

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN

Sir Kenneth MacMillan's

ROMEO & JULIET



With the Queensland Symphony Orchestra

27 JUNE – 5 JULY, QPAC



PRINCIPAL PARTNER





TOGETHER
WE'RE DOING
GOOD THINGS FOR
QUEENSLAND



QGC
PRINCIPAL PARTNER OF QUEENSLAND BALLET

Dancers: Natasha Kusch, Hao Bin and Rachael Walsh Photographer: David Kelly Art Direction: Designfront

Sir Kenneth MacMillan's
ROMEO & JULIET

SEASON 2014

27 JUNE – 5 JULY, LYRIC THEATRE QPAC

Choreographer Sir Kenneth MacMillan

Music Sergei Prokofiev

Music Director & Principal Conductor
Andrew Mogrelia

Guest Conductor Nigel Gaynor

Staged by Julie Lincoln

Assistant to Stager/Répétiteur Yuri Uchiumi

Choreography taught from the Benesh Notation

Fight Director Gary Harris

Designer Paul Andrews

Lighting Designer John B Read

Lighting re-created by Jono Perry

**Birmingham Royal Ballet Head
of Scenic Presentation** Doug Nicholson

Costume Supervisor Michael Brown

QUEENSLAND SYMPHONY ORCHESTRA
Concertmaster Warwick Adeney

Queensland Ballet extends sincere thanks to Lady Deborah MacMillan for granting the Company permission to premiere Sir Kenneth MacMillan's *Romeo & Juliet* in Australia.

This production is produced in association with Birmingham Royal Ballet. This production was first performed by Birmingham Royal Ballet at the Birmingham Hippodrome on 1 June, 1992.

This initiative is supported by Arts Queensland through the Super Star Fund, a Queensland Government program that delivers super star performances exclusive to the state.

A ballet in three acts. First performed by The Royal Ballet on 9 February, 1965 at the Royal Opera House, Covent Garden, with Rudolf Nureyev and Margot Fonteyn in the title roles.

This performance lasts approximately two hours and fifty minutes with two intervals of twenty and fifteen minutes each.

Performance cast sheets are available upon entry to the theatre.

Cover Dancers: Rachael Walsh & Matthew Lawrence Creative Direction: Designfront Photographer: Harold David Styling: Peter Simon Philips Make-up: Amber D, Senior Artist M.A.C Hair: Kimberley Forbes for O&M



FROM THE MINISTER FOR THE ARTS THE HONOURABLE IAN WALKER MP

DANCE FOR ALL QUEENSLANDERS

QUEENSLAND BALLET'S PRODUCTION OF
SIR KENNETH MACMILLAN'S ROMEO & JULIET,
MADE POSSIBLE BY THE SUPER STAR FUND, IS A GREAT
COUP FOR QUEENSLAND.

This production gives the state's leading dancers the opportunity to learn from international ballet stars and allows Queensland audiences the chance to see internationally renowned performers. As the production is exclusive to Brisbane, it will attract cultural tourists to Brisbane.

Li Cunxin's goal is for Queensland Ballet to become one of the most dynamic ballet companies in the world. This production will be an important step in this journey.

The Queensland Government is proud to support this production which is a milestone moment for the Company and the arts in this state.

Queenslanders have a right to be proud of Queensland Ballet: the fact that Lady Deborah MacMillan gave her permission for the Company to stage this work speaks volumes about the esteem in which our state company is held in the international ballet world.

This year marks the 50th anniversary of the work's creation and the 450th anniversary of the birth of William Shakespeare.

Our Queensland dancers have the privilege of working under the direction of Li Cunxin, who has brought his wonderful vision and unique experience to the Company. In performing this timeless classic, they also have the thrill of dancing alongside international super stars of the ballet world, Tamara Rojo, Carlos Acosta and Steven McRae.

IAN WALKER
Minister for Science, Information Technology,
Innovation and the Arts



QUEENSLAND BALLET RECEIVES FINANCIAL ASSISTANCE FROM
THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND

FROM THE ARTISTIC DIRECTOR LI CUNXIN

WE ARE VERY HONOURED TO PRESENT SIR KENNETH MACMILLAN'S ROMEO & JULIET, WIDELY CONSIDERED THE BEST IN THE WORLD. IT HAS BEEN MADE POSSIBLE ONLY BY THE FAITH AND GOODWILL SHOWN TO US BY MANY PEOPLE.

I am so grateful to Lady Deborah MacMillan for her trust in Queensland Ballet to achieve her late husband's choreographic vision.

Funding from the Queensland Government's Super Star Fund enabled us to secure three major international ballet stars for the season. I sincerely thank Tamara Rojo, Carlos Acosta and Steven McRae for sharing their exceptional artistry with our audiences and dancers alike. The legacy of their involvement will be felt for a very long time.

The large cast required for the ballet has been made all the richer by many other welcome guests, among them former and current Principal Artists of The Australian Ballet, Steven Heathcote and Daniel Gaudiello.

We could not have mounted this magnificent production without the co-operation of Birmingham Royal Ballet. My thanks go to this esteemed company for providing the sets and costumes, and to Head of Scenic Presentation, Doug Nicholson, for his technical expertise.

We are indebted to the artists and consultants appointed by The MacMillan Trust to ensure that our production keeps faith with the choreographer's creative intent. To our great benefit, Julie Lincoln, Yuri Uchiumi, Gary Harris and Michael Brown have imparted their incredible knowledge and shared their passion for MacMillan's work.

Photographer: Christian Tiger

Music Director and Principal Conductor, Andrew Mogrelia, Guest Conductor Nigel Gaynor and the Queensland Symphony Orchestra have allowed us to fully appreciate the gripping drama of Prokofiev's music.

Romeo & Juliet is Queensland Ballet's biggest undertaking in recent times, and many people and organisations have supported us in this huge endeavour. The Queensland Government and Federal Government, Principal Partner QGC and Major Partners BMW, JCDcaux and Virgin Australia lead a committed family of partners and benefactors who champion our drive for excellence and love of our art form. Every organisation and individual's assistance is highly valued and plays an essential part in the Company's journey towards its goals.

