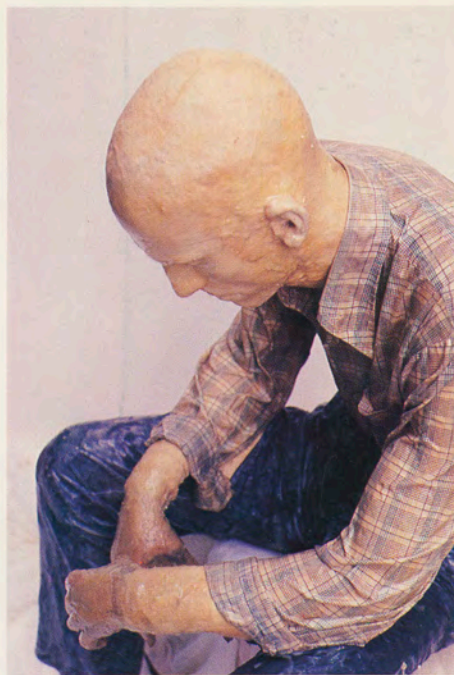
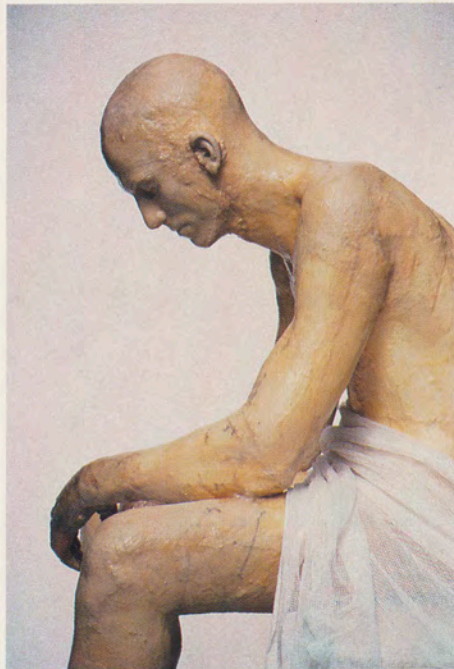
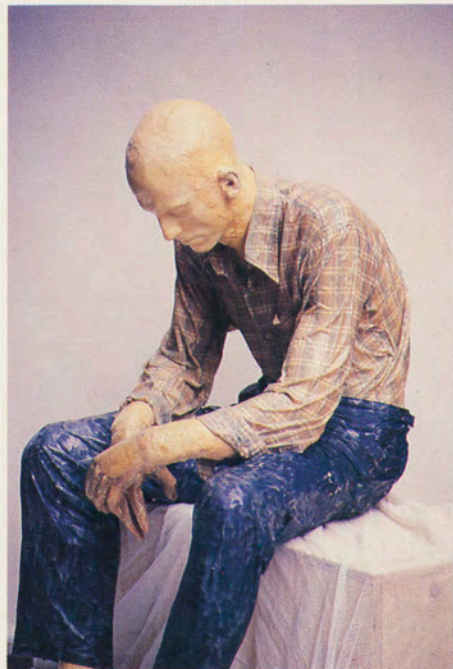


THE AUSTRALIAN BALLET — GALLERY — SEQUENZA VII — BEYOND TWELVE



THE AUSTRALIAN BALLET FOUNDATION

Incorporated in Victoria

PATRON: His Excellency the Right Honourable
Sir Ninian Stephen, A.K., G.C.M.G., G.C.V.O., K.B.E.
Governor-General of Australia

CHAIRMAN: Sir Robert Southey, C.M.G.

DEPUTY CHAIRMAN: F. W. Millar, C.B.E.

DIRECTORS: Walter Bourke

Mrs. Sylvia Box

Timothy K. F. Cox

Professor D. A. Denton

Dr. Merran Evans

The Honourable F. M. Osborne, C.M.G., D.S.C., V.R.D.

Lady Porter

Professor John Rose

Alfred Ruskin, A.M.

Lady Snedden

SECRETARY: Barry Joy

HONORARY LIFE MEMBERS:

Dame Peggy van Praagh, D.B.E.*

Sir Ian Potter N. R. Seddon, A.O., C.B.E.

**Dame Peggy was the Founder Artistic Director of The Australian Ballet*

ADMINISTRATOR:

Noël Pelly A.M.

ARTISTIC DIRECTOR:

Maina Gielgud

MUSIC DIRECTOR:

Noel Smith

DEPUTY ADMINISTRATOR:

Ian McRae

DIRECTOR OF PRODUCTIONS:

William Akers

DIRECTOR OF FINANCE:

Barry Joy

DIRECTOR OF MARKETING AND DEVELOPMENT:

Roger Myers

DIRECTOR, COMMUNITY RELATIONS:

Suzanne Davidson

DIRECTOR, PRESS RELATIONS:

John Hay-Mackenzie

AUSTRALIAN BALLET DEVELOPMENT PTY LTD

Incorporated in Victoria

CHAIRMAN: Sir Robert Southey, C.M.G.

DIRECTORS:

Dr. John Coghlan F. W. Millar, C.B.E. N. R. Seddon, A.O., C.B.E.

Sir Donald Trescowthick, K.B.E. Dr. Philip Williams

SECRETARY AND GENERAL MANAGER: Richard Munt

THE AUSTRALIAN BALLET

1987 Season



PROUDLY SPONSORED BY

The **BENSON** and **HEDGES** Company

State Theatre
Victorian Arts Centre

7-17 October 1987

The Australian Ballet Foundation
presents

THE AUSTRALIAN BALLET

in

The World Premiere Season of
GRAEME MURPHY'S

GALLERY

with

SEQUENZA VII

and

BEYOND TWELVE

with the

STATE ORCHESTRA OF VICTORIA

Concertmaster: Anthony Conolan

*The cast for this performance is available on the
nightly cast list which is issued gratis to patrons*

Cover design by Kristian Fredrikson



Graeme Murphy is one of the most interesting contemporary choreographers Australia has produced. Most of his ballets have been created on his own Sydney Dance Company, but The Australian Ballet was fortunate in acquiring one of his best and most original ballets, *Beyond Twelve*, created in 1980 on this company. My thanks to the Commonwealth Bank for sponsoring this revival. I am also pleased to be reviving one of Murphy's first works, *Sequenza VII* which should make this evening something of a showcase for this choreographer's talent.

Tonight's programme will include a world premiere by Murphy — that of *Gallery*, specially commissioned by The Australian Ballet to celebrate 1988, with a grant from the Australian Bicentennial Authority. I am particularly proud this season to be presenting a creation which will have a truly Australian flavour. The sets and costumes are by the wonderfully theatrical Kristian Fredrikson, who has a wealth of experience in the particular necessities and problems of the dance world, while the score is by Graeme Koehne, an extremely talented composer. Both composer and designer have worked in collaboration with Murphy many times previously — and very successfully.

I would like to express my gratitude to the Australian Bicentennial Authority, and The Australian Ballet Society for giving us the opportunity to take the risk that commissioning a choreographer, composer and designer for a creation always entails. I believe however that the odds are strongly in our favour for a fascinating and original work, and that this is the kind of risk which is a vital necessity for any living arts organisation to take, without which, repertoire quickly can become too safe and eventually stale.

I would like to thank Graeme and his collaborators for their hard work and enthusiasm. It has been a wonderful experience and a great inspiration for our dancers to work with him.

A handwritten signature in cursive script, reading "Marina Gielgud". The signature is written in dark ink on a light background.

Artistic Director

The Australian Ballet Foundation
presents

THE AUSTRALIAN BALLET

Artistic Director: Maina Gielgud *Administrator:* Noël Pelly A.M.

Principals

David Ashmole Kelvin Coe O.B.E.* Paul De Masson Steven Heathcote
Greg Horsman Lisa Pavane Colin Peasley
Fiona Tonkin Christine Walsh

**Guest Artist*

Senior Artists

David McAllister Elizabeth Toohey

Leading Soloists

Mark Brinkley Larry Köhne-Drube Kathleen Reid

Soloists

Ulrike Lytton Adam Marchant Sian Stokes

Corypbees

Mark Annear Allan Barry Stephen Baynes Lisa Bolte Miranda Coney
Michael Curry Anna de Cardi Michele Goulet Delia Harrington
Justine Miles Mark Pace Michael Todd Roy Wilson

Corps de Ballet

Vicki Attard Paula Baird Tonya Batalin Jayne Beddoe Gary Bowles
Michelle Bruckner Robyn Corby Peta Davidson Susan Elston Oleg Goldberg
Christopher Goldsworthy Heather Gourley Stephen Holford Margaret Illman
Brent Iwanoczko Michael Juliff Robert Marshall Brett Morgan
Stephen Morgante Louisa O'Toole Jaime Redfern
Graham Rowe Annabelle Shanahan Helen Shields
Jodie White Steven Woodgate

Assistant to the Artistic Director: Petal Miller Ashmole

Regisseur General: Colin Peasley

Composer-in-Residence: Richard Mills

Director of Productions: William Akers

Guest Teacher: Laura Alonso

Music Director and Principal Conductor: Noel Smith

Guest Conductor: Barry Wordsworth

with the

STATE ORCHESTRA OF VICTORIA

Concertmaster: Anthony Conolan



DAVID ASHMOLE

Born in Yorkshire, England, David Ashmole joined The Royal Ballet School in 1965. He graduated into The Royal Ballet in 1968. In 1972 he was promoted to Soloist and to Principal Artist in 1975. Leading roles he danced with The Royal Ballet include those in *Cinderella*, *Romeo and Juliet*, *The Two Pigeons*, *Monotones* and *Scenes de Ballet*. In 1976 he joined The Royal Ballet's touring company, now Sadler's Wells Royal Ballet. Guest appearances have taken David Ashmole to Germany and South Africa where he danced the principal roles in *Swan Lake*, *La Fille mal Gardée* and *Giselle*. Mr Ashmole was also a regular guest artist with the Scottish Ballet. Television appearances include a leading role in the BBC broadcast of *Les Rendezvous* and, with Margaret Barbieri, a BBC Master Class given by Dame Alicia Markova. David Ashmole joined The Australian Ballet in 1984. He has since danced most of the Principal roles in the company's repertoire. International engagements with The Australian Ballet include a gala to celebrate the 40th anniversary of UNESCO in Moscow and a tour of China with Christine Walsh in June 1987.



