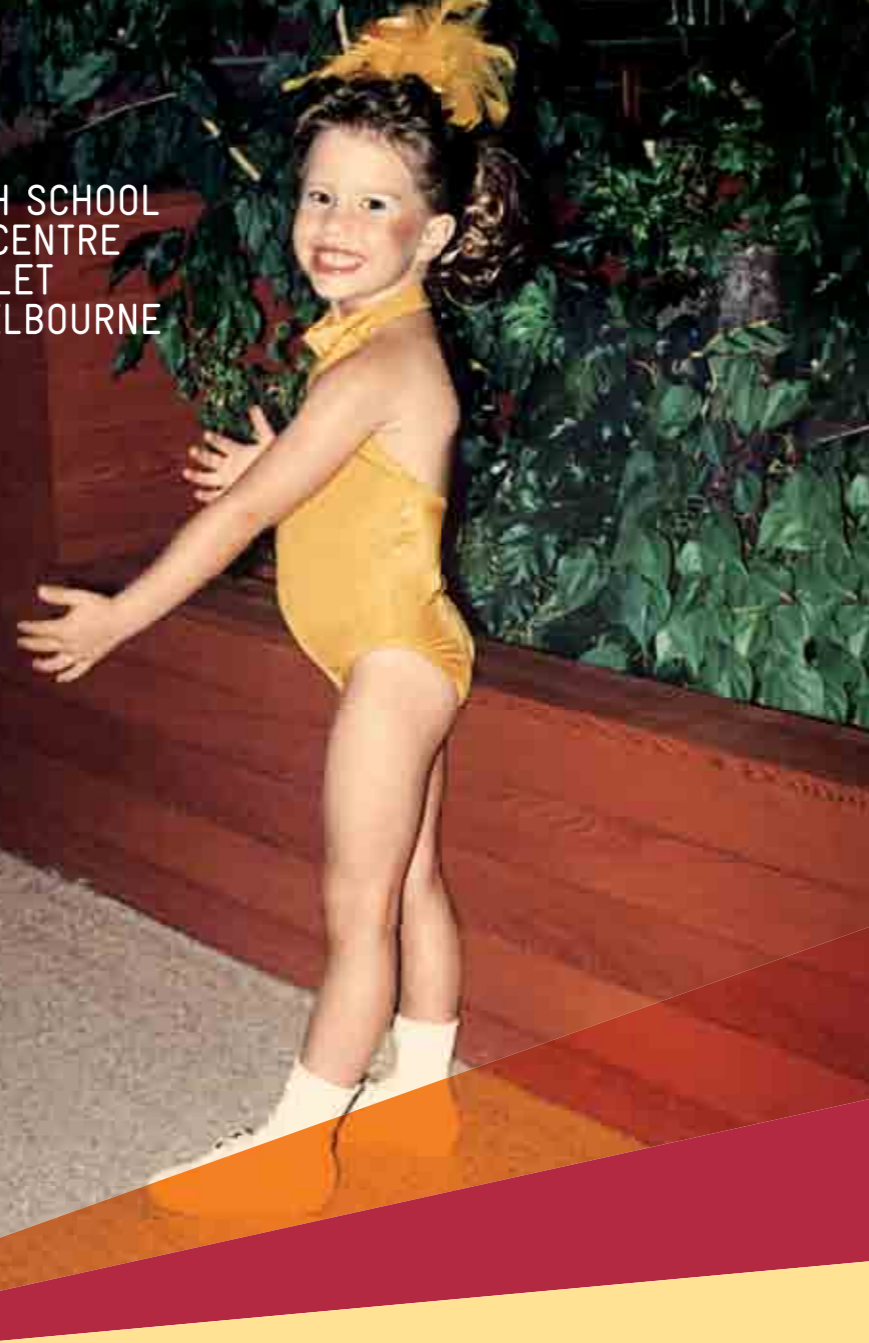




MUM'S LOUNGE ROOM
CAVENDISH ROAD HIGH SCHOOL
DAVIDIA LIND DANCE CENTRE
THE AUSTRALIAN BALLET
THE ARTS CENTRE, MELBOURNE

DANA STEPHENSEN, CORYPHÉE



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The
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The Australian Ballet INFINITY

2012 SEASON

Melbourne

24 February – 6 March
Arts Centre Melbourne, State Theatre
with Orchestra Victoria

Sydney

5 – 25 April
Opera Theatre, Sydney Opera House
with Australian Opera and Ballet Orchestra



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Cover and above: Lana Jones
Photography Georges Antoni



NOTE FROM THE ARTISTIC DIRECTOR



Since its very first season, The Australian Ballet has been a champion of new Australian work. Two homegrown ballets (Rex Reid's *Melbourne Cup* and Ray Powell's *Just for Fun*) were in that inaugural program, and over the past 50 years we have built a huge catalogue of original works.

Infinity starts our year of celebration looking firmly forward. Three brand-new works, three commissioned scores, three different explorations of our contemporary Australian dance culture – each work exploring the importance of dance in our country's creative landscape.

Graeme Murphy has been provoking and exciting audiences since he created his first work for The Australian Ballet as a dancer in 1971. After a succession of dazzling large story ballets, *The Narrative of Nothing* is an opportunity to see him inspired simply by the dancers he has chosen for this work and Brett Dean's *Fire Music*. Jennifer Irwin's costumes and Damien Cooper's lighting and stage concept have also been fuelled by this renowned composer's amazing score.

Inspired from a different source, Gideon Obarzanek's *There's Definitely a Prince Involved* looks at the iconic ballet *Swan Lake* through the eyes of people he interviewed as research for this work. When asked what they knew of ballet, the interviewees often mentioned *Swan Lake*, but it seems there was a lot of confusion around the ballet's actual plot! There is no doubt that Gideon is able to tap into the hearts and minds of today's audiences with his thoughtful and revealing works. Working with Alexi Freeman, Stefan Gregory and Ben Cisterne, Gideon has also drawn from the riches of The Australian Ballet's production department to stage his piece. And what a pleasure it has been to have dancers Sara Black, Harriet Ritchie, Kristina Chan, Robbie Curtis and James O'Hara working with our dancers to create this brand-new work.

To complete the evening, *Warumuk – in the dark night* reunites The Australian Ballet with Bangarra Dance Theatre. Our two companies have been having a most passionate artistic "affair" since our first joint production in 1997, when Stephen Page created *Rites*. Since then, Bangarra and TAB have shared the stage in London, New York and Paris, and it is such a joy to have the opportunity to be together again in this exciting 50th anniversary year. With music by David Page, costumes by Jennifer Irwin and set designs by Jacob Nash, *Warumuk – in the dark night* draws on the beautiful Aboriginal stories of the night sky to create a work celebrating our unique Australian culture. We feel so privileged to be able to share in Stephen's vision for this piece and to be able to perform it both here in Australia and on our upcoming tour to New York.

So begins our 50th anniversary. I would like to thank everyone who has come together to make this first season possible. Along with the artists and staff who have worked so hard to realise the show you see tonight, I'd also like to thank the many supporters who have helped make this season possible, including The Angior Family Foundation, The Ross Trust and the Robert and Elizabeth Albert Music Fund. A huge thank you is also due to our Principal Sponsor Telstra, which has been supporting us for over half of our 50 years! As well, I'd like to thank our media sponsor STUDIO, who shows the very best of the arts from Australia and around the world.

Like you, I'm looking forward to discovering what *Infinity* has in store. I hope you will return to enjoy all that lies ahead in our 50th anniversary season.

David McAllister AM

NOTES FROM BEHIND THE SCENES



This year, The Australian Ballet turns 50 – a significant milestone for our national company, and one which allows us to celebrate our rich history while investing in a vibrant and sustainable future for the art form.

It will be a year of major activity both on and off the stage. We'll be reaching more audiences than ever before, visiting all of Australia's major cities, and touring to New York in June. Our regional touring arm The Dancers Company will also expand its reach, travelling to Victoria, New South Wales and Queensland. Our "footprint" will be larger than ever before, and our commitment to making ballet accessible to all has never been stronger.

These plans reflect our responsibility to meaningfully celebrate this significant milestone with all of our ballet family, from our current loyal audiences to volunteer groups, private donors, corporate partners, the international dance community, our national arts peers, the general public, first time attendees, the media, governments at all levels and of course our current staff base and extensive alumni.

The company is committed to ensuring that ballet can be experienced at all levels of the community – not only in our 50th year but for the next 50 years. Through innovative education programs in schools, on grand stages of the nation's best theatres, at home via live broadcasts, in remote locations or under the stars, The Australian Ballet will be inspiring people by dance in 2012 and beyond.

As we reflect on our past and envisage our future, we think particularly of our many generous supporters. As you sit in the theatre, and before the curtain opens on our 50th anniversary season, say hello to the people sitting close by. You may notice some of them wearing a specially designed pin, which celebrates their philanthropic giving to the company over a number of years. The different coloured pins recognise their years of generosity. Some people have been donors since our very beginnings, and to these people we are especially grateful. Without our philanthropic supporters this company would not own its own building, nor be able to tour internationally, or to develop our dancers with scholarships each year. You may be wearing a pin yourself, but if not, it's never too late to begin a career as a philanthropist, and no gift is too small. I urge you to congratulate the pin wearers around you, and to consider making a gift to the ballet yourself.

I'd like to say a very special thank you to the supporters who helped realise the visions you will see in *Infinity*. They are The Angior Family Foundation (*The Narrative of Nothing*), The Ross Trust (*Waramuk – in the dark night*) and The Robert and Elizabeth Albert Music Fund, whose assistance made it possible to commission the three new scores you will hear tonight.

A handwritten signature in black ink that reads "Valerie Wilder". The signature is fluid and cursive.

Valerie Wilder
Executive Director



Infinity

THE NARRATIVE OF NOTHING

Choreography Graeme Murphy
Creative associate Janet Vernon
Music Brett Dean
Costume design Jennifer Irwin
Stage and lighting design Damien Cooper
Sound design Bob Scott

The Narrative of Nothing was made possible with the support of The Angior Family Foundation

Fire Music by Brett Dean was commissioned by the Stockholm Philharmonic Orchestra, BBC Radio 3 and The Australian Ballet. These performances of Fire Music are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Bôte & Bock (Boosey & Hawkes) of Berlin.

Choreographer's note

The narrative of nothing ... for we are by nature's strange design like children, who gazing upwards find "dragons in the clouds".
Graeme Murphy 2012

THERE'S DEFINITELY A PRINCE INVOLVED

Choreography Gideon Obarzanek after Marius Petipa and Lev Ivanov
Music Stefan Gregory after Piotr Ilyich Tchaikovsky
Costume design Alexi Freeman assisted by Caroline Dickinson
Stage concept Benjamin Cisterne and Gideon Obarzanek
Lighting design Benjamin Cisterne

Original sets designed for The Australian Ballet by Hugh Colman used with kind permission of Mr Colman

Choreographer's note

So let's talk about ballet. What can you tell me? ... Swan Lake? OK, how does the story go? ... Hmm, that's an interesting take. What do you think it's about? ... Love? So, let's talk about love.

Although I am very much involved with dance, it has been over 20 years since I worked with ballet. So when David McAllister discussed the idea of making a new work with the company, I found myself talking a lot about ballet with friends and colleagues. Interestingly, most knew very little about it, but when pushed to name a ballet almost all said *Swan Lake*. When I asked them to tell the story, I received some genuinely interesting variations on this ancient folktale. What was conclusive, however, was

that it was very much to do with love, true love. This emerging topic seemed to be an invitation for people to speak more about themselves. Or maybe my discipline to stay on subject easily dissolved as I was seductively drawn to more personal and private stories.

In contemporary dance idealism is a rare concern. But given the opportunity to work with a classical ballet company, for me there is no getting around it. In *Swan Lake* we all pine for the prince and the swan queen to come together. Tragically, however, fidelity is irrevocably severed by a moment of regrettable ecstatic passion between the prince and the alluring black swan. This forever ruins the possibility of true love in their present world; it can now be fulfilled only in the afterlife.

I have always been interested in the seemingly irreconcilable differences between people's real lives and their ideals. In this case, our often messy, tedious or compromised relationships compared with our fantasy and desire for "the one true love". The one who will transform us from our lesser self and into the beautiful special person we deep down know our true self to be. As in *Swan Lake*, true love proves elusive. Despite this, most of us cling onto the belief that somewhere out there it exists. Romantic idealism is a driving force in human nature. It is also the backbone of classical ballet.

Gideon Obarzanek 2012

WARUMUK – IN THE DARK NIGHT

Choreography Stephen Page
Music David Page*
Orchestration Jessica Wells
Costume design Jennifer Irwin
Set design Jacob Nash
Lighting design Padraig O Suilleabhain
Sound design Bob Scott

*featuring Dhuwa and Yirritja songs and stories from North East Arnhem Land vocals by Jamie Wanambi, Banula Marika and Janet Guypunguna Munyarryun

Warumuk – in the dark night was made possible with the support of The Ross Trust

Choreographer's note

Warumuk – in the dark night is my fifth work for The Australian Ballet and the third time we've collaborated with both companies. This time

around the influence of Bangarra has been even stronger, with a concept inspired by the myths of and our long association with Yolngu families of North East Arnhem Land.