Finally, I want to acknowledge and thank the entire team at Queensland Ballet for their passion, dedication and commitment to delivering *Romeo & Juliet* to its highest standard.

I know you will be inspired and moved by this remarkable ballet.



LI CUNXIN
Artistic Director



CHOREOGRAPHER SIR KENNETH MACMILLAN

(1929–1992)

"I WANTED DANCE TO EXPRESS SOMETHING LARGELY OUTSIDE ITS EXPERIENCE. I HAD TO FIND A WAY TO STRETCH THE LANGUAGE – OTHERWISE I SHOULD JUST PRODUCE STERILE, ACADEMIC DANCE."
– SIR KENNETH MACMILLAN

One of the most innovative choreographers of the 20th century, Sir Kenneth MacMillan created more than 60 ballets during a career of remarkable creativity. His genius was in his ability to keep faith with his classical foundation while marrying it to a strong theatricality and deep emotional sensibility. He literally revolutionised the language of ballet into a powerful mirror of humanity.

Born in Scotland in 1929, MacMillan secured a scholarship to the Sadler's Wells School and in 1946, joined the Sadler's Wells Theatre Ballet. Soon after, he moved to the larger Sadler's Wells company, based at Covent Garden. Turning his hand to choreography, his first ballet, *Somnambulism*, was performed on 1 February, 1953.

The following year, Ninette de Valois commissioned a new work from him. *Danses Concertantes* immediately established MacMillan as a choreographer of note. During a period of intense creativity, he choreographed many works, including *Noctambules*, *Solitaire*, *Winter's Eve* and *The Invitation*. MacMillan's definitive production of *Romeo & Juliet* was commissioned by Sir Frederick Ashton for the Royal Ballet, opening to rapturous acclaim at Covent Garden on 9 February, 1965.

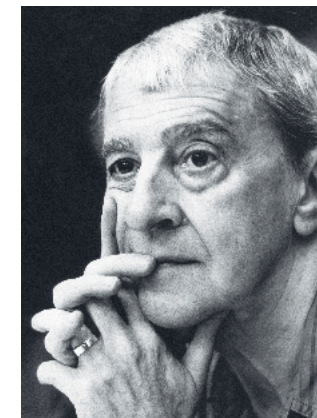
Photographer: Clive Bards / ArenaPAL

In 1966, MacMillan was invited to direct the ballet company at Deutsche Oper in Berlin, where he staged his own productions of *The Sleeping Beauty* and *Swan Lake* and created the one-act ballet *Anastasia* (subsequently becoming part of a full-length work).

He assumed the directorship of the Royal Ballet in 1970 and continued to choreograph, creating *Manon* and *Elite Syncopations*. In 1976, MacMillan made *Requiem* for Stuttgart Ballet and in 1978 created *My Brother, My Sisters*. *Mayerling* was first produced at Covent Garden on 14 February, 1978 and received a triumphant American première in the same year. Later works included *The Prince of the Pagodas*, *Winter Dreams* and *Gloria*, a lament for the generation that perished in World War I. MacMillan created his fifth full-length ballet, *Isadora*, in 1981.

Kenneth MacMillan was knighted in 1983 and in 1984, while remaining chief choreographer of the Royal Ballet, he became Associate Director of American Ballet Theatre for five years. There, he staged two new works, *Wild Boy* and *Requiem*.

Sir Kenneth MacMillan died in London in October, 1992 at the age of 62.





NOW YOU'RE FLYING

VIRGIN AUSTRALIA
MAJOR PARTNER OF QUEENSLAND BALLET

Dancer: Meng Ningning Photographer: David Kelly Art direction: Designfront

THE STORY OF ROMEO & JULIET

Based on the play by William Shakespeare, believed to have been written between 1591 and 1595.

The ballet is set in Verona.

Act 1

Scene 1: the market place

Romeo, son of Montague, tries unsuccessfully to declare his love for Rosaline and is consoled by his friends Mercutio and Benvolio. As day breaks and the townspeople meet in the market place, a quarrel develops between Tybalt, a nephew of Capulet, and Romeo and his friends. The Capulets and Montagues are sworn enemies and a fight soon begins. The Lords Montague and Capulet join in the fray, which is stopped by the appearance of the Prince of Verona, who commands the families to end their feud.

Scene 2: Juliet's ante-room in the Capulets' house

Juliet, playing with her nurse, is interrupted by her parents, Lord and Lady Capulet. They present her to Paris, a wealthy young nobleman who has asked for her hand in marriage.

Scene 3: outside the Capulets' house

Guests arrive for a ball at the Capulets' house. Romeo, Mercutio and Benvolio, disguised in masks, decide to go in pursuit of Rosaline.

Scene 4: the ballroom

Romeo and his friends arrive at the height of the festivities. The guests watch Juliet dance. Mercutio, seeing that Romeo is entranced by her, dances to distract attention from him. Tybalt recognises Romeo and orders him to leave, but Capulet intervenes and welcomes him as a guest in his house.

Scene 5: outside the Capulets' house

As the guests leave the ball, Capulet restrains Tybalt from pursuing Romeo.

Scene 6: Juliet's balcony

Unable to sleep, Juliet comes out on to her balcony and is thinking of Romeo, when suddenly he appears in the garden. They confess their love for each other.

INTERVAL

Act 2

Scene 1: the market place

Romeo can think only of Juliet, and, as a wedding procession passes, he dreams of the day when he will marry her. In the meantime, Juliet's nurse pushes her way through the crowds in search of Romeo to give him a letter from Juliet. He reads that Juliet has consented to be his wife.

Scene 2: the chapel

The lovers are secretly married by Friar Laurence, who hopes that their union will end the strife between the Montagues and Capulets.

