

Queensland Ballet

ARTISTIC DIRECTOR LI CUNXIN



RAW

17 - 25 March, 2017
Playhouse, QPAC

LEAD PARTNER





BRINGING QUEENSLAND TO THE WORLD STAGE

Government

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

Dancer: Liam Geck Photographer: David Kelly

RAW

17 – 25 MARCH, 2017
PLAYHOUSE, QPAC

NO MAN'S LAND

Choreographer Liam Scarlett

Music/Composer excerpts from *Harmonies Poétiques Et Religieuses* by Franz Liszt

Arranged, Orchestrated & Conducted by Gavin Sutherland with English National Ballet Philharmonic

Set & Costume Designer Jon Bausor

Lighting Designer Paul Keogan

Stager Yohei Sasaki

GLASS CONCERTO

Choreographer Greg Horsman

Music/Composer *Violin Concerto* by Philip Glass

Recording by Wiener Philharmoniker conducted by Christoph von Dohnányi

Costume Designer George Wu

Lighting Designer Cameron Goerg

GHOST DANCES

Choreographer & Set Designer Christopher Bruce

Music Inti-Illimani

Costume Designer Belinda Scarlett

Lighting Designer Nick Chelton

Lighting Recreated by Cameron Goerg

Stagers Dawn Scannell and Steven Brett

The performance lasts approximately two hours and 20 minutes, with one 25-minute interval and one 20-minute interval.

No Man's Land is a co-production with English National Ballet (ENB).

Violin Concerto © 1987 Dunvagen Music Publishers Inc. Used by Permission

Cover and title page image: Principal Artists Laura Hidalgo and Victor Estévez
Creative Direction: Designfront Photography: Harold David





FALL IN LOVE WITH BALLET

Suncorp
Lead Partner of Queensland Ballet

Dancer: Laura Hidalgo Photographer: David Kelly

FROM THE ARTISTIC DIRECTOR

A triple-bill such as *Raw* is always an exhilarating challenge for our Company. The works have commonality in their powerful sentiment and stories of human experience, but each has a unique language of movement, resulting in three inimitable dance works. *No Man's Land*, *Glass Concerto* and *Ghost Dances* together create a moving season; a mix of contemporary and classical ballet that I am sure will captivate audiences with its beautiful choreography, stirring stories and exquisite music.

It is with great excitement that we welcome back Liam Scarlett, this time as an official member of the family in his role as Artistic Associate. I offer my sincere thanks to Barbara Duhig, who has generously supported Liam's position with Queensland Ballet. Liam's work is in high-demand worldwide, so we are very grateful to have him working so closely with our artists. *No Man's Land*, with its commanding narrative, captivating movement and incredible set, has received rave reviews abroad. Set to a fittingly dramatic Liszt score, we feel privileged to be able to perform this to the brilliant arrangement by Gavin Sutherland, performed by the ENB Philharmonic. The intricate set design is a credit to Designer Jon Bausor, and vividly transports us to another time when teamed with his costume designs and the exquisite lighting designs of Paul Keogan. Our thanks must also go to Stager, Yohei Sasaki, who has helped prepare our dancers to express Liam's vision.

Glass Concerto has appeared recurrently in our Company's repertoire since 2013, when its first incarnation titled *One More Breath* was performed as part of our *Dance Dialogues* season. Since then, Choreographer and Ballet Master Greg Horsman has developed this work further, taking it to the 2015 Prix de Lausanne in Switzerland with our Jette Parker Young Artists, and now to our mainstage season. Featuring music by Philip Glass, the choreography showcases the speed and precision of our dancers in a motif of Greg's choreographic style, which interprets the emotion and intensity of the music. This is perfectly accentuated by the lighting designs of Cameron Goerg and costume designs of acclaimed fashion designer George Wu, which together create a work that is a true testament to our Company.

