

Queensland  
**Ballet**

ARTISTIC DIRECTOR LI CUNXIN

# The Sleeping Beauty

23 – 31 October

Lyric Theatre, QPAC

With Queensland Symphony Orchestra



BOUNDLESS  
ENERGY

QGC  
Principal Partner of Queensland Ballet

Dancer: Sophie Zoricic Photographer: David Kelly



# The Sleeping Beauty

23-31 October 2015  
Lyric Theatre, QPAC

**Choreographer** Greg Horsman  
(after Marius Petipa)

**Composer** Pyotr Ilyich Tchaikovsky

**Set and Costume Designer** Gary Harris

**Lighting Designer** Jon Buswell

**Conductor** Nigel Gaynor

With Queensland Symphony Orchestra.

Queensland Ballet congratulates QPAC on its 30th Anniversary and is delighted to be co-presenting this production with them.

Spectacular sets, sumptuous costume design and classical choreography bring one of the world's most beautiful ballets to life. Greg Horsman's *The Sleeping Beauty* was first performed by Royal New Zealand Ballet in 2011. This is its Australian premiere.

The performance lasts 2 hours and 30 minutes including a 20-minute interval.



Cover image: Clare Morehen  
Photography by Georges Antoni  
Costume Design by Gary Harris



## FROM SMALL STEPS TO GIANT LEAPS

Suncorp  
Lead Partner of Queensland Ballet

Dancer: Eleanor Freeman Photographer: David Kelly

FROM THE PREMIER AND MINISTER FOR THE ARTS

### The Honourable Anastacia Palaszczuk

The Queensland Government is proud to support Queensland Ballet to deliver this wonderful production of one of ballet's best-loved tales.

Queensland Ballet continues to bring world-class performances to our stages and Greg Horsman's production of the classic fairy tale, *The Sleeping Beauty*, is no exception.

Queensland Ballet's acclaimed dancers are joined this season by internationally renowned dancers, English National Ballet's Alina Cojocaru, Ballet Nacional de Cuba's Víctor Estévez and Birmingham Royal Ballet's Chi Cao, who in a delightful twist played Queensland Ballet's Artistic Director Li Cuxin in the movie adaptation of his best-selling autobiography *Mao's Last Dancer*.

This onstage talent, coupled with the incredible opportunity to see Li and Chi collaborate again, will ensure this production reaches new heights. It will also provide our dancers with the unique opportunity to learn from these celebrated dancers.

I would like to acknowledge the outstanding contribution Queensland Ballet, and Li Cunxin as Artistic Director, make to our cultural life.

I am sure this season of *The Sleeping Beauty* will be loved by all who see it and the Queensland Government is proud to be part of the Queensland Ballet journey.

ANNASTACIA PALASZCZUK  
Premier and Minister for the Arts



## Once upon a time, there was a beautiful princess.

*The Sleeping Beauty* is a ballet beloved by many. The tale of the princess whose hundred-year sleep can be broken only by true love's kiss continues to captivate us, whether it's on stage, from the pages of a book or lighting up a cinema screen.

Choreographer Greg Horsman credits *The Sleeping Beauty* for igniting his passion for ballet and I am certain many will feel the same after watching Greg's own sumptuous production. From Tchaikovsky's luminous musical score, through to its spectacular costumes and sets, *The Sleeping Beauty* is classical ballet at its most romantic. It really is the stuff that dreams are made of.

For a blockbuster such as this, it is only fitting that we feature performances from some of the world's biggest ballet superstars. Chi Cao, Principal Dancer with Royal Birmingham Ballet, will join us for select performances, which is very exciting. And I would like to express our sincere gratitude to Arts Queensland for their assistance in welcoming Principal Dancer from Ballet Nacional de Cuba, Victor Estévez and Lead Principal with English National Ballet, Alina Cojocar, to Brisbane. We await their performances with great anticipation. Alina's interpretation of Aurora is widely regarded as one of the world's finest and will undoubtedly astonish us all.



I am also thrilled that Chris Hinton-Lewis and Paul Boyd will perform in select performances. Our Company are very excited to share the Lyric Theatre stage with dancers of such impeccable technique and artistry.