Scene 3: the market place

Interrupting the revelry, Tybalt fights with Mercutio and kills him. Romeo avenges the death of his friend and is exiled.

INTERVAL

Act 3

Scene 1: the bedroom

At dawn next morning, the household is stirring and Romeo must go. He embraces Juliet and leaves as her parents enter with Paris. Juliet refuses to marry Paris and, hurt by her rebuff, he leaves. Juliet's parents are angry and threaten to disown her. Juliet rushes to see Friar Laurence.

Scene 2: the chapel

Juliet falls at the Friar's feet and begs for his help. He gives her a phial of sleeping potion which will make her fall into a deathlike sleep. Her parents, believing her to be dead, will bury her in the family tomb. Meanwhile Romeo, warned by Friar Laurence, will return under cover of darkness and take her away from Verona.

Scene 3: the bedroom

That evening, Juliet agrees to marry Paris; but next morning when her parents arrive with him they find her apparently lifeless on the bed.

Scene 4: the Capulet family crypt

Romeo, who has not received the Friar's message, returns to Verona, stunned by grief at the news of Juliet's death. Disguised as a monk, he enters the crypt, and finding Paris by Juliet's body, kills him. Believing Juliet to be dead, Romeo drinks a phial of poison. Juliet awakes and, finding Romeo dead, stabs herself.

KENNETH MACMILLAN

SUCH SWEET SORROW

Sir Kenneth MacMillan's *Romeo & Juliet*

THE ROYAL BALLET'S ARTISTIC DIRECTOR FREDERICK ASHTON COMMISSIONED CHOREOGRAPHER KENNETH MACMILLAN TO CREATE *ROMEO & JULIET* IN SEPTEMBER 1964.

Ashton had chosen not to mount his own production, which he had created for the Royal Danish Ballet in 1955, amid concerns that his more intimate interpretation would be compared unfavourably with the Bolshoi Ballet's grand, large-scale production by Leonid Lavrovsky, brought to Covent Garden in 1956. MacMillan seized the chance, but he had less than five months to create his first three-act ballet.



Arguably the beating heart of the work, MacMillan had created the balcony pas de deux when his muse, Royal Ballet Principal Lynn Seymour, asked for a duet to perform on Canadian television in the summer of 1964. He created the famous balcony pas de deux for Seymour and fellow Principal Christopher Gable, and when given the opportunity to produce the full-length ballet, he continued to work closely with both dancers, having lengthy discussions with them on the nuances of character.

MacMillan began by choreographing the ballet's remaining pas de deux. *Romeo & Juliet* was built around these powerful duets, which offer unique intimacy, psychological substance and technical depth for the dancers. They also give the audience an almost voyeuristic insight into Romeo and Juliet's developing relationship. The effect is an immediate empathy with the lovers, which makes watching their terrible fate unfold such a moving experience.

MacMillan was always drawn to dark stories: his subsequent ballets *Manon* (1974) and *Mayerling* (1978) are also laced with bleakness and despair. *Romeo & Juliet*'s enduring popularity lies in his approach to choreography, and especially to characterisation. Asserting that he was "sick of fairy-tales", MacMillan was determined to portray real life and raw emotion, explore psychological motivations and depict human, fallible characters.

In contrast to its intimate scenes, the ballet also offers plenty of grand spectacle, such as Act 1's ballroom scene and the exciting, nail-biting sword-fights. Shakespeare's story has a rich tapestry of characters, and MacMillan's gift was to draw their personalities as clearly as their actions drive the narrative.

For the première on 9 February, 1965, the title roles were controversially given to Rudolf Nureyev and Margot Fonteyn, as their names alone would guarantee box-office success. When the curtain came down,



the audience erupted into rapturous applause, demanding a legendary 43 curtain calls. Seymour and Gable danced as second cast, receiving rave reviews for their fresh and spirited approach to the roles.

In terms of music and choreography, Queensland Ballet's production is essentially the same one that enthralled audiences in 1965. The designs, however, were created for a production by Birmingham Royal Ballet in 1992. MacMillan had seen the degree show of young designer Paul Andrews, and approached him to create the sets and costumes for Birmingham's production.

Andrews took a subtler, more restrained approach than original designer Nicholas Georgiadis had for the Royal Ballet's production. Atmospheric lighting by John B Read on Andrews's elegant, marbled set evoked the beauty of a Renaissance painting. Over twenty years later, the sets remain a craftsman-like canvas on which MacMillan's extraordinary ballet comes to spectacular life.

Sir Kenneth MacMillan's approach to choreography and characterisation was a revolutionary update to the genre of narrative ballet. *Romeo & Juliet* told a realistic story of two young lovers at the mercy of powerful social forces, characters with whom the audience could identify. The balcony pas de deux contains some of the most beautifully lyrical dancing in the repertoire, overlaid with a simmering sexuality. As the dying Juliet reaches for Romeo in the crypt, the lovers are finally together yet separated by death, creating what is surely one of ballet's most dramatic and poignant moments.

Tamara Rojo (left) and Steven McRae (above) in Sir Kenneth MacMillan's *Romeo & Juliet*
Photographer: Bill Cooper, courtesy Royal Opera House

Article edited by Jean Attwater

CREATIVES

Paul Andrews

DESIGNER

Paul Andrews studied stage design at Wimbledon School of Art and Design. After seeing his degree show, Kenneth MacMillan asked him to design the set and costumes for *Romeo & Juliet*. He subsequently designed *West Side Story* for Irina Brown (Cambridge Festival and on tour), *All's Well That Ends Well* and *The Rivals* (Theatr Clwyd – Wales), *Father's Day*, *The Taming of the Shrew*, *Gypsy*, *The Merchant of Venice*, *Mail Order Bride*, *The Sound of Music*, *King Lear*, *Call in the Night* (West Yorkshire Playhouse), Shostakovich's *Cheryomushki* (Pimlico Opera/Lyric Theatre, Hammersmith), *Blood Libel* (Norwich Playhouse), *Clocks and Whistles* (Bush Theatre), *A Midsummer Night's Dream* (Southern Shakespeare Festival – Florida), *A Doll's House* (Birmingham Rep), *Swan Lake* (Norway Opera), *Poor Super Man* (Manchester Royal Exchange), *Grace Note* and *Hurly Burly* (Old Vic and West End), and *Words Apart* (Royal Ballet's Dance Bites). He also worked on the films *Robin Hood*, *Prince of Thieves* (as Wardrobe Assistant and buyer) and *Judge Dredd* (in conceptual costume design). Paul died in December 1997.



