

SWAN LAKE





in the World Premiere Season of

SWAN LAKE

2002 Season

Melbourne

State Theatre
Victorian Arts Centre
17 September – 28 September

with Orchestra Victoria
Guest Concertmaster: Peter Exton

Sydney

Opera Theatre
Sydney Opera House
29 November – 18 December

with Australian Opera and Ballet Orchestra
Concertmaster: Aubrey Murphy



Simone Goldsmith Cover: Simone Goldsmith

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ART THAT MOVES

SWAN LAKE

Swan Lake for the new millennium

Swan Lake is to dance what *Tosca* is to opera – an iconic work of enormous stature. It is the most well known and celebrated ballet of the classical repertoire and has been pivotal in the history of our company. Ever since our premiere performance on November 2 1962, through to Anne Woolliams' production in 1978, this ballet has enthralled ballet lovers and challenged the dancers with its tragic tale of passion and deception. This year in celebration of our 40th Anniversary we present a new and unique production, choreographed by Australia's most renowned and much-loved choreographer, Graeme Murphy.

Graeme and his artistic collaborators, Janet Vernon and Kristian Fredrikson, have delved into the history of this monumental work and explored its many incarnations. In using Tchaikovsky's original score, they have re-discovered the very soul of the story and created a production that takes us on a profoundly emotional journey of love and betrayal; emotions that have so often been sanitised in existing productions, dissolving this great ballet into a bland showcase of bravura technique.



The historical significance of this new creation has not been lost on our dancers – the excitement in the studios over the last few months has been palpable! Involvement in the creation of their roles has been a powerful experience for all of the dancers both technically and artistically. Each of the casts in *Swan Lake* have imparted something of themselves to their characters, bringing to life the physical and emotional tensions faced every day by men and women who are looking to be loved in a world full of obstacles and distractions. Whether Prince or Princess, man or woman, the course of true love rarely runs smoothly, which is why this ballet has resonated so strongly for so many years. And this production more than any other! Graeme has created a ballet that relates to who we are today, while still retaining the magic that we all remember of this epic work.

I would like to thank Graeme, Janet and Kristian for the concept and realisation of this lavishly beautiful and emotional *Swan Lake*. Thanks also to Damien Cooper for the magical lighting and of course all of the dancers who have worked so hard and so lovingly on this production. I am sure this evening's performance will give you a new and profound *Swan Lake* experience.

As always I would also like to thank our Principal Sponsor Telstra along with our Official Media Sponsor, The Australian Women's Weekly, Melbourne Season Sponsor, Freshwater Place and Sydney Season Sponsor, BMW whose fantastic support enables us to plunge into new and creative waters.

David McAllister
Artistic Director



SWAN LAKE



Choreography Graeme Murphy

Music Piotr Illyich Tchaikovsky

Concept Graeme Murphy, Janet Vernon,
Kristian Fredrikson

Design Kristian Fredrikson

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Lighting Design Damien Cooper

Cast of Characters

Odette

Prince Siegfried

Baroness von Rothbart

The Queen

Prince Consort

Princess Royal

Princess Royal's Husband

Duke

Young Duchess-to-be

Earl

Earl's Equerry

Lord Admiral

Marquis

Baroness' Husband

Royal Physician

Guests, Hungarians, Swans, Servants, Nuns,
Orderlies, & Children



The Story...

On the evening before her wedding, the apprehensive young maiden, Odette, wandered the palace and became doubtful of her betrothed Prince Siegfried's love.

After the wedding Odette, so very much in love with her new husband, realised it was a certain Baroness who really owned his heart. Already fragile, Odette became so distressed that by royal command she was committed to a sanatorium.

With her spirit broken, Odette could only find escape in a frozen dream world where swan-like maidens, much like herself, would calm her fevered mind and where, for a brief time, it seemed as if Siegfried loved her alone.

Some months later, Odette left the white loneliness of the sanatorium to seek and reclaim her husband, now fully under the sway of the Baroness.

Having appeared uninvited at an evening party given by the Baroness, Odette's calm beauty and confident purity of spirit caused Siegfried to fall deeply in love with her. The jealous Baroness attempted to have Odette returned to the sanatorium, but before she could be seized, Odette fled into the night.

Siegfried then discovered the terrified Odette near the lake and for a short time the couple was united in ecstatic embrace. But even as she lay in the arms of her husband, Odette knew there would be no peace for her ever-troubled mind and she was only to find ultimate release in the depths of the dark lake of swans.

For the rest of his life, Prince Siegfried never loved again, but mourned his lost Odette.

K.F.

Act I

Scene 1 Prince Siegfried's quarters

Scene 2 Wedding festivities

Act II

Scene 1 The Sanatorium

Scene 2 The Lake

Act III

An evening with the Baroness

Act IV

The Lake



Choreographer's Note

If no man is an island then surely a choreographer is a continent of interdependence. Janet Vernon, Kristian Fredrikson and I had a dream. This dream was reliant on a commission and commitment (thank you, David McAllister), an inspiring score (Tchaikovsky), a design to house and adorn this dream (Kristian Fredrikson) and a lighting design to illuminate it (Damien Cooper) and of course an enormous and dedicated dream-team behind the scenes. Then, above all, the bodies, beautiful and articulate, who inhabit the dream, share the choreographer's imaginings and give flesh to his feeble spectres. I'd like to thank every Australian Ballet dancer be they footman or aristocrat, corps de ballet or principal for crowding the continent of *Swan Lake*, the place where my creative spirits have dwelt for the past year, with so much loving artistry. But as we all know busy, crowded places can become lonely islands without a partner/guide/mentor/companion/decision-maker and friend (enter Janet Vernon), whose talent and love have made this dream of *Swan Lake* a reality.

Graeme Murphy



Beautiful Fusion: Murphy, Vernon, Fredrikson

The collaboration of Graeme Murphy, Janet Vernon and Kristian Fredrikson has enriched the Australian theatrical landscape for almost 25 years.

Kristian was first commissioned by Graeme in late 1978. In those days Graeme and Janet were still dancing partners, and Graeme was often dancing with Janet in his own works.

In 1978 Graeme approached Kristian to work with him on Ravel's song cycle *Shéhérazade*. Discussions took place during that year, and designs were created, and in 1979, the premiere at the Sydney Opera House

revealed a world of sensual colour, with images evoking the luscious world of Gustav Klimt.

This was the 'Signature Season' of Sydney Dance Company. The company staged a Gala performance of four works including *Shéhérazade*, and that night announced its name change from The Dance Company (NSW). Of course, all three collaborators were there that night.

In 1980 Graeme asked Kristian to design Ravel's *Daphnis and Chloé*, and the result was a production which became a landmark in Australian contemporary dance and a major contribution to Graeme's repertoire. Cupid on his skateboard and Bryaxis on his motorbike sent shock waves through the dance world. *Daphnis and Chloé* sent waves through a very large pool – its impact resonated far from Australia, thanks to seasons performed at London's Sadler's Wells and New York's City Center in 1981.

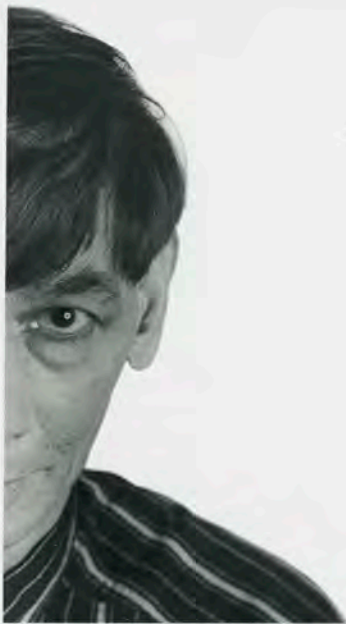
In *Daphnis and Chloé*, Janet Vernon danced as Lykanion and then later, in Melbourne, she danced as Chloé opposite Graeme Murphy's Daphnis.

In 1981 Graeme created his third full-length work, *An Evening*, designed again by Kristian. This was a work that paid tribute to three disparate dance styles – serene neo-classicism *à la* Balanchine (in Part One), Broadway dancing *à la* 42nd Street (Part Two) and finally, Graeme's own distinctive style of contemporary dance (Part Three).

Janet danced in all three parts of *An Evening*, while Graeme played the 'choreographer' figure who linked the three creative sections.

When the company decided to make its New York debut at City Center that year, Graeme and Janet decided to ask Kristian to rework the set and costume design for *Poppy*. This was Graeme's landmark first full-length work which had premiered at Sydney's Theatre Royal in 1978.





Kristian had not designed *Poppy* for its premiere. For the New York revival, he juxtaposed the spirit of its original intent with a fresh polish and glamour, and with an innate understanding of Cocteau. Graeme played Cocteau, and Janet danced as his muse in the famous Tango of Act One.

As a result of the City Center success, Sadler's Wells Theatre invited Sydney Dance to bring all three programmes to London – the entire season intact as it had been presented in New York, and featuring so many of Kristian's designs, in *Shéhérazade*, *Daphnis and Chloé*, *An Evening (Part 3)* and *Poppy*.

It was a coming-of-age for Sydney Dance Company and a celebration of the creative collaborations between this special trio of Graeme, Janet and Kristian.

In 1983 Kristian was asked to design Graeme's *The Selfish Giant*, based on the Oscar Wilde short story, and with a score by Australian composer Graeme Koehne. In 1987 Graeme and Kristian worked again with Koehne on *Gallery* for The Australian Ballet, and then, in 1990, they moved across genres to create, for The Australian Opera, one of its most striking productions – Puccini's *Turandot*.

In 1990 Kristian designed the sumptuous staging of Syzmanowski's *King Roger* – a work very close to the heart of the trio, in which Janet danced the role of Queen Roxana. In 1993 Kristian created *Beauty and the Beast* for Sydney Dance Company. This very Cocteau-esque production became one of Sydney Dance Company's biggest box office successes of the 1990s.

These years of creation have forged a special and strong friendship between Kristian and Graeme and Janet. Many hours have been spent in collaborative discussions at Graeme and Janet's seaside apartment in Sydney. As if marking this bond, some of Kristian's most beautiful designs hang on the walls of their study. A unique level of trust between artists allowed them to communicate in a shorthand – creative ideas are easily shared and understood, and solutions to problems arrive more easily than could be possible without this special empathy they have developed.

