

Queensland Ballet Presents

STRINGS

A virtuosic triple bill celebrating the power, precision and poetry of movement



Chamber Minds



The Seventh Blue



Chacona

Brisbane, 8 May, 2026: Following two wildly popular programs, the monumental *Messa da Requiem* and the joyous *Elastic Hearts*, Queensland Ballet presents *Strings*, a striking triple bill by three leading choreographers, Christian Spuck, Goyo Montero and Edward Clug. Performed with live accompaniment by Queensland's Chamber Orchestra, Camerata, *Strings* takes the stage at the Playhouse, QPAC, 22 - 30 May, 2026.

Distilling dance to its purest form, the evening opens with *Chamber Minds* by acclaimed Romanian choreographer, Edward Clug, whose playful yet deeply expressive work explores the contradictions of human emotion, the push and pull of love, tension and connection. Clug's inventive use of the body sees limbs act as levers, propelling dancers into surprising, often humorous shapes that appear spontaneous yet demand extraordinary control.

In *The Seventh Blue*, Christian Spuck, who kept audiences spellbound with his epic *Messa da Requiem*, responds to the relentless energy of Franz Schubert's *Death and the Maiden*. The choreography mirrors the score's urgency and is fast, furious and relentless. The technically demanding work demands both precision and musical clarity from the dancers.

Completing the program is *Chacona* by Goyo Montero set to Johann Sebastian Bach's well-known *Chaconne* from *Partita No. 2 in D minor*. Built on repeating musical patterns, the choreography reflects this structure through intricate sequences performed in canon, a ripple-like effect where movement passes seamlessly from one dancer to the next. The result is mesmerising, echoing the hypnotic beauty of Bach's score played by Camerata musicians.

Together, these three works form an electrifying evening where movement, music and technical mastery reveal dance in its purest form.

Artistic Director Ivan Gil-Ortega said the three contrasting works demand extraordinary technical, musical and artistic range from the dancers.

"I have worked closely with Goyo, Christian and Edward throughout my career, so I have a very deep understanding of their unique choreographic voices and the precision they demand from artists.

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Each choreographer approaches movement in their own choreographic vocabulary. Christian's work is relentless and deeply musical, Edward's is playful and deceptively complex, while Goyo's choreography demands precision, musicality and incredible stamina."

"What excites me most is bringing these celebrated works to Brisbane and being part of this process with the dancers in the studio, passing on the artistic detail, musicality and intention behind every movement."

"The audiences are not only witnessing works by some of today's most influential choreographers but experiencing creations that are actively shaping the world of ballet today," Gil-Ortega added.

ENDS

Editor's Note;

Photos, video, biographies [here](#)

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[About Queensland Ballet](#)

Queensland Ballet's mission is to contribute to Australia's cultural landscape by being an integral part of the national and international ballet ecology - striving for artistic excellence, pathways for emerging artists, and impact through our community outreach, education, and dance health programs. We aim to enrich lives and contribute to wellness across society through the magic of ballet.

Fast Facts.

- **Goyo Montero** trained in Spain with the celebrated teacher, Carmen Roche, the same schools where Artistic Director, Ivan Gil-Ortega trained.
- Goyo's father was also a renowned choreographer, known for folk, flamenco as well as classical ballet, jazz and musicals. He also directed major Spanish companies and his passion for painting and art greatly influenced Goyo's own love of art, architecture, light design and cinema.
- Romanian born, **Edward Clug**, decided to enrol in dance purely to escape the repressive communist regime under Romanian dictator, Nicolae Ceauşescu.
- Clug completed his ballet studies at the National ballet school in Cluj-Napoca and immediately was offered a contract as a soloist at the Slovene National Theatre in Maribor where he made his first choreography.
- Christian Spuck trained at the prestigious John Cranko School in Stuttgart. He was named resident choreographer of the Stuttgart Ballet Company in 2001 where he developed his signature style.
- Christian's work on *Anna Karenina* premiered in 2014 and became one of his most celebrated ballets worldwide.
- Franz Schubert composed *Quartet No. 14* in 1822, and added, *Death and the Maiden*, into the second movement when he contracted syphilis, as he was in a very gloomy place.
- The famous second movement is based on *Der Tod und das Mädchen*, the two-part German poem by Matthias Claudius (1740-1815), in which Death comes for a young maiden and speaks to her with eerie calm
- By this time, Schubert was gravely ill and living under the shadow of syphilis. His treatment - drinking mercury, was brutal and debilitating. He intimately understood that death was also coming for him, not just the maiden. He would die either from mercury poisoning or syphilis.

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