

Tasdance in association with the
Tasmanian Symphony Orchestra and
supported by the Australian Ballet



tasdance

Affinity



HOBART

9–10 October

LAUNCESTON

17 October 2015

An exquisite double-bill of dance accompanied by the TSO. Featuring choreography by Graeme Murphy and Stephanie Lake and the music of Peter Sculthorpe, this is a tribute to Tasmanian talent.

FROM OUR ARTISTIC DIRECTOR

What a privilege and an honour to have been Artistic Director of this gem of a company for the past 18 years. Many people have contributed to the strength of Tasdance's connection to place and community, as well as to its role as ambassador for Tasmania on tours interstate and overseas.

In bringing together this final performance season, I was keen to include artists with roots in and affinity to this wonderful island. Who better to satisfy my desire than our two choreographers Stephanie Lake and Graeme Murphy AO, along with a selection of music composed by Peter Sculthorpe and played by the sensational Tasmanian Symphony Orchestra. Each of these artists has been lauded here in Australia and overseas and I am thrilled they are part of this farewell season.

In the past I have curated the main seasons and suggested themes for choreographers to work with. On this occasion I wanted to give them space to generate material that would be especially resonant for themselves. I took my inspiration from Rainer Maria Rilke's wonderful poem, *O this is the creature that has never been.*

“... They left it room enough. And in that space, clear and un-peopled, it raised its head lightly and scarcely needed being. They didn't nourish it with food, but only with the possibility of being.”

This collaboration between the TSO and the choreographers has resulted in a rich and broad ranging program of orchestral works to complement the dance.

The Howl, Stephanie Lake's first work for Tasdance, is built on the rapport she and the dancers felt as they worked together in the studio. It is a complex work with mathematical and geometric patterns which dissolve into other more animalistic movements. It has pathos, tenderness and a curious and sometimes disarming movement vocabulary.

Graeme's work *The Time Together* celebrates the abilities of this special group. He and Janet have worked intensively with each dancer to draw out the distinctive moods and accents of the work. Heartfelt thanks go to both for their extraordinary energy and unfailing humour in the studio and, on a personal level, for the sentiments expressed in their program notes.

There are some new faces among this season's Tasdance ensemble and I have been thrilled to watch the unfolding of talent, commitment and cohesiveness within this freshly formed group. I thank them for their hard physical work and intense mental focus, their generosity in and outside of the studio, and their artistry through which this work is infused with so much depth.

My deep gratitude goes to all members of the creative team who contribute to making this a rich and thought provoking season. In particular, I acknowledge the vital role of our multi-talented Rehearsal Director Carol Wellman Kelly. Costume Designers Alexi Freeman and Jennifer Irwin have added imaginative design to complement each work. Lighting by Damien Cooper adds an ethereal incandescent element to the stage, bringing dancers and costumes in and out of view.

Our theatre performances depend on the hard work and dedication of our Production Manager, Darren Willmott. Behind the scenes the Tasdance administration team, led by Irene McCreevy, provides many forms of support required for the entire creative process to unfold smoothly.

These two new works express the vision and brilliance of the choreographers, the energy and emotion of the Tasdance ensemble and the amazing TSO players under the baton of conductor Hamish McKeich.

Bringing this season together has been my absolute pleasure... ENJOY!

– **Annie Greig**



The Howl

Back in the early 90s, as a teenager, I started doing contemporary dance classes at Tasdance. A few years later I perched myself on the stone step and offered to sweep floors and do odd jobs in return for a traineeship with the company. After that year of training and performing I was then ready to try my luck in the big smoke and the rest is history.

It's an immense pleasure to be back. I approached the making of this work with no preconceived idea of what it would become. The music provided the framework and the world mushroomed out of the chemical reaction between myself and the dancers. It has become about the rupture between states of chaos and organisation. On the one hand the dancers rally, galvanise and move in the same direction. On the other they thrash, shatter and collapse. There is domination and there is tenderness as they crystallise into mechanistic parts and fall into the wild.

My sincere thanks to Annie Greig for the commission – particularly special as it is her last program as director of the company. Her tenacity, dedication and support of so many choreographers and dancers across the past 18 years is nothing short of amazing. Special thanks to Simon and the TSO, Alexi, Damien, Carol, Irene, Darren and Robin. And finally to the brilliant dancers who made every day in the studio a joy.

