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Aladdin



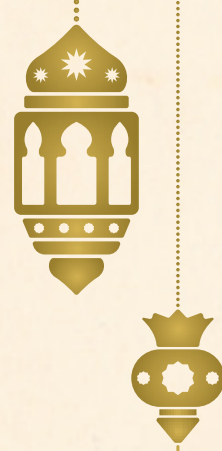
**2016
Season**

CHOREOGRAPHY
TIMOTHY BROWN

COSTUME DESIGN
CARMEL WENCK

SET DESIGN
BILL HAYCOCK

LIGHTING DESIGN
ANDREW MEADOWS



- EXECUTIVE DIRECTOR'S -

Welcome

It is with pleasure that I welcome you Ballet Theatre of Queensland's season of Aladdin. These past seven months our dancers have been working tirelessly to bring this beautiful ballet to the stage. We are privileged, therefore, to have such a talented group of young people in our company.

Ballet Theatre of Queensland, as a predominantly amateur organisation, relies on the support of many organisations and individuals to bring its productions to life. I must therefore thank our key corporate supporters Bloch, The Courier Mail, and Pondera Physio and Pilates, but importantly, I must also acknowledge the commitment and enthusiasm of the dancers' parents and other dedicated supporters, who through a love of ballet give so generously of their time. Thank-you.

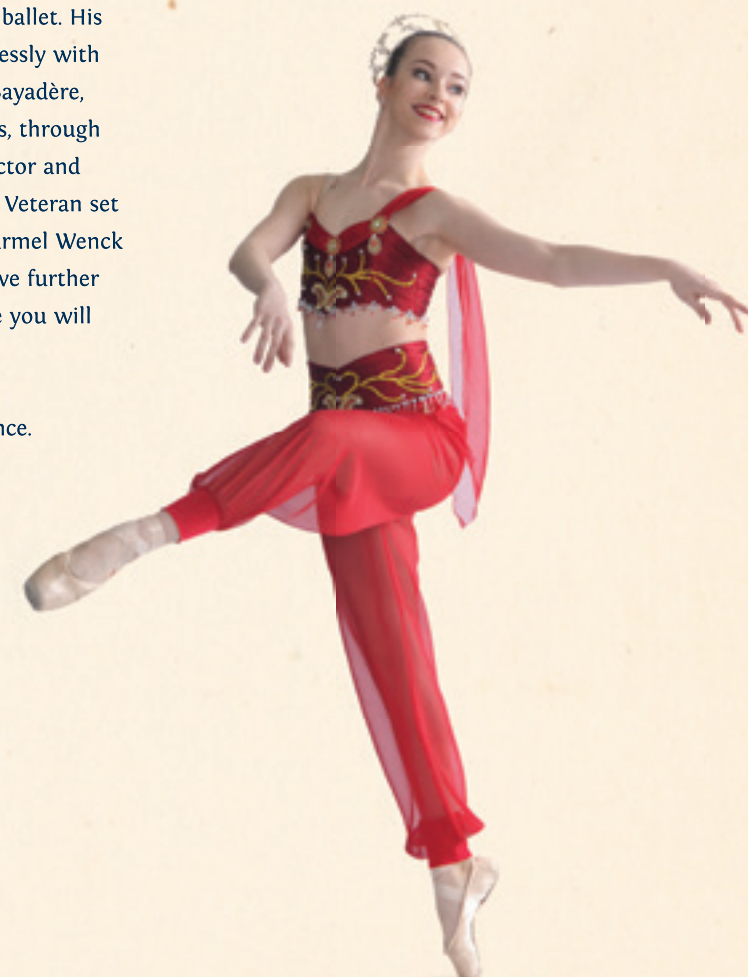
This past year we have also been encouraged by the support of our own state companies, Queensland Ballet, Opera Queensland, and Queensland Theatre Company who have assisted us on either production or marketing. Approaching our 80th anniversary in 2017, we are appreciative of this support as we cement our position as Queensland's premier youth ballet company.

