

**THE
SUMMER
ROSE**

The Australian Ballet

THE SILVER ROSE



AUSTRALIAN PREMIERE SEASON 2010

The Australian Ballet
in association with QPAC presents
Brisbane 26 February – 3 March
Lyric Theatre, QPAC
with Queensland Symphony Orchestra

Melbourne 19 – 30 March
the Arts Centre, State Theatre
with Orchestra Victoria

Sydney 9 – 29 April
Opera Theatre, Sydney Opera House
with Australian Opera and Ballet Orchestra

Adelaide 13 – 17 July
Festival Theatre, Adelaide Festival Centre
with Adelaide Symphony Orchestra

Above: Bavarian State Ballet
Photography - Wilfried Hoesi

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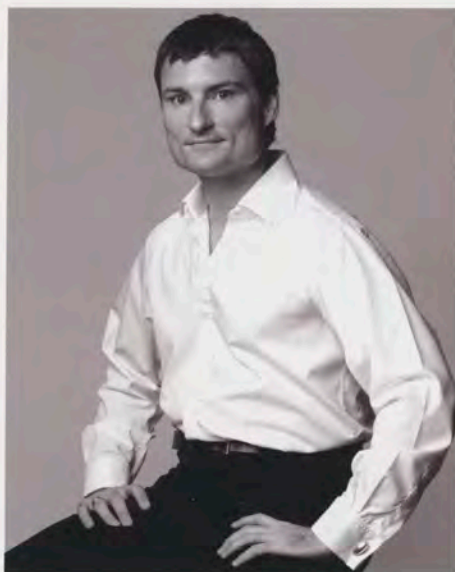
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The
Australian
Ballet



NOTE FROM THE ARTISTIC DIRECTOR



This is a story about how envy can sometimes be a good thing. Back in 2005, while spending time with Graeme Murphy and Janet Vernon, we talked about an exciting commission they were working on with designer Roger Kirk and composer Carl Vine for the Bavarian State Ballet. While a touch jealous, I thought how divine it would be to give a ballet based on the opera *Der Rosenkavalier* the Murphy-Vernon treatment. Lucky Ivan Liska, I thought, who is my counterpart in Munich. With sumptuous Art Nouveau-inspired design by multi-award-winning designer Roger Kirk and a gloriously emotive score by Carl Vine, Murphy was going to have a hit on his hands. Only months later, having shed the green-eyed monster that lurked within me, I was thrilled to read rave reviews and hear from those who were at the premiere that it was indeed a triumph.

Fast forward three years: along came the opportunity for The Australian Ballet to stage this glorious work. It came in the form of a DVD and an offer for us to acquire the ballet from the storage-challenged company in Munich. Thanks to the generosity of Ivan, the management of the Bavarian State Ballet, and the creative genius of Graeme, Janet, Roger and Carl, we are able to enjoy this wonderful new work!

The Silver Rose is one of the highlights of our 2010 season, which launches the three-year countdown to our 50th anniversary, and pays tribute to our founding Artistic Director Dame Peggy van Praagh. Dame Peggy's vision to establish a company which nurtured fresh talent has given birth to an abundance of Australian choreographers. None are more accomplished than Graeme Murphy, who Dame Peggy nurtured when he was a young creator. I hope she is smiling down on her company dancing a new work from one of her most successful protégés.

Jealousy is not unusual in the arts world. The envy of many arts organisations is the wonderful relationship we have with our Principal Sponsor Telstra, who are also the Production Sponsor

of *The Silver Rose*. I would like to thank Telstra for their ongoing commitment to helping us bring magnificent productions like this to stages around Australia. Heartfelt thanks go to madison, our Media Sponsor, for spreading the word about *The Silver Rose* and Carter and Spencer, our Supporting Sponsor during the Brisbane season.

Thanks also to Graeme and Janet, whose works bring such excitement to our dancers and audiences. To Roger and Carl who created a world so glorious, it's a joy to see and hear – also to Damien Cooper whose lighting adds that finishing sparkle. I look forward to being with you in the audience as we enjoy this ballet gem on home soil!

And, finally, you may have recently seen our Chairman Chris Knoblanche announce that we will be naming our Melbourne headquarters 'The Primrose Potter Australian Ballet Centre' to honour an extraordinary contribution to the company by Lady Potter AC. The Ian Potter Foundation Governors supported this acknowledgement and have contributed \$8 million – the largest donation in The Australian Ballet's history.

Lady Potter's association has been a long and prestigious one with her as the driving force behind the Royal Gala Performance in 1988 in the presence of Her Majesty Queen Elizabeth II at London's Royal Opera House Covent Garden and in 1992 for the Royal Gala Performance at the Colosseum Theatre London in the presence of HRH Princess Diana. In 1992 she became President of Annual Giving at The Australian Ballet, a position she still holds today.

The funds will go towards the refurbishment of The Australian Ballet's 22-year-old headquarters, and towards furthering the company's education programmes.

David McAllister AM

THE SILVER ROSE

Concept and choreography Graeme Murphy
Creative associate Janet Vernon
Music Carl Vine

These performances of *The Silver Rose* by Carl Vine are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Faber Music Ltd. of London

Set and costume design Roger Kirk
Lighting design Damien Cooper
Video content Jason Lam
Guest Coach Sherelle Charge

The Silver Rose was commissioned by the Bavarian State Ballet and premiered 10 December 2005 at Munich National Theatre, Germany.

Sets and costumes from the Bavarian State Ballet

SYNOPSIS

Act One

With her husband absent, the Marschallin, a famous actress, wakes from troubled dreams triggered by the inevitable passage of time. She wakes to find Octavian, her young lover, beside her. Their rapturous love is interrupted by the day's commitments. Octavian is forced to hide as the Marschallin's entourage arrives. They prepare her for her interview and photo shoot with a paparazzi-esque pair. A bombastic entrance by Baron Ochs, her impresario, disrupts the shoot. He proudly displays a photo of Sophie, his future bride, and a silver rose, the traditional gift to one's fiancée. The Baron seeks a noble emissary to present the rose and Octavian is horrified as the Marschallin nominates him! Baron Ochs approves, and in his clumsy enthusiasm knocks over a screen, revealing Octavian, now disguised as the Marschallin's maid. Sophie forgotten, Baron Ochs' amorous eyes turn to the 'maid' and the Marschallin is forced to intervene. Finally alone with the Marschallin, Octavian tries to re-ignite their passion but she, in darker mood, bids him leave and is left with her melancholy doubts.

Act Two

In Faninal's palatial ballroom the betrothal ceremony is in full swing. A fanfare, and Baron Ochs enters with his emissary Octavian, who will offer the silver rose to Faninal's daughter, Sophie. As Octavian's noble presentation brings him closer to Sophie, his confidence vanishes – the two are clearly overcome with love. Baron Ochs, sensing this, crudely hastens procedures by manhandling the reluctant Sophie, removing Octavian and signing the marriage contract with Faninal. Sophie is left alone and heartbroken. As the celebration continues on the terrace, Octavian sneaks back to be reunited with her. Their rapture is interrupted by the ubiquitous paparazzi who, delighted with their photo scoop,

inform the Baron and demand payment – he refuses. The Baron then sets his henchmen onto Octavian but both they and the Baron come out worse for the encounter. Faninal, in vain, tries to placate the disgruntled Baron by guaranteeing Sophie's hand. It is only the mysterious re-appearance of the Marschallin's 'maid' and the promise of an assignation – a plot devised by the paparazzi – that restores the Baron's lusty spirits.

Act Three

Octavian is at the Rose and Thistle Inn, nervously awaiting the Baron's arrival. The paparazzi 'arrange' the room with the innkeeper and his staff, anticipating their sweet revenge. Skilful transformation, and Octavian again becomes the 'maid'. On a cue from the watchful innkeeper the plotters leave as Baron Ochs enters for his 'rendezvous'. He quickly dismisses the innkeeper and the seduction commences – but not quite as the Baron imagines! With every strange occurrence, Baron Ochs' paranoia mounts and the theatrical events climax with the arrival of Sophie, Faninal, a woman who claims to be Baron Ochs' wife, her three screaming children, and the police! It is into this mayhem that the Marschallin enters. She assesses this strange 'ship of fools' and, taking control, warns the Baron to leave with what remains of his dignity, then encourages Faninal to bless the young lovers. Ever the actress, the Marschallin reassures Octavian that to love Sophie is both acceptable and inevitable. When the happy lovers disappear, she finds herself in the shadow of young love, facing her memories, alone.



CHOREOGRAPHER'S NOTE



Graeme Murphy and Janet Vernon
Photography - Jessica Bialek

The premiere of *The Silver Rose* took place in the very theatre that saw the first performance of *Der Rosenkavalier*, Richard Strauss' opera on which my ballet is based. *The Silver Rose* was commissioned at a time of unprecedented work overload; Janet Vernon and I had just completed *Grand* for Sydney Dance Company and were simultaneously working on *Hua Mulan* in Shanghai and *The Silver Rose* in Munich. Added to this, Janet and I were in the first throes of major change in our relationship with Sydney Dance Company and it seemed that our

lives were as hectic as they could ever be. Not so, as it turned out – rather, it was a rehearsal for busier times to come.

We embraced this new commission, our first full-length ballet on a major classical company outside The Australian Ballet, with some trepidation. We had visited opera as a source of inspiration on other occasions but the Hugo Von Hofmannsthal scenario was something else! This work has a very convoluted comic/tragic plot but, at its heart, simply explores

themes I hold dear, namely age, time, love and loss as explored in many of my works (*Beyond 12*, *Homelands*, *Nutcracker – The Story of Clara*, and *Shades of Gray* etc).

I knew from the start that the score to *Der Rosenkavalier* would be verboten. The notoriously protective Strauss estate would never have granted permission, neither did I wish to render it unsung nor rearrange a single note of this perfect opera. With no time to commission a new score, my pressing concern focused on finding rich, varied music for this three-act work. Enter Carl Vine, generous friend and long-time collaborator. Carl gave us unprecedented access to his amazing body of work and unlimited care and help in the huge task of assembling a luscious score to support the narrative structure. The Australian creative team also included dancer/doctor/video artist Jason Lam and reacquainted me, after too long an absence, with Australian Designer extraordinaire Roger Kirk. Roger and I had worked together on *Meander* for The Australian Ballet in the early '80s. It was Roger who initiated and facilitated the negotiations between Bavarian State Ballet and The Australian Ballet. It is therefore he who is responsible for its inclusion in The Australian Ballet's repertoire.

I wish to thank Sherelle Charge, who, having created the pivotal role of the Marschallin, has generously shared her knowledge with the cast of The Australian Ballet for this production. Ultimately, I am so happy to introduce this work to the inspiring artists of The Australian Ballet, and to re-inhabit this romantic dream-world with Janet. In another time Janet would have been my ideal Marschallin and is creatively still the role's guiding force and ever my inspiration.

Graeme Murphy



THE SILVER ROSE IN BLOOM

*When Graeme Murphy approached designer Roger Kirk with *The Silver Rose*, he turned to the lavish *Four Seasons Hotel* in Budapest, Gustav Klimt's subtly erotic work and turn-of-the-century Vienna for inspiration. Lorelei Vashti wanders the extravagant, Art Nouveau-inspired world that Roger brought to life.*

A ship slices through the chilly waters of the Atlantic bearing precious cargo – reams of silver and gold fabric, decorated with twists and twirls and curlicues, are packed in among countless waistcoats, hairpieces and dresses. An enormous, efflorescent gold frame sways sultrily among other props, as this mystical barge of beauty transports the sets and costumes for *The Silver Rose* all the way from Germany to Australia. And as it docked in Melbourne, local balletomanes thought the same thing: their ship had come in.

The Silver Rose originated at Munich's Bavarian State Ballet in 2005, the brainchild of an all-Australian creative team: choreographer Graeme Murphy, creative associate Janet Vernon, composer Carl Vine and set and costume designer Roger Kirk. When the German company was forced to reduce its repertoire and, as a result, was unable to keep storing the set and costumes for *The Silver Rose*, a deal was brokered enabling The Australian Ballet to buy the ballet so that Australians, too, might have the opportunity

to see this stunning production for themselves. It's a chance few will want to miss, and one of the highlights will be watching the acclaimed designer's own lavish vision being brought to life in his home country.

The idea for the set design struck Kirk during a serendipitous visit to Budapest, about six months before Murphy approached him with the idea of doing *The Silver Rose*. Kirk was a guest at the lush Four Seasons Gresham Palace Hotel on the banks of the Danube, which is known all across Europe as 'an Art Nouveau gem'. When he first stepped into the ornate foyer and looked up to see its famous, glass-domed ceiling, Kirk was utterly awestruck. His reaction was exactly what you'd expect from one of Australia's most visionary designers: 'Wow! What a fabulous set!'

That voluptuous, soaring ceiling made such an impression on Kirk that it became the basis of his set design for *The Silver Rose*. And it's not just extraordinary: it also works practically, allowing great versatility in the mood onstage. "It's a lighting man's dream!" says Kirk, explaining how the ceiling can be lit up from every which way, lending different effects and accents to this timeless tale of love, jealousy and the relentless ticking of time.