Behind each unforgettable performance is a team of supporters who bring beauty to life. To our Principal Partner QGC I extend my heartfelt gratitude. Your commitment to our Company has allowed us to live the fairy tale in 2015. Likewise the support of many organisations and individuals has helped us turn our dreams into reality. I thank the Queensland and Federal Governments, our Lead Partner Suncorp, Major Partners JC Decaux, BMW and Virgin Australia for their ongoing support. I also extend my thanks to our Creative Partner QPAC, and other valued corporate partners and supporters. Even the most dashing of princes would not have awakened our Aurora without your generosity!

In concluding I make special mention of Nigel Gaynor, who will conduct the Queensland Symphony Orchestra this season. We look forward to his ongoing contribution when he joins Queensland Ballet as our Music Director and Principal Conductor in 2016.

Our Board, staff and dancers welcome you to the enchanted kingdom of *The Sleeping Beauty*.

This majestic production is the jewel in a truly glittering season of ballet.

LI CUNXIN  
Artistic Director

## My connection with *The Sleeping Beauty* began at a young age.

As a 12-year old it was the first ballet I saw performed — an event that would set my path in life. The performance was with London Festival Ballet (now English National Ballet) in Rudolf Nureyev's production, with the man himself dancing the role of the Prince.

I was mesmerised, not only by Nureyev's dancing, but by the ballet itself. The music, costumes, set and dancing all combined to make a spectacular theatrical experience. I clapped so hard and so long my hands were tender for days after. I knew from that moment on I was going to be a dancer and that one day I would dance the role of the Prince in *The Sleeping Beauty*. What I didn't know was that I would dance the role on the stage of the Royal Opera House, Covent Garden and at the Maryinsky Theatre, St Petersburg, where the ballet premiered. Now I am fortunate to have had the opportunity to stage my own production and bring to new audiences the beautiful ballet that inspired me all those years ago.

The ballet offers some of the greatest challenges in the classical repertoire for both the principals and soloists, with plenty of dancing for the corps de ballet. Aurora is probably the greatest ballerina role, demanding great athletic ability combined with the purest of classical technique. However, the truth is that there is much choreographic 'filler' in *The Sleeping Beauty*. I have tried to maintain the great traditions of the ballet without weighing it down with antique trappings that would seem irrelevant to today's audiences. My goals have been to make as rich a production as possible, to keep what is essential, and to choreographically blend new elements with traditional ones.

*The Sleeping Beauty* was the first successful ballet composed by Tchaikovsky and I feel his score is the glue for the whole ballet. It is not an easy task to maintain the integrity of a great classical ballet and the excitement the work originally inspired. In the original production, the opportunity to show dance was considered more important than adhering to the story. Although Perrault was credited with the storyline, Vsevolozsky (Director of the Imperial Theatres from 1881 to 1898) and Petipa's libretto was quite freely adapted from the original fairy tale. I certainly have not sought to totally rethink the plot, but I have made some changes to enhance the narrative flow and to make sure the story is satisfying. I've tried to allow the work to entertain without losing sight of its great history and significance and to tell the story in a way that engages the audience. I hope my staging will captivate its audience and allow them to see afresh this gem of a ballet and, who knows, perhaps inspire someone like I was, all those years ago.

GREG HORSMAN  
Choreographer



**ACT 1**

It is a joyous day when the Queen gives birth to a longed-for baby girl. The King and his assistant Catalabutte begin preparations for the baby's grand christening. He proudly announces to the kingdom that his daughter's name will be Princess Aurora.

Among the guests at Aurora's christening are the four young sons of the Kings of Russia, China, Arabia and Persia, who one day will be eligible suitors for the princess. Five fairies (half-sisters to the Queen), who are to be godmothers to the newborn baby, arrive and present their gifts to Aurora. Their gifts — like their names — are beauty, wit, grace, song and wisdom.

Just as Wisdom is about to bestow her gift, Carabosse, the wicked fairy, arrives. She is furious that she has not been invited to the christening and casts a spell on Aurora. When the princess turns sixteen, she will prick her finger and die. Everyone is horrified and pleads with Carabosse to take back the evil curse.