This empathy was especially evident in what many regard as Graeme's masterwork, *After Venice*, created in 1984, and based on Thomas Mann's novella, *Death in Venice*. Janet danced the pivotal role of Tadzio's mother opposite Paul Mercurio as Tadzio, with Garth Welch as Aschenbach. Graeme, Janet and Kristian evoked the world of Thomas Mann, but with an infamous twist.

In 1992 The Australian Ballet was celebrating its 30th Anniversary. Its special production for that year was a major collaboration by Graeme and Kristian, in a year when Janet Vernon led Sydney Dance Company on tour throughout France. This was a production which still keeps a special place in the company's repertoire – *Nutcracker*. It was an appropriate choice for many reasons – it was in *Nutcracker* that Graeme had made his stage debut, aged just 10. It is an enduring favourite of ballet lovers across Australia. Its blend of bittersweet fantasy and memory, as told in Graeme's special way, gave this so-Russian classic a distinctive Australian stamp, accentuated by the shifting vistas and focuses of Kristian's designs.

The production was commissioned by Maina Gielgud, but at one point, Graeme confesses he was on the verge of turning it down. "I've always thought the story was a non-event", he told journalist Valerie Lawson at the time of the first staging of this production. "It's so thin, the second half is a series of pretty meaningless divertissements... I was on the verge of saying no."

Kristian, however, had waited 40 years for the chance to design a *Nutcracker* and this was an opportunity that was not going to evaporate. "I just threw out a line one day," he told Valerie. "I said, 'What if we reversed the story? We always start with a child. What if we started with an old lady and went back to her childhood?'" The result is now part of Australian ballet history.

Graeme, Janet and Kristian came together again most recently in 2001, on what will be remembered as a landmark collaboration between The Australian Ballet and Sydney Dance Company, *Tivoli*. This boisterous, exuberant celebration of the Tivoli music-variety tradition took its collaborators away from 'pure' ballet or dance into the world of vaudeville singers, acrobats, jugglers and all the other inhabitants of that fabulous world which now is just that – the stuff of fable.

Tivoli and now *Swan Lake* have seen a wonderful new maturity in the creative relationship between these three artists, as the collaboration between them moves into the new century.

Damien Cooper

Lighting Designer

Damien Cooper graduated from the NIDA Technical Production Course in 1996. Since then he has worked extensively lighting dance, theatre and opera.

Last year Damien lit *Trovi* which was also choreographed by Graeme Murphy (The Australian Ballet/ Sydney Dance Company). His other work for Graeme includes *Ellipse, Air and Other Invisible Forces* (which received a Green Room nomination for best lighting design); *Body of Work* and *Nyctologia* (Sydney Dance Company); Other dance productions include *The Age of Unbeauty, Plastic Space, Birdbrain, Attention Deficit Theory* (Australian Dance Theatre); *Spectre in the Covert Memory, Corrupted 1 + 2, Fleshmeat, Bodyparts* (Chunkymove); *Heady, Remote* (Lucy Guerin Dancers); *Under the Influence, Homelands*, (Legs on the Wall) which recently performed at the Commonwealth Games, Manchester; *The Gift and Fusion* (Flying Fruit Fly Circus). Many of Damien's designs for these companies have travelled throughout Australia, Asia, America and Europe.

Design for the theatre include *Ten Unknowns* (The Ensemble Theatre); *The Cosmonauts Last Message to the Women he Loved in the Former Soviet Union, The Ham Funeral* (Company B); *Theft of Sita* (Performing Lines) which toured to UK and Europe; *King Lear* (Sydney Theatre Company); *Old Times* (Ensemble Theatre); *Gypsy Boy, Hansel and Gretel, Exotic Pleasures* (Theatre of Image); *What a Piece of Work, Monkey Trap*, (Griffin Theatre Company) and *Kinderspiel* (Australian Theatre for Young People).

Damien's musical credits include *Frank the Sinatra Story In Song* (Tom Burlinson) which recently toured to Canada; *Womad 2000; 1988-2000 Sydney Festival* (Taiko); *The Beat it Concerts 1998-2000, Steve Reich's Drumming* (Synergy Percussion); *The Revolution will not be Televised* (Revolutionary Productions); and *Red Square* which featured the *Whirling Dervishes from Turkey, The Bauls of Bengal, The Throat Singers of Tatra, Tito Puente, Pablo Perusso*, and the *Dragon Drummers of Japan* (Barrie Kosky's 1996 Adelaide Festival.)

Damien's designs for opera credits include *Flamma Flamma* (opening of the Adelaide Festival in association with South Australia Opera); *Penelope* (Opera UNSW) and *Grandma's Shoes* (Theatre of Image in association with Opera Australia).

Damien also lectures in Lighting Design and tutors at the National Institute of Dramatic Art.



Harry Haythorne MBE

Guest Artist

Adelaide-born Harry Haythorne has appeared in a number of productions with The Australian Ballet, including *Trovi, The Merry Widow, Nutcracker* and *Cinderella*. He also conducts regular courses at the Victorian College of the Arts, the Christine Walsh Dance Centre and the National Theatre Ballet School. He is also a member of the National Committee of the Australian Institute of Classical Dance and the Industry and Education Advisory Committee of The Australian Ballet School.

At other times he has been ballet master and a principal dancer in the companies of Leonide Massine, Walter Gore, Het Amsterdams Ballet and Sadler's Wells Ballet. In 1963 he was a guest artist with The Royal Ballet at Covent Garden, and from 1969 through 1974 was Assistant Artistic Director of The Scottish Ballet with whom he toured Australia when the company was led by Dame Margot Fonteyn.

In 1975 Harry returned to Australia to take up the artistic directorship of The Queensland Ballet, then in 1978 became founding Co-ordinator of Dance Studies for what is now the Queensland University of Technology. From 1981 until 1993 he was the Artistic Director of The Royal New Zealand Ballet and remains that company's Artistic Director Emeritus. Under his leadership the company earned an international reputation touring extensively in Queensland, Europe, the United States of America and China. In 1993 he was awarded an MBE for his services to dance.

Besides having been a guest artist with The Australian Ballet, Harry Haythorne is still very much in demand internationally. Since 1993 he has fulfilled engagements as a teacher and ballet director in Israel, Hong Kong, New Zealand and the United States; while in the dramatic field in Melbourne he has taken part in two programmes of the highly regarded Keene-Taylor Project.



Andrea Toy

Guest Artist

Andrea Toy was born in Darwin but grew up in Melbourne. She commenced her dance training at the age of 8 with Kathleen Gorham. At 15 she was accepted into The Australian Ballet School and joined The Australian Ballet after graduating in 1978. Promoted to Coryphee in 1979, Andrea went to New York to study in 1981 and was made a Soloist on her return in 1983 and promoted to Senior Artist in 1984.

During her career she has danced a variety of roles from the classical repertoire including, Odette/Odile in *Swan Lake*, Lise in *La Fille mal gardée* and Aurora and Carabosse in *The Sleeping Beauty*. She has also performed the works of choreographers such as Balanchine, Falco, Murphy, MacMillan, Béjart and Cranko.

In 1985 Andrea accepted an invitation from Graeme Murphy to join Sydney Dance Company. She danced many soloist and principal roles during her time with Sydney Dance Company including the duo *Shimmering*, which Murphy choreographed especially for her and Alfred Tahni and later incorporated into his full-length work *Shining*. Her performance in the Murphy ballet *Nearly Beloved* earned her a Green Room Award for best female dancer in a supporting role in 1986.

Andrea has travelled through Europe, observing dance and ballet companies and their choreographers. She toured internationally with Sydney Dance Company, including a three month tour to Europe and the USA, culminating in the performance of *Shining* at Covent Garden.

Andrea retired in 1989 to start a family with husband Paul Mercurio and they now have three daughters. She returned to the stage in 1993 to perform in Australian Choreographic Ensemble's *Imprint*. She has also taught for various professional dance companies, ballet studios and The Adult Dance Centre. In 1998 she adjudicated for the McDonalds City of Sydney Performing Arts Challenge and in 1999 for the Isobel Anderson RAD Awards.

Andrea Toy's return to The Australian Ballet after an absence of 17 years is a wonderful opportunity as a performer to reacquaint with old friends in the company and in the audience, and reignite the creative relationship with Graeme Murphy and Janet Vernon.

Her daughters are very proud of her.



Robert Olup

Guest Artist

Robert Olup was trained in the Cecchetti method and danced in various television productions before joining the Borovansky Ballet in 1959 where he remained until its disbandment in the early sixties. He toured nationally as an original cast member of the rock musical *Bye Bye Birdie* after which he joined the Elizabethan Trust Opera Company as Principal Dancer in *La Traviata*, choreographer for Stephan Beinl's production of *Ariadne auf Naxos* and was responsible for the re-staging of Algranoff's choreography for *Falstaff*.

In 1962, Robert joined The Australian Ballet as a founding member and in August the following year he went overseas and was guest artist with the Irish National Ballet. He later toured Europe with London Festival Ballet, now known as the English National Ballet.

Robert Olup returned to The Australian Ballet in 1965 as a Senior Soloist, where he remained until joining Sydney Dance Company in 1977, becoming Ballet Master before retiring as a dancer and rejoining The Australian Ballet administration in 1989. Robert has recently retired as Manager, Patrons Programme of The Australian Ballet but returned to the stage in 2001 as guest artist with the company in the role of Dr Coppelius in *Coppelia*.



Shane Carroll

Guest Artist

After graduating from the Australian Ballet School in 1975, Shane spent seven years dancing with the Nederlands Dans Theater under the directorship of Jiří Kylián. Working with Kylián and other choreographers such as Hans van Manen, William Forsythe, Glen Tetley, Christopher Bruce, Louis Falco and John Butler, Shane performed an extensive repertoire throughout Europe, and the USA.

Returning to Australia in 1982, Shane freelanced as a commercial dancer before spending several years with Graeme Murphy's Sydney Dance Company and retiring from performing in 1987.

Since then, Shane has been a regular guest teacher for the The Australian Ballet, Bangarra Dance Theatre and the Sydney Dance Company as well as numerous schools, institutions and universities.