With the look of the ballet now firmly anchored in the Art Nouveau style, Kirk began to look around for other design ideas. He went straight to the glamorous world of *fin-de-siècle* Vienna and to the artwork of Gustav Klimt, whose famous paintings are revered for their romantic sensibility. The much-loved Austrian artist is known for his depiction of lovers embracing in flowery meadows, their bodies fused together by rich fabrics and dazzling ornamentation – luscious scenes that pulse with a subtle eroticism. Adding his own trademark stamp of glamour to this Klimtian



Bavarian State Ballet • Photography - Wilfried Hoessl





"I saw a guy walking along the street in Kings Cross in Sydney in all black leather and thought, 'a version of that would be great for the photographer!'"

ROGER KIRK

undercoat, Kirk has constructed an aura of opulence that hangs over the production like a shimmering halo.

When Murphy first approached Kirk to do the ballet, the Tony-award-winning designer was already familiar with the story of *The Silver Rose*, having worked on a production of Richard Strauss' *Der Rosenkavalier* – the opera upon which *The Silver Rose* is based – a few years earlier for the Wellington Festival. But although the storyline was familiar, and he and Murphy had collaborated in the past (for The Australian

Ballet's 1984 production of *Meander*), *The Silver Rose* was Kirk's first big foray into ballet design in some time. "I was a bit nervous, one might say," he chuckles.

Up until then, Kirk was mainly known in the theatre world for his work on operas such as *Manon Lescaut*, and musicals *The Boy from Oz*, *Dusty – The Original Pop Diva* and *Jesus Christ Superstar*. Although he'd had experience creating 'dance in-able' outfits for musicals, *The Silver Rose* was an entirely new challenge. He set to work, experimenting with costume

designs that would retain the look and feel of a certain period, but which might also allow the full range of movement required by ballet dancers. Unsure of whether he was giving his characters enough room to move, Kirk describes how Murphy and Vernon jokingly reassured him that he could "just put a split" in all the costumes and they would be fine. Kirk laughs as he explains it wasn't quite that easy. "But they were very encouraging!" he adds.

With the strong, harmonising Art Nouveau thread weaving the ballet together, Kirk realised he had the freedom to use a broader palette of other influences from which to draw inspiration. As a result, the costumes subtly leap and pirouette between periods and styles; partly a luxury, he says, of working with an innovative collaborator like Murphy. Kirk relished the opportunity to mash up the periods to incorporate a *mélange* of ideas on stage. His influences range from 1930s Gestapo uniforms through to the polished



Bavarian State Ballet - Photography - Wilfried Hoesl

fashion house designs of the 1950s; from Octavian's dashing, European-style white tails, delicately embroidered with silver bullion roses, to the outfit of a paparazzo, which came from a much more local inspiration. "I saw a guy walking along the street in Kings Cross in Sydney in all black leather and thought, 'A version of that would be great for the photographer!'" he explains.

And then there was Baron Ochs, who is portrayed as a portly old man in the original opera, but whom Kirk and Murphy saw as someone a little more debonair. "We decided he could be an impresario instead," says Kirk. So he gave Ochs a silver streak in his hair and created a look for him that gave a nod to one of the greatest impresarios of them all: Diaghilev. "That was like my homage to ballet as well," grins Kirk.

Just as Klimt transformed women into decorative plays of colour, pattern and line in his paintings, Kirk uses the same technique to

"And I'm just really proud that it has now come back to be seen in Australia." ROGER KIRK

adorn the Marschallin. Dressed in sophisticated hues of gold and red, with the coloured discs and sequins of her dress reflecting the light, her look is brassy and worldly when contrasted with Sophie's soft youthfulness. Swathed in designs based on vintage Dior and Balenciaga, Sophie mimics the soft delicacy of the silver rose itself. From the collar of her coat to the petals of her skirt, she is a flower in bloom.

Back in 1911, when *The Silver Rose's* operatic cousin, *Der Rosenkavalier*, premiered, authorities had to build extra train lines arriving into Dresden from all across the land because the demand to see the show was so high. Does Kirk think that enough Australians will be clamouring to see *The Silver Rose* that additional railway infrastructure will be necessary? "Well, I'd like to think so!" he laughs.

But reflecting back on those first performances in Munich, Kirk ponders the paradox of four Australians having created a ballet that is based on a European opera, with a European company, for European audiences. He describes how, when he saw *The Silver Rose* on opening night, their accomplishment suddenly dawned on him. "I just thought: here we are – four Australians at the Munich Opera House doing something of an international standard on the international stage." He smiles. "And I'm just really proud that it has now come back to be seen in Australia."

Lorelei Vashti is a freelance writer and editor





Graeme Murphy and Janet Vernon
Photography—Jessica Bialek

CREATIVES

Graeme Murphy AM **Choreographer**

Graeme Murphy was born in Melbourne and studied at The Australian Ballet School. He has danced with The Australian Ballet, Sadler's Wells Theatre (London) and Ballets Félix Blaska (France). In 1971, he received an Australia Council Grant to study overseas. He returned to Australia in 1975 as a freelance choreographer. The following year, he was appointed Artistic Director of Sydney Dance Company (then known as The Dance Company NSW), a position he held until 2007. During his 31-year tenure, he created more than 50 works, including 30 full-length productions.

Graeme is the recipient of the Order of Australia (1982 for his Services to Dance) and three honorary doctorates – Hon. D Litt Tas (1990), Hon. D Phil Qld (1992) and Hon. D Litt UNSW (1999). He was honoured at the Inaugural Sydney Opera House Honours (1993) and named a National Living Treasure (1999) by the National Trust of Australia. He has received a Helpmann Award (2001 for Best Choreography for *Body of Work – a Retrospective*), the prestigious James Cassius Award (2002), a Centenary Medal (2003) and the Dame Elisabeth Murdoch Award (2004). He was named Cultural Leader of the Year (2004) by the Australian Business Arts Foundation; listed among Australia's 50 Most Glamorous

Exports at a special celebration hosted by the Australian Government and Austrade (2005); and received the Award for Contribution to Cultural Exchange by the Ministry of Culture, the People's Republic of China (2008).

Graeme's directing and choreographic credits include *Metamorphosis*, *Turandot*, *Salome*, *The Trojans*, *Aida* (Opera Australia), *Ainadamar* (The Adelaide Festival of Arts), *Nutcracker – The Story of Clara*, *Swan Lake* and *Firebird* (The Australian Ballet), *Tivoli* (a Sydney Dance Company and The Australian Ballet co-production), *VAST* (The Australian Bicentennial Authority), *Hua Mulan* (a Sydney Dance Company and Shanghai Song and Dance Ensemble co-production), *The Silver Rose* (Bayerisches Staatsballett, Munich), *Embodied* (Mikhail Baryshnikov) and *The Torvill and Dean World Tour Company*. He also choreographed *Death in Venice* (Canadian Opera Company), *Samson et Dalila* (The Metropolitan Opera, New York), and the movie *Mao's Last Dancer*.

Janet Vernon AM **Creative Associate**

Adelaide-born Janet Vernon studied at The Australian Ballet School and has danced with The Australian Ballet, Ballets Félix Blaska (France) and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy,

to the artistic helm of Sydney Dance Company, where they remained for 31 years. Graeme created roles for Janet including: *Shéhérazade*, *Daphnis and Chloé* (Lykanion), *Some Rooms* (The Bathroom), *After Venice*, *Nearly Beloved*, *King Roger* (Queen Roxanna), *Berlin*, *The Protecting Veil*, *The Trojans* (Andromaque) – a collaboration with Opera Australia, and *Salome* (Herodias).

Creative Associate credits include: *Swan Lake*, *Nutcracker – The Story of Clara* and *Firebird* (The Australian Ballet); *Tivoli* (a Sydney Dance company and The Australian Ballet co-production); *Hua Mulan* (a Sydney Dance Company and Shanghai Song and Dance Ensemble co-production); *The Silver Rose* (Bayerisches Staatsballett, Munich); *Ainadamar* (The Adelaide Festival of Arts); *Aida* (Opera Australia) and the movie *Mao's Last Dancer*. Awards include: an AM for Services to Dance (1989); Sydney Opera House Honours (1993); Dance Australia named her 'One of Australia's Five Best Female Dancers Ever'; Green Room Award for Concept and Realisation, *Swan Lake* (2003); Centenary Medal for services to society and dance; Lifetime Achievement, Australian Dance Awards (2006); and Green Room Award, Outstanding Contribution to Dance (2006).



Bavarian State Ballet · Photography · Wilfried Hoel

FINDING THE ROSE

With the help and inspiration from an all-Australian team, Graeme Murphy and Janet Vernon took a quintessentially European story and tailored it for the ballet stage. Jane Albert chats to the dynamic duo about how this extraordinarily lavish ballet got off the ground.

Where did the idea for *The Silver Rose* come from and was it a work you had been thinking about for a while?

Graeme: It's something that had been in our minds for some time. *Der Rosenkavalier* was a particular favourite; Janet and I have always loved it musically. We loved the roles, and I have a thing for themes about age, love, loss, moving on and being left.

Ivan Liska, [director of the Bavarian State Ballet] asked us in 2004 to do a work. He wanted something for the family for the Christmas premiere season and *The Silver Rose* surfaced. Ironically Richard Strauss's *Der Rosenkavalier* had premiered in the same theatre in Munich. That was something that linked the ballet and the opera.

Janet: It was very short notice. We didn't think we would be able to do it because we were working on *Hua Mulan*, Graeme had just finished choreographing *Grand*, and we'd just taken *Swan Lake* to London with The Australian Ballet.

What makes a work translate successfully onto the ballet stage?

Graeme: It's always about a good idea, and a good story. With opera, the story always has to be distilled to some extent. This one is a bit complicated, but at its heart there's a very simple message. I've shared a lot of my creative career between opera and ballet. *Salome* and *Death in Venice* were other operas I've turned into ballets. And when you do a lot of work on a subject you know immediately if there's more juice to get out, or if you've wrung the last out of it. I knew there was a story in here to tell.

Have you changed much of librettist Hugo von Hofmannsthal's original story?

Graeme: It's very close. We've made the Marschallin a famous actress, because she was just a noble woman, so that gives her a different sort of glamour; and we've made the Baron an impresario. We've also made them a little younger to be more relevant to our age. It was really hard to be true to the operatic scenario. But I was, and that gave me huge problems but also great satisfaction. Structurally the story is very good and von Hofmannsthal is such a good writer – he's a poet.



Danielle Rowe and Janet Vernon • Photography: Jessica Bialek

What was it about the characters that appealed to you in a ballet context?

Graeme: They're all large – they all read big. You have the mature, pensive, distraught, self-obsessed, slightly older Marschallin; and by contrast the total innocence of the fresh young flower [Sophie] and the puppy-love of adolescent youth [Octavian], which is really nice for a dance character. Then there's the Baron who is a sympathetic buffoon, whose love is really based around desire, sex and lust. You just knew the actions for these incredibly intricate relationships could be explored in solos, duos and quartets.

Janet: And along with those four principals are the soloists who are the paparazzi and the entourage of hair dresser, make-up artist and couturier who introduce interesting subplots as well.

How much character direction do you give the dancers?

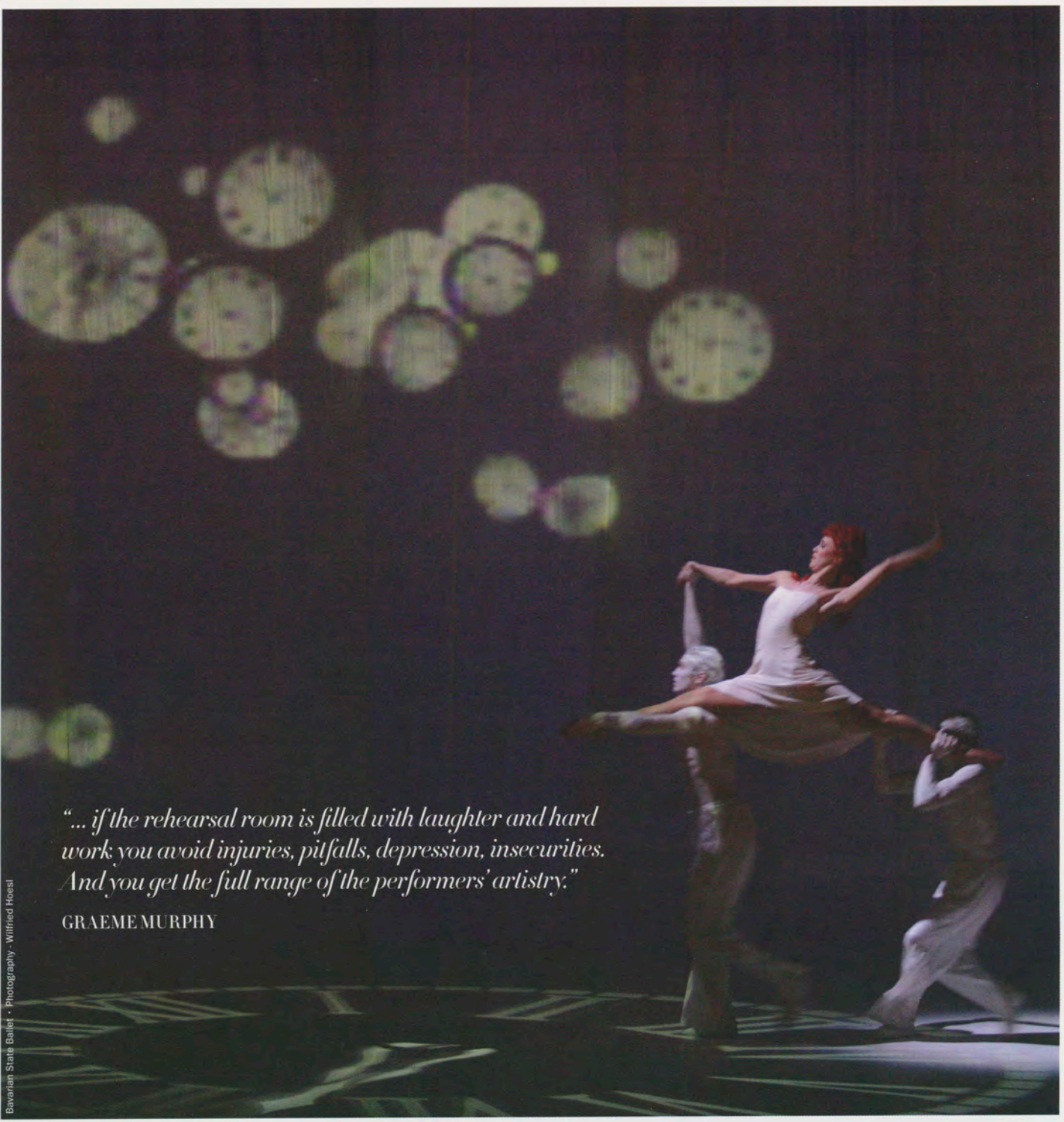
Graeme: A lot. Janet is fabulous about getting to the essence of the character, always within the realm of staying true to the choreography. Dancers need that, and so rarely get it.

