



Ballet Theatre of Queensland



# Cinderella



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# Cinderella

## **Choreography**

**Jodie-Anne White and Boris Bivona**

## **Artistic Design - Costuming**

**Carmel Wenck**

## **Artistic Design - Sets**

**Marloes Bakker-Marsden**

## **Collage of Music**

**Cinderella from Sergei Prokofiev**



## Artistic Directors – Choreography

### Jodie-Anne White and Boris Bivona

Boris and Jodie-Anne are a youthful husband and wife team who bring both knowledge and experience to Ballet Theatre of Queensland.

Jodie-Anne White ARAD, Principal Choreographer, has over fifteen years as experience as a professional dancer; including roles as a Principal Artist with a number of European and Australian companies. Melbourne born, Jodie-Anne studied classical and contemporary dance, drama and mime and has been much awarded in several disciplines. She has studied with eminent institutions including the Kathleen Gorham National Theatre, the Victorian College of the Arts and the National Ballet School in Australia. Jodie-Anne danced with the Australian Ballet from 1987 to 1991 under the direction of Maina Gielgud. She toured Asia, Russia, Greece, England and America with the company. As a soloist her career continued overseas in England, Germany and the Czech Republic. From 1999 through to 2001 Jodie-Anne performed as Principal dancer with Balletto del Sud in Italy and Teatro Lirico Giuseppe Verdi Trieste Italy.

Boris Bivona, Assistant Choreographer, was a Principal Artist with European companies and former soloist with London City Ballet. Born in Italy, Boris did his third year of training at the Australian Ballet School in Melbourne in 1989. He started his dance career in Bordeaux France and from 1992 he was a soloist with a number of dance companies in England, Czech Republic, Austria and later in Germany and Italy. He has danced in many prestigious European theatres including Sadler's Wells in London and the Arena in Verona. Boris has also toured extensively through North and South America, the UK and Europe. As a Principal Dancer his most memorable roles were in *Sleeping Beauty*, *The Nutcracker* and *Paquita*.

Since returning to Australia, Boris and Jodie-Anne have performed professionally as freelance artists and in co-operation with Queensland Ballet and the Queensland Arts Council.

Boris and Jodie-Anne have honed their teaching and choreography skills through years of work both individually and as a team. They have been involved with teaching at Expressions Dance Company and have been invited to lecture and run workshops in state and private schools as well as universities throughout Queensland. They are both directors of REDLAND DANCE, a school based in Cleveland, Queensland. Within the dance school they run a qualified and recognized teaching program which includes 'La Danza' - a full-time after-school program. Redland Dance students have accepted places with The Australian Ballet interstate program, QDSE, QUT and ED5. Others have taken up a professional career both in dance and in the performing arts industry both in Australia and abroad. Boris and Jodie-Anne continue to create choreography for both International and Australian Festivals.

Jodie-Anne and Boris have been the Artistic Directors and Choreographers of Ballet Theatre of Queensland since 2002; presenting *Peter Pan* in 2003, *Aladdin* in 2004, *Beauty and the Beast* in 2005, *Pinocchio* in 2006, *Coppelia* in 2007, *The Sleeping Princess* in 2008, *Don Quixote* in 2009, *Snow White & The Seven Dwarfs* in 2010 and *Alice in Wonderland* in 2011.



## Choreographer's Notes

Like many folk tales, the origins of Cinderella can be traced back centuries. Individual elements of the Cinderella story can be found in almost every culture of the world. Many versions of the same tale exist resulting in a wide range of story variations based on a similar theme.

We approached this work beginning with Prokofiev's score. Commissioned by the Kirov Ballet in 1940, the composition of the work was interrupted by the outbreak of World War II. Prokofiev returned to Cinderella in 1943 and completed the music in 1944.

Prokofiev bases his score on the telling of the Cinderella story by Charles Perrault in his 1697 *Histoires ou Contes du Temps Passé*. As in this old tale, the underlying idea of the ballet resides in the superior modesty and spiritual purity of Cinderella overcoming the heartlessness and arrogance of her stepmother and stepsisters. Pure love is the central theme of the ballet.