Coming together in a cohesive creative process, these wonderful dancers have embraced each other's dance language to awaken a distinctive contemporary style.

This work carries the Bangarra aesthetic through my collaboration with artistic peers in music, design and lighting. One of the most challenging aspects has been observing David Page's composition for orchestral instruments, combining recorded Yolngu songs and language and the hum of the land with the richness of live orchestra.

Jacob Nash's set design has created a mythical, timeless space that shelters and supports this Indigenous experience. A 20-year connection with Jennifer Irwin has been reflected intuitively in her amazing costume designs. With lighting so integral to the theatrical atmosphere, it has been exciting to work with Padraig O Suilleabhain in his debut as lighting designer. I've always been fascinated with Aboriginal astronomy and the timeless mystery of the night sky. Over the years, Bangarra's cultural consultant Kathy Balngayngu Marika and I have talked about the myriad of Yolngu creation stories within the constellations of stars. So the process has been to digest and pay homage to the integrity of these stories, and shape them into a contemporary form.

From evening star to morning star and in between, *Warumuk – in the dark night* explores the Milky Way, shooting stars, the Seven Sisters, the tides of the moon and the drama of the lunar eclipse. Each of these elements has its Western interpretation, but my perspective comes from listening to the Yolngu.

Yolngu creation stories of the spiritual relationship between people, land and nature are reflected and celebrated in the night sky.
Stephen Page 2012

The commissioning of the three musical works in Infinity has been generously supported by The Robert & Elizabeth Albert Music Fund



Graeme Murphy, Lana Jones, Stephen Page and Gideon Obarzanek
Photography Georges Antoni

Fifteen hundred little stories



IN THE EARLY DAYS OF MAKING THE NARRATIVE OF NOTHING, GRAEME MURPHY CHATTED TO US ABOUT THE MUSIC, HIS PROCESS AND WHY NOTHING IS REALLY SOMETHING.

On Brett Dean's Fire Music ...

If you commission a score, it's because you trust the composer. If I'm doing an abstract work, I say to the composer "Do what you have to do, and I will do what I have to do," – and hopefully there's a beautiful marriage of two art forms! When you have a great composer, the worst thing you can do is say, "I want it to start soft, and then build ..." or something like that. His sense of form is better than your sense of form. And then you respond – or you can work against it. I love the permutations of possibility, because there's no right way. In classical ballet, you tend to let the music be God, because that music is probably God-like, it's been written by Tchaikovsky or someone. But in today's world of sound and sonic painting, it's amazing how you can interpret. You can have the quietest piece of music and do the busiest piece of choreography, and it works. That's what we were doing today!

On working with the dancers of The Australian Ballet ...

Narrative is so prescriptive to your choreographic freedom. The normal event of movement might be something that, for me, just flows – but if I'm telling a story I really have to be conscious of what the movement is saying, of getting the message across, instead of just free-falling into the next movement that I feel would be a natural progression. I try to make everything fluid anyway, even if I'm telling a story, but there's that extra pressure when you know "I only have this many bars to set up the next storyline." *Romeo & Juliet* is a great example – a score that demands that everything happens on the note – the fight scene, the

stabbing, the love scene, the climax of the love scene. So just being allowed to explore the dancers' movements and their personal styles is what's so delicious about this process. And also, these dancers are hand-picked: they're the people I've been looking at, and longing to work with! Some of these people caught my eye in *Romeo & Juliet*: they might have just been a minion in the Bazaar scene, but you knew they had something interesting to show.

It's the sort of thing that I did at Sydney Dance Company, when I had a palette of dancers – a small number, 16, 18, sometimes 20 dancers; but in the course of working with them (as I have been, with The Australian Ballet, in a long-term way) you actually get a real handle on what they can give you, what they can do. There's so much gorgeousness there. And because they've been with the company one, two, three years, they're finding their stride: they're not wallflower mice anymore! They're getting ready for their moment! And if I can help them into that moment, and consequently highlight that moment, that's great.

On the design ...

As I wanted to focus on clarity of body form, I gave Damien Cooper a brief to do a design in light, eliminating the physical distraction of décor. Complementing this, Jennifer Irwin's costumes are personalised, printed then overlaid with a splattering of minute mirrors that actually sculpt the shape of the body, even in low-level lighting.

Although our creative departure points were very different, maybe Brett and I will end up on the same page, in a strange way. The dancers

will be flames, or they'll be flickering, or they'll be embers, or charcoal. I think that some of that imagery gets stuck in your brain.

On narrative v abstract ballet ...

I've always been scared of things like biographical works. If you're dealing with people who are living, or who have lived, you go into their heads, and it always ends up being an invention. Whereas if you're working in pure movement, the invention is "how far can I push the human body? What are the possibilities of one human body?" Then double it when you have two, and so on. I quite like that aspect – that the non-narrative might be telling people a hell of a lot more than if I'd been telling a story, because it's really pure subconscious at work. I often think that my abstract works are much more autobiographical!

There's a real reason I alternate [between story ballets and abstract ballets]. I love the engagement you get when you tell an audience a story, but I also love the engagement you get when you do a non-narrative and people make their own story. The *Narrative of Nothing* is about our ability, right from when we're children, to find stories in everything. We find stories when we look up at clouds, when we look at people across a crowded room. As an adult in a theatre, no one is going to think, "I'm watching an abstract ballet." They're going to go off on their own tangents – and there are 1500 little stories being written every night in 30 minutes, as the ballet is created. So *The Narrative of Nothing* is still a narrative.



What is ballet?

INSPIRED BY THE INTERVIEWS THAT GIDEON OBARZANEK CONDUCTED AS RESEARCH FOR THERE'S DEFINITELY A PRINCE INVOLVED, WE ASKED OUR SOCIAL MEDIA COMMUNITY (AND SOME NON-AFICIONADOS) A SIMPLE QUESTION: WHAT IS BALLET? THESE ARE SOME OF OUR FAVOURITE ANSWERS.

Ballet is music made visible.
Yvonne

Ballet is a jewelled rabbit hole you get lured down by stories and feathery costumes and twinkling lights and strange music. Then you pop out the other end and nothing ever looks the same again.
Janey

Ballet is my life! It is the one thing that makes me whole and drives me to get up each morning. As a 12-year-old boy, ballet has provided me with the most joyful times in my life and the biggest achievements in my life – selection in the ITP program with The Australian Ballet School and the opportunity to perform with The Australian Ballet in Sydney in *The Nutcracker* last year. Through ballet I have learnt to laugh and cry. Other kids at school don't get me, but ballet has made me realise that you need to have a dream in life, and do what makes you happy no matter what others think! Thanks ballet for igniting the flame within me to one day be a professional ballet dancer. So ballet is and always will be a part of me, a way of life, the one thing that truly makes me happy and feel alive!
Lachlan Martin

Ballet is an art form, as old as some of the most classic paintings. The control and discipline needed are every bit as difficult as those for the ancient karate. Being able to lose yourself in the movement, the music and the emotion as a spectator is truly the most luxurious of experiences. But being the dancer and able to lose yourself totally to the same movement, music and emotion is a gift many strive for, few experience and is truly akin to being close to the Divine.
Kate Ayre

Billy Elliot said ballet was like electricity flowing through the body. The more I think about it, the more I think he was right.
Felicity

Ballet is a unique form of boot camp that can induce a 30-something-year-old woman – who danced in her youth – to ironically don a plastic tiara and somehow exude a sense of genuine elegance.
Melissa

Ballet is freedom. It's like air; you have to have it to survive. It's that magical feeling that you have when you are out on stage. Ballet is not just hard work, magic and elegance, it's your heart, your soul and everything worth living for. Ballet is an art, dedication, passion and love. Ballet is an escape from the world. It is bleeding blisters and aching bones, but we do it because we love it and it's who we are and it's a part of us that could never be replaced.
Colleen

A performance dance that looks like it really hurts your feet.
Lou

**“... BALLET IS AN ARM
AND A LEG, A HOLLOWED BACK, A
CURVED NECK, AN ARCHED FOOT. IT
IS YEARS OF DISCIPLINE, SACRIFICE
AND DEVOTION REFLECTED IN
THE BEAUTY OF MOVEMENT, THE
JOY OF STORYTELLING AND THE
PERFORMANCE OF ARTISTRY.**

Kate

Ballet is being four years of age and because you are too small to sit in the theatre seat and be able to see, you have to sit in the aisle. And when it is all over, you won't go home until they all come out and do it again.
Philip

Control and freedom.
Alexander

Ballet feels warm and happy. I love to jump and show my family my dancing.
Felix, a ballet dancer aged 7

Ballet to me is love, peace, beauty, colour, passion, tranquility, beautiful music, bright and dark, happy and sad, sensational costumes, athletic and elite bodies – for me, it is five nights in the year when I just feel complete as a person after seeing The Australian Ballet. My front row seat says it all for me!
Paula

Around the time that ballet was created, classical music was the dominant music of Europe. Classical music was always being perfected and promoted as the way of coming closest to God in the mind. However, this perfect way of touching God was missing the physical motion required to propel one towards God with the body. Ballet was invented to be that motion. Even if you don't believe in the God for whom all of this was meant, you can still feel it pushing you to a higher state of being.
David

Ballet is a stylish way to keep parents poor and little girls dreaming.
Lynette Larson

Ballet is what you're forced to do as a kid.
GG

Ballet means you dance in your heart.
Alix, aged 8

Ballet is sport made sexy.
Jane

Ballet is the fourth word my daughter ever said. For her second birthday, I bought her first pair of ballet shoes. For two years she danced around the house until they fell apart. For her fourth birthday I got her dance lessons and for two years now, I have watched her dance. I have seen the joy on her face that ballet brings. Ballet is my daughter's passion.
Shannon Board

Ballet is breath. Ballet is blood. Ballet is my soaring soul.
Feathertop

If you have an answer to this question you'd like to share, visit
behindballet.com/what-is-ballet.

You can also leave us an answer on Facebook
[facebook.com/theaustralianballet](https://www.facebook.com/theaustralianballet) or *Twitter*
[@TheAusBallet](https://twitter.com/TheAusBallet)).

A new language

THE AUSTRALIAN BALLET MEETS BANGARRA DANCE THEATRE

The “artistic affair” between Bangarra and The Australian Ballet could be said to have begun in 1996, when Bangarra’s artistic director Stephen Page made the work *Alchemy* on TAB at the invitation of Maina Gielgud, its then-artistic director. But it was not until 1997 that the two companies were united on stage in *Rites*, Page’s vision of the famous Stravinsky score. Ross Stretton, then TAB’s artistic director, suggested the use of the music. Despite admitting that his first response to it was to fall asleep, Page’s imagination was eventually fired. He said of the work: “*Rites* is an exploration of the natural forces which determine Australia’s ancient landscape. It is also an exploration of the movements of the dancers of the two companies and develops a new language in dance.”

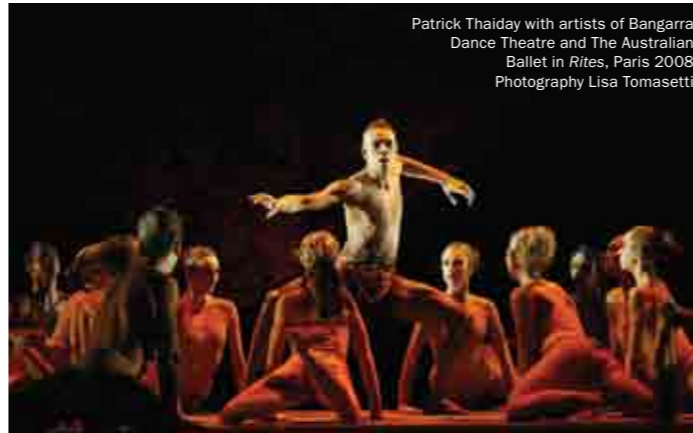
Rites was first performed as part of the Melbourne International Festival. It went on to enter The Australian Ballet’s repertoire; the company performed it to acclaim in Paris, London and Manchester.

The two companies were reunited in 2006 when Page made *Amalgamate* on them, using a commissioned score co-composed by Page’s brother David and Elena Kats-Chernin.

Warumuk – in the dark night marks the newest chapter of the companies’ bountiful collaboration.