Janet: There are so many layers to being a person in a ballet on stage. It's very easy to fall back on cliché – 'this is the gesture you'd do if you're sad or happy', but it has to be natural and as though you are doing it for the first time. We throw things at them, give them options, and they find ways within themselves. The ultimate prize is if they give something back. We don't want a version of what we've said; we want them to open up.

Graeme: Much of *The Silver Rose* verges on slapstick. It's a great opportunity to introduce comedy, a much-maligned and often unused aspect of dance. Comedy used to be a bigger part of ballet than it is now. And it's quite nice in a work like this to have the comic-tragic aspect. Janet and I have always had this theory that if the rehearsal room is filled with laughter and hard work you avoid injuries, pitfalls, depression, insecurities. And you get the full range of the performers' artistry.

Did you approach the Strauss estate about using his music?

Graeme: We knew the estate would never allow us to use the music in any way. The



"... if the rehearsal room is filled with laughter and hard work you avoid injuries, pitfalls, depression, insecurities. And you get the full range of the performers' artistry."

GRAEME MURPHY

Strauss family is notoriously protective of their heritage, but I had absolutely no regrets in not using it. The whole work is such a perfect opera that to fiddle with it in any way would have been absolutely wrong. The best thing that ever happened was when I said, "I think Carl Vine could do it", and because all we were keeping was the original scenario from the von Hofmannsthal story it was important to find a score that was totally different, totally refreshing. Carl was so generous; he gave us his complete body of work and said he would help find the narrative within his compositions.

How and when did designer Roger Kirk come on board?

Graeme: That was interesting, because I was bereft of Kristian Fredrikson. We were in Munich when Kristian died (2005). He hadn't

been available because he was doing *The Sleeping Beauty*. He was doing a lot and he wasn't that well. But Roger had been doing such beautiful things and I was very aware of him. It was ironic and wonderful because I had a great need to find somebody else to do the grand works, and people with that knowledge are so rare – people who can give you the full design, décor and costume. We'd worked together in the '80s then went our separate ways. This was beautiful because it brought us back together. It was like finding an old friend. And I feel at last I have found a soul mate.

Did your choreography for *The Silver Rose* allow for the European style?

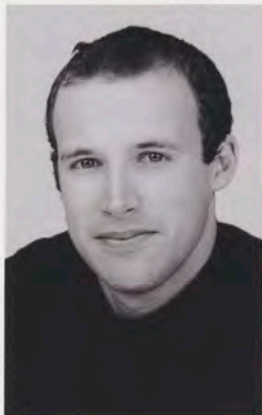
Graeme: Because I was pretty fresh out of *Swan Lake* and was still doing work with Sydney Dance Company, it was that Murphy-

esque thing of wedding a certain classical technique and contemporary aspects, which is incredibly hard to do. A dancer has to be slightly schizoid to get both styles sitting comfortably. The Bavarian State Ballet is a big company, with a lot of former Eastern Bloc dancers, so the standard is quite extraordinary. But we are just amazed working here with The Australian Ballet. They've done so many Murphy-type works, things other companies and dancers find so difficult, which they've just nailed.

Janet: We always said The Australian Ballet would do this work beautifully, and in a way we feel it's come home.

Jane Albert was deputy arts editor of The Australian newspaper and is a freelance writer

CREATIVES



DAMIEN COOPER
Lighting design

A graduate of the Technical Production Course at Sydney's National Institute of Dramatic Art (NIDA), Damien Cooper has worked extensively lighting dance, theatre and opera. His work for Graeme Murphy includes *Aida*, *Firebird*, *Ainadamar*, *Tivoli*, *Ellipse*, *Air* and other invisible forces (which received a Green Room nomination for Best Lighting Design) and *Body of Work*, *Mythologia* and *GRAND* for Sydney Dance Company. Other work for dance includes *The Age of Unbeauty*, *Birdbrain* (Australian Dance Theatre); *Corrupted 1+2*, (Chunky Move); *Heavy*, *Remote* (Lucy Guerin Dancers); *Under the Influence*, *Homelands*, (Legs on the Wall) which was performed at the Commonwealth Games, Manchester and *The Gift and Fusion* (Flying Fruit Fly Circus).

Many of Damien's designs for these companies have travelled throughout Australia, Asia, America and Europe. Damien has also worked extensively in theatre, creating lighting designs for The Ensemble Theatre, Company B, Performing Lines, Sydney Theatre Company, Theatre of Image, Griffin Theatre Company and Australian Theatre for Young People. His musical credits include *Frank - The Sinatra Story In Song*; (Revolutionary Productions); *Red Square* (Barrie Kosky's 1996 Adelaide Festival) and *Keating - The Musical!*. Works for Chunky Move/Sydney Festival include *Mortal Engine*, choreographed and directed by Gideon Obarzanek.



ROGER KIRK
Set and costume design

Tony Award-winning designer Roger Kirk is a set and costume designer for theatre - including drama, musicals, opera and special events - as well as film and television. Roger's credits include set and costume design for Graeme Murphy's *Die Silberne Rose* (The Silver Rose) and *Le Corsaire*, both for the Bavarian State Ballet.

Roger designed costumes for Opera Australia's recent productions *Manon Lescaut*, *The Gypsy Princess*, *Pirates of Penzance* and *My Fair Lady*. Roger also designed sets and costumes for *Iolanthe*, *HMS Pinafore*, *Trial by Jury*, *Manon*, *Tales of Hoffmann* and *A Little Night Music*. Roger also designed for Graeme Murphy's opera *Aida*.

In 1996 Roger received the Tony Award for Best Costume Design for his work on the Broadway production of *The King and I*. He also received the Drama Desk Award, the Friends of New York Award, and the Outer Critics Circle Award for the same production. In 2001 the highly acclaimed production of *The King and I* was a popular feature at London's Palladium Theatre. Roger also repeated his Broadway costume designs for the Stratford Festival of Canada production of the *King and I*.

Roger's musical credits include sets and costumes for *Aspects of Love* UK tour and West End; costumes for the *Jesus Christ Superstar* UK tour and Broadway; *42nd Street Broadway* for the US, Stuttgart, Tokyo and Asia tour; *Whistle Down the Wind* in London; *The Boy from Oz* in Australia, and Hugh Jackman's *Boy From Oz Arena Spectacular*. He also designed the sets and costumes for *Shout!* and *Dusty - The Original Pop Diva*. Roger received the Victorian Green Room Award for best costumes for *Anything Goes*, *Boy From Oz* and *Dusty*.



CARL VINE
Composer

Carl Vine first came to prominence in Australia as a composer of music for dance, with 25 dance scores to his credit. His catalogue includes seven symphonies, seven concertos, music for film, television and theatre, electronic music and numerous chamber works. His piano music is played frequently around the world. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Olympic Games (1996 Atlanta Olympics, 'Sydney 2000' presentation).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide range of ensembles, theatre and dance companies over the following decades.

Amongst his most acclaimed scores are *Mythologia* (2000), *Piano Sonata* (1990) and *Poppy* (1978) for Sydney Dance Company and *Choral Symphony No.6* (1996) for the West Australian Symphony Orchestra. His first six symphonies are available on the ABC Classics double-CD set *Carl Vine: The Complete Symphonies* performed by the Sydney Symphony Orchestra. Much of his chamber music is available on three discs from Tall Poppies Records.

Since 2000 Carl has been the Artistic Director of Musica Viva Australia, the world's largest entrepreneur of chamber music. Since 2006 he has also been the Artistic Director of the Huntington Estate Music Festival, Australia's most prestigious annual chamber music event. His most recent compositions include *Sonata for Piano Four Hands* for the Sydney Conservatorium of Music, a String Quintet for Musica Viva and the Jerusalem Quartet and *Symphony No. 7* for the West Australian Symphony.

WHEN OPERAS DANCE

Graeme Murphy came across the beloved opera, Der Rosenkavalier, and in it he saw a great ballet. Valerie Lawson unpicks the strong relationship between opera and ballet, the tales they share and the genius minds who straddle both art forms.





Steven Heathcote and Lisa Pavane in *The Merry Widow* Act 2
Photography - Jim McFarlane



Steven Heathcote, Luke Ingham and Kirsty Martin in *Manon*
Photography - Jim McFarlane

A rose, a rendezvous, a case of mistaken identity. We expect them on the ballet or opera stage but when it comes to the repertoire of both art forms, an eternal triangle is virtually compulsory. Lovers like Onegin and Tatiana; Romeo and Juliet; Madame Butterfly and Pinkerton; and Carmen and Don Jose are all entangled in webs of romance. First created by poets, novelists and playwrights, they were later captured by opera librettists and composers and, finally, choreographers.

The latest triangle to make that transition are the lovers in Graeme Murphy's *The Silver Rose*, a ballet based on the opera *Der Rosenkavalier* which itself was adapted from French literary sources, including a comedy by Molière. *The Silver Rose* has all the ingredients that make for a successful opera-to-ballet transformation: a love affair, assignations, a celebration, a beautiful Art Nouveau setting in Vienna, and vividly drawn leading characters, developed a century ago by *Der Rosenkavalier*'s librettist, Hugo von Hofmannsthal and composer, Richard Strauss. Not only that, it even has a rose to add to all the rose symbols already scattered through the ballet repertoire, from the 'Rose Adagio' of *The Sleeping Beauty* to *Spectre de la rose*.

The plot lends itself to dance in much the same way as Pushkin's poem *Eugene Onegin* was the perfect springboard for Tchaikovsky's 1879 opera and John Cranko's ballet of 1965. Cranko saw clearly that Pushkin's poem was balletic in the way it could be developed in three different dance styles. He told an interviewer that "the first act is a youthful peasant dance, the second is a bourgeois party, the third is an elegant St Petersburg ball". Throughout the ballet, "like a thread going through the labyrinth you have your soloists, with their problems, their stories." Cranko's *Onegin* has that satisfying flow of narrative that supports all successful ballets derived from opera plots, whether they are tragedies such as *Romeo and Juliet*, *Manon*, *Lady of the Camellias*, *Madame Butterfly* and *Carmen*, or comedies such as *Midsummer Night's Dream* and *The Merry Widow*.

Graeme Murphy, more than most, understands how an opera plot can lend itself to dance – or

"From Verdi's way of dealing with the chorus, I learned how to handle the corps de ballet, the ensemble, the soloists – how to make the soloists stand out against the corps de ballet and when to give them time to rest." GEORGE BALANCHINE

not. He is not only a prolific choreographer but also a successful director of operas, among them *Turdandot*, *Aida*, and *The Trojans*. Immersion in both art forms is Murphy's way but childhood memories have inspired other choreographers in their creation of operatic ballets. Stanton Welch became entranced with opera when he worked as an extra with Opera Australia. He asked his father, dancer Garth Welch, about various opera stories, looking for one that would most suit a ballet. Many years later, the result was *Madame Butterfly*.

When he was eight years old, George Balanchine appeared as an elf in a production of *Midsummer Night's Dream* in St Petersburg and went on to direct the play in the United States, finally choreographing his own *Midsummer Night's Dream* ballet in 1962.

Balanchine, who also choreographed close to 60 ballets for opera productions, said his choreographic skills were honed by studying the operas of Giuseppe Verdi. "From Verdi's way of dealing with the chorus, he said, "I learned how to handle the corps de ballet, the ensemble, the soloists – how to make the soloists stand out against the corps de ballet and when to give them time to rest."

The operatic ballets of such renowned choreographers as Balanchine, Frederick Ashton and Kenneth MacMillan go far beyond transforming arias into variations, duets into pas de deux and handing the role of the chorus to the corps de ballet. Such choreographers add texture, recreate and reinterpret the stories and, in doing so, reveal much of their own personalities. As art historian Roy Strong noted, *The Dream* "summed up the essential Englishness of Ashton, drawing on layers of allusion from Shakespearean and Victorian romanticism, to the native feeling for natural phenomena and liking for rich Hogarthian humour".

