FROM THE ARTISTIC DIRECTOR

The bright future of Queensland Ballet is assured. I can say this with absolute confidence as I look upon this year's Synergy program and the people behind it.

- We established *Synergy* as a way to bring together the rising stars of Queensland Ballet and our Academy, both choreographic and balletic, and it has quickly become a favourite fixture of our annual season.

This year Synergy is almost equal parts developing and established artists with three of the works by acclaimed choreographers Greg Horsman, Natalie Weir and Paul Knobloch and two works by our very own Lou Spichtig and Pol Andrés Thió, both Company Artists and emerging choreographers.

We're thrilled to bring you brand new works, both neo-classical and contemporary, from these creatives. The five very different short ballets give our Pre-Professional Program dancers and our Jette Parker Young Artists an opportunity to explore new movement and hone their stagecraft alongside some of our Company Artists.

It is an enduring commitment of Queensland Ballet to provide opportunities to our artists to develop and we see it as a privilege to nurture talent from within our Company. We're never disappointed when we provide our artists with the chance to fly and spread their creative wings, rather they unfailingly take our breath away with their ability.

The resulting program, I believe, highlights the versatility, technical skill and artistry that it takes to be a Queensland Ballet dancer. We are immensely proud of our choreographers and dancers and our 2019 Synergy program as we look to the future of Queensland Ballet. I would also like to acknowledge the individuals, and the Ergon Network and Energex as part of the Energy Queensland Group, who support our Jette Parker Young Artists Program and scholarships for our Pre-Professional Program.

Our promising future is made possible thanks to the visionary support of the State and Federal Governments, Principal Partner Suncorp, Major Partners JCDecaux, Sealy, Shell's QGC business and Virgin Australia. With gratitude, we move forward with these partners by our side as we step into this season of Synergy.

Li Cunxin AO Artistic Director



QUEENSLAND BALLET

Queensland Ballet

34 Beesley Street, West End QLD 4101 PO Box 3791, South Brisbane QLD 4101 07 3013 6666 mail@queenslandballet.com.au

Queensland Ballet was founded in 1960 by Charles Lisner OBE

Julieanne Alroe

Deputy Chair

Directors

David Carter

Peter Godber

Prof. Gene Moyle

Allan Pidgeon AM

Amanda Talbot

Marlene Collins

Lynette Denny AM

Pauline Crowe

Prof. Ashley

Kevin Hodges

François Klaus

Valerie Lisner

Margaret Lucas OAI

John Matthews Dr Neil McCormack

Adjunct Prof.

Joan Sheldon AM

Artistic Director

Executive Directo

Deputy Executive

Executive Assistan

Director Felicity Mandile

Operations

Patrick Kelly

Justice David Thomas

His Excellency Paul de Jersey Ac, Governor

Principal Artists Laura Hidalgo, Camilo Ramos, Yanela Piñera

Matthew Lawrence

Senior Soloists Alexander Idaszak, Kohei Vito Bernasconi, Mia Heathcote Lina Kim.

Georgia Swan, Neneka Company Artists Pol Andrés Thió, D'Arcy Brazier, Mail Comlekci, Luke Dimattina, Zach Fang,

Geck, Chiara Gonzalez, Serena Green, Tamara Hanton Alvssa Keltv (maternity leave) Daniel Kempson, Dylan Lackey, Jack Lister, Tonia Looker, Vanessa Morelli, Eriko Nakaiima, Libby-Rose Niederer Suguru Otsuka Michelle Kim Samuel Packer, David

Power, Patricio Revé, Loi Spichtig, Isabella Swietlicki, Ari Thompson, Rian Thompson, Laura Tosar, Ze Wu, Sophie Zoricic Company Apprentices

Jette Parker Young Artists Maggie Bryan, Lucy Christodoulou, Oscar Delbao, Jamie Delmonte, Talia Fidra, Clayton Forsyth, Renee Freeman, Kaho Kato, John Paul Lowe, Edward Pope, Charlie Slater, Pre-Professional Program

Kieren Bofinger, Annika Artistic Associate Boukeua Brendan Brown William Cheung, Jacob Chief Ballet Master Cuddon, Dani Gibson, & Director of Artistic Megan Hansen, Callum Hendry-Hodson, Lucy Hogan, Rebecca Ingham, Ballet Mistress & Caitlin Jonker Bronte Principal Répétiteu Kielly-Coleman, Callum Mackie, Charlie Morton, Ballet Mistress & Katie Shawsmith, Kayla Artistic Coordinator Van den Bogert Janette Mulligan

