

Queensland **Ballet**

QB25



KENNETH MACMILLAN'S

Romeo & Juliet

21 – 29 March 2025

Lyric Theatre, QPAC



Queensland
Government



Australian Government



LIVE MUSIC PARTNER



From the Artistic Director

How wonderful it is to launch our 65th anniversary year with a revival of one of the great ballet masterpieces, Kenneth MacMillan's *Romeo & Juliet*.

It was the ballet that broke a 54-year box office record for Queensland Ballet back in 2014, and the Company has presented it just once since then. I'm thrilled to begin my Queensland Ballet journey with MacMillan's incomparable *Romeo & Juliet*, just a month after the ballet's 60-year anniversary. Everything about this world-class production is stunning: from MacMillan's sublime choreography to Prokofiev's magnificent score, to the elegant sets and costumes – enabled by a special group of generous donors in 2019.

The ballet's history began with The Royal Ballet in February 1965, performed at the Royal Opera House in London. We are eternally grateful to Lady Deborah MacMillan and the MacMillan Estate for allowing us to perform this magnificent work, and to former Artistic Director Li Cunxin AO for his visionary ambition.

MacMillan's *Romeo & Juliet* is one of the classics; it's a ballet that offers dancers the opportunity to grow from one role to the next over their career. It has been a joy to watch them develop and refine their artistic and technical skills over the rehearsal period early this year. I'd like to thank the dancers and Artistic staff, including guest Stager Garry Harris, Principal Coach Laura Morera and Guest Ballet Mistress Laura Hidalgo, for their passion and dedication. Thank you to former Queensland Ballet dancers who we have warmly welcomed back as Guest Character Artists including Christian Tatchev, Janette Mulligan, Matthew Lawrence, and David Power, and to former Australian Ballet and English National Ballet Principal Artist, and former Director of The Australian Ballet School, Lisa Pavane. A massive thank you to our fabulous Guest Artists – Principal Artists of The Royal Ballet Calvin Richardson and Akane Takada, who are kindly

supported by QPAC as part of its 40th Anniversary celebrations. Thank you to Kevin O'Hare for enabling Calvin and Akane to join us.

My gratitude also goes to the creative team, including Lighting Designer John B Read, Revival Lighting Designer Jacopo Pantani, Set and Costume Designer Paul Andrews, and our Live Music Partner – the incredible Queensland Symphony Orchestra, under the experienced batons of our Principal Conductor and Music Director, Nigel Gaynor and Guest Conductor, Jonathan Lo, from The Australian Ballet.

To the individuals and organisations, including the State and Federal governments, donors and partners that enabled this production with their ongoing support and generosity – thank you. And finally, my heartfelt gratitude to you – our audience, for joining us on this starry-eyed journey. Kenneth MacMillan's *Romeo & Juliet* marked the beginning of a remarkable period of growth for Queensland Ballet, and it's an absolute joy to share it with you as our first ballet of the year. I hope you enjoy being swept away, into the rich tapestry of Shakespeare's beloved story.



A stylized, handwritten signature in black ink, likely belonging to Ivan Gil-Ortega.

Ivan Gil-Ortega
Artistic Director



Scan for
cast sheets

Queensland Ballet acknowledges the traditional custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.

Credits

Choreographer	Sir Kenneth MacMillan
Stager	Gary Harris
Principal Coach	Laura Morera
Music	Sergei Prokofiev
Set and Costume Designer	Paul Andrews
Lighting Designer	John B Read
Revival Lighting Designer	Jacopo Pantani
Conductor	Nigel Gaynor
Guest Conductor	Jonathan Lo
Music performed by	Queensland Symphony Orchestra

Duration: Approximately two hours and 50 minutes, including two 20-minute intervals.

Every effort was made to ensure program details were correct at the time of printing, however details are subject to change where necessary and without notice. Please check queenslandballet.com.au for updates.

Content Warning: This performance uses theatrical haze and smoke, low fog and strobe lighting effects. *Romeo & Juliet* is a representation of the well-known romantic tragedy and therefore contains depictions of violence, murder, sexual references, and suicide. Not suitable for young children.

About the Choreographer

One of the most innovative choreographers of the 20th century, Sir Kenneth MacMillan created more than 60 ballets during a career of remarkable creativity.