The union of opera with ballet began in the 17th century with such hybrid opera-ballets such as *L'Europe galante*. Very early operas like Monteverdi's *Orfeo* included ballet sequences, a tradition that continued to the early 19th century when, for example, Jules Perrot and his wife Carlotta Grisi appeared in pas de deux inserted into operas. Meanwhile opera was more directly influencing ballet itself. The ghostly nuns of the 1831 French opera *Robert Le Diable* partly inspired the 'White Act' of *Giselle* a decade later.

The 20th century's amalgam of opera and ballet began with Sergei Diaghilev's presentation of Russian opera in Paris, an enterprise that grew into the Ballets Russes seasons with their exhilarating ballet excerpts from operas, such as the 'Polovtsian Dances' from *Prince Igor*. And when Anna Pavlova abandoned the Ballets Russes to establish her own company, she took on tour many ballet excerpts from operas including the 'Walpurgis Night' scene from *Faust*, and 'Dance of the Hours' from *La Gioconda*. Beautiful ballets derived from operas or operettas came in a flurry from the mid-20th century onwards, among them Roland Petit's *Carmen*, Ashton's *The Dream*, Cranko's *Onegin*, MacMillan's *Manon*, Robert Helpmann and Ronald Hynd's *The Merry Widow* and John Neumeier's *Lady of the Camellias* (based on *La Traviata*). But the greatest of these, it could be argued, were *Romeo and Juliet* productions by Leonid Lavrovsky, Ashton, Cranko and MacMillan. All were choreographed to Prokofiev's extraordinary score, one composed specifically as a ballet.

When it comes to timing, there's no logic as to when a ballet will follow on from an opera. *Don Giovanni*, for example, became a ballet in 2005 when Krzysztof Pastor choreographed the work for Dutch National Ballet. It was more than 200 years after the premiere



Artists of the Bavarian State Ballet in *The Silver Rose*
Photography - Wilfried Hoesl



Tim Harbour and Madeleine Eastoe in John Cranko's *Romeo & Juliet*
Photography - Tim Richardson

of Mozart's opera. Occasionally the ballet precedes the opera, as was the case with Ninette de Valois's *The Rake's Progress* that came nearly two decades before Stravinsky's opera. And long before Marius Petipa moved to St Petersburg, the great choreographer created *Carmen et son Toréro* in Madrid in 1845, some 30 years before Bizet's opera. He choreographed *Don Quixote* in 1869, four decades before Massenet's *Don Quichotte*.

Some operas resist a conversion to dance, among them *La Bohème*, although Simon Dow made a version for the West Australian Ballet. *La Bohème*, an intimate story, lacks a readymade ensemble and therefore denies the choreographer the chance to expand the story through dance. For the conversion to work, the choreographer must be able to visualise the dance in the score and most importantly, work alongside a simpatico musical arranger or composer, such as John Lanchbery, resident musical director of The Australian Ballet in the 1970s. Lanchbery arranged the music for ballets based on *Die Fledermaus*, *Madame*

Butterfly and *The Tales of Hoffmann*. He helped Ashton adapt Mendelssohn's music for *The Dream* and rewrote Minkus's original score for Rudolf Nureyev's production of *Don Quixote* in 1966. When Helpmann produced *The Merry Widow* as a ballet, he commissioned Lanchbery to arrange the music but it was Helpmann himself who negotiated with the estates of the composer, Franz Lehár, and the librettists for the rights. Such negotiations can get bogged down in legal detail, or the composers' estates or heirs refuse to give permission, as was the case with *The Silver Rose*. Murphy could not use Strauss's music for *Der Rosenkavalier* so his *The Silver Rose* is danced to a compilation score of a number of Carl Vine's works.

Many would argue that some ballets are all the better for not using the opera scores. Cranko's *Onegin* is danced mainly to Tchaikovsky's piano compositions, arranged by Kurt-Heinz Stolze, with not a single bar of the opera. And rather than using the scores of either Massenet's or Puccini's *Manon*, MacMillan chose an arrangement of lesser-known pieces

by Massenet, including an orchestration of the beautiful song *Ouvre tes yeux bleus* which ends the first bedroom scene. MacMillan's biographer describes how that music represented a collage, with repeated themes for characters or events supporting the action in the manner of a film score.

Ten years into the 21st century, it appears that the union of opera and ballet is stronger than ever. Choreographers such as Murphy continue to create ballets inspired by operas while there's a resurgence in the number of leading choreographers being commissioned to make ballets for operas. Christopher Wheeldon made his operatic debut in 2006 with the *Dance of the Hours* ballet for the Metropolitan Opera's production of *La Gioconda* while Alexei Ratmansky, artist in residence at American Ballet Theatre, choreographed a revival of Verdi's *Aida* at the Metropolitan Opera in 2009. Like Murphy, these are the choreographers who know how to make opera move and ballet sing.

Valerie Lawson is an author and dance historian

THE BINDING POWER OF MUSIC

*Australian composer Carl Vine was approached by Graeme Murphy to compose the score for his *The Silver Rose*. The result is a thrilling collage of movements, lifted from Carl's personal catalogue. Katherine Kemp mines Carl Vine's career, and traces back to where his relationship with Graeme Murphy all began.*



Carl Vine says he didn't set out to compose a lot of dance music, it just happened that way. While still at high school he was commissioned to write a piece for West Australian Ballet choreographer Eleanor Martin. Since then, dance has frequently crossed his compositional path. His first undergraduate studies were in physics and, although he later changed to a music degree, it's tempting to think the former subject somehow highlights an inherent interest in things that move.

"In the late 1970s, I worked with all the dance companies in Australia and a couple in England," says Carl. "But ... I was really interested in becoming more involved in concert music, which I did through the '80s, and beyond. I didn't have a drive to work with dance, it just happened along the way, and it was massively enjoyable and massively productive."

The Silver Rose is in fact entirely created from existing music, originally written for the concert platform. Tellingly, several of the works used here have already been borrowed for dance (*Canzona* with Jacqui Carroll in 1986, *Symphony No. 1* with Glen Tetley for the Canadian National Ballet). This new ballet is but the latest of many high-profile collaborations between Graeme Murphy and Carl to draw on concert music.

"We met in 1976 when we were both young men starting out on our careers," Carl explains, "then he became the director of Sydney Dance (then known as The Dance Company)." Carl was appointed their composer and pianist in residence. "The Sydney Dance time was really an incredible opportunity to become a professional. To have to write stuff, to have to sit in the pit and work out all of your mistakes every night, and do that over and over again ... " Then, during the 1980s, Graeme and Carl concentrated on building separate careers: Graeme with Sydney Dance Company, and Carl with the contemporary music ensemble Flederman. It wasn't until the early 1990s that Graeme approached Carl for another collaboration.

"Graeme said: 'Go away and write me a piano sonata and tell me when it's done.' And that process worked very well," says Carl. The immediate results were Carl's *Piano Sonata No. 1*, which has become one of the most-performed pieces of Australian classical music, and Graeme's highly successful choreography for it. In the longer term, this event also had the profound effect of showing both men a new way for them to work together.

In 2005 Graeme rang Carl and said he wanted to do a ballet based on *Der Rosenkavalier*, the opera by Richard Strauss (whose music was not able to be used). Carl's first thought was that he simply didn't have time to write a 90-minute original score in order to meet the deadline set by the Bavarian company which had commissioned Graeme. However because this particular composer and choreographer had established a good history in working with pre-existing scores, the ballet was rapidly shaped, a scenario constructed, and pieces selected from existing Vine works. Some of the most successful ballets in the repertoire have been formed in just this way (MacMillan's *Manon* comes to mind as an example, put together from Massenet's music long after his death).



"It was actually an intriguing experience for me because there's music here that spans 18 years. Yet I could almost take any movement from any of those works and put them next to each other and they did not jar."

CARL VINE

So how did Carl and Graeme find the music for the *Rose*?

"I just laid out all my scores, figuratively, in iTunes, and downloaded a couple of versions of the (opera) scenario and worked it out," says Carl. "I refined the scenarios down to basic activities. So scene one: Marschallin in bed, etc ... she's got to do this, got to do that, have this sort of feel ... I did that to the entire thing so we finished up with three acts and about five scenes in each: essentially 15 tracks. I didn't repeat any music, because it was all action-driven. Then Graeme took that scenario and said 'I'm going to introduce paparazzi and, in fact, it would be better if those scenes changed around'."

After many exchanges, with both choreographer and composer responding to the other's suggestions, the piece took a firm shape at about the fifth version. Carl makes the process sound familiar and interesting, rather than frustrating, as it could so easily have been. "It was knowing how Graeme works, and knowing how different parts of the scenario were likely to come together, then having a pretty good sense of what sort of music might work for Graeme in that context, and picking them so they match."

The earliest musical inclusion is the 1986 *Canzona*; the latest, a section of the flute concerto *Pipe Dreams*, premiered in 2003. Excerpts from almost every concert piece written between the two can be heard in this score (the notable exception being the *Symphony No. 2*, put aside because of its more substantial rehearsal demands). They are not bleeding chunks as such – there's no 'vivisection', he says – but stand-alone excerpts of entire sections or movements.

"It was actually an intriguing experience for me," Carl goes on, "because there's music here that spans 18 years. Yet I could almost take any movement from any of those works and put them next to each other and they did not jar; which is a terribly handy thing about having a [compositional] language which is tonal but not tonally centred." Indeed, he actively sought out more dramatic contrasts where he could. This may have helped

Graeme create a greater sense of theatre. In return, Carl thinks Graeme may have taken an unusually active role in choosing some of the excerpts. "The other lovely thing about Graeme is that he is aware of the binding power of music. If he has dramatic changes in the dance he'll use a single piece of music to help the binding effect. So I'm pretty sure Graeme finished up using music that I had not selected for the end of the second act, the bulk of the Third Symphony."

It's fortunate that Carl is a pragmatic composer, as those who work in dance often need to be. There is no room for preciousness, because a very practical, skilled craftsmanship is required alongside artistry in order to produce an end result where not just the music, but the total theatrical experience, is effective. Carl's straightforwardness was a boon for Music Director Nicolette Fraillon, who is well aware that many composers cannot bear to change a note of the work they have struggled to create. "Nicolette was both surprised and delighted to discover it ... She'd not quite worked out how pragmatic I was, and that I know about production budgets, and how to limit them." The limitations of orchestra and of pit size are quite substantial. "Not many of the works are going to be heard in their original arrangement. Particularly in the Sydney Opera House, there is not room for quadruple wind (four flutes, four oboes, and so on). They will not fit. That's all had to be cut back."

There's no sense of dissatisfaction in his tone. This score is, after all, a retrospective of 20 years of concert music, re-worked with intelligent creativity into a brand-new whole. He doesn't seem to pine in any way for the parallel lives his pieces have on the concert platform. Rather, *The Silver Rose* is a musical re-imagining, fascinating in its own right, deserving its own place in the artistic universe.

Katherine Kemp has written and talked about classical music for most of Australia's major performing arts companies and arts media. After several years managing artists and repertoire for the Australian Chamber Orchestra she now works for the ABC's fine music record label, ABC Classics & Jazz.



CONDUCTOR

GUEST CONDUCTOR



NICOLETTE FRAILLON
Music Director & Chief
Conductor

Nicolette Fraillon began her music studies on violin and piano at an early age. At 16 she conducted her first concert with the Victorian Junior Symphony Orchestra. She graduated on viola from Melbourne University in 1982, gaining an equal first place in her year in Performance. From 1984 to 1987 she furthered her instrumental studies at the Hochschule für Musik in Vienna and 1987 to 1988 in Hannover. During her time in Germany and Austria, Nicolette toured with many orchestras including the Salzburger Chamber Ensemble and the Chamber Orchestra of Bassano; and was a member of the Haydn Quartet, based at the Esterhazy Palace in Eisenstadt.

In 1990 Nicolette moved to the Netherlands where she became Assistant Musical Director for the 1991-92 season of *Les Misérables* in Amsterdam and The Hague. In 1992 she was admitted to the Netherlands Broadcasting Association's International Conductors' Masterclass, resulting in a performance with the Dutch Radio Symphony Orchestra in the Concertgebouw in Amsterdam.

This led to an invitation to conduct for the Nederlands Dans Theater. She was then invited to become Music Director and Chief Conductor of the National Ballet of the Netherlands; working with such renowned choreographers as Hans van Manen, Toer van Schayk, Rudi van Dantzig and Krzysztof Pastor; and conducting numerous world premieres.

During the following five years she worked with the North Holland Philharmonic Orchestra, the New Sinfonietta Amsterdam, Noord Nederlands Orchestra, the Gelders Orchestra in Arnhem, the Limburg Symphony Orchestra, the Residentie Orchestra in The Hague, the Kanazawa Chamber Orchestra (Japan) and the Finnish Ballet (Helsinki).

In 1998 she took up the position of Director at the School of Music, Australian National University, and continued her conducting work with the West Australian Ballet, the West Australian Symphony Orchestra, the Australian Youth Orchestra and the Canberra Symphony Orchestra.