Steven Heathcote and Vicki Attard in *Rites*, New York 1999
Photography Jim McFarlane



Patrick Thaiday with artists of Bangarra Dance Theatre and The Australian Ballet in *Rites*, Paris 2008
Photography Lisa Tomasetti



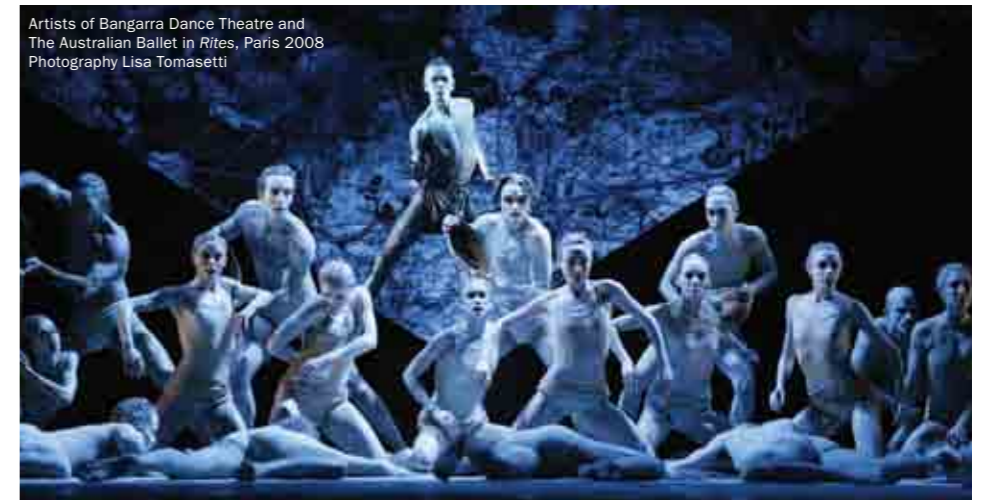
Vivienne Wong and Daniel Gaudiello in *Rites* 2006
Photography Jim McFarlane



Kirsty Martin and Patrick Thaiday in Paris, 2008
Photography Lisa Tomasetti



Frances Rings and Steven Heathcote in a marketing image 2005
Photography Jean François Campos



Artists of Bangarra Dance Theatre and The Australian Ballet in *Rites*, Paris 2008
Photography Lisa Tomasetti



Artists of Bangarra Dance Theatre and The Australian Ballet in *Rites*, Paris 2008
Photography Lisa Tomasetti



Artists of Bangarra Dance Theatre and The Australian Ballet in *Amalgamate*, 2006
Photography Jim McFarlane



Artists of Bangarra Dance Theatre and The Australian Ballet in *Amalgamate*, 2006
Photography Jim McFarlane



Albert David and Miranda Coney in a marketing image for *Rites* 1997
Photography Jim McFarlane

CHOREOGRAPHERS



GRAEME MURPHY AM
THE NARRATIVE OF NOTHING

Graeme Murphy was born in Melbourne and studied at The Australian Ballet School. He has danced with The Australian Ballet, Sadler's Wells Ballet (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 an AM (1982) for his Services to Dance and three honorary doctorates – Hon. D. Lit. Tas (1990), Hon. D. Phil. Qld (1992) and Hon. D. Lit. 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, Body of Work – a Retrospective; the prestigious James Cassius Award (2002), and a Centenary Medal (2003). He was named Cultural Leader of the Year by the Australian Business Arts Foundation, received the Dame Elisabeth Murdoch Award (2004) and was listed among Australia's 50 Most Glamorous Exports at a special celebration hosted by the Australian Government and Austrade (2005). He received the Award for Contribution to Cultural Exchange from the Ministry of Culture, the People's Republic of China (2008) and the Fred & Adele Astaire Award for Excellence in Choreography in Film for *Mao's Last Dancer* (New York, 2011).

Graeme's directing and choreographic credits include *Metamorphosis*, *Turandot*, *Salome*, *The Trojans*, *Aida* (Opera Australia); *Ainadamar* (The Adelaide Festival of Arts); *Beyond Twelve*, *Nutcracker – The Story of Clara*, *Swan Lake*, *Firebird*, *The Silver Rose* and *Romeo & Juliet* (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); *Die Silberne Rose* (Bayerisches Staatsballett, Munich); *Water* (Shanghai Ballet); *Forty Miles – A River of Dreams* (Tasdance); *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); the movie *Mao's Last Dancer* and the Andrew Lloyd Webber musical *Love Never Dies*.



GIDEON OBARZANEK
THERE'S DEFINITELY A PRINCE INVOLVED

After deferring science at university, Gideon Obarzanek studied dance at The Australian Ballet School. He later danced with the Queensland Ballet and the Sydney Dance Company before working as an independent performer and choreographer with various dance companies and independent projects within Australia and abroad. While in his 20s he created new works for The Australian Ballet, Sydney Dance Company, the West Australian Ballet, the Kibbutz Contemporary Dance Company and, most prolifically, Nederlands Dans Theater.

In 1995, Gideon Obarzanek founded Chunky Move and earned an enviable reputation for producing a distinct yet unpredictable brand of genre-defying dance performance. Gideon's works have been diverse in form and content and include stage productions, installations, site-specific works and film. His multi-award winning works have been performed in many festivals and theatres around the world in the UK, Europe, Asia and the Americas.

After 16 distinguished years as director of his own company, Gideon recently left Chunky Move to pursue an independent career. His developing interest in storytelling and documentaries has also led him to become an Associate Artist with the Sydney Theatre Company.



STEPHEN PAGE
WARUMUK – IN THE DARK NIGHT

Stephen is a descendant of the Nunukul people and the Munaljali clan of the Yugambah tribe from South East Queensland.

Stephen has been artistic director of the internationally acclaimed Bangarra Dance Theatre since 1991, and has developed a signature body of works (including *Ochres*, *Skin*, *Bush* and *Mathinna*) that has become a milestone in the Australian performing arts.

Stephen continues to reinvent Indigenous story-telling both within his own company and through collaborations with other performing arts companies. He directed the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies; directed the highly acclaimed play *Page 8*; choreographed the films *Black River*, *Bran Nue Dae* and *The Sapphires*; and in 2011 wrote and directed *Bloodland* with Wayne Blair and Kathy Balngayngu Marika for Sydney Theatre Company in association with Bangarra. He was also artistic director of the 2004 Adelaide Festival of the Arts.

In 2008 Stephen was named NSW Australian of the Year in recognition of his efforts to bring cultures together through the performing arts and his commitment to developing the next generation of Indigenous storytellers. In 2010 Stephen was honoured at the Australian Dance Awards for his Services to Dance.

Warumuk - in the dark night follows four critically acclaimed works for The Australian Ballet: *Alchemy* (1996), *Rites* (1997), *Totem* (2002) and *Amalgamate* (2006).

PLAYBILL ADS 17

PLAYBILL ADS 18

Calvin Hannaford, Karen Nanasca and Charles Thompson in rehearsal for Graeme Murphy's *The Narrative of Nothing*
Photography Lynette Wills



Bangarra's cultural traditions

CATHERINE BALDWIN EXPLAINS THE RELATIONSHIPS WITH TRADITIONAL INDIGENOUS COMMUNITIES THAT UNDERPIN BANGARRA'S WORK.

As artistic director of Bangarra Dance Theatre, Stephen Page has nurtured deep relationships with a number of traditional Aboriginal communities across Australia and especially with the Yunipingu, Marika and Munyarryun families of North East Arnhem Land.

With each new work, Stephen and his collaborating artists take time to visit communities, to sit with the elders and share ideas of how their traditional customs, myths, songs and dances can inspire the contemporary story-telling in our dance theatre works. Elders travel from their communities to Bangarra's studios and work with our performers and artists during the rehearsal process as part of this cultural exchange.

To complete the cycle, Bangarra makes a commitment to take our works back to country, to spend time with the community, conducting workshops and performing, out of respect for having their permission to include traditional elements in our contemporary theatrical experiences.

The theatre is a perfect environment for merging the past with the present in a timeless space, where every element – from costumes and sets to lighting – is symbolic and infused with meaning. Stephen's choreography and theatrical direction is a connection to the unseen; to how Indigenous people view the world – part physical, part spiritual.

Yolngu are the custodians of the world's oldest culture, which stretches back over 40,000 years and continues to be practiced today in the communities of Arnhem Land. Drawing on the stories of the night sky from Yirrkala

in North East Arnhem Land, *Warumuk - in the dark night* reflects the richness of the intrinsic links between the Yolngu and their natural and spiritual world.

Kinship relations are mapped onto the world of the Yolngu – everything, everywhere, belongs to the two moieties of Dhuwa or Yirritja – the land, the sky, water, plants, animals and people. Dhuwa and Yirritja each have their own lands, languages and philosophies. Their creation stories tell of ancestors bringing these elements into being and laying down the law that governs them all. This law is essential to Yolngu identity and culture, as it defines who owns and manages the natural world.

Yolngu speak a dozen different dialects, so English is a thirteenth language. The term they use to describe their societal bonds is *yothu yindi*, literally meaning "child and mother". *Yothu yindi* recognises duality but also promotes balance within a diverse and complex society. Yolngu ceremonies are a form of communal expression of stories told through music, songs and dances, linking the Yolngu to each other and the world they inhabit.

Living a traditional lifestyle, the Yolngu had their first contact with *Balanda* (Europeans) in the 1930s, initially with the establishment of missions, then with military personnel in WWII and, more recently with the mining industry.

In 1963, provoked by a unilateral government decision to excise a part of their land for a bauxite mine, Yolngu at Yirrkala sent to the House of Representatives a petition on bark. This traditional bark painting attracted

national and international attention to the early initiatives of the land rights movement. Although he upheld the now discredited doctrine of terra nullius, Justice Blackburn acknowledged that:

The evidence shows a subtle and elaborate system highly adapted to the country in which the people led their lives, which provided a stable order of society and was remarkably free from the vagaries of personal whim or influence. If ever a system could be called "a government of laws, and not of men", it is that shown in the evidence before me.

[*Milirrpum v Nabalco* (1971) 17 FLR 141, at p267]

Language is the key to community life and cultural practice: the telling of stories, the sharing of history, personal interaction. The preservation of languages and the maintenance of the Outstations or homelands of Arnhem Land is critical to the survival of Yolngu culture. The Outstations provide a place for traditional ceremony, customs and cultural practices. With recent changes in Australian government policy, Aboriginal communities have become concerned about the prospect of maintaining their homelands.

We hope you enjoy the Yolngu influences within *Warumuk - in the dark night*. Through Bangarra's relationships with the communities of North East Arnhem Land we hope to help rekindle interest in, and encourage all Australians to engage with, traditional Aboriginal culture.

Catherine Baldwin is the executive director of Bangarra Dance Theatre.

1962

2012

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Robyn Hendricks. Photography Georges Antoni.

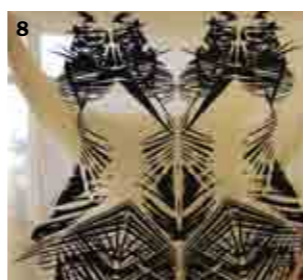
Ballet made infinite

PHOTOGRAPHER LYNETTE WILLS DOCUMENTED THE PRODUCTION PROCESS AS THE THREE BALLET OF THE INFINITY PROGRAM TOOK SHAPE IN STUDIO AND WARDROBE DEPARTMENT.

Clockwise from top left:

1. Graeme Murphy and Janet Vernon look on as Charles Thompson, Karen Nanasca and Calvin Hannaford try out new choreography for *The Narrative of Nothing*
2. Charles Thompson and Karen Nanasca
3. Patrick Thaiday in rehearsal for *Warumuk - in the dark night*
4. Designer Jennifer Irwin and Stephen Page at the greeting for *Infinity* guests at The Primrose Potter Ballet Centre
5. Dimity Azoury working on *Warumuk - in the dark night* with Stephen Page

6. Jennifer Irwin at work, and one of her designs for *Warumuk - in the dark night*
7. Alice Topp and Christopher Rodgers-Wilson get serious about *There's Definitely a Prince Involved*
8. Designs taking shape for *There's Definitely a Prince Involved*
9. Alexi Freeman, designer for *There's Definitely a Prince Involved*, at work with The Australian Ballet's Ladies' Cutter Musette Molyneaux
10. Gideon Obarzanek watches as Madeleine Eastoe rehearses *There's Definitely a Prince Involved*



Music note

WE SPEAK TO THE THREE COMPOSERS OF THE NEWLY COMMISSIONED INFINITY SCORES.

BRETT DEAN

THE NARRATIVE OF NOTHING

Brett Dean's Fire Music is dedicated to the victims of the 2009 "Black Saturday" bushfires in Victoria, Australia. Co-commissioned by The Australian Ballet, the Royal Stockholm Philharmonic and BBC Radio 3, it premiered in Stockholm in 2011.

Did the knowledge that Fire Music would be used for choreography influence your work?
It did, actually. Graeme said to me quite plainly from the outset: "Write the piece you want to write. Don't worry about what I might make of it." But I think the knowledge of it being the motor, the engine, for a piece of dance theatre was in the back of my mind, and quite happily so. I felt the piece going in certain rhythmic directions ... [it] really takes off in certain moments. It has a high energy. Originally, that was to do with the dynamics and propulsion of fire; I'd spent a bit of time talking with a fire scientist from the CSIRO. But then it took on its own dynamic, and part of that was the knowledge that this would be used on stage.

Did the physics of fire provide you with a system for composition?

[The scientist] showed me maps, diagrams, even videos of fires that they'd tracked ... but that was only one part of the story really, and in the end it didn't correlate closely enough with where I wanted to go. Once the piece started to evolve in terms of sounds and motifs and energy of its own, it took on its own life – a bit like a fire, it just started spreading. [Parts of it] have a manic quality; it's technically quite challenging, it has a very fast inner life, very fast passage work, but the main pulse of the piece is fairly steady – so it has these big bones, and this relentless pushing forward, all the while darting out in different directions.

In one part of Fire Music, you use electric guitar to signify the "momentous, dizzying heat" of Black Saturday. Have you used other sounds in that evocative way?