Then Wisdom gives her gift to Aurora — while she can't break Carabosse's spell, she can use her magic to change it. Wisdom declares that the princess will not die, but instead fall into a deep sleep for one hundred years. Only the kiss of a handsome prince will break the spell and wake her.

In desperation the King declares that all sharp objects are to be banned from the kingdom, and entrusts Catalabutte to carry out this decree. Over the next sixteen years, Aurora grows into a beautiful, graceful and witty young princess.

Aurora's sixteenth birthday party is held in the palace garden. The gardeners have been instructed to remove all the thorns from the roses. The King and Queen enter, with the four young princes from across the world, now grown into fine young men. The King is hoping that Aurora will choose one to be her husband.

Suddenly the dancing and merriment is frozen — Carabosse appears and hands a black rose to Aurora, who is unaware of the danger. Intrigued, she takes the rose and begins to dance — then pricks her finger and collapses. With triumphant glee, Carabosse declares that Aurora has died.

Wisdom appears and reminds the distraught King, Queen and courtiers of her gift to the baby princess — Aurora has not died, but will sleep for one hundred years until the kiss of a prince wakes her.

So that Aurora will not be alone when she wakes, Wisdom puts the entire kingdom to sleep. Then all the fairies magically cause the forest to grow and hide the palace from view.

Eventually, no one remembers the kingdom and its sleeping inhabitants.

**ACT 2**

One hundred years later, young Prince Désiré is hunting in the forest with his two most trusted friends, Florestan and Florimund. He is bored and restless, and his friends try to cheer him up, but Galifron, the Prince's Private Secretary, finds them and insists that Désiré should rejoin the hunt. He refuses and asks to be left alone.

Wisdom suddenly appears and tells Désiré the story of Aurora. She takes him to meet Aurora's spirit; they dance together and fall in love. But Aurora and her companions disappear, and the Prince is desperate to find her. He pleads with Wisdom to show him where he will find the sleeping princess.

Désiré is guided to the lost palace in the forest. He enters, unaware Carabosse and her attendants are hiding there to prevent him from reaching Aurora. Carabosse summons her evil magic and changes into a fearsome dragon. She fights with Désiré, but the brave Prince manages to kill the creature with a fatal sword thrust.

He finds the sleeping Aurora and kisses her. The evil spell is broken, and the entire kingdom awakes. Prince Désiré declares his love for Aurora and proposes to her, and the King and Queen gladly give their blessing to the happy couple.

Désiré and Aurora's wedding celebrations are magnificent. The King gives the newlywed couple a pair of magical Bluebirds in a golden cage as a wedding present, and there is much dancing and singing. The Sleeping Beauty, her Prince and everyone in the kingdom live happily ever after.

**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.

**Greg Horsman**

CHOREOGRAPHER

Greg 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 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*. His acclaimed production of *Coppélia*, enjoyed by Queensland Ballet audiences in 2014, toured regional Queensland earlier this year. Greg joined Queensland Ballet as Ballet Master in 2013.



## Gary Harris

SET AND COSTUME DESIGNER

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 Kenneth MacMillan.



## Jon Buswell

LIGHTING DESIGNER

Jon has designed lighting for well over one hundred productions in the UK, Europe and Australia.

A graduate of Croydon School of Art in the UK, Jon worked initially for the Royal Shakespeare Company before becoming a freelance designer in 1997. Since then he has enjoyed a highly successful career, lighting a varied array of works in all disciplines of the performing arts.

In Britain, Jon has worked for the Theatre Royal Haymarket (*Lady Windemere's Fan* with Vanessa Redgrave, and *The Royal Family* with Judi Dench), The Royal Court at the New Ambassadors Theatre (*The Vagina Monologues*), and the Apollo Theatre (*My Brilliant Divorce* with Dawn French), amongst others. For Australian Ballet, he has designed lighting for *Raymonda*, *Constant Variants*, *Symphonie Fantastique*, and *Night Path*.

