

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN

Choreographed by Ben Stevenson OBE
With Queensland Symphony Orchestra



THE
NUTCRACKER

9 – 23 DECEMBER, QPAC



LEAD PARTNER





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

THE NUTCRACKER

9 - 23 December, 2016
Playhouse, QPAC



Choreographer
BEN STEVENSON OBE

Music
PYOTR ILYICH TCHAIKOVSKY

Conductor
NIGEL GAYNOR

Set Designer
THOMAS BOYD

Costume Designer
DESMOND HEELEY

Associate Costume Designer
NOELENE HILL

Lighting Designer
DAVID WALTERS

Lighting recreated by
CAMERON GOERG

QUEENSLAND SYMPHONY ORCHESTRA*
Concertmaster: Warwick Adeney

ST PETERS LUTHERAN COLLEGE CHOIR
(10 - 17 December)
Head of Choirs: Christine Taylor
Choir Director: Kathryn Morton

VOICES OF BIRRALEE
(9, 17 - 23 December)
Artistic Director: Julie Christiansen OAM

A classical ballet in two acts, based on ETA Hoffmann's tale of *The Nutcracker and the Mouse King* (1816).

First produced on 18 December, 1892 by the Imperial Ballet at the Mariinsky Theatre, St Petersburg, Russia.

Choreographed by Ben Stevenson in 1976, this production of *The Nutcracker* was first performed in 1987 by Houston Ballet in the Wortham Theater, Houston, Texas. Queensland Ballet's first performance of this production was on 5 December, 2013.

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

*The performance on Monday 19 December will use recorded music.



FROM SMALL STEPS TO GIANT LEAPS

Suncorp
Lead Partner of Queensland Ballet

Dancer: Eleanor Freeman Photographer: David Kelly

FROM THE ARTISTIC DIRECTOR

Though the weather outside is hot and brimming with sunshine, as the curtain rises, we step into a magical land filled with snow. It's beginning to look a lot like Christmas for Queensland Ballet! It brings us much joy to share with you our own Christmas tradition, *The Nutcracker*; a timeless tale of wonder.

Ben Stevenson's interpretation of this classic, is masterful in its storytelling and enchanting in its choreography. It is easy to understand why this ballet has quickly become a much-anticipated tradition for young and old alike. For me, it is *The Nutcracker's* joy, warmth and ability to transcend generations, which makes this work truly special.

None of this would be possible without the exquisite costume designs of Desmond Heeley, interpreted by our own Resident Costume Designer, Noelene Hill, which transport the audience into this magical world. Thomas Boyd's wondrous set designs complete this transformation, sparkling under the charming lighting designs of David Walters. Thank you to you all for bringing Ben Stevenson's extraordinary vision to life.

Tchaikovsky's magnificent score is presented by the Queensland Symphony Orchestra, under the baton of our Music Director and Principal Conductor, Nigel Gaynor. I must thank this superb orchestra for once again joining us for this and many seasons this year – our collaboration is one of upmost importance in realising the aspirations for our Company.

To Amanda Talbot and Valmai Pidgeon, whose incredible generosity and support has enabled us to share the beautiful gift of *The Nutcracker* with you all each year, I offer my sincerest thanks. We are also very appreciative of the ongoing support offered to us by the State and Federal Governments, and Major Partners Virgin Australia, BMW and JC Decaux, who continue to help strengthen and extend the achievements our Company.

Special mention must also go to our Lead Partner, Suncorp, whose Wish Upon a Ballet Star competition continues to make young ballet lovers' dreams come true each year. Congratulations to this year's finalists and competition winner, Leo Hamilton, who will join us on stage for one very special performance.

Christmas is time of reflection for many, to look back upon the year passed and to remember and enjoy our accomplishments. I am immensely proud of our Company's successes both on and off the stage in 2016. These successes are too plentiful to list; however, I must make mention of yet another box-office record broken with our hugely successful season of Derek Deane's *Strictly Gershwin*. Queensland Ballet has certainly shone in 2016!

As we look forward to 2017 with great anticipation, on behalf of the Board, staff and dancers of Queensland Ballet, I wish you and your families a very safe and happy festive season. Happy Holidays!

Li Cunxin
Artistic Director



ACT 1

Herr Stahlbaum and his wife are giving a Christmas party. Clara and Fritz, their children, greet the guests. All the children are given toys by their parents. Suddenly, the mysterious Dr Drosselmeyer arrives and entertains the children with his magical tricks and wind-up dolls.