– *Stephanie Lake*

CHOREOGRAPHY

Stephanie Lake

MUSIC

Matthew Hindson, Philip Glass, Jonny Greenwood and Arvo Pärt performed by the Tasmanian Symphony Orchestra

COSTUME DESIGN

Alexi Freeman

LIGHTING DESIGN

Damien Cooper

PERFORMERS

Alana Everett

Bec Jones

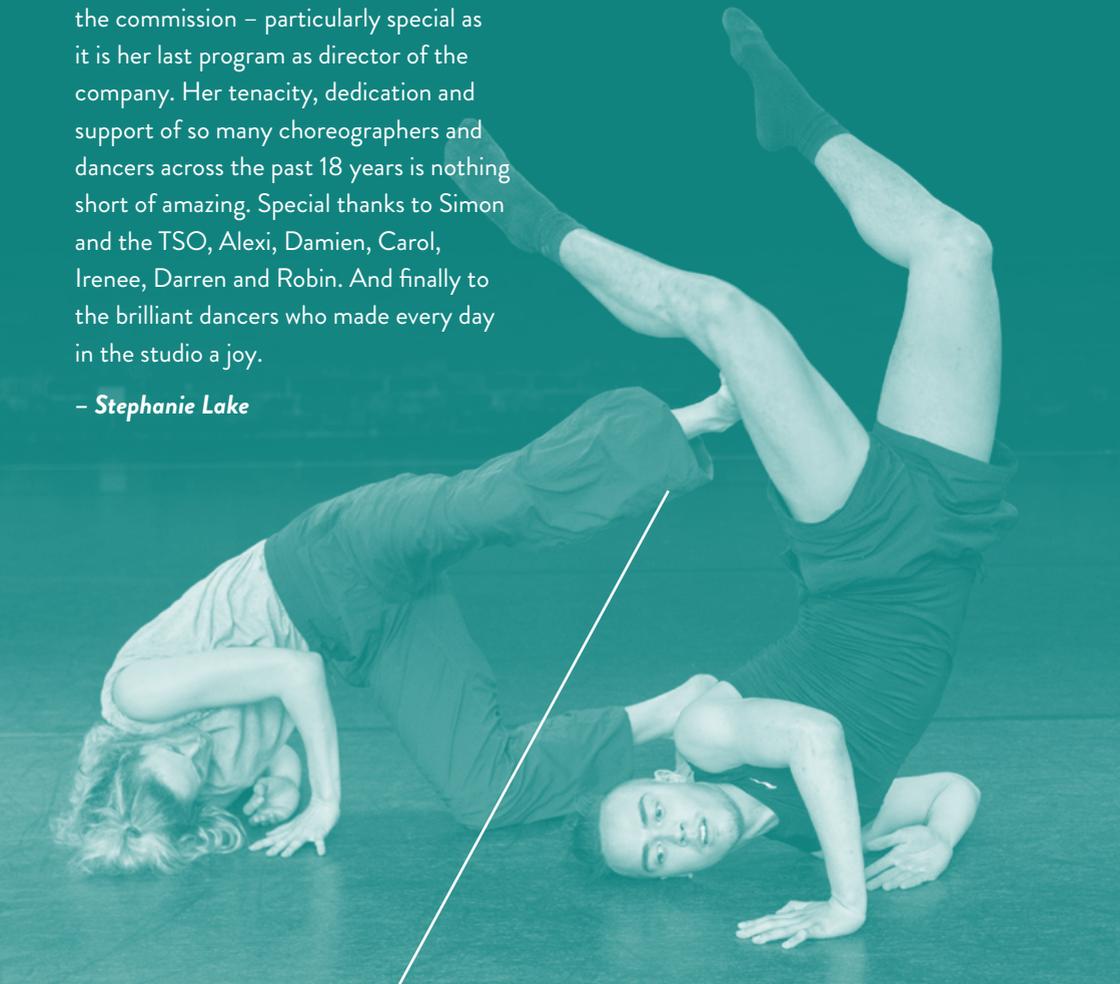
Brianna Kell

Alya Manzart

Harrison Ritchie-Jones

Luigi Vescio

Tristan Carter (Trainee)



The Time Together

This work is a summation, a celebration and a culmination of *The Time Together* with the splendid gang here at Tasdance.

I had never met, let alone worked with, this intrepid group of dancers and I don't think they had ever worked together as a unit before – but under the relentless creative demands of Janet and myself and the care of rehearsal director, Carol Wellman Kelly, what a company they have become!

Together we have immersed ourselves in the spatial landscape of Peter Sculthorpe's score. Sometimes becoming part of his natural world, sometimes its inhabitants, the dancers paint themselves into his lush panorama with light and movement. Sadly, Peter is no longer with us but his extraordinary music encompasses and buffers us with his spirit.

My thanks to longtime collaborators Damien Cooper (lighting) and Jennifer Irwin (costumes) and to Darren Willmott (Production Manager) for bringing all elements together.

But above all, *The Time Together* has given us the opportunity to reflect on one helluva woman – Annie Greig.