During the past 10 years, Shane has sat on committees for both federal and state government arts agencies, involved with the funding of professional dance practice.

Shane is currently studying Politics at Macquarie University.



Colin Peasley OAM

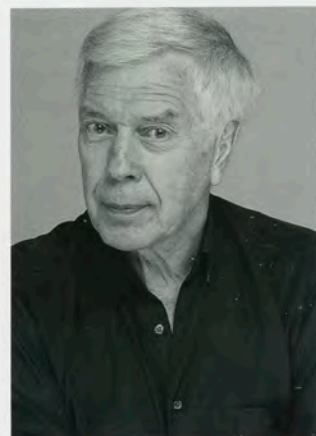
Guest Artist

A founding member of The Australian Ballet, Sydney-born Colin Peasley studied classical ballet with Valrene Tweedie and modern dance technique at the studios of the late Gertrude Bodenweiser. Prior to the formation of The Australian Ballet in 1962, he worked extensively in stage and television in Melbourne and Sydney.

During his distinguished career with the company, Colin Peasley has attained great personal success, particularly in his extraordinary variety of character roles, many of which he created, including Herr Drosselmeyer in *Nutcracker*, Hilarion in *Giselle*, Widow Simone in *La Fille mal gardée*, Gamache in Rudolf Nureyev's *Don Quixote*, Friar Laurence in *Romeo and Juliet*, Mirko Zeta in *The Merry Widow*, the Headmistress and General in *Graduation Ball*, and Dr Coppelius in *Coppelia*. In Graeme Murphy's *Nutcracker* he performed a variety of roles including a Russian Emigre and Director of the Conservatoire.

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. He was awarded a Medal of the Order of Australia for Service to Dance in the 1996 Queen's Birthday honours list. In 1997 Colin Peasley retired as a Principal Artist from the company, a position he held from 1987.

After serving as the company's Ballet Master and teacher for 20 years, Colin Peasley was asked to establish the Education Programme, which he currently manages whilst continuing to perform character roles with the company, and maintaining a busy international schedule as repetiteur, teacher and adjudicator.



Principal Artists



Nigel Burley

Born in Sydney, Nigel Burley trained at the Glen Street Academy of Dance in Sydney and The Australian Ballet School in Melbourne. In 1992 he joined The Australian Ballet, becoming a Soloist in 1994 and then Senior Artist in 1995. His repertoire since then includes James in *La Sylphide*, Mercutio in *Romeo and Juliet*, Lensky in *Onegin*, Basilio in *Don Quixote*, Camille in *The Merry Widow*, Lescaut in *Manon*, Colas in *La Fille mal gardée*, Franz in *Coppélia*, and roles in *In the Upper Room*, *Return to the Strange Land*, *Forgotten Land*, *Stepping Stones*, *Afternoon of a Faun*, *Jardi Tancat*, *Catalyst*, *Beyond Twelve*, *Symphony in C*, *Red Earth*, *Sand Siren* and *Albemy*. He toured northern Australia with The Dancers Company in 1994 performing Albrecht in *Giselle*.

In January 1998, he moved to New York and joined the THARP! Dance Project, where he danced in *Heros*, *Sweet Fields*, *66*, *Roy's Joys*, *Yemaya* and *An Evening of Diabelli*. The following year, he joined The Royal Ballet in London, where his repertoire included Lescaut in *Manon*, *Concerto*, Ivan Tsarevitch in *Firebird*, *Monotones 33*, *Serenade*, Palemon in *Ondine*, *Symphonic Variation*, The Terrestrial in *Shadowplay*, Grand Master in *Rituals*, Barber Violin Concerto, *Towards Poetry* and *Love's Fool*.

He has performed as a guest artist in Greece, at the ancient theatre of Epidaurus, in Japan, and in Vail, Colorado, at the annual International Evening of Dance.

Nigel Burley returned to The Australian Ballet as a Principal Artist in August last year.



Robert Curran

A graduate of The Australian Ballet School, Robert Curran joined The Australian Ballet in 1996. Artistic Director David McAllister promoted Robert to Principal Artist from the beginning of this year in a surprise announcement at the 2002 repertoire launch. During his time with the company he has performed in numerous classical and contemporary works by choreographers such as Kylián, Forsythe, Welch, Balanchine and MacMillan.

His career highlights to date include performing in the Australian premiere season of *Other Dances* (Robbins), having roles created on him by Resident Choreographer Stephen Baynes in *At the edge of night*, *Requiem* and *Personal Best*, and dancing the leading male roles in *Nutcracker* (Murphy), *The Merry Widow* (Hynd), and *Giselle* and *Coppélia* (van Praagh).



Lucinda Dunn

After receiving her early training in Sydney, Lucinda Dunn studied at the Royal Ballet School, London and danced with Birmingham Royal Ballet. In 1991 she accepted a contract with The Australian Ballet. She was promoted to Senior Artist in 1995.

Lucinda has appeared as a guest artist with the Royal Danish Ballet and Le Jeune Ballet de France, and recently received a scholarship to study leading classical roles with Georgina Parkinson, former Principal of The Royal Ballet and Marianna Teherkassky, former Principal of American Ballet Theatre. Her principal roles in the traditional classics include *Giselle*, *La Bayadère*, *Don Quixote*, and *The Sleeping Beauty*, as well as ballets by Balanchine, Lander and Ashton. She has also danced in many contemporary ballets, notably *In the Upper Room* (Tharp), *Sinfonietta* (Kylián) and *Gemini* (Tetley).

In 2001 she was nominated for a Mo Award for Dance Performer of the Year.

In a surprise announcement at the 2002 repertoire launch, Artistic Director David McAllister promoted Lucinda to Principal Artist from the beginning of this year.

Principal Artists



Steven Heathcote AM

Steven Heathcote first studied ballet with Shelly Rae and Kira Bousloff in his hometown of Perth. He then graduated from The Australian Ballet School in 1982 and joined The Australian Ballet in 1983; he was promoted to Soloist in 1985, Senior Artist in 1986 and to the rank of Principal in 1987. Steven Heathcote has an extensive repertoire of principal roles and has created leading roles in many world premiere ballets. His repertoire by Australian choreographers includes *Cinderella*, *Divergence*, *Red Earth* and *Madame Butterfly* by Stanton Welch, *Shadow in the Facet*, *Beyond Bab* and *1914* by Stephen Baynes, *Albany* by Stephen Page, *Mirror Mirror* by Natalie Weir and *Beyond Twelve* and *Nutcracker* by Graeme Murphy. This year marks Steven Heathcote's 20th anniversary with The Australian Ballet.

There have been many highlights in his long career; in addition to his overseas tours with The Australian Ballet, he has made guest appearances with companies such as American Ballet Theatre, Birmingham Royal Ballet, Ballet Nacional de Cuba, the Kirov Ballet and the Royal Danish Ballet. He has partnered international ballerinas Susan Jaffe, Nina Ananiashvili and Alessandra Ferri.

In 1991 Steven was appointed a Member of the Order of Australia for his services to dance and in 1995 received the Mo Award for Best Male Dancer of the Year. At the inaugural National Arts Awards last year, he received the Helpmann Award for Best Male Dancer for his performances in *In the Middle*, *Somewhat Elevated*.



Margaret Illmann

Margaret has an international career beginning in Adelaide, Cecchetti trained by Dorothy Noye and The Australian Ballet School. Entering The Australian Ballet in 1985, she won a scholarship to the graduating year of the Paris Opera Ballet School and became a Soloist in 1988. Mid-1989 Margaret joined The National Ballet of Canada, becoming a Principal in 1990. In 1993 she starred in the Broadway production *The Red Shoes* working with Jules Styne, Susan Schulmann and Stanley Donen.

Margaret later became a Principal with Stuttgart Ballet, Deutsche Oper and Deutsche Staatsoper Berlin. Guesting has included New York City Ballet, English National Ballet, Zurich, Vienna, Hamburg, Munich, La Scala Milan and Rome Opera. Margaret's repertoire includes works by Ashton, Balanchine, Béjart, Cranko, Kylián, MacMillan, Petit, Robbins and Tharp. Many choreographers have also created on her including Forsythe, Kudelka, Murphy, Neumeier and Tetley.

From Broadway she was awarded the Theatre World Award for acting, the Fred Astaire Award for Dancing and a New York Drama Desk nomination for Best Leading Female in a Musical. In Germany she was voted several times Most Outstanding Female Dancer in the Annual International critics survey. The Berliner Zeitung awarded her the 2000 Critics Prize and in 2001 she was awarded the German Critics Prize. She worked on films, written for Dance International and will continue her European guesting. Margaret is proud and happy to rejoin The Australian Ballet as a Principal Artist.



Campbell McKenzie

Born and educated in Melbourne, Campbell McKenzie trained at The Australian Ballet School and graduated with honours in 1989. He joined The Australian Ballet in 1990 and in 1993 was made a Senior Artist. During this time with The Australian Ballet he travelled to Paris, London, The Hague and Lausanne on scholarship. He has been the recipient of several awards and represented Australia at the 1990 International Ballet Competition held in Paris.

In late 1993 Campbell McKenzie left The Australian Ballet to dance in *West Side Story*. He then left Australia to join Scottish Ballet directed by Galina Samsova, as a Principal Artist. Whilst there, he performed leading roles in all productions including *Swan Lake*, *Chéri*, *Troy Games* and *Romeo and Juliet*.

His numerous guest appearances between 1996 and 1998 include the *Bluebird Pas de Deux* for Nureyev's Farewell Tour of Australia, Lensky in *Onegin* with The Australian Ballet, the Pas de Deux in *Don Quixote* with the Asami Maki Ballet in Japan, and James in *La Sylphide* for The Australian Ballet. Campbell has also performed in various charity galas in the UK.

Upon leaving Scottish Ballet in 1999, Campbell performed in the roles of Colas, Mercutio and Tireneo with The Royal Ballet, touring throughout the UK, Japan and China, and with the City Ballet of London. From November 1999 until April 2001 he performed the role of Mr Mistoffalees in the London production of *Cats*. He returned to The Australian Ballet as a Principal Artist in July 2001.