Since 2008, Jon has been the Technical Director of West Australian Ballet, where he has designed lighting for all the major repertoire. During this time, he has also taken on external commissions for Black Swan State Theatre Company, the Royal New Zealand Ballet and various other companies.

Recent lighting engagements include *The Sleeping Beauty* (Royal New Zealand Ballet, 2011), *Signs of Life* (Black Swan State Theatre Company, 2012), and *Cinderella* (West Australian Ballet, 2011). In 2011, Jon and his fellow creative team won a WA Dance award for *Helix*. He has also worked as visiting lecturer for The University of Central England in Birmingham, UK and the Victorian College of the Arts.

## Music Note

NIGEL GAYNOR

Tchaikovsky's dramatic overture to *The Sleeping Beauty* is one of the most remarkable in all ballet repertoire. An intense and angry outburst of Carabosse's theme instantly plunges the audience into an atmosphere of conflict and symphonic drama, before easing into Lilac Fairy's soothing song.

Another musical highlight is the Rose Adage, when Aurora has come of age and is courted by four princes. There's so much joy and exuberance in the music for a princess on the cusp of her adulthood.

Like the dancers on stage, this score provides challenging solos for the orchestra: a rapid solo for Canary Fairy in Act 1 played on the piccolo, a delicate violin solo with sliding harmonics for Aurora's wedding solo in Act 2, a soaring melody on flute for the Bluebirds pas de deux Act 2, and the stunning cello solo in the vision scene of Act 2. Tchaikovsky's genius is present throughout this wonderful ballet!



## Nigel Gaynor

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 has been based in the United Kingdom and has worked extensively with Northern Ballet – Leeds, English National Ballet and the Royal Ballet.

In 2011, Nigel was engaged by the Royal New Zealand Ballet for its season of *The Sleeping Beauty* and was appointed Music Director of the company in January 2013. He will join Queensland Ballet as Music Director and Principal Conductor in 2016.



## Alina Cojocaru

LEAD PRINCIPAL WITH  
ENGLISH NATIONAL BALLET

*'Alina Cojocaru's line, her beautiful extensions and airy jumps, her wraithlike, weightless quality are all gorgeous. This is technique rendered invisible by artistry.'*

The New York Times

Born in Bucharest, Alina Cojocaru is considered one of the best ballerinas in the world today. Alina trained in Kiev for seven years before joining the Royal Ballet School in 1997. Upon completion of her training she returned to Kiev to join the company as a Principal Dancer. A year later she joined the Royal Ballet Company and at the end of the season was promoted to Soloist. In 2001 Sir Anthony Dowell promoted Alina to the rank of Principal Dancer after her performance of *Giselle*. Alina joined the English National Ballet in September 2013, as a Leading Principal Dancer.

While a member of ENB she continues to perform as a guest artist with companies worldwide, and is a regular guest with the Hamburg Ballet and American Ballet Theatre. In the last few years Alina has organised galas in Romania and London to support the Hospice of Hope. In February 2012 Alina premiered her *Alina Cojocaru – Dream Project*, in Japan, which she directed and staged, while performing alongside friends and colleagues from the Tokyo Ballet, Hamburg Ballet, ENB and Royal Ballet.



## Victor Estévez

PRINCIPAL DANCER WITH  
BALLET NACIONAL DE CUBA

Considered one of the stars of a new generation of Cuban ballet school dancers, Victor Estévez joined the Ballet Nacional de Cuba in 2011.

His repertoire includes romantic-classical soloist roles in ballets such as *The Nutcracker*, *Giselle*, *Don Quixote* and *Pacquita* as well as extensive contemporary work including Balanchine's *Chaikovsky pas de deux* and Eduardo Blanco's *Tiempo de danzón* and *Accents*.

With the Ballet Nacional de Cuba, Victor has toured to China, Italy, Mexico, Puerto Rico and Spain.

In 2015, he was promoted to the rank of Principal Dancer. *The Sleeping Beauty* marks Victor's first performance on stage in Australia.

Alina Cojocaru and Victor Estévez perform thanks to the generous support of the Queensland Government through Arts Queensland.