She debuted with The Australian Ballet in 2002, conducting *Spartacus*, and was then invited by David McAllister to become Music Director and Chief Conductor, beginning in January 2003. Since joining the company, Nicolette has conducted all programmes for The Australian Ballet, including three overseas tours, and has been a guest conductor for the San Francisco Ballet. Following The Australian Ballet's 2005 tour to the UK, Nicolette was, in 2006, invited back to conduct *The Sleeping Beauty* with Birmingham Royal Ballet. In 2007 Nicolette guested with the New York City Ballet. In 2008 she returned to the Birmingham Royal Ballet for a *Nutcracker* season, then finished the year with a New Years Gala in Skopje with the Macedonian Philharmonic Orchestra.



OLLIVIER-PHILIPPE CUNEO
Guest Conductor (Sydney
Season)

Ollivier-Philippe Cuneo studied violin and conducting in Australia, France and the USA, and from 2000 to 2005 he participated in Symphony Australia's Conductor Development Program.

Ollivier-Philippe was a member of the Young Artist Program at Opera Australia, assisting Richard Hickox and other conductors on 13 productions. In 2007, he made his debut for Opera Australia, conducting *Le Nozze di Figaro* at the Sydney Opera House.

Ollivier-Philippe was previously a Young Artist Conductor at West Australian Opera and the Associate Conductor for Batavia for the 2004 Perth International Arts Festival. He has conducted the Sydney Symphony, Adelaide Symphony Orchestra, Opera Queensland, Malaysian Philharmonic Orchestra, Orchestra Victoria and ARCO Chamber Orchestra. 2009 engagements included *Die Zauberflöte* and *Così fan tutte* (Opera Australia), and *La Bohème* at the Sidney Myer Music Bowl in association with Opera Australia, *The Pearlfishers* (West Australian Opera) and *Nutcracker - The Story of Clara* (The Australian Ballet). 2010 engagements include Walton's *The Bear* and Ibert's *Angélique* (Victorian Opera), OzOpera's tour of *La Traviata* and *Rigoletto* for Opera Australia in Sydney.

Ollivier-Philippe holds a Bachelor of Music (Honours) from the University of Western Australia and a Masters in Performance from Indiana University in Bloomington, USA. He received the 2006 Brian Stacey Award for Emerging Conductors.

PRINCIPAL ARTISTS



OLIVIA BELL

"An intoxicating lead"

Sunday Herald Sun

Newcastle-born Olivia Bell competed in the Prix de Lausanne competition and won a scholarship to the Paris Opéra Ballet School, where she graduated in 1995. Joining The Australian Ballet the same year, Olivia would go on to dance some of The Australian Ballet's most coveted lead roles, hailed variously as "imperious and sinuous", "truly exquisite", and for her "cool, sensitive precision". In 1996 she was awarded a Khitercs Foundation scholarship, enabling her to study abroad. Olivia's acclaimed performances in everything from the most classical of ballets to contemporary pieces have shown her great versatility. A career highlight was her debut in the title role of *Manon* in 2008. Olivia was promoted to Principal Artist in 2007.

Repertoire highlights

- Juno in Matjash Mrozewski's *Semele* 2008
- *Afternoon of a Faun* 2008
- Sugar Plum Fairy in Peter Wright's *The Nutcracker* 2007
- *Idée Fixe* in *Symphonie Fantastique* 2007
- *Passion* in *Les Présages* 2007
- Christopher Wheeldon's *After the Rain*, *Continuum* and *Mercurial Manoeuvres*
- Street dancer in *Don Quixote* 2007
- Terpsichore in *Apollo* 2007
- Zobeide in *Schéhérazade* 2006
- Jiří Kylián's *Petite Mort* and *Stepping Stones* 2005
- Flavia in *Spartacus* 2003
- *Vertiginous Thrill of Exactitude* 2000
- *Other Dances* 2000
- William Forsythe's *In the Middle, Somewhat Elevated* 1996

Guest appearances

- *Swan Lake* with The Dancers Company 2001

You may not know ...

Olivia took time out to travel and see the world in 1997, rejoining the company in 1999.



ADAM BULL

"Tender and self-deprecating ... a true danseur noble"

The Observer, UK

Adam Bull was born in 1981 and began training at Dance World 301 with Brian Nolan before joining The Australian Ballet School. In 2000 he represented Australia in the Paris International Ballet Competition, before graduating from The Australian Ballet School with honours in 2001. Adam joined The Australian Ballet in 2002, going on to dance soloist and principal roles in works by George Balanchine, Jiří Kylián, Graeme Murphy, Christopher Wheeldon, Stephen Baynes, Stanton Welch and Adrian Burnett. After just six months as a Senior Artist, Adam was promoted to the highest rank of Principal in June 2008, capping off a string of critically acclaimed lead performances.

Repertoire highlights

- *Les Sylphides* 2009
- Graeme Murphy's *Firebird* 2009
- Des Grieux in Kenneth MacMillan's *Manon* 2009
- George Balanchine's *Ballet Imperial* 2008
- *Afternoon of a Faun* 2008
- Prince Siegfried in Graeme Murphy's *Swan Lake* 2008
- Peter Wright's *The Nutcracker* 2007
- *Apollo* 2007
- *Don Quixote* 2007
- *Raymonda* 2006
- *Giselle* 2006
- *La Sylphide* 2005
- *La Fille mal gardée* 2004

Guest appearances

- The Dancers Company tour 2006

Awards

- Telstra Ballet Dancer Award nominee 2006 and 2004
- Green Room nomination for Albrecht in *Giselle* 2006
- The Australian Ballet Society Scholarship in 2001

You may not know ...

"I was encouraged to dance by a grade one primary school teacher. I owe a lot to her – thank you Mrs Kipp from Laverton Primary School!"



ROBERT CURRAN

"The ultimate poetic and sensitive dancer"

Sunday Herald Sun

A graduate of The Australian Ballet School, Robert Curran joined The Australian Ballet in 1996 and was promoted to Principal Artist in 2002. During his time with the company he has performed in numerous classical and contemporary works by choreographers such as Kylián, Forsythe, Welch, Balanchine, Cranko, Baynes, Robbins and MacMillan, carving out a niche with his powerful partnering. Robert particularly enjoys the interaction with other dancers in the technical achievements of pas de deux and the creation of stories and feelings on stage. Robert has toured extensively overseas with The Australian Ballet, and a burgeoning interest in choreography has seen him create two works for the company's *Bodytorque* programme.

Repertoire highlights

- Des Grieux in Kenneth MacMillan's *Manon* 2008
- *Symphonie Fantastique* 2007
- *Don Quixote* 2007
- *Apollo* 2007
- *Giselle* 2006
- *Le Spectre de la rose* 2006
- *Forgotten Land* 2005
- *Petite Mort* 2005
- *Other Dances* 2001
- *At the edge of night* 1997

Guest appearances

- *The Sleeping Beauty* with Houston Ballet
- *The Nutcracker* with The Royal Danish Ballet

Choreographic works

- *amusement* for *Bodytorque.To the Pointe.* 2008
- *Promenade* for *Bodytorque.Generations.* 2007

You may not know ...

Robert is undertaking a Bachelor of Business by correspondence, and is studying for the Vocational Graduate Certificate in Elite Ballet Instruction with The Australian Ballet School. He has a miniature border collie called Gilly.

PRINCIPAL ARTISTS GENEROUSLY SUPPORTED BY LES ETOILES

Mrs Mary Barlow	Mr Arthur L Norcott	Danielle Rowe's
Bill Bowness	Mrs Roma Norcott	Principal Artist
Ms Robin Campbell	Mrs Kerry Packer AO	position is generously
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Lynnette Harvey	Mrs Robert Rose	
Caroline Laws	Mrs Christine Smedley	
	Ms Nancy Willmott	



LUCINDA DUNN

"In a word – stunning"

State of the Arts

Lucinda Dunn received her early training in Sydney with Janece Graham and Tanya Pearson before going on to win a Prix de Lausanne scholarship to study at The Royal Ballet School, London. While in London she also performed with Birmingham Royal Ballet. In 1991 Lucinda joined The Australian Ballet and was promoted to Principal Artist in 2002. She has also been awarded several scholarships to study overseas and has been partnered by many international guests of The Australian Ballet. A diverse and musical dancer with a strong technique, Lucinda excels in the pure classical ballets and enjoys portraying characters in story ballets, as well as the physicality of contemporary pieces.

Repertoire highlights

In addition to the ballerina roles in all of the major classical ballets such as *Giselle*, *Romeo and Juliet*, *Swan Lake* and *Coppélia*, a particular career highlight for Lucinda was dancing the world premiere of Stanton Welch's *The Sleeping Beauty* in 2005 and most recently, dancing *Firebird* and *Nutcracker*, *The Story of Clara* by Graeme Murphy. Other highlights include her performances on The Australian Ballet's tours to London, Tokyo, Italy, Shanghai and New York, as well as dancing lead roles in contemporary works by Wheeldon, Kylián, Robbins, Balanchine, Tharp, Fonte and Baynes

Guest appearances

- The Royal Danish Ballet
- Le Jeune Ballet de France
- Birmingham Royal Ballet
- World Ballet Festival, Tokyo

Awards

- Australian Dance Award for Outstanding Performance 2008
- Helpmann Award nomination for Dance Performer of the Year 2007 and 2004
- Mo Award nomination for Dance Performer of the Year 2006, 2005 and 2001
- Green Room Award for Best Female Dancer 2005

You may not know ...

Last year, Lucinda and husband Danilo welcomed their daughter Claudia into their lives.



MADELEINE EASTOE

"Her dancing is fearless and utterly assured"

Herald Sun

A graduate of The Australian Ballet School, Perth-born Madeleine Eastoe joined the company in 1997 and danced many lead roles before being promoted to Principal Artist following her debut as *Giselle* in 2006. Madeleine has particularly enjoyed working one-on-one with choreographer Stephen Baynes to create the lead role in 2007's *Constant Variants*, and dancing with guest artists such as Angel Corella in *La Fille mal gardée* and Cédric Ygnace in *Giselle*. A career highlight was dancing Odette on the opening night of Graeme Murphy's *Swan Lake* in London, a role she reprised on the company's 2007 Japan tour and 2008 Paris and Manchester tours. Madeleine has also toured internationally with The Australian Ballet to China, Singapore, New Zealand and the US.

Repertoire highlights

- Peter Wright's *The Nutcracker* 2007
- Don Quixote* 2007
- Constant Variants* 2007
- Giselle* 2006
- La Sylphide* 2005
- Graeme Murphy's *Swan Lake* 2005
- La Fille mal gardée* 2004
- Romeo & Juliet* 2003
- Graeme Murphy's *Nutcracker* 2000

Awards

- Telstra People's Choice Award 2006
- Green Room Award 2005
- Helpmann Award nomination 2003

You may not know ...

"My great uncle Herbert Sachse invented the Pavlova dessert. He was a chef at the Esplanade Hotel in 1935 and was asked by the opera singer Dame Nellie Melba for a nice light dessert. Inspired by the dancer Anna Pavlova who was performing in Perth at the time, he named it after her for the light and fluffy qualities it's so famous for."



KIRSTY MARTIN

"Heartbreakingly lovely ... She seems not so much to cut the air, but carve it"

Herald Sun

Kirsty Martin had twelve years of ballet training before graduating from The Australian Ballet School under the direction of Gailene Stock. She joined The Australian Ballet in 1996 and then Nederlands Dans Theater I in 2000, where she performed a wide range of contemporary ballets and worked with choreographers Jiří Kylián, Johan Inger and Paul Lightfoot. Kirsty returned to The Australian Ballet in 2002 and performed in the world premiere season of Graeme Murphy's *Swan Lake*, and was promoted to Principal Artist after the opening night performance of *The Three Musketeers* in 2003. After becoming a mother, Kirsty returned to The Australian Ballet in 2006. Stephen Baynes created the role of Raymonda on her for his glamorous new production of the same name later that year.

Repertoire highlights

- Kenneth MacMillan's *Manon* 2008, 1999
- Graeme Murphy's *Swan Lake* 2008, 2007
- Don Quixote* 2007
- George Balanchine's *Apollo* 2007
- Christopher Wheeldon's *After the Rain* 2007
- Paquita* 2007
- Symphonie Fantastique* 2007
- Les Présages* 2007
- Raymonda* 2006
- Giselle* 2006
- La Bayadère* 1998

Awards

- Gold medallist at the fifth Asian Pacific Ballet Competition 1995
- Silver medallist at the Adeline Genée Awards 1995

You may not know ...

"I enjoy being a mum and having a great family life, as well as a wonderful career. A rewarding challenge!"

PRINCIPAL ARTISTS



YOSVANI RAMOS

"A revelation ... with his smouldering matinee-idol looks, he achieves the extraordinary"

Evening Standard

Yosvani Ramos was born in Camagüey, Cuba and trained at the National Ballet School, going on to dance with Jeune Ballet de France and Ballet de l'Opéra National de Paris after winning the Gold Medal at the Paris International Ballet Competition in 1998. He joined English National Ballet as a Soloist in 1999 and was promoted to Senior Soloist in 2000, then Principal Artist in 2003 after his performance as Franz in *Coppélia*. During his time with English National Ballet he created many pieces in the company's choreographic workshops and was nominated for several years running in the Critics' Circle National Dance Awards. He joined The Australian Ballet as a Principal Artist at the beginning of 2008.