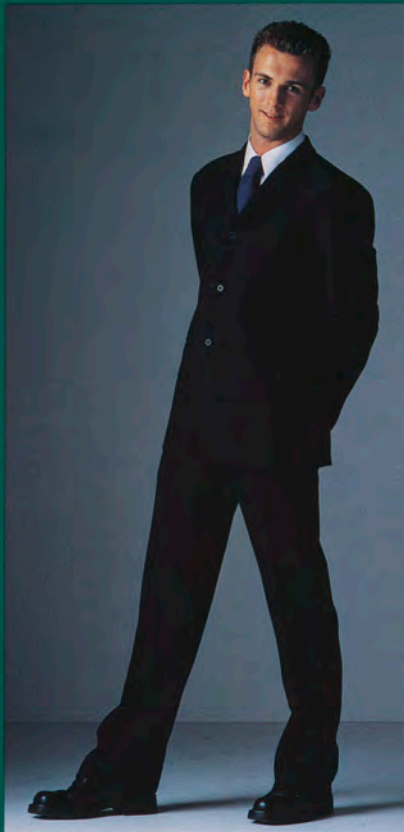


Nicole Rhodes

After training at The Australian Ballet School, Nicole Rhodes joined The Australian Ballet in 1991. As a soloist, she was chosen by choreographer William Forsythe to perform a principal role in The Australian Ballet's premiere season of *In the Middle, Somewhat Elevated* in 1995, for which she received a Green Room Award for Best Performance by a Female Dancer. After dancing many more classical and contemporary lead roles, including *Manon* and *Romeo and Juliet*, in 1998 Natalia Makarova chose Nicole to dance the principal role of Nikiya in The Australian Ballet's premiere of *La Bayadère*. Following her debut as Kitri in *Don Quixote* in 1999, she was promoted to Principal Artist.

Nicole Rhodes has worked with international choreographers Glen Tetley, Jiří Kylián and Twyla Tharp. She has toured extensively with The Australian Ballet, namely to New York, Washington, China, Singapore and New Zealand, and performed in the UNited We Dance Festival in San Francisco in 1995.

In February 2001 Nicole performed *Other Dances* and *Theme and Variations* with guest artist Angel Corella, and in March gave her debut performance as Giselle. Later that year she danced *Manon* opposite Luis Ortigoza's des Grieux with Chile's Ballet de Santiago. In January this year she was invited by Angel Corella to perform *Other Dances* with him in the Stars of the American Ballet Theatre Galas in Spain.



Matthew Trent

Matthew Trent was born in New South Wales and trained on the Gold Coast in Queensland, before receiving a Charles Wall Scholarship to study at the Royal Ballet School in London. He graduated into The Royal Ballet in 1991 and toured internationally with that company. During his time there he performed in works by Ashton, MacMillan, Forsythe, Bintley and Balanchine.

He joined The Australian Ballet as a Coryphee in 1994 and was promoted to Senior Artist in 1998. Some of his significant roles to date include those in *Por vos nuevo*, *Other Dances*, *In the Upper Room*, *In the Middle, Somewhat Elevated*, *Divergence*, *Beyond Bach* and *Etudes*; as well as Prince Siegfried in *Swan Lake*, Solor in *La Bayadère*, and Basilio in *Don Quixote*. In 1995 he performed Stanton Welch's *Corroboree* at the UNited We Dance Festival in San Francisco. In 1997 he travelled to New York to work with Twyla Tharp on *The Storyteller*.

He made his debuts as Espada and Basilio in *Don Quixote* in 1999 and was nominated for Mo and Green Room Awards. Since 2000 he has added to his repertoire *Bella Figura*, *The Vertiginous Thrill of Exactitude*, *Bolero*, *Theme and Variations*, *Carmina Burana*, Danilo in *The Merry Widow*, Franz in *Coppélia* and Albrecht in *Giselle*. Matthew Trent was promoted to the rank of Principal Artist during the Olympic Arts Festival in 2000.



Damien Welch

Damien Welch started training at the Marilyn Jones and Garth Welch School of Ballet at the age of 15, and was accepted into The Australian Ballet School at 16 where he graduated the three year course with highly commended. In 1992 Damien joined The Australian Ballet and was promoted to Soloist in 1996 and Senior Artist and Principal in 1998. Damien was choreographed on and rehearsed with major choreographers including Jiří Kylián, William Forsythe, Édouard Lock, Nacho Duato, Twyla Tharp, Meryl Tankard, James Kudelka, Gideon Oberzanek, Stanton Welch, Paul Lightfoot, Johan Inger and Jorma Elo.

Damien won two awards for best male dancer: the Ausdance Award and the Green Room Award. For a period of four months Damien was a guest principal artist with The National Ballet of Canada. In July 2000 he joined Nederlands Dans Theater 1.

Damien has danced a variety of lead roles including those in *Cinderella*, *Manon*, *Coppélia*, *Madame Butterfly* and *La Bayadère* with guest artist Darcey Bussell.

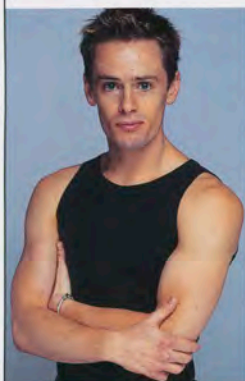
Damien Welch returned to The Australian Ballet as a Principal Artist in July this year.

Senior Artists



Adrian Burnett

Born in New Zealand, Adrian Burnett graduated from The Australian Ballet School in 1987. He joined The Australian Ballet in 1988, leaving in 1993 to spend 12 months with Basel Ballet in Switzerland. That same year he performed as a guest artist with The National Ballet of Canada and then in 1996 with Scottish Ballet. He has performed principal and soloist roles in many classical and contemporary works such as *Coppélia*, *Giselle*, *Etudes*, *Olegin*, *Suite en blanc*, *In the Middle*, *Sometimes Elevated*, *Bella Figura*, and *Por vos nuero*. He was promoted to Senior Artist this year. As a choreographer he has created works for The Australian Ballet and West Australian Ballet. This year his new work *Subtle Sequence of Revelation* will premiere in the *United!* programme and he is co-directing *Beyond 40*.



Marc Cassidy

Born in New Zealand, Marc Cassidy studied at The Australian Ballet School and joined The Australian Ballet in 1994. He was promoted to Senior Artist in 2000. He has performed many roles including Mercutio in *Romeo and Juliet*, Lead Gypsy in *Don Quixote*, Lescaut in *Manon* and Goro in *Madame Butterfly*, as well as those in *Tchaikovsky Pas de Deux*, *Divergence*, *Por vos nuero*, *X*, *Etudes* and *Beyond Bach*. Scholarships have enabled him to train in the USA with Vladilev Seminov, as well as in Paris, New York, London and Toronto.



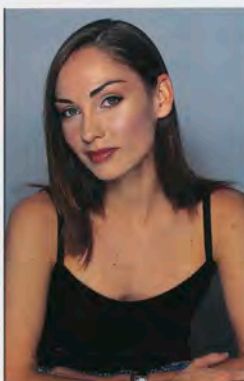
Joshua Consandine

Joshua Consandine danced with West Australian Ballet for a year before joining The Australian Ballet in 1994. He was promoted to Senior Artist in 2000. He has performed featured roles in many contemporary and classical ballets including Lescaut (*Manon*), Lensky (*Olegin*), Danilo (*The Merry Widow*), Wilfred and Hilarion (*Giselle*), the Grand Pas in *Nutcracker*, *Jardi Tancat*, *Other Dances*, *Bella Figura* and *Theme and Variations*.



Simone Goldsmith

Simone Goldsmith trained with Karen Stephens in Melbourne before attending The Australian Ballet School. In 1993 she received the Gold Medal at the prestigious Adeline Genée Awards in London before joining The Australian Ballet. She was promoted to Senior Artist this year. Simone has performed many principal roles for the company including Cio-Cio-San in *Madame Butterfly*, Queen of the Dryads in *Don Quixote* and the title roles of *Cinderella*, *Giselle*, and *Manon*. She has had roles created on her in *X*, *Beyond Bach*, *Red Earth*, *Requiem* and *At the edge of night*, as well as performing in works by Kylián, Forsythe, Duato and Tharp.



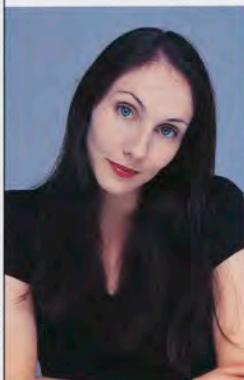
Kirsty Martin

Kirsty Martin had twelve years ballet training before graduating from The Australian Ballet School under the direction of Gailene Stock. In 1995 Kirsty was a gold medallist at the Asian Pacific Ballet Competition and in 1996 she was awarded a travel scholarship to study with Gelsey Kirkland in New York. She has performed many roles including Nikia in *La Bayadère*, Manon in *Manon* and Hanna in *The Merry Widow* as well as roles in *Divergence*, *Por vos nuero*, *Bella Figura* and *In the Middle*, *Sometimes Elevated*. After five years with The Australian Ballet Kirsty joined Nederlands Dans Theater I in January 2001, and returned to The Australian Ballet in July this year.



Felicia Palanca

Felicia Palanca graduated from The Australian Ballet School in 1994 and joined The Australian Ballet in 1995. She was promoted to Senior Artist in 2001. She has performed in many ballets including *In the Middle*, *Sometimes Elevated* - which she performed on the opening night in New York in 1999, *Jardi Tancat*, *Por vos nuero*, *Personal Best*, *In the Upper Room* and *Bella Figura*. Her many lead roles include Kitri in *Don Quixote*, Lescaut's Mistress in *Manon*, Olga in *Olegin*, Swanilda and Dawn in *Coppélia*, Peasant Pas de Deux in *Giselle*, Clara in *Nutcracker* and Snow White in *Mirror Mirror*. Last year she performed the Swan Silver pas de deux in *Tivoli*. On a scholarship in 1995 she was coached in New York, Paris and Frankfurt. She has been a guest artist with The Dancers Company on many occasions.



Rachel Rawlins

Born in Reading, England, Rachel Rawlins completed her dance training at The Australian Ballet School, after returning from a scholarship to study with the National Ballet School of Canada. In 1992 she joined The Australian Ballet and was promoted to Soloist three years later. In 1999 she left to join The Royal Ballet in London as First Soloist, returning to The Australian Ballet in 2001 as Senior Artist.

