



Together, we're lifting Marcus higher.

You voted Marcus Morelli as 2019
Telstra People's Choice Winner.
We're proud to support his
brilliant ballet talent through
the Telstra Ballet Dancer Awards.

Telstra and The Australian Ballet,
celebrating 36 years of partnership.



Marcus Morelli
2019 Telstra People's Choice Winner

Photographer: Justin Ridler

 THE
AUSTRALIAN
BALLET

Principal
Partner



THE AUSTRALIAN BALLET

in association with QPAC presents



OSCAR WILDE'S

THE HAPPY PRINCE

A BALLET BY GRAEME MURPHY

25 - 29 FEBRUARY | QPAC

Government Partners



Venue Partner



Production Partners



Lead Partner



Lead & Production Partner



Principal Partner



Brett Chynoweth, Callum Linnane and Serena Graham. Photography Justin Ridler



Brett Chynoweth
Photography Justin Ridler

NOTE FROM THE ARTISTIC DIRECTOR



I am so pleased to welcome you to this world-premiere season of *The Happy Prince*. This much-anticipated ballet has been several years in the making, and we are thrilled to unveil it to our Brisbane audiences.

It seems fitting that in my final year as artistic director we premiere a new work by Graeme Murphy. Graeme was the first person I contacted 20 years ago, just after I was appointed director, to ask if he would create a new *Swan Lake* for The Australian Ballet's 40th anniversary. That work is now woven into the fabric of our company and we have performed it around the globe. *The Happy Prince* will be my last

production with Graeme and his artistic partner Janet Vernon, but I know their unique creative voice will resonate far into The Australian Ballet's future.

This production, inspired by Oscar Wilde's story, brings together some of Australia's finest talents. Kim Carpenter has been a devotee of *The Happy Prince* for many years and his beautiful theatre production was a revelation to all who saw it in Australia and overseas. Kim has not only given us the most extraordinarily vivid designs for The Australian Ballet's production but has been instrumental in transferring this poignant tale from the page to the stage. Christopher Gordon's music is the 'voice' of the ballet, and his sweeping score guides the characters' emotional journeys. Finally, *The Happy Prince* is blessed with luminous lighting by Damien Cooper, one of Graeme's long-term collaborators, and magical projections by Fabian Astore.

Our studios have been thrumming with the excitement of this new creation. Choreographers are the lifeblood of our art form, and Graeme has challenged us for decades with his endless innovation and heart-warming theatricality. The dancers always find more in themselves when they are building roles that are crafted uniquely for them. I know that Graeme's wonderful characters will showcase their artistry and talent both in this premiere season and in the subsequent Melbourne and Sydney seasons.

It has been a journey of imagination and passion to bring *The Happy Prince* to the stage and I am so looking forward to sharing these performances with our wonderful audiences. Oscar Wilde was a masterful writer and there was always much that was instructive both in his text and between the lines. May *The Happy Prince's* themes of generosity and friendship stay with you long after the curtain has fallen, reminding us all that we too can make the lives of those around us that much better with our own gestures of kindness.

A handwritten signature in black ink that reads "David McAllister". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

David McAllister AM

NOTE FROM THE EXECUTIVE DIRECTOR



Welcome to 2020, a year of transformation and celebration for The Australian Ballet.

This year we are paying tribute to our artistic director, David McAllister, whose stellar career has spanned four decades with the company.

In 2020, our Year of Limitless Possibilities, we feature five Australian premieres. We are delighted to present three works by our resident choreographers and to restage works created on the company.

We are excited to begin our year with this wonderful new production by Graeme Murphy, *The Happy Prince*. Graeme has been part of our

family for decades, firstly as a dancer and now as a regular choreographer. He is Australia's leading choreographer and a powerful storyteller, and he always brings out the best in our dancers and creative teams.

Just as we enjoy watching wonderful partnerships on stage, we are happy to have great corporate partners who share our passion for this extraordinary art form and our ambition for the company.