"We did not want the audience to remain indifferent to the joy and sorrows of the humble dreamer Cinderella, the ardent Prince, the wicked stepmother, [and] the coquettish sisters. We wanted the characters to seem like real people with real feelings and emotions, I wanted this ballet to be as danceable as possible" wrote Prokofiev.

Prokofiev represents a new era in ballet music with his "inexhaustible wealth of ingenuity and orchestral colouring" a critic of his time once wrote.

Prokofiev's music is vividly descriptive and emotionally engaging. It narrates the story of Cinderella with humour, passion and warmth, highlighting the contrast of Cinderella's fortunes as they change from joyless neglect and sorrow to happiness.

We wanted all the stage elements: sets, costumes, lights and choreography, to reflect the duality between Cinderella's initial desperate and lonely condition, to the ecstasy of the finale when Cinderella is transformed by the Good Fairy and her spell.

Cinderella's tale epitomises good prevailing and kind heartedness being rewarded.

We hope you enjoy watching the magic come to life as much as we have.



# Artistic Designers

## Costuming *Carmel Wenck*

Carmel comes from a long line of gifted seamstresses.

With many years of experience, Carmel has had a strong focus on costume design.

Based in Brisbane, Carmel has been heavily involved with both the local and Queensland dance industry, designing not only her children's costumes, but countless others for eisteddfods, concerts and ballet groups. Carmel currently runs a successful costume business, Carmels Dance Wear- Tutu Couture.

After working with Max Hurley for many years designing and crafting costumes for the Brisbane City Youth Ballet, Carmel joined Ballet Theatre of Queensland for the 2009/2010 season of Snow White and the Seven Dwarfs.

We are delighted that Carmel continues to apply her great skills in the design and creation of stunning costumes for Ballet Theatre of Queensland productions including the 2010/2011 season of Alice and Wonderland, and the 75<sup>th</sup> Anniversary Gala performance of Cinderella.

Carmel hopes to contribute to the magic of this special anniversary ballet and continues to enjoy designing and crafting costumes for ballet and dance.



## Sets *Marloes Bakker-Marsden*

Marloes Bakker-Marsden was born in Amsterdam, raised in Christchurch NZ, and spent her adult life as an Australian. Lucky enough to grow up in a creative household, Marloes grew up sewing, drawing, painting and trying her hand at about anything creative that came along.

Self employed most of her life, Marloes has run a number of businesses, from novelties, to a successful Noosa resort wear label in the 80's, before moving on to the event industry. As a event stylist/ themist she has traveled around the world as a invited speaker at many event related conferences, won a number of 1st place design awards, and since 1998 has been busy running the successful company Mars Special Events.

Marloes is a creative person to the bone, but also has unique ability to combine creative vision with the practical requirements of turning that vision into reality.

She was delighted to be invited again to join BTO team, this time for the BTQ 75 anniversary production of Cinderella.



# Cinderella – The Story

## ACT 1

### SCENE 1 Cinderella's House

Krivlyaka and Zlyuka, Cinderella's stepsisters, are fighting yet again. Cinderella's stepmother arrives to intervene and end the squabble. The trio then ask Cinderella to dance; surprised and envious of her grace and elegance they deride and push her.

Left alone Cinderella dreams of her prince charming and engages in a wishful dance with her broom. The two stepsisters return to relentlessly torment poor Cinderella.

Cinderella's Stepmother arrives bringing with her the invitation to the Prince's Royal Ball. All maidens in the kingdom are invited to attend in the hope the Prince will choose his bride. Stepmother orders Cinderella to remain at home.

Disappointed and feeling alone, Cinderella answers a knock at the door. An old woman has come to the house begging for food. Showing her kind heart, Cinderella gives her a share of her meal. In preparation for the Prince's Royal ball Cinderella's stepmother and stepsisters are measured for gowns and wigs. The final touch, to ensure the stepsisters are ready for the ball is a dancing lesson. Cinderella is excluded and is left in despair and alone again.

### SCENE 2 The Magic Spell

The old beggar woman suddenly reappears and magically transforms into the Good Fairy.

