

THE AUSTRALIAN BALLET—1980 SEASON

This the third subscription programme concludes the first part of the 1980 Sydney season.

On 28 May the company will return to Melbourne for final rehearsals in preparation for its eleventh international tour which will mark its second visit to South Korea and its first to The People's Republic of China.

The tour schedule is as follows:

Seoul: June 10, 13, 14 (Matinee and Evening): *Swan Lake*
June 11, 12: *The Merry Widow*
with the Seoul Symphony Orchestra

Peking: June 18, 19 (Matinee and Evening): *Don Quixote*
with the China Opera and Ballet Orchestra

Shanghai: June 24, 25: *Don Quixote*
with the Shanghai Philharmonic Orchestra.

This historic visit of the national ballet company will be the largest "cultural exchange" effected to date between Australia and The People's Republic of China.

The company will return to Australia on 27 June and will open its 1980 Melbourne subscription season on 3 July with *A Tribute To Borovansky*.

The 1980 Sydney season resumes on 7 November with a season of *Cinderella* (at the Regent Theatre) and the final programme (at the Sydney Opera House) will be the world premiere season of the company's third specially commissioned full-length work: *The Three Musketeers*.


Administrator



MARILYN JONES and PETER BAHEN

Photograph by courtesy of John Fairfax Ltd.

The Australian Ballet Foundation

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The Australian Ballet

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Peter F. Bahen, M.B.E.

Artistic Director:

Marilyn Jones, O.B.E.

Associate Directors:

Ray Powell, M.B.E. Bryan Ashbridge

Music Director: Dobbs Franks



Ballet Imperial

GEORGE BALANCHINE—Choreographer

Born at St. Petersburg in 1904, George Balanchine was trained at the Imperial School, later joining the State company (now known as The Leningrad-Kirov Ballet) in 1921. His earliest choreographic essay was created in Russia during 1923 prior to his leaving Russia for a series of independent performances with a small ensemble of dancers in Western Europe. Thereafter, he joined Diaghilev's *Ballet Russes*, for which company Balanchine later became ballet-master and choreographer in succession to Bronislava Nijinska—remaining until Diaghilev's death in 1929.

In 1933 he went to America where he founded the School of American Ballet, and The American Ballet, Ballet Caravan and Ballet Society—a succession of companies which, in turn, were the basis of the New York City Ballet. In a choreographic career spanning over fifty years, 'Mr B'—as Balanchine is affectionately known throughout the dance world—has created more than sixty major works for the ballet stage in addition to dance sequences for Broadway musicals, films and television.

Australian audiences first witnessed Balanchine's choreography in 1936 when The Monte Carlo Russian Ballet presented his *Cotillon* to music of Chabrier. In 1938 The Covent Garden Russian Ballet presented *La Concurrence* with Irina Baronova in the leading role. The New York City Ballet toured Australia in 1958 when a whole range of Balanchine works were presented. *Ballet Imperial*—considered by many as Balanchine's masterpiece—was given its Australian premiere by the Australian Ballet at the Tivoli Theatre, Sydney on 26th October, 1967. It was staged by Victoria Simon—who had toured here with the New York City Ballet in 1958.

For the 1980 season Marilyn Jones has used the new designs created by Ben Benson for the New York City Ballet's 1979 season.