Christopher Bruce's 1981 work *Ghost Dances* is one of the most celebrated contemporary ballet pieces of its generation, and one that is close to my heart — it is a great honour for us to be able to perform this seminal work. My sincere thanks go to Christopher's Stagers, Dawn Scannell and Steven Brett, who have worked tirelessly with our artists, helping them to embody the unique technicality of this piece. Belinda Scarlett's costumes and the lighting design by Nick Chelton, recreated by our own Cameron Goerg, complete the hauntingly beautiful aesthetic of *Ghost Dances*. Thank you to you all for sharing your exceptional talents with us.

As well as acknowledging the accomplishments of the creatives behind each of these outstanding works, our thanks must also go to the many people and organisations whose support has made this season possible. To the State and Federal Governments, Lead Partner Suncorp and Major Partners BMW, JC Decaux and Virgin Australia, thank you for your unwavering support at the helm of our corporate partners' family. We are very grateful to you and all our partners, for your ongoing belief in us and I am sure that this production will once again make you proud of the strength of our Company.

On behalf of our Board, staff and dancers, it is my great pleasure to present these three transcendent dance pieces to open our mainstage season for 2017.

LI CUNXIN
Artistic Director



Raw

NO MAN'S LAND

FROM THE CHOREOGRAPHER — LIAM SCARLETT

This piece draws on the subtlety of dance to reflect upon the heartache of war. When I was approached in 2014 to create a piece for the Centenary of WWI, I knew it needed to be treated with delicacy, respect and pride. Juxtaposed against the beauty of Franz Liszt's *Harmonies Poétiques Et Religieuses*, seven couples evoke the entwined destinies of the women working in munition factories at home and the men waiting to return from the trenches. It is a meditation of what these people went through, and what went unsaid.



No Man's Land performed by English National Ballet as part of *Lest We Forget*. Dancers: Tamara Rojo and Esteban Berlanga. © Photography by ASH

Season 2017

GLASS CONCERTO

FROM THE CHOREOGRAPHER — GREG HORSMAN

Glass Concerto began as a piece entitled *One More Breath*, created for our 2013 *Dance Dialogues* season.

It has certainly been a work in progress as it started life as a two-movement ballet due to time constraints. The work was graciously given time to grow and mature as Li requested its return for the Jette Parker Young Artists to perform at the 2015 Prix de Lausanne. With a change in title to *Glass Concerto* and a completed third movement, the Young Artists performed this ballet beautifully in Lausanne to great audience acclaim.

It has been a pleasure to now rework the ballet with some of the dancers that were in the original *One More Breath*, with beautiful costumes specifically designed for the piece by George Wu, and Cameron Goerg to redesign the lighting. I am grateful to Li for his continued support in developing new work and encouraging emerging and established choreographers alike. Inspired by Philip Glass' stunning *Violin Concerto*, I am excited to share *Glass Concerto* on the Brisbane mainstage for the first time.



Glass Concerto performed at 2015 Prix De Lausanne. Dancers: D'Arcy Brazier, Ari Thompson, Georgia Swan & Nathan Brook. © Photography by Gregory Batardon

Raw

GHOST DANCES

FROM THE CHOREOGRAPHER — CHRISTOPHER BRUCE

It was Joan Jara's book, *An Unfinished Song*, together with Inti-Illimani's wonderful recordings of South American folk music which inspired *Ghost Dances*. I would particularly like to thank Joan for her advice and support while I was researching and preparing the work. Although the book describes the horrors of the Pinochet coup in Chile, the dance could equally relate to events in many other counties, both in South America and throughout the world.

Premiered at the Bristol Old Vic, 3 July 1981.



Rambert's 2016/17 UK production of *Ghost Dances*.
Dancers: Daniel Davidson, Liam Francis, Juan Gil.
© Photography by Jane Hobson

CREATIVES

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.



CHRISTOPHER BRUCE CBE CHOREOGRAPHER — GHOST DANCES

One of Britain's leading choreographers, with an international reputation, Christopher Bruce trained at the Ballet Rambert School. He joined Ballet Rambert in 1963 where he was acclaimed as one of the most gifted performers of his generation, and remembered particularly for his performances in Glen Tetley's *Pierrot Lunaire* and his own *Cruel Garden*. He is recognized as the last major choreographer to have been nurtured by Marie Rambert.

