

The Australian Ballet

THIRTY YEARS
30



Nutcracker



OPERA
THEATRE
SYDNEY OPERA HOUSE

12 - 31 March 1992

The Australian Ballet

in

the World Premiere Season of

Nutcracker

Choreography

Graeme Murphy

concept

Graeme Murphy and Kristian Fredrikson
(after E.T.A. Hoffmann)


with the

Australian Opera and Ballet Orchestra

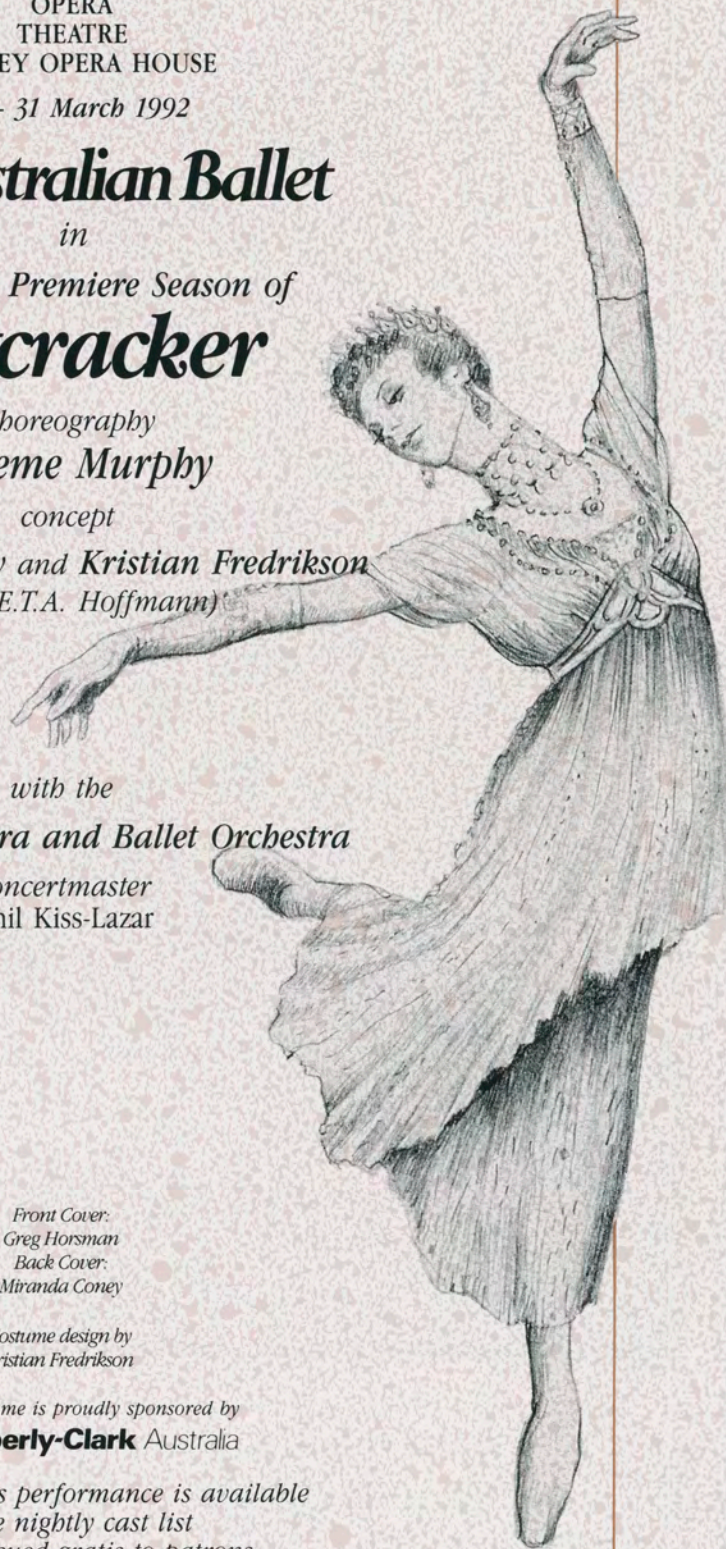
Concertmaster
Emil Kiss-Lazar

Front Cover:
Greg Horsman
Back Cover:
Miranda Coney

Costume design by
Kristian Fredrikson

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



*Commissioned Work
World Premiere Season*

Nutcracker

Choreography
Graeme Murphy

Concept
Graeme Murphy and Kristian Fredrikson
(after E.T.A. Hoffmann)

Design
Kristian Fredrikson

Music
Piotr Ilyich Tchaikovsky

Lighting
John Drummond Montgomery

Film Collage
Philippe Charluet

Cast of Characters

Clara, The Elder
Clara, The Ballerina
Clara, The Child

in order of appearance

Russian Emigré Friends
Doctor / Beloved Officer
Bolshevik Rats
Snowflakes
Mother of Clara
Dance Master

Director of the Conservatoire
Students of the Imperial Conservatoire

Wealthy Ballet Patrons

Two Tsarist Officers

Clara's Friends

Two Serfs

Tsar Nicholas

Tsarina Alexandra

Grand Duchess Marie

Grand Duchess Olga

Grand Duchess Tatiana

Grand Duchess Anastasia

Imperial Escorts

Diplomats

Dancers of the Maryinsky Theatre

'Nutcracker' Prince

Imperial Troops

Ballets Russes Dancers on Tour

Spanish Gypsies

Egyptian Arabs

Chinese People

Australian Sailors

Dancers of Borovansky Ballet

and

Australian and Russian Children

Journalist, Press Photographers

Stage Hands, Russian Dressers,

Australian Dresser

*The scene is a Christmas Eve
in Melbourne, Australia
in the late 1950s*

Act One

Scene One: The Last Christmas
Scene Two: Encounters with the Past
Scene Three: Reunion with the Beloved
Scene Four: Journey Home

interval

Act Two

Scene One: The Imperial Conservatoire
Scene Two: A Picnic
Scene Three: An Imperial Ball
Scene Four: Maryinsky Theatre
Scene Five: Backstage
Scene Six: Call to Arms
Scene Seven: Lament and Departure
Scene Eight: The Touring Years
Scene Nine: Port Melbourne, 1940
Scene Ten: His Majesty's Theatre, The Final Waltz
Scene Eleven:

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*

T.S. Eliot

Little Gidding

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by Film Alliance (Melbourne).

Artistic Director's Foreword

It is unusual for The Australian Ballet to stage a version of a well-known classic in a way that departs from the traditional. As the only company in Australia which has the capacity to present these, I feel strongly that we should preserve with loving care the original intentions of the choreographers as far as we know them. I have made an exception in this case, perhaps because during my many years in the dance world I have seen such a multitude of poor versions of the *Nutcracker* – all of which purport to be in the traditional vein. In fact, choreographically, very few use any of the original choreography – not even the very beautiful pas de deux for the Sugar Plum Fairy and her Prince, or her solo. New Waltz of the Flowers, Chinese and Merlitos abound, as do countless (some really bad!) Snowflakes and Snow Queen pas de deux. This ballet with its ravishing score can sometimes benefit from an original approach. John Cranko's version which I saw as a child was so much more entertaining – it had a grown-up Christmas party, not the usual children's 'do', and his Snowflakes scene was a masterpiece of choreographic invention; a canon for only six or eight couples if I remember well. John Neumeier, too, has staged a successful and innovative *Nutcracker*:



*This year we celebrate
two anniversaries:
the 30th year of
The Australian Ballet
and in this first Sydney
programme, the 100th
anniversary of the
premiere of Nutcracker.*



Graeme Murphy's Nutcracker will depart quite radically from the original story, yet from the moment I heard his ideas for it I felt that this was our *Nutcracker*. We have discussed the possibility of his staging the ballet for nearly ten years and it always seemed to me that his brand of theatricality, humour and choreographic skill would be just right to lift it out of its present doldrums. Graeme's background of classical training as a student and his years with The Australian Ballet ensure that his knowledge of the classical tradition is thorough and allows him the freedom to interpret it in his own way. Kristian Fredrikson has designed the most ravishing decor and costumes; it has been exciting to witness the Murphy-Fredrikson collaboration proving itself yet again.

Murphy's *Nutcracker* gives us the opportunity to display not only the existing wealth of talent in the company, but also a number of equally talented mature artists who have contributed so much to Australian dance in their heyday. They continue to do so now in a more behind the scenes capacity as teachers, on Boards and in many other vital ways. Australia has a ballet tradition that is all too often forgotten, but without it our dancers and company could not have the international reputation it holds. In no small way this *Nutcracker* is a tribute from Graeme and I to these artists, as well as to the present extraordinary generation of dancers and perhaps to an even greater future symbolised by the children of the Conservatoire.

I am very grateful for Kimberly-Clark Australia's generous financial assistance in making this ballet possible.

Maina Gielgud Artistic Director

Clara's Story



Act One

During a sweltering Christmas Eve in Melbourne in the late 1950s, the ageing Clara S., once a famous Russian Ballerina, struggles home through the scorching heat with her meagre shopping. All she can afford are a few provisions and a tiny Christmas tree which she places on a table. The music of Tchaikovsky's *Nutcracker* from her radio fills her with nostalgia.