## Chi Cao

PRINCIPAL DANCER WITH  
BIRMINGHAM ROYAL BALLET

Born in China, Chi Cao trained at the Beijing Dance Academy and the Royal Ballet School. He joined Birmingham Royal Ballet in 1995 and was promoted to Principal in 2002. Chi is a virtuoso classical dancer and often leads the company in the classic repertory. His superb technique won him the gold medal in 1998 at Varna, the 'Granddaddy' of all ballet competitions. With his frequent partner, Nao Sakuma, Chi has also represented the Company at a number of prestigious occasions, dancing at the NATO gala in Birmingham (2000) and Her Majesty The Queen's Golden jubilee (2002). In 2012, Chi and Nao danced as guests of the National Ballet of Japan in the roles created for them in *Sylvia*. In 2008 Chi took a leave of absence to star as Li Cunxin in Bruce Beresford's film *Mao's Last Dancer*, for which he received a nomination for Best Actor from the Australian Inside Film Awards.

## Christopher Hinton-Lewis

Christopher is from the UK and attended the English National Ballet School. As a dancer he performed with Scottish Ballet, English National Ballet, Israel Ballet, Northern Ballet and the Royal New Zealand.

Christopher performed many leading roles throughout his career including Demetrius in *A Midsummer Night's Dream*, Tybalt and Romeo in *Romeo & Juliet*, Valmont in *Dangerous Liaisons*, Dracula in *Dracula* and Scrooge in *A Christmas Carol*. Christopher also created the lead role in David Nixon's *Hamlet*.

Christopher is now a Guest Ballet Master for Northern Ballet and teacher at Northern Ballet Academy. He is also a regular teacher for Matthew Bourne's New Adventures Company and Wayne Macgregor's Random Dance Company.



## Paul Boyd

Paul's performing career spanned 25 years in companies in Germany, Switzerland, and at Queensland Ballet.

He danced the major classics as well as works by Kylian, Forsythe, Ek, Christe, Balanchine, Neumeier, Petit, Weir, and Klaus, among others, and received the German Critics Award for Best Up and Coming Artist and Best Established Artist in Europe. Paul's choreographic works have been performed by Queensland Ballet, The Australian Ballet (*Bodytorque* season), Bundesjugendballett (Hamburg), Suzhou Ballet Theatre (China), Hong Kong Academy of Performing Arts, WAAPA, QUT, Sydney City Youth Ballet, and Hong Kong Ballet Group. *Uneven Ground* was performed by the Royal Ballet School (London), as well as touring to New York and Japan. Paul has been Guest Teacher for the Royal Ballet School, Hong Kong Ballet, Semperoper and Deutsche Oper am Rhein (Germany), West Australian Ballet and Perth's Graduate College, and Architanz (Tokyo).

Paul is currently a much-valued member of Queensland Ballet's Artistic staff. His work, *Eye Spy*, recently premiered as part of 2015's *Dance Dialogues*.



## 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 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 repertoire includes principal roles in *Swan Lake*, *Sylvia*, *Le Corsaire*, *Don Quixote*, *Romeo & Juliet*, *Onegin*, *The Sleeping Beauty*, and many others. Joining Queensland Ballet in 2011, Bin has performed major roles with great distinction.

## 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.

## 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.

## Meng Ningning

After graduating from the Beijing Dance Academy, Meng Ningning joined the National Ballet of China. As a Principal Dancer, her repertoire 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).

## 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.

The position of Guest International Principal is generously funded by the Jani Haenke Charitable Trust.



Hao Bin



Laura Hidalgo



Clare Morehen



Meng Ningning



Yanela Piñera

## Lisa Edwards

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

## Camilo Ramos

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



Lisa Edwards



Camilo Ramos

## 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.

### JUNIOR 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 Junior Soloist. His choreographic debut, *La Mente*, was part of Queensland Ballet’s 2015 *Dance Dialogues* season.



Shane Wuerthner



Vito Bernasconi

## 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) course, in which she won 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 School Program. Teri was a guest dancer in Queensland Ballet’s production of *The Nutcracker* in 2007, and entered the Company’s Professional Year program in January 2008. Teri was promoted to Junior Soloist with Queensland Ballet in July 2015.