In addition to performing and choreographing, Christopher was Associate Director of Ballet Rambert from 1975 – 1979 and in 1980 became its Associate Choreographer. In 1994, he returned to the Company as Artistic Director until 2002. Among his best-known works are *Cruel Garden*, *Ghost Dances*, *Requiem*, *Intimate Pages*, *Sergeant Early's Dream*, *The Dream is Over*, *Swansong*, *Rooster*, *Moonshine* and *Four Scenes*, all of which have been televised. Currently, Christopher is Associate Choreographer with Houston Ballet.

Christopher's awards include; International Theatre Institute Award for Excellence in International Dance, 1993; De Valois Award for Outstanding Contribution to Dance at Critics' Circle National Dance Awards, 2003; Rheinische Post Theater Oscar for *A Evening of Work by Christopher Bruce* at Theater Krefeld-Mönchengladbach, 2004 and Best Choreography, Critics' Circle Awards, 2009. Christopher Bruce was awarded a CBE in 1998; Honorary Doctor of Art from De Montfort University, 2000 and Honorary Doctor of Letters from University of Exeter, 2001.



GREG HORSMAN**CHOREOGRAPHER — GLASS CONCERTO**

Greg joined **The Australian Ballet** in 1982, rising to Principal Artist in 1987. During 12 years with the company he performed all the major classical roles and worked with some of the finest choreographers of the time. He has been a Guest Principal with the Mariinsky Ballet and Royal Danish Ballet among others. In 1994 Greg joined the English National Ballet (ENB) and in 1998 was appointed Artistic Director of Ballet Central at London's Central School of Ballet. In 2001 he joined Northern Ballet Theatre in Leeds as Ballet Master and in 2003 returned to ENB as Ballet Master and Répétiteur. He has been a guest teacher at many international companies and joined Queensland Ballet as Ballet Master in 2013.

Greg has choreographed ballets for Ballet Central, ENB, the Royal New Zealand Ballet and Queensland Ballet. His other works for Queensland Ballet include the dazzling *Verdi Variations*, *One More Breath* and *Concerto Grosso*. Greg's acclaimed production of *Coppélia* was embraced by audiences throughout Queensland and was also performed by West Australian Ballet in Perth in 2015. In October of that year, his production of *The Sleeping Beauty*, originally choreographed for Royal New Zealand Ballet, became Queensland Ballet's highest-ever selling production at that time.

**LIAM SCARLETT****CHOREOGRAPHER — NO MAN'S LAND**

English choreographer Liam Scarlett trained at **The Royal Ballet School** and danced with The Royal Ballet, retiring as a dancer in 2012 to focus on his choreographic career. That year he was appointed The Royal Ballet's first Artist in Residence. His works for The Royal Ballet include *Despite* and *Vayamos al Diablo* (2006), *Consolations* and *Liebesträum* (2009 — nominated for a Critics' Circle Award), *Asphodel Meadows* (2010 — nominated for a South Bank Award and an Olivier Award), *Sweet Violets*, 'Diana and Actaeon' from *Metamorphosis: Titian 2012* (2012), *Hansel and Gretel* (2013), the *Jubilee pas de deux* in celebration of HM The Queen's Diamond Jubilee, *The Age of Anxiety* and *Summertime*.

Works for other companies include *Viscera* (2012) and *Euphotic* (2013) for Miami City Ballet (also designed by Liam), *The Firebird* for the Norwegian National Ballet (2013), *Hummingbird* for the San Francisco Ballet (2014), *No Man's Land* for English National Ballet (2014), *With a Chance of Rain* for ABT (2014), *Carmen* for Norway (2015), *A Midsummer Night's Dream* co-produced for Royal New Zealand Ballet and Queensland Ballet (2015), *Fearful Symmetries* for the San Francisco Ballet (2016) and *Frankenstein* co-produced for the Royal Ballet and San Francisco Ballet (2016).