She has enjoyed performing Swanilda in *Coppélia*, Olga in *Olegin*, The Sylph in *La Sylphide*, the Peasant Pas de deux in *Giselle*, The Street Dancer in *Don Quixote*, and Flavia in *Spartacus*, as well as *Tchaikovsky pas de deux*, *Gemini*, *Red Earth*, *Jardi Tancat*, *Return to a Strange Land*, *Por vos nuero*, and *In the Middle*, *Sometimes Elevated*.



Lynette Wills

A graduate of The Australian Ballet School Lynette Wills joined The Australian Ballet in 1991 and received her promotion to Senior Artist in 1996. She has performed many principal roles for the company including Hanna in *The Merry Widow*, Odette/Odile in *Swan Lake*, Tatiana in *Olegin*, Queen of the Wilis in *Giselle*, Kitri in *Don Quixote*, Lescaut's Mistress in *Manon*, and Kate and Suzuki in *Madame Butterfly*. For her role of Gamzatti in *La Bayadère* she was coached by Irina Kolpakova in the USA. She performed in the Australian premiere of Kylián's *Stepping Stones* and the world premiere of *Carmine Burana*, a co-production with the State Opera of South Australia.



Steven Woodgate

Steven Woodgate joined The Australian Ballet in 1986 after graduating from The Australian Ballet School. He was promoted to Senior Artist in 1992 and that same year was a participant in the sixth International Ballet Competition in Moscow. His many featured roles include the TV Choreographer in *Le Concours*, the French Cavalier in *Gala Performance*, Alain and Colas in *La Fille mal gardée*, The Boy in *Epus*, Mercutio in *Romeo and Juliet*, the Ugly Sister in *Cinderella*, the Bronze Idol in *La Bayadère*, the Lead Beggar in *Manon* and Franz and Dr Coppélius in *Coppélia*. In 1999 he was the recipient of a Churchill Fellowship, enabling him to study with ballet companies around the world. He was created on for the role of Goro in *Madame Butterfly*, Snugglepot in *Snugglepot and Cuddlepie*, and Florinda in *Cinderella*. Steven Woodgate also teaches at independent ballet schools.

Soloists



Olivia Bell

Newcastle-born Olivia Bell competed in the Prix de Lausanne awards and won a scholarship to the Paris Opéra Ballet School where she graduated in 1995. Since joining The Australian Ballet in that same year she has performed in the premiere of Forsythe's *In the Middle*, *Somewhat Elevated* and *The Vertiginous Thrill of Exactitude*. She has also performed the roles of the Lilac Fairy in *Aurora's Wedding*, Lescaut's Mistress in *Manon*, Queen of the Wilis in *Giselle*, and Prayer in *Coppélia*. In 1996 she was awarded a Khiteres Foundation scholarship enabling her to study abroad. Last year Olivia was chosen to perform in the premiere of Robbins' *Other Dances* and also performed in *Swan Lake* (Act 3) on The Dancers Company tour.



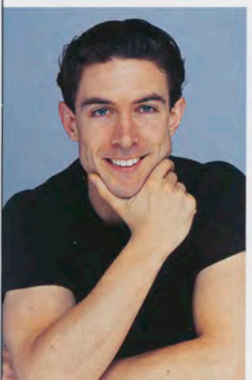
Madeleine Eastoe

A graduate of The Australian Ballet School Perth-born Madeleine Eastoe joined the company in 1997, receiving her promotion to Soloist in January 2000. Since then she has danced several leading roles including Clara the Ballerina in Murphy's *Nutcracker*, *Tchaikovsky Pas de Deux*, Kitri and Cupid in *Don Quixote* and *Romanza*, a pas de deux with David McAllister created on them by Stephen Baynes for the Esso Concert in the Bowl in 1999. Recently she performed Swanilda in *Coppélia*, in *Other Dances* and *Troli*, The Australian Ballet's co-production with Sydney Dance Company.



Timothy Harbour

Following his graduation from The Australian Ballet School, Tim Harbour joined the company in 1995. After performing a variety of roles such as the Bronze Idol in *La Bayadère* and in William Forsythe's *In the Middle*, *Somewhat Elevated*, he was promoted to Soloist in 2000. A versatile dancer, last year he was one of the male dancers chosen to perform in Jerome Robbins' *Other Dances*, the principal boy in Harald Landers' *Etudes*, and a central role created for him in Stephen Baynes' acclaimed work *Requiem*.



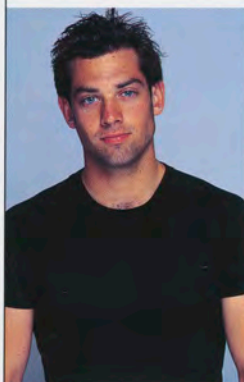
Matthew Lawrence

Born in New Zealand, Matthew Lawrence moved to Melbourne to train at The Australian Ballet School and graduated with honours in 1996. He joined The Australian Ballet the following year and since then has performed in numerous contemporary and classical ballets including *Swan Lake*, *Don Quixote*, *The Merry Widow*, *Manon*, *Theme and Variations*, *In the Upper Room* and *Por vos muero*. His notable roles include Peasant Pas de Deux in *Giselle*, *Etudes*, and Franz in *Coppélia*. He was promoted to Soloist at the beginning of this year.



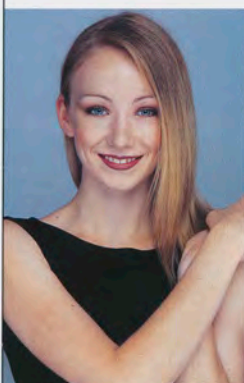
Rachael Read

Born in Newcastle, Rachael Read graduated from The Australian Ballet School in 1993, before joining the company in 1994. She was promoted to Soloist in 2000. Her many roles performed in the company's repertoire include Lead Swan and Pas de Six in *Swan Lake*, Bathilde in *Giselle*, *Gemini*, *Personal Best* and The Australian Ballet premiere season of William Forsythe's *In the Middle*, *Somewhat Elevated* and Stephen Baynes' *Beyond Bach*. Last year she performed the Swan Silver pas de deux in Graeme Murphy's *Troli*, and received a Best Female Performer nomination at the inaugural Robert Helpmann Awards for her role in *Bella Figura*.



Adam Thurlow

Born in Melbourne, Adam Thurlow trained with Lorraine Blackburn in Melbourne and then at The Australian Ballet School, before joining The Australian Ballet in 1998. Since then he has performed in many works including *Theme and Variations*, *Rites*, *Don Quixote*, *Swan Lake*, *Dark Lullaby*, *The Book of Alleged Dances*, *La Bayadère*, Franz in *Coppélia* and Lescaut in *Manon*. In 1999 he performed Franz in *Coppélia* as a guest artist with The Dancers Company. Adam Thurlow was promoted to Soloist from the Corps de ballet in January 2000.



Elisha Willis

Elisha Willis trained at the Christa Cameron School of Ballet in Melbourne and was a Silver Medalist at the Genée Awards in 1996. While at The Australian Ballet School she received an Australian Ballet Society Award. In 1999 she joined The Australian Ballet and since then she has danced roles in *La Bayadère*, *In the Middle*, *Somewhat Elevated*, *Nutcracker*, *Manon*, *Theme and Variations*, *In the Upper Room*, *The Vertiginous Thrill of Exactitude*, *Personal Best*, *Other Dances*, as well as the Peasant Pas de Deux in *Giselle* and Dawn in *Coppélia*. She received her promotion to Soloist last year.

Coryphees



Gaylene Cumberfield



Sarah Peace



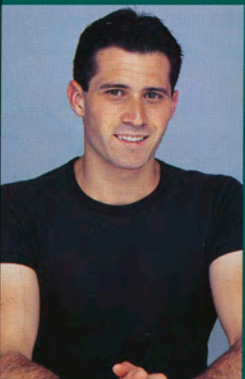
Matthew Donnelly



Annabel Bronner Reid

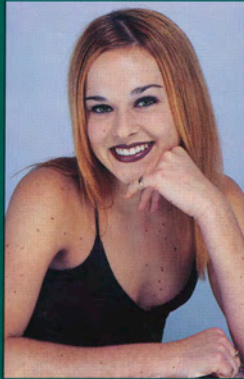


Rachel Dougherty



Christopher White

Corps de Ballet



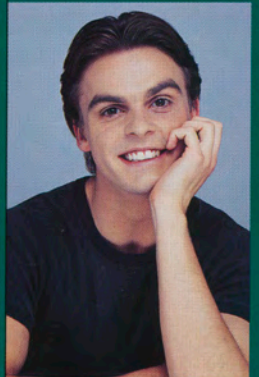
Melissa Boniface



Jane Casson



Gina Brescianini



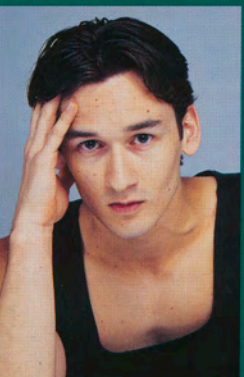
Craig Cathcart



Adam Bull



Jia Yin Du



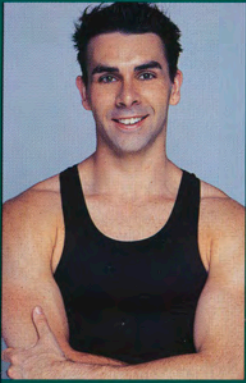
Michael Carter



Catherine Eddy

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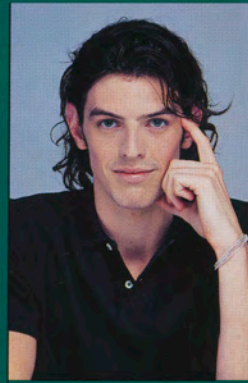