Clara's Russian friends make their annual visit to pay homage to the goddess of their youth. Her young doctor arrives with a reel of archival film showing a young Clara as a ballerina with the Russian Imperial Ballet. Delicious memories fill the room and Clara attempts to dance. Her frail body weakens and the doctor, much concerned, requests the guests leave while he keeps vigil.

During a troubled sleep Clara descends into hallucination. She dreams that she encounters

Clara



Dame Margaret Scott

herself as a child and once again is terrified by shadows in the night. Then, as the clock strikes midnight on this final Christmas, she witnesses the death of the man she loved and is caught in the destructive chaos of the Russian Revolution.

Refusing to accept the memory of tragedy, Clara compels her dream self to grow young and strong. She rises up and re-unites with her beloved officer. The two lovers re-affirm their eternal passion. Snow falls from the summer sky and the beloved leads her back into childhood and the long-lost snow lands of Russia, where her mother waits to lead her towards her destiny.

Act Two

Clara's childhood finds her striving for perfection at the Imperial Conservatoire. Years of training are rewarded by graduation and acceptance into the ranks of the Imperial Ballet at the Maryinsky Theatre.

She falls deeply in love with a young officer. They enjoy a picnic excursion with friends in the country.

Already famous as a ballerina, Clara is presented to the Tsar and Tsarina at an Imperial Ball. As Prima Ballerina, she makes a triumphant debut as the Sugar Plum Fairy in *Nutcracker*.

At the height of her joyous existence, the 1917 Revolution breaks out and her beloved must leave for war. His death shatters her world. The dance is her only companion and she leaves forever to join Diaghilev and his Ballets Russes.

Years of touring take her around the world. In Spain she pays wandering gypsies to dance for her; travelling through the Suez Canal she observes Arabs working on the docks; in China she is a foreigner encountering the strange exercise rituals of the Orient.

In 1940 she arrives in Australia as a glamorous star with the De Basil Ballet Russe. World War rages again and she is forced to remain in this new land. At war's end she dances her farewell performance with the newly-formed Borovansky Ballet.

As an adoring audience applaud, age speedily reclaims her. The hallucinations of a Christmas Eve fade into darkness, but Clara's past and present are complete and her dream is now eternal.

Miranda Coney



A Century of Nutcracker

Set to the last of Tchaikovsky's three commissioned ballet scores, *The Nutcracker* is based on a story by Alexandre Dumas adapted from E.T.A. Hoffmann's tale *The Nutcracker and the Mouse King*. The ballet was first performed at the Maryinsky Theatre, St. Petersburg on 6 December 1892 in choreography by Lev Ivanov (1834-1901). Initially presented in two acts and three scenes, the ballet centres around Clara, the daughter of President Stahlbaum and his wife, who is given a nutcracker doll at Christmas by the elderly and mysterious Herr Drosselmeyer. At its premiere the role of Clara was entrusted to Cecchetti's twelve-year-old pupil Stanislava Belinskaya, the Prince was danced by Pavel Gerdt and the Italian ballerina Antoinetta Dell'era appeared as the Sugar Plum Fairy. The distinguished character dancer Timofei Stukolkin portrayed the role of Drosselmeyer, and Lev Ivanov made a then-rare cameo appearance in the first act as the Stahlbaum's butler; the opening scene also featured Herr Drosselmeyer's mechanical dolls Columbine and Harlequin, danced respectively by Olga Preobrazhenskaya and Georgi Kyasht.

The magic and enchantment of the story was further heightened by the music of Piotr Ilyich Tchaikovsky, which is today renowned and loved throughout the world. It is uncertain how much – if indeed any – of Ivanov's original choreography survives today, as many productions have adjusted the storyline to suit an individual choreographer's requirements. Most productions of even the Grand Pas de Deux from Act Two are considered to be "after Ivanov", whose original remained in the St. Petersburg/Leningrad repertoire until the early 1930s. Soviet choreographer Vassilie Vainonen (1898-1964) then staged his three-act version which the Kirov Ballet still performs today. However, it should be noted that the choreographic score notated by former Maryinsky Theatre regisseur Nicholas Sergeyev (1876-1951) is held intact in an American library, and it was this that Sergeyev brought from St. Petersburg to the West immediately following the Revolution of 1917.

The first Western production of the complete ballet *The Nutcracker* was staged for The Sadler's Wells (now The Royal) Ballet by Sergeyev at London's Sadler's Wells Theatre

on 30 January 1934 featuring Alicia Markova as the Sugar Plum Fairy and Stanley Judson as the Prince. During that same London season a young dancer named Margot Fonteyn made her debut with The Sadler's Wells Ballet as a snowflake in the corps de ballet. Possibly the most universally-known production of *The Nutcracker* in the West is that of George Balanchine's for New York City Ballet, first staged in 1954 with Maria Tallchief and Nicholas Magallanes in the leading roles, and newly re-staged ten years later with Suzanne Farrell and Jacques d'Amboise. Many international choreographers have produced new and lasting versions of the ballet, including Yuri Grigorovitch (Bolshoi Ballet), Rudolf Nureyev (Royal Swedish Ballet), John Neumeier (Frankfurt Ballet), Peter Darrell (Scottish Ballet) and Ronald Hynd (English National Ballet).

In Australia, *The Nutcracker* has a history dating back nearly eighty years. The first extract to be presented here was the comical 'Chinese Dance' by Marie Zaleska and artists of the Imperial Russian Ballet during its 1913 tour. In Melbourne, at His Majesty's Theatre on 20 March 1926, Anna Pavlova and Laurent Novikoff led the company in Ivan Clustine's ballet *Snowflakes* based upon – if not *totally* lifted from – the snow scene of *The Nutcracker* with Pavlova and Novikoff performing the Grand Pas de Deux from Act Two as a climax. *Snowflakes* was again staged in Australia during Pavlova's 1929 visit, with Pierre Vladimiroff as her partner. When the three De Basil companies – the Monte Carlo Russian Ballet, the Covent Garden Russian Ballet and Original Ballet Russe – respectively toured Australia in the period 1936-1940, excerpts from *The Nutcracker* were interpolated within the divertissements of *Aurora's Wedding*. On 13 March 1949, at Sydney's Tivoli Theatre, the second act of *The Nutcracker* was staged for the first time in Australia by Ballet Rambert with a cast led by Belinda Wright and Miro Zloch.

The first production of *The Nutcracker* by an Australian-based company was a two-act version by Laurel Martyn and the late Alison Lee for The Victorian Ballet Guild performed in Melbourne during 1953 and designed by Leonard French – this now-distinguished artist's only excursion into ballet design. Two years later David Lichine was invited to Australia

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*Varvara Nikitina as the Snow Queen
and Pavel Gerdt as The Prince
in The Nutcracker, Maryinsky Theatre,
St. Petersburg 1892*

•
*Snowflakes scene
from The Nutcracker
Imperial Ballet, Maryinsky Theatre,
St. Petersburg 1892*



by Edward H. Pask

by the Borovansky Ballet and on 6 December 1955 the world premiere of his full-length production of *The Nutcracker* was presented at Sydney's Empire Theatre with designs by Elaine Haxton. The huge cast featured Peggy Sager as the Sugar Plum Fairy and Royes Fernandez as the Prince. To portray the role of Clara, Lichine chose an exceptionally talented eleven-year-old girl from Borovansky's school; her name was Alida Glasbeck, later to become the ballerina Alida Belair. The production was a brilliant success and its season ran until 2 February 1956 with eight performances a week, usually to "standing room only" houses. In 1957, Lichine staged *The Nutcracker*, with new designs by Alexandre Benois, for London Festival Ballet which retained the work for nearly fifteen years. Lichine's ballet was one of the highlights of the Borovansky Ballet's immense repertoire, with numerous revivals throughout Australia each season until the company's demise in 1961. The production was briefly revived (and revised) in Melbourne for The Australian Ballet's 1963/64 season at the Princess Theatre with Marilyn Jones and the late Kathleen Gorham alternating as the Sugar Plum Fairy, and Garth Welch as the Prince.

The 1973 Australian tour by the Kirov Ballet introduced the so-called 'Rose Waltz' from the third act of Vainonen's *The Nutcracker* with a huge cast led by Irina Kolpakova and the late Yuri Soloviev. The following year Scottish Ballet toured Australia and performed the second act of Peter Darrell's *The Nutcracker*, with guest artists Margot Fonteyn and Ivan Nagy. The Australian Ballet's 1982 season introduced a new *Nutcracker* by former Bolshoi artists Valentina Kozlova and Leonid Kozlov, with designs by Hugh Olivero; first performed at the Palais Theatre, Melbourne on 8 October, the ballet featured Valentina Kozlova and Simon Dow in the leading roles.

Now, on the eve of the centenary of its original creation as a ballet, The Australian Ballet has commissioned Graeme Murphy to create a new and very different *Nutcracker*, a production with such extensive locales that it may well lay claim to being the first 'danced history and geography lesson'.