Dr Drosselmeyer brings a special gift for Clara, a wooden Nutcracker. In a jealous fit, Fritz breaks it, but Dr Drosselmeyer quickly repairs the Nutcracker. The party ends, the guests leave and the Stahlbaums retire for the night.

Clara awakens, the clock strikes midnight and the room fills with giant mice which attack her! Life-sized toy soldiers, led by the valiant Nutcracker, come to her rescue. The King Rat attacks the Nutcracker, but Clara hits him with her shoe and the Nutcracker wins the battle.

After the battle, the Nutcracker turns into a handsome prince. The Nutcracker Prince transforms the Stahlbaum's house into the Land of Snow. The Snow Queen and the Snow Prince dance with the Snowflakes. Clara and the Nutcracker Prince depart for the Kingdom of Sweets in a beautiful, enchanted sleigh.

INTERVAL

ACT 2

Clara and the Nutcracker Prince continue their journey across the Lemonade Sea. When they arrive in the Kingdom of Sweets, the cooks are preparing delectable treats for their enjoyment and they are greeted by the Sugar Plum Fairy. In Clara's honour, the Sugar Plum Fairy arranges for the inhabitants of her kingdom to entertain them while they eat by performing a Spanish dance, an Arabian dance and a Chinese dance. Clara is also entertained by the Dance of the Mirlitons, a dance with Mother Ginger and her children, a Russian dance and the Waltz of the Flowers. Then, the Sugar Plum Fairy and the Nutcracker Prince dance a grand pas de deux.

As the celebration draws to a close, Clara drifts off to sleep. She awakens from her dreams as the Nutcracker salutes his Princess Clara.

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

In the United States, *The Nutcracker* has become a holiday tradition in many families and the audience looks forward to it each and every year. What I particularly like about every production of *The Nutcracker* is that little children are performing on stage for the first time, while a lot of children are coming to the ballet for the first time. This makes it such a wonderful introduction to the ballet for children of all ages.

This production, beautifully designed by Thomas Boyd, is full of magic, excitement and elegance. The party scene in Act 1 is set in a farmhouse instead of the typical palace, and I have tried to insert humour to keep it less formal. The house is then magically transformed into the sparkling Land of Snow. Act 2 brings you to the enchanting Kingdom of Sweets, with the Sugar Plum Fairy and dances from around the globe.

I hope you make this *Nutcracker* a Christmas tradition in your family!

Ben Stevenson OBE

BEN STEVENSON OBE
CHOREOGRAPHER

Ben Stevenson served as Artistic Director of Houston Ballet from 1976-2003. He was named an Officer of the Order of the British Empire (OBE) in 1999 and in 2000, he received the *Dance Magazine* Award. In 2003, he was appointed Artistic Director Emeritus of Houston Ballet, and the company's school was renamed Houston Ballet's Ben Stevenson Academy.

English-born, Ben received his dance training at the Arts Educational School in London. He appeared with Sadler's Wells Royal Ballet and English National Ballet where, as a Principal Dancer, he performed leading roles in all the classics.

In 1967, he staged his first production, *The Sleeping Beauty*, starring Margot Fonteyn, for English National Ballet. In 1968, he was invited to New York to direct the newly formed Harkness Youth Dancers. After choreographing *Cinderella* in 1970 for the National Ballet in Washington DC, he joined the company in 1971 as co-director.

Ben has received numerous awards for his choreography, including gold medals at the International Ballet Competitions of 1972, 1982, and 1986. He assumed the artistic directorship of Texas Ballet Theater in 2003.

Queensland Ballet has also presented Ben's production of *Cinderella*, and the short works, *Three Preludes* and *La Esmeralda* pas de deux.



LI CUNXIN ARTISTIC DIRECTOR

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

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

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

He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999 at the age of 38, but maintained his strong ties to the ballet community.

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

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



THOMAS BOYD SET DESIGNER

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

Thomas Boyd joined Queensland Ballet as Technical Director in 2013 and audiences have since been delighted by his designs for productions including *Cinderella* and *The Nutcracker*. For Queensland Ballet's *Peter Pan* in 2015, Thomas re-imagined the designs he originally created for Houston Ballet especially for QPAC's Playhouse.