## Emilio Pavan

Born in Newcastle, Emilio Pavan began his dance training at Newcastle Dance Academy. Following his graduation from The Australian Ballet School in 2012 with second class honours, he joined Queensland Ballet as a Company Dancer in January 2013. Repertoire highlights include Franz in Greg Horsman’s *Coppélia*, Prince in Ben Stevenson’s *The Nutcracker*, George Balanchine’s *Serenade* and Romeo in Sir Kenneth MacMillan’s *Romeo and Juliet*. Emilio was promoted to Junior Soloist in November 2014.



Teri Crilly



Emilio Pavan



COMPANY DANCERS



Nathan Brook



Zach Fang



Eleanor Freeman



Tamara Hanton



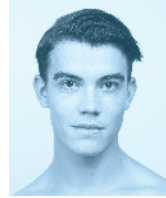
Mia Heathcote



Alexander Idaszak



Lina Kim



Jack Lister



Brydee Lyttle



Yu Lingpeng



Vanessa Morelli



Charles Riddiford



Katherine Rooke



Tara Schaufuss



Mia Thompson



Rian Thompson



Sarah Thompson



Joel Woellner



Neneka Yoshida



Sophie Zoricic

**Jette Parker Young Artists 2015**



D'Arcy Brazier



Harley Campbell



Liam Geck



Phebe Murison



David Power



Georgia Swan



Ari Thompson



Atau Watanabe

**Pre-Professional Program 2015**

Jack Bannerman, Harry Davis, Zoe Doonar,  
Zacharie Dun, Chiara Gonzalez,  
Hannah Hughes, Daniel Kempson,  
Shayarne Matheson, Samuel Packer,  
Benjamin Price, Courtney Radford,  
Douglas Stewart, Emma Terry, Meg Williams

**Young Dancers**

Joel Burke, William Cheung, Edward Cooper,  
Nicholas Erwin, Harrison Fletcher,  
Jack Jones, Matthew Maxwell,  
Nicholas Milne, Dominic Schwantes



POWER AND  
PRECISION



BMW  
Major Partner of Queensland Ballet

## Greg Horsman

BALLET MASTER

Please see page 6

## Janette Mulligan

BALLET MISTRESS

A former Senior Principal of English National Ballet, Janette graduated as dux of the Australian Ballet School before joining London Festival Ballet (English National Ballet).

Performing internationally, Janette's extensive repertoire included *Swan Lake*, *The Nutcracker*, *Giselle*, *Cinderella*, *Romeo & Juliet*, *Onegin*, *Coppélia*, *La Sylphide* and *La Bayadère*.

Janette has enjoyed working with many choreographers, such as Sir Frederick Ashton, Sir Kenneth MacMillan, Graeme Murphy, Garth Welch, Ben Stevenson, Alvin Ailey, Glen Tetley, Christopher Bruce, Nils Christie, Roland Petit, John Neumeier, Andre Prokofsky and François Klaus.

On retiring, Janette was appointed Ballet Mistress with the Royal Danish Ballet and taught at the English National Ballet School, Oper du Rhin, Germany, Ballet Rambert in London, and the Hong Kong Academy of Performing Arts. She has been a regular guest teacher with The Australian Ballet, the Royal New Zealand Ballet, and Sydney Dance Company.

Janette joined the Queensland Ballet in 2013 as Ballet Mistress and performs with the Company as a Guest Artist.



## 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, 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.

## Christian Tatchev

DIRECTOR OF TRAINING

Christian Tatchev 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 in 2008 after participating in the Company's *International Gala* that year. 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

COMPANY 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.

## Helen David

COMPANY PIANIST

Helen started working as a ballet pianist in 1997 while studying in Cardiff, UK. In 2006, she was awarded a scholarship to work as Apprentice Company Pianist with Scottish Ballet, where immediately following she was appointed Company Pianist at Northern Ballet Theatre, Leeds. She has since worked with companies including English National Ballet, Royal New Zealand Ballet (when on tour in the UK), Ballet du Capitole de Toulouse, Matthew Bourne's New Adventures and Scottish Ballet as well as extensively with Birmingham Royal Ballet. She has also played for the Royal Academy of Dance, Elmhurst School for Dance and the Royal Ballet School.