ANN JENNER



MICHELA KIRKALDIE



MARILYN ROWE

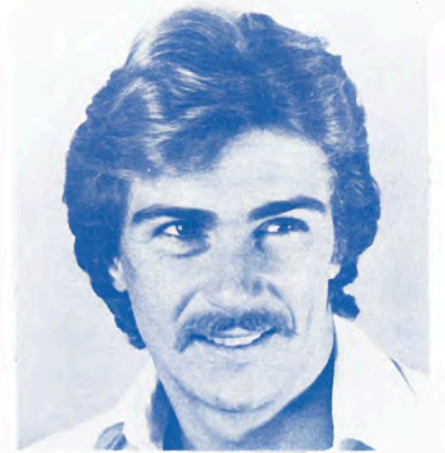


LOIS STRIKE

Ballerinas



DALE BAKER



DAVID BURCH



KELVIN COE



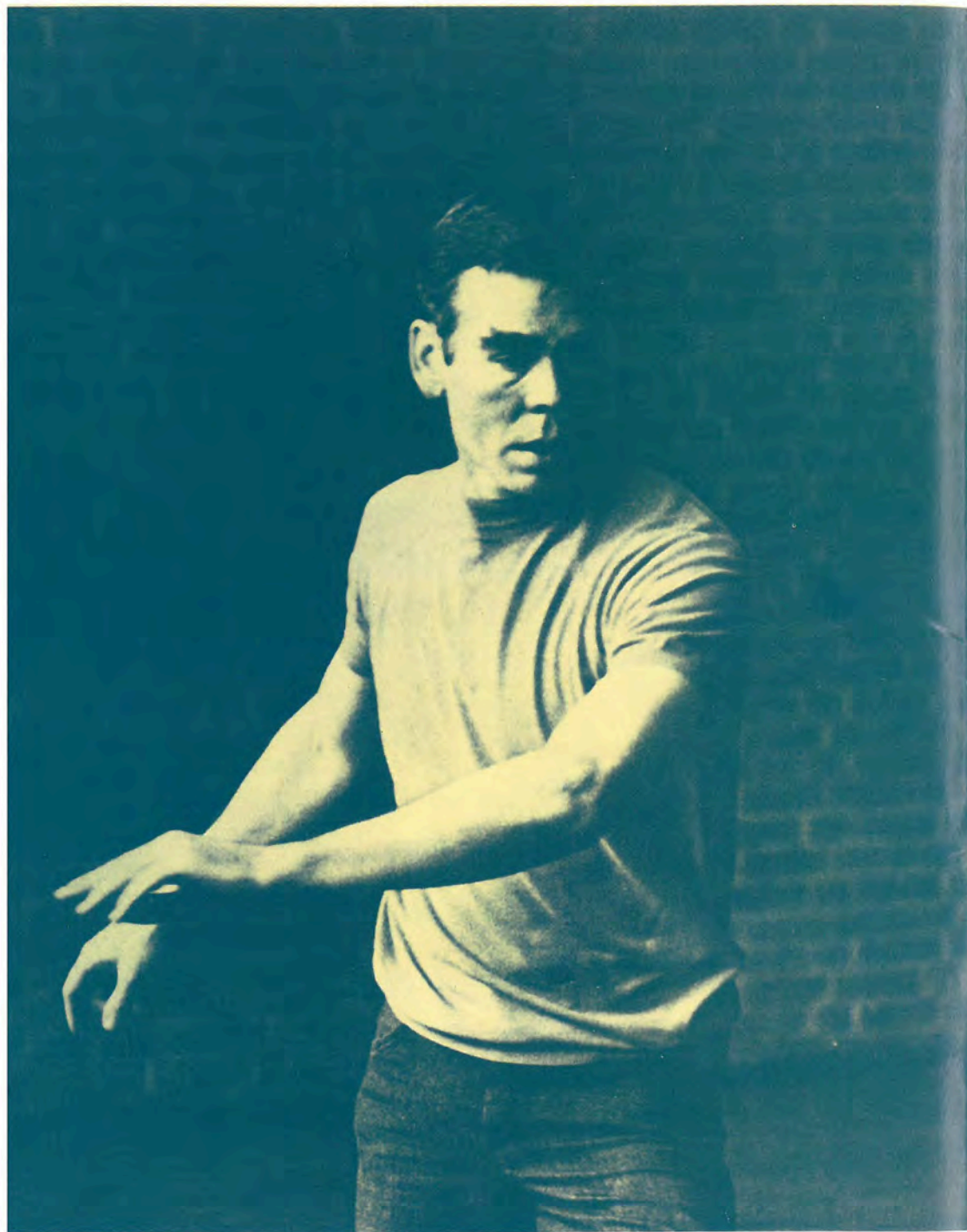
PAUL de MASSON*



GARY NORMAN

* Junior Principal

Premier Danseurs



Threshold

JOHN BUTLER—Choreographer

John Butler is one of America's most distinguished choreographers and his work is renowned throughout Europe and the Americas.