**JON BAUSOR****SET & COSTUME DESIGNER — NO MAN'S LAND**

Jon Bausor designed the 2012 Paralympic Games opening ceremony and the kinetic sculpture to light the flame for the 2014 Paralympic Winter Games in Sochi. An Associate Artist of the Royal Shakespeare Company, his numerous productions include *Hamlet*, *King Lear*, *The Winter's Tale 2012* & *What Country Friends Is This?*.

Jon's extensive theatre credits include *Bat Out of Hell* (*); *The Grinning Man* (Bristol Old Vic); *Imogen* (Shakespeare's Globe); *They Drink It In The Congo* (Almeida); *The James Plays* (NT/ NTS/ World tour); *Bugsy Malone* (Lyric, Hammersmith); *KURSK* (Young Vic/ Sydney); *Peter Pan*, *Lord of the Flies* and *To Kill a Mockingbird* (Regent's Park Theatre) and *MAMETZ* (National Theatre of Wales).

For dance, Jon's credits include *The Nutcracker*, *Carmen*, *Firebird* (Norwegian National Ballet); *Hansel and Gretel*, *Ghosts*, *Pleasure's Progress* (Royal Opera House) and *Scribblings*, *Castaways* (Rambert Dance), and for Opera *The Knot Garden* (Theatre an der Wien); *Queen of Spades* (Edinburgh Festival) and *The Lighthouse* (Teatro Poliziano, Montepulciano).

**STEVEN BRETT****STAGER — GHOST DANCES**

Born in Australia, Steven danced for Nederlands Dans Theatre II under Jiří Kylián and Rambert directed by Richard Alston and Christopher Bruce. He became Rambert's rehearsal director in 1997 and in 2000 was appointed Associate Artistic Director. In 15 years working with Rambert, Steven worked with many luminaries of the contemporary dance world.

In 2004, Steven joined the British Council as a Drama and Dance Projects Manager. Projects he developed included a showcase for Western European programmers and directors of Britain's most innovative dance makers — UKMoves — in Roubaix, France and a showcase of UK artists working in unusual spaces — S.P.A.C.E.UK — in Gijon, Spain.

In 2008, Steven was appointed Executive Producer of Pacitti Company and SPILL Festival of Performance, the UK's largest artist-led festival of experimental theatre and liveart. Between 2010 and 2015, he ran the Nightingale Theatre — a small artist development, residency and performance space in Brighton. Currently Steven works for the British Council as Theatre and Dance Advisor and is assistant to Christopher Bruce, setting his pieces on companies around the world.



NICK CHELTON**LIGHTING DESIGNER – GHOST DANCES**

Born in London, Nick has designed lighting for numerous plays and musicals in the West End and at the Royal Shakespeare Company, the National Theatre, the Almeida and the Abbey Theatre. He has also designed lighting for opera companies worldwide, including in Paris, Lyon, Geneva, Monte Carlo, Amsterdam, Madrid, Barcelona, Florence, Rome, Turin, Venice, Frankfurt, Berlin, Tel-Aviv, Sydney, New York (Metropolitan) and Chicago.

At English National Opera Nick has lit over twenty productions, including *Rusalka*, *Doctor Faust*, *The Magic Flute*, *The Love for Three Oranges* and *Figaro's Wedding*. For the Royal Opera, *The Rake's Progress*, *Macbeth*, *Samson et Dalila*, *Tannhauser*, *Samson*, *Un re in ascolto* and *Mitridate*. Nick also designed for Scottish Opera and Welsh National Opera. He has lit several ballets for Rambert, London Festival Ballet, the Royal Ballet and Sadler's Wells Royal Ballet. Nick also lit the television dramas *Peter in Paradise* and *Family*, and was Production Associate for Discovery Television's series *Heroes*.