Repertoire highlights

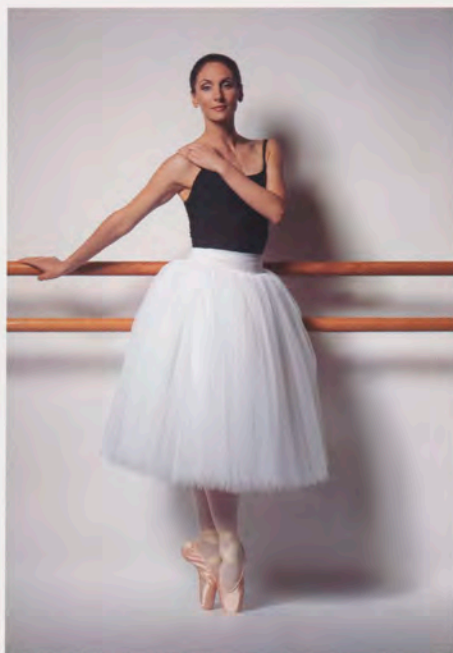
- Des Grieux in Kenneth MacMillan's *Manon* 2008
- Prince Siegfried in Graeme Murphy's *Swan Lake* 2008
- Basilio in *Don Quixote* 2006
- Prince Siegfried in *Swan Lake* 2004
- The Prince in *Cinderella* 2003
- Romeo in Rudolf Nureyev's *Romeo & Juliet* 2002
- Albrecht in *Giselle* 2001
- George Balanchine's *Who Cares?* 2000
- Principal Man in *Etudes* 2000
- *Les Sylphides* 2000
- The Prince in *The Nutcracker* 1999
- Franz in *Coppélia* 1999

Awards

- Silver Medal in Nagoya, Japan 1999
- Gold Medal in the International Ballet Competition in Paris 1998
- Silver Medal in Mississippi, USA 1997
- Silver Medal and Best Couple in the Junior division at the International Ballet Competition in Varna, Bulgaria 1996
- Grand Prix and the Best Couple at the first International Ballet Competition in Havana 1995
- Gold Medal at International Ballet Competition in Vignale, Italy 1994

You may not know ...

Yosvani speaks fluent French, Spanish, Portuguese and English and loves cooking Cuban food.



RACHEL RAWLINS

"Every centimetre the classical ballerina"

The Australian

Rachel grew up in Canberra and studied ballet with Del Brady. She completed her dance training in Melbourne, attending the Victorian College of the Arts, the National Theatre Ballet School and the Australian Ballet School. Rachel spent two years as a First Soloist with The Royal Ballet in London and was promoted to Principal Artist with the Australian Ballet in 2004. Her reputation for fine technique and deeply felt narrative interpretation is illustrated by recent reviews: "Rachel Rawlins dancing of the Prelude and Pas de Deux was a joy to behold; she is, quite simply, the perfect sylph. The soft expansiveness of her port de bras and the lightness of her elevation embodied everything Sylph-like." *Les Sylphides* 2009. "Rachel Rawlins brought charming poise to the spinning pyrotechnics of *La Flute*." *Suite en blanc* 2009. "I particularly enjoyed the soft vulnerability of Rachel Rawlins' *Passion*." *Les Présages* London 2008.

Repertoire highlights

- Odette in Graeme Murphy's *Swan Lake*, 2009, 2008, 2005 and 2004
- Clara in Graeme Murphy's *Nutcracker, the Story of Clara* 2009
- Manon in Kenneth MacMillan's *Manon* 2008
- Sugar Plum Fairy in Peter Wright's *Nutcracker* 2007
- Kitri in Nureyev's *Don Quixote* 2007
- Raymonda Grey in Stephen Baynes' *Raymonda* 2006
- Giselle in Gielgud's *Giselle* 2008 and 2006
- Aurora in Stanton Welch's *The Sleeping Beauty* 2007, 2005

Guest appearances

- World Festival of Ballet, Tokyo 2009
- Farewell Gala for Desmond Kelly 2008, The Birmingham Royal Ballet
- Twentieth Anniversary Gala, Singapore Dance Theatre 2008
- Featured in Michael Carter's experimental film *Principal Role*

You may not know

Rachel is continually amazed.



DANIELLE ROWE

"She shines with the knowledge of a dancer in peak form and energy"

Sunday Herald Sun

Born in Shepparton in 1982, Danielle trained at the Cheryl Bradley Dance Studios in South Australia for eleven years, then with Marie Walton-Mahon in Newcastle before moving to Melbourne to join The Australian Ballet School. During her years as a student Danielle received many scholarships including the Fauldings Bursary, which allowed her to complete her training with the School. Danielle joined The Australian Ballet in 2001. 2005 saw her promoted to Soloist and awarded the Lissa Black Memorial Scholarship, which she used to travel to Europe. After many acclaimed lead performances – critics praising her "seductive assurance" and "transfixing vigour" – Danielle was promoted to Senior Artist in 2007 and Principal Artist in June 2008.

Repertoire highlights

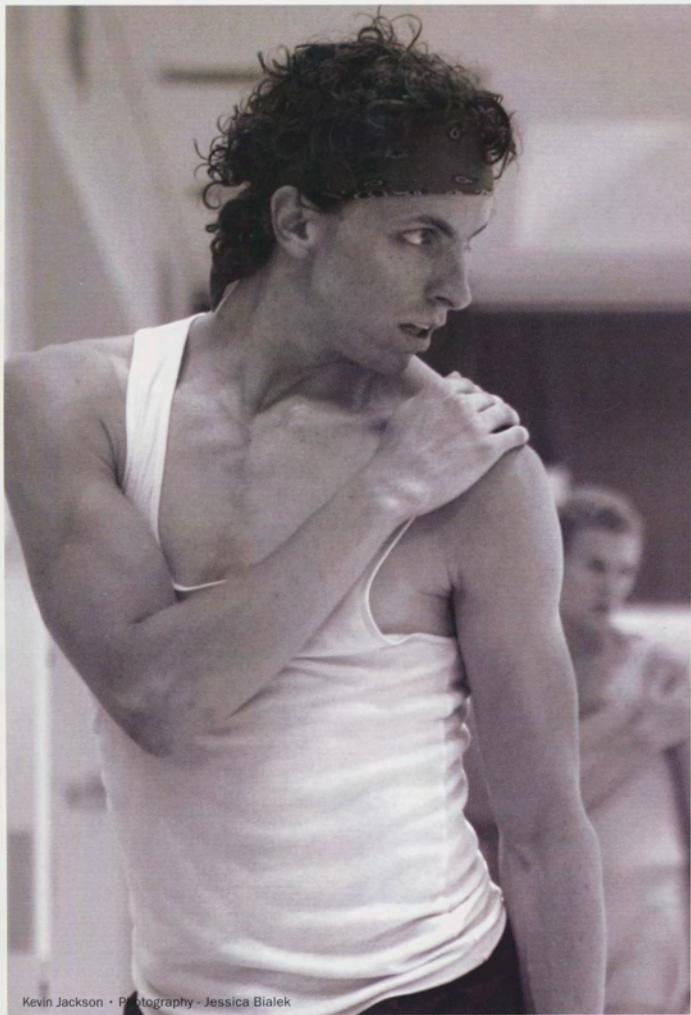
- George Balanchine's *Ballet Imperial* 2008
- *The Concert* 2008
- Baroness von Rothbart in Graeme Murphy's *Swan Lake* 2008
- Stanton Welch's *The Sleeping Beauty* 2007, 2006, 2005
- *Don Quixote* 2007
- Christopher Wheeldon's *After the Rain* 2007
- George Balanchine's *Apollo* 2007
- *Symphonie Fantastique* 2007
- Peter Wright's *The Nutcracker* 2007
- *Giselle* 2006
- *Raymonda* 2006
- *Stepping Stones* 2005

Awards

- Helpmann Award nomination for best female dancer in *The Sleeping Beauty* 2006
- Telstra People's Choice Award 2005 and 2003
- Lissa Black Memorial Scholarship 2004

You may not know ...

Danielle enjoys spending time at the beach and would love to learn how to surf one day.



Kevin Jackson • Photography - Jessica Bialek



Kirsty Martin • Photography - Jessica Bialek



Adam Bull • Photography - Teagan Glenane



Danielle Rowe • Photography - Christopher Tovo

SENIOR ARTISTS



DANIEL GAUDIELLO
"Precision, aplomb and charm" *thestage.co.uk*



LANA JONES
"Mesmerising in execution" *media-culture.org.au*



KEVIN JACKSON
"Physically striking and technically assured" *The Sunday Age*



ANDREW KILLIAN
"Immaculate and debonair" *Dance Australia*



MIWAKO KUBOTA
"Delicate and regal" *The Daily Telegraph*

Brisbane-born Daniel Gaudiello strapped on his first pair of dancing shoes at the age of six at the Johnny Young Talent School then Promenade Dance. Later he completed the Queensland Dance School of Excellence and Queensland Ballet professional year before being accepted into The Australian Ballet School, where he performed as an exchange student with the National Ballet School of Canada and the School of American Ballet. Daniel joined The Australian Ballet in 2004 and in early 2007 participated in classes with some of the world's finest ballet companies in London, Amsterdam, Munich and Paris. Daniel made his choreographic debut with a piece called *Notte in Bianco* for *Bodytorque*. To *the Pointe* in 2008 and was promoted to Senior Artists for the 2010 season

Repertoire highlights

- Kenneth MacMillan's *Manon* 2008
- Stanton Welch's *The Sleeping Beauty* 2007
- *Don Quixote* 2007
- Stephen Baynes' *Constant Variants* 2007
- *Les Présages* 2007
- *Giselle* 2008, 2006
- *Forgotten Land* 2005
- *Continuum* © 2004

Awards

- Telstra Ballet Dancer Award Winner 2007
- Freda Irving Scholarship 2006
- BJ Sutton Scholarship

You may not know ...

"I love to camp on the beach, spending time with my family, and my two dogs Chloe and Rico."

Lana Jones was born in Coffs Harbour, but moved to Canberra soon after where she commenced her ballet training at the Canberra Youth Ballet School. She moved to Melbourne in 1999 to join The Australian Ballet School, graduating dux to join The Australian Ballet in 2002. In 2005 she was promoted to Coryphée and won the Telstra Ballet Dancer Award, the highest accolade of its kind for Australian Ballet dancers. A rising star within the ranks, Lana's dancing has been critically acclaimed as "joyous and effervescent," with one writer declaring her performance in George Balanchine's *Apollo* as "supernatural". Lana was promoted to Senior Artist in 2009.

Repertoire highlights

- Graeme Murphy's *Firebird* 2009
- George Balanchine's *Ballet Imperial* 2008
- *Grand pas classique* 2008
- *Semele* 2008
- *La Bayadère* 2008
- Kenneth MacMillan's *Manon* 2008
- *Don Quixote* 2007
- *Diana and Actéon* 2007
- *Apollo* 2007
- *After the Rain* © 2007
- Peter Wright's *The Nutcracker* 2007
- *Giselle* 2006
- *Raymonda* 2006
- *Forgotten Land* 2006
- *Petite Mort* 2006

Awards

- Helpmann Award for best female dancer in *Forgotten Land* 2006
- Telstra Ballet Dancer Award 2005

You may not know ...

Lana loves photography, jet skiing and the beach, and has two dogs, Chloe and Rico.

Born in Perth, Kevin commenced his dance training at the age of seven with the Shirley Farrell Academy of Dance. He studied a variety of dance styles, as well as taking singing lessons, and went on to perform in several stage musicals. In 1999 he undertook a year of classical training in Perth under Adrienne Eastoe before joining The Australian Ballet in 2003. Kevin enjoys the technique and artistry demanded by many different kinds of works but holds the story ballet near to his heart. He was promoted to Senior Artist in 2010.

Repertoire highlights

- Graeme Murphy's *Swan Lake* 2009
- Stanton Welch's *The Sleeping Beauty* 2009
- Wayne McGregor's *Dyad 1929* 2009
- Nuacho Duato's *Por vos muero* 2009
- Stanton Welch's *Divergence* 2009
- Graeme Murphy's *Firebird* 2009
- Matjash Mrozewski's *Semele* 2008
- *The Concert* 2008
- *A Suite of Dances* 2008
- Kenneth MacMillan's *Manon* 2008
- *Apollo* 2007
- *The Sleeping Beauty*, Japan 2007
- *Symphonie Fantastique* 2007
- *Diana and Actéon* 2007
- *Don Quixote* 2007
- *Les Présages* 2007
- *Rites* 2006

Awards

- Telstra Ballet Dancer Award nominee 2008
- The Australian Ballet Society Scholarship
- Khitercs Foundation 2007

You may not know ...

Kevin enjoys taking long walks, getting lost and exploring places.