●
*Vassili Stukolkin as Fritz
and Stanislava Belinskaya as Clara
in The Nutcracker, Maryinsky Theatre,
St. Petersburg 1892*



*Above:
Colin Peasley as Herr Drosselmeyer,
Nutcracker, 1963 production
performed by The Australian Ballet*



*The Kozlova/Kozlov 1982 production of
Nutcracker for The Australian Ballet
Above: Artists of The Australian Ballet
Below: Valentina Kozlova & Simon Dow*



Graeme Murphy



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 choreographed his first ballet *Ecco* for a choreographic workshop in 1971. He was awarded an Australia Council Grant that same year to study overseas. Classes in New York were followed by six months dancing with the Sadler's Wells Royal Ballet before Graeme Murphy joined Ballets Felix Blaska, a contemporary company based in Grenoble, France. After two years with Blaska, he returned to Australia in 1975 as a freelance choreographer before rejoining The Australian Ballet as a dancer and resident choreographer in 1976.



Graeme Murphy AM
Choreographer

He was appointed Artistic Director of Sydney Dance Company (then known as The Dance Company NSW) in November, 1976 and began to build a repertoire of original works, often with commissioned scores by Australian composers. Murphy created his first full-length work *Poppy* in 1978. Based on the life of Jean Cocteau with Murphy himself dancing the role of the French poet, *Poppy* established him as the creator of highly theatrical full evening ballets. The work remains in the repertoire at Sydney Dance Company and was performed in a three week season at the Sydney Opera House in 1991.

In 1992 Graeme Murphy celebrates, along with his Associate Director Janet Vernon,

the fifteenth anniversary of his appointment as Director. He has over thirty works to his credit including fourteen full length productions. This year he will add another short work to that list, set to a commissioned score by Carl Vine, and will finish the year with his fifteenth full length work for Sydney Dance Company, *Synergy with Synergy*, premiering in the Opera Theatre.

Graeme Murphy's ballets for The Australian Ballet are *Tekton* (1978), *Beyond Twelve* (1980), *Meander* (1984) and *Gallery* (1987). He has choreographed Szymanowski's *Song of the Night* for Nederlands Dans Theater, Stravinsky's *Orpheus* for The Royal New Zealand Ballet, Britten's *Death in Venice* for The Canadian Opera Company and numerous pieces for Torvill and Dean and their World Tour Company, including *Fire and Ice* for London Weekend Television. In 1988 he was commissioned by The Australian Bicentennial Authority and choreographed *VAST* for Sydney Dance Company, Australian Dance Theatre, The Queensland Ballet and West Australian Ballet.

He made his debut as a director of opera in 1985 when he staged *Metamorphoses* by Australian composer Brian Howard, for The Australian Opera's Sydney season. In 1990 he directed Puccini's *Turandot* for the company. The production, acclaimed in Sydney and Melbourne, is another of Murphy's special creative collaborations with production designer Kristian Fredrikson and lighting designer John Drummond Montgomery.

Immediately following the premiere of *Nutcracker*, his first full length commission from The Australian Ballet, Graeme Murphy joins Sydney Dance Company for its Paris Debut Season and subsequent tour of France and performances at the major arts festivals in Bogota, Colombia and Caracas, Venezuela.

Design



Kristian Fredrikson
Scenery & Costume Designer

Kristian Fredrikson trained at the Wellington School of Design in New Zealand and has since 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*, *Coppélia*, *The Hunchback of Notre Dame* and *Gallery*. Designs for Sydney Dance Company include *Schéhérazade*, *Daphnis and Chloé*, *An Evening*, *Poppy*, *After Venice* and *King Roger*. He has also designed *The Firebird*, *Swan Lake*, *Tell me a Tale*, *Winter Garden*, *A Servant of Two Masters*, *Jean Batten*, *Cinderella* and Graeme Murphy's *Orpheus* for the Royal New Zealand Ballet.

Designs for opera include: for The Australian Opera, *Il Seraglio*, *Lucrezia Borgia*, *The Merry Widow*, *Don Giovanni*, *Falstaff*, *Manon Lescaut*, *Otello* and *Turandot*; and for the Victoria State Opera, *Don Carlos*. Last year he designed *The Magic Flute* for the Wellington City Opera.

His film credits include *Undercover*, *Sky Pirates*, *The Magic Telescope* and *Short-Changed*. Designs for television include *Vietnam*, *The Shiralee* and *Dirtwater Dynasty*.

John Drummond Montgomery has been Theatre Services Manager of the Victorian Arts Centre since 1989, after spending five years as Sydney Dance Company's Production Manager and Lighting Designer.

Highlights of his period with Sydney Dance Company include the productions *After Venice* for Australian and New York seasons, *Boxes*, *Shining*, *Nearly Beloved*, *Poppy*, *Heaven, Hell and Purgatory*, *Late Afternoon of a Faun*, *Daphnis and Chloé* and two works by Ohad Tabularasa which toured Australia, China and the West Coast of the USA.

For The Australian Ballet, John Drummond Montgomery designed the lighting for Graeme Murphy's *Gallery* in 1987. For the Royal New Zealand Ballet he has lit productions of *Bliss*, *Portrait of Desire* and *An Evening to Remember*.

As well as his established reputation in dance, John Drummond Montgomery regularly lights opera productions. He has designed the lighting for Graeme Murphy's new production of *Turandot*, *Roméo et Juliette*, Brian Howard's *Metamorphosis*, *The Gondoliers* and *Die Walküre* for The Australian Opera.



John Drummond Montgomery
Lighting Designer

Guest Artists



Dame Margaret Scott D.B.E.

Margaret Scott was born in South Africa and went to school in Johannesburg, where she trained in ballet with Ivy Conmee, the distinguished Royal Academy teacher. At the age of sixteen she was accepted into The Sadler's Wells Ballet School (later The Royal Ballet School) by Ninette de Valois and following the outbreak of war, joined the Sadler's Wells company. Later she joined Ballet Rambert as a leading dancer and toured with them extensively. The company came to Australia in 1947 and when it returned to England, Margaret Scott remained in Australia with other Ballet Rambert members who formed the Australian National Company in which she danced as Principal Ballerina.

On her return to England in 1952, choreographer John Cranko invited her to join his small experimental company on which he created works later performed at Benjamin Britten's Aldeburgh Festival. In 1953, Margaret Scott rejoined Ballet Rambert as assistant to Madame Rambert and in the same year married and returned to Australia where she ran a private ballet school.

In the late 1950s, Margaret Scott and colleagues tried to persuade the recently established Australian Elizabethan Theatre Trust to embark on a permanent full time national company. The closure of the Borovansky Ballet subsequently led to negotiations between J. C. Williamson and The Australian Elizabethan Theatre Trust, and The Australian Ballet Foundation was formed.

The Australian Ballet was founded in 1962 and Margaret Scott was invited to form The Australian Ballet School. The School took its first pupils in 1964 and since its creation, has contributed much to building Australia's fine international reputation in dance. Margaret Scott was Director for 26 years and the School's excellence was further recognised when she was invited to serve, on two occasions, on the jury of the International Ballet Competition at the Bolshoi in Moscow. In the mid 1970s, on behalf of the Australian Ministry of External Affairs, she led a group to China to teach the Beijing Ballet Company and School, and the Shanghai Ballet Company. She made a return visit in 1985.

Margaret Scott was awarded the O.B.E. in 1977 and made a Dame of the British Empire in 1981. In 1988 she was made an Honorary Life Member of The Australian Ballet and in 1989 awarded a Doctor of Laws (*honoris causa*) from the University of Melbourne. In 1990 she retired as Director of The Australian Ballet School.

Valrene Tweedie O.A.M.



A distinguished teacher of Classical Ballet in Australia, Sydney-born Valrene Tweedie made her professional stage debut during the 1940 Australian Season of Colonel de Basil's Original Ballet Russe with which company she appeared in a wide repertoire of works, including the world premiere season of David Lichine's *Graduation Ball*. Following the Australian tour, she travelled with the Ballet Russe to America and in the ensuing years worked with the choreographic masters Fokine, Balanchine and Massine, becoming the first Australian to perform in an American-based company. Her dancing association with Alicia Alonso opened the door for her to teach, dance and work in Cuba with Alonso's own company, Ballet Nacional de Cuba.

On her return to Australia in 1953, Valrene Tweedie was appointed choreographer and ballerina of the Melbourne-based National Theatre Ballet, a position she maintained until 1955. During this time she staged such works as Fokine's *Le Carnaval* and *Le Coq d'Or*, the first three-act production of *Coppélia* staged in Australia, a number of original creations including *Caprice*, and a much-admired *Francesca da Rimini*.

For thirty years Valrene Tweedie taught in her Sydney studio which she opened in 1956; during this time she also choreographed variety shows and classical ballet programmes for ABC television. In 1960 she founded Ballet Australia, an organisation to promote choreographers and their work; the venture continued for a further fifteen years. A Fellow of The Cecchetti Society, she has also been guest teacher to The Australian Ballet and Sydney Dance Company. In 1991, Valrene Tweedie was awarded the Medal of the Order of Australia in recognition of her service to Ballet.



Greg Horsman

A Brave New Nutcracker

It was a simple enough brief, the kind of brief any artist would relish from a benevolent patron. There were no set guidelines, no specific instructions. 'Do *Nutcracker*.' The Australian Ballet told Graeme Murphy. And, after much deliberating and searching of his creative soul, he decided the challenge was too irresistible to pass up.