Born in Scotland in 1929, MacMillan was granted a scholarship to the Sadler's Wells School and in 1946, became a founding member of the Sadler's Wells Theatre Ballet. Turning his hand to choreography, his first ballet, *Somnambulism*, was performed on 1 February 1953.

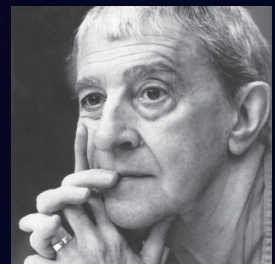
Commissioned by Dame Ninette de Valois, *Danses Concertantes* immediately established MacMillan as a choreographer of note. In the following years, MacMillan choreographed many works, including *Noctambules*, *Solitaire*, *Winter's Eve* and *The Invitation*. Royal Ballet Principal Lynn Seymour became his muse and continued to be so for another twenty years. MacMillan's definitive production of *Romeo & Juliet* was commissioned for The Royal Ballet, opening to rapturous acclaim at Covent Garden in 1965.

In 1966, MacMillan was invited to direct the ballet company at Deutsche Oper in West 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* for that company. *Mayerling* was produced at Covent Garden in 1978. Later works included *The Prince of the Pagodas*, *Winter Dreams* and *Gloria*. MacMillan created his fifth full-length ballet, *Isadora*, in 1981.

Sir 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 (ABT) for five years. At ABT, he staged two new works, *Wild Boy* and *Requiem*.



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

Sir Kenneth MacMillan
(1929 – 1992)
Choreographer

The Story

BASED ON THE PLAY BY WILLIAM SHAKESPEARE,
BELIEVED TO HAVE BEEN WRITTEN BETWEEN 1591 AND 1595.
THE BALLET IS SET IN VERONA.

Act I

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 Lord 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 Lord Capulet intervenes and welcomes him as a guest in his house.

Scene 5: Outside the Capulets' House

As the guests leave the ball, Lord 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.



“O Romeo,
Romeo,

wherefore art thou Romeo?"

Act II

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.

Act III

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.



MONTAGUES

Romeo ————— Son of Lord and Lady Montague
Mercutio ————— Close friend of Romeo
Benvolio ————— Romeo's Cousin
Lord Montague ————— Romeo's Father
Lady Montague ————— Romeo's Mother

CAPULETS

Juliet ————— Daughter of Lord and Lady Capulet
Tybalt ————— Juliet's Cousin
Lord Capulet ————— Juliet's Father
Lady Capulet ————— Juliet's Mother
Rosaline ————— Juliet's Cousin
Paris ————— A nobleman who wishes to marry Juliet
Escalus ————— Ruler of the Italian city, Verona
Friar Laurence ————— Priest

Costumes and Sets

TREASURE TROVE: A TIMELINE OF THE ROMEO & JULIET SETS AND COSTUMES

"A MacMillan production is absolutely something great to have because it's world-renowned choreography that people are really keen to see. You don't get that much opportunity to see it in Australia as the company has to meet, not just the costume and set design requirements, but the company itself must meet certain high standards to get permission to perform it."

– Queensland Ballet Resident Designer/Costume Archivist, Noelene Hill

Shaun O'Rourke, Director of Production Services: *"When the costumes arrived, we realised the quality and experience was very different, and it was only due to the incredible efforts and skill of our Costume Team that we were able to bring it up to the quality the production requires. Lady Deborah MacMillan was the key person to inform Li [Cunxin AO] of the opportunity to purchase a beautiful production from Germany."*

2014 Ballet Masterpiece

Premieres in Queensland

Our first season of Kenneth MacMillan's *Romeo & Juliet* was presented at the Lyric Theatre, QPAC in June/July 2014 with beautiful but expensive sets hired from Birmingham Royal Ballet.

2019 Onstage Glamour,

Backstage Issues

Guardian of the MacMillan estate Lady Deborah MacMillan flew from the UK to Brisbane to oversee preparations for a 2019 revival season. The Birmingham Royal Ballet costumes weren't available, so we secured a suite from Uruguay. Here, some troubles began.