There are satellite groups of instruments that are out in the theatre ... a lot of the fast, powerful fire music is heralded by [trumpet] fanfares that resound around the whole space. There's something about the theatricality of the sound being all around you; someone who'd heard the piece said that it's a bit like there's no escape, like a fire. It envelops the whole space. There are quite a few electronic sounds, most of which come from natural sources. There are a lot of closely miked thunder-sheet sounds right at the opening. In there somewhere is a recording that I made myself of a scraping, booming door in the Old Melbourne Gaol.

STEFAN GREGORY

THERE'S DEFINITELY A PRINCE INVOLVED

What's your background as a composer?
I work a lot in the theatre world. Previously I've played in rock bands and jazz ensembles, and my original study was mathematics. A good friend of mine became a set designer, and we lived together; I met a lot of directors, and it wasn't long before someone asked me to compose for a show. I seem to have been in work continually since then.

How are you and Gideon working together?

The sort of music Gideon is used to working with is electronic music, often without a meter; it has more of an ambiguity to it, an openness. We've been talking a lot about creating orchestral music that embodies that aesthetic. What's interesting about being in the rehearsal studio is that I can see the way that Gideon is playing with the form of the [Swan Lake] choreography – manipulating this, fragmenting that, breaking that down – and you think, "I could do that with the music". However, although it's really nice when you can mirror a formal idea from the choreography, it doesn't always work in practice. Sometimes you can communicate the idea, but it requires a different kind of formal interruption. It's certainly about scoring what he's doing, but you think, "How would I actually score that to communicate the same thing?"

Does your mathematics background come into your composition?

Funnily enough, it did today. I've been trying to look at ways to create slightly different timbres in the orchestra. One of the ways electronic musicians create different sounds is to use additive synthesis, which is an idea that was around in the 1960s, when they had really primitive synthesisers, and you'd get sounds by layering sine waves. So I'm interested in the idea that you can change the timbre of a sound by adding harmonics to things. Gideon likes distortion, and distortion is the addition of harmonics. One way of adding distortion mathematically, using computer programs, is to use Chebyshev polynomials. So I was looking at that today. But theory's no good unless it sounds good!

DAVID PAGE

WARUMUK – IN THE DARK NIGHT

Has writing for an orchestra been a different experience for you?

I'm not a composer as such, in terms of writing music notation; it's all in my head, and I try and get it out as best I can. I use Logic Audio [music software], and with Bangarra's stuff it's always been electronic, so this is a huge challenge for me, to work with particular instruments. I'm using pre-recorded voices, language voices, related to songlines that go with the stories in the work. They've been a great inspiration in terms of what I complement them with musically. There are two: the Evening Star and Morning Star, which brings in the day. I'm working with an orchestrator, Jessica Wells – I've worked with her before [on the Sydney Olympics]. I give her a printout of the music, and she'll correct me [laughs]. She'll put it right! Stephen's not a big fan of brass. He loves harps. I love percussion. We'll be using a lot of traditional percussion instruments that we source from communities.

How do you start writing? Do you get inside Stephen's head a bit?

I love images. I work with Jacob [Nash, the set designer] a lot, see what he's got. And often when Stephen [approaches a work] he'll tell me what he sees the dancer doing, and what the story is, and how he's going to tell it physically. It's the visual thing that gets me, when you can see the journey. Like in the moon section – it's the female moon, and the men are the tides. So then I can represent the men with an instrument or a melody, give them an identity.

So you went to Arnhem Land as preparation for this work?

Yeah, we went up. I'm quite familiar with the stories and the people and the places; I've been up there a few times. It's that beauty of going to another world, this mythical place. Despite the problems with health, and money, and mining ... they have this beautiful culture that's grounded and ancient, and we have the ability to access it, because we've been adopted into the family. It's very beautiful and special to have that license, and I'm really fortunate to be part of that. We give back to the community – we go back and show them what we've done. They love the stories going on, they feel it's very important not only because they're going out to a wider community, but because their own young people don't know the stories; they're so caught up in Americanised music like rap. They don't know these stories that have been going on for thousands of years.





CONDUCTOR



NICOLETTE FRAILLON MUSIC DIRECTOR AND 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 1984–87 she furthered her instrumental studies at the Hochschule für Musik in Vienna and from 1987–88 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.

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 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 Year's Gala in Skopje with the Macedonian Philharmonic Orchestra. In early 2011, Nicolette guested with San Francisco Ballet, conducting their production of *Giselle*.

COMPOSERS



BRETT DEAN Composer THE NARRATIVE OF NOTHING

Brett Dean studied in Brisbane before moving to Germany in 1984, where he was a permanent member of the Berlin Philharmonic's viola section for 14 years. In 1988 he also began composing, initially concentrating on experimental film projects and as an improvising performer.

Brett Dean's first international breakthrough as a composer came with his score for Jiří Kylián's full-length ballet *One of a Kind* (NDT 1998). His music has also been set to dance by choreographers Heinz Spoerli, Leigh Warren, Gina Rings and Adrian Burnett.

Brett now shares his time between Berlin and his native Australia, and his works attract considerable attention, championed by conductors such as Sir Simon Rattle, Simone Young, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonic, BBC Symphony, and the Melbourne and Sydney Symphony Orchestras, among others. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth in the Sydney Opera House, and, following further performances in Melbourne's State Theatre, received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* also opened the Hamburg Opera's 2010/11 season.

Brett is enjoying increasing success as a conductor, following recent engagements conducting orchestras such as the Los Angeles Philharmonic, Concertgebouw Orchestra, Melbourne Symphony, BBC Philharmonic, Gothenburg Symphony and the Stuttgart Radio Symphony Orchestra. He has also performed his own Viola Concerto with orchestras in Los Angeles, London, Dresden, Hamburg, Lyon, Stockholm, Sydney, Melbourne and Perth.



STEFAN GREGORY Composer THERE'S DEFINITELY A PRINCE INVOLVED

Stefan is a composer who works predominantly in theatre, where his work is highly acclaimed. Recent productions he has composed for include *As You Like It*, *Neighbourhood Watch*, *The Seagull*, *The Wild Duck*, *Measure for Measure* and *That Face* for Belvoir St Theatre (where he is an artistic associate); *Baal* for Malthouse and Sydney Theatre Company; *The War of the Roses* and *Frankenstein* for Sydney Theatre Company; *Thyestes*, *The Suicide* and *B.C.* for The Hayloft Project; and *Othello* for Bell Shakespeare Company. Stefan has also worked as a sound designer on most of the preceding as well as *King Lear* and *Hamlet* for Bell Shakespeare Company; *Silent Disco* and *The Call* for Griffin Theatre Company; and *A Midsummer Night's Dream* for B Sharp/Bob Presents/Arts Radar. Stefan received a Sydney Theatre Award nomination for Best Score or Sound Design for *Measure for Measure*, a Green Room Award nomination for *Thyestes*, and a Helpmann Award nomination for *Baal*. His work with the band Faker earned him a Jack Award for best newcomer, a platinum single for "This Heart Attack" and several ARIA nominations for best rock album, best group and single of the year.



DAVID PAGE Composer WARUMUK – IN THE DARK NIGHT

David is a descendant of the Nunukul people and the Munaljali clan of the Yugambah tribe from southeast Queensland. He has composed music for Bangarra Dance Theatre's major works and for *Alchemy* and *Amalgamate*, collaborations between Bangarra and The Australian Ballet. He composed, with Steve Francis, the music for the Indigenous sections of the 2000 Opening and Closing Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival, and in 2002 for the Sydney Dreaming Festival.

David's other music credits include *Heartland*; *Pride and Poison* for ABC TV; themes for *Songlines*, *Living Black* and *Pioneers of Love* for SBS TV; *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, five of the thirteen *Bit of Black Business AFC* short film series; and the film *Jacob*, selected for the 2009 Melbourne International Film Festival. His performance credits include his Green Room Award-winning solo performance in *Page 8*, which toured nationally and internationally, and in 2011 *Bloodland* for Sydney Theatre Company in association with Bangarra.

Since 1995, David has won four of eight nominations for the Deadly Sound Awards, an ARIA nomination, the 2000 Indigenous Artist Award for The Sidney Myer Foundation and the 2009 Helpmann Award for Best Original Score for *Mathinna*.



MUSICIANS FROM THE AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

Francesca Hiew, violin
Thibaud Pavlovic-Hobba, violin
Thomas Higham, viola
Anna Pokorny, cello

Located in the historic South Melbourne Town Hall, the Australian National Academy of Music (ANAM) is Australia's only national, purely performance-based music training institution, bringing together the finest young musicians from around the country for an intensive year-long program of study, training and performance.

Each year ANAM's 60 musicians present over 150 public performances, in partnership with leading teachers and artists from Australia and abroad. Musicians who have performed with ANAM's students in recent years include Simone Young, Steven Osborne, Richard Tognetti, Anthony Marwood, Sara Macliver, Daniel Harding, Dmitry Sitkovetsky, Pekka Kuusisto, Steve Davislum, Meow Meow and Thomas Adès.

ANAM regularly works with leading artists and designers from a range of backgrounds. In recent years ANAM has commissioned new work from choreographer Helen Herbertson (*Bach Suites*), designers Ben Cobham and Bluebottle (*ANAM Quartetthaus*), improviser Paul Grabowsky and the Australian Art Orchestra (*Tract*), singer Eddie Perfect and the Brodsky Quartet (*Songs from the Middle*) and composers James Ledger, Brett Dean, Anthony Pateras and Gordon Kerry.

The string quartet was winner of the 2011 ANAM Chamber Music Competition. It will play in selected performances of *The Narrative of Nothing*.

CREATIVES



BENJAMIN CISTERNE
Stage and lighting design
THERE'S DEFINITELY A PRINCE INVOLVED

Benjamin is renowned for creating bold designs, based in light, that are integral to a performance. He is passionate about the capability of light in performance design and its role in art, and works collaboratively on projects across all art forms. Since completing his studies in 2002 at the WA Academy of Performing Arts he has been involved in the creation of lighting designs for exhibitions including the Australian War Memorial and the National Sports Museum, architecture such as the Darwin Entertainment Centre, and performance projects, including Timothy Harbour's *Halcyon* for The Australian Ballet, Stephanie Lake's *Mix Tape* and Gideon Obarzanek's *Connected* for Chunky Move.

Benjamin has toured extensively as both a designer and master electrician and has completed artistic and technical residencies in Australia and Europe. He has worked with many choreographers including Gavin Webber (Dancenorth/Independent), Philip Adams (Balletlab), Luke George and Gabrielle Nankivell. Benjamin's work has been recognised by multiple Greenroom Awards.



DAMIEN COOPER
Stage and lighting design
THE NARRATIVE OF NOTHING

Damien has designed more than 100 theatre productions, including *The Seagull*, *Gethsemane*, *Stuff Happens* and *Toy Symphony* at Belvoir, and *The Lost Echo*, *The Women of Troy*, *The Cherry Orchard*, *Tot Mom* and *Riflemind* at Sydney Theatre Company.

Damien's career highlights include *Exit the King on Broadway*, starring Geoffrey Rush and Susan Sarandon; Graeme Murphy's *Swan Lake*, which has been presented by The Australian Ballet in London, Paris and Tokyo; *Keating! The Musical*, Australia's most successful subsidised theatre show ever; and Australian Dance Theatre's *Birdbrain*, which has played over 60 venues around the world.

Damien's opera designs include *A Midsummer Night's Dream* at Houston Grand Opera, Canadian Opera Company and Lyric Opera Chicago; *Chorus!* at HGO; and *Così fan Tutte* and *Peter Grimes* at Opera Australia.

Damien works with many leading dance companies in Australia and this work has toured extensively around the globe. His recent work includes Chunky Move's *Mortal Engine*; Bangarra Dance Theatre's *Of Earth And Sky*; Stalker Theatre Company's *Shanghai Lady Killer*; Australian Dance Theatre's *Be Your Self* and The Australian Ballet's *The Silver Rose* and *Romeo & Juliet*.

Damien has been awarded three Sydney Theatre Awards for Best Lighting Design and a Green Room Award for Best Body Of Work In 2007. Work in 2011 includes *Summer Of The Seventeenth Doll* at Belvoir and *Bloodland* at STC.



ALEXI FREEMAN
Costume design
THERE'S DEFINITELY A PRINCE INVOLVED

Formally trained in Fine Art at the University of Tasmania, Alexi majored in Printmaking and Sculpture. He produced paintings, sculpture, limited edition prints, garments and costumes. Receiving the Manufacturing Design Fund from Arts Tasmania (2005) enabled the genesis of the ALEXI FREEMAN fashion label (est. 2006). Alexi has since completed twelve seasons of ready-to-wear available in Australia, New Zealand, USA and Europe.

Prior to working with The Australian Ballet, Freeman has collaborated with numerous creatives including choreographer Stephanie Lake, dancer Brooke Stamp, architect Aaron Roberts, filmmaker Tom Blachford and jeweller Tessa Blazey. His works have been exhibited at The Powerhouse Museum, Craft Victoria, the Australian Centre for the Moving Image, and as part of L'Oréal Melbourne Fashion Festival and Melbourne Spring Fashion Week.

Currently based in Melbourne, Freeman makes seasonal collections for women which continue to incorporate elements of hand-drawn and printed textiles worked into drape juxtaposed with tailoring.