The result is what we see tonight: a brave new interpretation of one of the ballet world's classics. To some balletomanes with vivid memories of *Nutcrackers* of Christmases past, tinkering with a successful formula might seem unnecessary; *Nutcracker* is, after all, 100 years old this year and, like any old-timer, perhaps deserves some respect. But The Australian Ballet decided it was time to breathe life into a well-worn classic, a classic that in recent years has suffered from over-exposure and a tendency to the kitsch. Thus, in looking for the magician who could transform *Nutcracker*, they turned to the country's most creative and inspiring choreographer.

Graeme Murphy, who is in his 15th year as Artistic Director of Sydney Dance Company, was at first reluctant to take on the *Nutcracker* brief. 'I had to grapple with my emotions and my first instinct was to say no,' recalls Murphy. 'I really felt this was a ballet that had nothing to do with Australia and had no relevance for me. I was asked a long time ago to do *Nutcracker*. "Wouldn't Graeme be good to do *Nutcracker*?" was something I'd heard many times. Goodness knows why. The last ballet Graeme wanted to do was *Nutcracker*. There were a million others I'd rather do first.'

Murphy changed his mind after a day spent at his Sydney house with long-time friend and collaborator, Kristian Fredrikson. New Zealand-born Fredrikson is

one of Australia's most talented theatre designers and has worked with Murphy for many years. They have an extraordinary professional relationship and on that day last year, sitting at Murphy's house overlooking the sea and listening to the magnificent Tchaikovsky *Nutcracker* score, their ideas flowed. Murphy had not only decided that yes, he would take up the offer, but he was consumed by inspiration to create a truly beautiful and worthy ballet.

The relationship between Murphy and Fredrikson is what makes this 1992 production of *Nutcracker* so special. As they talk and discuss their ideas, you get the feeling that one of the men couldn't have executed it in the same way if the other hadn't been on board. This production is without doubt the result of a truly collaborative partnership.

'We have an extraordinary working relationship,' explains Fredrikson. 'It's an intuitive understanding of each other, an ideal situation for collaborators. And it very seldom happens. You're lucky if it happens once, maybe twice in your life.'

Murphy and Fredrikson first met more than 20 years ago when the former was a student at The Australian Ballet School and Fredrikson was a designer with the Melbourne Theatre Company. The theatre company had brought Murphy in to choreograph a scene for one of its plays. Fredrikson recalls the young dancer as being brilliant even then.

During the early 1970s they worked together on the occasional Australian Ballet production but it wasn't until the late 1970s when Murphy had moved to Sydney Dance Company that the two forged their strong ties. Fredrikson recalls going to see one of Murphy's first Sydney Dance Company productions around this time. 'Graeme was this extraordinary little



Costume design by
Kristian Fredrikson



person who had gone off to work with this little company in Sydney and I remember on the night I saw one of his first productions sitting up in the Gods with this feeling that I was watching the beginnings of something wonderful.'

'Of course Kristian always had a good nose for a future commission,' laughs Murphy.

'I didn't even come backstage,' Fredrikson retorts. 'I just watched in wonder.'

Fredrikson's first commission for Sydney Dance Company came a short time later with *Schéhérazade*. 'It was a beautiful production and what I admired about Kristian was the fact that, unlike some of the companies he had worked for, Sydney Dance Company was not actually rolling in loot. He was able to adapt to that.' Murphy explains the inventive ways Fredrikson overcame the financial constraints and still managed to design a set and costumes of overwhelming effect. 'It was all so simple, so beautiful and yet in budget. And, more importantly, I felt I had found a designer who actually had a sense of architecture and space. Kristian was very good at making things dance and this is what is so exciting about working with him. It's the kind of collaboration one longs for.'

'He talks and talks,' says Fredrikson of his colleague, 'and then there might be one word in the middle of the conversation which actually gives me a clue. Or we can talk, and I will go away and come back and say "What you're talking about is the movie version. Now here's the stage version," and off we'll go again. Some people can talk for weeks and you still never get a sense of what they mean. But it's never like that with Graeme.'

An example of how the two feed off one another occurred during a production of *Orpheus* for The Royal New Zealand Ballet. At one point the ballet called for a dancer to be dressed in a kimono. Murphy told Fredrikson that the ballerina would wear the kimono when she made her entrance and then drop it to do her dance.

Rather than wait until the production was near completion, Fredrikson quickly had a kimono made up for rehearsal. Murphy was so inspired by the garment that he designed a whole pas de deux based upon the kimono. It was one of the highlights of the performance.

Similarly in this production of *Nutcracker* with the gypsy dance. Explains Fredrikson: 'When we were discussing how we would do this I said to Graeme I might make some shawls to see how they look. "You never know," said Graeme, "I may do a shawl dance." Now he didn't say any more and we never discussed it any further but I made sure we had some shawls for when he started choreographing at their first rehearsal. So, as they did their first rehearsal, they had their costumes and it has now become a total shawl dance. If those shawls hadn't been there and had come in when the piece was finished, they would have been dropped to the floor and it would have been a totally different dance. And that, for me, is very satisfying and absolutely wonderful.'

Fredrikson, whose productions with Graeme Murphy include *After Venice* and *King Roger* for Sydney Dance Company, and the highly acclaimed *Turandot* for The Australian Opera, was quick to pounce on the idea of doing *Nutcracker* with Murphy. He did his first of many productions for The Australian Ballet in 1963 and was keen to work with the company again. But he



also saw this as a chance to fulfil a dream — a dream to use one of his favourite musical scores as the backdrop to his creations.

In 1955, as a little boy growing up in Wellington, New Zealand, Fredrikson heard one of the first LPs ever released. It was a selection of music from *Nutcracker* and he would play it again and again on his old record player. 'I fell in love with it,' he recalls. 'When I heard the pas de deux it represented everything that I wanted to happen in my life. Of course, it hasn't all happened, but that music has definitely remained a driving force.'

The problem was to convince Murphy to accept the commission. *Nutcracker* was the first ballet he ever performed ('I was a soldier and I danced in the Chinese dance'), but, like so many dancers, had now considered it as the kind of froth and bubble ballet that always went down well at Christmas, was bright and colourful, and guaranteed to pack a house.

Fredrikson's best tactic was to challenge Murphy. 'He'll hate me for telling this but I said "Nobody can do the pas de deux from *Nutcracker*".' And Graeme said, with great arrogance and pride: "I could".

Says Murphy: 'The clincher was when we sat down that day at my house and found a scenario that we could live with and hold our heads high and feel enthusiastic about, to the extent that if the ballet's a failure, we can always sell the book.'

'Having longed for so many years to do *Nutcracker*, I never dreamed I'd do this *Nutcracker*,' says Fredrikson, 'I knew with Graeme doing it that it wouldn't be ordinary anyway, but the minute we started talking about it and working out our story and our scenario, it just took on a new life and it became relived in my mind. And all the music worked for it. We kept listening to the music and it kept saying things to us.'

'The music seemed to be waiting to tell us it was also bored with just being *Nutcracker*. "We want better things happening on that big chord," it told us. It was demanding it.'


Once they had a plan in mind, the next step was to submit their proposal to the Board of The Australian Ballet. 'We knew we liked it, but would they?' laughs Murphy, recalling his concern that people may think this *Nutcracker* too disrespectful of the original.

But they needn't have feared any backlash from the company. Because Murphy and Fredrikson do respect the original story and the ballet, its origins, its purpose and, of course, the magnificent music score, their good intentions and their love for the product shine through.

'It would be lovely if this production does have an ongoing life. And it would be even lovelier if it became something of an Australian classic. It does have this Australian stamp on it and if it became known as The Australian Ballet's own production of the great *Nutcracker* classic, and became something that people would look forward to seeing again and again, then that would be the ultimate honour. I'd be thrilled.'

Only the audiences of today and the future will determine whether this *Nutcracker* will find its place in ballet history. But if tonight's production reveals even a hint of the energy, creativity and commitment of the Graeme Murphy-Kristian Fredrikson partnership, then it will be a very special one indeed.

Murphy & Fredrikson

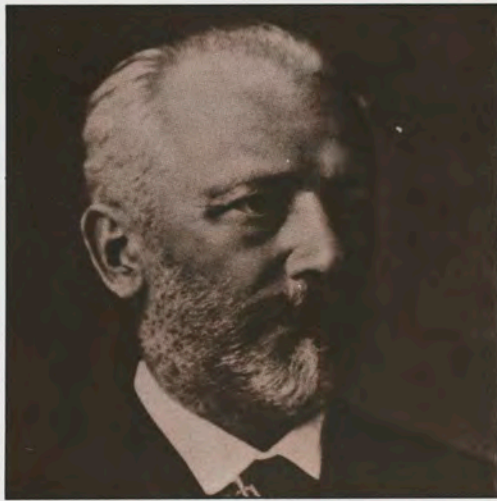




Music Note

Piotr Ilyich Tchaikovsky (1840-1893) was born of totally unmusical parents at Votkinsk, a small town almost equi-distant from Kazan and Perm. Of his mother we know little except that she was the daughter of an epileptic Frenchman who may have been a straggler from The Grand Armée. Ilya Tchaikovsky, a pleasant man of modest mentality and means, was an inspector of mines and later director of a technological school in St. Petersburg. The few facts known of Piotr Ilyich's childhood are more fruitful for the psychoanalyst than for the hopeful musicologist looking for precocity. His first governess described him, after his death, as having been a 'porcelain child'. In less literary language, he was high-strung, oversensitive, morbid, but extraordinarily charming.