Ballet Mistress & Creative Associate

Academy Directo Christian Tátchev Head of Academy Operations Gabrielle Johnston Head of Academy

Academy Coordinator Kali Harris

Academy Teachers Lisa Edwards Flena Kozhemyachenk Veronika Sheremetieva Zenia Tátcheva Associate Teachers

Wim Broeckx Anthony Lewis Melissa Tattam

Laura Oliver

Head of Artistic Craig Cathcart Company Coordinato Head of Experience **Experiences Coordin**

Marcin Kucfir

Director of Communications & Content Kendall Battley Digital Content Mana

Digital Content

Fave Sakura Rentoule

Head of Finance Catherine Nea Lvnne Masters Finance Officer Diane Wouansi Finance Officer & Assistant Company Physician Secretary Aurelie Pesty Consultant General

Foundation Manager Jean Attwater Manager

Rachael Walsh

Kristopher Brian

Foundation Administration Assistant

Coordinator

Manager

Bridie Li

Foundation Relations

Guest Pianist/Assistar Conductor Lucas Lynch

Head of Human Candice Sheldor

Director Precinct

Head of Precincts

Technical Director

Technical Manager

Operations

Ralveen Aiimal

Lucas Gilroy Precincts Operations

Director of Marketing. Corporate Partnerships & Enterprises Head of Marketing Marketing Campaigns

Carmel Brown Administration Jade Fantozzi Officer/WHS Marketing Campaigns William Wallace Administration Officers Brianna McCloskev Brianna Hanby A/Ticketing Manage Ellen Gilroy Karen Iddon Ticketing & Customer Facilities Coordinator Service Specialist Campbell Misfeld **Duty Managers** Sheilagh Gaddes

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Gemma Larsen

Head of Performance Head of Production Zara Gomes (Lighting) Company & Academy Physiotherapist Scott Chiverton Louise Drysdale Technical Manager Company Physiot (Staging) Michelle White Company Masseu Production Coordinato

Technical Coordinator

(Lighting) Skye Lilliss Technical Coordinator (Staging) Don Mackenzie Consultant Sports Dr Matthew Hislon

A/Head of Strategic Engagement Dr Ian Mannion Education Manage

Martha Godber Music Director & Community Engagen Principal Conductor Coordinator Education & Engageme

Coordinator Lily Spencer Business Traine

> Teaching Artists Callyn Farrell Holly Frick

Education

Sally Ringland Amelia Waller

Head of Wardrobe & Resident Designe Deputy Head of Wardrobe Lauryn Jackson Workroom Production Manage Principal Cutter

Wardrobe Manager Principal Cutter Frin Krosch Academy Costume Kathryn Lee

Wardrobe Workroom & Art Finishing Coordinator Zoe Griffiths Cutter/Coordinator Milliner Vicki Martin Cutter/Coordinato Rehekah Ellis Senior Costumier/ Isabelle Lacombe Shoe Coordinator Amanda Newman Wig Stylist



SYNERGY CHOREOGRAPHERS

Magnetic Fields

CHOREOGRAPHER Paul Knobloch MUSIC In a Time Lapse — Ludovico Einaudi FROM THE CHOREOGRAPHER

This work is inspired by one of the four fundamental forces of Nature -The electromagnetic force.

My inspiration for the movement came about after exploring the properties of magnets and how they work. The forces and energies of attraction and repulsion that can act at a distance led me into deeper investigation of these same qualities that we possess as human beings.

The Cloud of Unknowing

CHOREOGRAPHER Natalie Weir MUSIC The Cloud of Unknowing — Gerard Brophy. Music performed by Australian Youth Orchestra. Recording Courtesy of ABC Classic. FROM THE CHOREOGRAPHER

I was thrilled to be asked to create this duet by Queensland Ballet Artistic Director, Li Cunxin, specially for the Synergy season.

I have used a piece of music composed by Gerard Brophy, originally commissioned by Camerata — Queensland's Chamber Orchestra. This music is inspired from the mystical spiritual writings of an unknown person. I personally found the music very moving and beautiful — perfect for this new duet.