Artistic Director Timothy Brown has again brought his imaginative flair to the creation of this ballet. His splendid choreography, which melds seamlessly with favourite excerpts from Le Corsair and La Bayadère, has been beautifully realised by the dancers, through the meticulous coaching by Rehearsal Director and Assistant Choreographer Elizabeth Whelan. Veteran set designer Bill Haycock, costume designer Carmel Wenck and lighting designer Andrew Meadows have further enriched Tim's vision to create what I hope you will agree is a most magical ballet.

Thank you for being with us this performance.
Please enjoy!

Denise Richardson

DENISE RICHARDSON - EXECUTIVE DIRECTOR



- ARTISTIC DIRECTOR'S -

Notes

Aladdin is a personal favourite, full of wonder, magic and treasures! It has been a delightful experience for the company to bring to life some of the much-loved characters from this fabled tale, as well as other new characters including cheeky monkeys and silky kittens of the palace.

I am also thrilled to showcase technically demanding variations from the ballets *La Bayadère* and *Le Corsair*; to highlight the fascination ballet has had with the Middle Eastern culture and stories of the Arabian Nights.

A beautiful adaptation of the famous *Kingdom of the Shades* (*La Bayadère*) represents a flood of soft clouds that ascends on the palace surrounding Aladdin and the Princess during their romantic pas de deux. Look out also for the Cave of Wonders where Aladdin finds the graceful Genie, and where his companion Abu is tempted by the golden treasures and glittering jewels!

As *Aladdin* has been an integral part of our repertoire over many years, creating this new production, in collaboration with our exceptional Rehearsal Director, Elizabeth Whelan and the young dancers, has been an important milestone. It has been my pleasure to bring together the beautifully inspired sets by designer Bill Haycock, glorious costuming by Carmel Wenck and evocative lighting by Andrew Meadows.

A special thank-you also to Executive Director Denise Richardson for all her work, making BTQ the close and happy family it is. Thank you to the volunteers, parent committee, and parents and friends of BTQ who have also contributed so much time and energy to bringing *Aladdin* to the stage again.

A very special congratulations to our BTQ dancers who will take you on this journey of bravery, romance and the important message of being true to yourself.

Timothy Brown

TIMOTHY BROWN - ARTISTIC DIRECTOR



- ALADDIN -

Synopsis

ACT 1

Scene 1: Spirits of the Desert Sands

Alone in the desert an evil Sorcerer searches for the ancient Scarab Beetle who will show him the way to the boy who may enter the Cave of Wonders and find the magic lamp. He encounters the Spirits of the Sands; brought to life by the power of the Scarab Beetle, who reveals that it is the street urchin, Aladdin that the Sorcerer seeks.

Scene 2: Market Place

In the busy village market place the street urchin Aladdin and his pet monkey, Abu steal fruit to eat. Aladdin is mesmerised by the Princess who has come to make friends with the Gold and Silver Traders. He tries to introduce himself, with little success.

The Harem Girls from the palace dance beautifully to cheer him up, however, Aladdin is caught by a suspicious palace guard and is chased throughout the market.

The Sorcerer, who has been watching near by, pays the guards to let Aladdin go, then takes Aladdin to the desert and shows him the entrance to a cave, with the promise of great riches if Aladdin brings back the magic lamp.

Scene 3: Cave of Wonders

Inside the cave gold coins, glittering jewels and other treasures surround Aladdin. Looking for the lamp he is surprised to find a friendly Flying Carpet that moves swiftly with dazzling skill. The Flying Carpet shows Aladdin the magic of the Lamp – a Genie who can grant him any three wishes, except for making someone fall in love.