DESMOND HEELEY COSTUME DESIGNER

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

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

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



NOELENE HILL ASSOCIATE COSTUME DESIGNER

As Resident Designer and Wardrobe Production Manager for Queensland Ballet since 2003, Noelene has designed costumes for many of the Company's repertoire including Francois Klaus' *Romeo & Juliet*, *Swan Lake*, *Carmen*, *A Midsummer Night's Dream*, *Sleeping Beauty*, *A Streetcar Named Desire* and *Cloudland* among others. Noelene was Associate Designer with Desmond Heeley for Ben Stevenson's *The Nutcracker*, and Costume Designer for Greg Horsman's *Coppelia* and *Verdi Variations*, Gareth Belling's *Sweet Beginnings*, and Lucas Jervies' *Little Red Riding Hood* for Out of The Box Festival. Most recently, Noelene was Costume Designer for Ma Cong's *In The Best Moments* and Natalie Weir's *We Who Are Left* for Queensland Ballet's *Lest We Forget* Season.

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



DAVID WALTERS LIGHTING DESIGNER

In a career spanning 40 years David Walters has designed lighting for opera, theatre, ballet, dance, puppetry, circus, and major events. He has lectured in lighting at several universities and is now an Adjunct Associate Professor at Queensland University of Technology.

Resident Lighting Designer at Queensland Theatre Company from 1986 to 1990, David has worked extensively in Australia and overseas including designs for Sydney and Melbourne Theatre Companies, State Theatre Company of South Australia, Playbox, Nimrod, Belvoir St, La Boite Theatre, QPAC, Opera Queensland, Expressions Dance Company and The Australian Ballet; and in Iceland, the National Theatre, National Opera and Reykjavik City Theatre. David has designed lighting for numerous ballets by François Klaus, and Ben Stevenson's *The Nutcracker* and *Cinderella*. He received his first of several Matilda Awards for lighting design in 1988, a Hall of Fame Award in 2011 and Gold Award in 2012.



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.



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

The instrumentation of this ballet is remarkable. In particular, Tchaikovsky engaged a large woodwind section, which brings many orchestral colours to the score. Among the woodwinds, he included piccolo, cor anglais and bass clarinet.

Tchaikovsky innovatively included the ethereal-sounding celeste to the orchestra, which he had found in Paris some years earlier. He first used this instrument in the previous year for his symphonic poem *The Voyevoda*. This instrument now famously characterises the Sugar Plum Fairy solo in Act 2. Another treasured element of the score is the children's chorus, during the climactic Snow Flakes dance at the conclusion of Act 1. We welcome back the choirs of St Peters Lutheran College and Voices of Birralee as they bring their beautiful gift to our performances.

The magic of Tchaikovsky's *Nutcracker* reflects much of his genius as a composer. Harmonically, he takes us on a journey, much the way the story on stage does. The ballet begins at the Stahlbaums' home and moves to the Land of Snow, the Kingdom of Sweets, and then ends up back in the family home. In terms of the harmony, we begin in the key of B Flat, eventually making our way to E major at the conclusion of Act 1 - the farthest key away from B flat. Clara's journey from home to the far away Kingdom of Sweets is just as distant!

The Nutcracker is one of Tchaikovsky's most loved works, filled with many of the most famous tunes in all ballet repertoire. Its joyful yet dramatic tale is one that has become synonymous with Christmas yuletide. For me, my earliest memory of the beauty of classical music is the theme from the Arabian dance. It is still a personal favourite of mine.

I have arranged Tchaikovsky's score to specifically suit our production.

Nigel Gaynor
Music Director and Principal Conductor



Sharing their stories, over 650 ballet lovers entered this year's competition, in the hope of realising their dream of joining Queensland Ballet on stage for one very special performance of *The Nutcracker*.

From the many incredible entries, a group of 10 finalists were selected: Willow Richardson, Maya Markovich, Emma Maley, Leilani Connolly, Olivia Gray, Isabella Huston, Reuben Hanssen, Sarah Tempest, Charlotte Baker and Leo Hamilton. The finalists came from all corners of Queensland and were flown, thanks to Virgin Australia, to Queensland Ballet's home for a day with the Company.

Congratulations to the winner, Leo Hamilton, whose passion for ballet shone! Pictured with Company Dancer, Joel Woellner below, Leo will experience the magic of a walk-on role in the matinee performance on Saturday 17 December, plus family passes to all our ballets at QPAC in Season 2017.

