAGEMENT

Education & Engagement Director Felicity Mandile
Community Engagement Manager Erin Halliday (maternity leave)
Learning & Participation Manager Kerry Sellers
Education Coordinator Jacob Williams
Community Engagement Coordinator Kathryn Power
EdSquad Martha Godber, Grace Nichols, Sally Ringland

EVENTS

Events Director Liz Cuffe
Events Manager Jessica Rose

FINANCE

Finance Director Lynne Masters
Financial & Systems Accountant Tanya Kretschmann
Accountant Diane Wouansi

MARKETING

Marketing Director Alana Capra
Publicity Manager Kendall Battley
Marketing Manager Amanda Lawson
Marketing Manager Kirby Leadle
Patron Services Manager Dimity Vowles

Marketing Executive Laura Oliver
Patron Services Coordinator Maggie Holmes
Marketing Coordinator Victoria Winter

MEDICAL

Director of Performance Medicine Zara Gomes
Company Masseur Pedro Alcobio
Assistant Physiotherapist Louise Drysdale
Pilates Catherine Neal
Pilates Nicole Vass

MUSIC

Music Director & Principal Conductor Nigel Gaynor
Company Pianist Kylie Foster
Pianists Helen David, Gary Dionysius, Brett Sturdy

OPERATIONS

Facilities Coordinator Campbell Misfeld
Receptionist Karen Iddon
Administration Trainee Natasha Mayhew-Sanders

PRODUCTION

Technical Director Thomas Boyd
Production Stage Manager Shaun O'Rourke
Lighting and Technical Manager Cameron Goerg
Technical Coordinator Scott Chiverton
Staging Coordinator Dan Villiers

TRAINING

Director of Training Christian Tatchev
Training Programs Manager Gabrielle Johnston
Teachers Paul Boyd, Elena Kozhemyachenko, Zenia Tatcheva
Associate Teachers Wim Broeckx, Louise Deleur, Anthony Lewis, Grant McLay, Alana Sargent, Kylie Skillen, Melissa Tattam

WARDROBE

Wardrobe Production Manager & Resident Designer Noelene Hill
Principal Cutter & Workroom Supervisor Anna Ilic
Assistant Wardrobe Supervisor Erin Krosch
Assistant to Wardrobe
Production Manager Amanda Newman
Senior Costumier Isabelle Lacombe
Cutter, Coordinator Kathryn Lee
Wardrobe Assistant & Dresser Zoe Gibson

OUR SUPPORTERS

Queensland Ballet gratefully acknowledges the generous support of the following:

Visionaries

The Ian Potter Foundation
Oak Foundation

Artistic Director's Circle

Ian & Cass George
The Jani Haenke Charitable Trust
Patricia Macdonald Memorial Foundation
Valmai Pidgeon AM
Gerry & Val Ryan
Amanda Talbot
Roy & Nola Thompson
Tim Fairfax Family Foundation

Principal Benefactors

Christine & John Nye

Benefactors

Anonymous (1)
Robert Albert AO
Veronika Butta
Jack & Sharon Cowin
Susan & Craig Davison
Frazer Family Foundation
Virginia Friend
Lynn Harvey
Khitercs Hirai Foundation
Dr Cathryn Mittelheuser AM
Simon & Catriona Mordant
Robin Campbell & Bruce Parncutt
Richard & Tina Yan Foundation
Mrs Beverley J. Smith

Charles Lisner Circle

Anonymous (1)
Lucien Castand
Dr Stephen Margolis &
Dr Valmae Ypinazar
Kathleen Nowik
Donald Robson
Jane Steinberg

Principal Dancers' Circle

Anonymous (2)
Clive and Conchita Armitage
Mary & John Barlow
John & Lynnly Chalk
Ben Duke & Cate Heyworth-Smith
Dr Stephen Margolis &
Dr Valmae Ypinazar
Morgans Foundation
Anne Symons