Tchaikovsky may be justly described as the ballet composer *par excellence*: he had an extraordinary gift for catching the exact atmosphere needed in a particular dance, and his almost unfailing gift of melody and his feeling for orchestral colour ensured that he would be able to convey this feeling



Piotr Ilyich Tchaikovsky
(1840-1893)

to the audience. Certainly Tchaikovsky's outstanding gift for melody explains a great deal of his success as a ballet composer; for it is melody and rhythm which are essential to ballet music, and no amount of contrapuntal development or devices of orchestration can make up for the lack of them.

Yet Tchaikovsky had comparatively little success as a ballet composer in his lifetime. The reasons for this are uncertain, but it would seem that his ballet music, immediately appealing as it is to us today, was thought complicated and obscure by those of his contemporaries who could not see beyond the conventionalities of composers like Minkus.

Tchaikovsky has not only given us three of the great ballets in the repertoire: *Swan Lake*, *Sleeping Beauty* and *Nutcracker* – but also

has had his music used for so many ballets among which are *Onegin* (various arranged by Stolze), *Anna Karenina* (various arranged by Woolfenden), *Serenade* (Serende for Strings), *Ballet Imperial* (Piano Concerto No. 2), *Hamlet* (Hamlet Overture), *Mozartiana* (Suite No. 4), *Les Presages* (Fifth Symphony) as well as many quotes from Tchaikovsky in Stravinsky's *Fairy Kiss*.

Tonight the spotlight is on *Nutcracker*, Tchaikovsky's last full-length ballet. It was composed in 1891-92 in response to a commission from the Imperial Opera at St. Petersburg. Before Tchaikovsky, the choreographer and the composer had little to do with each other: the former told the latter what kind of dances he wanted and how many bars long they should be, and the composer went off and wrote them without bothering to find out what actions were to accompany his music. Tchaikovsky wrote to Petipa's orders, but he also wrote to sense and in his ballet scores the music is always apposite to the scenario. It is always better if the choreographer, composer and designer can work together in close collaboration. Although the choreographer is the final creator of the ballet, it is far better if his dreams can be realised through the chemistry of an artistic partnership.

The Making Of The Film Collage



In the past I have often used film in dance as I find their fluidity most compatible. In Nutcracker, the opportunity to use historical and simulated archival film footage reinforces the ballet's message.'

Graeme Murphy



The Australian Ballet



Artistic Director: Maina Gielgud A.O. *Administrator:* Ian McRae

———— *Principal Artists* ————

David Ashmole Miranda Coney Steven Heathcote A.M.
Greg Horsman Timo Kokkonen Adam Marchant
David McAllister Lisa Pavane Colin Peasley Fiona Tonkin

———— *Guest Artists* ————

Dame Margaret Scott D.B.E. Valrene Tweedie O.A.M.

———— *Senior Artists* ————

Lisa Bolte Anna de Cardi Sian Stokes

———— *Leading Soloists* ————

Jayne Beddoe Michele Goulet Robert Marshall
Justine Miles Roy Wilson Steven Woodgate

———— *Soloists* ————

Vicki Attard Robyn Corby Campbell McKenzie
Stephen Morgante Linda Ridgway Rebecca Yates

———— *Corypbees* ————

Paula Baird Stephen Baynes Adrian Burnett
Susan Elston Christopher Goldsworthy Andrew Murphy
Andrew Obst Helene Shields Justine Summers

———— *Corps de Ballet* ————

Karen Blissett Michelle Bruckner Nigel Burley Muriel Carine
Bernadette Ceravolo Josef Christianson Megan Connelly Peter Consadine
Nathan Coppen David Cranson Gabrielle Davidson Jason Duff
Lucinda Dunn Steven Etienne Jane Finnie Matthew Fraser
Belinda Hernandez Karina Hernandez Bronwyn Holley Nicole Marshman
Lindsey McDonald Olivia Moulton James Newman Shane Placentino
Rachel Rawlins Nicole Rhodes Geon van der Wyst
Damien Welch Stanton Welch Lynette Wills

Regisseur General: Colin Peasley

Principal Repetiteur: Jonathan Kelly

Ballet Mistress: Noelle Shader

Director of Productions: William Akers A.M.

Music Administrator and Guest Conductor: Noel Smith

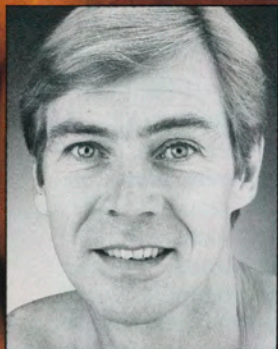
Guest Conductor: Jonathan McPhee

———— with the ————

Australian Opera and Ballet Orchestra

Concertmaster: Emil Kiss-Lazar

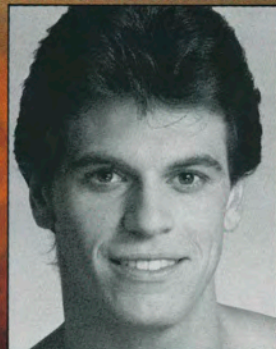
*Principal
Artists*



DAVID ASHMOLE



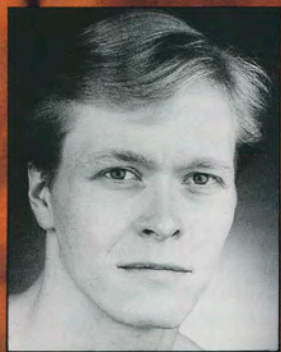
MIRANDA CONEY



STEVEN HEATHCOTE AM



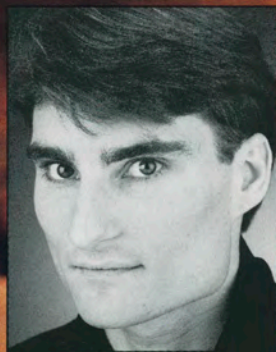
GREG HORSMAN



TIMO KOKKONEN



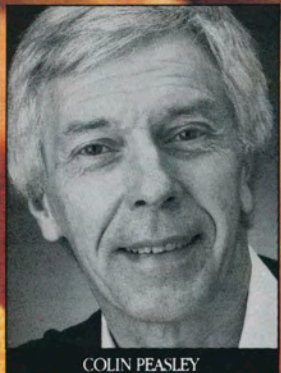
ADAM MARCHANT



DAVID McALLISTER



LISA PAVANE



COLIN PEASLEY



FIONA TONKIN



Principal Artists

David Ashmole

Born in Yorkshire, England, David Ashmole joined The Royal Ballet School in 1965, graduated into The Royal Ballet in 1968 and was promoted to Principal Artist in 1975. Leading roles with The Royal Ballet include those in *Cinderella*, *Romeo and Juliet*, *The Two Pigeons*, *Monotones* and *Scenes de Ballet*. In 1976 he joined Sadler's Wells Royal Ballet. Guest appearances have taken David to Germany, South Africa, the USSR and China in ballets including *Swan Lake*, *La Fille mal gardée* and *Giselle*; he was also a regular guest with Scottish Ballet. David Ashmole joined The Australian Ballet in 1984 and has since danced most of the principal roles in the company's repertoire including the title role of *Orpheus*, created for him in 1987 by Glen Tetley. In 1988 he performed with Christine Walsh at Covent Garden in the Royal Gala performance of *The Sleeping Beauty* in the presence of H.M. The Queen. David was guest artist in 1990 with the Norico Kobayashi Ballet Company in Japan.

Miranda Coney

Promoted to Principal Artist in 1991, Perth-born Miranda Coney joined The Australian Ballet in 1985 after graduating from The Australian Ballet School. In 1990 she was promoted to Leading Soloist and then Senior Artist in the same year. She has performed a variety of solo and principal roles which include the title role of *Giselle*, Juliet in *Romeo and Juliet*, Lise in *La Fille mal gardée*, Olga in *Onegin*, Swanilda in *Coppélia*, Ned's Girl

in *My Name is Edward Kelly*, Odette/Odile in *Swan Lake*, Aurora in *The Sleeping Beauty*, *La Bayadère* and more recently roles in *Suite en blanc*, *Graduation Ball*, *The Leaves are Fading*, *Apollo*, *Gemini*, *In the Night*, *Voluntaries* and *Of Blessed Memory*. She was the recipient of a Big Brother Scholarship in 1986, enabling her to study overseas. In 1990 she was guest artist of the Kirov Ballet in Leningrad, partnered by Adam Marchant in performances of *Giselle* and *La Sylphide*. During 1991 Miranda performed alternately with Greg Horsman and Steven Heathcote in the *Black Swan pas de deux* on Rudolf Nureyev's Farewell Tour of Australia. Miranda was the winner of the Arts Award in the 1991 Victorian Young Achiever Awards.

Steven Heathcote A.M.