JENNIFER IRWIN
Costume design
THE NARRATIVE OF NOTHING WARUMUK – IN THE DARK NIGHT

Jennifer Irwin's career spans 30 years constructing and designing costumes. For The Australian Ballet she has worked on *Amalgamate*, *Totem*, *X*, *Aesthetic Arrest*, *Subtle Sequence of Revelation*, *Rites* and *Alchemy*. For Bangarra Dance Theatre she has worked on *Fire*, *True Stories*, *Skin*, *Bush*, *Uniapon*, *X300*, *Walkabout*, *Mathinna*, *Corroborree*, *Fish* and *Ochres*. For Sydney Dance Company she has created designs for numerous works including *Berlin*, *Free Radicals*, *Fornicon*, *Synergy with Synergy*, *Piano Sonata*, *Shining*, *Shades of Gray*, *Directors Cut* and *Ever After Ever*. She has also designed costumes for Sydney Theatre Company, Company B Belvoir, Opera Australia, West Australian Ballet, Adelaide Festival Trust, Royal New Zealand Ballet and Singapore Dance Theatre.

Jennifer designed costumes for *The Awakening*, the Indigenous segment of the Sydney 2000 Olympic Opening Ceremony, and co-designed all the costumes for the Sydney 2000 Olympic Closing Ceremony. She also worked on the Official Commemorative Ceremony marking the Centenary of Australian Federation, the Olympic Arts Festival of the Dreaming, and Vast for the Australian bicentenary.

Jennifer has designed costumes for the international box office sensation *Dirty Dancing*. Her costume-cutting credits include *The Matrix I, II & III*, *Mission Impossible II*, *Red Planet*, *Looking for Natalie Wood*, *Romeo and Juliet* and *Strictly Ballroom*. She has been nominated for ten Green Room Awards and two Helpmann Awards. Jennifer's many successful collaborations are reflected in her inclusion in the Who's Who of Australian Women 2011 for her "contribution to design in Australia".



JACOB NASH
Set design
WARUMUK – IN THE DARK NIGHT

Jacob is a Murri man who grew up in Brisbane and graduated from the NIDA Design Course in 2005. In 2006, he wrote and directed the short film *Blood Lines*. He was a recipient of the British Council initiative *Realise Your Dreams* in 2008. In 2010 he designed *of earth & sky* for Bangarra Dance Theatre, winning a Green Room Award for Best Design in Dance. Appointed Artist-in-Residence with Bangarra in 2011, Jacob designed the set for the *Belong* season, featuring new works *About* by Elma Kris and *ID* by Stephen Page.

His other theatre credits include *The Lonesome West*, *Ruben Guthrie* and *Jesus Hopped the 'A' Train* for BSharp at Belvoir St Theatre; *Yibiyung and Ruben Guthrie* for Belvoir St Theatre; *Macbeth* for Bell Shakespeare Company; *The Removalists*, *Tusk Tusk* and *Like a Fishbone* for Sydney Theatre Company; *Romeo and Juliet* for Sydney Theatre Company – Education; *Rainbow's End* for Parramatta Riverside Theatre and *Into: Belonging* for Sydney Festival/ Parramatta Riverside Theatre.



PADRAIG O SULLEABHAIN
Lighting design
WARUMUK – IN THE DARK NIGHT

Originally from Ireland, Padraig moved to Australia in 2008. His Irish roles included technical manager for City Theatre Dublin and Ireland's National Theatre and lighting technician for The Abbey Theatre. Production credits include *The Matchmaker* and *Vagina Monologues* for City Theatre Dublin, and *Romeo and Juliet*, *An Ideal Husband*, *Three Sisters*, *Kicking a Dead Horse* and *Julius Caesar* for The Abbey Theatre.

Other career highlights are: Technical Management for the 2008 International Puppet Festival; Relight Technician for a Polish tour of *Townlands of Brazil* for Axis Arts Centre; *Riverdance*, *Castle Ward Opera*, *Celtic Nights Summer Cabaret* and *West Side Story* for Jim Molloy Productions; *Cyrano* for Barabbas and *I Keano* for Little Lane Productions.

Since working in Australia, Padraig's theatre credits include *Let the Sun Shine*, *Duets*, *The Little Dog Laughed* and *The Cow Jumped Over The Moon* for Ensemble Theatre, and Sydney Regional Dance, *Breast Wishes*, *Inside Out* and *Thursday's Child* for The Seymour Theatre Centre. He was touring electrician for *Steel Magnolias* and *Six Characters for Sydney Festival*, and *The Sapphires* for Black Swan and Belvoir St Theatre.

Since joining Bangarra Dance Theatre in 2010, Padraig has worked as head electrician on *of earth & sky*, *Mathinna*, *Spirit* and *Belong*.



BOB SCOTT
Sound design
INFINITY

Bob Scott is a sound designer and mix engineer with an interest in combining modern audio techniques such as live signal processing, recording, editing and amplification with acoustic instruments. He is audio director for the Anzac Day Gallipoli Broadcasts, Townsville Chamber Music Festival, Four Winds Festival and the Canberra International Music Festival. He does freelance recording and producing work for various classical music organisations including the ABC, Australian Chamber Orchestra, Opera Australia, Nigel Kennedy, Nigel Westlake, Vexations 840, Australian Baroque Brass, Salut Baroque, Song Company and Ensemble Offspring. He has worked as sound supervisor in the Concert Hall of the Sydney Opera House.

Recent work includes sound design for Opera Australia's *Bliss*; recordings for the film *Mrs Carey's Concert* (for which he won an Australian Screen Sound Guild Award for sound); *I'm Your Man* for Belvoir Theatre; *Fractured Again* with Ensemble Offspring; the music mix for Shaun Parker's *Happy as Larry*; *Dark, not too Dark* (a collaboration with choreographer Alexandra Harrison); sound design for the Australian Chamber Orchestra; *The Crowd* with cinematographer Jon Frank; composition for Branch Nebula's *Concrete and Bone*; and Anton's *Beautiful Noise* for Legs on the Wall.



JANET VERNON AM
Creative associate
THE NARRATIVE OF NOTHING

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*, *Salome* (Herodias) and *The Trojans* (Andromaque) – a collaboration with Opera Australia.

Creative Associate credits include *Swan Lake*, *Nutcracker – The Story of Clara*, *Firebird*, *The Silver Rose* and *Romeo & Juliet* (The Australian Ballet); *Tivoli* (A Sydney Dance company and The Australian Ballet co-production); *Hua Mulan* (a Sydney Dance Company and Shanghai Song & Dance Ensemble co-production); *Die Silberne Rose* (Bayerisches Staatsballet, Munich); *Water* (Shanghai Ballet); *Forty Miles – A River of Dreams* (Tasdance); *Ainadamar* (The Adelaide Festival of Arts); *Aida* (Opera Australia); the movie *Mao's Last Dancer* and the Andrew Lloyd Webber musical *Love Never Dies*.

Awards include: an AM for Services to Dance (1989); Sydney Opera House Honours (1993); Green Room Award for Concept and Realisation, *Swan Lake* (2003); Centenary Medal for services to society and dance; Lifetime Achievement, Australian Dance Awards (2006); Green Room Award, Outstanding Contribution to Dance (2006) and the Fred & Adele Astaire Award for Excellence in Choreography in Film for *Mao's Last Dancer* (New York, 2011). Dance Australia named her 'One of Australia's Five Best Female Dancers Ever'.

PRINCIPAL ARTISTS

PRINCIPAL ARTISTS GENEROUSLY SUPPORTED BY LES ETOILES

Mrs Mary Barlow	Mrs Helen O'Neil
Ms Robin Campbell	Mrs Kerry Packer AO
Mrs Sam Chisholm	Dr Valmai Pidgeon AM
Ms Val Harding	Lady Potter AC
Lynnette Harvey	Mrs Robert Rose AM
Mr Arthur L Norcott	Mrs Christine Smedley
Mrs Roma Norcott	Kelly Wyborn



Kevin Jackson's Principal Artist position is generously supported by the Male Principal Artist Endowment Fund (Anonymous Patron)

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

- Graeme Murphy's *Swan Lake* 2002–10
- Jerome Robbins' *Afternoon of a Faun* 2008
- Sugar Plum Fairy in Peter Wright's *The Nutcracker* 2007, 2010
- Christopher Wheeldon's *After the Rain*®, *Continuum*® and *Mercurial Manoeuvres*®
- Terpsichore in George Balanchine's *Apollo* 2007
- Zobeide in *Schéhérazade* 2006
- Jiří Kylián's *Petite Mort* and *Stepping Stones* 2005
- Flavia in *Spartacus* 2003
- William Forsythe's *In the Middle, Somewhat Elevated* 1996 and *The Vertiginous Thrill of Exactitude* 2000
- *Grande Pas Classique* 2008
- George Balanchine's *Agon* 2004, *Serenade*, *Symphony in C* and *Ballet Imperial*

Guest appearances

- The Dancers Company tour 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, Nicolo Fonte and Wayne McGregor. 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. Performances in principal lead roles in the company's tours to Paris, London, Manchester and Japan have also been career highlights.

Repertoire highlights

- Romeo in Graeme Murphy's *Romeo & Juliet* 2011
- Danilo in Ronald Hynd's *The Merry Widow* 2011
- Graeme Murphy's *Nutcracker - The Story of Clara* 2009
- Prince Florimund in Stanton Welch's *The Sleeping Beauty* 2009
- Des Grieux in Sir Kenneth MacMillan's *Manon* 2008
- Prince Siegfried in Graeme Murphy's *Swan Lake* 2008
- The Prince in Peter Wright's *The Nutcracker* 2007, 2010
- Basilio and Espada in *Don Quixote* 2007
- Albrecht in *Giselle* 2006

Guest appearances

- Fall for Dance Festival, New York 2011
- Stuttgart 50th Anniversary Gala 2011
- The Dancers Company tour 2006

Awards

- Green Room Award "Year's work" nomination 2009
- Benois de la Danse Best Male Dancer nomination for Graeme Murphy's *Swan Lake* 2009
- 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 have ticked off a lifelong dream of visiting the Antarctic continent, doing so in our summer break at the end of 2009. Landing at the same site as the famous Australian explorer Sir Douglas Mawson was an awe-inspiring and life-changing experience."

LUCINDA DUNN

"Lucinda Dunn is a superstar"

Sunday Herald Sun

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 Christopher Wheeldon, Jiří Kylián, Jerome Robbins, George Balanchine, Twyla Tharp, Nicolo Fonte and Stephen Baynes.

Guest appearances

- The Royal Danish Ballet
- Birmingham Royal Ballet
- World Ballet Festival, Tokyo 2009, 2006
- Morphoses/The Wheeldon Company 2009

Awards

- Helpmann Award nomination for Best Female Dancer, 2011, 2010
- 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 ...

Lucinda and husband Danilo are proud parents of two daughters, Claudia and Ava.

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 USA.

Repertoire highlights

- Juliet in Graeme Murphy's *Romeo & Juliet* 2011
- Peter Wright's *The Nutcracker* 2007
- Kitri in *Don Quixote* 2007
- Stephen Baynes' *Constant Variants* 2007
- Giselle in *Giselle* 2006
- The Sylphide in *La Sylphide* 2005
- Odette in Graeme Murphy's *Swan Lake* 2005
- *La Fille mal gardée* 2004
- Juliet in John Cranko's *John Cranko's Romeo and Juliet* 2003
- Clara in Graeme Murphy's *Nutcracker - the Story of Clara* 2000

Awards

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

You may not know ...

Madeleine is a big fan of Roger Federer.

DANIEL GAUDIELLO

"Precision, aplomb and charm"

thestage.co.uk

Brisbane-born Daniel Gaudiello strapped on his first pair of dancing shoes at the age of six at the Johnny Young Talent School, then went to Promenade Dance Academy. 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 2009 and was promoted to principal artist in 2010.

Repertoire highlights

- Franz in *Coppélia* 2010
- Basilio in *Don Quixote* 2010
- Christopher Wheeldon's *Continuum*® 2004
- Lescaut in Sir Kenneth MacMillan's *Manon* 2008
- Petrouchka in *Petrouchka* 2009

Guest appearances

- English National Ballet, London and Barcelona 2009

Awards

- Australian Dance Award nomination for *Dyad* 1929 2010
- Green Room Award nomination for *Petrouchka* 2010
- Helpmann Award nomination for Graeme Murphy's *The Silver Rose* 2010
- Telstra Ballet Dancer Award 2007
- Freda Irving Scholarship 2006
- BJ Sutton Scholarship

You may not know ...

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

KEVIN JACKSON

"Physically striking and technically assured"

The Sunday Age

Born in Perth, Kevin commenced his dance training at the age of seven with the Shirley Farrell Academy of Dance. In 2002 he graduated from The Australian Ballet School and joined The Australian Ballet in 2003. In his time with the company, he has performed many lead roles in both classical and contemporary works by choreographers Tim Harbour, Nicolo Fonte, Matjash Mrozewski, Wayne McGregor and Graeme Murphy. Kevin enjoys the technique and artistry demanded by many different works but holds the story ballet closest to his heart. Kevin was promoted to principal artist in 2010 and looks forward to entertaining audiences around Australia and the world.