**CAMERON GOERG****LIGHTING DESIGNER – GLASS CONCERTO AND LIGHTING RE-CREATOR – GHOST DANCES**

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

He has designed lighting for many new dance works in Queensland Ballet's *Vis-à-vis* and *Dance Dialogues* seasons with recent highlights including Amy Hollingsworth's *Cadence*, *Interrupted* and Jack Lister's *Memory House* and *Fonder Heart*. Cameron has redesigned lighting for Queensland Ballet's sold-out productions of Ben Stevenson's *The Nutcracker* from 2014 to 2016 and regional tour productions including Greg Horsman's *Coppelia*, Ben Stevenson's *Cinderella* and Ai-Gul Gaisina's *Giselle*.

He designed lighting for Shake & Stir's Youth Shakespeare Festival's *A Midsummer Night's Dream* and *Macbeth*, Collusion Music's *Desirelines* and worked on the technical development of Queensland Ballet's productions of Trey McIntyre's *Peter Pan*, Sir Kenneth MacMillan's *Romeo & Juliet* and Derek Deane's *Strictly Gershwin*.

**PAUL KEOGAN****LIGHTING DESIGNER – NO MAN'S LAND**

Paul was born in Ireland and studied drama at Trinity College Dublin and Glasgow University. Paul's Ballet credits include *Giselle*, *Sceherazade*, *Lost* (Ballet Ireland); *Flight*, (Rambert); *No Man's Land* (English National Ballet); *Cassandra* and *Hansel and Gretel* (Royal Ballet).

Further credits include: *La Bohème*, *Eugene Onegin*, *Idomeneo*, and *Les Dialogues des Carmelites* (Grange Park Opera UK); *Falstaff* (Vienna Staatsoper); *The Gaul* (Hull Truck Theatre); *Maria de Buenos Aires* (Cork Opera House); *Observe the Sons of Ulster Marching Towards the Somme*, *The Plough and The Stars*, *Cyprus Avenue*, *Shibboleth*, *Our Few and Evil Days* and *The Risen People* (Abbey Theatre, Dublin); *The Fairy Queen* (RIAM Dublin); *Powder Her Face* (Teatro Arriaga, Bilbao); *Wake* (Nationale Reisopera, Netherlands); *Novecento* (Trafalgar Studios, London); *Big Maggie* (Druid, Galway); *The Matchbox* (Galway International); *A Streetcar Named Desire* (Playhouse, Liverpool); *The Birds* (Gate Theatre, Dublin); *Here Comes The Night* (Lyric Theatre, Belfast); *Sacrifice at Easter* (Corcadorca, Cork) and *The Walworth Farce* (Landmark, Dublin).

**YOHEI SASAKI****STAGER – NO MAN'S LAND**

Born in Japan, Yohei began his ballet training at the age of 4. He participated in the 1991 Prix de Lausanne international ballet competition where he received a scholarship to study at the Royal Ballet Upper School in London. After completing his 2 years training, Yohei was offered a contract at the Royal Ballet in 1993. He was promoted to Senior Soloist in 2001 and danced a wide variety of repertoire throughout his career.

Yohei completed the Professional Dancers Teachers' Course at the Royal Ballet School in 2009 and since then as a guest teacher, has taught for Ballet Black and Michael Clark Company as well as various vocational schools, including English National Ballet School, the Royal Ballet School and Young Dancers Academy. He joined English National Ballet as Répétiteur in 2012, and has since assisted on various new works such as *No Man's Land* (Liam Scarlett), *Fantastic Beings* (Aszure Barton) and *Giselle* (Akram Khan).



CREATIVES

DAWN SCANNELL

STAGER – GHOST DANCES

Dawn Scannell was born in New York and received her training from Victoria Leigh, James Franklin and Ruth Petrinovic. Dawn joined Houston Ballet in 1985, rose to the rank of Principal Dancer, and retired in 2001. During her career, she performed leading roles in classical and contemporary works, and danced for esteemed choreographers such as Sir Kenneth MacMillan, Jiří Kylián, Paul Taylor, James Kudelka, Stanton Welch, Ben Stevenson, Christopher Bruce, Ronald Hynd, John McFall, Trey McIntyre and Lila York, many of whom created roles specifically for her.