Timothy Farrar



Natalie Hill



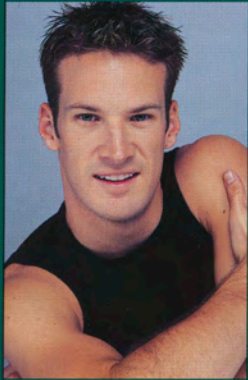
Andrew Killian



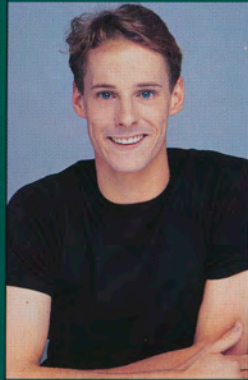
Sarah McCarthy



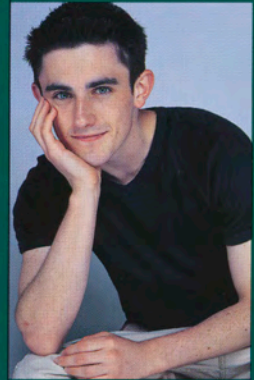
Amy Harris



Joshua Horner



Paul Knobloch



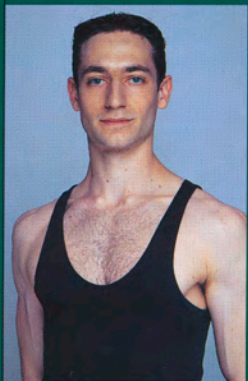
Ché McMahon



Zoey Hart



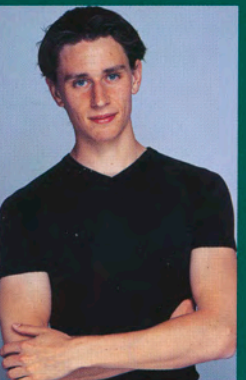
Danielle Hunt



Gennadi Koutchin



Claire Menzies



Christopher Hill



Lana Jones

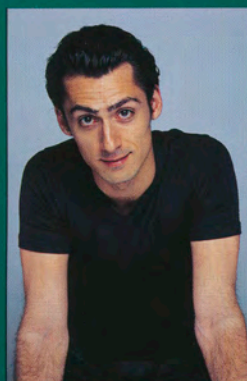


Miwako Kubota

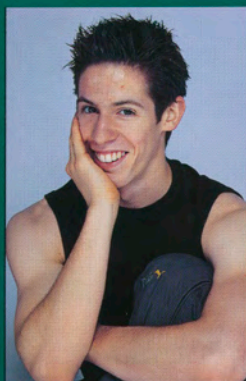


Tristan Message

Corps de Ballet



Sakis Michelis



Jes'se Passamani



Amber Scott



Camilla Vergotis



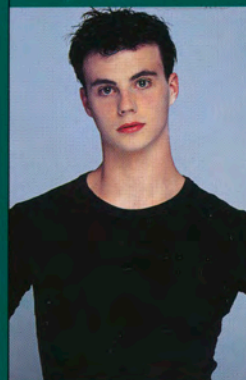
Renee Moon



Anna Raetz



Leanne Stojmenov



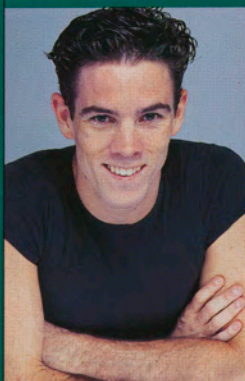
Stephen Wilson



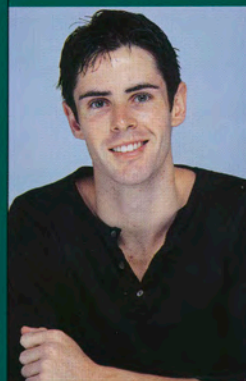
Milos Mutavdzic



Nicole Ransley



Philip Thompson



Angus Woodyard



Andrea Parkyn



Danielle Rowe



Simon Vaughan



Remi Wörtmeyer

Some Musings on Swan Lake

by Richard Bonyngé AO CBE



The beginnings of *Swan Lake* are swathed in mystery. No eye witness account exists of the premiere at the Bolshoi Theatre in Moscow in 1877. It is considered to have been a failure but a failure with 33 sold out performances in the years 1877-1883.

The first night reception was quite indifferent. The exceptionally poor choreography by the mediocre Austrian Wenzel Reisinger and the second-rate sets and costumes accounted for some of the blame. The ballerina Pelagia Karpakova seems to have been cast for some political reason, influence somehow being brought to bear upon the Imperial Theatres by her extremely wealthy Greek husband. The contemporary critic Skalkowsky wrote of her: "Karpakova is beautiful, on the other hand her dancing is heavy and her miming inexpressive. Had she not the benefit of certain influence she would not have advanced beyond the rank of coryphée".

If all this were not enough the Tchaikovsky score was mutilated to the extent that about a third was thrown out and several numbers by other composers inserted. The conductor Stepan Ryabov and the orchestra, used to the simple scores of Pugni and Minkus, complained that the work was far too complex. He said that never in all his life had he seen so complicated a score. As there was a minimal amount of orchestral rehearsal they played very badly.

How tragic that Tchaikovsky was never to see his great masterpiece performed in a fitting manner.

It all started so romantically some years before being asked by the Imperial Theatres to write a ballet (it would be his first essay in that form). He was visiting his sister and her family in the country. He adored his nephews and nieces and wrote for them a little one act piece called *The Lake of the Swans*.

Although he is not credited with any part in the libretto of *Swan Lake*, this memory possibly influenced the choice of the story for the new ballet. The libretto is credited to Vladimir Begichev, the intendant of the Imperial Theatres together with the dancer Vasily Geltser. A story is told of Tchaikovsky and Begichev sailing on holiday down the Rhine and the sight of so many romantic ruins on its banks may well have influenced the dark plot.

Few will disagree with the fact that *Swan Lake*, along with *Giselle*, depicts the high point of tragic romantic ballet. What a list of names are conjured up. Beginning with the first great Odette/Odile Pierina Legnani, Spessivtseva, Karsavina, Pavlova, Danilova, Toumanova, Ulanova, Chauviré, Markova, Fonteyn, Violetta Elvin, Makarova – apart from the first four a pure personal list of dancers whom I saw and loved in this heavenly work.

Although *Swan Lake* was his first ballet it forms part of Tchaikovsky's mature theatrical output. Although first performed in 1877, the same year as Minkus'

Don Quixote, it was written in 1875-6, and precedes *Eugene Onegin* (1877-8), *The Sleeping Beauty* (1888-9), *The Queen of Spades* (1890) and *The Nutcracker* (1891-2). When initially approached to write the ballet Tchaikovsky had reservations as he knew little about this particular art form. He confessed that he was doing it for the money and that he was bored. How did this negativity produce such a stunning work of genius? He betook himself to the library and spent hours studying other ballet scores, particularly *Giselle* and *Coppélia*. He revered Delibes and some time after writing *Swan Lake* he heard *Sylvia* for the first time and confessed in a letter to his brother "If I had known this ballet earlier, I would never have written my *Swan Lake*". We must be thankful.

The musical influences on Tchaikovsky are interesting because they are not what we would expect. Apart from Delibes, he adored Massenet and listening to the latter's *Roi de Lahore* one can feel the influence. Minkus, although considered by some less than one of the greats, cannot be discounted. His own tastes in music were quite idiosyncratic. He adored Mozart first of all. He loved Bizet's *Carmen*. He called Wagner "This pretentious, heavy, ugly absurdity" (!) and Mussorgsky's music "I send it to the devil; it is the most vulgar and vile parody of music".

Back to the ballet. Just following the death of Tchaikovsky in 1893 it was decided to devote an evening in his honour at the Maryinsky Theatre in Saint Petersburg. The second act with choreography by Petipa's assistant Lev Ivanov was chosen and the Italian ballerina Pierina Legnani had a phenomenal success as the Swan Queen. Petipa then decided on a major revival of the complete *Swan Lake* in 1895 and finally it had its merited success and caused a furore. Of Legnani the Russian critic A.A. Pleschayev wrote "Legnani... was truly a Swan Queen. What continuity, what plasticity, what velvety soft movements. What tenderness and execution! The ballerina's success was immense". No doubt helped by the introduction into Act III of her now famous 32 fouettés.

Tchaikovsky raised Russian ballet music to a height never before achieved, and his own influence in the future of Russian music can be clearly heard in the works of Prokofiev and Stravinsky. Even in the great 1895 revival, Tchaikovsky's score was re-arranged by Riccardo Drigo who also tinkered with the orchestration of Act IV and added a couple of numbers of his own.

Finally today this great symphonic ballet is to be danced in its virtual entirety by The Australian Ballet. The tragic end is restored and the great soul of Tchaikovsky is revealed in its full glory in this passionate story of tragic, unfulfilled love. It might well be said that *Swan Lake* is the most perfect ballet score of all time.

Richard Bonyngé is a world-renowned conductor.





Danilo Radojevic

Associate Artistic Director

A dancer with a dynamic style and exceptional technical skill, Danilo Radojevic catapulted to international status at the age of 19 when he won the Gold Medal at the 1977 International Ballet Competition in Moscow – the only Australian to win this prestigious award throughout the Moscow Competition's long history.

Soon after, Danilo left The Australian Ballet to become a Soloist with American Ballet Theatre in New York. He remained with the company for 15 years, visiting his Australian homeland in 1978 and 1979 with 'Stars of the World Ballet' and in 1991 with Rudolf Nureyev's last tour.

Danilo was promoted to Principal Dancer of American Ballet Theatre by the new Artistic Director, Mikhail Baryshnikov, in 1981 and performed the leading roles in many of the classics, often alternating with Baryshnikov himself.

On retiring from dancing, Danilo Radojevic taught at American Ballet Theatre, New York dance studios and leading universities in California, gaining a reputation as an outstanding technical coach. He returned to join the ballet staff of The Australian Ballet in 1997 at the invitation of the then Artistic Director, Ross Stretton. He was appointed Associate Artistic Director of The Australian Ballet in July 2001.



Mark Kay

Choreologist-Repetiteur

Mark Kay decided to take up the profession of Choreology after studying Benesh Movement Notation at The Australian Ballet School. In 1986 he went to London to complete the notation course at the Benesh Institute and while there notated and worked with the choreographer Gillian Lynne on the musical *The Phantom of the Opera*. He joined The Royal Ballet as a freelance notator in 1987, under the directorship of Anthony Dowell, and worked on Wayne Eagling's *Beauty and the Beast* and Dowell's *Swan Lake*.