The Good Fairy is accompanied by other fairies, mice, pixies and mystical unicorns. The Good Fairy and mystical creatures all help transform Cinderella into a beautiful princess. They sweep her off to the ball in a magical carriage.

But beware, the transformation comes with a stern warning: Cinderella is to return before the stroke of midnight or the spell will end.

### SCENE 3 Prince's Royal Ball

At the Prince's Royal Ball, Guests and Suitors seek the attention of the Prince, though he shows no interest in any of them.

While the stepsisters vie for the Prince's attention, Cinderella arrayed in her finery, steps into the Ball Room.

The Prince is captivated by Cinderella's beauty and barely notices the stepsisters at all.

Nobody at the ball knows who the mysterious girl is, not even Cinderella's stepfamily.

Cinderella and the Prince dance the night away causing Cinderella to forget the Good Fairy's warning.

As the clock starts to chime midnight, Cinderella realises she must go before her clothes turn to rags.

She quickly leaves the Prince without explanation and in her hurry, leaves a slipper behind on the stairs. The Prince chases after her, but only finds the single glass slipper.

## ACT 2

### SCENE 1 Fitting the shoe

The next day, the Prince, unable to stop thinking about Cinderella, orders a kingdom-wide search to find her.

Every Maiden in the kingdom has the chance to try on the glass slipper.

The Prince travels from house to house.. He hopes the mysterious girl he danced with the night before will fit the glass slipper.

### SCENE 2 Cinderella's House

Cinderella wakes up and reminisces about the ball. Was it all a dream? Her Stepsisters arrive ordering Cinderella to help them with their aching feet and sore heads after the long night. They brag about the ball and get into another quarrel.

When the Prince arrives at Cinderella's house he is greeted by the obnoxious stepsisters. The Prince wants to leave immediately as he's sure the stepsisters are not who he is looking for.

Cinderella's Stepmother begs the Prince to let her daughters to try on the shoe, but no matter how they try, the shoe does not fit.

Then, in a desperate attempt to secure the Prince stepmother tries on the shoe herself.

The royal party is about to leave when the Prince turns back and sees Cinderella.

To the disbelief of the stepsisters and their mother, the Prince insists Cinderella try on the shoe.

Before trying on the slipper, Cinderella opens her dowry box and presents the Prince with the other shoe, confirming she is the girl he's been looking for.

It is a perfect fit. The Good Fairy reappears and magically transforms Cinderella in her ball gown. The Prince takes Cinderella with him to his castle.

Cinderella's Stepmother and stepsisters cannot believe their bad luck and blame each other for their misfortunes.

### SCENE 3 The Wedding

A royal wedding takes place at the palace. People are invited from across the kingdom to come and perform in celebration of the marriage.

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## Guest Artists



*Aeden Pittendreigh*



*Nathan Mennis*



*Lily Spencer*



*Boris Bivona*



# Ballet Theatre of Queensland 75th Anniversary

For 75 Years Ballet Theatre of Queensland has provided performance and dance opportunities to the youth of Queensland, Ballet Theatre of Queensland has the distinction of being the oldest classical dance company in Australia. From humble beginnings in 1936, Phyllis Danaher MBE FRAD began Ballet Theatre of Queensland with a dream of providing dance and performance opportunities to young Queensland dancers. Every year young dancers from around Brisbane and south-east Queensland would vie for positions in the company's annual production, a tradition which continues today. For these young performers, Ballet Theatre of Queensland provided the exceptional and fairly unique opportunity to rehearse and perform with a professional dance company.

Ballet Theatre of Queensland strives to nurture young dance talent and develop an appreciation of ballet amongst younger audiences. Celebrated for its performances of classic children's tales, Ballet Theatre of Queensland continues to operate as a not-for-profit organisation run largely by volunteer parents whose contributions range from costume and set construction to making cups of tea for the volunteers. In her later years Phyllis Danaher was recognised for her contributions to dance as a Fellow of the Royal Academy of Dance, and was also awarded a Member of the British Empire for service to dance in Queensland. Looking back on 75 years of history, we are proud of what we have accomplished during that time, and of the wonderful opportunities we continue to provide to dancers, and the performing arts in Queensland.