He first visited Australia in 1968 as guest choreographer to The Australian Ballet and created an original work: *Threshold*. This used a score by the contemporary composers Durko and Bacewicz: *Organismi* and *Musica Sinfonica in Three Movements*, with decor and costumes by the Australian designer, Kenneth Rowell.

His dozens of ballets in company repertoires throughout the world include for The New York City Ballet, Menotti's *The Unicorn, The Gorgon and the Manticore*; for the Netherlands Dans Theater *Carmina Burana, Da Hospitaa, Le Renard* and *Hadrianas*; for the National Chilean Company, *Tragic Celebration* which won the Critic's Circle Award for South America; *Aphrodite* for The Boston Ballet; for the Pennsylvania Ballet; *Ceremony, Carmina Burana* and *Villon*; *Ritual* for the Norwegian Ballet Company, *Catulli Carmina* for Grands Ballets Canadiens; for The Harkness Ballet—*Sebastian, After Eden, Landscape for Lovers* and *A Season in Hell*.

In 1958 he was appointed Dance Director of The Festival of Two Worlds in Spoleto and for it has created works which include *Glory Folk, Triad, Masque of the Wild Men, Grief Encounter* and *The Five Senses* as well as *Le Testament* with music by poet Ezra Pound to Poems by Francois Villon, and *Chansons De Bilitis*, Debussy's score to the poems of Pierre Louys.

Butler's choreographic style is entirely his own. His choreography has an enormously strong rhythmic pulse which Clive Barnes has described as "kinetic dynamism". He described Butler's gift of "seamless choreography" where one step leads to the next, sometimes in a flood of seemingly unstoppable movement.

John Butler has three works in the repertoire of The Australian Ballet: *Threshold, Night Encounter* and *Sebastian*. *Threshold* (1968) and *Night Encounter* (1975) were specially commissioned by this company.



JANNE BLANCH



JULIE da COSTA



SHEREE da COSTA



MARK BRINKLEY



JAK CALLICK



JOSEPH JANUSAITIS



SUSAN DAINS



JOSEPHINE JASON



LYNETTE MANN



REX McNEILL



COLIN PEASLEY



MARTIN RAISTRICK



TERESE POWER



ABRIL WARD



JOANNE MICHEL



KEN WHITMORE

Solo Artists

Solo Artists

Beyond Twelve

GRAEME MURPHY—Choreographer

Born in Tasmania, Graeme Murphy studied with Kenn Gillespie before he undertook the graduate course at The Australian Ballet School. He joined The Australian Ballet in 1968 and in 1971 was given an Australian Council grant which enabled him to study dance and choreography overseas.

Murphy returned to Australia in 1975 and created works for The Queensland Ballet, The Tasmanian Ballet and The Australian Ballet School. He rejoined The Australian Ballet for its 1976 season and toured with it that year to the United States and Britain.

In November, 1976, he was appointed Artistic Director of The Dance Company (N.S.W.)—since renamed the Sydney Dance Company. During his first year with that company he mounted his already established works on them: *Sequenza VII*, *3rd Conversation* and *Glimpses*. Based on the world of Norman Lindsay, *Glimpses* originally staged for *Ballet '76* by The Australian Ballet, won the Canberra Times award for Murphy. New works created by him especially for the Sydney Dance Company include *Tip* and *Fire, Earth, Air, Water*; also the two first full-length Australian ballets *Poppy* and *Rumours*. In 1978 he won the National Critics Circle Award for his work as both director and choreographer of the then Dance Company (N.S.W.) and The Australian Ballet commissioned *Tekton* from him.

During the Sydney premiere season of *Beyond Twelve* by The Australian Ballet, Murphy's two latest works for his own company *Viridian* and *Daphnis and Chloe*, will also be premiered—thus having three Murphy ballets being simultaneously performed in two different theatres of The Sydney Opera House.