John B Read

LIGHTING DESIGNER

John B Read was consultant lighting designer to the Royal Opera, the Royal Ballet and Birmingham Royal Ballet from 1992 to 2005. He is largely responsible for establishing lighting as an integral part of dance presentation.

He has worked with many major choreographers, notably with Sir Frederick Ashton, Sir Kenneth MacMillan, Anthony Tudor, Glen Tetley, Jerome Robbins, Rudolf Nureyev, Anthony Dowell, David Bintley, Natalia Makarova, Ronald Hynd, Christopher Bruce, Wayne Eagling, Ulysses Dove and Ashley Page. Works for the Royal Ballet Companies include *Swan Lake*, *The Nutcracker*, *The Snow Queen*, *Mayerling*, *Anastasia*, *Frankenstein*, *La Bayadère* and *The Prince of the Pagodas*.

John B Read works regularly with ballet companies throughout Europe, North America, Australia and the Far East, including the Stanislavski Music Theatre in Moscow.

He has lit frequently-revived productions for Rambert Dance, London Contemporary Dance Theatre, London City Ballet, English National/London Festival Ballet and Scottish Ballet, and he designs regularly for opera and theatre.



Julie Lincoln

STAGER

English-born Julie Lincoln won a scholarship to the Royal Academy of Dance before entering the Royal Ballet School, where she won the Adeline Genée Silver Medal. She then joined the Royal Ballet Touring Company, transferring to the Royal Ballet at Covent Garden in 1970. Her repertoire included leading roles in *Coppélia*, *Les Patineurs*, *Les Sylphides*, *Giselle* and *Pineapple Poll*.

From 1985 to 1995, Julie was Ballet Mistress to the Royal Ballet School, working closely with leading choreographers, including Dame Ninette de Valois, Sir Frederick Ashton and Sir Kenneth MacMillan. She has subsequently pursued an international freelance career staging their works. She has also been awarded Associateship of the Benesh Institute.

Of the MacMillan repertoire, Julie has staged *The Rite of Spring*, *Mayerling*, *Elite Syncopations*, *Concerto*, *Isadora*, *The Sleeping Beauty*, *Manon*, *The Invitation*, *Solitaire*, *Soirées Musicales* and *Romeo & Juliet*. She has worked with many companies, including the Royal Ballet, English National Ballet, Scottish Ballet, Vienna State Opera, La Scala – Milan, Hungarian State Ballet, Stanislavski Music Theatre – Moscow, Royal Swedish Ballet, American Ballet Theatre, National Ballet of Canada, New National Theatre – Tokyo, Kobayashi Ballet Theatre – Tokyo, Universal Ballet – Seoul, The Australian Ballet and Royal New Zealand Ballet.



Yuri Uchiumi

ASSISTANT TO THE STAGER / RÉPÉTITEUR

Yuri Uchiumi was born in Kokkaido, Japan and trained at Kushiro Ballet Academy and Elmhurst Ballet School in the UK. She then studied at the Benesh Institute.

Joining English National Ballet (ENB) as a choreologist in 1998, Yuri was promoted to Répétiteur in 2002. Whilst at ENB, Yuri worked as a freelance choreologist/répétiteur on many ballets for companies abroad, including MacMillan's *Romeo & Juliet* (Teatro di San Carlo – Naples and Badisches Staatstheater Karlsruhe), Derek Deane's *The Nutcracker* (Teatro di San Carlo and Shanghai Ballet) and *The Sleeping Beauty* (Croatian National Theatre – Zagreb), and MacMillan's *The Invitation*, *The Sleeping Beauty* and *Manon* (Noriko Kobayashi Ballet Theatre – Tokyo).

Since leaving ENB in 2010, Yuri has staged and assisted in staging many productions around the world, including Mary Skeaping's *Giselle* in Tokyo, Deane's *Swan Lake* in-the-round and *Strictly Gershwin* and MacMillan's *The Rite of Spring* and *The Sleeping Beauty* (ENB), Rudolf Nureyev's *Romeo & Juliet* (ENB and Paris Opéra Ballet), MacMillan's *Romeo & Juliet* (Universal Ballet – Seoul), *Manon* (American Ballet Theatre), and *Mayerling* (Stanislavski Music Theatre – Moscow).



Gary Harris

FIGHT DIRECTOR

London-born Gary Harris trained at the Royal Ballet School, then joined the London Festival Ballet (now English National Ballet) in 1978 and was one of the company's leading soloists. He left in 1985 to pursue a freelance dance career, performing in West End shows, including *On Your Toes*, *La Cage aux Folles* and *Phantom of the Opera*.

Gary has worked internationally as a dancer, teacher, répétiteur and designer. In 1991, he joined the Royal Ballet as notator and répétiteur, working with choreographers such as William Forsythe and Sir Kenneth MacMillan and re-staging the works of Sir Fredrick Ashton.

Gary was Associate Artistic Director of Hong Kong Ballet and then Artistic Director of Royal New Zealand Ballet from 2001–2010, where he re-staged *Swan Lake*, *Paquita*, *Coppélia* and *Giselle*, and mounted new productions of *The Nutcracker* and *Don Quixote*. Notable design commissions include *The Sleeping Beauty* and *Raymonda* for National Ballet of China, Christopher Hampson's *Double Concerto* for English National Ballet and *Saltarello*, *Esquisses* and *The Sleeping Beauty* for Royal New Zealand Ballet. Gary continues to re-stage the works of Sir Kenneth MacMillan.