After a 12-month repose in Australia, Mark Kay returned to London in 1988 to work for English National Ballet, directed by Peter Schaufuss. During his five years with the company he performed, notated, staged and worked with many choreographers and directors, including Schaufuss, Ronald Hynd, Kenneth MacMillan, Nicholas Beriozoff, Ben Stevenson and Ivan Nagy.

As a freelance, Mark Kay has staged Peter Schaufuss's *Nutcracker* for the Graz Oper Ballet in Austria in 1992, Rudolf Nureyev's *Don Quixote* for the Royal Swedish Ballet in 1994 and for The Royal Ballet in 2001.

In 1993, the then Artistic Director Maina Gielgud invited Mark Kay to join The Australian Ballet as the company's Choreologist, where he continues to notate and stage ballets, as well as perform character roles such as Sancho Panza in *Don Quixote*. For The Dancers Company he has been responsible for teaching and staging ballets.



Noelle Shader

Ballet Mistress

Noelle Shader was born in Caracas, Venezuela and emigrated to the United States, where she studied at the School of American Ballet in New York City. In 1976 she joined the New York City Ballet, under the direction of George Balanchine, and remained with the company until 1981.

Emigrating to Australia, Noelle Shader worked as a classical dance lecturer at the West Australian Academy of Performing Arts with Dame Peggy van Praagh, and in 1984 assumed the position of Ballet Mistress with the West Australian Ballet, under the direction of Barry Moreland.

In 1989 she joined The Australian Ballet as Ballet Mistress under the direction of Maina Gielgud. After six years she returned to freelance work as a full-time classical dance lecturer at the Victorian College of the Arts, restaging choreographic works, and teaching in the larger dance community.

She rejoined The Australian Ballet as Ballet Mistress in 1997 at the invitation of the then Artistic Director Ross Stretton, and in 2002 continues as Ballet Mistress and Dance Rehabilitator for the company under Artistic Director, David McAllister.

Over the years Noelle Shader has been involved in the premieres of many ballets now in the company's repertoire, including *Nutcracker*, *Divergence*, *Rites*, *Bella Figura*, *Requiem* and *Madame Butterfly*, and has enjoyed working with great artists, choreographers and directors known internationally.

Noelle Shader has been a dance panel member for the Department of the Arts (WA) and the Australia Council (1991-1993), and has choreographed works for the West Australian Ballet and for the Festival of Perth.



Wendy Walker

Ballet Mistress

Adelaide-born Wendy Walker studied ballet with Joanna Priest before attending The Australian Ballet School. After graduating in 1969 she joined The Australian Ballet and after four years was promoted to Soloist. In the same year she worked with Ashton, Tudor and Massine. The following year she danced with London Festival Ballet (now English National Ballet). In 1976 she returned to Australia to dance with The Australian Ballet and work as Assistant Ballet Mistress.

In 1978 a Churchill Fellowship enabled her to undertake a notation course at The Institute of Choreology in London. During this time she notated for Sir Kenneth MacMillan on the film *Nijinsky*, attended a choreographic seminar conducted by Glen Tetley, studied with John O'Brien, observed classes at The Royal Ballet School and rehearsals at Sadler's Wells Royal Ballet. Her final project involved notating a new work by Hans van Manen for Nederlands Dans Theater.

Upon the completion of her studies, Wendy worked as a choreologist with American Ballet Theatre in New York. She has staged several classical and contemporary works, including Balanchine's *Bourree Fantasque* and *Symphonie Concertante*, MacMillan's *Concerto*, *Romeo and Juliet*, *The Sleeping Beauty* and *Canon*, and Makarova's *La Bayadere Act 2*. In 1984, Mikhail Baryshnikov promoted her to Ballet Mistress.

She has been a guest repetiteur for the Teatro Colon in Buenos Aires and for the Vienna State Opera Ballet.

In 1994 Wendy Walker returned to The Australian Ballet and has since particularly enjoyed working on ballets by Nacho Duato and William Forsythe.

Recently she assisted Stephen Baynes with the staging of his ballet *Beyond Bach* for The Royal Ballet in London.



The Conductors

Mark Summerbell

Principal Conductor

Following successive appointments as inaugural Conductor-in-Residence with the Sydney Symphony Orchestra and Opera Australia, Mark Summerbell was awarded a Churchill Fellowship in 1992 which he undertook in Europe with conductors Claudio Abbado, Simon Rattle and Bernard Haitink.

Since returning to Australia he has worked with most of the major orchestras and musical organisations in this country. Mark joined The Australian Ballet as Conductor in 1999 and was made Principal Conductor in September last year. He is also Artistic Director of both The Seymour Group and Music Theatre Sydney.

His recent performances have included seasons of *Nutcracker* and the Melbourne premiere of *Mirror Mirror* with The Australian Ballet, Graeme Koehne's new opera *Grandma's Shoes* with Theatre of Image and Opera Australia, and Elena Kats-Chernin's *Iphis* with Music Theatre Sydney.

Mark Summerbell's performances are frequently heard on radio and his commercially released recordings include Richard Meale's *Incredible Floridas* with The Seymour Group, Betty Beath's *Dreams and Visions* with the Queensland Symphony Orchestra and Graeme Koehne's ballet *1914* with the State Orchestra of Victoria (now Orchestra Victoria).

Simon Kenway

Guest Conductor

Simon Kenway is an established and highly respected orchestral and operatic conductor. Until recently he was Principal Chorus Master of Opera Australia, where his work with the chorus received consistently high praise. He chose to leave this post late in 1999 to pursue a career as a freelance conductor, both internationally and in Australia.

Simon continues his long association with Opera Australia as a guest artist. His conducting repertoire for Opera Australia includes *Madama Butterfly*, *The Barber of Seville*, *The Magic Flute*, *Die Fledermaus*, *The Gondoliers*, *La Traviata*, *L'Elisir d'Amore* and *Sweeney Todd*.

As Conductor and Chief Vocal Coach for the Sydney Conservatorium Opera School, he prepared and conducted performances including Puccini's *La Rondine*, Ravel's *Lenfant et les Sortilèges* and Poulenc's *Les mamelles de Tirésias*. For Opera Australia's Youth Education Programme Simon has also conducted Kurt Weill's *Down in the Valley*, Ann Boyd's *The Little Mermaid* and Purcell's *The Indian Queen*.



As a composer and arranger, recent work includes the scores for several plays and incidental music for *The Rivers of China* by Alma de Groen for Australian director Jenny Lang Peach. He wrote *Wild Alone (The Imprisonment of Oscar Wilde)* for Opera Apollo and was Musical Director for the first working draft of Baz Luhrmann's acclaimed movie, *Moulin Rouge*.

Simon obtained a Bachelor of Music Degree (Piano) and a Post-Graduate Diploma (Opera) from the Queensland Conservatorium of Music before continuing post-graduate studies at the Royal College of Music, London and in Europe with Norman Del Mar, Gennady Rozhdestvensky, Pierre Boulez, Simon Rattle and James Lockhardt. He also trained as a vocal coach with the leading répétiteurs from Covent Garden, English National Opera and Paris Opera.

Recent engagements have included *Carmina Burana* for Sydney Symphony and *Carmina Burana* and *Requiem* for The Australian Ballet, *Madama Butterfly* for West Australian Opera, Handel's *Messiah* with Sydney Philharmonia Choirs.

Engagements in 2002 include a debut with the Tasmanian Symphony Orchestra, Rossini's *La Cenerentola* at Opera Queensland, and a return to The Australian Ballet for Graeme Murphy's new production of *Swan Lake*. Future engagements include recording the world premiere of newly discovered works for ABC Classics.

Jonathan McPhee

Guest Conductor

Jonathan McPhee is equally at home as a conductor for the symphony, ballet, and opera. As Music Director for Boston Ballet, he has received critical acclaim for his work with the company and orchestra, which is the second largest musical organization in Boston performing around 125 performances per season. This season also marks his first season as Music Director for Symphony by the Sea, a classical orchestra based in Marblehead, Massachusetts.

Jonathan has served as conductor for many of the world's most distinguished dance companies – New York City Ballet, The Royal Ballet, National Ballet of Canada, The Australian Ballet, American Ballet Theatre, Dance Theatre of Harlem and Norwegian National Ballet. In addition to a broad repertoire in the field of dance, he has conducted pops concerts, opera, musical theatre and operetta.

Among the orchestras Jonathan has conducted are the BBC Scottish Symphony, The Hague Philharmonic, San Francisco Symphony, Orchestre Colonne (Paris), the National Philharmonic Orchestra in London and the Bergen Philharmonic in Norway.

Jonathan's works as arranger and composer are in the repertoires of ballet companies and orchestras around the world. His edition of Stravinsky's *Rite of Spring* is the only authorised reduced orchestration of this work. His original score to the ballet *Nightingale*, premiered at the opening of Boston Ballet's 1995-96 season. Jonathan's compositions and arrangements are published by Boosey & Hawkes, Inc. His best selling recording of *The Nutcracker* with the Boston Ballet Orchestra has sold over 26,000 copies and his collaboration with WCRB classical radio Kids Classical Hour resulted in a Gabriel Award in 1998.



Swansongs

by Meredith Wilkie



The myth of the Swan Maiden is among the oldest and most widespread legends in the world. Cultures across Europe, Asia and the Americas, even Africa and the Middle East have in their literatures similar stories of these enchanted women. The basis of the legend is the metamorphosis of a human being, usually a beautiful woman and frequently a princess or nobleman's daughter, into a bird – a swan, a goose, a duck, even a dove or magpie – or vice versa. The enchantment is achieved most often by the putting on of a dress or cloak made of feathers, or less frequently a talisman, ring, veil or silken robe, or by the casting of a magic spell. The swan is the bird most frequently associated with this type of myth, probably because of its intrinsic grace and ethereal beauty as it drifts across the water's surface.

The ancient Greeks thought the swan the bird closest to the Muses: when Apollo was born at Delos, the event was celebrated by phalanxes of circling swans. The Muses were originally nymphs, and are the Greek equivalent of the Indian Apsaras – their name derived from *ap*, water, and *saras*, from *sa*, to go. The Apsaras are the houris (the virgins provided in paradise to all faithful Muslims) of the Vedic heaven, and skim as swans over the lotus-pond of heaven, or, laying aside their feather dresses, bathe as beautiful women. Occasionally they descend to earth and become the wives of mortals, but sooner or later their celestial nature re-asserts itself and they soar away into the heavens.