When you first begin you find only darkness, as if it were a cloud of unknowing. Reconcile yourself to wait in the darkness as long as is necessary, but still go on longing after him whom you love. For if you are to feel him or see him in the life, it must always be in this cloud, in this darkness'.

I have used the title of the music for this piece. The duet could be a memory, it could be a premonition, it could be a dream. It is up to you, there is no right or wrong.

Thank you to the beautiful dancers who I had the opportunity to work with, they are truly stunning and brought a great deal to the creative process. Also a big thanks to Rehearsal Director Rani Luther for working alongside me, helping to bring out the detail of the choreography, Rani was a great support.

Demain dès L'Aube

CHOREOGRAPHER Lou Spichtig MUSIC Das Märchen der Wanderungen -Alfred Schnittke arranged by Frank Strobel Kinderszenen Op.15, 11. Fürchtemachen — Robert Schumman

Waltz in A minor Opus Posthum No. 11 Allegretto — Frederic Chopin Piano Sonata N.14 in C-Sharp Minor, Op. 27 N.2 Moonlight, III Presto — Ludwig Van Beethoven A comme Amour — Paul de Senneville Ascent Suite III. Remorse — Alfred Schnittke (Arr. Frank Strobel)

FROM THE CHOREOGRAPHER

A newspaper, picked up in a café, bearing the news of his beloved daughter, Leopoldine's tragic death in a boat accident, shattered Victor Hugo's, French writer famous for his work Les Misèrables heart, making of him a broken man, until his own passing years later.

Leopoldine's marriage to Charles Vaguerie, who chose to drown himself, realising he could not save his young wife, had driven father and daughter apart. Their relationship, once so profound and loving, had faded away into nothing but silence and resentment. Victor Hugo wrote Demain dès L'Aube, years later, in loving memory and mourning of his favourite daughter Leopoldine Hugo, a bright and educated young woman, gone too soon. From the day I learned to recite this poem as a child. I knew this heartbreaking story of love and loss needed to be brought to life through dance.

Always in Flight

CHOREOGRAPHER Pol Andrés Thió MUSIC Self-Help Tape — Moses Sumney Jekvll — Hiatus Kaivote Masquerade Suite: Waltz -Aram Khachaturian FROM THE CHOREOGRAPHER

- This piece is about how we experience art when we find meaning in it. Those moments where no matter how abstract, art transcends the structures we have placed around it, and speaks our truth.

I would like to deeply thank my cast for their vulnerability and commitment in letting themselves be seen. I've been moved bevond words by this process, and I'm thrilled by how much of this material has stemmed from genuine collaboration.

Never, Stop Falling In Love

CHOREOGRAPHER Greg Horsman MUSIC Pink Martini FROM THE CHOREOGRAPHER

 I have wanted to choreograph a ballet to the music of Pink Martini for some time and I am thrilled to have been given the opportunity to finally achieve this for this year's Synergy.

This ballet is about love. My love of dance in all its genres, love of music and most importantly, love for each other.

Paul Knobloch

Paul Knobloch is an honours graduate of the Australian Ballet School. He joined The Australian Ballet in 2002 and rose to the rank of soloist before taking up the invitation to join Béjart Ballet Lausanne as a Premiere

Danseur in 2008. He has performed all over the world with distinguished companies such as English National Ballet., West Australian Ballet, Alonzo King LINES Ballet USA and Sydney Dance Company. Paul has built a strong identity as both a leading artist and choreographer and has a string of accolades to his name including the 2001 ACT Young Australian of the year. In 2005 he forged his own choreographic voice creating several works for The Australian Ballet's Bodytorque seasons and in 2007 was commissioned to create a new work for the main stage, Valetta. Paul has created critically acclaimed works for AB, Ballet Victoria Canada and numerous leading dance schools and institutions across Australia and the USA. He has also choreographed for television, corporate events and Galas. In 2015 at the invitation of David McAllister, Paul returned to AB as Ballet Master and has been a regular guest teacher for Sydney Dance Company, Bangarra Dance Theatre, Hong Kong Ballet, National Ballet of China, Les Ballet de Monte Carlo and St Petersburg Ballet Theatre. He continues to work as a freelance choreographer and is extremely honoured to be creating on the

wonderful dancers of Queensland Ballet.

Natalie Weir

Australian choreographer Natalie Weir is known internationally for her highly physical partner work, her organic movement style and her touching insight into humanity.