Michael Brown

COSTUME SUPERVISOR

Following a performing career, Michael Brown joined the Royal Opera House Covent Garden to work in the Production Department and then worked with the Royal Ballet, becoming Wardrobe Master and Head of the Wardrobe and Costume Departments. He has worked alongside many great choreographers, designers, dancers and technicians. Michael attests to owing a lot to all these people, giving credit especially to Sir Kenneth MacMillan and Sir Frederick Ashton, for teaching and showing him the many skills required in the artful presentation of ballet and dance.

Leaving the Royal Ballet after 35 years, Michael became Student Administrator for the English National Ballet School. He is now a freelance Costume and Production Consultant, mainly presenting the costumes of the Royal Ballet and Birmingham Royal Ballet repertoire for a range of international companies.



Carlos Acosta in Sir Kenneth MacMillan's *Romeo & Juliet* Photographer: Bill Cooper, courtesy Royal Opera House

ARTISTIC DIRECTOR

Li Cunxin

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. 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 a finalist in the Australian of the Year Awards 2014.



Doug Nicholson

HEAD OF SCENIC PRESENTATION,
BIRMINGHAM ROYAL BALLET

For over 30 years, Doug Nicholson has worked with the Royal Ballet companies on works by many choreographers, including Sir Fredrick Ashton, Sir Kenneth MacMillan, George Balanchine, Martha Graham and Dame Ninette de Valois.

In 1983, Doug joined Sadler's Wells Royal Ballet and subsequently toured all over the world with the company. In 1990, the company relocated and became Birmingham Royal Ballet (BRB), and in 1995, Doug became responsible for the presentation of scenic elements in its productions. In this role, he has collaborated with many of the world's leading designers and ballet companies to stage BRB productions, including *The Sleeping Beauty*, *Coppélia*, *Swan Lake*, *The Nutcracker*, *Cinderella*, *Edward II*, *The Nutcracker Sweeties*, *Far From the Madding Crowd*, *'Still Life' at the Penguin Café* and *Hobson's Choice*, to name few.

Doug worked closely with designer Paul Andrews on the production of Sir Kenneth MacMillan's *Romeo & Juliet* in 1992, and also on the revival in 1998, until Paul's untimely death. The revival, which you see now, was overseen by Lady Deborah MacMillan to ensure that Paul's vision would be realised.



Nigel Gaynor

GUEST CONDUCTOR

Nigel Gaynor was born in Sydney, and trained at the Sydney Conservatorium of Music and the Aspen Music Festival School, USA. He has worked with the Royal Ballet, English National Ballet (ENB), Northern Ballet UK, The Australian Ballet, Ballet Philippines, and numerous leading international orchestras. He was appointed Music Director at Royal New Zealand Ballet in 2013.

Career highlights include working with Rudolf Nureyev, Sir Robert Helpmann and Jiří Kylián; conducting The Australian Ballet's *Red Earth* on live television; collaborating on new ballets with Glen Tetley, Wayne McGregor and Christopher Wheeldon, and music directing for Northern Ballet and ENB's international tours. Nigel conducted Allesandra Ferri's performances of *Manon* with The Australian Ballet; and also ENB's production of Derek Deane's *Swan Lake*.

Nigel has composed and arranged for ballet and theatre productions and recently completed a full-length ballet score. He is actively involved in music education in dance and has produced eight volumes of *Beautiful Music for Ballet Class*.



Andrew Mogrelia

MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

British conductor Andrew Mogrelia has worked annually with Queensland Ballet since 2008. He was appointed Music Director and Principal Conductor in 2013.

Andrew has conducted many of Europe's leading orchestras, including the Royal Philharmonic, BBC Symphony, Nieuw Sinfonietta Amsterdam, RTE National Symphony in Dublin and Slovak Philharmonic, among others. In Australia, Andrew has conducted the Queensland and Tasmanian Symphony Orchestras. He was Conductor-in-Residence at the Birmingham Conservatoire (UK) from 1992–2002, co-Music Director of the Dutch National Ballet from 1992–1994 and Music Director and Principal Conductor of the San Francisco Ballet from 2003–2005. Andrew has also worked with English National Ballet, Nederlands Dans Theater, Birmingham Royal Ballet, Finnish National Ballet, The Australian Ballet, Hong Kong Ballet and American Ballet Theatre.

Andrew's extensive discography includes recordings for Naxos and Marco Polo of orchestral works and numerous complete ballets.



GUEST STARS

Tamara Rojo

Tamara Rojo trained at the Victor Ullate School, Madrid, following which she joined Scottish Ballet. She received a personal invitation from Derek Deane to join English National Ballet, where he created the roles of Juliet and Clara (*The Nutcracker*) for her. She collaborated again with Deane for the creation of *Strictly Gershwin* at the Royal Albert Hall. Tamara joined the Royal Ballet as a Principal at the invitation of Sir Anthony Dowell.

She won the 2010 Laurence Olivier Award for Best New Dance Production with *Goldberg: the Brandstrup-Rojo Project*, The Prince of Asturias Award, Gold Medal of Fine Arts and Encomienda de Número de Isabel la Católica.

She has also received the Benois de la Danse Award, The Times' Dance Revelation of the Year, Critics' Circle National Dance Award, Barclay's Outstanding Achievement in Dance Award, Positano Dance Award, Leonide Massine Premio al Valore, the Italian Critic's Award, and the International Medal of the Arts and the Interpretation Award.

Tamara is on the Board of Arts Council East, Dance UK, the ICA, the Anglo-Spanish Society, and is a Patron of the DanceEast Academy in Ipswich, UK and Adviser to Spain's Superior Counsel of Artistic Studies.

In 2012, Tamara was appointed Director and Principal Dancer of English National Ballet.