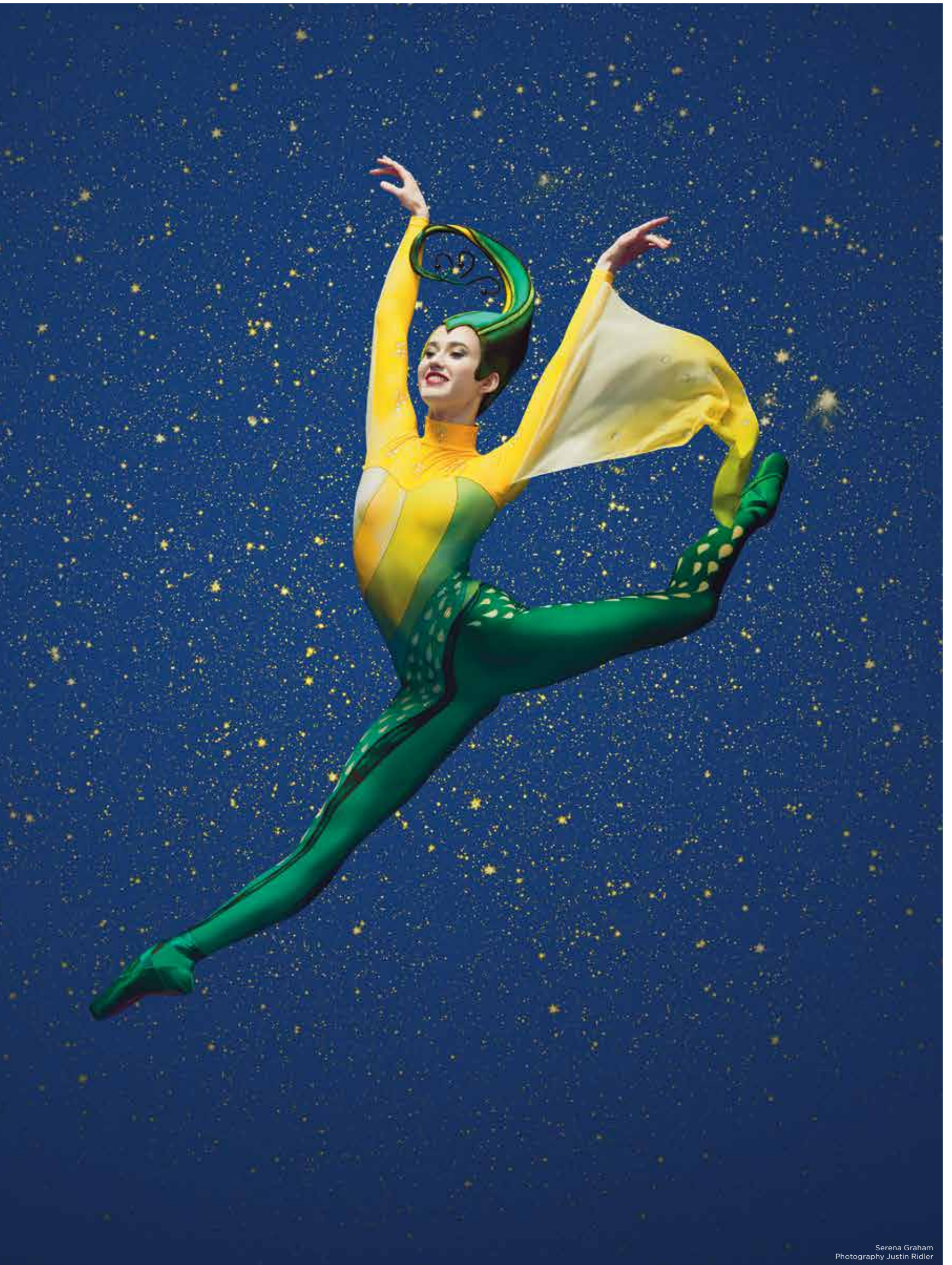
This year marks our 36th year of support and friendship with Principal Partner Telstra. This invaluable partnership has transformed the lives of so many Australians, from our dancers, through the Telstra Ballet Dancer of the Year Awards, to the hundreds of thousands of Australians who have enjoyed our annual regional tour, which Telstra supports.

Our special thanks go to our three Production Partners for *The Happy Prince*. Lead Partner Qantas, who make it possible for this touring company to travel the country and the world in comfort and safety, is the Production and Commissioning Partner for *The Happy Prince*. Major Partners Bloch and Kawai, both key supporters of the company and exemplars of artistic excellence, are also Production Partners for *The Happy Prince*. We also thank our Lead Partner Aqualand, the Australian luxury property company.