In her 30-plus year career, she has created major new works for world class companies such as Queensland Ballet, The Australian Ballet, West Australian Ballet, Houston Ballet, Singapore Dance Theatre, Hong Kong Ballet and American Ballet Theatre. Natalie was resident choreographer for The Australian Ballet and Queensland Ballet and was appointed Artistic Director of Expressions Dance Company (EDC) in 2009, where she held that position until the end of 2018. Natalie has also been the recipient of both an Australia Council Fellowship and the Lord Mayor's Fellowship. Her works with EDC have earned 21 combined Helpmann Award and Australian Dance Award nominations. Her EDC signature productions include where the heart is, R&J, When Time Stops, The Red Shoes, 7 Deadly Sins, Behind Closed Doors and Everyday Requiem. Natalie is thrilled to be invited by Queensland Ballet Artistic Director Li Cunxin to create a duet for Synergy.

Lou Spichtig

Lou Spichtig grew up in Zurich, Switzerland, where she studied at the Tanzakademie Zürich before joining the Ballett Zürich Junior Company in 2015 before becoming a Company dancer with Queensland Ballet in 2016.

Prior to joining QB, Lou participated in many ballet competitions, with some requiring choreography work, which sparked her passion for choreography. During her time at QB, Lou was inspired by the talent of the dancers, urging her to create works that showcase the ability and stagecraft of dancers. As a choreographer, Lou is driven by the artistry in telling stories, creating characters and expressing feelings through movement.

Pol Andrés Thió

Pol Andrés Thió was born in Barcelona, Spain and moved to Melbourne at 12 years of age. At 14, he started ballet at Melbourne School of Classical Dance and joined the Australian Ballet School later that year.

During his time at the school, Pol received the awards for Excellence in Classical Ballet (2013), Character Dance (2015) and Spanish Dance (2016). In 2016, Pol took part in Arts8's first 'Transformation' project in Sydney, where he collaborated with students from leading artistic training organisations in Australia, and travelled to New York and Canada to represent the school. Pol received first prize in the Dance Architect Choreography Competition (2016), allowing him to create and stage his first full length work Arahkan (2017). Pol joined Queensland Ballet in 2018 as a Young Artist, and 2019 as a Company Artist. Since then he has performed a breadth of exciting repertoire, as well as collaborated with Kiosk Films and Jack Lister on the short dance film Bubble Gum. Pol is thrilled to be creating his second commission on Queensland Ballet under the request of Li Cunxin

Greg Horsman

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 quest teacher at many international companies and joined Queensland Ballet as Ballet Master in 2013. He is currently Chief Ballet Master & Director of Artistic Operations.

Greg has choreographed ballets for Ballet Central, ENB, the RNZB and Queensland Ballet. His other works for Queensland Ballet include Verdi Variations, One More Breath, Concerto Grosso. Greg's acclaimed production of Coppélia, was embraced by audiences throughout Queensland and his production of The Sleeping Beauty, originally choreographed for Royal New Zealand Ballet, became Queensland Ballet's highest-ever selling production at that time. In 2018 Greg staged and choreographed a world premiere of La Bayadère for Queensland Ballet.

PRODUCTION CREDITS

Lighting Design

Never, Stop Falling In Love — Cameron Goerg Magnetic Fields A Cloud of Unknowing Demain dès L'Aube Scott Chiverton Always in Flight Stage Manager Donovan Wagner Dan Villiers Head Mechanist **Scott Chiverton** Head Electrician Costume Design Fiona Holley Magnetic Fields A Cloud of Unknowing Noelene Hill Noelene Hill Head of Wardrobe Deputy Head of Wardrobe Lauryn Jackson Rebekah Ellis, Costume Coordinators Vicki Martin Costume Preparation Isabelle Lacombe, Jayne Warrington, Margie Stafford, Frances Pyper,

Michelle Potts.

Elizabeth Ball,

Vicki Martin,

Bethany Cordwell

Amanda Newman

Bethany Cordwell

Russell Austen

Roadpro Event Services

Shoe Coordinator Costume Maintenance Transport-





The performance lasts approximately two hours with one 20-minute interval. Front Cover and Inside Images: Isabella Swietlicki, Mali Comleko Bronte Kielly-Coleman and Joel Burke. Photography David Kelly.