I know I speak for Janet and myself, dancers past and present, you her loyal audience and the dance community here, across the nation and beyond, when I express loving gratitude for her brilliance and breadth of vision.

Thank you Annie for giving us the time of our lives in *The Time Together*.

– Graeme Murphy AO

CHOREOGRAPHY

Graeme Murphy

MUSIC

Peter Sculthorpe
performed by the Tasmanian
Symphony Orchestra

COSTUME DESIGN

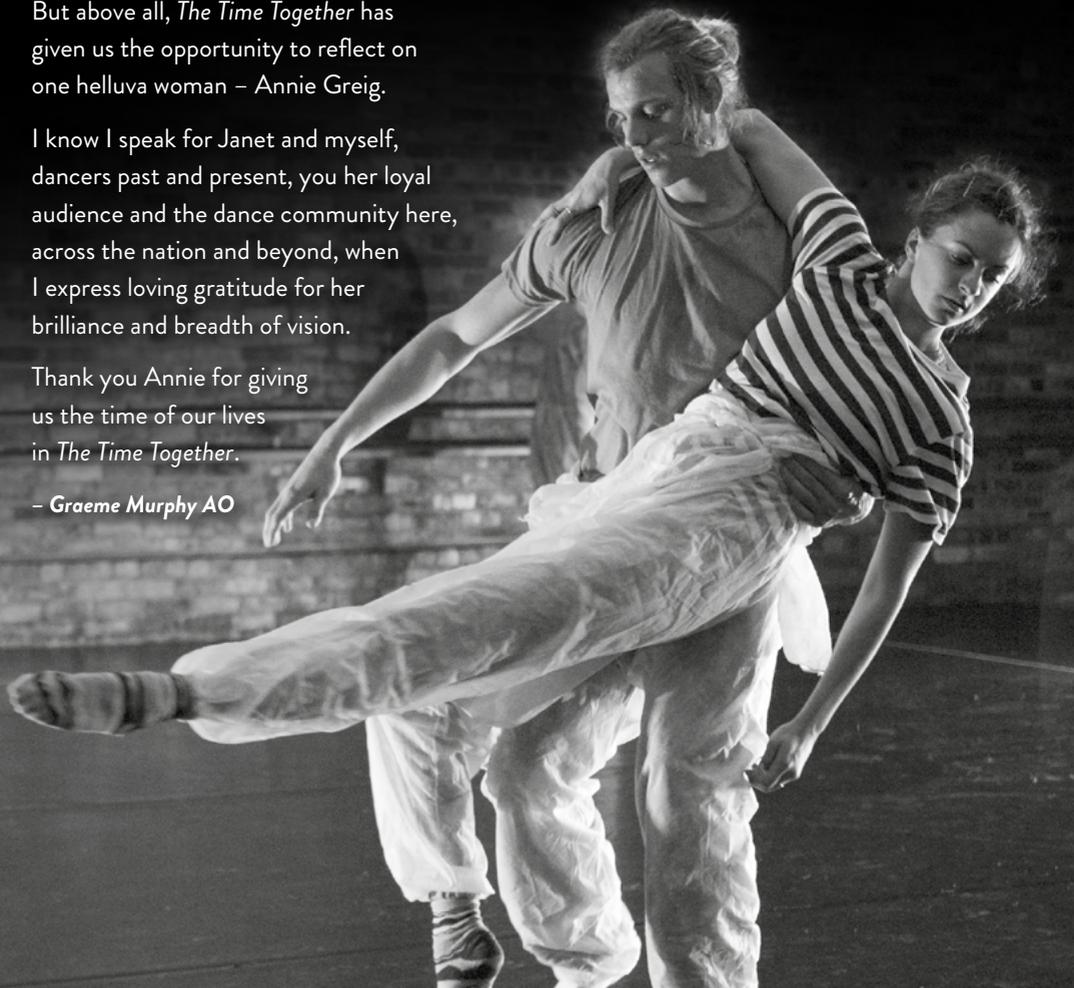
Jennifer Irwin

LIGHTING DESIGN

Damien Cooper

PERFORMERS

Alana Everett
Bec Jones
Brianna Kell
Alya Manzart
Harrison Ritchie-Jones
Luigi Vescio
Tristan Carter



Annie Greig



ARTISTIC DIRECTOR

Since her appointment as Artistic Director in 1997, Annie has developed the company into a vital force in the cultural landscape of Tasmania and contributing to national arts practice. Under Annie's leadership, Tasdance has built a reputation for high quality main-stage presentations and innovative community and education programs, as well as being lauded nationally as supporting the growth and development of young and emerging Australian dance artists. Her curated programs tour Tasmania annually and are regularly selected for regional interstate touring.