In addition to her commitment as a ballet pianist, Helen has worked as a choral accompanist and opera répétiteur, as well as being in demand as an orchestral pianist in the UK and abroad with orchestras including the Philharmonia, Welsh National Opera, Royal Liverpool Philharmonic and the BBC National Orchestra of Wales.

Helen joined Queensland Ballet as Company Pianist in January 2015.

**Concertmaster**  
Warwick Adeney

**Associate Concertmaster**  
Alan Smith

**Violin 1**  
Stephen Tooke ^  
Linda Carello  
Lynn Cole  
Ann Holtzapffel  
Stephen Phillips  
Joan Shih  
Brenda Sullivan  
Brynley White  
Nicole Hammill  
Ceridwen Jones  
Sarah Ryan

**Violin 2**  
Gail Aitken -  
Wayne Brennan -  
Jane Burroughs  
Eddy Chen  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont  
Natalie Low  
Helen Travers  
Harold Wilson  
Li Liu

**Viola**  
Bernard Hoey =  
Jann Keir-Haantera +  
Charlotte Burbrook de Vere  
Cédric David  
Tara Houghton  
Kirsten Hulin-Bobart  
Helen Poggioli  
Graham Simpson  
Michael Patterson  
Belinda Williams

**Cello**  
David Lale -  
Matthew Kinmont ^  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Kaja Skorka  
Craig Allister Young  
Tim Byrne

**Double Bass**  
Dushan Walkowicz =  
Paul O'Brien =  
Justin Bullock  
Ken Poggioli  
Anne Buchanan

**Flute**  
Alexis Kenny -  
Hayley Radke >>  
Kate Lawson \*  
Kate Proctor ^

**Oboe**  
Sarah Meagher >>  
Alexa Murray  
Vivienne Brooke \*

**Clarinet**  
Irit Silver -  
Brian Catchlove +  
Kate Travers

**Bassoon**  
Nicole Tait -  
Evan Lewis

**French Horn**  
Malcolm Stewart -  
Ian O'Brien \*  
Vivienne Collier-Vickers  
Renee Kennedy  
Lauren Manuel

**Trumpet**  
Richard Madden =  
Paul Rawson +  
Mark Brember  
Dani Rich

**Trombone**  
Jason Redman -  
Dale Truscott >>  
Nicolas Thomson

**Bass Trombone**  
Tom Coyle \*

**Harp**  
Jill Atkinson \*

**Timpani**  
Tim Corkeron \*

**Percussion**  
Josh DeMarchi >>  
Lucas Gordon  
Andrew Knox  
Nozomi Omote  
Angus Wilson

- Section Principal  
= Acting Section Principal  
>> Associate Principal  
+ Acting Associate Principal  
\* Principal  
^ Acting Principal



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Hao Bin, Laura Hidalgo, Clare Morehen,  
Meng Ningning, Yanela Piñera\*

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Lisa Edwards, Camilo Ramos,  
Shane Wuerthner

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Vito Bernasconi, Teri Crilly,  
Emilio Pavan

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Li Cunxin

**EXECUTIVE DIRECTOR**

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**Mary Li** Ballet Mistress  
**Janette Mulligan** Ballet Mistress  
**Craig Cathcart** Company Manager  
**Rachael Walsh** Artistic Associate

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**Gabrielle Johnston** Training Programs Manager  
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**Kylie Foster** Company Pianist  
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\*The position of Guest International Principal is generously funded by the Jani Haenke Charitable Trust.

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**Head Mechanist** Dan Villiers

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**Assistant Stage Manager** Heather O'Keeffe

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Queensland Ballet was founded in 1960 by Charles Lisner OBE. Queensland Ballet is a member of Live Performance Australia and the Australian Major Performing Arts Group, and supports the Actors and Entertainers Benevolent Fund (Qld).



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

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# Queensland Ballet

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