In 2006, Stanton Welch invited Dawn to become Ballet Mistress staging full-length *Don Quixote* for Houston Ballet. She restaged the works of Welch, Ben Stevenson, Christopher Bruce, and many others. Dawn's trademarks are her attention to detail and her ability to recreate a choreographer's vision. This has allowed her to coach effectively for numerous companies, gaining a reputation for demanding precision and technique, but also inspiring expression and emotional nuance. Currently Dawn is a guest Ballet Mistress and Répétiteur for Houston Ballet and companies abroad.



BELINDA SCARLETT

COSTUME DESIGNER – GHOST DANCES

Belinda studied Textiles at Camberwell School of Art and Stage Design at the Slade School of Fine Art. Her costume designs include: *Figures of Wind and Room to Dance* choreographed by Cliff Keuter for Rambert, *The Beggars' Opera* by John Gay and *Punch and Judy* by Harrison Birtwistle for Opera Factory London, also shown on Channel 4 (UK). Belinda also designed costumes for *La Callisto* by Cavalli and *The Knot Garden* by Sir Michael Tippett for Opera Factory London Sinfonietta at the Royal Court Theatre, also shown on Channel 4 (UK). Belinda's set and costume designs include *Eight Songs for a Mad King* by Peter Maxwell Davies and *Aventures et Nouvelles Aventures* by Ligeti for Theatre Musical De Paris and *Ensemble Intercontemporien*, conductor Pierre Boulez, at the Chatelet Theatre, Paris.

GEORGE WU

COSTUME DESIGNER – GLASS CONCERTO

Sophistication with a high fashion sensibility is the central ethos for visionary bridal and evening wear designer George Wu, renowned for his masterful tailoring, intricate detailing and classical technique. One of Australia's most exceptional bespoke designers, his eponymous label is inspired by layers of lightness and darkness, with his luxury collections evoking an avant-garde elegance that combines traditional couture finishes with a modern aesthetic. It is George's technical skill that has garnered him much acclaim since debuting his label in 2005 and opening his bridal couture salon/studio in 2012.

A master of perfection, the designer is personally involved in the creative process, including design conception, pattern cutting, sewing, finishing and fitting, ensuring each bespoke piece is a work of art. George has established himself within the fashion industry, featuring in Australia's most esteemed publications including *Vogue* and *Elle*; his innovative designs worn by celebrities including Angelina Jolie, Margot Robbie, Jessica Marais, Kristy Hinze and Rachael Finch.



POWER AND PRECISION

BMW

Major Partner of Queensland Ballet

Dancers: Yanela Piñera & Camilo Ramos Photographer: David Kelly

PRINCIPAL ARTISTS

VICTOR ESTÉVEZ

Considered one of the stars of a new generation of Cuban ballet school dancers, Victor Estévez joined the Ballet Nacional de Cuba in 2011 before being promoted to Principal Dancer in 2015. His repertoire includes romantic-classical soloist roles in ballets such as *The Nutcracker*, *Giselle*, *Don Quixote* and *Paquita* as well as contemporary work, including Balanchine's *Tschaikovsky Pas de Deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*. While with the Ballet Nacional de Cuba, Victor toured extensively, before joining Queensland Ballet as an International Guest Star in Greg Horsman's *The Sleeping Beauty* in 2015. Victor subsequently joined the Company as a Principal Artist in 2016.

LAURA HIDALGO

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



PRINCIPAL ARTISTS

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 repertoire includes principal roles in the major classics and in works by George Balanchine, John Cranko, Jorma Elo, Jiří Kylián, John Neumeier, Twyla Tharp, and Renato Zanella. Shane joined Queensland Ballet as a Soloist in August 2014 and was promoted to Principal Artist in October 2015.