*Solo Artists*

*Solo Artists*



*Evie Rogerson*



*Ebony Rice*



*Amy Radford*



*Katya Bennett-Woodger*



*Alicia Townsend*



*Ruby-Ray Bain*



*Amelia Townsend*



*Chloe Porwell*



*Abbey Price*



*Abby McAggart*



*Alexandra Cramer*



*Amelia Fisher*



*Amelia Platz*



*Anna Hall*



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*Annabelle Morton*



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*Emma Whitefield*



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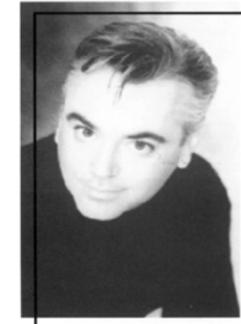
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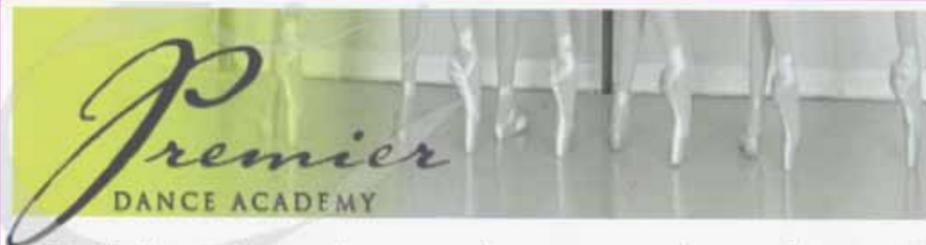


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for their continued support and commitment to our Premier Youth Ballet Company.

We would also like to thank "Carter and Spencer" for the generous donation to our 75th Celebration.

As always, special thanks must go to all our volunteer workers, especially the mums who worked so tirelessly at J Block and at home cutting, sewing, glueing, mending and constructing all our beautiful costumes, as well as all the wonderful parents who worked at our BTQ shed every Sunday for months on end constructing our beautiful sets and scenery. Of course without your valued consistent support, BTQ would find it very difficult to survive year after year.

Thanks also to the following organisations and families for supporting Queensland's premier youth ballet company. The Voevodin Family, John Danaher, Palmer Steel - Barbara and Ian Hooker & Quest Newspapers, Dance Train, Dance Australia and John Jones Florist. Dance Pacific, Bloch, Movement Revolution, Step by Step, Wendy Low, Christie-Jane Gollidge and QPAC for their support and assistance.

*And of course ALL our wonderful committee members and their families, as well as the families who gave above and beyond the call of duty. You have contributed so much of your time and effort throughout the year(s). Without you all it would not be possible to give our talented young dancers the chance to shine!*

### Dance Schools

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## Ballet Theatre of Queensland

# Auditions 2012

Full company auditions will be held on Sunday, April 22, 2012

Audition times and information will be published on the website from early 2012

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### The Phyllis Danaher Memorial Scholarship



*Phyllis Danaher MBE, FRAD  
(1908-1991)*

Phyllis Danaher MBE, FRAD (1908-1991) was a dancer, teacher of dance and choreographer. Miss Danaher was born in Brisbane. She founded Ballet Theatre of Queensland in 1937 and was the first Queensland teacher to gain the Advanced Teachers Certificate from the Royal Academy of Dance.

From 1957 - 1982, Miss Danaher was a children's examiner for the Royal Academy of Dance. Her contributions were recognised by her designation as Fellow of the Royal Academy of Dance and the award of Member of the British Empire for service to dance in Queensland. Two of Miss Danaher's more successful students were Principal Dancers with the Australian Ballet, Garth Welch and Lucette Aldous.

We would like to thank the Danaher Family for their continued support in providing this scholarship in honour of Miss Danaher's memory. This year the scholarship was awarded to Madi Whitely, unfortunately, due to injury, she is not performing in this year's production.

QUEENSLAND PERFORMING ARTS CENTRE  
PO Box 3567, South Bank, Queensland 4101 Tel: (07) 3840 7444

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.



*Ballet Theatre of Queensland  
Nurturing youth ballet for 75 years*