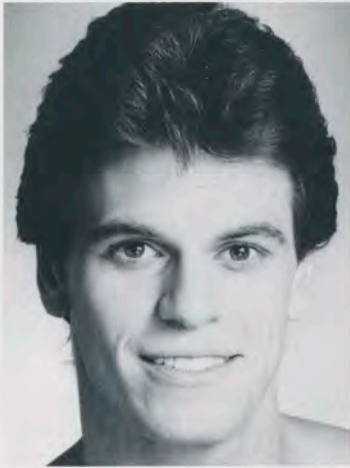
KELVIN COE O.B.E. *Guest Artist*

Kelvin Coe has performed the leading role in almost every full-length work in The Australian Ballet's repertoire and created roles in numerous ballets, including Igor Moiseyev's *The Last Vision*, Gillian Lynne's *The Fool on the Hill*, Ronald Hynd's *The Merry Widow* and Robert Helpmann's *Sun Music*. The winner of a Silver Medal at the International Ballet Competition in Moscow in 1973, he was subsequently honoured by an invitation to appear as guest artist with the Bolshoi Ballet. He has also appeared as guest artist with many international companies. In 1982, Graeme Murphy created the ballet *Homelands* for him and in the same year he appeared as guest artist in The Australian Opera's production of *Die Fledermaus* starring Joan Sutherland. In 1983 he was guest artist with the West Australian Ballet and performed for The Australian Ballet in their 21st Anniversary season. He returned to the company in 1984 for *Voluntaries* and *Onegin*. In 1985 he performed in Peking and Shanghai followed by a New York season with the Sydney Dance Company. In 1986 he was a guest artist with The Australian Ballet in a Gala Season when he danced the role of Onegin in a pas de deux with Marilyn Rowe. He was also a guest artist in the 1986 Melbourne and Adelaide seasons of *Giselle*. He has been on the staff of The Australian Ballet School since 1986 and was the Director of the 1987 Dancers Company Tour.



PAUL DE MASSON

Initially trained by Kira Bousloff, Perth-born Paul De Masson first danced with the West Australian Ballet. He made his European debut with the Ballet de Marseille and later joined London Festival Ballet where he attained the rank of Soloist. For this company he danced the Bluebird in Nureyev's production of *The Sleeping Beauty* and the M.C. in Barry Moreland's *Prodigal Son*. Mr De Masson joined The Australian Ballet in 1976 and was promoted to Principal Artist in 1980. His international engagements since include the 1982 Taiwan Festival where he appeared with Principal Artists of The Royal London Festival and Scottish Ballet companies.



STEVEN HEATHCOTE

West Australian-born Steven Heathcote studied ballet with Shelly Rae and Kira Bousloff in Perth. He graduated from The Australian Ballet School in 1982 and was accepted into The Australian Ballet for the 1983 season. He was promoted to the rank of Coryphee for the 1984 season. Steven Heathcote has danced many Soloist and Principal roles since he has been with the company. He was promoted to the rank of Soloist in June 1985 and to Senior Artist in July 1986. His roles since have included those in *Variations on a Nursery Theme*, *Serenade*, *The Merry Widow*, *La Sylphide*, *Don Quixote*, *Symphony in D*, *Songs of a Wayfarer*, and Principal roles in *Swan Lake* and *The Sleeping Beauty*, *Etudes*, *Canzona*, *Les Sylphides*, *Checkmate*, *Forgotten Land*, *Romeo and Juliet*, and Maina Gielgud's new production of *Giselle*. Steven Heathcote was promoted to the rank of Principal Artist in April 1987.



GREG HORSMAN

Victorian-born Greg Horsman first studied ballet with Peter Dickinson in Geelong. At the age of 15 he continued his studies with Anne Woolliams at the Victorian College of the Arts School of Dance. He also appeared as a guest artist with the Dance Theatre of the Philippines in Manila, dancing the *Nutcracker* pas de deux, and with the North Queensland Ballet, dancing Franz in *Coppélia*. Mr Horsman auditioned and was accepted into The Australian Ballet during the 1982 season and was promoted to the rank of Coryphee for the 1984 season and Soloist during the 1985 season. Roles in 1986 included Basilio in *Don Quixote*, both roles in *Songs of a Wayfarer* (coached by Maurice Bejart), the Red Knight in *Checkmate*, the Poet in *Les Sylphides* (coached by Madame Baronova), Albrecht in *Giselle* and Lucentio in *The Taming of the Shrew*. Greg Horsman was promoted to the rank of Senior Artist in June 1986 and to Principal Artist in April 1987. In the 1987 season he has danced the roles of Solor in *La Bayadère* and Prince Siegfried in *Swan Lake*.



LISA PAVANE

Newcastle-born Lisa Pavane first studied ballet with Tessa Maunder, graduating from The Australian Ballet School in 1980. In that same year she was a member of the Dancer's Company during its inaugural tour. She was accepted into The Australian Ballet in 1981. In 1983 she was promoted to Soloist, having by-passed the rank of Coryphee. She was a Leading Soloist in 1984 and promoted to Senior Artist at the end of the 1985 season. In 1986 her roles included Kitri in *Don Quixote*, the Black Queen in *Checkmate*, the title role in *Giselle* and Katherina in *The Taming of the Shrew*. As a result of her breathtaking debut in *Etudes* in April 1986, she was promoted to the rank of Principal Artist. Roles in 1987 have included *Pas de Quatre*, Odette/Odile in *Swan Lake*, Juliet in *Romeo and Juliet* and Nikiya in *La Bayadère*.



COLIN PEASLEY

A foundation member of The Australian Ballet, Sydney-born Colin Peasley is The Australian Ballet's Regisseur General. He studied classical ballet with Valrene Tweedie and modern dance technique with Gertrude Bodenweiser. Prior to the formation of The Australian Ballet in 1962 he worked extensively on stage and television in Melbourne and Sydney. During his distinguished career with the company, Mr Peasley's great personal success has been in the extraordinary variety of character roles he has danced, many of which he also created. In his capacity of Regisseur General, he works closely with Artistic Director, Maina Gielgud, in the planning of rehearsal schedules and in teaching and rehearsing the company.



FIONA TONKIN

Singapore-born Fiona Tonkin moved to New Zealand as a child and first undertook ballet training with Lorraine Peters. She joined the Southern Ballet in Christchurch at the age of 15 and the New Zealand Ballet at the age of 18. In 1980 she joined The Australian Ballet and toured with the company to China. In 1985 she appeared as guest artist with the Southern Ballet Theatre in Christchurch, New Zealand, taking part in its 10th Anniversary Celebrations. She created the title role in *The Snowmaiden*, choreographed by the company's Artistic Director, Russell Kerr. Miss Tonkin's recent roles include the title role in Maina Gielgud's new production of *Giselle*, Odette/Odile in *Swan Lake*, Katherina in *The Taming of the Shrew*, Juliet in *Romeo and Juliet* and numerous one act ballets. She was promoted to the rank of Principal Artist in April 1987.



CHRISTINE WALSH

Christine Walsh was born in Sydney, graduated from The Australian Ballet School and joined The Australian Ballet in 1972. In 1976 she left to study in Monte Carlo and later in France where she joined Roland Petit's Ballet de Marseille. Miss Walsh rejoined The Australian Ballet in 1978 and was promoted to Principal Artist status in 1979. In 1980 she returned to Europe where several ballets were created for her. Since her return to The Australian Ballet in 1984, Miss Walsh has danced most of the lead roles in the company's repertoire. In 1986 she was invited to dance *Webern Opus 5* with David Ashmole to celebrate UNESCO's 40th anniversary in Moscow. In June 1987 she toured with David Ashmole with the Central Ballet of China and the Shenyang Ballet, performing in *Swan Lake* and *Giselle*.

Principal Artists



Photograph by Greg Barrett

Graeme Murphy A.M.

ARTISTIC DIRECTOR
THE SYDNEY DANCE COMPANY

Melbourne-born Graeme Murphy studied ballet with Kenneth Gillespie in Launceston, Tasmania before becoming the youngest boy to enter The Australian Ballet School. After joining the Company he seized the opportunity, in 1971, to choreograph his first ballet *Ecco* for a choreographic workshop. He successfully applied that year for an Australia Council Grant to study overseas. Classes in New York were followed by six months as a member of the Sadler's Wells Royal Ballet before Graeme Murphy elected to join Ballets Felix Blaska, a contemporary company based in Grenoble, France. After two years with Blaska, he returned to Australia and worked throughout 1975 as a freelance choreographer, before rejoining The Australian Ballet as a dancer and resident choreographer in 1976.

He was appointed Artistic Director of the Sydney Dance Company (at that time known as The Dance Company of N.S.W.) in November, 1976 and began to build an extensive repertoire of original Australian works. Murphy created his first full-length work *Poppy* in 1978, establishing a reputation as the choreographer of highly theatrical full evening ballets.

In November, 1986, he celebrated ten years as Artistic Director of the Sydney Dance Company, a name change implemented by Murphy in 1979. He has choreographed over thirty original works for his Company, including twelve full-length productions. His ballets for The Australian Ballet comprise *Tekton* (1978), *Beyond Twelve* (1980) and *Meander* (1984). In addition he has choreographed for The Royal New Zealand Ballet, the Australian Dance Theatre, The Canadian Opera Company and the Torvill and Dean World Tour Company. Graeme Murphy's ballets also appear in the repertoire of The West Australian Ballet and are frequently performed at graduation by the students of The Australian Ballet School and the Victorian College of the Arts. In 1985 Graeme Murphy produced his first opera, Brian Howard's *Metamorphosis* for The Australian Opera.

Murphy is one of the busiest choreographers in the world, ably balancing the demands of creating along with the responsibilities of his role as Artistic Director. In 1987 he led the Sydney Dance Company on its ninth international tour, choreographed an hour long television special for Torvill and Dean titled *Fire and Ice*, choreographed a two-act cabaret for his own company *Sirens* followed by two full-length ballets *Nearly Beloved* and *Shining*. His newest work *Song of the Night* for Jiri Kylian's Netherlands Dance Theatre, will premiere in Holland on October 15 1987. As his contribution to the Bicentenary, Graeme Murphy will choreograph a major new work for the Sydney Dance Company, the Queensland Ballet, Australian Dance Theatre and the West Australian Ballet entitled *Vast*.

COMMISSIONED WORK
World Premiere Season

GALLERY

Choreography: GRAEME MURPHY

Music: GRAEME KOEHNE

by arrangement with Boosey and Hawkes (Australia) Pty. Ltd.