SOLOISTS

LISA EDWARDS

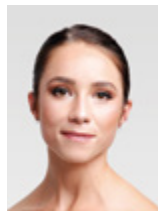
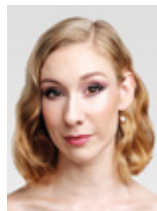
After graduating from The Australian Ballet School in 1999, Lisa Edwards moved to Switzerland where she danced with the Stadttheater St Gallen, followed by the Anhaltisches Theater Dessau and Stadttheater Koblenz in Germany. Lisa joined Queensland Ballet in 2004. She has danced featured roles in many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

LUCY GREEN

Lucy Green was born in Sydney and graduated from the Victorian College of the Arts Secondary School before joining the Royal New Zealand Ballet (RNZB) in 2010. Lucy performed many principal and lead roles during her time with RNZB including in *Cinderella*, *Giselle* and *Swan Lake*. She has performed internationally with RNZB including tours to China, US, UK and Italy. In 2015, Lucy was invited by Scotland Ballet to perform as a Guest Principal Artist in the RNZB's production of *Cinderella*. In Queensland Ballet and RNZB's recent co-production of Liam Scarlett's *A Midsummer Night's Dream*, Lucy danced the role of Titania and worked with Liam to create the role of Mustard Seed. Lucy joined Queensland Ballet as a Soloist in 2017.

CAMILO RAMOS

Camilo began his ballet training at the Elementary School of 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.



DEMI-SOLOISTS

VITO BERNASCONI

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

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.

ALEXANDER IDASZAK

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

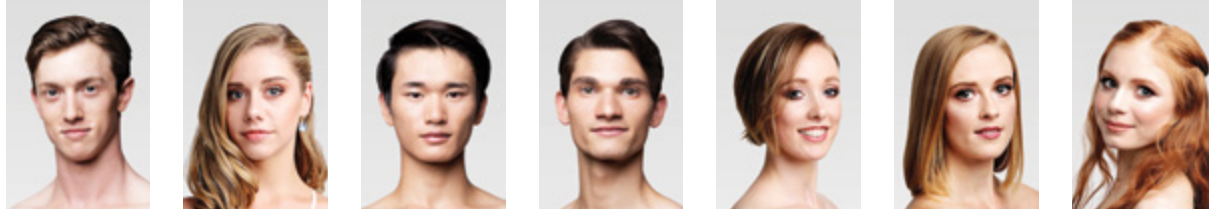
LINA KIM

Lina Kim-Wheatstone was born in South Korea

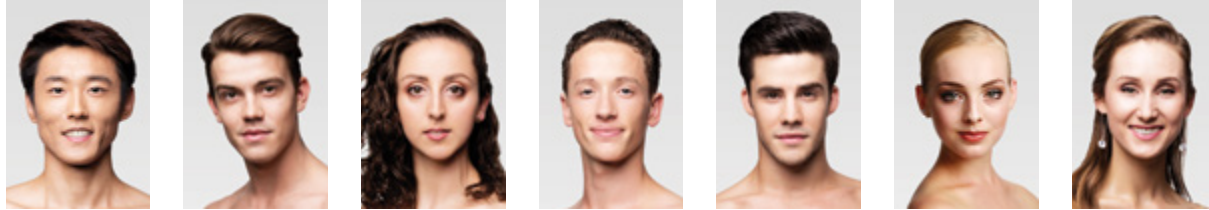
and started ballet when she was four years old. Her family moved to Australia when she was 11 where she trained under Janice Heale before graduating from Queensland Dance School of Excellence with the Most Outstanding Dancer award. From 2008 Lina trained with the company and joined as a Trainee Dancer in 2010. In 2011 she became a Company dancer and was promoted to Demi-Soloist in June 2016. Lina has toured both nationally and internationally with the company, including China and London. She was invited to perform at the Dance Salad Festival in Houston in 2015. Lina was a recipient of the Khitercs Hirai International Study Tour Scholarship in 2015.