As Aladdin is in love with the Princess he is dismayed by the conditions. The Genie tells Aladdin she wishes to be free from the slavery of the lamp. As Aladdin begins to wish her free, Abu suddenly touches one of the precious jewels. This angers the Golden Lamp Bearer who sends the cave into chaos. Luckily the Genie takes pity on Aladdin and grants him his wish to become a prince so he can win the heart of the Princess, and allows Aladdin to flee the cave with the Flying Carpet.



ACT 2

Scene 1: Inside the Palace Walls

Accompanied by the Flying Carpet and Abu, Aladdin, now in the guise of a Prince, descends to the palace over a sea of white clouds and finds the Princess alone in her room. Captivated by Aladdin, the Princess flies away with him on a joyous magic carpet ride.

Still in his princely disguise, Aladdin makes a grand entrance into the palace and is welcomed by the Sultan, who is impressed by the parade of beautiful gifts, but especially by the Genie who accompanies Aladdin. The Sultan declares he will only allow Aladdin to marry the Princess if he can be the master of the lamp. Reluctantly, Aladdin offers the lamp to the Sultan in return for the Princess's hand in marriage. Overjoyed, the couple prepare for celebrations the next day.

In the dead of night the evil Sorcerer slips into the palace, and stealing the lamp, successfully commands the Genie to capture Aladdin, the Sultan and the Princess. He then attempts to make the Princess his bride.

Abu frees Aladdin, and with the help of the Scarab Beetle, Aladdin cunningly tricks the Sorcerer into becoming a Genie himself. Aladdin then bottles the evil Genie into the Lamp and sends it far, far away.

The Sultan thanks Aladdin for saving the Kingdom. As a token of his appreciation, he gives Aladdin four beautiful Birds of Paradise and allows him to marry the Princess. Aladdin has shown that while not a real Prince, he still has a brave and loving heart. With new found joy, Aladdin grants the Genie her wish to be free forever and Aladdin and the Princess live happily ever after.

- ALADDIN -

The Creative Team

ARTISTIC DIRECTOR & CHOREOGRAPHER - TIMOTHY BROWN



Timothy Brown

A graduate of the Australian Ballet School, Timothy Brown choreographed his first work *Little Tell Tales*, for the school, winning the Peggy Van Praagh Award at the Australian Institute of Classical Dance (AICD) choreographic competition Dance Creation 2000. Timothy continued his choreographic development, creating 15 works for Queensland Ballet and its Professional Year Program and 3 works for Expressions Dance Company, while performing works by choreographers Francois Klaus, Natalie Weir, Nils Christe, Paul Boyd, Young Soon Hue, Timothy Harbour, Stephan Thoss and William Forsythe. In 2010 Timothy was invited to create a work, *Nocturnal Phantasm*, for The Australian Ballet season of *Bodytorque* and toured to Melbourne to showcase a new work *When Cherry Blossom Falls* for AICD's Dance Creation, performed by dancers of QUT. His work *Salon* was shortlisted in the 2014 Dance Awards. Timothy holds a Master of Business at QUT and currently works in professional and cultural development as Project Coordinator at Access Arts in Queensland.

REHEARSAL DIRECTOR & ASSISTANT CHOREOGRAPHER - ELIZABETH WHELAN



Liz Whelan

Elizabeth (Liz) Whelan completed her Advanced Examination (RAD) in Sydney before moving to Queensland, aged 16 to attend the Queensland Dance School of Excellence. She continued on to complete her Bachelor of Fine Arts (Dance Performance) with Distinction at QUT. Her dance credits include the Guangzhou Dance Festival, *Short and Sweet*, the *Shunt Lounge* London, *Pair Dance* London, Timothy Brown's *Salon*, in the role of *Marchesa*, Claire Marshall's award winning dance film *Ward of State*, and *Fish Lane Studios* also for Claire Marshall. Liz debuted in her first television commercial in 2014 and recently completed her Graduate Diploma of Education (Secondary) at QUT. Liz is currently teaching at secondary college in Browns Plains.