Photographer: Johan Persson

Steven McRae

Born in Sydney, Steven McRae began dancing at the age of seven. In 2002, he won the Adeline Genée Gold Medal and in 2003, the Prix de Lausanne, which enabled him to join the Royal Ballet School. After graduating in 2004, Steven joined the Royal Ballet and was promoted to Principal in 2009.

Steven's classical and dramatic roles include Romeo, Des Grieux (*Manon*), Prince Siegfried (*Swan Lake*), Prince Florimund (*The Sleeping Beauty*), Prince (*The Nutcracker* and *Cinderella*), the Chosen One (*The Rite of Spring*) and Colas (*La Fille mal gardée*). He has also created roles for Wayne McGregor, Christopher Wheeldon, Alexei Ratmanský, Liam Scarlett, Alastair Marriott and Kim Brandstrup, among others.

Steven has performed as a Guest Artist with The Australian Ballet, American Ballet Theatre, Bolshoi Ballet, National Ballet of Canada, Tokyo Ballet, Hong Kong Ballet, National Ballet of Romania, as well as in many gala performances around the world, including evenings for British and Danish royalty.

In 2012 Steven was named 'Best Male Dancer' by the Critics Circle UK. He completed a Degree in Business Management and Leadership in 2013 and in January 2014, was named 'Young Australian of the Year (UK)'.

For release in early July, the book *Steven McRae: Dancer in the Fast Lane* is a revealing insight into Steven's professional life through 70 photographs by Andrej Uspenski. Steven is also the co-creator of the Japanese Manga Comic, 'Ballet Hero Fantasy'.



Photographer: Rick Guest

Carlos Acosta

Born in Havana, Carlos Acosta trained at the National Ballet School of Cuba, and won the Gold Medal at the Prix de Lausanne in 1990. He was a Principal at English National Ballet (1991–2), danced with National Ballet of Cuba (1992–3) and was a Principal at Houston Ballet (1993–8). Carlos joined the Royal Ballet in 1998 and became a Principal Guest Artist in 2003. He appears worldwide with companies including American Ballet Theatre, Paris Opera Ballet, Kirov Ballet, Bolshoi Ballet and The Australian Ballet.

Carlos has performed principal roles in works by Sir Frederick Ashton, Sir Kenneth MacMillan, George Balanchine, Jerome Robbins and Antony Tudor, among others, and created roles in contemporary ballets by choreographers including Ben Stevenson, Ashley Page and Kim Brandstrup. He has staged several gala dance shows (including the semi-autobiographical *Tocororo*), winning the 2007 Olivier Award for Outstanding Achievement in Dance. He has recently produced and choreographed a new *Don Quixote* for the Royal Ballet and choreographed a new production of *Guys and Dolls*.

Carlos has also appeared as an actor in the films *New York, I Love You* and *Day of the Flowers*. His autobiography *No Way Home* was published in 2007 and his debut novel, *Pig's Foot*, in 2013.



Photographer: Andrej Uspenski

GUEST STAR PERFORMANCE DATES

TAMARA ROJO

FRI 27 JUNE, 7.30PM

SAT 28 JUNE, 6.30PM

STEVEN MCRAE

WED 2 JULY, 7.30PM

FRI 4 JULY, 7.30PM

CARLOS ACOSTA

THU 3 JULY, 7.30PM

SAT 5 JULY, 7.30PM



Sir Kenneth MacMillan's *Romeo & Juliet*,
Birmingham Royal Ballet (2005)
Photographer: Bill Cooper

PRINCIPAL DANCERS

Hao Bin

After training at the Beijing Dance Academy, Hao Bin joined the National Ballet of China. A Principal Dancer with that company, he toured in Europe, the USA and Asia and performed in many international galas. Bin received a Jury Special Award at the 2004 Shanghai International Ballet Competition and was nominated as 'Best Male Dancer of the Year' in the Prix Benois de La Danse in 2011. His repertory includes principal roles in *Swan Lake*, *Sylvia*, *Le Corsaire*, *Don Quixote*, *Romeo and Juliet*, *Onegin*, *The Sleeping Beauty*, and many others. Joining Queensland Ballet in 2011, Bin has performed major roles with great distinction.

Huang Junshuang

Guest International Principal, generously funded by the Jani Haenke Charitable Trust

An honour student at the Shanghai Dance School, Huang Junshuang took up a position as Principal Dancer with Guangzhou Ballet Company in 2007, and in 2010 joined Houston Ballet as Principal Dancer. He has won many awards at international competitions, including Varna, Helsinki and the Prix de Lausanne. Junshuang has performed principal roles in numerous classical ballets and contemporary works and has toured the United States and Switzerland as a Guest Artist. He first performed with Queensland Ballet as Guest International Principal in 2013.

Natasha Kusch

Ukrainian-born Natasha Kusch studied at the College of Theatre in Dnjepropetrowsk and was a Soloist with Dnjepropetrowsk's Theatre of Opera and Ballet. After studying at the Ballettkonservatorium of St. Pölten, Austria, she danced in Cairo (Egypt) and Magdeburg (Germany). In 2005, she joined Vienna State Opera Ballet, and was promoted to Soloist in 2011. Natasha has danced leading roles in many ballets, including *La Sylphide*, *Swan Lake*, *Giselle*, *Romeo and Juliet* (Cranko), *Onegin* and *Raymonda*, amongst others. She joined Queensland Ballet as a Principal Dancer in August 2013.

Matthew Lawrence

Matthew Lawrence trained at The Australian Ballet School. He then joined The Australian Ballet, rising to Principal Artist, before joining Birmingham Royal Ballet in 2008. Matthew has performed the leading roles in all the great classics, as well as works by modern choreographic luminaries. He has been a Guest Artist with Royal New Zealand Ballet, the World Ballet Festival in Japan, and Stuttgart Ballet. Matthew joined Queensland Ballet in 2013. He has also choreographed pieces for Birmingham Royal Ballet, Elmhurst School of Dance, Queensland Dance School of Excellence, and last year choreographed *In Minor Strain* for Queensland Ballet's *Dance Dialogues – Spring* season.