With an extensive career in the arts industry, Annie was honoured to receive a Bicentennial Medal in 2003 and placed on the Honour Roll for Women in Tasmania (2010). Formerly President of Ausdance NSW, Annie was also National Vice-President of Ausdance, the Australian Dance Council. She was awarded an Honorary Life Membership in recognition of her contribution to dance and Ausdance. At the 2014 Australian Dance Awards, Annie was recipient of the prestigious Services to Dance Award. Annie is currently the Secretary for the Asia Pacific Performing Arts Network, and has worked in many capacities in New York, Sydney and in Tasmania. She has served on the Tasmanian Cultural Industries Council and Advisory Committee for the Australian Choreographic Centre in Canberra. In 1979, Annie received a Fulbright scholarship, enabling her to complete a Master of Arts Degree in Dance at New York University.

Graeme Murphy AO



CHOREOGRAPHER

Graeme Murphy studied at The Australian Ballet School, and has danced with The Australian Ballet, Sadler's Wells Ballet (London) and Ballets Félix Blaska (France). After studying 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 AO (2012) for distinguished service to the performing arts (having received an AM in 1982) 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 for Best Choreography, *Body of Work – a Retrospective* (2001); the prestigious James Cassius Award (2002); the Green Room Award for Concept and Realisation, *Swan Lake* (2003); a Centenary Medal (2003); named Cultural Leader of the Year by the Australian Business Arts Foundation, receiving 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 by the Ministry of Culture, the People's Republic of China (2008) and the Fred and Adele Astaire Award for Excellence in Choreography in Film for *Mao's Last Dancer* (New York, 2011).

The creatives

Janet Vernon AM



CREATIVE ASSOCIATE

Adelaide-born Janet Vernon studied at The Australian Ballet School and has danced with The Australian Ballet, Ballets Félix Blaska (France) and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of Sydney Dance Company, where Graeme created many roles for her over their 31 year tenure.

Creative Associate credits include the following Murphy works: *Swan Lake*, *Nutcracker – The Story of Clara*, *Firebird*, *The Silver Rose*, *Romeo and Juliet* and *The Narrative of Nothing* (The Australian Ballet); *Tivoli* (A Sydney Dance company and The Australian Ballet co-production); *Hua Mulan* (a Sydney Dance Company and Shanghai Song and Dance Ensemble co-production); *Die Silberne Rose* (Bayerisches Staatsballet, Munich); *Giselle* (Universal Ballet, Seoul); *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); Dance Australia named her 'One of Australia's Five Best Female Dancers Ever'; Green Room Award for Concept and Realisation, *Swan Lake* (2003); Centenary Medal for services to society and dance; Lifetime Achievement, Australian Dance Awards (2006); Green Room Award, Outstanding Contribution to Dance (2006) and the Fred and Adele Astaire Award for Excellence in Choreography in Film for *Mao's Last Dancer* (New York, 2011).

Stephanie Lake



CHOREOGRAPHER

Stephanie Lake is a multi-award winning choreographer, dancer and director of Stephanie Lake Company. Born in Canada and raised in Launceston, Stephanie was a founding member of Stompin and completed a traineeship with Tasdance. Her acclaimed choreographic works have been presented by Melbourne Festival, Sydney Opera House, Theatre National de Chaillot (Paris), Theater im Pfalzbau (Germany), Dance Massive, Dublin Dance Festival, Tramway (Glasgow) and Aarhus Festival (Denmark) among others. Stephanie has won the Helpmann Award (2014), Australian Dance Award (2014) and Green Room Award (2011) for Best Choreography. In 2013 she received a prestigious Sidney Myer Creative Fellowship and was appointed Resident Director of Lucy Guerin Inc, which included working as Guerin's rehearsal director at Lyon Opera Ballet. She won the Dame Peggy Van Praagh Choreographic Fellowship in 2012. Stephanie has been commissioned by Sydney Dance Company, Chunky Move, Frontier Danceland (Singapore) and Sydney Symphony. She regularly collaborates across art forms including theatre, audiovisual, film, music video and sculpture. A performer for over fifteen years, Stephanie has worked with some of Australia's leading choreographers including Lucy Guerin, Gideon Obarzanek and Anouk Van Djik (Chunky Move), Antony Hamilton and Byron Perry and Phillip Adams' Balletlab, touring extensively in Australia, Europe, North America and Asia.

Hamish McKeich



CONDUCTOR

Hamish McKeich has established an acclaimed partnership with the New Zealand Symphony Orchestra and served as the Orchestra's Associate Conductor from 2002–2006. He performs and records continually with them to this day.

Working regularly in Australia and Europe and conducting all the major orchestras in New Zealand, he has performed in New Zealand, Australia, China, the Netherlands, England, Armenia, Italy, Austria, Switzerland, France and Germany.