Discover more about these aspiring ballet stars and the recipient of the People's Choice Award, at queenslandballet.com.au/latest.



Suncorp Wish Upon a Ballet Star Winner, Leo Hamilton & Company Artist Joel Woellner. Photographer Christian Tiger

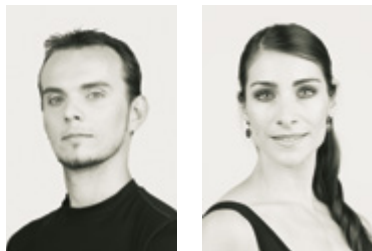
PRINCIPAL ARTISTS

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 extensive contemporary work, including Balanchine's *Tchaikovsky Pas de Deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*. While with the Ballet Nacional de Cuba, Victor toured extensively, before joining Queensland Ballet as an International Guest Star in Greg Horsman's *The Sleeping Beauty* in 2015. Victor subsequently joined the Company as a Principal Artist in 2016.

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 Artist in 2015.

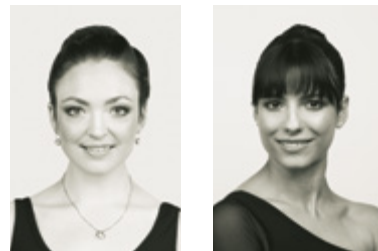


CLARE MOREHEN

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 Artist 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.



PRINCIPAL ARTISTS

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.



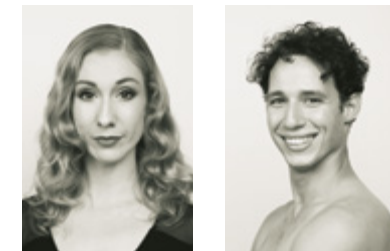
SOLOISTS

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.

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

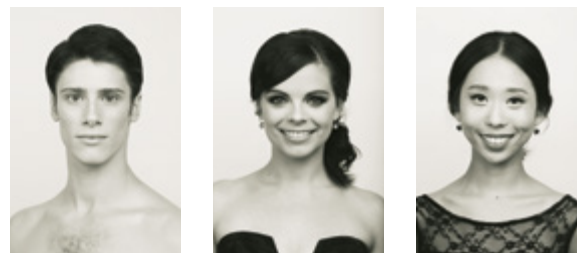
Vito graduated from The Australian Ballet School in 2012 and joined Queensland Ballet as a Company Artist in January 2013. Vito's repertoire highlights include Mercutio and Tybalt in Sir Kenneth Macmillan's *Romeo & Juliet*, for which he was nominated for an Australian Dance Award. Following his performance 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.

TERI CRILLY

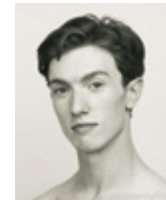
Teri was born in Bunbury, Western Australia. She received her early ballet training from Allegonda Deppe at The Ballet School in Western Australia. Teri completed the National Theatre Ballet School's Advanced Diploma of Arts (Classical), and received the Kathleen Gorham Perpetual Award for the Most Outstanding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

LINA KIM-WHEATSTONE

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 Artist 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.



COMPANY ARTISTS



D'Arcy Brazier



Zach Fang



Liam Geck



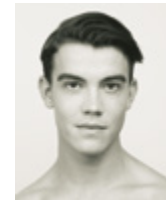
Tamara Hanton



Mia Heathcote



Alexander Idaszak



Jack Lister



Vanessa Morelli



David Power



Tara Schaufuss



Lou Spichtig



Georgia Swan



Rian Thompson



Laura Tosar



Joel Woellner



Neneka Yoshida



Sophie Zoricic



Kou Zuquan

JETTE PARKER YOUNG ARTISTS



Harry Davis



Zoe Doonar



Zacharie Dun



Yayoi Matches



Tim Neff



Samuel Packer



Ze Wu

EXTRA COMPANY ARTIST

Indya Gardner

PRE-PROFESSIONAL PROGRAM

Tia Borg, Hannah Clark, Shaun Curtis, Oscar Delbao, Callyn Farrell, Chiara Gonzalez, Charles Herkes, Alyssa Kelty, Daniel Kempson, Alysha Martignago, Libby-Rose Niederer, Edward Pope, Paige Rochester, Alicia Townsend