Rachael Walsh, Director of Development and Endowment, and Lady Capulet in 2019: *"The 2019 production was wonderful, but it began with many problems to solve and expensive headaches. The set and costumes we hired from Uruguay arrived in very poor condition. Lady Deborah MacMillan witnessed the superstar work of Shaun and our Production team who worked incredibly hard, pulling many all-nighters, to repair, repaint and restore this production to get it to standard before Opening Night."*

"This became our 'why' when needing to fundraise for the set and costumes – and we began this from the dressing rooms backstage during the performance."



2019 Shakespearean Treasure, in a German Warehouse

Lady Deborah negotiated an opportunity to purchase costumes and sets from German ballet company, Badisches Staatstheater Karlsruhe. This suite had been designed by the late Paul Andrews about 10 years prior.

Shaun: *"She negotiated a deal for Queensland Ballet at a fraction of the original price and worth. We would not otherwise have been able to even dream of purchasing a production of that value."*

Li quickly needed to raise significant funds. He reached out to a small, visionary group of donors who understood the value and potential, and generously agreed to support the purchase. Li was in London as the stars began to align.

He booked a flight to Karlsruhe, near the French-German border, to meet the Director of the State Ballet of Karlsruhe.

Li Cunxin AO: *"I was taken to a warehouse in Karlsruhe, and, towards the back, there were rows of costumes neatly hung on racks and in boxes. I could see instantly they were well cared for and of extremely high quality."*

Noelene Hill: *"Li sent me some photos and I was able to give guidance about what to look for to meet the MacMillan requirements. But the main thing was that these were in impeccable condition."*

2021 Journey Across the Seas

After lengthy delays due to the COVID-19 pandemic, the sets and costumes arrived at our West End studios in March, 2021.

The colours and textures were divine. Some of the cloths featured real gold leaf. There were hand-dyed dresses and Devaney velvet dresses made with lush, heavy fabrics. A Juliet dress embroidered with hundreds of tiny glass beads. Boxes of delicate jewellery, painted armour, and headpieces inlaid with flowers, beads and crystals.

Noelene: *"The quality of the fabrics and the workmanship that had gone into making these was really high. The lushness and richness of the fabrics, the sets of multiples, and the ability to amend the sizes to fit our dancers – it was all there. These are not things you can buy off the rack. They're an extremely valuable resource for the Company to have."*

2024 A Revival Begins

Melbourne-based companies Show Works and Scenic Studios, and a Brisbane-based Scenic Artist and Carpentry Team were contracted to revamp the scenery, restore the cloths, touch up scenic art, and recreate some painted hard legs respectively. The set underwent significant upgrades to ensure safety and to meet Australian standards.

At Queensland Ballet, the costumes were fitted to each dancer. Every costume was accurately measured and allocated by the Costume Team prior to fittings, in some cases individual costume pieces had to be deconstructed and reworked to suit the dancer's athletic physique.

Rachael: *"It's lovely to have the chance to shine a light on our production and costume superstars, whose world often remains mysterious. Thanks to our stars behind the scenes, the relationship and faith of Lady Deborah MacMillan, and the generosity of those visionary donors, this rare opportunity for Queensland Ballet to perform this world-renowned ballet was made possible."*

2025 A New Era

For the March season this year, there are 720 individual costume pieces. Only two designs were ever commissioned by MacMillan and are approved for use. There are only a handful of suites of these sets and costumes worldwide.

We continue to be incredibly grateful to our donors who gave so generously. It is with great gratitude Queensland Ballet now holds one of the most valuable assets on the world stage.



We gratefully acknowledge the support of:

McLaren Family, CP Morris Fund at the APS Foundation, Stanbroke, Bruce and Jillian Mathieson, Mr John Story AO and Mrs Georgina Story, Darren and Carmel Brown, Louise Hamshire, and Diana Bertalli.