Initially a bassoonist, Hamish studied conducting with legendary teacher Ilya Musin, Valery Gergiev and Sian Edwards. Recent engagements have been with the New Zealand Symphony Orchestra, Elision Ensemble, Metropole Orkest, Asko Ensemble of Holland, Orchestra Filarmonica Italiana, Armenian Philharmonic, Sydney Symphony, Adelaide Symphony, Melbourne Symphony, Queensland Symphony, Auckland Philharmonia and Christchurch Symphony amongst others.

He has given over 90 world premieres of new works and is also chief conductor of the contemporary ensemble Stroma.

In 2012 Hamish McKeich was awarded a Douglas Lilburn Trust citation for services to New Zealand music.

Damien Cooper



LIGHTING DESIGNER

Damien Cooper lights theatre, dance and opera. His career highlights include *Exit The King* on Broadway, starring Geoffrey Rush and Susan Sarandon; The Australian Ballet's *Swan Lake* which has been presented in New York, London, Paris and Tokyo and *Keating! The Musical*, Australia's most successful subsidised theatre show ever. Damien's dance credits include Chunky Move's *Mortal Engine*, Bangarra's *Of Earth and Sky*, Australian Dance Theatre's *Multiverse*, *Be Yourself* and their extensively-toured *Birdbrain*, Universal Ballet's *Giselle* and The Australian Ballet's *Silver Rose* and *Romeo and Juliet*. Damien's theatre highlights include *Glass Menagerie*, *Summer Of The Seventeenth Doll*, *Gethsemane*, *Stuff Happens* and *Toy Symphony* at Belvoir; *Cyrano De Bergerac*, *The Lost Echo*, *The Women Of Troy*, *Tot Mom* and *Rifle Mind* at Sydney Theatre Company and *Peter Pan* at New Victory Theatre season in New York. His opera credits include *Der Ring Des Nibelungen (The Ring Cycle)* for Opera Australia, *A Midsummer Nights Dream* at Houston Grand Opera, Canadian Opera Company and The Lyric Opera of Chicago; *Chorus!* at Houston Grand Opera; and *Così Fan Tutte* and *Peter Grimes* at Opera Australia and co-produced and presented at Houston Grand Opera. Damien has won three Sydney Theatre Awards for Best Lighting Design, three Green Room Awards for Best Design and APDG award for Best Lighting.

Alexi Freeman



COSTUME DESIGNER

Alexi Freeman began his creative journey as a Fine Artist, attending the art school at the University of Tasmania majoring in printmaking and sculpture. He then continued to hone his aesthetic living in New York City, developing his practice bridging fine art, fashion and costume, before returning to Hobart to complete his Bachelor of Fine Arts.

Having launched the Alexi Freeman fashion label (est. 2006), significant recent accomplishments include: an invitation by Royal Melbourne Institute of Technology to lecture on 'Design for Performance' in respect to the Jean Paul Gaultier retrospective at the National Gallery of Victoria, commission to design new work for the Museum of Old and New Art (MONA) in Tasmania, selection for Melbourne Now at the NGV, selection by the Victorian government in partnership with Virgin Australia Melbourne Fashion Festival to represent Melbourne designers at London Fashion Week, finalist in The Powerhouse Museum International Lace Award, selection for the Signature Style touring exhibition curated by Craft Victoria, costume design commission for The Australian Ballet for their 50th anniversary *Infinity* season in collaboration with choreographer Gideon Obarzanek, numerous exhibited collaborations with jeweller Tessa Blazey. The work of the Alexi Freeman brand has been featured by international cult blogs including Style Bubble, Kingdom of Style, Taistoisoisbeau, and Fashionising.

Jennifer Irwin



COSTUME DESIGNER

Jennifer designs regularly for all the major Australian companies. She has designed for Bangarra including *Ochres*, *Fish*, *Corroboree*, *Mathinna*, *Walkabout*, *X300*, *Uniapon*, *Bush*, *Skin*, *True Stories*, *Fire*, *Waramuk*, *Terrain* and *Patyegarang*. Sydney Dance Company works including *Berlin*, *Free Radicals*, *Fornicon*, *Synergy with Synergy*, *Piano Sonata*, *Shining*, *Protecting Veil* and *Directors Cut*. The Australian Ballet's *Alchemy*, *Rites*, *Subtle Sequence Of Revelation*, *Aesthetic Arrest*, 'X', *Totem*, *Amalgamate* and *Waramuk*.

Belvoir Theatre's *Keating the Musical*, *Gethsemane*, *Gates of Egypt*, *The Laramie Project*, *Stuff Happens*, *My Zinc Bed*, STC's *Cyrano de Bergerac*, *Soulmates*, *Up for Grabs*, *The Virgin Mim* and MTC's *Don Parties On*.