- ALADDIN -

The Creative Team



Bill Haycock

SET DESIGN - BILL HAYCOCK

Brisbane born, Bill graduated from the National Institute of Dramatic Art in 1978. In a career spanning more than 30 years he has designed over 150 plays, ballets, dance pieces, visual theatre events, operas, exhibitions and installations for many of Australia's most innovative companies, directors and choreographers. Bill has designed extensively for La Boîte, Queensland Theatre Company, QPAC and also for Expressions Dance Company and the Queensland, Hong Kong and Australian Ballet Companies and various works for the Adelaide, Melbourne, Perth and Hong Kong Arts Festivals. After six years as Head of Design at the Hong Kong Academy for Performing Arts he has returned to freelance designing – including Gloria for QTC, When Time Stops and 7 Deadly Sins for EDC, Candide for Opera Queensland and Prize Fighter for La Boîte.



Carmel Wenck

COSTUME DESIGN - CARMEL WENCK

Carmel comes from a long line of gifted seamstresses. Based in Brisbane she has been heavily involved with the Queensland dance industry for many years, designing not only her own children's costumes but countless others for eisteddfods and concerts. After working with Max Hurley for many years designing and crafting costumes for Brisbane City Youth Ballet, Carmel joined Ballet Theatre of Queensland for the 2009-2010 season of *Snow White and The Seven Dwarfs*. She has designed for every subsequent season, including the 75th Anniversary Gala season of *Cinderella* in 2011. Carmel currently runs a successful costume business, Carmel's Dance Wear-Tutu Couture. She hopes that her costumes will contribute to the magic of this special ballet.



Andrew Meadows

LIGHTING DESIGN - ANDREW MEADOWS

Andrew has worked as lighting designer for Expressions Dance Company, Queensland Theatre Company, La Boîte, Queensland Ballet, Opera Queensland and Ballet Theatre of Queensland. He has a strong connection with independent performing artists in Brisbane, working in the area of production management and lighting design with Diva Carita Farrer, Polytoxic, Queensland Orchestra, Woodford Folk Festival, the international performer Linsey Pollak, and Brian Lucas in Performance Anxiety (World Theatre Festival). Andrew was production manager & lighting re-creator for Marrugeku's European tour of Gudurr Gudurr. He has been Head Electrician at Opera Queensland since 2004. In 2015 Andrew was production coordinator for Studio 4101 and lighting designer for Opera Q's Candide, as well as Pirates of Penzance and Into the Woods for Harvest Rain. He also worked for Disney Theatrical on The Lion King.