Design: KRISTIAN FREDRIKSON

Lighting Design: JOHN DRUMMOND MONTGOMERY

First Exhibition

Attendant

Young Man

Viewers

Apparition I

Second Exhibition

Apparition II

Third Exhibition

Viewers

Attendant

Young Man

Apparition III

Fourth Exhibition



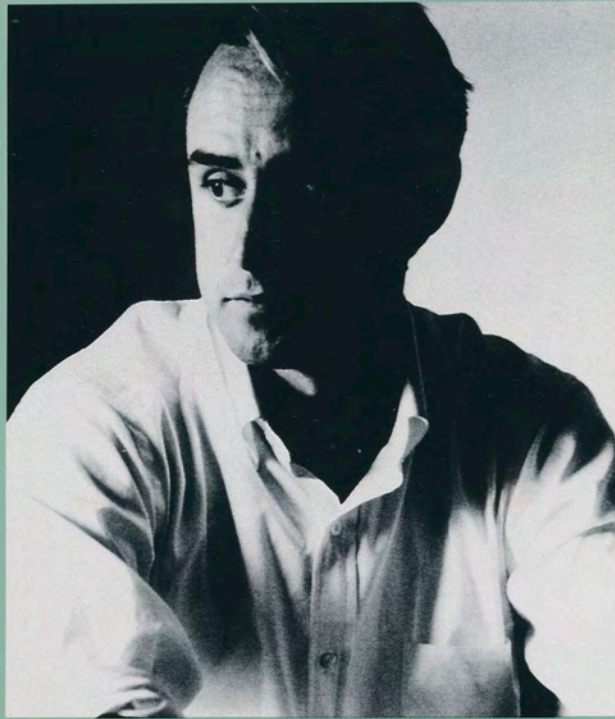
Gallery was commissioned by The Australian Ballet Foundation with financial assistance from The Australian Bicentennial Authority to celebrate Australia's Bicentenary in 1988.

The music is a new score by Graeme Koehne specially commissioned by The Australian Ballet Foundation with the financial support from The Performing Arts Board of The Australia Council through the Australian Music Centre.

Gallery has been generously sponsored by
THE AUSTRALIAN BALLET SOCIETY (VIC.)

Interval





Graeme Koehne

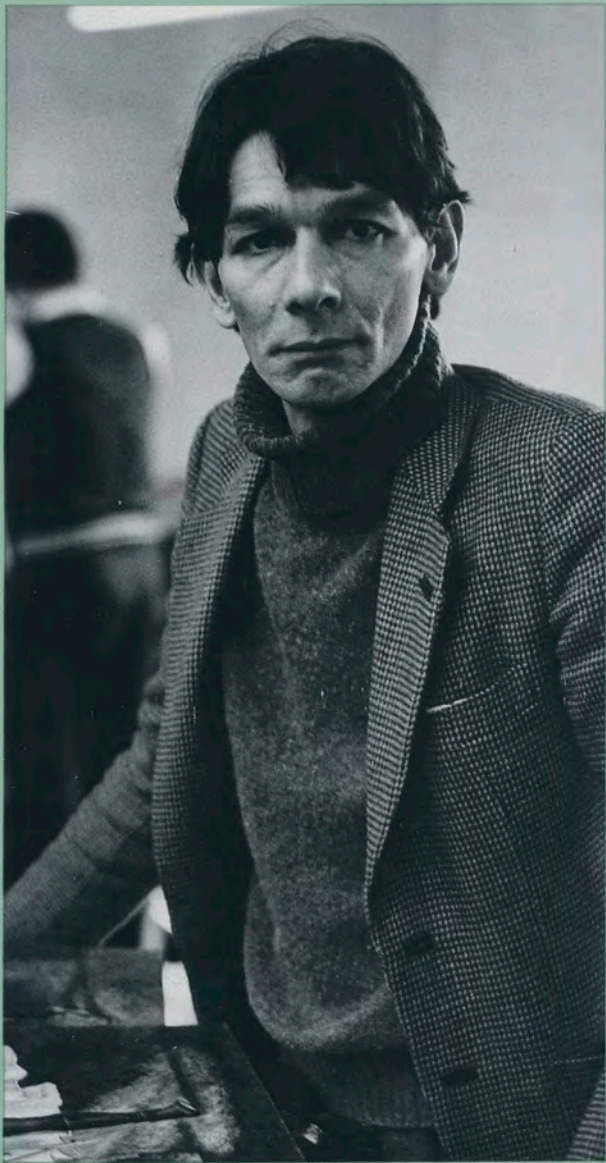
COMPOSER: GALLERY

Graeme Koehne was born in Adelaide. A Bachelor of Music with first class honours and a Master of Music degree from the University of Adelaide, he has studied composition with Richard Meale, Tristram Cary and Bernard Rands. In 1978 he was appointed as tutor in piano and composition at the University of New England, Armidale, N.S.W. Koehne first gained national attention at the 1982 Adelaide Festival when he was awarded the Young Composer's prize for his orchestral work *Rain Forest*. At the same time, another orchestral work *Riverrun . . .* was premiered, for which he received the prestigious John Bishop Memorial Award.

At this time Koehne commenced his long and fruitful collaboration with choreographer Graeme Murphy and the Sydney Dance Company with *Limited Edition* followed immediately with a score for Oscar Wilde's *The Selfish Giant*. 1984 saw another ballet score for Murphy in *Old Friends, New Friends*, which was further developed into the full-length work *Nearly Beloved* in 1986.

Koehne recently undertook a Harkness Fellowship, during which time he was based at the School of Music at Yale University studying composition with Virgil Thomson and Louis Andriessen. Upon his return to Australia, Koehne has been working on a large number of commissions for and beyond the Australian Bicentenary. These include a one-act ballet for the West Australian Ballet Company, a full-length ballet for the Queensland Ballet Company, a Piano Concerto for the Australian Chamber Orchestra and a music theatre piece with a libretto by Louis Nowra for Sydney's Seymour Group.

Graeme Koehne is presently a lecturer in composition at the University of Adelaide.

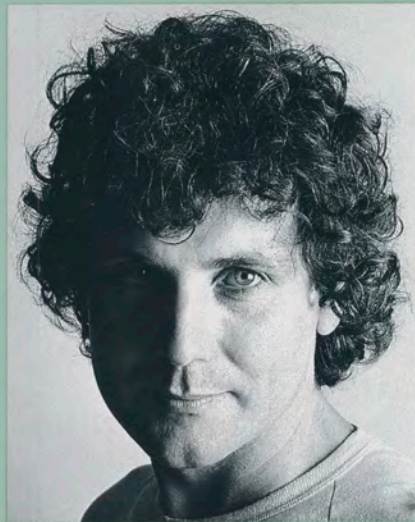


Kristian Fredrikson

DESIGNER: GALLERY

Kristian Fredrikson trained at the Wellington School of Design in New Zealand. He has become one of Australia's most prolific designers. For eight years he was Resident Designer for The Melbourne Theatre Company and has also designed a large number of productions for The Australian Ballet including *Aurora's Wedding*, *Cinderella* and *Coppélia*. Designs for the Sydney Dance Company include *Schéhérazade*, *Daphnis and Chloe*, *An Evening*, *Poppy* and *After Venice*. He has also designed Graeme Murphy's *Orpheus*, *The Firebird*, and *Swan Lake* for the Royal New Zealand Ballet. Designs for opera include costume designs for The Australian Opera's *Il Seraglio*, *Lucrezia Borgia*, *The Merry Widow*, *Don Giovanni*, *Falstaff*, *Manon Lescaut* and *Manon*, and The Victoria State Opera's *Don Carlos*.

His film credits include *Undercover*, *Sky Pirates*, and *Short-changed*. Designs for television include *Vietnam*, *The Shiralee*, and the recently completed *Dirtwater Dynasty*. His next project is another ballet for the Royal New Zealand Ballet with choreography by Grey Veredon.



John Drummond Montgomery

LIGHTING DESIGNER: GALLERY

John Drummond Montgomery was appointed Production Manager and Lighting Designer in Residence to the Sydney Dance Company early in 1984. Since that time he has overseen the mounting of all of that Company's repertoire in theatres throughout Australia and on overseas tours. He obtained his Bachelor of Arts at Flinders University in South Australia and commenced his professional career in the theatre as stage manager of The Dance Company (N.S.W.).

In 1979 he was appointed Technical Stage Manager to the Australian Dance Theatre in Adelaide and soon began lighting ballets. During the years 1981 to 1983, he worked extensively in Europe before his appointment as Production Manager of the Bat Dor Dance Company in Israel. He toured with Bat Dor to Zaire, Kenya, New York and Los Angeles before returning to Australia in 1984.

As Production Manager of the Sydney Dance Company, he is responsible for the execution of new productions as conceived by the set designer and by Graeme Murphy. Outstanding achievements in lighting design for the ballets of Graeme Murphy include *After Venice*, *Boxes*, *Shining*, *Nearly Beloved* and, more recently, *Late Afternoon of a Faun*. Despite his busy schedule he has also found time to light productions for The Royal New Zealand Ballet and The Australian Opera. His lighting design for *Gallery* is John Drummond Montgomery's first collaboration with The Australian Ballet.

Gallery

Whether by sheer coincidence or by creative telepathy, the story of how *Gallery* came about certainly lends credence to the cliché that great minds think alike. It also highlights the roles of two essential but intangible elements in the artistic process: instinct and trust.

When Graeme Murphy was commissioned to create a new work for The Australian Ballet, he thought immediately of two fellow-artists with whom he felt a special rapport; Graeme Koehne, the young Adelaide composer, and designer Kristian Fredrikson, whose reputation embraces his work for ballet, opera and theatre. Both had collaborated with Murphy in the past and were familiar with his approach.

"I like to give my creative team as much freedom as possible," says Murphy. And that is exactly what he did. "When Graeme first talked to me about this ballet, all he said was 'I want you to write me a fifty minute symphony,'" recalls Koehne. "It was the most daunting thing he's ever asked me to do. But it was very brave of him too because he had no idea what he'd get."

"All Graeme said to me was, 'Design me a space,' confirms Fredrikson. It may sound terrifyingly vague, but actually it's the best way to work. Graeme has his own vibrations which he projects and if your antennae are in tune, you catch on to the right wave. The worst directors to deal with are those with a total concept which they merely want you to translate. Often, they simply don't understand what's involved."