Opera Australia *Romeo and Juliet*, *Ainadamar the Opera* for Adelaide Festival Trust, *The Awakening* segment of Sydney 2000 Olympic Opening Ceremony, Sydney 2000 Olympic Games Closing Ceremony, The Official Commemorative Ceremony for Centenary of Australian Federation, and *Vast* for the Australian Bicentenary.

WA Ballet *Munjarli*, *Kulmuk* and *Game Over*, 1984 Theatre Board Grant, La Scala Opera, Milan, International Box Office phenomenon *Dirty Dancing* in UK, USA, Canada, Holland, Germany, Paris, Milan, South Africa, Hong Kong, Singapore, Austria, and Belgium, *Giselle* for the Universal Ballet of Korea, Seoul and *Spear*, Stephen Page's debut feature film premiering October 2015.

Carol Wellman Kelly



REHEARSAL DIRECTOR

In the enviable position as Rehearsal Director for Tasdance, Carol has worked on productions: *Passion Fruit* (1999) tour, choreographic mentor with Chrissie Parrott and Carmel Bird in the *Story Lines* project, *Obsession* (2000), *Divine Harmonies* (2005), *Parenthesis* (2008), *Heart Matters* (2010) and *Luminous Flux* tour (2015). Her professional practice includes dance performance, teaching, choreographing, directing, facilitating and management taking her to many parts of the globe.

Carol received a BA in Dance VCA and was a member of 2 Dance Plus (Buzz Dance Theatre), Chrissie Parrott Dance Collective and Dance North before heading to London for seven years working as a dancer with choreographers in the UK and Europe, the education outreach units of London Contemporary Dance Company, Rambert Dance Company and Richard Alston Dance Company. Returning to Australia, Carol became Assistant Director for Australian Dance Theatre with Artistic Director, Garry Stewart, touring for seven years across Europe, UK, Asia and the USA (2000–2008).

Carol currently works as a freelance dance/theatre artist and is based in Adelaide with husband Peter and their sailing vessel 'Home James'.

Alana Everett



Alana Everett is a contemporary dancer based in Melbourne. She graduated from Newtown High School of the Performing Arts in 2008, and the Victorian College of the Arts in 2011. Alana was involved in her first professional development *Vanishing Point* choreographed by Stephanie Lake for the launch of The Giant Theremin for City of Melbourne in 2011 and in late 2013 was involved in *P.O.V* with Lee Serle as part of the Melbourne Now festival at The NGV. In 2013 Alana performed in the Melbourne Festival premiere of *A Small Prometheus* created by Stephanie Lake and Robin Fox and it's subsequent tour to Tramway, Glasgow as part of the Commonwealth Games Cultural Program in 2014. Also in 2014, Alana toured China on a three-month dance contract performing in over 15 venues based in Shanghai and Beijing. Alana is set to work with Stephanie Lake and Robin Fox on *The Subject* at the end of this year, premiering in the Sydney Festival in 2016. She continues to work on her choreographic practice in Melbourne.

This is Alana's first engagement with Tasdance and she is thrilled to be performing in *Affinity*.

Bec Jones



Bec Jones is a contemporary dancer, choreographer and educator. She studied at Adelaide College of the Arts, completing a Bachelor Dance Performance, and in third year, travelled to the Netherlands to perform *Impulse* and *Shimmer* at the Holland Dance Festival with Leigh Warren and Dancers. Upon graduation, Bec was the recipient of the South Australian Rising Star Award for Excellence in the Arts.

Bec performed with Leigh Warren's company for over five years, and toured to international festivals including Womadelaide, OzAsia Festival, Adelaide and Brisbane Festivals and prestigious Edinburgh International Festival. Choreographic engagements include Paris-based creative Prue Lang on *Rubicon* for The Adelaide Festival, and Frances Rings on a piece pivotal for her career titled *Breathe*.

In 2011, Bec was nominated in the Australian Channel Nine Young Achiever Awards and was guest speaker for Leaps and Bounds festival. She was also the 2012 recipient of the Ausdance Outlet Award, to work with Larissa McGowan on *Skeleton* for the Adelaide Festival. Career highlights to follow were performing in Jiri Kylian's *Dreamtime*, and Warren's seminal piece in 2014, *Philip Glass Trilogy*.

2015 has seen her perform at the Sydney Opera House with Opera Australia on *Madama Butterfly* and *Turandot* and join Tasdance for their *Affinity* season.

The dancers

Brianna Kell



Brianna first worked with Tasdance in 2011 and is an independent artist based in Sydney.