Dancers' Circle

Anonymous (3)
Philip Bacon AM
Barbara Bedwell
Darren & Carmel Brown
Winna & Russell Brown
Veronika Butta
Roslyn Carter
Brett & Maria Clark
Sharyn Crawford
Li Cunxin & Mary Li
Jane Douglass AM
Barbara Duhig
Vivienne Edwards
Ron & Margot Finney
Kylie Ganko
The Godber Family
Goldburg Family Foundation
Andrea Graham
John & Lois Griffin
Roy Hoskins
Robyn & Ray Hüttenmeister
Dr Joan Lawrence AM
Lynne Masters
Mary-Rita & Dominic McGann
McLaren Family
Helen & Dan McVay
Jennifer Morrison
Dr Andreas Obermair &
Dr Monika Janda
Denise O'Boyle
Olive Oswald
Marion Pender
Ross & Jennifer Perrett
Lynn Rainbow-Reid
Siganto Foundation
Darryl & Kate Sim
Peter & Jayne Smith
Stack Family Foundation
Marie-Louise Theile
The Hon. Justice David Thomas &
Mrs Jane Thomas
William & Susan Thompson
Robyn & Todd Wanless
Dilshani Weerasinghe & James Neaum
Elizabeth & Graeme Wikman

Supporters of the UK Tour

Brett & Maria Clark
Sharyn Crawford
Susan & Craig Davison
Ian & Cass George
Anne Kennedy
Margaret Lucas OAM
Helen McVay
Simon & Catriona Mordant
Olive Oswald
Marion Pender
Ross & Jennifer Perrett
Elizabeth Wikman
Richard & Tina Yan Foundation

Supporters

Anonymous (43), Dayrelle Abbey, Austin Adams, Annelise Allan, Julieanne Alroe, Patricia Anderson, Dr Pitre & Mrs Monique Anderson, Brian & Pam Andrew, Simon & Georgina Anthonisz, Pam Barnett, Flora Barwick, Ashlee & Darcy Basford, JC & JM Bell, Trudy Bennett, Robert Biggs, Elin Birks, Virginia Bishop, Martine Bond, Maree Boyle, Jennifer Brangan, Lesley Breton, Siobhan & Helen Brodie, Sue Brown, Hannah Burns, Margaret Byrne, Marie Byrne, Carolyn Caleo, S & C Cameron, John & Maggi Cameron, Elene Carides, Lucien Castand, Ann Caston, Judith Cavanagh, Peter & Gabrielle Chisholm, Michelle Chittenden, Chip Hedges Pty Ltd, Bob Cleland, Stanley Collard OAM, Lyn Colquhoun, Zoe Connolly, Rexine Cooney, Laurie Cowled, Carolyn Craig, Robin Crebert, Lauren Cuffe, Ailbhe Cunningham, Dr C Davison, Marina De Jager, Laurence Deane, John & Pamela Douglas, Rosemary Douglas, Susan Douglas, Zuzana Dreves, Mary Duggan, Hazel Eivers, Paul Evans, C & J Farmer, Jennifer Forrester, Penelope Fraser-Benson, Beverlee Garnett, Jan & Graeme George, Troy & Karelia Gianduzzo, Gay Gibson, Michael Graham, Allan & Noela Green, Dr Anita Green, H Green, Diana Greig, Helen F Griffith, Danielle Guinea, Michael & Annette Gunn, Isabel & Jessica Gunning, John & Sandra Haggarty, Joan Hall, Ruth Hamlyn-Harris, Louise Hamshere, David Hardidge, Carmel Harris, Juanita Hartkopf, Sue Harvey, Marion Hellier, Beryl High, Kerri Hinde, Mervyn Holland, Susan Hoopmann, Dr & Mrs K Hoyle, Doe Hoyle, Cay Hull, Iona Iredale, Steph Kassos, Lynette Keller, Sharon Kelly, Carole-Joy Kidd, Colin & Noela Kratzing, Ross Krieg, Andrea Kriewaldt, Stuart Landsberg, Margaret Lansdown, Robyn Leeder, Marianne Leese, Jane Lee Ling, Andrew & Kate Lister, Barbara Lloyd, Elizabeth Lukeij, Susan Mabin, Chriss Macaranas, SE & P MacDonald, Elizabeth Macintosh, C Mackay, The Mahers, Norman & Cathy Maher, Marshall Family Foundation, Georgia Martin, Therese McCabe, Keith McCamley, Dr Douglas McConnell, Pamela McGaw, Shirley McMahon, Justice Margaret McMurdo, June McNicol, The Hon. Tom McVeigh, Megson Family, Leo Meissner, Doug Merritt, Gino Milani, Dan & Kate Miles, Desmond B Misso Esq, Christine Moore, Michael & Jacqueline Morrow, Thelma Murphy, Ann Neale, Jake Neaum, Shanel Neaum, Siena Neaum, Leonard & Glenda Neilsen, Laetitia Nguyen Van Long, Bernie O'Dowd, Savannah M Parry, Jonathon Perrett, Leah Perry, Colin Power, Forbes Pratt, Martin Quinn, C Ralph, Samuel Ratcliffe, Donald Robertson, Barbara Robins, Donald Robson, Diane Rockloff, Spencer Routh, Rhyl Row, Judy Russell, Kathryn Russell, Ross Sadler, Joan Sheldon AM, Michael & Angela Sheridan, Amy Shum, Robynne Siemon, The Sim Family Trust, Dr Nerida Smith, Sophie Smith, Leonard Sparkes, Kel & Christine Spencer, Dr Anne Spooner, Lynne Spry, Linda Steele, Allan & Rhonda Taffs, Patricia Tyler, Susan Urquhart, Dr Sharyn Van Alphen, Maureen Van Der Zalm, Susan Vivian, Beryl & Michael Ward, Frances Ware, Dr Peter Waterhouse, Julie Wilkie, Colleen Wilson, Susan Wilson, Helen Withey, Sean Woellner, Jessie Yeoward, Dr Marina Zelich, Vince & Glenda Zoricic