Meng Ningning

After graduating from the Beijing Dance Academy, Meng Ningning joined the National Ballet of China. As a Principal Dancer, her repertory included principal roles in many Chinese, contemporary and classical ballets, including *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, and *Raymonda*. She won the gold medal at the International Ballet Competition in Nagoya, Japan in 2002 and has been a guest at international festivals and galas. Ningning has toured extensively and danced in Akram Kahn's worldwide tour of *Bahok*. She joined Queensland Ballet in 2011, performing principal roles in all major productions since then. In 2013, Ningning was a Guest Artist in *Swan Lake* at Richmond Ballet (USA).

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 Ben Stevenson, Nils Christie, and Natalie Weir.

Rachael Walsh

Rachael Walsh joined Queensland Ballet after graduating from The Australian Ballet School. In 2002, she was promoted to Principal Dancer. During her career with the Company, Rachael has performed principal roles in many classic and contemporary ballets, and has enjoyed works being created upon her by Australian and international choreographers. Favourite roles include *Romeo and Juliet* (Juliet) and *A Streetcar Named Desire* (Blanche) by François Klaus, along with works by Ben Stevenson, Nils Christie, Kim McCarthy and Natalie Weir.



Hao Bin



Huang Junshuang



Natasha Kusch



Matthew Lawrence



Meng Ningning



Clare Morehen



Rachael Walsh

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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.

Nathan Scicluna

In Sydney, Nathan Scicluna studied at the Tanya Pearson Classical Coaching Academy and MacDonald College. After graduating from The Australian Ballet School, he joined Queensland Ballet in 2005, and was promoted to Soloist in 2007. Nathan has danced many major roles, including those in François Klaus's *A Midsummer Night's Dream* (Oberon) and *Carmen* (Don José), works by Natalie Weir, and Ai-Gul Gaisina's 2013 staging of *Giselle* (Albrecht). He has toured with the Company to Germany and Switzerland, Singapore, Japan and China.



Lisa Edwards



Nathan Scicluna

GUEST ARTISTS

Daniel Gaudiello

PRINCIPAL ARTIST, THE AUSTRALIAN BALLET

Brisbane-born Daniel Gaudiello began dancing at the age of six at the Johnny Young Talent School, then at Promenade Dance Academy. Later he completed the Queensland Dance School of Excellence and Queensland Ballet's Professional Year before being accepted into The Australian Ballet School, where he participated as an exchange student with The National Ballet School of Canada and the School of American Ballet. He joined The Australian Ballet in 2004 and in early 2007 participated in classes with some of the world's finest ballet companies in London, Amsterdam, Munich and Paris. Daniel made his choreographic debut with a piece called *Notte in Bianco* for *Bodytorque.To the Pointe* in 2009 and was promoted to Principal Artist in 2010.



Daniel Gaudiello

Steven Heathcote AM

Born in Western Australia, Steven Heathcote began ballet lessons at the age of ten and was accepted into The Australian Ballet School at 16. He was invited to join The Australian Ballet in 1983, where he rapidly rose to Principal Artist, a position he sustained for twenty years.

Steven has performed as Guest Artist with some of the world's major ballet companies, including American Ballet Theatre, Birmingham Royal Ballet at Covent Garden, the Royal Danish Ballet and the Mariinski ballet in St Petersburg. In 1992, Steven was awarded an Order of Australia for Services to Dance.

After retiring from the stage in 2007 as The Australian Ballet's longest-serving Principal Artist, Steven appeared in the 2009 feature film, *Mao's Last Dancer*. In 2010, he conceived and directed a new production of Handel's *Julius Caesar* for Victorian Opera, and in 2012, he was choreographer and assistant director to John Bell for that company's production of *The Rake's Progress*. Steven again assisted John Bell for Opera Australia's new production of *Tosca* in 2013. He is also engaged in coaching for dancers and is currently working with dancers of The Australian Ballet.



Steven Heathcote

Photographer: Pia Johnson

COMPANY DANCERS



Vito Bernasconi



Teri Crilly



Zac Fang



Eleanor Freeman



Tamara Hanton



Mia Heathcote



Lina Kim



Jack Lister



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Nathan Brook



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Neneka Yoshida

PRE-PROFESSIONAL PROGRAM 2014

Belle Beasley, Ashleigh Bennett, D'Arcy Brazier, Beth Brockett, Abigail Dawson, Zoe Doonar, Zac Dun, Isabella Elordi, Indya Gardner, Liam Geck, Jack Gibbs, Alison Goodwin, Ariana Hond, Hannah Hughes, Tim Kirsopp, Benjamin Obst, Samuel Packer, Caitlin Stejskal, Douglas Stewart, Georgia Swan, Ari Thompson

ALSO APPEARING IN ROMEO & JULIET

Gareth Belling, Brendan Bradshaw, Alexander Idaszak, Angus Lugsdin, Janette Mulligan, Christian Tátchev, Zenia Tátcheva

Students from Queensland Dance School of Excellence and Queensland Ballet's Junior Program

QUT Creative Industries students appear as extras courtesy of the Queensland Ballet and QUT Dance industry partnership.