Repertoire highlights

- Romeo in Graeme Murphy's *Romeo & Juliet* 2011
- Pinkerton in Stanton Welch's *Madame Butterfly* 2011
- Prince Siegfried in Graeme Murphy's *Swan Lake* 2009
- Prince Florimund in Stanton Welch's *The Sleeping Beauty* 2009
- Doctor/Lover in Graeme Murphy's *Nutcracker - The Story of Clara* 2010, 2009
- Prince Ivan in Graeme Murphy's *Firebird* 2009
- Des Grieux in Sir Kenneth MacMillan's *Manon* 2008
- Jerome Robbins' *A Suite of Dances* 2008
- George Balanchine's *Apollo* 2007

Awards

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

Choreographic works

- *Enter Closer* for *Bodytorque.2.2* 2009

You may not know ...

Kevin is studying for the Vocational Graduate Certificate in Elite Ballet Instruction with The Australian Ballet School.

PRINCIPAL ARTISTS

Lana Jones' principal artist position is generously supported by The Dorothy Hicks Fund



LANA JONES

“Mesmerising in execution”

media-culture.org.au

Lana Jones was born in Coffs Harbour but moved soon after to Canberra, where she commenced her ballet training at the Canberra Youth Ballet School. She moved to Melbourne in 1999 to attend 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 principal artist in 2010.

Repertoire highlights

- Juliet in Graeme Murphy's *Romeo & Juliet* 2011
- Valencienne in Ronald Hynd's *The Merry Widow* 2011
- Sir Kenneth MacMillan's *Concerto* (1st and 3rd movement) 2011
- Pas de deux in Christopher Wheeldon's *After the Rain*© 2011
- Black Swan Pas de Deux 2010
- Swanilda in *Coppélia* 2010
- Wayne McGregor's *Dyad 1929* 2010
- Aurora, Carabosse and Lilac Fairy in Stanton Welch's *The Sleeping Beauty* 2009
- The Baroness in Graeme Murphy's *Swan Lake* 2009
- Firebird in Graeme Murphy's *Firebird* 2009

Guest Appearances

- Fall for Dance Festival, New York 2011
- The Hong Kong Ballet 2011
- West Australian Ballet

Awards

- Khitercs Foundation Scholarship
- Australian Dance Award for outstanding performance by a female dancer in *Firebird* 2009
- Green Room Award for best female dancer in *Firebird* 2009
- Helpmann Award for best female dancer in *Firebird* 2009
- Helpmann Award for best female dancer in *Forgotten Land* 2006

You may not know ...

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

ANDREW KILLIAN

“Immaculate and debonair”

Dance Australia

Melbourne-born Andrew Killian, a student of The Australian Ballet School, joined The Australian Ballet in 2000 and was promoted to principal artist in 2011. During his time with The Australian Ballet Andrew has thoroughly enjoyed performing leading roles in the company's extensive classical repertoire including Lescaut in Sir Kenneth MacMillan's *Manon*, Espada in Rudolf Nureyev's *Don Quixote*, the 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 most of The Australian Ballet's *Bodytorque* seasons. He 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. He was nominated for the Telstra Ballet Dancer Award in 2009.

Repertoire highlights

- A *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.

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

- Franz in *Coppélia* 2010
- The Prince in Stanton Welch's *The Sleeping Beauty* 2009
- Graeme Murphy's *Nutcracker – The Story of Clara* 2009
- Des Grieux in Sir Kenneth MacMillan's *Manon* 2008
- Kai in *The Snow Queen* 2007
- Basilio in *Don Quixote* 2006
- Prince Siegfried in *Swan Lake* 2004
- The Prince in *Cinderella* 2003
- Romeo in Rudolf Nureyev's *Romeo and Juliet* 2002
- Albrecht in *Giselle* 2001
- George Balanchine's *Who Cares?* 2000
- Principal Man in *Etudes* 2000
- The Prince in *The Nutcracker* 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 the 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

“meltingly beautiful”

Adelaide Advertiser

Rachel studied ballet with Del Brady in Canberra. She moved to Melbourne at 14 and trained at the VCA, the National Theatre Ballet School with Ann Jenner, and at The Australian Ballet School with Gailene Stock. After dancing with The Australian Ballet, she joined The Royal Ballet for two years as a first soloist. Returning to Australia, she was promoted to principal artist. Reviewers comment on her fine technique, lyricism and deeply felt narrative interpretation. “Her delicacy is divine, her abandon is breathtaking and her artistry will show you what ballet can achieve” (*Madame Butterfly* 2011). “She's superb; a prima ballerina if ever there was one”(Sugar Plum Fairy, Peter Wright's *Nutcracker* 2010).

Repertoire highlights

- Cio-Cio-San in Stanton Welch's *Madame Butterfly* 2011
- Sugar Plum Fairy in *Nutcracker* 2010
- Aurora in Stanton Welch's *The Sleeping Beauty* 2009
- Odette in Graeme Murphy's *Swan Lake* 2009
- Clara the Ballerina in Graeme Murphy's *Nutcracker* 2009
- Manon in *Manon* 2008
- Kitri in *Don Quixote* 2007
- Raymonda Grey in Stephen Baynes' *Raymonda* 2006
- Giselle in *Giselle* 2008, 2006
- Jiri Kylián's *Forgotten Land* and *Petite Mort* 2005
- Juliet in John Cranko's *Romeo and Juliet* 2003

Guest appearances

- International Gala, Ena Ballet, Kuala Lumpur, 2011
- World Festival of Ballet, Tokyo 2009
- Farewell Gala for Desmond Kelly 2008, Birmingham Royal Ballet
- Twentieth Anniversary Gala, Singapore Dance Theatre 2008
- Featured in Michael Carter's experimental film *Principal Role*

You may not know

Rachel came to Australia as a one-year-old and learned to balance on her six-week voyage from England.

AMBER SCOTT

“A definition of poise and steely confidence, every bit the prima ballerina”

Herald Sun

Amber Scott joined The Australian Ballet School at age eleven. After graduating as dux, Amber joined The Australian Ballet in 2001. She was promoted to principal artist in 2011. Career highlights include working with Wayne McGregor on *Dyad 1929* in 2009, and with Stephen Page on *Rites* in 2006 and 2008; dancing with guest artist Robert Tewsley during the 2008 *Manon* season; and performing *Odette* with Adam Bull in Graeme Murphy's *Swan Lake* in Paris and Manchester in 2008 and Tokyo and Nagoya in 2010.

Repertoire highlights

- Hanna in *The Merry Widow* 2011
- Juliet in Graeme Murphy's *Romeo & Juliet* 2011
- Stephen Baynes' *Beyond Bach* 2011
- Christopher Wheeldon's *After the Rain*© 2011
- 2nd Movement Pas de Deux in Sir Kenneth MacMillan's *Concerto* 2011
- Sugar Plum Fairy in Peter Wright's *The Nutcracker* 2010
- Odette in Graeme Murphy's *Swan Lake* 2010, 2009, 2008, 2006, 2005, 2004
- Stephen Baynes' *Molto Vivace* 2010
- Aurora and Lilac Fairy in Stanton Welch's *The Sleeping Beauty* 2009
- Flute variation and pas de deux in Serge Lifar's *Suite en blanc* 2009, 2005
- Manon in Sir Kenneth MacMillan's *Manon* 2008

Guest appearances

- Fall for Dance Festival, New York City 2011
- The Stuttgart Ballet's 50th Anniversary Gala 2011
- The Dancers Company tour 2004, 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

Amber recently took up golf and pottery and one day would like to walk the pilgrims' route “The Way of St James” from France to Spain.

LEANNE STOJMENOV

“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. Leanne was promoted to principal artist in 2011.

Repertoire highlights

- Juliet in Graeme Murphy's *Romeo & Juliet* 2011
- Sir Kenneth MacMillan's *Concerto* 2011
- Suzuki in Stanton Welch's *Madame Butterfly* 2011
- Clara in Peter Wright's *The Nutcracker* 2010
- Swanilda in *Coppélia* 2010
- Odette in Graeme Murphy's *Swan Lake* 2009
- Wayne McGregor's *Dyad 1929* 2009
- Alexei Ratmansky's *Scuola di ballo* 2009
- Ballerina Doll in *Petrouchka* 2009
- Manon in Sir Kenneth MacMillan's *Manon* 2008
- Esmeralda* pas de deux 2008
- Kitri in *Don Quixote* 2007
- Le Corsaire pas de deux 2007
- Krzysztof Pastor's *Symphonie Fantastique* 2007
- Jiri Kylián's *Stepping Stones* 2005
- Aurora in Stanton Welch's *The Sleeping Beauty* 2009, 2005

Awards

- Telstra Ballet Dancer Award nominee 2009, 2007 and 2005

Guest Appearances

- Royal Swedish Ballet 2008
- Miami International Dance Festival 2010
- Morphoses 2009

You may not know ...

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

SENIOR ARTISTS



JULIET BURNETT
"Captivating in sincerity."
The Australian

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. Highlights since then have included being plucked from the rank of coryphée to create the title role in Matjash Mrozewski's *Semele*, working closely with Graeme Murphy and Janet Vernon in the role of Sophie in *The Silver Rose*, and fulfilling a lifelong dream to dance her namesake role in Murphy's *Romeo & Juliet*. She is also a writer and regular contributor to The Australian Ballet's blog *Behind Ballet*. Juliet was promoted to soloist in 2009 and to senior artist for the 2011 season.

Repertoire highlights

- Juliet in Graeme Murphy's *Romeo & Juliet* 2011
- 2nd Movement pas de deux in Sir Kenneth MacMillan's *Concerto* 2011
- Stephen Baynes' *Beyond Bach* 2011
- Sophie in Graeme Murphy's *The Silver Rose* 2010
- The Lady in Stephen Baynes' *Molto Vivace* 2010
- Wayne McGregor's *Dyad 1929* 2009
- Flute variation in Serge Lifar's *Suite en blanc* 2009
- Valse variation, Prelude and pas de deux in Mikhail Fokine's *Les Sylphides* 2009, 2006
- *Semele* in Matjash Mrozewski's *Semele* 2008
- Polyhymnia in George Balanchine's *Apollo* 2007

Guest appearances

- The Dancers Company tour 2004

Awards

- Khitercs Travelling Scholarship 2011
- Telstra Ballet Dancer Award nominee 2009

You may not know ...

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



REIKO HOMBO
"Utterly charming"
The Age

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 De 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 title roles in *Paquita* and Matjash Mrozewski's *Semele*. Reiko was promoted to soloist in 2010.

Repertoire highlights

- *Coppélia* 2010
- Alexei Ratmanský's *Scuola di ballo* 2009
- Stanton Welch's *The Sleeping Beauty* 2009
- *Suite en blanc* 2009
- Graeme Murphy's *Firebird* 2009
- Matjash Mrozewski's *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 2011, 2009, 2006

Awards

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

You may not know ...

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



TY KING-WALL
"Vibrant and energetic"
The Sunday Age

Born in Waihi, New Zealand, Ty King-Wall started dancing at the age of seven. 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. Upon graduating with honours, Ty was accepted into The Australian Ballet in 2006. Since joining the company, Ty has danced numerous principal roles, and had the role of Ceyx created on him in Tim Harbour's *Halcyon*. He was promoted to soloist in 2010 and to senior artist in 2011.

Repertoire highlights

- Pinkerton in Stanton Welch's *Madame Butterfly* 2011
- The Prince in Peter Wright's *The Nutcracker* 2010
- Franz in Peggy van Praagh's *Coppélia* 2010
- Octavian in Graeme Murphy's *The Silver Rose* 2010
- Prince Florimund in Stanton Welch's *The Sleeping Beauty* 2009
- Nacho Duato's *Por vos Muero* 2009
- Stanton Welch's *Divergence* 2009
- *Suite en blanc* 2009

Awards

- Telstra Ballet Dancer Award 2010
- Silver Medal, Asia Pacific International Ballet Competition 2005
- PACANZ Young Performer of the Year Award 2002

You may not know ...

Ty is studying towards a Bachelor of Arts, majoring in History and Classical Studies, and is an avid cricket fan.



MIWAKO KUBOTA
"Delicate and regal"
The Daily Telegraph

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 in many roles, including principal ones. She has toured to Japan, New Zealand, China, London and New York with the company. Miwako was promoted to senior artist in 2010.

Repertoire highlights

- Cio-Cio-San in Stanton Welch's *Madame Butterfly* 2011
- Valencienne in Ronald Hynd's *The Merry Widow* 2011
- 2nd movement pas de deux in Sir Kenneth MacMillan's *Concerto* 2011
- Christopher Wheeldon's *After the Rain* 2011
- Stephen Baynes' *Beyond Bach* 2011
- The Lady in Stephen Baynes' *Molto Vivace* 2010
- Swanilda and Dawn in Peggy van Praagh's *Coppélia* 2010
- Princess Aurora and Lilac Fairy in Stanton Welch's *The Sleeping Beauty* 2009
- Young Tsarevna in Graeme Murphy's *Firebird* 2009
- Clara, Rose Fairy and Snow Fairy in Peter Wright's *The Nutcracker* 2010, 2007
- Prelude and Mazurka in Mikhail Fokine's *Les Sylphides* 2009, 2006

Awards

- Khitercs Travelling Scholarship 2011
- Marigold Southey Scholarship 2007

Guest appearances

- The Dancers Company tour 2006

You may not know ...

Miwako loves knitting, crochet, puzzles, Sudoku and cooking and is a proud Melbourne Storm supporter.