Since its inception in 1962, The Australian Ballet has been generously supported by our corporate and government partners and our philanthropic patrons as well as you, our loyal audience members. Our shared love of dance has made it possible for the company to grow and present world-class performances and exciting seasons. Quite simply we wouldn't be here without you. Thank you.

A handwritten signature in cursive script that reads "Libby Christie".

Libby Christie



Serena Graham
Photography Justin Ridler

The Happy Prince

Based on the story by Oscar Wilde

Adapted by Kim Carpenter and Graeme Murphy

Choreography Graeme Murphy

Creative Associate Janet Vernon

Composer Christopher Gordon

Set and costume design Kim Carpenter

Lighting design Damien Cooper

Projection design Fabian Astore

With Queensland Symphony Orchestra

The Happy Prince is kindly supported by The Robert and Elizabeth Albert Music Fund, The Dame Margaret Scott Fund for Choreographers and a generous Queensland patron.

We thank Kim Carpenter's Theatre of Image for supporting the creation of *The Happy Prince*.

SYNOPSIS

War is over.

To celebrate, the Mayor, Lady Mayoress and Councillors reveal the statue of the Happy Prince.

As winter approaches, the Swallow family flies south to catch the sun; but the Little Swallow, infatuated with Rita, a fickle Reed, decides to stay, only to be dumped for a dragonfly!

The Little Swallow flies to find his family. But the night is stormy, and he is forced to take shelter at the foot of a golden statue. Here he meets his opposite: the wise soul of the Happy Prince.

The Prince shows Swallow the palace of his childhood, where sadness was not allowed to enter, and soon Swallow begins to see the disparity between rich and poor. At the Prince's bidding he agrees to stay a while and distribute the Prince's jewels to a widowed Seamstress and her sick child, a struggling Artist and a little Match Girl. At the Prince's command the Swallow shares the statue's gold leaf between the city's poor.

The Prince and the Swallow develop a true friendship built on love and sacrifice.

Sacrifice takes its toll: the Prince is left blind and grey and broken-hearted as his beloved Swallow succumbs to winter's cruelty.

However, in another life of heavenly light and warmth, The Happy Prince and the Little Swallow are forever united.