Season 1980

The Australian Ballet Foundation

presents

THE AUSTRALIAN BALLET

in

Threshold

Ballet Imperial

and

Beyond Twelve

with the

ELIZABETHAN SYDNEY ORCHESTRA

Concertmaster: Ladislav Jasek

Sydney Opera House: 8 to 28 May, 1980

ELIZABETHAN MELBOURNE ORCHESTRA

Concertmaster: Maurice Stead

Palais Theatre, Melbourne: 11 to 17 July, 1980

The cast for the present performance is set out on the nightly cast sheet issued gratis to patrons.



Threshold

A Ballet conceived and choreographed
by John Butler

Music by Zsolt Durko—*Organismi*
and Grazyna Bacewicz—*Dialogo*
From Musica Sinfonica
in Tre Movimenti, 1965

Decor and Costumes by Kenneth Rowell

A man crosses the threshold into the
world of today—A landscape of passion,
unreasoned terror and violence.

Cast of Characters

THE INSTIGATOR

THE MAN

THE EXPERIENCED

THE INNOCENT

THE WORLD

Scenery and Costumes made in the former Production Division
of The Australian Elizabethan Theatre Trust

Interval

Ballet Imperial

First performed by American Ballet Caravan
on 29th May, 1941.

First performed by The Australian Ballet
on 26th October, 1967.