YOUNG DANCERS

Felicia Abajah-Griffin, Lily Babbage, Madisyn Bichel, Patrick Bock, Patrick Davis, Hermoine Denning, Charlie Dunn, Charlotte Earley, Nicholas Erwin, Harrison Fletcher, Isabella Gardner, Chelsea Haller, Eliza Hickey, Monet Hilliard, Lili Howard, Lucinda Isbel, Finn McCarthy, Joseph Moss, Alyssa Park, Teagan Potter, Sebastian Ryan, Erin Sheffield, Jaime Swan, Jet Swinburne, Sophie Wormald, Xavier Xue

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, 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.

Greg joined Queensland Ballet as Ballet Master in 2013.



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 Wheater.

Janette won critical acclaim for her role in Ben Stevenson's *Three Preludes* and Christopher Bruce's *Land*. She performed the lead roles in ballets created by Alvin Ailey, Glen Tetley, Harold Lander, Ronald Hynd, George Balanchine, Roland Petit, John Cranko and John Neumier. Janette has also worked with Dame Margot Fonteyn, Sir Kenneth McMillan, Dame Alicia Markova, Natalia Makarova, Graeme Murphy and Ben Stevenson.

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

Janette joined Queensland Ballet in 2013 as Ballet Mistress.



AMY HOLLINGSWORTH
BALLET MISTRESS AND
CREATIVE ASSOCIATE

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

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

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



CHRISTIAN TÁTCHEV ACADEMY DIRECTOR

Christian Tátchev trained at the National School of Choreography in Sofia, Bulgaria. He began his professional career at age 16, dancing his first leading roles shortly after and reaching the rank of Principal Artist in 2000. He has danced all major classical roles, as well as works by celebrated choreographers of modern times.

Christian has worked with The Sofia Opera and Ballet and the Bulgarian contemporary dance company Ballet Arabesque, as well as with the South African ballet companies PACT Ballet, Cape Town City Ballet and The South African Ballet Theatre (SABT). While with SABT, Christian was appointed Company Coach in addition to his rank as a Principal Artist and worked extensively with the company's ballet academy.

Christian joined Queensland Ballet in 2008 after participating in the Company's *International Gala*. He was appointed the Company's Ballet Master in January 2012 after retiring from the stage in September 2011. He took up the position of Director of Training in 2013 and was named Academy Director in 2016. Since his departure from stage, Christian has performed with the Company in a number of productions as a Character Artist.

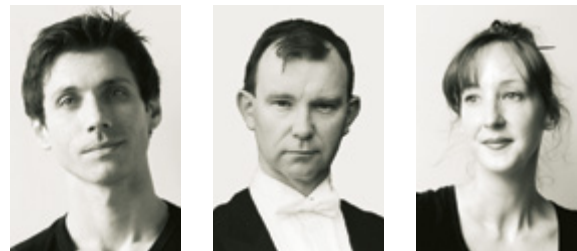
NIGEL GAYNOR MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

Please see page 9.

KYLIE FOSTER PRINCIPAL PIANIST

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

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



Queensland Ballet

The Thomas Dixon Centre
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mail@queenslandballet.com.au

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Warwick Adeney**VIOLIN 1**

Rebecca Seymour ^
Lynn Cole
Ann Holtzapffel
Joan Shih
Stephen Tooke
Sarah Dietz
Christa Powell
Eliza Scott
Jason Tong

VIOLIN 2

Faina Dobrenko =
Jane Burroughs
Simon Dobrenko
Delia Kinmont
Natalie Low
Tim Marchmont
Helen Travers
Allana Wales

VIOLA

Yoko Okayasu ~
Bernard Hoey
Kirsten Hulin-Bobart
Jann Keir-Haantera
Helen Poggioli
Nicholas Tomkin

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David Lale ~
Gwyn Roberts +
Matthew Jones
Craig Allister Young
MinJin Sung

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Dushan Walkowicz =
Paul O'Brien ^
Anne Buchanan
Justin Bullock

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Simo Haantero

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Kate Lawson *

OBOE

Sarah Meagher >>
Alexa Murray

COR ANGLAIS

Vivienne Brooke *

CLARINET

Irit Silver ~
Mitchell Jones

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BASSOON

David Mitchell >>
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HARP

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