In 2010, Brianna graduated from the Victorian College of the Arts in Melbourne with a Bachelor of Dance. In her Graduating year, Brianna was awarded the Orloff Family Trust Award for Most Outstanding Talent.

In 2011 Brianna began working with Tasdance touring nationally. Whilst working with Tasdance Brianna has performed in works by Anton, Francis Rings, Larissa McGowan, Anna Smith, Marnie Palomares, Byron Perry, Tanja Liedtke, Raewyn Hill, Gavin Webber, Huang Yi and Madalena Victorino. In 2014 Brianna co-choreographed *Alter* – Tasdance’s education program.

Brianna performed in *Morphic* by Sarah-Vyne Vassallo as part of DirtyFeet and Chronology Arts’ production of *Vitality*.

2014 saw Brianna and collaborator Alexandra Andrews win Most Outstanding Choreography for their work in development *Salt* at the Sydney Short+Sweet Dance Festival.

Heaven Metal was Brianna’s first solo choreographic debut at the Sydney Fringe Festival 2014 and was awarded Genre Excellence in Dance. Brianna received a nomination for Most Outstanding Dancer in Dance Australia’s Critic survey for her performance in *Threefold* 2015.

Brianna is facilitating the 2015 RightFoot program for people with and without disability.

Alya Manzart



Alya Manzart comes to Tasdance having most recently worked with Chunky Move in *Complexity of Belonging* – a project by Falk Richter and Anouk Van Dijk that premiered as part of the 2014 Melbourne Festival and toured to Europe this year. He has also performed with Chunky Move in *247 Days* by Anouk Van Dijk that premiered in Dance Massive (2013) and toured around the Netherlands and Belgium in 2014. In 2012 he performed in *An Act of Now* by Anouk Van Dijk in the Melbourne Festival.

Alya has previously worked with Opera Australia, Phillip Adams, and 2ndToe Dance Collective.

His dance film *Subliminal Mind* was selected for presentation at numerous film festivals including Reel Dance Artist Conference (Sydney), NEO/NOW Live and Online Film Festival (Estonia) and the Melbourne International Student Film Festival. In 2011 he was the recipient of an ArtStart Grant through the Australian Council for the Arts. Alya is a graduate of the Victorian College of the Arts.

Harrison Ritchie-Jones



Harrison graduated from the Victorian College of the Arts in 2014 with a Bachelor of Fine Arts (Dance). In 2013 he was awarded a Victorian College of the Arts Undergraduate most outstanding Creative Scholarship and performed in Rebecca Hilton’s *Groupness* with the Australian Conservatoire of Ballet. Whilst at the VCA he worked with choreographers Rochelle Carmichaels, Vivienne Rogis, Anna Smith, Rebecca Hilton, Prue Lang and Stephanie Lake.

Harrison attended the 2013 Chunky Move One Body, One Career intensive in Countertechnique, Strut Dance’s 2014 and 2015 Gaga Intensive in Perth, studying Ohad Naharin’s (Batsheva Dance Company) Gaga Technique and Strut Dance’s 2015 William Forsythe master workshops learning improvisation and modalities. Harrison has worked closely on projects with Andrew Treloar, a painting Masters graduate from the VCA and Roland Cox a Masters of music graduate. He recently understudied Prue Lang’s *Spaceproject* in the 2015 Dance Massive.

Following *Affinity*, Harrison is going on to perform in Stephanie Lake’s work *Aorta* which will be touring to Germany.

Luigi Vescio



Luigi is a Melbourne based performer who is thrilled to be joining Tasdance for its *Affinity* season.

A graduate of the New Zealand School of Dance, Luigi previously trained at Brent Street, Sydney.

Earlier this year, Luigi worked with Chunky Move as assistant to director, Anouk Van Dijk, and performed in *Depth of Field*. Luigi received a grant from Dancehouse that allowed him to develop his improvisation practice and a short work, titled *Boiling Point*.

In 2014, Luigi toured nationally with Footnote New Zealand Dance, performing works by Craig Bary, Sarah Foster-Sproull, Lyne Pringle and Otto Ramstad and Olive Bieringa (Body Cartography Project). He led workshops nation wide on contemporary dance technique, composition and repertory from productions.

Luigi has worked in Portugal as the choreographic collaborator for *Teorema*, a theatre work directed by John Romão that continues to tour in Europe. In 2011 he performed with the Royal New Zealand Ballet in the internationally acclaimed World Of Wearable Art Awards Show under the direction of Malia Johnston.

Luigi is proud to have been awarded a 2014 ArtStart Grant by the Australia Council for the Arts. This fostered research with European based artists including Meg Stuart (Damaged Goods), Damien Jalet, João Fiadeiro and Thomas Hauert.