Music by Piotr Ilich Tchaikovsky
Piano Concerto No 2 in G Major

Choreography by George Balanchine

Staged by Victoria Simon

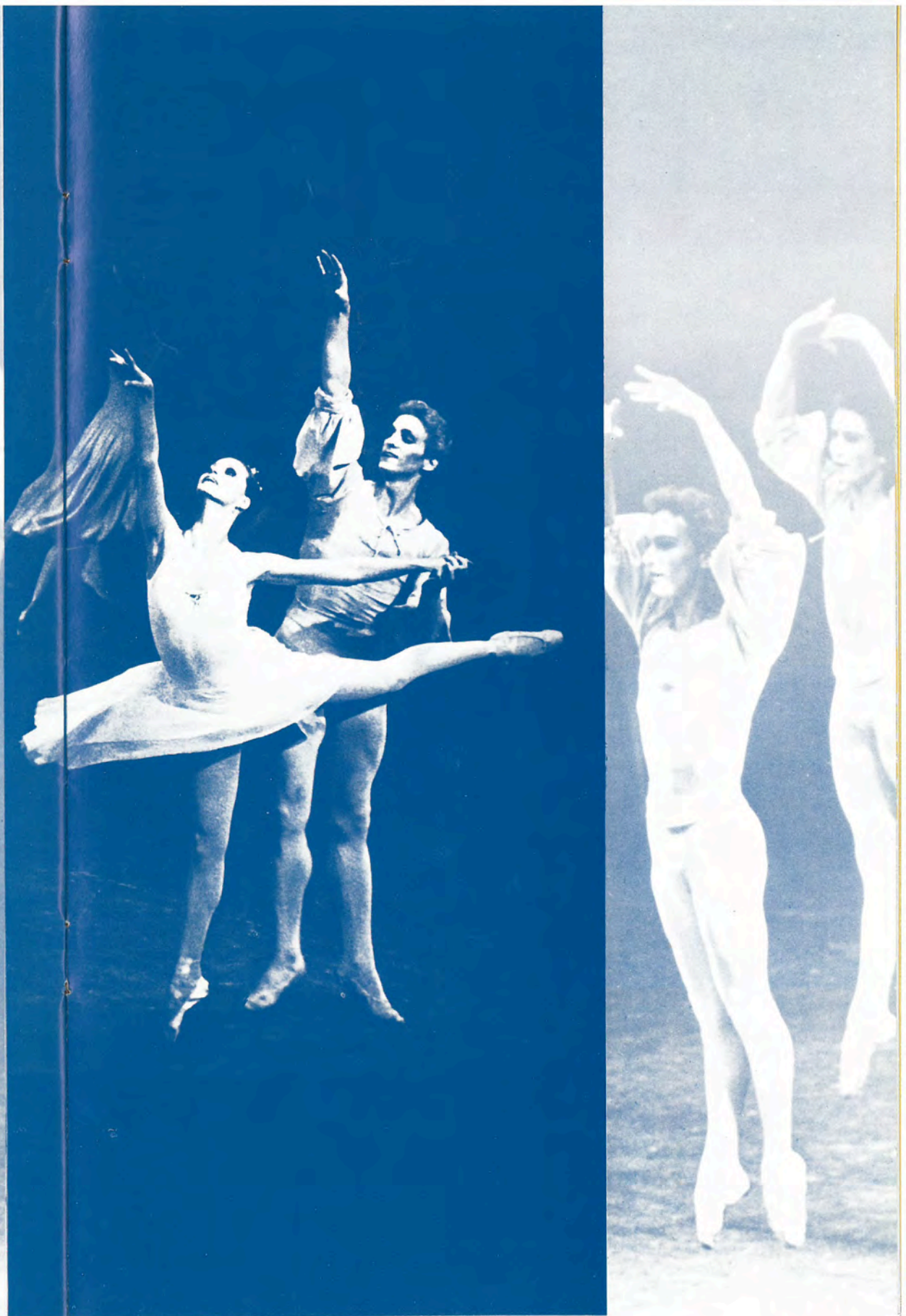
Costumes by Ben Benson

Ballet Imperial is George Balanchine's affectionate tribute to the spirit of the classic, academic Russian Ballet, and to the theatre which trained him and where he first performed. This ballet has long been included in the repertoire of the Royal Ballet, London, and La Scala, Milan; it was widely performed during the Forties and Fifties by the Ballet Russe de Monte Carlo in the Americas, and more recently by Mr. Balanchine's own company, the New York City Ballet.

Costumes made in the Production Division
of The Australian Ballet
(Production Manager: Peter Condon)

Interval

New York City Ballet
Photograph: Martha Swope, New York





Beyond Twelve

Choreography by Graeme Murphy

Music by Maurice Ravel
Piano Concerto in G Major

Design by Alan Oldfield

Lighting by Christopher Maver

Cast of Characters

BEYOND TWELVE

BEYOND EIGHTEEN

BEYOND TWENTY-FIVE

MOTHER

FATHER

SISTER

FIRST LOVE

FOOTBALLERS

TAPPERINAS

ESCORT

STAGEHANDS

Note: The story line for *Beyond Twelve* is my own invention, though much inspiration comes from the sensitive artistry of Kelvin Coe, the exuberance of the unique David Burch and the freshness and energy of David Palmer. Sheree da Costa, with whom I have often worked, continues to delight this choreographer with her talent and understanding of my style.

G.M.

Costumes made in the Production Division
of The Australian Ballet
(Production Manager: Peter Condon)

Scenery made in the workshops of The Firm Scenery Makers
Pty. Ltd. and The Australian Ballet Production Division

The Australian Ballet

Coryphees

Roma Egan
Denise Nunn
Beverley Parker
Lucinda Sharp
Andrea Toy
Kim Traynor
Pamela Waghorn

Stephen Baynes
Allan Cross
Craig Phillips

Artists

Penelope Briffa
Jane Donko
Dianne Flanagan
Kathryn Jarvis
Kim Love
Angela Magill
Daniela Pantea
Katharine Pianoff
Kathleen Reid
Fiona Tonkin
Nicole Vass

Andrew Batten
Andrew Baxter
Michael Curry
John Dovey
Adrian Fryer
Timothy Gordon
Jonathan Hook
Russell Hunt
Jess Jimenez
Brian Nolan
David Palmer



DOBBS FRANKS—Music Director

Dobbs Franks was the first born of a Methodist Minister in Beebe, Arkansas, U.S.A., in 1933. After receiving his B.M. with honours, from Hendrix College in Conway, Arkansas, he began his travels by going to New York City to the Juilliard School of Music to do his graduate work.

His work has taken him through Canada, Australia, New Zealand, Mexico, Europe, Israel and 49 of the 50 United States of America.