West Australian-born Steven Heathcote studied in Perth and graduated from The Australian Ballet School. He joined The Australian Ballet in 1983 and was promoted to Principal Artist in 1987. His principal roles include those in *The Merry Widow*, *Equus*, *La Sylphide*, *Don Quixote*, *Swan Lake*, *Songs of a Wayfarer*, *Etudes*, *Les Sylphides*, *Checkmate*, *Forgotten Land*, *Romeo and Juliet*, *The Sleeping Beauty*, *Giselle*, *The Three Musketeers*, *La Fille mal gardée*, *Onegin*, *Spartacus* and *Coppélia*. Roles performed in 1991 include those in *The Leaves are Fading*, *Apollo*, *In the Night*, *Voluntaries*, *Gemini* and *Of Blessed Memory*. Overseas companies with which Steven has made guest appearances include the Ballet Nacional de Cuba at the XI Havana International Festival in 1988, the Kirov Ballet in the USSR and The Inoue Ballet in Japan in 1989, the Higaki Ballet in Osaka and the Kirov Ballet in Leningrad, partnering Fiona Tonkin in *Swan Lake* in 1990, and The Birmingham Royal Ballet at Covent Garden, London, with Lisa Pavane in *Swan Lake* in 1991. Last year he also appeared with Miranda Coney on Rudolf Nureyev's Farewell Tour of Australia.

Greg Horsman

Victorian-born Greg Horsman studied with Peter Dickinson in Geelong and Anne Woolliams at the Victorian College of the Arts before joining The Australian Ballet in 1982. His principal roles include those in *Don Quixote*, *Onegin*, *Romeo and Juliet*, *La Sylphide*, *The Sleeping Beauty*, *The Taming of the Shrew*, *La Bayadère*, *Swan Lake*, *The Three Musketeers*, *Spartacus*, *Coppélia*, *Songs of a Wayfarer* (coached by Maurice Béjart), *Les Sylphides* (coached by Irina Baronova), and *Giselle* (coached by Galina Ulanova). Amongst his roles performed in 1991 were those in *Gala Performance*, *The Leaves are Fading*, *Gemini* and *Of Blessed Memory*. Greg was promoted to Principal Artist in 1987 and that year danced in *Nutcracker* with Lisa Pavane and the Boston Ballet. In 1989 they were guests of the Kirov Ballet and other Soviet companies. 1991 guest engagements covered appearances with Royal Danish Ballet during its seasons of *Onegin* and *Nutcracker*, performances of Siegfried in Houston Ballet's *Swan Lake*, and performances with Miranda Coney on Rudolf Nureyev's Farewell Tour of Australia. A highlight of the year was his appearance with Lisa Pavane at the 6th World Ballet Festival in Tokyo.

Timo Kokkonen

A graduate of The Finnish National Opera Ballet School, Timo Kokkonen completed his studies at the Ballet Academy in Stockholm, as well as in New York and Cologne. He joined The Finnish National Ballet in 1982 and became one of its principal dancers, touring to West Germany, Luxembourg, Switzerland, East Berlin and the United States before leaving in 1991 to join The Australian Ballet. Since his first major role as the Prince in *The Nutcracker*, Timo has performed leading roles in *Abendliche Tänze*, *A Midsummer Night's Dream*, *La Bayadère*, *La Fille mal gardée*, *Carmina Burana*, *Giselle*, *Etudes* and

Transfigured Night. For The Australian Ballet his repertoire includes Paris and Romeo in *Romeo and Juliet*, Siegfried in *Swan Lake*, and roles in *In the Night*, *Voluntaries*, *Apollo* and *The Sleeping Beauty*.

Adam Marchant

Adam Marchant was born in Canberra and studied with Janet Karin and Bryan Lawrence before joining The Australian Ballet in 1982. He was promoted to Principal Artist in 1989. His roles include those in *Spartacus*, *Bhakti*, *Suite en blanc*, *Gaîté Parisienne*, *The Sentimental Bloke*, *La Bayadère* and *The Three Musketeers*, also Prince Siegfried in *Swan Lake*, Basilio in *Don Quixote*, Romeo and Mercutio in *Romeo and Juliet*, Albrecht in *Giselle*, James in *La Sylphide*, Colas in *La Fille mal gardée* and the title role of *Onegin*. His roles for 1991 include those in *Equus*, *Etudes*, *The Sleeping Beauty*, *Apollo*, *Gemini*, *Of Blessed Memory*, *In the Night* and *Voluntaries*. In 1986 he was a finalist at the International Ballet Competition in Jackson, USA and in 1987 made a guest appearance with the Ballet de Monte Carlo at a gala performance. In 1990 he and Miranda Coney were guest artists with the Kirov Ballet in *La Sylphide* and *Giselle* and in 1991 they performed on Rudolf Nureyev's Farewell Tour of Australia.

David McAllister

A graduate of The Australian Ballet School, Perth-born David McAllister joined The Australian Ballet in 1983 and was promoted to Principal Artist in 1989. His roles include those in *Equus*, *Romeo and Juliet*, *La Fille mal gardée*, *Don Quixote*, *The Taming of the Shrew*, *Giselle*, *La Bayadère*, *Gallery*, *Beyond Twelve*, *The Three Musketeers* and *Coppélia*. Major roles in 1991 include those in *Etudes*, *Voluntaries*, *Gemini*, *The Leaves are Fading*, *Of Blessed Memory*, *Swan Lake* and *The Sleeping Beauty*. In 1985 he won a Bronze Medal at the 5th International

Ballet Competition in Moscow and has since made numerous guest appearances in the USSR performing with the Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet etc. In 1989 he was guest artist with The National Ballet of Canada in *Romeo and Juliet*, *Etudes* and *The Four Temperaments*. In 1991 David performed with Fiona Tonkin at the Festival of Dance in Noumea and were both guest artists on Rudolf Nureyev's Farewell Tour of Australia. In December he was a guest artist with the West Australian Ballet.

Lisa Pavane

Newcastle-born Lisa Pavane studied with Tessa Maunder and graduated from The Australian Ballet School in 1980. She joined The Australian Ballet in 1981 and was promoted to Principal Artist in 1986. Her roles include Kitri in *Don Quixote*, Flavia in *Spartacus*, the Black Queen in *Checkmate*, Katherina in *The Taming of the Shrew*, *Pas de Quatre*, Odette/Odile in *Swan Lake*, Juliet in *Romeo and Juliet*, Nikiya in *La Bayadère*, the Queen of France and Milady in *The Three Musketeers*, Lise in *La Fille mal gardée*, *Suite en blanc*, *Paquita*, the title role of *Giselle* (coached by Galina Ulanova), Tatiana in *Onegin* and Swanilda in *Coppélia*. In 1987 Boston Ballet invited Lisa Pavane and Greg Horsman to dance *Nutcracker* and in 1989 they were guests with the Kirov Ballet and other Soviet companies. Highlights of 1991 were her guest appearances with Steven Heathcote in The Birmingham Royal Ballet's *Swan Lake* at Covent Garden, London, and with Greg Horsman at the 6th World Ballet Festival in Tokyo. Lisa is currently on maternity leave.

Colin Peasley

A foundation member of The Australian Ballet, Sydney-born Colin Peasley is the company's Regisseur General. He studied classical ballet with Valrene Tweedie and modern dance with Gertrude Bodenwieser. Prior to the

formation of The Australian Ballet in 1962, he worked extensively on stage and television. During his distinguished career with the company, his great personal success has been in the extraordinary variety of character roles he has danced; these include Herr Drosselmeyer in *Nutcracker*, Von Rothbart in *Swan Lake*, Gamache in *Don Quixote*, Friar Laurence in *Romeo and Juliet*, Widow Simone in *La Fille mal gardée*, the Headmistress and the General in *Graduation Ball* and Dr Coppelius in *Coppélia*. In 1988 Colin was awarded the Bull HN Information Systems 'Great Performer Award' in recognition of his significant and long-term contribution to The Australian Ballet.

Fiona Tonkin

Singapore-born Fiona Tonkin moved to New Zealand as a child, joined the Southern Ballet in Christchurch at 15 and the New Zealand Ballet at 17. In 1980 she joined The Australian Ballet and was promoted to Principal Artist in 1987. Fiona Tonkin's roles include the title role of *Giselle*, Odette/Odile in *Swan Lake*, Katherina in *The Taming of the Shrew*, Juliet in *Romeo and Juliet*, Aurora in *The Sleeping Beauty*, Kitri in *Don Quixote*, Constance in *The Three Musketeers*, which she danced with Fernando Bujones, Lise in *La Fille mal gardée*, Tatiana in *Onegin*, Swanilda in *Coppélia* and those in *Suite en blanc*, *Paquita*, *Forgotten Land*, *Return to the Strange Land*, *La Sylphide* and *Transfigured Night*. In 1991 she also performed *The Leaves are Fading*, *Of Blessed Memory*, *In the Night* and *Etudes*. Fiona received the 1988 Louise Pommery Ballet Grant which enabled her to study with the Stuttgart Ballet. In 1990 she performed with Steven Heathcote in the Kirov Ballet's *Swan Lake* in Leningrad. During 1991 Fiona Tonkin and David McAllister performed at the Festival of Dance in Noumea and were guest artists on Rudolf Nureyev's Farewell Tour of Australia.