At the time of initial discussion, both Koehne and Fredrikson were engaged on other projects; Koehne, in New York on a Harkness Fellowship, was studying with the great American composer Virgil Thompson, while Fredrikson was designing a film, in Sydney.

It was the experience of being in America which provided Koehne with the peg on which to hang his music. "I was in a bookshop and picked up a book on the painter Maxwell Parish because someone had once compared an earlier piece of mine to his paintings. And that's how I got my inspiration!" he says with deceptive understatement.

Koehne chose five paintings by Parish as the frame for his musical picture, *Nocturnes*. "The piece begins with Twilight and goes through to Daybreak, so it is really a journey through the night."

"I suppose I should have chosen an acceptable modernist, if I had wanted to be fashionable, but instead I chose a commercial artist who did chocolate box designs that are considered the height of kitsch. What appealed to me about his work was its aesthetic naivety, and the fact that the pictures are executed in wonderfully luminous, rich colours."

Koehne describes himself as a naive composer, hence the affinity with Parish. "I'm not trying to be



part of a school or movement. I expect some people will find that the music I've written for *Gallery* is conservative and outdated, but I consider myself to be a radical and think the piece is avant-garde."

Whilst aware of the all-Australian nature of the *Gallery* team, Koehne never tried to compose a piece which was deliberately Australian in form or content: "I'm not interested in being that self-conscious I think what I've written contains a blend of both American and French influences, including Ravel and Debussy. Working with Virgil Thompson made me see the value of simplicity and also released me from my feelings of guilt about melodic writing."

Above all, he has found the process of collaborating a welcome release from the solitude of composition. "It's been enriching to work together, because I hate the loneliness of my work."

"Graeme is naturally sensitive, a very sensual and instinctive person, with a strong sense of the theatrical. And I enjoy having a problem to solve — in this case, how to turn the visual into the musical. Of course, I had to be constantly aware of the piece as a work that was going to be danced to, so I tried to provide different stimuli for movement, but I hope the piece stands on its own two feet," he says, unaware of the pun.

Meanwhile, in Sydney, Fredrikson was, strangely, and by an entirely different route, coming to a similar concept.

He also had the advantage of being familiar not only with Murphy's work, but with Koehne's, having designed the Murphy ballet *The Selfish Giant*, for which Koehne had written the music. "I knew that he was not going to write anything neo-classical or electronic. I guessed that it would be a French sound with a touch of American influence. I put that together, and assumed that there would be a certain melodic sound which would suit softening processes, such as linear curves. Honestly, it's very



difficult to describe, it's really a question of feeling your way and hoping that you know your fellow-artist."

"I wanted to create an environment where anything could happen. Gradually Graeme (Murphy) gave me a few clues. We had these twenty-second phone conversations in which he would say things like "Graeme (Koehne) is writing a symphony," then he'd call a little later and say "It's based on Maxwell Parish pictures."

"Funnily enough, the year before, I'd done a lot of research on Parish for a film I was designing of *The Shiralee*, starring Bryan Brown. I had to do a dance hall country ball sequence, with an old-fashioned thirties feel to it, so that I had an immediate picture in my mind of where Graeme (Koehne's) inspiration was coming from."

"At first I said to myself, 'My God, Parish is full of rampaging colours, I can't possibly guess what spectrum Koehne is leading to', so I just distilled the idea and decided I would come up with a frame which Koehne could fill with his music and Murphy could fill with dance."

"The first prototype was an off-white empty space, like a vast waiting room. Graeme (Murphy) thought that was a bit sparse, so I created a corridor across the stage and put in two statues. The look became very pure American modern contemporary. The sculptures are based on works by a sculptor called Segal who does human figures in plaster which are totally naturalistic and very resonant in their observations of the human condition. I wanted to create an environment of great stillness and peace to counterbalance the movement of the dancers."

"When I showed it to Graeme, I found myself saying 'It looks like a gallery' and do you know, it hadn't occurred to me, consciously, until I articulated it!"

Once the setting had been identified as a gallery, it was possible for Fredrikson to consider the dancer's costumes.

"Again, it's a combination of an American and French look, very collegiate, perhaps rather yuppie. The gallery visitors are wearing tribal uniforms which tell us about their status. They are definitely wealthy — there are rarely any poor people in ballets and if there are, their costumes are usually the most expensive — and they are sporty and athletic, which reflects some of their motives. After all, some people come to art galleries to pick people up, some come out of narcissism, some out of curiosity . . . And that is the territory I knew Graeme (Murphy) would want to explore."

He was, of course, right. Murphy, equipped with the two vital pieces he needed to bring the puzzle together, now found himself with just over three weeks in which to choreograph fifty minutes of steps for over twenty dancers. He admitted that at times, the pressure made him feel "As though I was chewing razor blades."

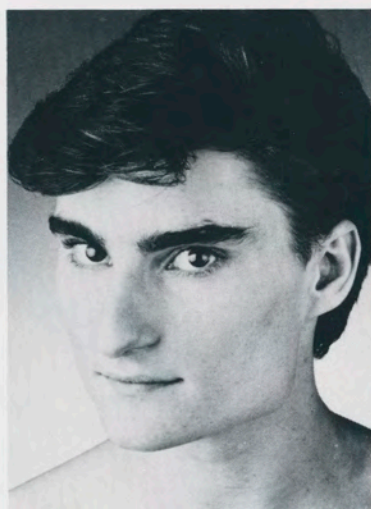
Nevertheless, if there is anyone who thrives on a deadline, it is Murphy, by his own admission. "I think I'm the fastest choreographer I know," he laughs, "Because I cannot stand the scorn of the waiting dancer."

"I realised what a wonderful opportunity both Graeme and Kristian had provided me with. If I took up the idea of a gallery, I could explore people responding to art as well as in turn, becoming art themselves, by examining their own statuesque qualities. I could also explore some of the fantasies that art inspires, but without the restrictions of a narrative."

Murphy comes to the rehearsal studio with only the outline of an idea in his head. "I never bring any movements with me, because that denies the dancers the opportunity to be part of the creative process." This adds yet another dimension to the process of collaboration. For Murphy, it is the moment of greatest vulnerability, but also of greatest pleasure. Choreography is probably the most exposed art form. Unlike the writer, painter or composer who is allowed lapses of inspiration in the privacy of his own room, the choreographer has to create instantly in front of dancers who are also in one sense an audience, and a hyper-critical one at that. But Murphy's ability to communicate, and his irrepressible sense of humour make this, the most strenuous part of the process, also the most enjoyable. Even after six hours of continuous rehearsal, he and the dancers are laughing and joking. The energy in the room buzzes, "If I don't feel there's joy in the studio, I can't work. I know from past experience that's how I get the best results, because if the dancer is relaxed, the muscles are more pliable and the brain is looser and more open to adventure."

Like Koehne and Fredrikson, he rejects the notion of *Gallery* being an overtly Australian ballet, whilst admitting that Australian dancers do possess a unique quality which suits his particular style. "I think Australian dancers are characterised by great energy, which is reflected in my pieces, which often feature a lot of running. Let's face it, they're probably solar powered!"

— Caroline Baum



DAVID McALLISTER

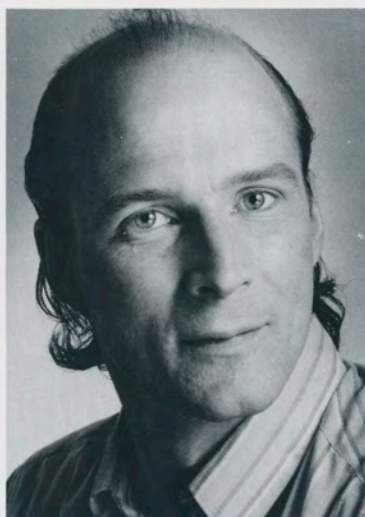


ELIZABETH TOOHEY

Senior Artists



MARK BRINKLEY



LARRY KÖHNE-DRUBE



KATHLEEN REID

Leading Soloists



ULRIKE LYTTON



ADAM MARCHANT

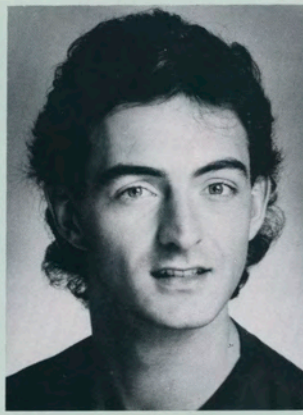


SIAN STOKES

Soloists



MARK ANNEAR



ALLAN BARRY



STEPHEN BAYNES



LISA BOLTE



MIRANDA CONEY



MICHAEL CURRY



ANNA DE CARDI



MICHELE GOULLET



DELIA HARRINGTON



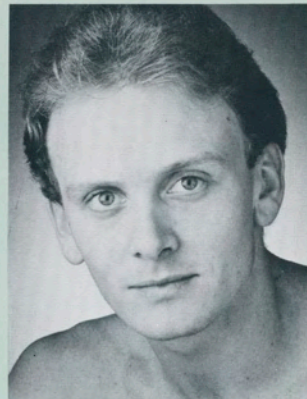
JUSTINE MILES



MARK PACE



MICHAEL TODD



ROY WILSON

Coryphees

SEQUENZA VII

Choreography: GRAEME MURPHY

Reproduced by: JANET VERNON

Music: LUCIANO BERIO "Sequenza VII"

This concise and witty little ballet was among the first pieces choreographed by Graeme Murphy after his return to Australia in 1975, following the years he had spent as a dancer in Europe. *Sequenza VII* was created in the studios of The Australian Ballet Centre in Flemington and given its first public performance as part of a workshop staged by The Queensland Ballet in Brisbane. The original cast was Janet Vernon, Maggie Sietsma and Graeme Murphy. The ballet was later filmed in Melbourne by Paul Cox.

Sequenza VII entered the repertoire of the Sydney Dance Company in 1977 and was performed frequently throughout Australia until 1980 and thereafter on overseas tours where it was included in seasons in New York, London and selected for special performances by the Sydney Dance Company at Expo '85 in Japan.





Janet Vernon

SEQUENZA VII

Janet Vernon was born in Adelaide and studied there with Cecil Bates before entering The Australian Ballet School in Melbourne to complete the two-year training course that would result in her selection, by Sir Robert Helpmann, to join The Australian Ballet at graduation. She excelled not only in the classics but in the contemporary and modern works in The Australian Ballet's enormous repertoire. She was promoted to Soloist in 1970, but in 1973 decided to join the Ballets Felix Blaska in France and left The Australian Ballet to share the experience of working and touring throughout Europe with her friend Graeme Murphy.