His first visit to Australia was as Music Director for the Garnet Carroll production of *West Side Story* in 1960. He stayed on to conduct *Lock Up Your Daughters* and *The Most Happy Fella* for the Carrolls. He returned in 1965 to conduct The Australian Opera's production of *Porgy And Bess*, a work which he has conducted on a U.S. tour (1958), in New Zealand (1965), Israel (1966) and Los Angeles (1974). He came to Australia to live in 1969 when he was Resident Conductor of The Australian Opera. In 1970 he became Music Director of The Australian Ballet, a post which he held for two years. In 1979 he returned to The Australian Ballet to take up the post of Music Director for the second time.

Mr. Franks has had an active and varied career as a conductor. He is equally at home on stage and in the pit with symphony orchestras, chamber orchestras, ballet, opera, musical theatre, television, film and as a pianist in chamber music. His assignments have ranged from the national company of *Jesus Christ, Superstar* (U.S.A.) to the Australasian premiere of Messiaen's *Chronochromie*. He expresses preference for whatever music he is making at the time.

Dobbs Franks lives in Melbourne with his wife Ruth, who is a violinist. His hobbies, when his schedule allows, are bridge, fishing and his 1952 Bentley.



Press Release

10 April, 1980.

INAUGURAL TOUR OF THE DANCERS OF THE AUSTRALIAN BALLET

The Administrator of The Australian Ballet, Peter F. Bahen, today announced the extension of the company and its touring obligations. THE DANCERS OF THE AUSTRALIAN BALLET, under the artistic direction of Marilyn Jones, will have its inaugural season in Canberra from 31 May till 7 June, 1980, where it will present two programmes on subscription.

The inaugural tour will continue with visits to Newcastle, Brisbane, Rockhampton, Mt. Isa and Townsville, ending on 19 July. From 14 August till 6 September THE DANCERS OF THE AUSTRALIAN BALLET will visit Perth, Adelaide and Launceston. The seasons in Perth, Brisbane and Adelaide will form part of the 1980 Australian Ballet subscription season in those cities.

Repertoire

The ballets presented by THE DANCERS OF THE AUSTRALIAN BALLET will be chosen from the following repertoire: *Pineapple Poll*, *Las Hermanas*, *Symphony in D* and Dame Peggy van Praagh's Paris Prize-winning production of *Giselle*. Marilyn Jones, Artistic Director of The Australian Ballet, has invited Dame Peggy to reproduce *Giselle* for this tour.

Aims

Marilyn Jones and Peter Bahen have worked in close collaboration on the planning of this venture, which will enable The Australian Ballet to reach greater audiences throughout this country and provide more employment for dancers and specialist staff.

Dancers

THE DANCERS OF THE AUSTRALIAN BALLET will be headed by featured artists Paul de Masson, Martin Raistrick, Jonathan Hook, Abril Ward, Lynette Mann, Julie da Costa, Joanne Michel and Susan Dains, who will also act as Ballet Mistress for the company. The company will also include graduates of The Australian Ballet School, specially chosen to undertake a newly implemented post-graduate year which provides intensive professional experience in repertoire and performance.