Nutcracker



The Story of Clara

Act One

During a sweltering Christmas Eve in Melbourne in the late 1950s, the ageing Clara S., once a famous Russian Ballerina, struggles home through the scorching heat with her meagre shopping. All she can afford are a few provisions and a tiny Christmas tree which she places on a table. The music of Tchaikovsky's *Nutcracker* from her radio fills her with nostalgia.

Clara's Russian friends make their annual visit to pay homage to the goddess of their youth. Her young doctor arrives with a reel of archival film showing a young Clara as a ballerina with the Russian Imperial Ballet. Delicious memories fill the room and Clara attempts to dance. Her frail body weakens and the doctor, much concerned, requests the guests leave while he keeps vigil.

During a troubled sleep Clara descends into hallucination. She dreams that she encounters herself as a child and once again is terrified by shadows in the night. Then, as the clock strikes midnight on this final Christmas, she witnesses the death of the man she loved and is caught in the destructive chaos of the Russian Revolution.

Refusing to accept the memory of tragedy, Clara compels her dream self to grow young and strong. She rises up and re-unites with her beloved officer. The two lovers re-affirm their eternal passion. Snow falls from the summer sky and the beloved leads her back into childhood and the long-lost snow lands of Russia, where her mother waits to lead her towards her destiny.

Act Two

Clara's childhood finds her striving for perfection at the Imperial Conservatoire. Years of training are rewarded by graduation and acceptance into the ranks of the Imperial Ballet at the Maryinsky Theatre.

She falls deeply in love with a young officer. They enjoy a picnic excursion with friends in the country.

Already famous as a ballerina, Clara is presented to the Tsar and Tsarina at an Imperial Ball. As Prima Ballerina, she makes a triumphant debut as the Sugar Plum Fairy in *Nutcracker*.

At the height of her joyous existence, the 1917 Revolution breaks out and her beloved must leave for war. His death shatters her world. The dance is her only companion and she leaves forever to join Diaghilev and his Ballets Russes.

Years of touring take her around the world. In Spain she pays wandering gypsies to dance for her; travelling through the Suez Canal she observes Arabs working on the docks; in China she is a foreigner encountering the strange exercise rituals of the Orient.

In 1940 she arrives in Australia as a glamorous star with the De Basil Ballet Russe. World War rages again and she is forced to remain in this new land. At war's end she dances her farewell performance with the newly-formed Borovansky Ballet.

As an adoring audience applaud, age speedily reclaims her. The hallucinations of a Christmas Eve fade into darkness, but Clara's past and present are complete and her dream is now eternal.

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The Australian Ballet

ADMINISTRATOR: IAN McRAE

ARTISTIC DIRECTOR: MAINA GIELGUD A.O.



AT THE OPERA THEATRE • SYDNEY OPERA HOUSE
(by arrangement with the Sydney Opera House Trust)

MAJOR SPONSOR



Tuesday evening, 24th March, 1992

The 13th performance of a Commissioned Work

Nutcracker

Choreography: GRAEME MURPHY

Design: KRISTIAN FREDRIKSON

Lighting: JOHN DRUMMOND MONTGOMERY

Concept: GRAEME MURPHY and KRISTIAN FREDRIKSON

Music: PIOTR ILYICH TCHAIKOVSKY

Film Collage: PHILLIPE CHARLUET

Cast of characters in order of appearance:

Clara, The Elder Valrene Tweedie
Clara, The Ballerina Vicki Attard
Clara, The Child Tess Cunningham

Act I

Russian Emigré Friends Colin Peasley Stephen Morgante Stephen Baynes
Judy Burgess Kathleen Geldard Andris Toppe Peggy Watson
Doctor/Beloved Officer David McAllister
Bolshevik Rats Steven Woodgate and Artists of The Australian Ballet
Snowflakes Artists of The Australian Ballet
Mother of Clara Susan Elston

Act II

Students of the Imperial Conservatoire Junior Supernumeraries and Artists of The Australian Ballet
Dance Master Colin Peasley
Director of the Conservatoire Stephen Baynes
Tsarist Officers Adam Marchant Campbell McKenzie
Clara's Friends Michele Goulet Justine Summers
Tsar Nicholas, Tsarina Alexandra Roy Wilson Sian Stokes
Grand Duchesses Paula Baird Susan Elston Helene Shields Lindsey McDonald
Imperial Escorts Stephen Morgante Christopher Goldsworthy
Stephen Baynes Josef Christianson
Dancers of the Maryinsky Theatre Artists of The Australian Ballet
'Nutcracker' Prince, Clara, The Ballerina David Ashmole Vicki Attard
Imperial Troops Artists of The Australian Ballet
Ballets Russes Dancers on Tour Artists of The Australian Ballet
Spanish Gypsies Sian Stokes Robyn Corby Helene Shields
Andrew Murphy Stanton Welch
Egyptian Arabs Adrian Burnett Nathan Coppen Stephen Morgante
Nigel Burley Christopher Goldsworthy Shane Placentino
Jason Duff
Chinese People Artists of The Australian Ballet
Australian Sailors Steven Woodgate Adrian Burnett Christopher Goldsworthy
Jason Duff Josef Christianson Shane Placentino
Dancers of Borovansky Ballet Artists of The Australian Ballet
Wealthy Ballet Patrons, Serfs, Diplomats, Australian/Russian Children, Journalists,
Press Photographers, Stage Hands, Russian/Australian Dressers
performed by Artists of The Australian Ballet and Supernumeraries

Guest Conductor: JONATHAN McPHEE

AUSTRALIAN OPERA AND BALLETS ORCHESTRA

Guest Concertmaster: Harry Curby

There will be one interval of 20 minutes. This performance will conclude at approximately 9.40 pm

The Sydney season of
Nutcracker is proudly sponsored by



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The Australian Ballet reserves the right to alter or cancel, without notice, any scheduled performances and appearances of artists.
Taking photographs or recordings during any performance by The Australian Ballet is prohibited.

The Australian Opera and Ballet Orchestra



Under various guises the Australian Opera and Ballet Orchestra has performed for eighteen of its 25 years in the Sydney Opera House. It is one of the busiest orchestras in the world, providing integral support for nearly 250 ballet and opera performances a year for The Australian Ballet and The Australian Opera as well as occasional concerts.

The Orchestra, since 1990 an independent company, employs a full time core of 69 players, augmented for particular seasons' demands and a small administrative staff. The Board of Directors give their service in an honorary capacity. The Orchestra is supported financially by the Commonwealth Government through the Performing Arts Board of the Australia Council and the New South Wales Ministry for the Arts. The company's corporate sponsors, in particular P&O Australia Limited, donors, and the funding authorities all deserve our special thanks for their continuing support over the years.

You, our audience, can assist with the Orchestra's next 25 years' growth and stability with tax deductible donations. Inquiries can be directed to: The General Manager, Australian Opera and Ballet Orchestra in Sydney, phone (02) 318 1244.



*Richard Hein
Managing Director*

Through its artistic partnership with Australia's leading performing companies, the Australian Opera and Ballet Orchestra plays a unique role in bringing the best of the world of opera and ballet to audiences at the Sydney Opera House.

P&O Australia recognises this unique role. It gives me pleasure on behalf of P&O Australia to announce our continuing support for the Australian Opera and Ballet Orchestra during its 25th Anniversary year.

A handwritten signature in black ink, appearing to read 'Richard Hein', written over a light blue background.

P&O Australia Ltd.



The Australian Opera and Ballet Orchestra

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— *Italics denote Section Leaders or Soloists* —



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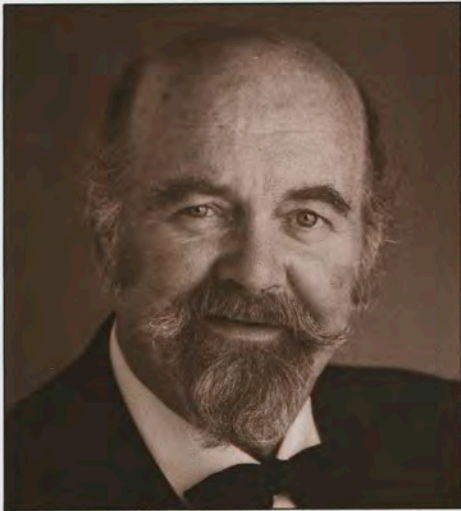
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The Australian Opera and Ballet Orchestra
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Postal Address: PO Box 291, Strawberry Hills, NSW 2012
Telephone: (02) 318 1244 Fax: (02) 699 3184
A.C.N. 003 889 156

Conductors



Noel Smith
*Music Administrator
& Guest Conductor*

After a five year scholarship, Noel Smith graduated from the NSW State Conservatorium of Music and studied conducting with Nikolai Malko and Eugene Goossens. Following a successful career as flautist, he was appointed to the music staff of J.C.W. Theatres Ltd. and, in 1959, was named Music Director of the Borovansky Ballet and married ballerina, Rosemary Mildner. Both were members of The Australian Ballet for its inaugural season in 1962 and he continued as its Music Director until 1966, playing a vital role in its development with Dame Peggy van Praagh and Sir Robert Helpmann.