Tristan Carter

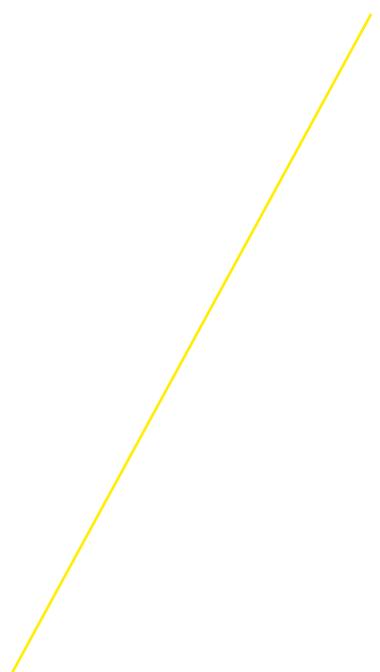


TRAINEE

Tristan first discovered dance through jazz and musical theatre before beginning his formal training at the Victorian College of the Arts Secondary School (VCASS) in Melbourne. While at VCASS, Tristan benefited immeasurably from tutors such as Steven McTaggart, Kirsty Martin and Timothy Harbour.

Upon graduating in 2013 Tristan decided to pursue contemporary dance by furthering his training at the New Zealand School of Dance where he is currently in his second year of study. Throughout his time at the school Tristan has been fortunate to work with renowned choreographers and teachers such as Stephanie Lake, Anouk van Dijk, Leigh Warren, Craig Bary, James Vu Anh Pham and Kimball Wong.

Tristan is ecstatic to be joining Tasdance as a trainee for the 2015 *Affinity* season.



Creative team

Artistic Director Annie Greig
Choreographers Graeme Murphy
AO and Stephanie Lake
Creative Associate Janet Vernon
Conductor Hamish McKeich
Rehearsal Director
Carol Wellman Kelly
Lighting Designer Damien Cooper
Costume Designer Alexi Freeman
and Jennifer Irwin
Production and Stage Manager
Darren Willmott
Graphic Designer Kieran Bradley
Photographers Jen Brown,
Josh Lowe (dancer portraits)

TASDANCE STAFF

Artistic Director Annie Greig
General Manager
Irenee McCreevy
Production Manager
Darren Willmott
Office Administrator
Diane Stokes
Accounts Manager Jane Murfett

TSO STAFF

Managing Director
Nicholas Heyward
Manager Artistic Planning
Simon Rogers
Orchestra Manager Greg Low
Orchestra Coordinator
Jacqui Walkden
Technical Coordinator
Ian Wollstein
Production Assistant Brian Harris
Orchestra Librarian David Harvey
Artistic and Chorus Coordinator
Alexi Hargrave
Artistic Liaison Assistant
Rosemary Antonini

TSO MUSICIANS

Violin
Elinor Lea (Concertmaster)
Jennifer Owen (Associate
Concertmaster)
Lucy Carrig Jones
Miranda Carson
Edwina George
Michael Johnston
Susanna Low
Christopher Nicholas
Rohana O'Malley
Hayato Simpson
Viola
Stefanie Farrands
Douglas Coghill
Rodney McDonald
William Newbery
Cello
Sue-Ellen Paulsen
Dale Brown
Ivan James
Martin Penicka
Double Bass
Stuart Thomson
Flute
Douglas Mackie
Lloyd Hudson Piccolo
Oboe
Dinah Woods
Clarinet
Chris Waller
Bassoon
Tahnee van Herk
Horn
Wendy Page
Greg Stephens
Percussion
Gary Wain
Keyboard
Jennifer Marten-Smith

TASDANCE BOARD

Norm McIlfratrick (Chair), Isabel
Kratzing (Secretary), Samantha
Lyndon (Treasurer), Annie Greig,
Marcus Barker, Ainslie Timbs,
Rebecca Birrell and Judy Pill

TASDANCE FRIENDS COMMITTEE

Glenn Bromfield (Chair), Esther
Ross (Treasurer), John Heathcote,
Alison Jales, Carlene Death,
Hayley Crawford

ACKNOWLEDGEMENTS

Many thanks to all who have
donated time, energy or funds to
the company, and in particular the
Tasdance Friends Committee.

CONTACT US

197 Wellington Street
Launceston 7250 Tasmania
Phone 03 6331 6644
info@tasdance.com.au

Join our mailing list so
you don't skip a beat.
For further info visit
www.tasdance.com.au

FUNDING PARTNERS



Tasdance is assisted through Arts Tasmania
by the Minister for the Arts and by the Australian
Government through the Australia Council, its arts
funding and advisory body.

PRESENTING PARTNERS



SPONSORING PARTNERS