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Our Dancers

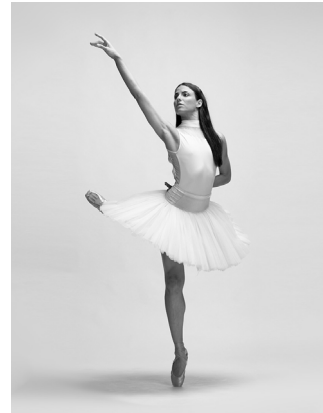
PRINCIPAL ARTISTS



Lucy Green



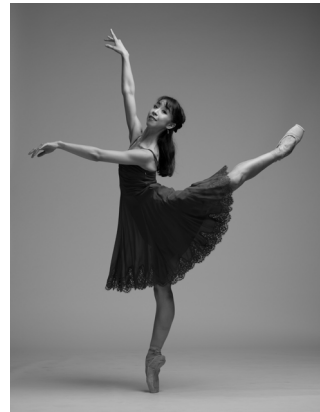
Alexander Idaszak



Yanela Piñera



Patricio Revé



Neneka Yoshida

PRINCIPAL GUEST ARTISTS*



Calvin Richardson



Akane Takada

**Calvin and Akane will perform the roles of Romeo and Juliet in the Wednesday 26 March 6.30pm and Friday 28 March 7.30pm performances, with permission from Kevin O'Hare and The Royal Ballet.*

Akane Takada and Calvin Richardson performing the roles of Romeo and Juliet are generously supported by QPAC 40 program, celebrating 40 years of curiosity, inclusion, gathering and stories.

SENIOR SOLOISTS



Chiara Gonzalez



Kohei Iwamoto



Alison McWhinney

SOLOISTS



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The Jette Parker Young Artist Program is generously supported by Oak Foundation, Barbara Bedwell, Darren & Carmel Brown, Marietjie & Keith Brown, Brett Clark AM & Maria Clark, Dr Ben Duke & Ms Cate Heyworth-Smith KC, Frazer Family Foundation, Goldberg Family Foundation, Patricia Macdonald Memorial Foundation, CP Morris Fund at the APS Foundation, and Liz & Graeme Wikman.

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Guest Character
Artist



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Ballet Master



Laura Hidalgo
Guest Ballet Mistress



Christian Tatchev
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Academy and Guest
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David Power
Jette Parker Ballet
Associate and
Guest Character
Artist



Nigel Gaynor
Music Director &
Principal Conductor



Jonathan Lo
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Roger Cui
Principal Pianist



Laura Day
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Janette Mulligan
Guest Character
Artist



Lisa Pavane
Guest Character
Artist

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Queensland Ballet

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BY CHARLES LISNER OBE.

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Artistic Liaison

Elise Azar

Emerging Producer (Internship)

Zoe Joiner

Company Pianist

Yuko Yoshioka

Queensland Ballet Fellowship Pianist

Max Foster

Young Dancer Chaperones

Sophie Kerr

Jamie Delmonte

Myra Turner

Sheilagh Gaddes

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Production Stage Manager

Heather O'Keeffe

Deputy Stage Manager

Ben Mills

Assistant Stage Manager

Bella Wilkinson

Head Electrician

Matthew Allan

Lighting Desk Operator

Tim Gawne

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Ben Marcolin

Deputy Head Mechanist

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Production Mechanist

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Scenic Artist

Leo Herreygers

Head of Costume

Lauryn Jackson

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Associate Designer

Zoe Griffiths

Academy Costume Manager /

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Kathryn Lee

Costume Workroom Manager

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Amanda Newman

Art Finisher

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With thanks to the QPAC

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Company Physiotherapist

Renee Meffan

Academy Physiotherapist

Michelle Istria

Company Massage Therapist

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Pilates Instructor

Catherine Neal

Strength Coach

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To view our full staff list, please visit

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ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government through Arts Queensland.

The Honourable John-Paul Langbroek MP
Minister for Education and the Arts

Sharon Schimming

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QPAC rests on the lands of the Jagera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies. Aboriginal and Torres Strait Islander peoples are this country's original story-tellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.

THANK YOU TO OUR DONORS

QPAC warmly thanks our key donors who help us engage broadly across the state and continue enriching lives through performing arts.

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We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison.

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Company Artist Luca Armstrong.

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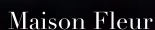
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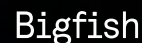
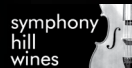
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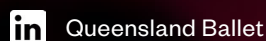
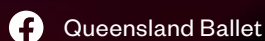
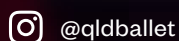
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