Melbourne-born Andrew Killian, a student of The Australian Ballet School, joined The Australian Ballet in 2000 and was promoted to Senior Artist for the 2009 season. During his time with The Australian Ballet Andrew has thoroughly enjoyed performing leading roles in the company's extensive classical repertoire including, Lescaut in Kenneth MacMillan's *Manon*, Espada in Rudolf Nureyev's *Don Quixote*, the Nutcracker Prince in Peter Wright's *The Nutcracker*, and the Cavalier in George Balanchine's *Ballet Imperial*. Andrew has also been involved in the creation of many new works including Stephen Baynes' *Constant Variants* and Tim Harbour's *Wa*, and has performed in all of The Australian Ballet's *Bodytorque* seasons. In this creative process Andrew enjoys working closely with choreographers and offers a unique versatility that places him in high demand. Andrew has toured with The Australian Ballet to New Zealand, Japan, China, the UK and France. Andrew was nominated for the Telstra Ballet Dancer Award in 2009

Repertoire highlights

- *Suite of Dances* 2008
- *The Cage* 2008
- *Rites* 2008
- *Spring Waters* 2007
- *After the Rain* © 2007
- *Stepping Stones* 2005
- *Forgotten Land* 2005
- *Petite Mort* 2005

Guest Appearances

- *Fool's Paradise* with Morphoses 2009
- *The Nutcracker* with Houston Ballet 2007

You may not know...

Andrew is still struggling to learn how to cook and cried like a baby at his best friend's wedding.

Miwako was born in Japan and began her ballet training with Fumika Morishima in Okinawa. Before joining The Australian Ballet School she trained with Kimie Sasamoto and Iwao Nagae in Tokyo. In 1997 Miwako was awarded the Idemitsu Scholarship at the sixth Asia Pacific Competition. After graduating from The Australian Ballet School in 1998 with honours she joined The Australian Ballet, going on to perform many ballets, including principal roles, and tour to Japan, New Zealand, China, London and New York with the company. Miwako was promoted to the rank of Senior Artist in 2010.

Repertoire highlights

- *Grand pas classique* 2008
- Peter Wright's *The Nutcracker* 2007
- *Apollo* 2007
- *Flower Festival in Genzano* 2005
- *Les Sylphides* 2006
- *Symphony in C* 2004
- *Serenade* 2004
- *In the Night* 2003
- *Bella Figura* 2003
- *Beyond Bach* 2001

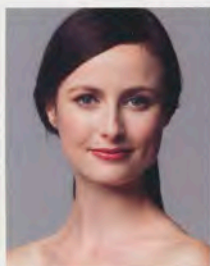
Guest appearances

- The Dancers Company tour 2006

You may not know ...

Miwako loves horse racing, knitting, cooking and is a proud Melbourne Storm supporter.

SENIOR ARTISTS



AMBER SCOTT

"A definition of poise and steely confidence, every bit the prima ballerina"
Herald Sun

Amber Scott was born in Brisbane and joined The Australian Ballet School at age eleven. After graduating as *dux*, Amber joined The Australian Ballet in 2001. In 2003 she spent four months on a dancer exchange at The Royal Danish Ballet, learning the Bournonville technique firsthand. A lyrical and musical dancer, Amber also relishes the virtuoso pieces with exacting technique, as well as contemporary ballets. Amber was promoted to Senior Artist in 2008. Career highlights so far are dancing with Guest Artist Robert Tewsley during the 2008 *Manon* season and dancing *Odetta* in Paris and Manchester in 2008.

Repertoire highlights

- Graeme Murphy's *Firebird* 2009
- Kenneth MacMillan's *Manon* 2008
- *Afternoon of a Faun* 2008
- *The Concert* 2008
- Graeme Murphy's *Swan Lake* 2008, 2006, 2005, 2004
- *Le Corsaire* 2007
- *Apollo* 2007
- *Les Sylphides* 2006
- *Le Spectre de la rose* 2006
- *Suite en blanc* 2005
- *Jiří programme* 2005
- *El Tango* 2004

Guest appearances

- The Dancers Company tours 2004 and 2003

Awards

- Telstra Ballet Dancer Award and Telstra People's Choice Award 2004
- First place, Junior Asian Pacific Competition, Tokyo 1999
- Adeline Genée Awards, bronze medal 1998

You may not know ...

"I love reading and exploring second-hand bookstores, markets and libraries, and I am a self confessed Francophile."



LEANNE STOJME NOV

"Flawless"
The Australian

Leanne was born and raised in Perth where she began her initial ballet training with Helen McKay. Her full-time training began at the Graduate College in 1993 under the school's director, Terri Charlesworth, and in 1999 she joined the West Australian Ballet. In 2001 Leanne left Perth to take up a position with The Australian Ballet. Receiving the New South Wales Friends of The Australian Ballet scholarship in 2004 enabled her to study throughout Europe. Leanne has a high regard for artists who can adapt to all kinds of roles and repertoire. She was promoted to Senior Artist in 2009.

Repertoire highlights

- Kenneth MacMillan's *Manon* 2008
- *Esmeralda* 2008
- *Don Quixote* 2007
- *Apollo* 2007
- Stephen Baynes' *Constant Variants* 2007
- *Le Corsaire* 2007
- *Symphonie Fantastique* 2007
- *Les Présages* 2007
- *Giselle* 2006
- *Stepping Stones* 2005
- Stanton Welch's *The Sleeping Beauty* 2005
- *Grand Tarantella* 2005

Awards

- Telstra Ballet Dancer Award nominee 2009, 2007

You may not know ...

"Although for now my passion is in the arts, in the future I would love to open a small business."

SOLOISTS



GINA BRESCIANINI

Born in Sydney, Gina studied at the McDonald College with Josephine Jason and Allan Cross before joining The Australian Ballet School in 1998, and The Australian Ballet in 2001. Gina enjoys performing all genres of ballets, particularly the wide range performed by The Australian Ballet, and finds variety helps get ultimate expression from a dancer's body. Her favourite genre, however, is the story ballet, and the experience of getting lost in a character. Gina was promoted to *Coryphée* in 2005 and Soloist in 2007.

Repertoire highlights

- Graeme Murphy's *Firebird* 2009
- George Balanchine's *Ballet Imperial* 2008
- Jerome Robbins' *The Concert* 2008
- Kenneth MacMillan's *Manon* 2008
- Peter Wright's *The Nutcracker* 2007
- *Don Quixote* 2007
- *Apollo* 2007
- *Giselle* 2006
- *Rites* 2006
- *Stepping Stones* 2005
- *Forgotten Land* 2005
- *Petite Mort* 2005
- *Sechs Tänze* 2005

Guest appearances

- The Dancers Company tour 2007
- English National Ballet London and Barcelona 2009

Awards

- Telstra Ballet Dancer Award winner 2008

You may not know ...

Gina practices Kundalini yoga and meditation and has completed a course in teaching yoga to children. She has a Pomeranian puppy called Billy.



JULIET BURNETT

Born in Sydney, Juliet trained in the Cecchetti method with Valerie Jenkins, and later with Christine Keith. She was also fortunate to receive special coaching from the late Valrene Tweedie, a great mentor for Juliet. She was accepted into The Australian Ballet School in 2000 and joined The Australian Ballet in 2003. In 2004 Juliet was a guest artist on The Dancers Company tour, performing as Clara in Leigh Rowles' production of *The Nutcracker*, a role created on her while a graduating-year student at The Australian Ballet School. In 2008, while still a *Coryphée*, she was chosen by choreographer Matjash Mrozewski to create the title role in his ballet *Semele*, in which her performance was widely praised, one critic describing her as "captivating". Juliet was promoted to Soloist for the 2009 season and the same year was nominated for the prestigious Telstra Ballet Dancer Award.

Repertoire highlights

- Wayne McGregor's *Dyad 1929* 2009
- Graeme Murphy's *Firebird* 2009
- *Suite en Blanc* 2009
- *Les Sylphides* 2009, 2006
- Matjash Mrozewski's *Semele* 2008
- *Paquita* 2008, 2007
- George Balanchine's *Apollo* 2007
- *Don Quixote* 2007
- Stanton Welch's *The Sleeping Beauty* 2009, 2005

You may not know...

Juliet's mum is Indonesian, coming from a large family of dancers, actors, musicians, poets and playwrights, and her grandmother was the Sultan's principal dancer in his court in Java.



JANE CASSON

Auckland-born Jane graduated from the New Zealand School of Dance with a scholarship to join Royal New Zealand Ballet in 1998. Three years later, attracted by the diversity of the company's repertoire, she moved across the Tasman to join The Australian Ballet and is now proud to call Australia home.

During her time with the company Jane has enjoyed performing numerous classical and contemporary works by choreographers such as Graeme Murphy, Jiří Kylián, Jerome Robbins, Nicolo Fonte and Stephen Baynes. Jane particularly revels in strong and dramatic characters such as the Baroness von Rothbart in Murphy's *Swan Lake*, her favourite role to date. Jane has toured extensively with the company to China, Japan, London, Wales and Paris. She has a great appreciation of languages and is currently studying French. Jane was promoted to Soloist in 2006.

Repertoire highlights

- *Les Sylphides* 2009
- Kenneth MacMillan's *Manon* 2008
- *Paquita pas de trois* 2008
- Graeme Murphy's *Swan Lake* 2008
- Jerome Robbins' *The Cage* 2008
- *Don Quixote* 2007
- *Giselle* 2006

Guest appearances

- New Zealand School of Dance's 40th Anniversary 2007

Awards

- Green Room Award 2007
- Telstra Ballet Dancer Award nominee 2007 and 2004
- Lissa Black Scholarship 2002

You may not know.....

Jane is studying business management and dreams of owning her own online business.



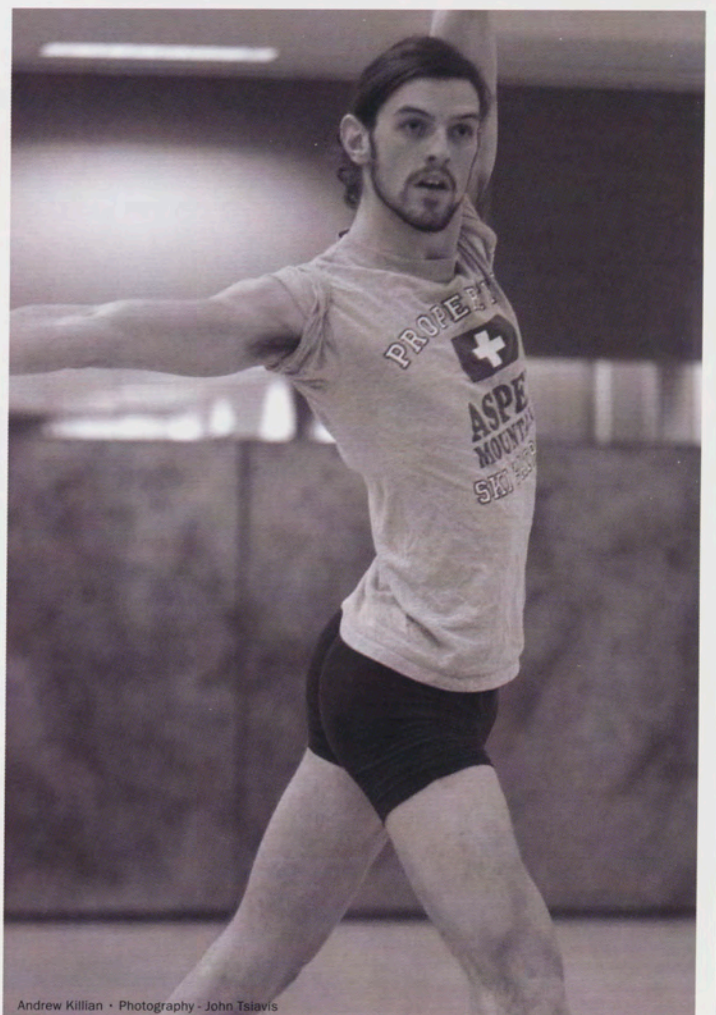
Juliet Burnett • Photography - Christopher Tovo



Madeleine Eastoe and Daniel Gaudiello • Photography - Christopher Tovo



Robert Curran and Olivia Bell • Photography - Julian Kingma



Andrew Killian • Photography - John Tsiavis

SOLOISTS



TZU-CHAO CHOU

Born in Taiwan, Tzu Chao studied at the Lan Yang Dance Centre, joining the centre's dance troupe in 1993. In 2003 he commenced an Advanced Diploma of Dance at The Australian Ballet School, going on to attend classes with the American Ballet Theatre Studio Company and the National Ballet School of Canada as part of a student exchange. Tzu-Chao joined The Australian Ballet in 2005, with his performance in *The Flower Festival in Genzano* prompting a journalist to compare his "buoyancy, power and fluency" to that of a young Baryshnikov. He was promoted to Soloist at the beginning of the 2008 season.

Repertoire highlights

- *La Favorita* 2007
- *Bodytorque* 2007
- *Le Spectre de la rose* 2006
- *Bodytorque* 2006
- *Flower Festival in Genzano* 2005

Awards

- Telstra Ballet Dancer Award nominee 2008
- The Australian Ballet Society Scholarship 2004
- Asian Pacific International Ballet Competition, gold medallist 2003
- Kelvin Coe Memorial Scholarship 2003
- Ballet Teachers' Workshop Award 2002

You may not know ...

"My name in Chinese means super child. When I was younger I always dreamed of being a super hero!"



MATTHEW DONNELLY

Born in New South Wales, Matthew trained in Newcastle before joining The Australian Ballet School. After graduating with honours in 1996, he was invited to join The Royal Danish Ballet, where he worked with some of the world's leading choreographers including Maurice Béjart, who recreated a solo for him in *Gaîté Parisienne*. A memorable moment was performing *Return to the Strange Land* for Her Majesty Queen Margrethe of Denmark in 1998. Matthew returned to The Australian Ballet in 1999. While enjoying the physical challenges of the contemporary works, classic storytelling is his passion. Matthew was promoted to Soloist in 2005.