PLAYBILL ADS 35-36

PLAYBILL ADS 35-36

SOLOISTS



BEN DAVIS

Born in Melbourne in 1982, Ben Davis used to tag along to his sister's jazz ballet classes and copy the routines from the back of the studio before he started attending his own classes at age seven. He trained with Leeanne Rutherford at Ballet Theatre of Australia and joined The Australian Ballet in 2005. Ben was promoted to coryphée in 2009 and soloist for the 2011 season.

Repertoire highlights

- The Baron in Graeme Murphy's *The Silver Rose* 2010
- Stanton Welch's *Divergence* 2009
- The Professor in Alexei Ratmanský's *Scuola di ballo* 2009
- Wayne McGregor's *Dyad* 1929 2009
- Nicolo Fonte's *The Possibility Space* 2008
- Jiří Kylián's *Petite Mort* 2005

Awards

- Maurice Sullivan scholarship 2007

You may not know ...

Ben is a huge fan of pop music and loves singing in the car (which he sometimes forgets is not a soundproof booth).



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

- Drosselmeyer in Peter Wright's *The Nutcracker* 2010
- Dr Coppélius in Peggy van Praagh's *Coppélia* 2010
- Stephen Baynes' *Constant Variants* 2007
- Colas and Alain in Frederick Ashton's *La Fille mal gardée* 2004
- Mercurio in John Cranko's *Romeo and Juliet* 2003
- Twyla Tharp's *In the Upper Room* 2002
- Peter Martins' *Fearful Symmetries* 1997

Guest appearances

- The Dancers Company tour 2011

Awards

- George Garrett scholarship 2010
- Adeline Genée Awards, Silver Medal 1995
- Asian Pacific International Ballet Competition, Silver Medal 1995
- Adeline Genée Awards, Bronze Medal 1994

You may not know ...

Matthew has a keen interest in film and editing, and has produced work for the company's website and for use in performances.



CHENGWU GUO

Growing up in China, Chengwu Guo began dance classes at the age of eleven. He was accepted into the Beijing Dance Academy where he was able to combine his ballet training with academic studies. Chen's talent for ballet was soon evident when he received a gold medal at the Tao Li Bei of China Competition, and also at the Beijing International Competition. In 2006 Chen became a prize winner at the prestigious Prix de Lausanne Competition in Switzerland, receiving a full scholarship to complete his vocational ballet training. He chose to take up this scholarship at The Australian Ballet School. During his time at the School Chen toured regional Australia with The Dancers Company, and received glowing reviews for his roles in *The Sleeping Beauty*, *Graduation Ball* and *Coppélia*. Chengwu joined The Australian Ballet in 2008 and was promoted to coryphée in 2011, and to soloist for the 2012 season.

Repertoire highlights

- Mercurio and Tybalt in Graeme Murphy's *Romeo & Juliet* 2011
- Lead Pontevédrian in Ronald Hynd's *The Merry Widow* 2011
- First Red Knight in Ninette de Valois' *Checkmate* 2011
- Sir Kenneth MacMillan's *Concerto* 2011
- Alice Topp's *Scope* 2011
- Goro in Stanton Welch's *Madame Butterfly* 2011
- Graeme Murphy's *Firebird* 2009

Guest appearances

- The Dancers Company tour 2008

Awards

- Telstra Ballet Dancer Award and Telstra People's Choice Award 2011

You may not know...

Chengwu likes to watch Japanese anime in his spare time.



AMY HARRIS

Amy Harris was born in Ararat, Victoria and began jazz and tap classes at her local ballet school, Rosengreens School of Dancing, at the age of three. From the age of ten, Amy trained in the Cecchetti method with Carole Oliver School of Ballet in Ballarat, and as a Cecchetti scholar won bronze and silver medals. In 1999, aged 15, Amy successfully auditioned for The Australian Ballet School. She joined The Australian Ballet in 2002 and was promoted to coryphée in 2007 and soloist in 2011.

Repertoire highlights

- Hanna in *The Merry Widow* 2011
- Lady Capulet in Graeme Murphy's *Romeo & Juliet* 2011
- The Black Queen in Ninette de Valois' *Checkmate* 2011
- Christopher Wheeldon's *After the Rain* 2011
- 3rd Movement solo in Sir Kenneth MacMillan's *Concerto* 2011
- Kevin Jackson's *Encomium in Body Torque*. *Muses* 2011
- Carabosse and Water Fairy in Stanton Welch's *The Sleeping Beauty* 2009

Awards

- Telstra People's Choice Award 2008, 2010
- Friends of the Australian Ballet Scholarship 2001
- Nagae Scholarship 2000

You may not know ...

Amy loves photography and music and finds herself snapping away and going to gigs whenever she can fit it in.



ROBYN HENDRICKS

South African-born Robyn Hendricks began ballet classes aged eight after her grandfather observed her dancing on her toes all the time. Growing up in an academic family, Robyn was the first family member to pursue a creative passion. Training in the Cecchetti Syllabus, Robyn travelled to Melbourne in 2001 to participate in the annual Cecchetti International Competition. During the competition, she was approached by The Australian Ballet School and was asked to audition formally for entrance into the prestigious national school. During her time at The Australian Ballet School, Robyn was one of four students selected to participate in a student exchange to Canada, where she studied for four weeks with the National Ballet School in Toronto. She joined The Australian Ballet in 2005.

Repertoire highlights

- Wayne McGregor's *Dyad* 1929 2009
- Alexei Ratmanský's *Scuola di ballo* 2009
- Nacho Duato's *Por vos muero* 2009
- Stanton Welch's *The Sleeping Beauty* 2009

Guest appearances

- The Dancers Company tour 2008

Awards

- Telstra Ballet Dancer Award nominee 2009, 2007
- Friends of The Australian Ballet Scholarship

You may not know ...

Robyn enjoys reading and cooking in her spare time. She is fluent in Afrikaans.

SOLOISTS



RUDY HAWKES

At the age of seven, Ipswich-born Rudy joined his local dance school, where he spent several years learning jazz, tap, and contemporary ballet. He studied at the Shayne McCormick Dance Centre and Brisbane Dance Centre before joining the Queensland Dance School of Excellence. He moved to Melbourne in 2002 to take up a position at The Australian Ballet School. In 2004 Rudy was selected to participate in a student exchange to New York and Toronto, taking classes with the American Ballet Theatre's Studio Company. He joined The Australian Ballet in 2005 and was promoted to soloist for the 2011 season. Rudy has enjoyed working with many choreographers including Wayne McGregor, Graeme Murphy and Janet Vernon, Stephen Page and Stephen Baynes.

Repertoire highlights

- Ceyx in Tim Harbour's *Halcyon* 2010
- Octavian in Graeme Murphy's *The Silver Rose* 2010
- Prince Partner in Graeme Murphy's *Nutcracker – The Story of Clara* 2009
- Stephen Page's *Rites* 2008
- Stephen Page's *Amalgamate* 2006
- Rat Pack member in Stephen Baynes' *Raymonda* 2006
- Jiří Kylián's *Forgotten Land, Stepping Stones and Petite Mort* 2005

BRETT SIMON

Brett Simon was born in Adelaide and began his dance training with Sheila Laing. At 16, he moved to Melbourne and studied at The Australian Ballet School, graduating in 2003. From 2004 to 2006 Brett was a member of West Australian Ballet and in 2007 he joined The Hong Kong Ballet as senior soloist after appearing with them as a guest artist. Brett has performed many principal and soloist roles in classical and contemporary ballets and he was nominated for Best Male Dancer at the 2005 Helpmann Awards for his performance in West Australian Ballet's *Dangerous Liaisons*. Brett joined The Australian Ballet as coryphée in July 2009 and was promoted to soloist in 2011.

Repertoire highlights

- Stephen Baynes' *At the edge of night* 2010
- William Forsythe's *Steptext* 2009
- Romeo in Rudi van Dantzig's *Romeo and Juliet* 2007
- Count Danilo in Ronald Hynd's *The Merry Widow* 2007
- Le Viscomte de Valmont in Simon Dow's *Dangerous Liaisons* 2005

Awards

- Helpmann Award nomination for Best Male Dancer 2005
- Keith M Christensen Award for Excellence
- The Geoffrey Rothwell scholarship
- The Noel Pelly scholarship

You may not know ...

After living in Hong Kong, Brett has a great appreciation for chinese dumplings. His favourite is Xiao Long Bao, a shanghai speciality.

JACOB SOFER

Jacob Sofer was born in Israel and moved to Melbourne at the age of five. He studied at the National Theatre Ballet School and the Victorian College of the Arts Secondary School before attending The Australian Ballet School. After graduating Jacob joined the Royal New Zealand Ballet in 2003, where he danced the role of Mercutio in *Romeo and Juliet* both in New Zealand and during the 2004 UK tour. He also danced the role of Franz in *Coppélia* and several main parts in contemporary seasons. Jacob joined The Australian Ballet at the beginning of 2005 and was promoted to soloist in 2011.

Repertoire highlights

- The Photographer in Graeme Murphy's *The Silver Rose* 2009
- The Professor in Alexei Ratmansky's *Scuola di ballo* 2009
- Stephen Baynes' *Constant Variants* 2007
- Peter Wright's *The Nutcracker* 2007
- Don Quixote 2007
- Stephen Baynes' *Raymonda* 2006
- Jiří Kylián's *Petite Mort* 2005

You may not know ...

Jacob enjoys designing, photography and riding his motorbike, and has a mini schnauzer called Spiky.

LAURA TONG

Laura was born in Whangarei, New Zealand, grew up in Northland, New Zealand and has lived 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 she entered the English National Ballet before joining The Australian Ballet in 2004. Laura has danced a diverse repertoire since joining the company and particularly enjoys the challenge of roles that are both physically and artistically demanding. She has toured to Japan, China, New Zealand, London, Paris and Greece.

Repertoire highlights

- Stephen Baynes' *Molto Vivace* 2010
- Cigarette variation in Serge Lifar's *Suite en blanc* 2009
- Guardian Swan in Graeme Murphy's *Swan Lake* 2009
- Carabosse in Stanton Welch's *The Sleeping Beauty* 2009
- Nacho Duato's *Por vos muero* 2009
- Stanton Welch's *Divergence* 2009
- Waltz Girl in *Les Sylphides* 2009, 2006
- The Mistress in Sir Kenneth MacMillan's *Manon* 2008
- The Wife in Jerome Robbins' *The Concert* 2008

You may not know ...

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

ANDREW WRIGHT

Melbourne-born Andrew Wright began dancing at Christine Waters School of Dance in 1990 before completing his VCE and secondary dance training at the Victorian College of the Arts. In 2001 Andrew was accepted into The Australian Ballet School and during his time there had the opportunity to study with The National Ballet School of Canada and the School of American Ballet as an exchange student. After graduating as dux, Andrew joined The Australian Ballet in 2002. In 2007 he travelled to Europe on a scholarship from the company. In 2010 he guested in the USA at the Oregon Ballet Theater's gala. He was promoted to coryphée in 2008 and to soloist for the 2011 season.

Repertoire highlights

- Camille in Ronald Hynd's *The Merry Widow* 2011
- Christopher Wheeldon's *After the Rain* 2011
- Act III grand pas de deux in Stanton Welch's *The Sleeping Beauty* 2010
- Stanton Welch's *Divergence* 2009
- Wayne McGregor's *Dyad* 1929 2009
- Peasant Pas De Deux in *Giselle* 2008
- Pas de cinq in *Suite en blanc* 2009
- George Balanchine's *Symphony in C* 2004
- Jiří Kylián's *Sechs Tanze* 2004

Guest appearances

- The Dancers Company tour 2011
- Telstra Ballet Dancer Award nominee 2008
- Anne Woolliams Award for Excellence in Dance 2001
- Geoffrey Rothwell scholarship
- James & Pamela Mills scholarship

You may not know...

Andrew loves to travel. His favourite city is New York.

CORYPHÉES



Kismet Bourne



Brett Chynoweth



Natalie Fincher



Halaina Hills



John-Paul Idaszak



Ako Kondo



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Christopher Rodgers-Wilson



Benjamin Stuart-Carberry



Valerie Tereshchenko



Charles Thompson



Sarah Thompson



Alice Topp



Jade 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.



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* and 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.



TRISTAN MESSAGE
Ballet Master & Répétiteur

Tristan was born and grew up in Melbourne, graduating from The Australian Ballet School in 1999. He joined The Australian Ballet in 2000 and was promoted to Soloist in 2005. Tristan was known as a strong dancer, a sensitive partner and a compelling artist. He performed soloist and principal roles including Jean de Brienne in Stephen Baynes' *Raymonda* and the lead roles in *Spartacus* and *The Sentimental Bloke*. He also danced works by Graeme Murphy, Stanton Welch, Glen Tetley, Christopher Wheeldon and Jiří Kylián. During Tristan's career he toured with The Australian Ballet to China, Japan, New Zealand, the UK and France.

While still dancing Tristan began teaching at The Australian Ballet and The Australian Ballet School and studying for the Vocation Graduate Certificate in Elite Ballet Instruction through The Australian Ballet School. Tristan joined The School full time as a classical teacher in 2009 and was invited by Artistic Director David McAllister to rejoin The Australian Ballet as ballet master and répétiteur in 2012.