SUZANNE DAVIDSON

Press Representative



Beyond Twelve

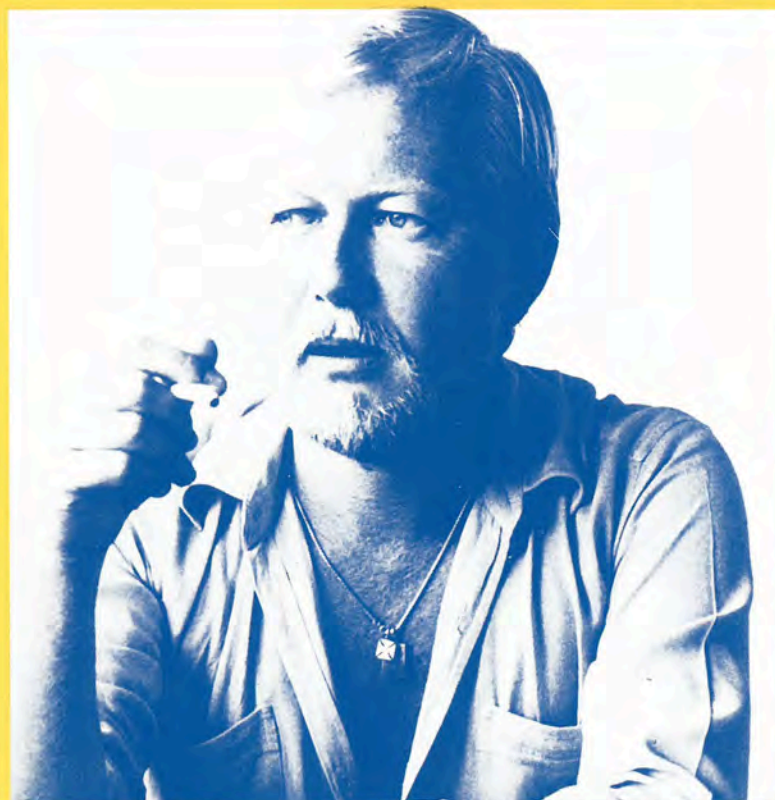
ALAN OLDFIELD—Designer

Alan Oldfield was born in Sydney on 30th December, 1943. He studied at the National Art School, Sydney, from 1962-1966 and later taught there. In 1973 he received a grant from the Visual Arts Board of the Australia Council to paint and study in Rome. Returning from Rome after eighteen months he was appointed as lecturer at the Alexander Mackie College of Advanced Education. He lives at Palm Beach, New South Wales.

Alan Oldfield has held eleven One Man Exhibitions and has won many art awards including the Sulman Prize (1976), Vizard-Wholohan Prize, awarded by the Art Gallery of South Australia (1976) and the Civic Permanent Art Award (1977). His work has twice been sent abroad by the Australian Government in important travelling exhibitions.

In 1978 he was commissioned by the Australian National Gallery to design Graeme Murphy's ballet trilogy, *Rumours*. The full-length version of *Rumours* was first performed by the Sydney Dance Company in May, 1979, in Sydney. *Beyond Twelve* is the second ballet he has designed.

The work of Alan Oldfield is represented in The National Gallery, Canberra, and most State, regional and university collections. He is represented in private collections in the United States and Europe and the collection of King's College, Cambridge.



The Australian Ballet

STAFF

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Deputy Administrator: Noel Pelly
Administrative Co-ordinator: Donald G. Ellis
Chief Accountant: Kevin Barty
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Production Manager: Peter Condon
Sales Manager: Kelvin Cordell
Press Representative: Suzanne Davidson
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Ballet

Personal Assistant to the Artistic Director: Barbara Chambers
Ballet Master: Colin Peasley
Assistant Ballet Mistress: Barbara Langley
Professor of the Dance: Leon Kellaway

Music

Conductor: Ormsby Wilkins
Pianists: Gary Laycock, Derek Sanders

Stage

Stage and Lighting Director: Christopher Maver
Stage Manager: Francis Croese
Assistant Stage Manager: Angela Embleton
Head Technician: Maurice McCarty
Head Electrician: Colin Graham
Electrician: John Berrett
Mechanic: James Lawrence
Wardrobe Mistress: Frances Towers
Wardrobe Master: John Langmaid

Sydney Representative: Colonel John McCaffrey. Telephone (02) 357 3003

London Representative: David Palmer, 46 Edwardes Square, London W8 6HH. Telephone (01) 602 4367

New York Representative: Susan Bloch, 165 West 66th Street, New York, N.Y. 10023. Telephone (212) 873 0706

Subscription Consultants (Melbourne): John Finlay & Associates Pty. Ltd.

Head Office and Studios: 11 Mt. Alexander Road, Flemington, Vic. 3031. Telephone 376 1400

Telegraphic Address: "Austballet" Melbourne. Telex number 35905



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Western Australia, Tasmania

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THE AUSTRALIAN BALLET FOUNDATION
The Foundation invites applications from prospective members. The annual subscription is \$10

For further information and membership application forms kindly telephone:
Sydney 357 3003, Melbourne 376 1400, or write to
The Secretary, The Australian Ballet Foundation, P.O. Box 75, FLEMINGTON 3031

Programme concept and editorial: Suzanne Davidson

Design and artwork: Beryl Green

Cover by Alan Oldfield for *Beyond Twelve*