Repertoire highlights

- Stephen Baynes' *Night Path* 2008
- Stephen Baynes' *Constant Variants* 2007
- *Raymonda* 2006
- *La Fille mal gardée* 2004
- *Romeo & Juliet* 2003
- *The Sentimental Bloke* 2002
- *In the Upper Room* 2002
- *Return to the Strange Land* 1998
- *Fearful Symmetries* 1997

Awards

- Adeline Genée Awards, Silver Medal 1995
- Asian Pacific International Ballet Competition, Silver Medal 1995
- Adeline Genée Awards, Bronze Medal 1994

You may not know ...

"Overseas touring gives me a fantastic opportunity to combine my passions for dance and travel. I enjoy wandering the streets of cities and immersing myself in the sights and culture."



REIKO HOMBO

Reiko started ballet at the age of five in her hometown of Kobe, Japan. After ten years of training in Japan, she joined The Australian Ballet School in 2003. In 2006 Reiko made her debut with The Australian Ballet in *Giselle* dancing the peasant pas des deux. Since then, Reiko has danced a handful of critically acclaimed principal roles with the company, including Clara in Peter Wright's *The Nutcracker*, and the titles roles of Paquita and Matjash Mrozewski's *Semele*. Reiko was promoted to Soloist in 2010.

Repertoire highlights

- *Suite en blanc* 2009
- Graeme Murphy's *Firebird* 2009
- *Semele* 2008
- Graeme Murphy's *Swan Lake* 2008
- *Paquita* 2007
- *Don Quixote* 2007
- *La Favorita* 2007
- *Spring Waters* 2007
- *Les Présages* 2007
- Peter Wright's *The Nutcracker* 2007
- *Giselle* 2006
- *Raymonda* 2006

Guest appearances

- The Dancers Company tour 2006

Awards

- Telstra Ballet Dancer Award nominee 2008
- Caroline Poon Scholarship 2004
- The Friends of The Australian Ballet Scholarship 2005

You may not know ...

Reiko would love to work as a Japanese-English interpreter one day.



LUKE INGHAM

Luke Ingham was born in Mt Gambier, South Australia. His childhood was spent chasing cows and driving tractors on the family farm. Inspired by Mikhail Baryshnikov, he began dance classes aged five, joining The Australian Ballet School in 2001. After joining The Australian Ballet in 2004, Luke was the recipient of the Young and Emerging Arts Initiative Award from the Australia Council, which enabled him to attend classes with New York City Ballet, American Ballet Theatre, Pacific Northwest Ballet, San Francisco Ballet and Toronto Ballet. He was promoted to Soloist at the beginning of 2008.

Repertoire highlights

- *Afternoon of a Faun* 2008
- *Don Quixote* 2007
- *After the Rain* 2007
- *Diana and Actéon* 2007
- *Rites* 2006
- *Giselle* 2006
- *Les Sylphides*, The Dancers Company tour 2006
- *Auroras Wedding*, The Dancers Company tour 2006
- *Suite en blanc* 2005
- *Stepping Stones* 2005
- *Forgotten Land* 2005

Guest appearances

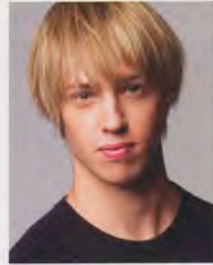
- The Dancers Company tour 2006

Awards

- Telstra People's Choice Award 2007
- Australian Arts Council Young and Emerging Artist Award 2006

You may not know ...

When he's not dancing, Luke enjoys surfing, golf, swimming and skateboarding.



TY KING-WALL

Born in Waihi, New Zealand, Ty King-Wall started dancing at the age of seven. Encouraged to continue after being captivated by a Royal New Zealand Ballet performance of *Swan Lake*, he received his early ballet training at the Dance Education Centre in Tauranga. A Junior Associate of the New Zealand School of Dance, he left New Zealand at 16 to study full-time at the Australian Ballet School in Melbourne. In 2004, Ty was part of the Australian Ballet School's exchange program to the USA and Canada, where he took classes with American Ballet Theatre's Studio Company and the Canadian National Ballet School in Toronto. Upon graduating dux with honours, Ty was accepted into the Australian Ballet in 2006 and has since toured with the company to Tokyo, Paris, London and Manchester. Ty was promoted to Soloist in 2010.

Repertoire highlights

- Stanton Welch's *Divergence* 2009
- *Suite en blanc* 2009
- Matjash Mrozewski's *Semele* 2008
- Tim Harbour's *Wa* 2008
- *Ballet Imperial* 2008
- *Giselle* 2008
- *The Sleeping Beauty pas de deux* 2008
- *Bodytorque. Generations.* 2007
- *Black Swan Pas de Deux* 2007
- *Diana and Actéon Pas de Deux* 2007

Awards

- Telstra Ballet Dancer Award nominee 2008
- Silver Medal, Asia Pacific International Ballet Competition 2005
- PACANZ Young Performer of the Year Award 2002

You may not know ...

Ty is studying extramurally towards a Bachelor of Arts, with a double major in History and Classical Studies through New Zealand's Massey University. He is also an avid follower of cricket and watches it religiously.



LAURA TONG

Laura was born in Whangarei, New Zealand and grew up in Northland, NZ, as well as living in Singapore and London. She started dancing at four when she began going along with her older sister to ballet and piano lessons. Laura studied with Maureen Ax, Phillipa Campbell and Joye Lowe in New Zealand, then at the English National Ballet School from 1998 to 2000. Upon graduation Laura entered the English National Ballet before joining The Australian Ballet in 2004. Key roles she performed with the English National Ballet include *White Ladies in Etudes*, lead Swans in *Swan Lake*, Soloist in *Paquita*, *Raymonda*, *Prayer in Coppélia*, *Winter Fairy in Cinderella*, as well as roles in *Romeo & Juliet*, *Nutcracker*, *Giselle*, *Rite of Spring*, *Les Sylphides*, *Trapeze*, *Square Dance*. Laura has toured to Japan, Greece, France and the UK.

Repertoire highlights

- Kenneth MacMillan's *Manon* 2008
- *The Concert* 2008
- *Don Quixote* 2007
- Graeme Murphy's *Swan Lake* 2004
- Stephen Baynes' *Constant Variants* 2007
- *Les Sylphides* 2006
- *Giselle* 2006
- *Rites* 2006

Awards

- Telstra Ballet Dancer Award nominee 2009

You may not know ...

Laura has three sisters; a scientist, a vet and an economist.

CORYPHEES



Kismet Bourne



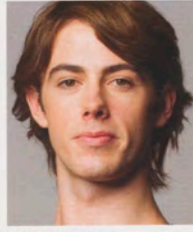
Ben Davis



Jia Yin Du



Amy Harris



Rudy Hawkes



Robyn Hendricks



Natalie Fincher



Natasha Kusen



Brett Simon



Jacob Sofer



Dana Stephensen



Vivienne Wong



Stephanie Williams



Andrew Wright

CORPS DE BALLET

*Corps de ballet position endowed by the Paulette Carson Scholarship



Dimity Azoury



Brett Chynoweth



Kristy Corea



Victor Esguerra



Eloise Fryer



Rohan Furnell



Jessica Fyfe*



Ingrid Gow



Noah Gumbert



Chengwu Guo



Halaina Hills



Calvin Hannaford



Jack Hersee



John-Paul Idaszak



Ako Kondo



Brooke Lockett



Jarryd Madden



Luke Marchant



Heidi Martin



Karen Nanasca



Mitchell Rayner



Sharni Spencer



Garry Stocks



Benjamin Stuart-Carberry



Valerie Tereshchenko



Charles Thompson



Sarah Thompson



Alice Topp



Jessica Wood

ARTISTIC STAFF



DANILO RADOJEVIC
Associate Artistic Director

Danilo Radojevic, a dancer with a dynamic style and exceptional technical skill, 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 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 Artistic Director Mikhail Baryshnikov in 1981 and performed the leading roles in many of the classics, often alternating with Baryshnikov himself.

After retiring from dancing, Danilo 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 former Artistic Director Ross Stretton.

Danilo was appointed Associate Artistic Director of The Australian Ballet in July 2001.



MARK KAY
Ballet Master & Choreologist

Mark Kay took up the profession of choreologist after studying Benesh Movement Notation at The Australian Ballet School. In 1986 he went to London to complete the course at the Benesh Institute and while there notated and worked with choreographer Gillian Lynne on the musical *The Phantom of the Opera*.

He joined The Royal Ballet as a freelance notator in 1987 and worked on Wayne Eagling's *Beauty and the Beast* and Dowell's *Swan Lake*.

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

As a freelancer, Mark has staged Peter Schaufuss' *Nutcracker* for the Graz Oper Ballett in Austria in 1992, Rudolf Nureyev's *Don Quixote* for the Royal Swedish Ballet in 1994 and for The Royal Ballet in 2001, and taught Christopher Wheeldon's *Continuum*® for Dutch National Ballet (2005) and Zurich Ballet (2006).

In 1993 then Artistic Director Maina Gielgud invited Mark to join The Australian Ballet as the company's choreologist, where he continues to notate and stage ballet, as well as perform character roles such as Sancho Panza in *Don Quixote*. For The Dancers Company, he has been responsible for teaching, staging, and recently performing the role of The Head Mistress in *Graduation Ball*.



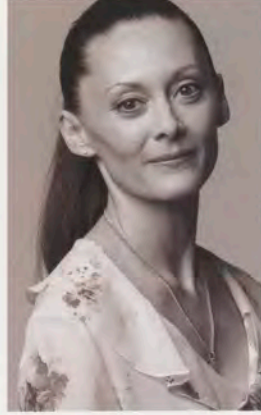
ELIZABETH HILL
Ballet Mistress & Répétiteur

Elizabeth was born in Melbourne, Australia. Her full time dance training was at the West Australian Academy of Performing Arts, under the direction of Alan Alder and Lucette Aldous. At the conclusion of her training in 1986, Elizabeth joined West Australian Ballet, under the direction of Barry Moreland. During the 10 years with West Australian Ballet, Elizabeth was encouraged to explore her choreographic and rehearsal direction talents assisting ballet staff and leaving a legacy of several works in repertoire.

Moving to freelance work in 1996, Elizabeth choreographed and taught classical ballet for several of the major dance institutions in Australia. She commenced a choreographic career in opera which has seen her create *Fledermaus*, *Lakme*, *Arabella*, *Pirates of Penzance*, *HMS Pinafore*, *Trial by Jury*, *Tales of Hoffmann*, *My Fair Lady*, *A Little Night Music*, all for Opera Australia and also write and direct a schools production of *Cinderella* for Oz Opera. Elizabeth has had the privilege of working with celebrated directors and conductors such as Stuart Maunder, John Cox, Lindy Hume and Richard Bonyngue.

Elizabeth holds a graduate Diploma in Arts Management, a qualification which has seen her work as Company Manager for Opera Australia, Artistic Liaison Manager for ABC television and Opera Australia and Producer for Symphony of Australia.

In 2003 Elizabeth was asked to assist Meryl Tankard on her production of *Wild Swans* for The Australian Ballet. This project enabled her to teach and coach for The Australian Ballet and went on to see her choreograph for the inaugural season of Bodytorque.



FIONA TONKIN
Principal Coach & Ballet Mistress

Fiona Tonkin began her career in Wellington where she joined the Royal New Zealand Ballet in 1979. Her association with The Australian Ballet began in 1980 when Marilyn Jones invited her to join the company.

By 1987 she had become a Principal Artist, renowned for her interpretative artistry, classicism and technical versatility. On her retirement in 1993, she had danced almost every major female role in the company's repertoire.

Career highlights with The Australian Ballet include her performances at the Royal Opera House, the Kirov Theatre and the Metropolitan Opera House and opening the company's 1992 London Coliseum season as Giselle.

She appeared as a Guest Artist with the Kirov Ballet in *Swan Lake*, on Rudolf Nureyev's Farewell Tour, and danced lead roles in the ABC TV broadcasts of *La Fille mal gardée* and *Romeo and Juliet*. Fiona received Green Room Awards in 1988 and 1989.

Fiona returned to New Zealand in 1994 where she completed a Bachelor of Arts at Canterbury University while guest teaching in New Zealand and Australia. In 1999 she completed The Australian Ballet School's Professional Dance Teachers Course and was awarded the Australian Multicultural Foundation Scholarship.

In 2000 Artistic Director Matz Skoog appointed her Rehearsal Director of the Royal New Zealand Ballet. She continued to work with Skoog in London as Assistant Artistic Director of the English National Ballet in 2002. Fiona has worked with many choreographers including Stanton Welch, Mark Morris, Christopher Hampson and Mark Baldwin.

Fiona returned to The Australian Ballet in 2003 at the invitation of David McAllister.

COMPANY & DIRECTORS

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Bavarian State Ballet - Photography - Wilfried Hoels

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Fiona Tonkin

Ballet Mistress
& **Repetiteur**
Elizabeth Hill

Ballet Mistress
& **Rehabilitation Facilitator**
Noelle Shader

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& **Ballet Master**
Mark Kay

Ballet Coach
Megan Connelly

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Stanton Welch

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Music Librarian
Duncan Salton

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Bruce Gordon

Master Electrician
John Berrett

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Geoffrey Harman

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