Within months of joining Blaska, she received an invitation from The Australian Ballet to join them on their tour of Russia, Poland and Czechoslovakia. Blaska granted her leave for the tour, after which she returned to his Company, dancing until the end of 1974. Janet Vernon returned to Australia and spent 1975 working freelance alongside Graeme Murphy, who had begun to choreograph in Queensland, Victoria and Tasmania. When Murphy created new works he and Janet Vernon often danced as guest artists, and the experience further prepared them for what would be a future filled with choreographing, performing and touring.

In 1976, Janet Vernon rejoined The Australian Ballet as a Senior Soloist dancing in ballets as diverse as

Fokine's *Les Sylphides* and Tetley's *Gemini*. Towards the end of that year, when the news came that Graeme Murphy had been successful in his application to become Artistic Director of the Sydney Dance Company, Janet Vernon was immediately invited to accept the position of Assistant Artistic Director. Instinctively, both Janet Vernon and Graeme Murphy knew that the opportunity was extraordinary. She held a deep conviction concerning his future as a choreographer and knew that for her, working with a creator was the most satisfying outlet for her performing skills.

In November, 1986, Janet Vernon celebrated her tenth anniversary as Assistant Artistic Director of the Sydney Dance Company. In the years that she has danced with the Company throughout Australia and overseas she has shared both the difficult task of establishing an audience for contemporary dance in Australia, as well as the satisfaction of watching the Company triumph over often insurmountable odds.

Graeme Murphy has created countless roles around her luminous talents as a dancer, outstanding among which are *Glimpses*, *Schéhérazade*, *Daphnis and Chloé*, *An Evening*, *Homelands*, *Some Rooms*, *After Venice* and *Nearly Beloved*. Together, they have given audiences some of their most potent memories of great dance and great theatre.



Set model design by Alan Oldfield.

BEYOND TWELVE

Choreography: GRAEME MURPHY

Music: MAURICE RAVEL

Piano Concerto in G Major

Pianist: NIGEL GAYNOR

Design: ALAN OLDFIELD

Lighting designed by Christopher Maver
and reproduced by William Akers

Cast of Characters

BEYOND TWELVE

BEYOND EIGHTEEN

BEYOND TWENTY-FIVE

MOTHER

FATHER

SISTER

FIRST LOVE

FOOTBALLERS

TAPPERINAS

ESCORT

STAGEHANDS

Graeme Murphy –

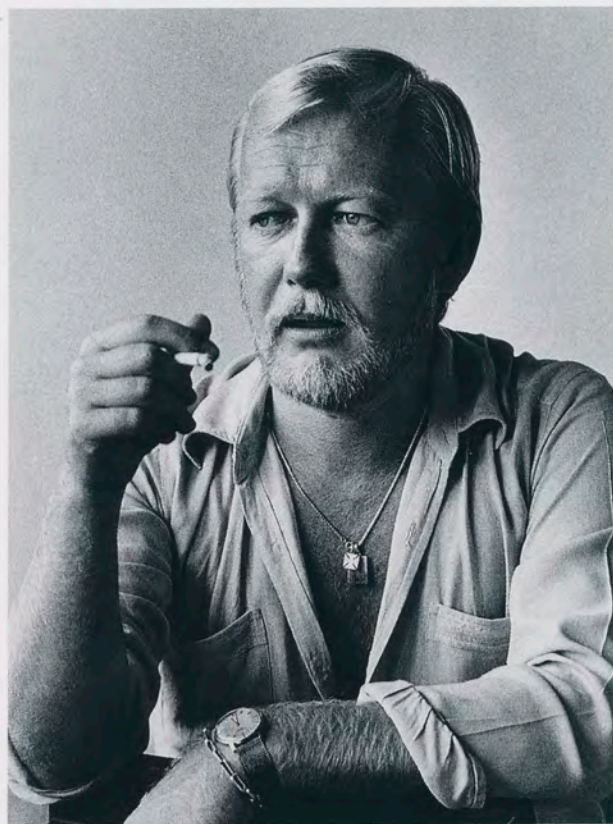
“The story line for *Beyond Twelve* is my own invention, though much inspiration comes from the real experience of dancers. It has been suggested that the ballet is autobiographical; suffice it to say that the momentous career decision at such an early age, the uncompromising dedication and the often abrupt termination of a career, also at a relatively early age, form the basis of this work.”

Beyond Twelve was commissioned by The Australian Ballet and first performed in the Sydney Opera House on 8 May, 1980.

Beyond Twelve has been sponsored by

**COMMONWEALTH
BANK.**

Australia's leading bank.



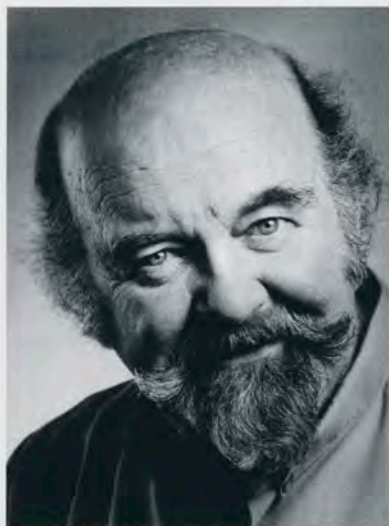
Alan Oldfield

DESIGNER: BEYOND TWELVE

Alan Oldfield was born in Sydney in 1943. He studied at the National Art School, Sydney, from 1963-66 and later taught there. From 1974 to late 1975 he painted and studied in Rome through a grant from the Visual Arts Board of the Australia Council. Alan Oldfield is a Senior Lecturer at Sydney's City Art Institute. He has held sixteen one-man exhibitions and has received many art awards including the prestigious Sulman Prize. His work has thrice been sent overseas by the Australian Government in important travelling exhibitions. In 1981 the Art Gallery of New South Wales held a survey retrospective of his work.

In 1978 he was commissioned by the Australian National Gallery to design sets and costumes for Graeme Murphy's ballet trilogy *Rumours* — Alan Oldfield's first work in the theatre. In 1980 he was invited by Graeme Murphy to create the set and costume designs for *Beyond Twelve*, a commissioned work for The Australian Ballet. Early in 1987 he created set designs for Murphy's *Afterworlds*, his third major collaboration with Graeme Murphy.

The work of Alan Oldfield is represented in the Australian National Gallery and in most state, regional and university collections. He is represented in private collections in Europe, and in the Von Bayern Collection in Munich and in the collection of King's College at Cambridge. Alan was recently appointed Artist-in-Residence at Linacre College, Oxford University, for 1988-89.



Noel Smith

MUSIC DIRECTOR and PRINCIPAL CONDUCTOR

Noel Smith graduated from the New South Wales State Conservatorium of Music after a five year flute scholarship. He also studied conducting with Nikolai Malko and Sir Eugene Goossens.

Mr Smith was The Australian Ballet's first Music Director from the company's inception in 1962 until 1966. During this time he played a vital role in the development of the company, in association with Dame Peggy van Praagh and Sir Robert Helpmann.

Noel Smith has toured extensively as Principal Conductor for Dame Margot Fonteyn, Rudolf Nureyev, Erik Bruhn and Ivan Nagy, as well as many other prominent names in ballet and theatre. He was resident in the United States in 1981 as Music Director of the Dance Theatre of Harlem, both in New York and on their tours of the United States. He has also conducted the Symphony Orchestras of Montreal, Vancouver, Honolulu, Buenos Aires, Rio di Janeiro and Mexico City, the National Orchestras of New Zealand, Chile, Peru and Colombia and the West and South Australian Symphony Orchestras.

For fifteen years Noel Smith was Director of Music for J. C. Williamson, conducting most major musicals produced in Australia. He has also conducted most of the musicals produced by the Adelaide Festival Centre Trust. He returned to his position of Music Director and Principal Conductor with The Australian Ballet in January 1985. During 1987 he conducted the Tokyo and Osaka Philharmonic Orchestras and the China Radio Broadcasting Orchestra during The Australian Ballet's tour to Japan and China in May and June.