In *The Tales of the Thousand and One Nights* there is the story of Hassan of Bassorah who visits a place inhabited by bird-maidens. When they take off their feather garments they are transformed into beautiful women. Hassan captures the clothes of one of the maidens in order to keep her in her human form as his wife. She is able to regain her feathers and flies away from him. Hassan sets out on a quest to regain his wife, and after many adventures succeeds in finding her.

It is, however, in Northern European and Celtic mythologies (the North is, after all, the home of the swan) that the myth of the swan maiden is most prevalent. Scandinavian mythology – the *Volundarkvitba* for example – contains many fables and references to swan maidens and swan wives. One tale tells how three brothers, Slagfid, Egil and Volund the youngest, went on snow-shoes and hunted wild beasts. They came to Ulfdal and there made themselves a house on the edge of a lake. One morning they found, on the lake's shore, three maidens sitting and spinning flax. Near them lay their swan plumages: they were Valkyries. The brothers took them home with them to their dwelling: Egil had Olrun, Slagfid had Hladgud (that is Swan-white) and Volund had Hervor (All-white). There they lived for seven years, until

the women flew away, seeking conflicts, and did not return. Egil then went on snow-shoes in search of Olrun, and Slagfid in search of Swan-white, but Volund remained in Ulfdal. Volund is the original of the Weyland the Smith story, as preserved in the Teutonic *Wilkina Saga*. This incident has disappeared from the German version, but other Teutonic myths relate stories of Weyland stealing the clothes of bird-maidens and keeping one for his wife. And Brunhilde, who was won by Sigurd in the *Volsunga Saga*, and who died for him, is said to “move on her seat as a swan rocking on a wave”; and the three sea-maids from whom Hagne stole a dress (described simply as “wonderful”) in the *Nibelungenlied* are said to “swim as birds before him on the flood”.

A Slavic tale, *Sweet Mikhail Ivanovich the Rover*, tells that Mikhail the Rover was about to shoot a swan when it warned him: “Shoot not, else ill-fortune will doom thee ever more!”. As it lands the swan is transformed into a beautiful maiden. When Mikhail tries to kiss her she tells him she is an infidel, but that if he takes her to the holy city of Kiev, she might be received by the church and would then be free to marry him. In a similar South German story a swan speaks to a forester who is about to kill her. The maiden in this case promises to be his if he can keep her existence secret for one year... he fails, of course, and so loses her.

And in *The Children of Lir*, one of the Three Great Sorrows of Irish mythology, the four children of King Lir are turned into wild swans by the magic of a jealous stepmother. Neither Lir nor all the great magicians of the Tuatha De Danann could release them from the curse, and the four are condemned to spend three hundred years on Lake Derryvaragh, three hundred years on the Mull of Kintyre and a final three hundred years off the stormy coast of Mayo. Throughout this time the Children of Lir retain the use of human speech and are famed for the beauty of their song. The curse is only ended when a princess of the South is wed to Lairgren, king of Connacht in the North. The swan-shapes fall away at last, but reveal four withered and ancient souls. They soon die and are buried together in a single grave by the sea. For many centuries the Irish would not harm a swan because of this story, and country folk still say that a dying swan sings a song of eerie beauty, recalling the music of the Children of Lir.

There are swan maiden myths in Inuit and many North American First Nations cultures where the link between the human, spirit and animal worlds is considered much closer. There are swan maidens found in Polynesian and Indonesian mythology. There are even evil swan maidens and a few swan men: the Cycnus of Greek mythology, for example, turned into a swan by the gods, whose mother, weeping for her lost son, dissolved into a lake.



As for *Swan Lake*, the complete scenario is not to be found in any of these particular myths, although aspects of each one may be represented in the ballet and they are the most commonly cited in reference to the origins of the scenario. Many people have suggested that Johann Karl August Musaus' *Der geraubte Schleier* (The Stolen Veil) was the inspiration behind *Swan Lake*, although other possible sources include *The Wild Swans* (Hans Christian Andersen), Alexandre Pushkin's *Tzar Saltan* and other tales found in German folklore.

Written in 1875-76, at that time supernatural female creatures such as shades, water nymphs, sylphs, willis and swans enjoyed great popularity. They appealed to the contemporary taste for idealised, fantasised womanhood (while also providing an opportunity for abstract choreography for the corps de ballet). The image of the swan also, as all birds, is deeply resonant as an archetypal symbol and on many levels represents the soul. With the advent of psychoanalysis at the time of *Swan Lake* in an increasingly industrialised world and the Jungian psychology of "man in search of a soul" the swan could be seen to represent the ideals of a purity of spirit, but one that is trapped and unable to fly, prevented from soaring to heaven – it is only through the death of the bird that it becomes the dramatic symbol: it cannot exist in the mire of humanity, or is imprisoned by it. The French poet Stéphane Mallarmé (1842-1898) in his

poem *Le Cygne*, aiming at purity and transcendence, attempted to express the idealism of Western humanist traditions... but his swan neglected to depart with the coming of winter and was frozen into a wintry lake, a cold spirit of grace and beauty forever rarefied in the bitter ice...

... A swan of former times remembers that it is he
Magnificent but who without hope gives himself up
For not having sung of the region where he should have been
When the boredom of sterile winter was resplendent.

All his neck will shake off this white death-agony
Inflicted by space on the bird which denies space
But not the horror of the earth where his wings are caught.
Phantom whom his pure brilliance assigns to this place,
He becomes immobile in the cold dream of scorn
Which the Swan puts on his useless exile.

from *Le Cygne* (1885) by Stéphane Mallarmé, published in *La Revue Indépendante*



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Together their careers total 40 years...

It's been a long time. For these young boys from Perth embarking on professional careers so far from home it was daunting. Along the way their journeys have been made easier by the helping hands of The Australian Ballet's auxiliary groups.

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The Orchestras



ORCHESTRA
VICTORIA

Guest Concertmaster	Peter Exton
Concertmaster	Jo Beaumont
Associate Concertmaster	Mara Miller
Violin	Susan Pierotti (Principal First Violin), Lubino Fernandes (Principal Second Violin), Ellen Mentiplay* (Associate First Violin), Iseult Stephenson* (Associate Second Violin), Seung Baik, Elizabeth Duffy, Rachel Gamer, Matthew Hassall, Rachael Hunt, Ceridwen Jones, Anna McAlister, Phillip Nixon, John Noble, Martin Reddington, Christine Rüter, Philippa West, Margaret Baker, Edwina Kayser, Kirsty Layton, Claire Tyrell, Timothy Veldman
Viola	Hannah Forsyth , Jenny Curl*, Catherine Bishop, Raymond Hope, Daniel Neumann, Nadine Delbridge, Shani Williams
Cello	Diane Froomes , Roseanne Hunt (Guest Principal Cello), Raymond Fraser (Principal Emeritus), Sarah Cuming, Philippa Gardner, Tania Hardy-Smith, Andrea Taylor
Double Bass	Davin Holt , Dennis Vaughan*, Uri Frolov, Matthew Thorne, Duncan Allen
Flute	Sue Barker , Paula Rae*, Derek Jones, Lorraine Bradbury
Piccolo	Michael Smith
Oboe	Stephen Robinson , Michael Pisani*, Kazimierz Gorzadek
Cor Anglais	John Armstrong
Clarinet	Kate Stockwin , Andrew Mitchell*, Robert Schubert
Bass Clarinet	Diana Tod
Bassoon	Lucinda Cran , Tahnee Van Herk*, Glenn Prohasky
Contrabassoon	Glenn Prohasky
French Horn	Richard Runnels , Ian O'Brien*, Kathy Davis, Linda Hewett, Toby Frost, Dianne Gunn, Rachel Silver, Evan Williams
Trumpet	Robert Smithies , Anthony Pope*, Mark Skillington, Paul McConkey, Sean Priest
Trombone	Scott Evans , Anthony Gilham*, Robert Collins, Kieran Conrau, Shannon Pittaway
Bass Trombone	Geraldine Evers
Tuba	David Martin
Harp	Mary Anderson
Timpani	Robert Augustinus , Guy du Blêt
Percussion	Conrad Nilsson , Paul Sablinskis*, Guy du Blêt

Bold Print denotes Section Leaders

*denotes the player who leads the section in the absence of the Section Leader

Orchestra Victoria

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The Orchestras



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Concertmaster Aubrey Murphy

Acting Associate Concertmaster Sun Yi

Violin

Bogdan Bobocca*

Adrian Keating*

Mark Fitzpatrick

(Acting Principal Second)

Huy-Nguyen Bui*

(Acting Associate Principal Second)

Virginia Blunt

Philippa Collins

Yu-Qing Rebecca Irwin

Marek Kruszynski

Samuel Podjarski

Daniel Rosenbaum

Robert Sek

Jaroslaw Talar

Rachel Westwood

Aram Zarasyan

Leigh Middenway

Viola

David Dixon

Benedict Hames*

Virginia Comerford

Franco dal Santo

Magda Kruszynska

Amanda Murphy

Marilyn McLeod

Cello

Zoltan Szabo

Eszter Mikes-Liu*

Henry Urbanavicius**

Pierre Emery

Andrew Hines

Margaret Iddison

Double Bass

Brett Bertbold

Andrew Meisel*

Edmund Bastian

Jennifer Penno

Flute

Elizabeth Pring

Amanda Hollins*

Carolyn Harris

Piccolo

Diane Berger

Oboe

Judith Elliot

Conall McClure*

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Andrew Malec

Clarinet

Peter Jenkin

Richard Rourke*

Terrence Stirzaker

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Lorinda McNeill*

Matthew Oekenden*

Horn

Anton Schroeder*

Saul Lewis

Victoria Chatterley

Trumpet

Bruce Hellmers

Gregory Carr*

James Blunt

Brian Evans

Trombone

Gregory van der Struik

Brendan Collins*

William Farmer

Bass Trombone

Matthew Walker

Tuba

Carolyn Johns

Percussion

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David Clarence

Allan Watson*

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