CHARACTER LIST

The Happy Prince

The Little Swallow

His Dad

His Mum

His Sister

Rita Reed

Lord Mayor

Lady Mayoress

Councillors

Seamstress

Her Son

Her Husband's Ghost

Artist

His Doubt

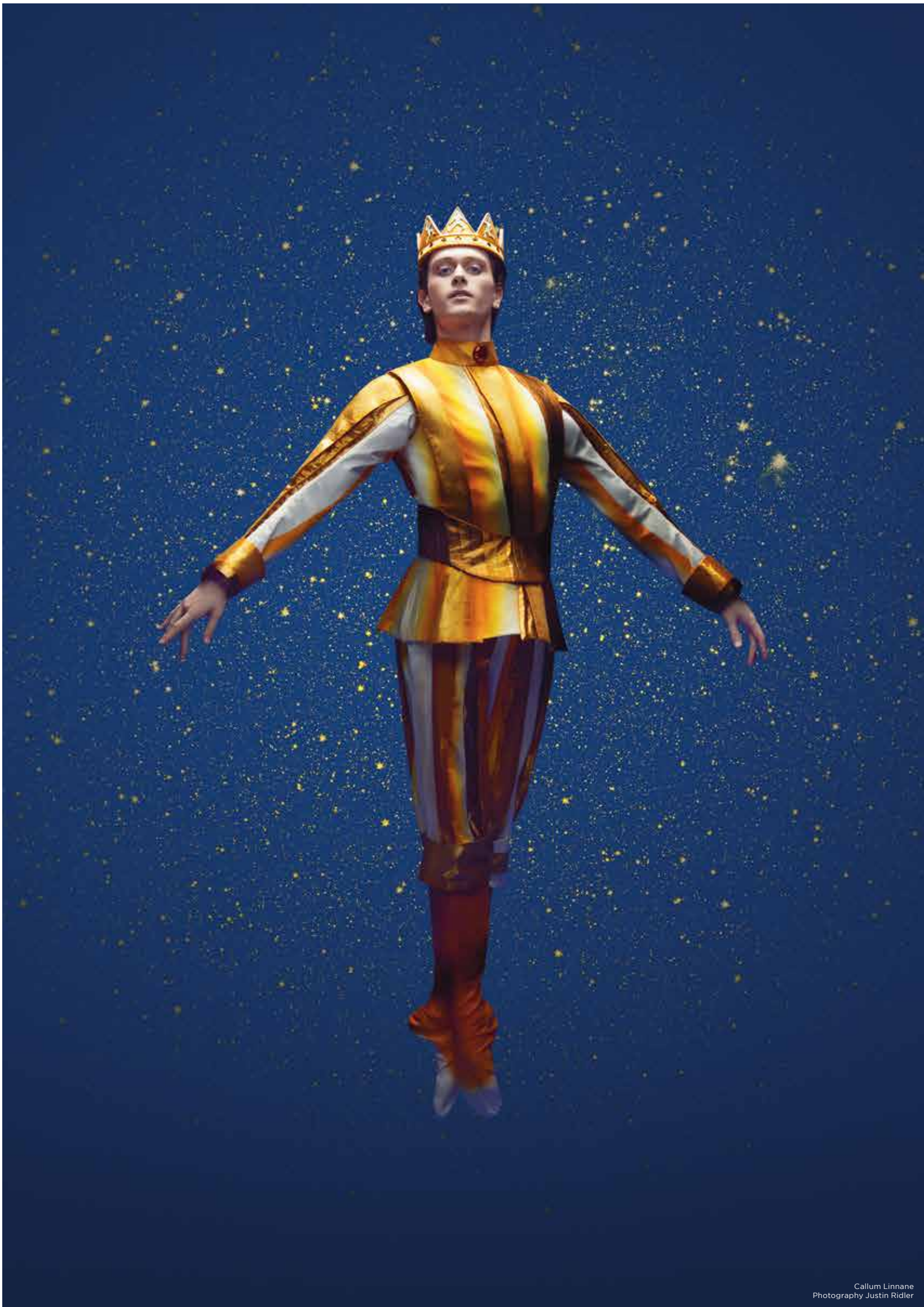
His Muse

Little Match Girl

Her Father

Thugs

Townfolk, Dragonflies, Reedettes, Breeze Brothers, Toys, Living Canvas, Beach Frolickers



Callum Linnane
Photography Justin Ridler



Artists of The Australian Ballet
Photography Kate Longley



Darling Buds

GRAEME MURPHY, THE CHOREOGRAPHER OF *THE HAPPY PRINCE*, INTENDS HIS BALLET TO SPARK YOUNG MINDS. BY ROSE MULREADY



Graeme Murphy. Photography Kate Longley

A teen Swallow who rides a skateboard.
A Rockettes-style chorus line of swaying Reeds.
An Artist locked in a struggle with his Muse and Doubt. Graeme Murphy's ballet of *The Happy Prince* certainly has some sly nods to an adult audience, but his primary aim is to capture children's attention – and to kindle their creativity.

"I want to cater to the tiny imagination bud inside children's heads, which needs just the tiniest bit of inspiration, of fertilisation, to burst into a million thoughts. If ten kids per show think 'I want to be part of this magic,' that would be my reward," he says. "I want the theatre to be buzzing with excited children."

As a small boy in a small Tasmanian town, Murphy's imagination was fed by the worlds at the top of the Faraway Tree, daydreams of flying, school concerts and *Oriental Cavalcade*, a Tivoli revue that featured acrobatic dance numbers. "There were, you know, slave girls chained together doing cartwheels, and I thought it was the most amazing thing I'd ever seen." Today's children, raised on iPads and CGI, might have slightly more jaded palates, but Murphy is still convinced that dance is the ideal way to reach them.

"When you look at the classical canon – *The Sleeping Beauty*, *The Nutcracker* – how many ballets have actually been created for kids? But ballet still manages to attract and entrap children beautifully: little girls and boys are entranced by the phenomenon of it, the unreality, the glamour of princesses in pink. And, also, the physicality, watching grown-ups do things they would never do on the street. They're watching humans transformed into creatures who are not quite human."

Transformation and glamour are key elements of the Oscar Wilde story *The Happy Prince*, the inspiration for Murphy's production. Its main characters, the Prince and the Swallow, move from a carefree hedonism to a deeper understanding of compassion and loyalty. The story has the morality and simplicity of a fable, but Wilde's wit and swooningly poetic language lend it complexity and a lingering savour.