Barry Wordsworth

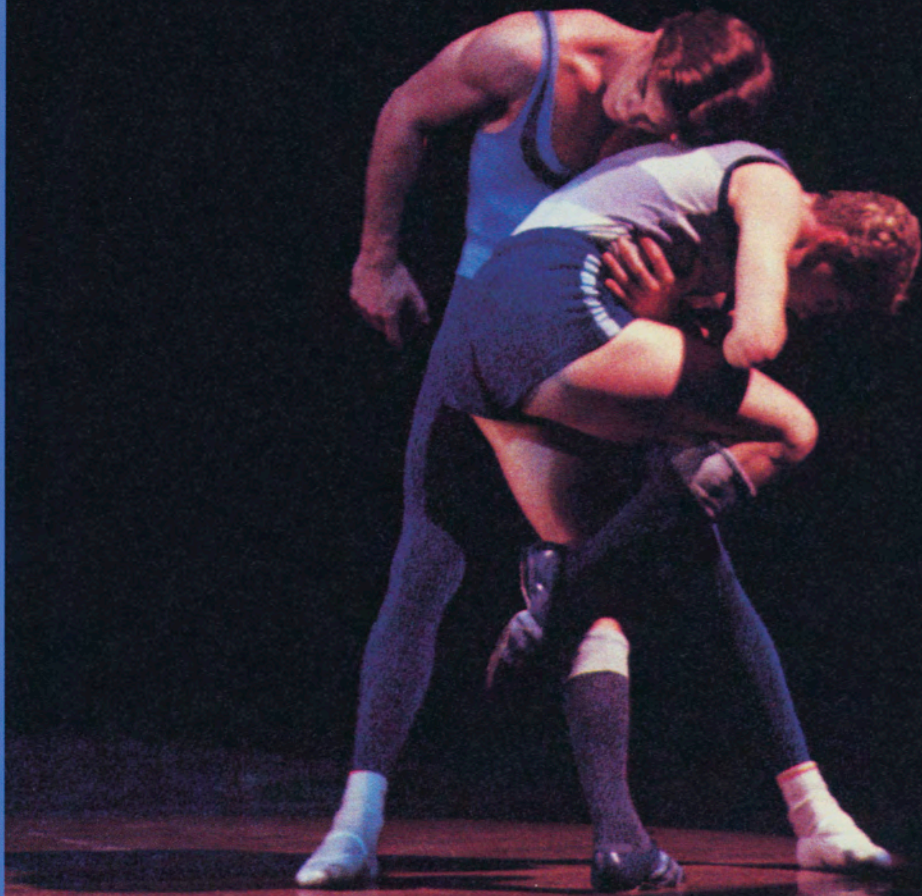
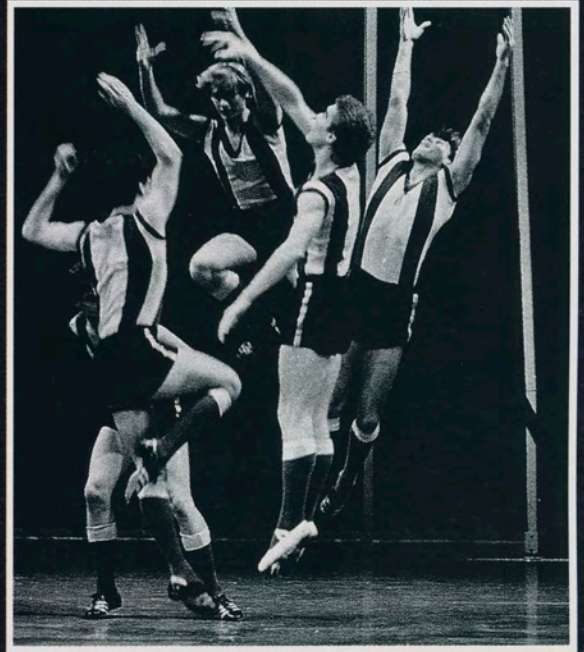
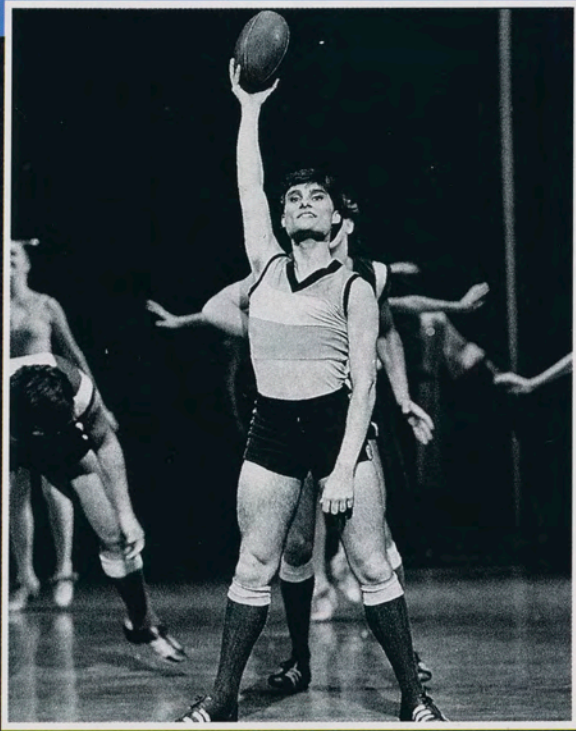
GUEST CONDUCTOR

Barry Wordsworth's career has been dominated by his work for The Royal Ballet, which started when he played the solo in Frank Martin's *Harpsichord Concerto*, which was the score used by Sir Kenneth MacMillan for his ballet, *Las Hermanas*. In 1973 he became Assistant Conductor of The Royal Ballet's Touring Orchestra and in 1974 Principal Conductor of Sadler's Wells Royal Ballet. He made his debut at Covent Garden conducting MacMillan's *Manon* in 1975 and since then has conducted there frequently.

He has toured extensively with The Royal Ballet conducting Orchestras in Hong Kong, Singapore, Korea, New Zealand, Australia and Canada.

In 1986 while retaining his connection with both Royal Ballet companies as Guest Conductor, he also worked with the Royal Liverpool Philharmonic Orchestra with which he has recently recorded the complete orchestral works of Lord Berners for EMI, the Royal Philharmonic, the Philharmonia, the Ulster Orchestra, the BBC Concert Orchestra and the London Philharmonic Orchestra with which he has recently made two records of music by Mozart and Vivaldi. He was also Guest Conductor with The Australian Ballet.

In 1987 Barry Wordsworth has continued his work as Principal Conductor of New Sadler's Wells Opera with which he has recently recorded excerpts from Kalman's *Countess Maritza* and Léhar's *The Count of Luxembourg* and *The Merry Widow*. His 1987 engagement with The Australian ballet has been made possible with the generous financial assistance of the British Council.



David McAllister.

Steven Heathcote and Michael Curry.

Artists of The Australian Ballet.

THE AUSTRALIAN BALLET FOUNDATION

ADMINISTRATOR
Noël Pelly A.M.

ARTISTIC DIRECTOR
Maina Gielgud

MUSIC DIRECTOR
Noel Smith

DEPUTY ADMINISTRATOR
Ian McRae

DIRECTOR OF PRODUCTIONS
William Akers

DIRECTOR OF FINANCE
Barry Joy

DIRECTOR OF MARKETING AND DEVELOPMENT
Roger Myers

DIRECTOR, COMMUNITY RELATIONS
Suzanne Davidson

DIRECTOR, PRESS RELATIONS
John Hay-Mackenzie

ADMINISTRATION

Accountant: Geoffrey Kerins
Accounting Supervisor: David James
Company Manager: Geoffrey Rothwell
Marketing Manager: Yvonne Gates
Development Manager: Jill Keyte
Development Officer: Pam Vroland
Merchandising Manager: Margaret Slaney
Assistant Company Manager: Andrew Smalley
Personal Assistant to the Administrator:
Liz MacDowall
Archivist: Paul Hammond
Trainee Administrator: Christopher Green¹

PRESS OFFICE

Publicity Assistant: Debra Masterton (03) 376 1400

ADMINISTRATIVE PERSONNEL

Ann Bourke, Joan Carli, Jacqueline King,
Glenda Dickson, Nola Sneddon, Wayne Sneddon,
Letitia Wilkie

SYDNEY OFFICE

Manager: Suzanne Davidson
Secretary: Paris Brooks
Assistant: Karen Rickard
153 Dowling Street, Potts Point 2011 (02) 357 1837
Subscription Officer: Carolyn Wills (02) 250 7111

REPRESENTATIVES

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

New York: Ellen Zeisler, Susan Bloch & Company
25 Charles Street,
New York, N.Y. 10014 (212) 807 6480

MUSIC

Composer in Residence: Richard Mills²
Principal Pianist: Nigel Gaynor
Pianists: Janis Cook, Stuart Macklin

ARTISTIC PERSONNEL

Assistant to the Artistic Director:
Petal Miller Ashmole
Secretary to the Artistic Director: Lynne McDougall

BALLET

Regisseur General: Colin Peasley
Choreologist: Larry Köhne-Drube
Assistant to the Ballet Staff: Mark Annear
Guest Teachers: Laura Alonso, Kelvin Coe, O.B.E.,
Ai-Gul Gaisina, Timothy Gordon, Scott Douglas,
Yoko Ichino, Magdalena Popa, Marilyn Rowe, O.B.E.,
Martin Rubinstein, Eugene Valukin

THE DANCERS COMPANY 1987

Director: Kelvin Coe, O.B.E.
Company Manager: Modesta Gentilé
Ballet Mistress: Lucinda Sharp
Ballet Master: Mark Brinkley

STAGE

Stage Director: Francis Croese
Stage Manager: Margaret Bourke
Assistant Stage Manager: Guy Carrison
Head Technician: Maurice McCarty
Head Electrician: John Berrett
Mechanist: Bruce Gordon
Electrician: Paul Spillane
Wardrobe Mistress: Frances Towers
Wardrobe Master: John Langmaid
Assistant to Wardrobe Master: Geoffrey Harman³

PRODUCTION DEPARTMENT

Production Manager: Michael Williams
Assistant Production Manager (Scenery):
Scott Mathewson
Assistant Production Manager (Wardrobe):
Barbara Langley
Costume Supervisor: Blair Broadhurst
Millinery Supervisor: Kevin Regan
Purchasing Co-ordinator: Heather McPherson
Assistant Cutter: David Whittacker
Technical Assistant: Lori McRae
Machinists: Val Gaul, Adrian Clarke

STORE

Store Manager: James Lawrence

THE AUSTRALIAN BALLET FOUNDATION: 11 Mt. Alexander Road, Flemington, Victoria, 3031
Telephone: (03) 376 1400 Telex: 35905 Fax: (03) 376 3897

¹Mr Green's traineeship has been made possible by a grant from the Theatre Board of the Australia Council.

²Mr Mills' appointment has been made possible by a grant from the Music Board of the Australia Council.

³Mr Harman's position has been made possible by a grant from The George Alexander Foundation.

STATE ORCHESTRA OF VICTORIA



STATE ORCHESTRA OF
VICTORIA
BOARD OF MANAGEMENT
Sam Smorgon *Chairman*
Anthony Adair
Peter Burch
Robin Hanna
D. F. Hogarth
Ian Hunt
Elizabeth Proust
Linda Rubinstein

VICTORIAN ARTS CENTRE
TRUST
Kenneth Myer A.C., D.S.C.
Chairman
Peter Redlich *Deputy Chairman*
Sir Andrew Grimwade C.B.E.
Lionel Lawrence
Professor Margaret Manion
Jill Milthorpe
Linda Rubinstein
Sam Smorgon
Ken Stone
George Fairfax A.M.
General Manager

A Division of the Victorian Arts
Centre Trust

ADMINISTRATOR: Peter K. Narroway

ARTISTIC ADVISER: Richard Mills

CONCERTMASTER: Anthony Conolan

ORCHESTRA MANAGER: Kevin Morgan

DEPUTY ORCHESTRA MANAGER: Timothy Calnin

FIRST VIOLINS: Anthony Conolan, *Concertmaster*;
Mark Drummond, *Associate Concertmaster*; Mara Miller*,
Noel Hughes, Leonid Rakhlin, Philip Mortimer,
Peter Devlishev, Mary Beers, Christine Ruiten,
Jonathon Glonek, Isja Wasserman, Margaret Dickson

SECOND VIOLINS: Robin Hanna*, Lubino Fernandes*,
Raymond Hope, Martin Reddington, Lesley Qualtrough,
Antoni Czech, Helen Ridgway, Heather Smith, David Li,
Alison Pooley

VIOLAS: Hannah Forsyth*, Graeme McKean*, Patricia King*,
Deborah Fraser, Martin Irving, Daniel Neumann,
Martin Pierard, Janet Burgoyne