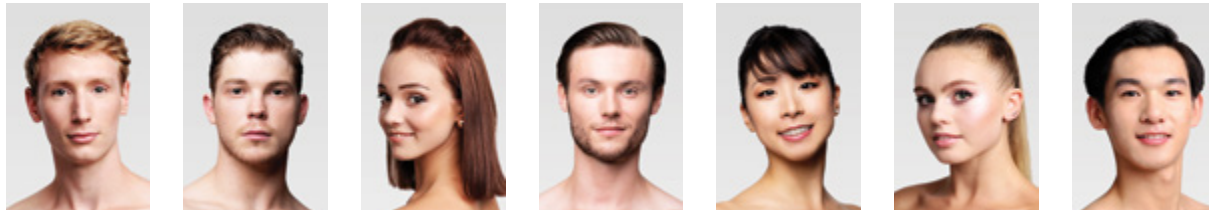
COMPANY ARTISTS



D'Arcy Brazier Zoe Doonar Zhi Fang Liam Geck Serena Green Tamara Hanton Mia Heathcote

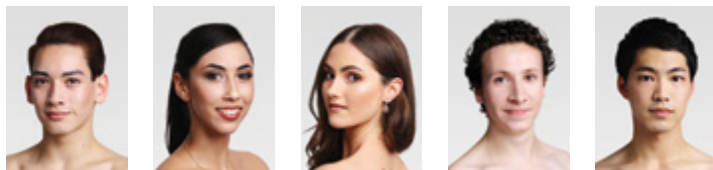


Zuquan Kou Jack Lister Vanessa Morelli Samuel Packer David Power Lou Spichtig Georgia Swan

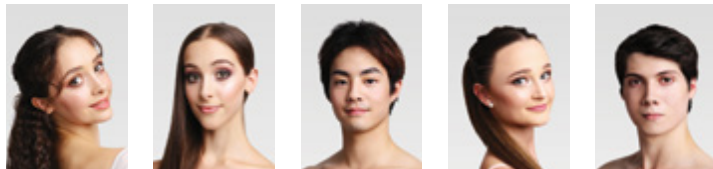


Ari Thompson Rian Thompson Laura Tosar Joel Woellner Neneka Yoshida Sophie Zoricic Wu Ze

JETTE PARKER YOUNG ARTISTS



Patrick Bruppacher Karla Florez Chiara Gonzalez Daniel Kempson Kihiro Kusukami



Alysha Martignago Libby-Rose Niederer Suguru Otsuka Paige Rochester Peter Vassili

Extra Company Artist
Yayoi Matches

ARTISTIC STAFF

LIAM SCARLETT
ARTISTIC ASSOCIATE
See page 8

GREG HORSMAN
BALLET MASTER AND HEAD OF ARTISTIC OPERATIONS
See page 8

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 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.



ARTISTIC STAFF

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.



ARTISTIC STAFF

NIGEL GAYNOR

MUSIC DIRECTOR & 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.



KYLIE FOSTER

PRINCIPAL PIANIST

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

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



QUEENSLAND BALLET

Queensland Ballet

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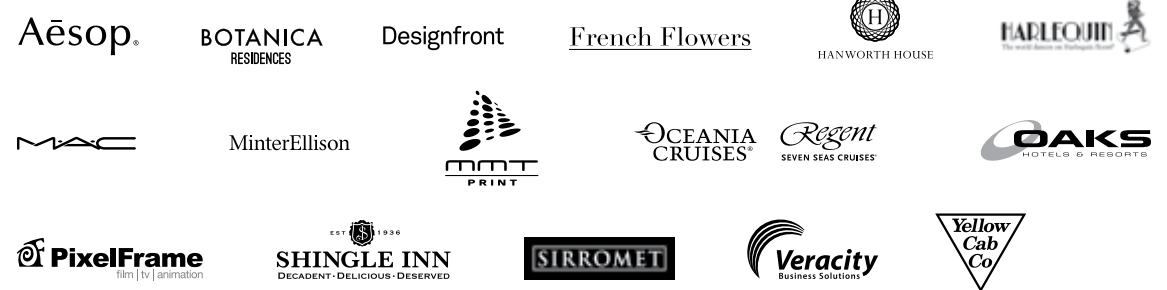
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