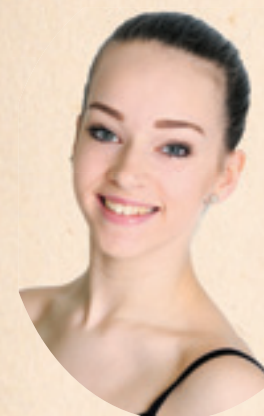
Solo Artists



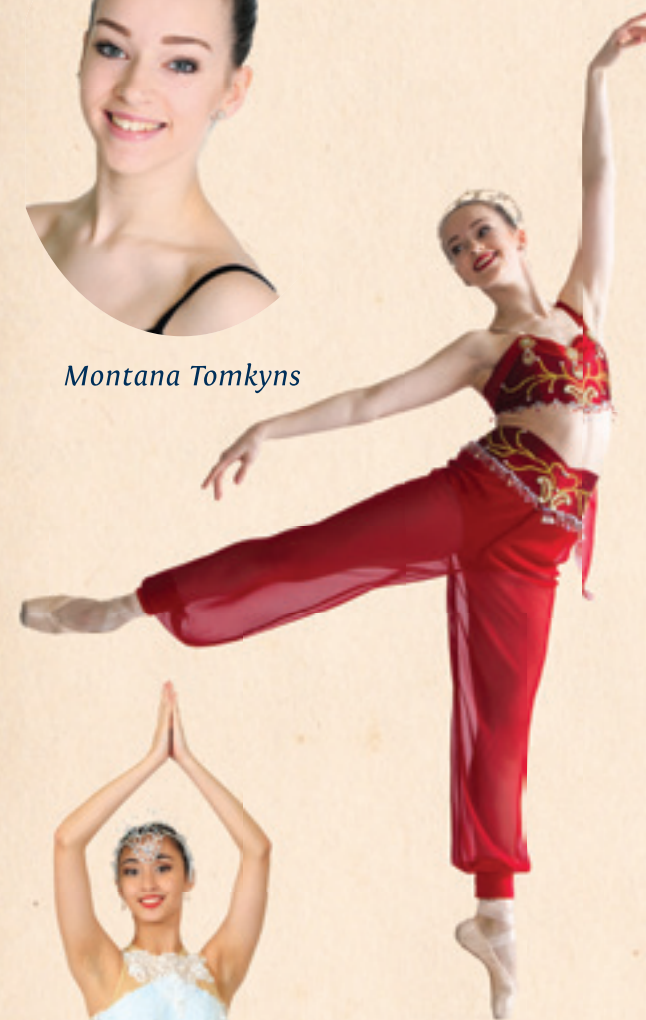
Ted Cooper



Zahrah Senese



Montana Tomkyns



Tristan Fraser-Preston



Bronte Kielly-Coleman



Jade Morris



Jane Horner



Hanna Chaki



Senior Company Dancers



Holli DiNardo



Jodie Hammermeister



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Maddison Gull



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Aladdin



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Phyllis Danaher

THE PHYLLIS DANAHER MEMORIAL SCHOLARSHIP

Phyllis Danaher MBE, FRAD (1908-1991) was a dancer, teacher of dance and choreographer, and the founder of Ballet Theatre of Queensland in 1937. Born in Brisbane, she was a children's examiner for the Royal Academy of Dance (RAD) from 1957 to 1982, and the first Queensland teacher to attain the RAD Advanced Teachers Certificate. Two of Miss Danaher's more successful students were Garth Welch and Lucette Aldous, former principal dancers with the Australian Ballet. Miss Danaher was made a Fellow of the Royal Academy of Dance and a Member of the British Empire for services to dance in Queensland.

We thank the Danaher family for their continued support in providing this scholarship honouring Miss Danaher. This year the scholarship was awarded to Alyssa Park.



Jodie White-Bivona

JODIE WHITE-BIVONA MEMORIAL SCHOLARSHIP

This scholarship has been set up in loving memory of Jodie Anne White-Bivona (13.5.67 - 21.1.12). Jodie and her husband Boris were joint Artistic Directors of BTQ for 10 years. During their tenure the company's growth was enormous, transforming it into the professionally run ballet company we have today. She will continue to be an inspiration to all who knew her.

The Jodie White-Bivona Memorial Scholarship is awarded to a dancer who has been with the company for two consecutive years, who shows outstanding ability, dedication and a love of ballet.

We thank the Whiteley family for their support of this scholarship. This year the scholarship was awarded to Ted Cooper.

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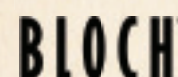
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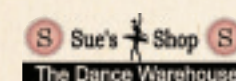
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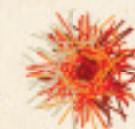
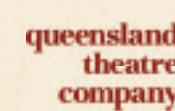
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ARTISTIC DIRECTOR LI CUNXIN



Ballet Theatre of Queensland would also like to thank Queensland Dance School of Excellence, Tom Baker Photography, JTV Productions, Blender Design, Double D Design, and Murray Free, Opera Queensland, for their support in the lead up this production.

Special thanks must also go to all our volunteer workers; those who worked so tirelessly at QDSE's SJ Block creating our beautiful costumes and at our BTQ shed every Sunday for weeks on end constructing our sets. Their valued and consistent support continues to be pivotal to the success of Ballet Theatre of Queensland.





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