CELLOS: Raymond Fraser*, Sarah Morse*, Ivana Bradova,
Simon Meighan, Andrea Taylor, Jacqueline Johnson,
Andrew Zreczycki

BASSES: Davin Holt*, Andrew Tait*, Martin Gregg*,
Catherine Morris, Kirsty McCahon

FLUTES: Glenda Williams*, Sue Gillam*, Lorraine Bradbury

PICCOLO: Michael Smith*

OBOES: Stephen Robinson*, John Armstrong*,
Kazimierz Gorzadek

COR ANGLAIS: Brian Harvey*

CLARINETS: Kate Stockwin*, Judy Neutze*, Sylvia Power

BASS CLARINET: Diana Tod*

BASSOONS: Max Neil*, Jill Mowson*, Joanne Russell-Clarke

CONTRABASSOON: Zbigniew Wawryk*

HORNS: Richard Runnels*, Andrew Bottomley*, Albert Vlcek*,
Graeme Evans**, Jerome Deakin, Doris Grant,
Vivienne Collier

TRUMPETS: Robert Smithies*, William Evans*,
Christopher Perrin*, Daniel Madden, Julie Payne

TROMBONES: Scott Evans*, Anthony Gilham*, Nigel Plunkett

BASS TROMBONES: Geraldine Evers*

TUBA: Francis Barzyk*

HARP: Julie Raines*, Marshall McGuire

TIMPANI: Robert Augustinus*

PERCUSSION: Craig Plummer*, Paul Sablinskis*, Robert Hailey

*Denotes Principal Player

**Guest Principal courtesy ABC



VICKI ATTARD



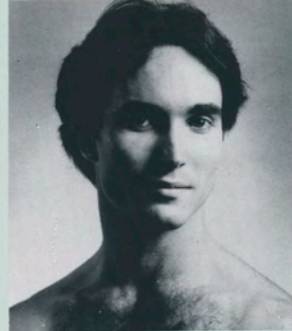
PAULA BAIRD



TONYA BATALIN



JAYNE BEDDOE



GARY BOWLES



MICHELLE BRUCKNER



ROBYN CORBY



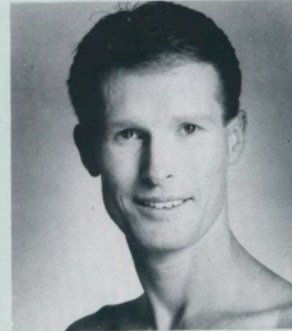
PETA DAVIDSON



SUSAN ELSTON



OLEG GOLDBERG



CHRISTOPHER GOLDSWORTHY



HEATHER GOURLEY

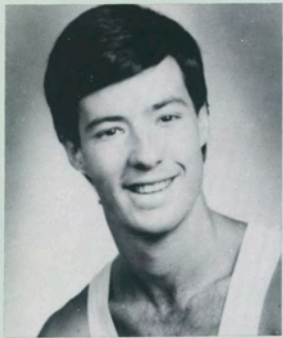


STEPHEN HOLFORD



MARGARET ILLMAN

Corps de Ballet



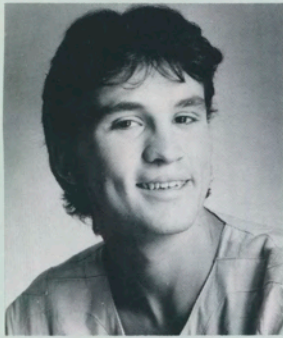
BRENT IWANOCZKO



MICHAEL JULIFF



ROBERT MARSHALL



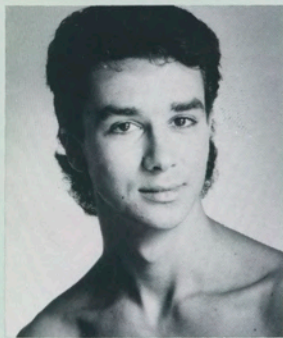
BRETT MORGAN



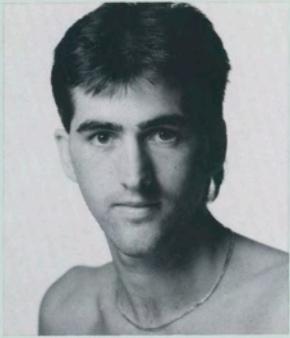
STEPHEN MORGANTE



LOUISA O'TOOLE



JAIME REDFERN



GRAHAM ROWE



ANNABELLE SHANAHAN



HELEN SHIELDS



JODIE WHITE



STEVEN WOODGATE

Colin Peasley — A TRIBUTE

Colin Peasley's contribution to the excellence of Australia's national company, cannot be overestimated. He is one of the finest dance-actors in the world today. His performance in roles such as Gamache in *Don Quixote*, Madge in *La Sylphide*, Friar Lawrence and the Duke of Verona in *Romeo & Juliet*, amongst many others, lend artistic weight and maturity to the many roles requiring it. Artists such as Colin, help to make the story ballets believable, since not only the main dancing roles, but the range of characters involved, from extreme youth to maturity, balance each other as they do in real life. The great Russian companies such as the Bolshoi and the Kirov are able to retain and use such artists well after their dancing days are over, even if they cannot hold a staff position. These companies are fortunate in that they can afford to keep a far greater number of dancers on salary than we could ever dream of — over 150 to our present 55!

Colin Peasley's vast knowledge of classical and contemporary repertoire, together with his invaluable experience in dealing with dancers, choreologists, répétiteurs, guest teachers, choreographers — and not least, a number of artistic directors (!), makes him the most invaluable associate, in his position of Regisseur General. It would be impossible to describe the innumerable facets of his working day, starting from the mapping out of daily rehearsal schedules, a most complicated task, for which there are always too many casts of too many dancers — involved in too many rehearsals of a multitude of ballets, to be fitted into too few hours, in too few rehearsal rooms — with a scarcity of pianists and répétiteurs!! Long-term planning, of rehearsal time, two to three years in advance, is equally complicated, since so many unknown factors are involved. Teaching, rehearsing and maintaining ballets in the repertoire is yet another of Colin's important functions. All these things and more are done swiftly, efficiently and with a great sense of humour — and occasionally a bout of irascibility — wit turning into irony at all our expense, at which time it is best to keep out of the way!

I have left to mention last, his qualities as teacher and ballet master because they are special. There are many good teachers in the world today, but giving class to a ballet company, not as a guest, but year after year, and retaining the interest of the dancers so as to help improve their techniques, is a major challenge. He manages this through a mixture of knowledge, wit and authority imparting in his own way much of the best that can be found in international teaching.

Twenty-five years of association with The Australian Ballet as dancer, teacher, coach, ballet master, and at present, the dual role of principal character artist and Regisseur General. An outstanding career for an exceptional artist and person.

I would like to take this opportunity of thanking Colin Peasley personally for his wonderful work, loyalty and much appreciated advice, during the years we have worked together. I would also, and above all,

like to express my recognition and admiration for his commitment and devotion to The Australian Ballet Foundation, and through this, to the art of Dance generally.

Maina Gielgud — *Artistic Director*

Twenty-five years ago — on 2 September 1962 in fact — The Australian Ballet assembled for the first time in a former Melbourne school, to prepare for its inaugural season. One of its most experienced corps de ballet members was Colin Peasley, who had already made a considerable name for himself in J.C. Williamson musicals, on television and as a member of the Borovansky Ballet.

Maina Gielgud, in her tribute, mentions his very considerable qualities and the tremendous contribution he has made to The Australian Ballet during the past quarter of a century. To these I would like to add my appreciation of his knowledge, wit, charm and, above all, of his loyalty and dedication to the company he has so well served. He may, most fittingly, be described as a “company” man because his principal motivation — during the good and the often difficult times — has always been what was best for the company. This is not to say, however, that he is a “yes” man, for there is, at the same time, no more rugged individualist than Colin.

On behalf of my colleagues of the staff of the company, I salute Colin Peasley on this milestone anniversary. I salute him as a person, as an artist, as répétiteur and as a superb Regisseur General. Long may his most valuable qualities and experience continue to enrich The Australian Ballet and ballet in Australia.

Noël Pelly A.M. *Administrator*



Colin Peasley as Gamache. *Don Quixote*, 1986.



Mark Brinkley, Colin Peasley as Gamache, and Larry Koehne Drube, *Don Quixote*, 1986.



Steven Heathcote and Colin Peasley *Equus*.



Ken Whitmore, The Headmistress, Colin Peasley, The General, *Graduation Ball*.



David McAllister, Colin Peasley as Madge, *La Sylphide*, 1985.

THE AUSTRALIAN BALLET

Financial Support — 1987

The Australian Ballet makes a significant contribution to the cultural life of our community. The talent, athleticism and vitality of the company are distinctly Australian.

The unique talents of dancers, choreographers, musicians, conductors, designers, and technicians combine to create the varied, exciting and challenging programmes presented each year.

From its inception 24 years ago, The Australian Ballet has been Australia's only truly national performing arts company. It has undertaken thirteen highly acclaimed international tours and is, without doubt, Australia's most important cultural ambassador overseas.

Box office income alone cannot maintain our national ballet company, even though it attains consistently high attendance levels each year. Support from governments, corporations and individuals helps to ensure the ongoing artistic achievements, general operations, increased stature and standards of excellence. This support enables the development of special projects which ensure greater public access through free outdoor performances, ABC TV simulcasts, community access days and educational programmes.

In these pages The Australian Ballet gratefully acknowledges the generous assistance for 1987, of the Federal and State Governments, corporations, auxiliaries and individuals.

The Australian Ballet invites other corporations and individuals to join the ever-growing list of supporters who believe in the cultural achievements of the company and its contribution to Australia's artistic heritage.

For further information, please contact Jill Keyte, (03) 376 1400 or Suzanne Davidson, (02) 357 1837.