In loving memory of Mardi Bartlett

Queensland Ballet is supported by Queensland Ballet Friends.

Acknowledgements correct at May 2016.



Queensland Ballet supporters are part of the artistic process, assisting us to create magical productions, train gifted young dancers and make dance accessible to as wide an audience as possible.

If you would like to know more about our philanthropic programs, please contact us on 07 3013 6662 or email development@queenslandballet.com.au

OUR PARTNERS

Queensland Ballet gratefully acknowledges the support of the following partners:

GOVERNMENT



LEAD PARTNER



MAJOR PARTNERS



CREATIVE PARTNER



MEDIA PARTNER



SEASON PARTNERS



SUPPORT PARTNERS



RESTAURANT PARTNERS AND OFFICIAL SUPPLIERS

Chameleon Touring Systems, Darling & Co, The Fox Hotel, The Regatta Hotel, Through the Looking Glass, Urbane, Yamaha Music Australia

CORPORATE CLUB

Bank of Queensland, Careers Australia, Dr. Lily Vrtik, FIG Securities, Infocus Wealth Management, King & Wood Mallesons, Queensland X-Ray, Sealy, Sunsuper

QUEENSLAND BALLET

Board Brett Clark (Chair), Justice David Thomas (Deputy Chair), Winna Brown, Peter Godber, Catriona Mordant, Assoc. Prof. Gene Moyle, Allan Pidgeon, Amanda Talbot
Artistic Director Li Cunxin
Executive Director Dilshani Weerasinghe

Queensland Ballet welcomes your inquiries if you would like to be involved. Please phone 07 3013 6666 or email development@queenslandballet.com.au

Queensland Ballet

Home to ballet and dance for over fifty years, Queensland Ballet has grown in leaps and bounds.

As a registered Australian charity, Queensland Ballet owes much of our success to the generosity and commitment of our passionate supporters.






This support enables our artistic program, as well as our key initiatives in education, wellness and community.

For donation enquiries or to find out about other ways to support Queensland Ballet, please contact:

07 3013 6662

donations@queenslandballet.com.au

queenslandballet.com.au/support

 Facebook  Twitter  YouTube  Pinterest  Instagram