GUEST ARTISTS

THERE'S DEFINITELY A PRINCE INVOLVED



SARA BLACK

Sara graduated from the VCA in 2005. Since graduating she has worked with many artists including Wendy Houstoun, Bagryana Popov, Gideon Orbarzanek, Lucy Guerin and David Pledger. She has been involved in six projects at Chunky Move; she won a Helpmann Award and was nominated for a Green Room Award for *Glow*. She worked as choreographic assistant on *Shane Warne the Musical* and Michael Kantor's *Woyzeck*. Sara is also a founding member of ROGUE.



KRISTINA CHAN

Kristina has performed nationally and internationally, working with Australian Dance Theatre, Garry Stewart, Chunky Move, Sydney Theatre Company, Australian Opera, Opera Queensland, State Opera South Australia, Stephanie Lake, Ros Warby, Deborah Hay, Tanja Liedtke, Narelle Benjamin, Lucy Guerin and Kate Champion. Kristina received a Helpmann Award in 2011 for her role in Narelle Benjamin's *In Glass* and Australian Dance Awards for her roles in works by Tanja Liedtke, *Twelfth Floor* (2006) and *construct* (2009).



JAMES O'HARA

From Fremantle WA, James joined Ballet Junior de Geneve in 2003. He was awarded a Princess Grace Foundation Bursary in 2004 and was a member of the Ballet Preljocaj from 2005-6. He performed *Decadance* (Ohad Naharin) while a guest with Cedar Lake in New York, participated in *Dancelines '08* (Wayne McGregor) and is a founding member of and choreographer with Cross Connections Ballet in Copenhagen. Since 2006 he has created with and been assistant to Sidi Larbi Cherkaoui. In 2011 he performed *Die Winterreise* (Matthew Lutton).



ROBBIE CURTIS

Robbie was an acrobat in the Flying Fruit Fly Circus. He trained at the New Zealand School of Dance, and has danced with Footnote Dance Company, Opera Australia, in the Shaun Parker production *Happy as Larry* and in the Legs on the Wall production *Beautiful Noise*, directed by Anton. Robbie also performs in circus and toured with CIRCA in their 2011 European tour. Robbie is a recipient of the JUMP mentorship grant.



HARRIET RITCHIE

Harriet trained in Sydney before graduating from the VCA with a Bachelor of Dance in 2005 and Honours in 2007. Since then she has toured nationally and internationally, performing and developing works for Chunky Move, Lucy Guerin Inc and many independent artists. Harriet was part of the Lucy Guerin Inc Aether Company, which won the 2007 Green Room Award for Best Dance Ensemble; she was also nominated for a 2008 Green Room Award for Most Outstanding Female Dancer for her work in *Corridor*.

BANGARRA DANCE THEATRE AUSTRALIA

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Facebook facebook.com/bangarra

Internationally acclaimed, Bangarra produces distinctive dance theatre that tells the stories of Indigenous Australia. Under the artistic direction of Stephen Page for over 20 years, Bangarra has created a signature body of work that has influenced the development of contemporary Australian culture.

Each year, Bangarra presents over 110 performances that are regularly sold out. The ensemble of 14 performers tours to Australian capital cities, regional and remote areas and overseas. Underpinning all of Bangarra's productions is the strong connection with Indigenous communities that remain its core inspiration.

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Bangarra Dance Theatre 2012 Performances

TERRAIN

Choreographer Frances Rings
29 June – 7 July,
Arts Centre Melbourne
www.artscentremelbourne.com.au
1300 182 183

18 July – 18 August,
Sydney Opera House
www.sydneyoperahouse.com.au
02 9250 7777

24 – 25 August,
IPAC, Wollongong
www.merrigong.com.au
02 4224 5999

29 August – 1 September,
Her Majesty's Theatre, Adelaide
www.bass.net.au
131 246

13 – 15 September,
Canberra Theatre Centre
www.canberratheatrecentre.com.au
or 02 6275 2700

3 – 7 October,
QPAC, Brisbane
www.qpac.com.au
136 246

OF EARTH & SKY

Choreographers Frances Rings,
Daniel Riley McKinley

28 March – 1 April,
Glen St Theatre

31 October – 17 November,
Western Australia and
New South Wales



ELMA KRIS

Elma Kris was raised on Thursday Island with her families from central Queensland and also has French and Celtic origins. She is of the Kulkalgaw Ya, Kala Lagaw Ya and Kalaw Kawa Ya language groups. Elma has taught Visual Arts and began her own dance company named Bibir (Strength). Joining Bangarra in 1999, she won the 2007 Deadly Award for Dancer of the Year. She made her choreographic debut for Bangarra, creating *Emeret Lu* in 2007, and choreographed *About* in 2011.



YOLANDE BROWN

Yolande is a descendant of the Kunja nation of central Queensland and also has French and Celtic origins. She joined Bangarra in 1999. Highlights include dancing traditional "out bush", performing the role of Lady Jane Franklin in *Mathinna* and receiving the 2010 Deadly Award for Dancer of the Year. A graduate of QUT, she received QUT's 2005 Outstanding Alumni Award for the Creative Industries. In 2012 she was associate director of *I Am Eora*, part of Sydney Festival. Yolande believes people can achieve whatever they set their hearts on.



PATRICK THAIDAY

Patrick was born in Biloela, Queensland, and grew up in Mackay. His parents come from lama and Erub in the Torres Strait Islands. Patrick joined Bangarra in 2002; his solo work in *Walkabout* began his reputation as a powerful and distinctive dancer. He has performed in *Clan*, *Boomerang*, *Gathering*, *True Stories*, *Mathinna*, *Fire – A Retrospective*, *of earth & sky*, *Spirit* and *Belong*, to much acclaim. Patrick believes that his in-built desire to dance comes from his parents' ancestors.



DEBORAH BROWN

Deborah is a descendant of the Badu and Meriam people of the Torres Straits and also acknowledges her Scottish heritage. She joined Bangarra in 2003. Highlights include the company's return to country on Mer Island and Dhalinbuy, *Rites* with The Australian Ballet, and BAM and Bangarra's 20th Anniversary *Fire – A Retrospective*. Her award nominations include a 2010 Helpmann Award and a 2011 Deadly Award. She draws inspiration from nature and her family's diverse background.



JHUNY-BOY BORJA

Jhunoy-Boy was born in The Philippines and was brought up in the outback town of Katherine in the Northern Territory. He joined Bangarra in 2003 and has since performed in *Bush*, *Clan*, *Boomerang*, *True Stories*, *Mathinna*, *of earth & sky* and *Belong*. Jhunoy-Boy feels privileged to be a part of Bangarra, learning about and embodying the Indigenous culture of this land, bringing it to the world and back to the people it came from.



WAANGENGA BLANCO

Waangenga is a descendant of the Meriam Island people and of the Pajinka Wik, Cape York. After completing three years of study at NAISDA, Waangenga was invited to join Bangarra in 2005. He has performed in *Bush*, *Boomerang*, *Clan*, *True Stories*, *Fire – A Retrospective*, *Mathinna*, *of earth & sky*, *Spirit* and *Belong*. He was also the lead dancer in the 2006 Commonwealth Games Opening Ceremony. In 2009 Waangenga was nominated for the Deadly Award for Dancer of the Year.



TARA GOWER

Tara is a Yawuru girl from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. A dance and visual arts graduate, she joined Bangarra in 2006. She performed in productions such as *Spirit*, *Bush*, *Mathinna*, *Fire – A Retrospective* and *Belong*. She also danced in the film *Bran Nue Dae*. Her most memorable experience with Bangarra has been performing in front of her family. Tara believes growing up in Yawuru land gave her the strength of identity to make her dreams into reality.



LEONARD MICKELO

Born in Ipswich, Queensland, Leonard is a descendant of the Wakka Wakka tribe, Bidjara nation, Gungahlu tribe, Juduwa tribe and Kulili tribe. He joined Bangarra in 2006, performing first in the *Gathering* program with The Australian Ballet. He has also performed nationally and internationally in *Mathinna*, *Bush*, *Fire – A Retrospective*, *of earth & sky*, *Spirit* and *Belong*. Leonard's mentor is his foster mum, who opened his heart to dance.



DANIEL RILEY MCKINLEY

Daniel is a Wiradjuri man who has been performing with Bangarra since 2007. His Bangarra credits include *Clan*, *True Stories*, *Rites*, *Awakenings*, *Mathinna*, *Fire – A Retrospective*, *of earth & sky*, *Spirit* and *Belong*. In 2010 he choreographed his first work, *Riley* – part of the *of earth & sky* program. He has been nominated for an Australian Dance Award and a Deadly Award, and nominated to apply for the Rolex Protégé & Mentor Initiative.



JASMIN SHEPPARD

Jasmin, a descendant of the Walangamma tribe in the Gulf of Carpentaria, was born in Brisbane and raised in Melbourne. She joined Bangarra in 2007 and has performed in *True Stories*, *Mathinna*, *Fire – A Retrospective*, *of earth & sky*, *Spirit* and *Belong*. Dance has given Jasmin the opportunity to connect to her culture, and she hopes to inspire others to follow their hearts and dreams.



ELLA HAVELKA

Born in Dubbo, Ella is a descendant of the Wiradjuri people. Ella's first few days with Bangarra in 2009 were spent with the community in Arnhem Land. She first appeared in *Fire – A Retrospective* and was nominated as Dancer to Watch in the Dance Australia Critics Survey. Since then she has performed in *Mathinna*, *of earth & sky*, *Spirit* and *Belong*. Ella owes her success to her mother; her strength and determination inspires her in everything she does.



TARA ROBERTSON

Born and raised in Darwin, Tara is a descendant of the Muanjali people from the Logan River area of Queensland. She completed a Bachelor of Dance Performance at the Adelaide Centre of Performing Arts in 2005. She made her debut with Bangarra on the 2011 international tour of *Spirit*; she also performed in the national tour of *Belong* and the regional tour of *Mathinna*.



TRAVIS DE VRIES

Travis is a Gamilaroi man who was born in Muswellbrook, NSW. In 2010, he was accepted on secondment with Bangarra to work with Frances Rings on *Artefact* as a part of the *of earth & sky* program. In 2011, Travis began a traineeship with Bangarra, performing in *Belong* and on the regional tour of *Mathinna*. He has a passion for dance and continues to immerse himself and improve his skills with Bangarra.



KAINE SULTAN-BABIJ

Kaine was born and raised in Whyalla, South Australia. Of Aboriginal, Afghan and Yugoslavian descent, his spiritual connections are to the Arrernte people of the Central Desert regions in Northern Territory. A graduate of the Aboriginal Centre for the Performing Arts, he has worked with many industry artists and danced as a part of Leigh Warren and Dancers at the 2011 WOMAdelaide festival. He joined Bangarra in 2011 as a trainee dancer, performing in *Belong* and *Mathinna*.

PHILANTHROPY

Daniel Gaudiello and Lana Jones
Photography James Braund



In our 50th anniversary year, it's time to celebrate – and to reflect on the many supporters who have helped make The Australian Ballet great.

From The Ballet's first days, inspired and passionate volunteers have given thousands of hours of work, and they continue to give in many ways, through The Australian Ballet Society in Victoria, the Friends of New South Wales and the Friends of South Australia. A loyal band of volunteers in Brisbane and Perth also give invaluable assistance when the company performs there.

The initiative and dedication of ballet lovers across all communities is remarkable; many of our supporters follow The Australian Ballet around Australia and across the world. As I look over the company's historical accounts, I note that philanthropic gifts have always been a part of our income. In the early years we had gifts of pounds, shillings and pence; in the 1980s a formal philanthropy program was established.

In 2012 philanthropy will contribute 12% to the company's operating budget. We salute our patrons and supporters, who are increasingly playing a significant role in keeping The Australian Ballet on stage.

I invite you to consider being a part of the ballet family, either as a member of a volunteer group or by making a donation to support David McAllister's vision for our great company.

The Australian Ballet belongs to all Australians and we, the current custodians, are dedicated to ensuring it will continue to showcase all the talent and artistry that makes this company great.

Kenneth W Watkins
Director of Philanthropy
Phone 03 9669 2780

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The Australian Ballet Endowment encompasses capital funds created by individuals, large donations and bequests. The income earned is used for the benefit of the Ballet.

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We are also grateful to those other individuals who made donations of \$20,000 or less. It was the Opening Night of *Swan Lake* in London in 2005 that inspired Frances Gerard to establish this important Fund.

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Scenery & properties painted by Scenic Studios
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Fabric Painting Victoria Rowell
For Narrative of Nothing:
Specialist Fabric Printing by Think Positive (Sydney) and Publisher Textiles (Sydney)
For There's Definitely a Prince Involved

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Additional Costumes manufactured by Jennifer Irwin
Cloths painted by Scenographic Studio Pty. Ltd. (Sydney)
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Program edited by Rose Mulready
Program designed by Jasmin Tulk

The Australian Ballet portrait photography by James Braund
Principals' portrait make-up by Napoleon Perdis
The Australian Ballet 2012 Identity
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 The cast for this performance is available on the nightly cast list which is issued free of charge to patrons. The Australian Ballet reserves the right to cancel or alter any detail of this season, or any performance forming part of this season, as it considers necessary.



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DIRECTOR: Marilyn Rowe OBE

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For further information please visit australianballetschool.com.au



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