Government Support

THE COMMONWEALTH GOVERNMENT
through the
THEATRE BOARD OF THE AUSTRALIA COUNCIL
THE NEW SOUTH WALES GOVERNMENT
through the Office of the Ministry for the Arts

THE GOVERNMENT OF VICTORIA
through the Ministry for the Arts
THE QUEENSLAND GOVERNMENT
through the Minister for the Arts

Support from Private Foundations

BIG BROTHER MOVEMENT LTD.
THE MARIGOLD SOUTHEY FUND
THE SIDNEY MYER FUND

THE IAN POTTER FOUNDATION
THE GEORGE ALEXANDER FOUNDATION

Sponsors

THE BENSON AND HEDGES COMPANY
overall sponsor of the company's 1987 Season
QANTAS AIRWAYS LIMITED
the company's official international carrier
THE AUSTRALIAN NATIONAL LINE
major sponsor of Japan and China Tour
BP AUSTRALIA LIMITED
sponsor of the nightly cast sheets
CHAMPAGNE POMMERY
sponsor of The Louise Pommery Ballet Grant
An award for Artistic Excellence
STATE BANK OF VICTORIA
sponsor of *The Three Musketeers* Gala
RED TULIP CHOCOLATES PTY. LTD.
sponsor of the Melbourne Triple Bill Season
COMMONWEALTH BANK
sponsor of the Sydney Season of *Swan Lake* and
the Melbourne performances of *Beyond Twelve*
K MART AND SUPER K MART
sponsor of The Dancers Company Tour
HONEYWELL BULL, PACIFIC
sponsor of the Sydney Triple Bill Season
ALUVIC
sponsor of the China Tour
THE AUSTRALIAN BALLET SOCIETY
sponsor of the new Murphy ballet
THE FRIENDS OF THE AUSTRALIAN BALLET
sponsor of the Sydney performances of *Song of
the Earth*

ANSELL INTERNATIONAL
sponsor of the Melbourne performances of *Song of
the Earth*
JONES LANG WOOTTON
sponsor of the Melbourne Season of *Swan Lake*
STATE BANK OF SOUTH AUSTRALIA
sponsor of the Adelaide Season of *Romeo and Juliet*
CIVIL AND CIVIC PTY. LTD.
sponsor of the *Behind the Scenes* programme
THE SHELL COMPANY OF AUSTRALIA LIMITED
sponsor of the Access Programmes for ballet
students
ACS FINANCIAL SERVICES LIMITED
sponsor of the Melbourne performances of
La Bayadère
LOTTO MANAGEMENT SERVICES PTY. LTD.
sponsor of the Sydney performances of
La Bayadère
THE ADELAIDE STEAMSHIP COMPANY LIMITED
sponsor of the Adelaide performances of *Orpheus*
TELECOM AUSTRALIA
BBL AUSTRALIA LIMITED
CHANEL (AUSTRALIA) PTY. LIMITED
SLADE CONSULTING GROUP
ARTRANSA PRODUCTIONS
ATN CHANNEL 7
ATV CHANNEL 10, MELBOURNE
OTC AUSTRALIA

The Australian Ballet gratefully acknowledges the generous patronage of the following corporations and private citizens:

Corporate Patrons

Advance Bank Australia Limited
Ardee Office Supplies Pty. Ltd.
Australian Newsprint Mills Ltd.
CRA Limited
Honeywell Bull Aust. Pty. Ltd.
The Londish Group
McIntosh Hamson Hoare Govett Ltd.
Morgan Stanley International Inc.
Village Antiques Pty. Ltd.

Amatil Limited
Bache Cortis & Carr Limited
Burns Philp & Co. Ltd.
F.A.I. Insurances Limited
James Hardie Industries Ltd.
Lunn Dyer & Associates Pty. Ltd.
Monier Limited
Ord Minnett Limited
Anonymous (1)

Private Patrons

Mr and Mrs E. F. Albert
Mr N. Peter Andrews, O.B.E.
Mrs Everard Baillieu
Mr John Bowie Wilson
Mr John Calvert-Jones
Mr Wensley J. Carroll
Mr and Mrs P. L. Clingan
Mr and Mrs T. K. F. Cox
Mr J. D. MacLaine Cross
Mr and Mrs Martin J. Dougherty
Mrs Frances J. Ellmers
Mr W. J. Forrest
Dr and Mrs Douglas Gee
Mr R. D. Goddard
Mr. R. E. Gregory, M.B.E.
Mr and Mrs G. Knowles
Mr and Mrs R. H. Y. Lambert
Mr and Mrs Robert D. Longstaff
Mr and Mrs P. J. Malpass
Mrs M. Melville
Mr R. A. Munt
Mr Roger J. Myers
Brian and Jocelyn Nebenzahl
The Hon. F. M. Osborne and Mrs Osborne
Mr James A. Priddice
Mr and Mrs James S. Ramsay
Mr J. L. Rentoul
Mrs Eric Rogers
Mr and Mrs Philip Russell
Mr and Mrs N. R. Seddon
Mr and Mrs Jonathan Sinclair
Sir Robert and Lady Southey
The late Maurice Sullivan
Mrs K. E. Tode
Mr Victor Young

Mr and Mrs R. O. Albert
Mrs Irene M. Ashton
Mr and Mrs Jim Bain
Mrs Roma R. Burns
Mr and Mrs Rex Carmichael
Mr Keith M. Christensen
Mr and Mrs K. F. Cox
Mrs Maynard Crawford
Mr and Mrs J. Dominguez
Mrs R. Dulieu
Dr M. Filipic
Mr Eric Gale
Mr Henry Gillespie
Mr Don Green
Mr Royce Gregory, O.B.E., C.L.J.
Mr and Mrs P. W. Kuner
Mr and Mrs D. J. Lowe
Mr and Mrs N. Mainwaring
Mr and Mrs Crispin Marsh
Mr and Mrs Alan Michael
Dame Elisabeth Murdoch
The late Lady Nathan
Mr Robert C. Nicholls
Mr David Poor and Ms P. Beilman
Mr and Mrs G. I. Raftesath
Miss J. I. Rentoul
Mr L. Ian Roach
Pamela and Alfred Ruskin
Dr Robert Sandaver
Mr B. R. Segan, O.B.E.
Mr and Mrs S. Smorgon
Mr and Mrs Jacques Spira
Mr and Mrs G. W. Tasker
Mr and Mrs I. Wakil
Anonymous (3)

Patrons, both corporate and private, have supported The Australian Ballet by donating \$500 and above annually. Donations are tax deductible when directed through the Australian Elizabethan Theatre Trust. For further information, please contact Jill Keyte on (03) 376 1400 or Suzanne Davidson on (02) 357 1837.

General Support

THE ELIZABETHAN SYDNEY ORCHESTRA
through The Australian Elizabethan Theatre Trust. Chairman: Andrew Briger, A.M.
STATE ORCHESTRA OF VICTORIA
through The Victorian Arts Centre Trust Chairman: Kenneth Myer, A.C., D.S.C.
THE AUSTRALIAN BALLET SCHOOL Director: Dame Margaret Scott, D.B.E.
THE AUSTRALIAN BALLET SOCIETY (Vic.) President: Mrs J. Woodgate
THE FRIENDS OF THE AUSTRALIAN BALLET (N.S.W.)
President: Lady Fairfax, O.B.E. Chairman: D. G. O. Jones
THE AUSTRALIAN BALLET DEVELOPMENT COMMITTEE:
Mrs J. C. E. Campbell and Messrs John Calvert-Jones, Sir Robert Cotton, K.C.M.G., T. K. F. Cox,
Eric Gale, John Keeney, Peter Kuner, Geoffrey Lindley, John McKim, Nigel Mainwaring, Fergus Ryan
THE AUSTRALIAN BALLET SPECIAL EVENTS COMMITTEE: Chairman: Lady Potter
THE AUSTRALIAN BALLET CLUB President: Mr T. K. F. Cox
THE MELBOURNE CITY COUNCIL Generous assistance with Ballet Centre Flemington
THE BRITISH COUNCIL



THE NEW BALLET CENTRE

In the *Shrew* programme last year I sketched the history of the development of the project. The article was written in October 1986 when the piling had been completed and the first stage of the structure was starting to rise above the ground. Since then all three stages are done, almost all of the precast cladding erected, and now the internal fitout is well on the way to completion. The two photographs, then and now, give an indication of the progress that has been made.

Being right next door it was to be expected that our site would experience the very difficult soil conditions which plagued the Arts Centre during construction. With that in mind the structural engineers decided to adopt a system of "bored and poured" piles instead of the more normal "driven" piles, so as to minimise or avoid some of the problems. "Bored and poured" is an apt description as holes were bored through the silt

down to bedrock and concrete was poured into the holes to form the piles. The process was much more complex than that, of course, and involved the use of Bentonite to ensure that the piles were able to carry the building load. In all there are one hundred and thirty-one piles extending to depths of twenty to thirty metres. Due to the highly corrosive nature of the surrounding silt the design allows for some of the concrete to be eroded over time.

Compared to the piling the concrete structure was relatively simple. Civil & Civic used the "tableform" method in which the forms for the floor bearers were built conventionally, leaving large rectangular spaces in between. The spaces were filled with prefabricated tables supported from underneath. The photograph overleaf shows a table being lifted into position from a stack to the left of the structure. After the concrete had been poured and cured the table was removed

from below and reused. This method takes longer to set up initially but is much faster overall.

The external cladding is precast concrete, lightly etched to reveal flecks of the underlying darker aggregate. Horizontal bands have been sand-blasted to fully reveal the aggregate and provide a darker and rougher finish. These bands, together with vertical and horizontal grooves in the precast, window treatments and vertical metal carpark screens, co-ordinate with the adjoining Arts Centre and Gallery but also give a specific identity to the building. Indeed the clean lines of the upper part are particularly pleasing when viewed from the Arts Centre terrace. The materials are expected to age gracefully in keeping with other buildings in the Arts complex.

A partly glazed space frame over the main entrance is another feature. This was designed to give the entrance a theatrical quality and to be in keeping with the Arts Centre spire. The space frame is now being built.

The Ballet Centre is connected by a bridge to the Arts Centre Terrace. The bridge spans Sturt Street, providing direct access to St. Kilda Road.

The method of construction was restricted to a small number of options by the need to keep Sturt Street open and also by the significant proportions of the bridge itself which is thirty metres long and weighs one hundred tonnes. It could have been precast offsite in five sections, then transported to site and erected. However, Civil & Civic established that the best method was to precast the whole unit on site directly over its final location. This was done and the bridge was eventually lowered into position using four large cranes each of sixty to eighty tonnes capacity. The photograph shows the bridge resting on temporary supports before being lowered into position.

We are very fortunate to have the services of Civil & Civic Pty. Ltd. as Project Manager. Their team has designed and is constructing a quality building. A building that we will be proud of and which is likely to be the envy of many other international ballet companies. Civil & Civic is also a valued sponsor of the activities of the Foundation.

Richard Munt
*General Manager,
Australian Ballet Development Pty. Ltd.*