During 1967-68 he was involved in the establishment of the Elizabethan Sydney Orchestra (now the Australian Opera and Ballet Orchestra) which provides orchestral support for the national companies.

For fifteen years he was Director of Music for J.C.W. Theatres Ltd., conducting some 40 of the great musicals. During this time he was a regular guest conductor with The Australian Ballet and conducted many tours with great artists such as Margot Fonteyn, Rudolf Nureyev, Erik Bruhn, Ekaterina Maximova, Ivan Nagy etc. During 1980-81 he was resident in the U.S.A. as Conductor of the Dance Theatre of Harlem. He continued to freelance until January 1985 when The Australian Ballet invited him to return as Music Director and Principal Conductor.

Notable international theatres in which he has conducted include the Royal Opera House, Covent Garden; The Kirov Theatre, Leningrad; the Kennedy Center, Washington; Teatro Colon, Buenos Aires; N.H.K. Hall, Tokyo; The Stanislavsky Theatre, Moscow; and City Center, New York.

Noel Smith has conducted symphony orchestras in Honolulu, Vancouver, Montreal, New York, Washington, Mexico City, Jamaica, Sao Paulo, Rio de Janeiro, Buenos Aires, Santiago de Chile, Lima, Bogota, Osaka, Tokyo, Mainland China, Taiwan, Bangkok, Singapore, Moscow, Leningrad, Odessa and London as well as all major orchestras in Australia and New Zealand.



Jonathan McPhee
Guest Conductor

Jonathan McPhee is a graduate of the Royal Academy of Music and the Juilliard School. He began his tenure as Music Director of Boston Ballet with the 1988/89 season and has received critical praise for his work improving the acoustics of the Wang Center, Boston Ballet's home theatre, and the quality of its orchestra.

He has conducted for many distinguished dance companies including The Joffrey Ballet, Martha Graham Dance Company, Dance Theatre of Harlem, American Ballet Theatre, New York City Ballet and The Royal Ballet, Covent Garden. He has also made several recordings for the films of Martha Graham's works telecast by *Dance in America*, Samuel Barber's *Medea (Cave of the Heart)*, Gian-Carlo Menotti's *Errand into the Maze*, and Louis Horst's *El Penitente* taped with the Aarhus Symphony Orchestra in Denmark.

As composer/arranger, Jonathan McPhee has contributed music to the repertoire of The Joffrey Ballet, Martha Graham Dance Company and The Royal Ballet. His reduced orchestration of Stravinsky's *Le Sacre du Printemps* was premiered on The Royal Ballet's 1988 Bicentennial tour of Australia. A new suite of dances from *Raymonda*, created for Fernando Bujones, has been performed by Boston Ballet and American Ballet Theatre.

Jonathan McPhee has conducted numerous orchestras throughout the United States, also the National Philharmonic Orchestra in London and the Danish Radio Symphony Orchestra. In 1989 he made his debut with the Boston Pops to critical acclaim.

Recent guest appearances include the Syracuse Camerata, Erie Philharmonic, Riverside Chamber Orchestra and a Radio City Music Hall gala. In 1988 he made his first appearance as Guest Conductor with The National Ballet of Canada, returning to the company on its 1989 European tour. He also conducted the New York City Ballet on its 1990 European tour.

Jonathan McPhee is Guest Conductor with The Australian Ballet for its Sydney season of *Nutcracker*.

The Australian Ballet Foundation

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Administrator
Ian McRae

Director of Productions
William Akers A.M.

Music Administrator
Noel Smith

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Susan Bloch & Company
25 Charles Street, New York, N.Y. 10014
Telephone: (212) 807 6480
Facsimile: (212) 675 1926

Music

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Nigel Gaynor
Pianist and Music Librarian: Stuart Macklin
Pianist: Phillip O'Malley

Ballet

Regisseur General: Colin Peasley
Principal Repetiteur: Jonathan Kelly
Ballet Mistress: Noelle Shader
Choreologist: Gigi Gould
Assistant to the Ballet Staff: Robyn Fynmore
Company Masseur: David McNamara
Consultant Dietician: Karen Inge
Personal Assistant to the Artistic Director:
Lynne McDougall

The Dancers Company 1992

Company Manager: Modesta Gentilé

Stage

Stage Director: Francis Croese
Stage Manager: Margaret Bourke
Assistant Stage Manager: Guy Carrison
Master Technician: Bruce Gordon
Master Electrician: John Berrett
Electrician: Fabien Mackenzie
Mechanist: Malcom Lamb
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Wardrobe Master: Geoffrey Harman

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Wardrobe Manager: Barbara Langley
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Millinery Supervisor: Kevin Regan
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Gayanne Hutt
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Telephone: (03) 684 8600 Telex: 135905 Fax: (03) 686 7081

A.C.N. 004 849 987



Senior Artists



LISA BOLTE



ANNA DE CARDI



SIAN STOKES

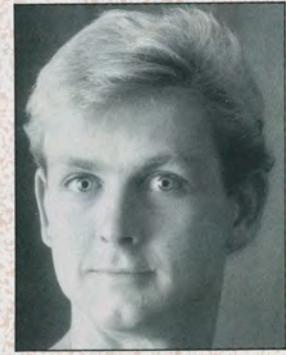
Leading Soloists



JAYNE BEDDOE



MICHELE GOULET



ROBERT MARSHALL



JUSTINE MILES



ROY WILSON



STEVEN WOODGATE

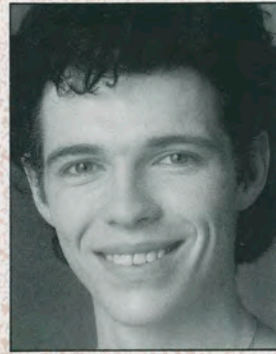
Soloists



VICKI ATTARD



ROBYN CORBY



CAMPBELL MCKENZIE



STEPHEN MORGANTE



LINDA RIDGWAY



REBECCA YATES

Coryphees



PAULA BAIRD



STEPHEN BAYNES



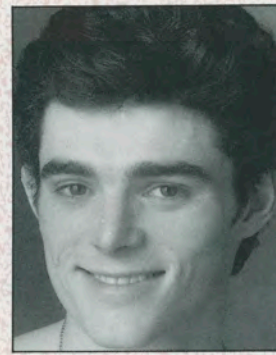
ADRIAN BURNETT



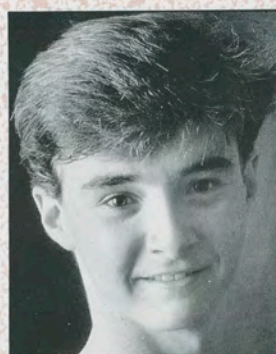
SUSAN ELSTON



CHRISTOPHER GOLDSWORTHY



ANDREW MURPHY



ANDREW OBST



HELENE SHIELDS



JUSTINE SUMMERS

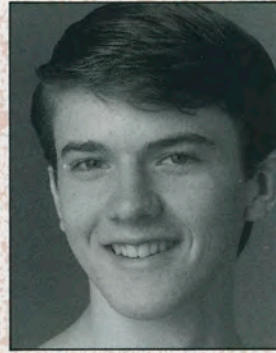
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KAREN BLISSETT



MICHELLE BRUCKNER



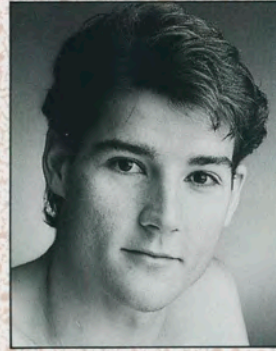
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MURIEL CARINE



BERNADETTE CERAVOLO



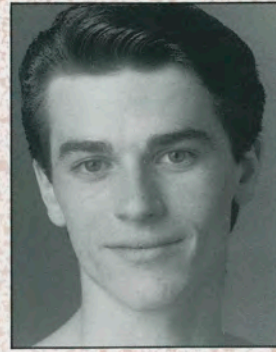
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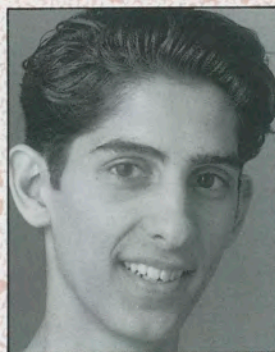
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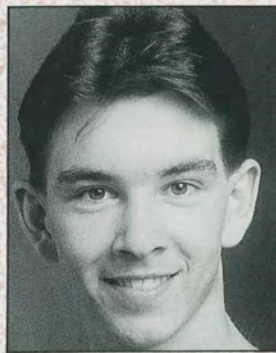
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OLIVIA MOULTON



JAMES NEWMAN



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RACHEL RAWLINS



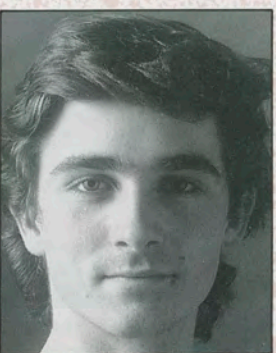
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GEON VAN DER WYST



DAMIEN WELCH



STANTON WELCH



LYNETTE WILLS



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