QUEENSLAND SYMPHONY ORCHESTRA

CONCERTMASTER
Warwick Adeney

VIOLIN 1
Glenn Christensen *
Linda Carello
Margaret Connolly
Ann Holtzapffel
Stephen Phillips
Joan Shih
Brenda Sullivan
Stephen Tooke
Brynley White
Emily Francis
Li Liu

VIOLIN 2
Gail Aitken ~
Delia Kinmont +
Faina Dobrenko
Simon Dobrenko
Natalie Low
Tim Marchmont
Frances McLean
Helen Travers
Harold Wilson
Matthew Hesse

VIOLA
Yoko Okayasu ~
Bernard Hoey +
Jann Keir-Haantera
Helen Poggioli
Graham Simpson
Belinda Williams
Hana Hobiger

CELLO
David Lale ~
Matthew Kinmont +
Andre Duthoit
Matthew Jones
Kaja Skorka
Craig Allister Young
Tim Byrne

DOUBLE BASS
Dushan Walkowicz >>
Paul O'Brien +
Anne Buchanan
Ken Poggioli
Daniel Molloy

FLUTE
Alexis Kenny ~
Hayley Radke >>

PICCOLO
Michael Hallit *

OBOE
Huw Jones ~
Alexa Murray

COR ANGLAIS
Vivienne Brooke *

CLARINET
Irit Silver ~
Kate Travers

BASS CLARINET
Nicholas Harmsen *

TENOR SAXOPHONE
Pierce Hurne ^

BASSOON
Nicole Tait ~
David Mitchell >>
Evan Lewis

CONTRABASSOON
Claire Ramuscak *

FRENCH HORN
Malcolm Stewart ~
Peter Luff >>
Vivienne Collier-Vickers
Lauren Manuel

TRUMPET
Sarah Wilson ~
Richard Madden >>
John Gould
Mark Bremner

TROMBONE
Dale Truscott =
Jamie Kennedy

BASS TROMBONE
Tom Coyle *

TUBA
Thomas Allely *

HARP
Jill Atkinson *

TIMPANI
Tim Corkeron *

PERCUSSION
David Montgomery ~
Josh DeMarchi >>
Lucas Gordon
Rebecca Lloyd-Jones

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= Acting Section Principal
>> Associate Principal
+ Acting Associate Principal
* Principal
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Queensland Ballet Pianist



Queensland Symphony Orchestra

Chairman
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Chief Conductor
Johannes Fritzsich

MUSIC NOTE

Possibly Prokofiev's most famous score, the music for *Romeo & Juliet* was mostly composed in 1935. Prior to this, the composer was one of the few artists to be granted official permission to leave the USSR, which allowed him to spend many years in the USA and France. He took with him scores such as the *Classical Symphony* (used later in *Romeo & Juliet* as the Gavotte that precedes the balcony scene) and his first violin concerto.

When Prokofiev first played his score for *Romeo & Juliet* to the dancers of the Bolshoi, they informed him that it was impossible to dance to his music. In fact, the score was performed in Brno (now in the Czech Republic) before the ballet was staged by the Kirov and later the Bolshoi Ballet.

The inspiring music is famous for its characterisation of the principal roles in Shakespeare's drama, as well as its large-scale dramatic scenes, including the fight scene at the end of Act 2. There are neo-classical elements to the music, too, such as the Minuet in Act 1 for the entry of the guests to the ball and a Gavotte (from the *Classical Symphony* as mentioned above).

In later life, Prokofiev endured Stalin's purge of composers in the USSR, but died on the same day as the dictator, so he was unable to experience the later freedoms that Soviet composers enjoyed.

ANDREW MOGRELIA

ARTISTIC STAFF

Kylie Foster

COMPANY PIANIST

Kylie Foster has been working as a professional musician for the past 17 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 when in Brisbane, 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 2013.

Greg Horsman

BALLET MASTER

Greg Horsman joined The Australian Ballet in 1982, rising to Principal Artist in 1987. During twelve 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 English National Ballet (ENB), and in 1998 he 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.

In 2006, Greg became Ballet Master at Royal New Zealand Ballet (RNZB), where his production of *The Sleeping Beauty* in 2011 won wide acclaim. He joined Queensland Ballet as Ballet Master in 2013. His works *Verdi Variations* and *One More Breath* were performed by the Company in 2013, and his new production of *Coppélia* premiered in April this year.

Mary Li

BALLET MISTRESS

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, and 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 at The Australian Ballet for 10 years, and joined Queensland Ballet as Ballet Mistress in 2013.

Janette Mulligan

BALLET MISTRESS

Janette graduated as dux of The Australian Ballet School before joining London Festival Ballet (English National Ballet), where she was promoted to Senior Principal. Janette's extensive repertoire included major classical ballets and contemporary works by Rudolf Nureyev, Ben Stevenson, Glen Tetley, George Balanchine, Alvin Ailey, John Cranko, Natalia Makarova, Ronald Hynd, and John Neumeier, among others. In short ballets created on her, Janette won critical acclaim in works by Ben Stevenson and Christopher Bruce. Janette danced with numerous illustrious partners, including Rudolf Nureyev, Peter Schaufuss, Kevin McKenzie, Patrick Armand and Fernando Bujones, and performed with Dame Margot Fonteyn. She also featured in two films: *La Sylphide* and *The Magic of Dance*.

On retirement, Janette held the prestigious position of Ballet Mistress with the Royal Danish Ballet. As an international guest teacher, Janette taught at the English National Ballet School, Deutsche Oper am Rhein, Ballet Rambert, Hong Kong Academy of Performing Arts, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company. She joined Queensland Ballet in 2013 as Ballet Mistress and performs with the Company as a Guest Artist.

Christian Tátchev

DIRECTOR OF TRAINING

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 Dancer in 2000. He has danced most of the major classical roles as well as works by celebrated choreographers of modern times.

Christian has worked with the National Opera and Ballet and Ballet Arabesque in Sofia, and in South Africa, with PACT Ballet Company, Cape Town City Ballet and South African Ballet Theatre (SABT). There, he taught extensively at SABT's ballet academy, was appointed Company Coach and choreographed a version of *Don Quixote*.

Christian joined Queensland Ballet as a Principal Dancer in 2008. He retired from the stage in September 2011 and was appointed Ballet Master in 2012. He took up the position of Director of Training in 2013.



Kylie Foster



Greg Horsman



Mary Li



Janette Mulligan



Christian Tátchev

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Hao Bin, Huang Junshuang*,
Natasha Kusch, Matthew Lawrence,
Clare Morehen, Meng Ningning,
Rachael Walsh

*Guest International Principal Dancer,
generously funded by the Jani Haenke
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