Murphy has had a decades-long love affair with Wilde. He has choreographed *Salome* both as an opera and a ballet ("doing the opera made me desperate to do it as a dance piece") and in 2004 made *Shades of Gray*, a modern version

of *The Picture of Dorian Gray*, with Dorian as a star dancer who spirals into a debauched decline. In 1983, with his close collaborator and designer Kristian Fredrikson, he premiered a children's ballet of *The Selfish Giant*. When the director/designer Kim Carpenter had the idea for a ballet of *The Happy Prince*, Murphy was an obvious choice.

Murphy and Carpenter have worked together before, on an ambitious interactive production called *Limited Edition*, which included performers from Murphy's Sydney Dance Company and the National Institute of Dramatic Art, where Carpenter taught. "We had big adventures on it and big disasters and we survived it together and bonded," says Murphy. Both spent 30 years as an artistic director, Murphy at Sydney Dance Company and Carpenter at Theatre of Image. "We were sort of contemporaries in different worlds, but what we were doing was very related. His productions used words sparingly - his company was very much about images, puppetry, theatrical devices, and I love all that too."

With their young audience in mind, the two have worked together to pump up the comedy and action of *The Happy Prince*. "There are things in the characters and movement that are quite cartoonish, where I've enlarged reality and coloured it brightly," says Murphy. "And Kim really is the master of making a palette and a world that has so much fantasy and scope for imagination in it." There are a series of sets that allow the audience to 'zoom in' on the Prince's statue, a door in the statue's heart that lets the Prince's spirit out to dance, and a flight on wires for the Swallow. Murphy particularly loves Carpenter's cloth backdrops, which remind him of the pages of a book: "Kim illustrates so beautifully for children."

Because Murphy is Murphy - the choreographer who dreamed up Bolshevik rats for his version of *The Nutcracker*, and an institutionalised Odette for his *Swan Lake* - this *Happy Prince* has some fresh twists, like the chorus-girl Reeds and the Swallow, who's "a streetwise teen kid, defiant, a bit obnoxious, who learns to have empathy." The Christian heaven that waits for the Prince and the Swallow in Wilde's story is, in this version, a beautiful beach. "There are so many different visions of heaven in the world," Murphy reasons, "but a beach is heaven for everybody."

Twists aside, Wilde's vivid vision remains at the heart of Murphy's work, and of his process in the studio. "I'm a choreographer who talks poetry a bit - I think that's the best way into a dancer's mind, to give them insights into how I see the characters. I've encouraged the cast to listen to Stephen Fry's recording of the story, because I think he and Oscar are twin souls, and he reads it so beautifully, with such nuance. The dancers are thinking so seriously about what they're depicting and how to do that. I feel like everyone is on the journey with me ... I'm trying to use Wilde's poetry to elevate my choreography, through the dancers. That's what I've always done - you give the dancers movement and you rely on them to translate it into air and light and beauty."

Getting the essence of the movement right will also, Murphy hopes, make the ballet instantly relatable for kids. As he points out, children are reading body language before they can speak, and are probably better at it than adults, who have learnt to communicate on so many other levels.

Ultimately, the journey of the Prince and the Swallow, from heedlessness to empathy, holds a message for all ages. "That's the lesson of *The Happy Prince*," says Murphy. "Through kindness, we grow."

Rose Mulready is The Australian Ballet's content expert.



Callum Linnane
Photography Kate Longley



Designs by Kim Carpenter



Christopher Rodgers-Wilson
Photography Kate Longley



Graeme Murphy, Photography Kate Longley



Jasmin Durham, Amanda McGuigan and Ingrid Gow
Photography Kate Longley



Set model for the Prince's statue. Design by Kim Carpenter
Photography Lynette Wills

A Happy Vision

SET AND COSTUME DESIGNER KIM CARPENTER WAS A DRIVING FORCE BEHIND THE CREATION OF *THE HAPPY PRINCE*.
BY JANE ALBERT

Kim Carpenter has been fascinated by the visual since he was a small child. He'd regularly collect fistfuls of unusual pebbles he'd find glinting in the sunlight, and would decorate the walls of the family home in Newcastle with his mother's lipstick whenever her back was turned. It was no surprise, then, that he grew up to establish a company called Theatre of Image.

It was in 1992, while he was adapting Oscar Wilde's celebrated tale *The Happy Prince* for the stage, that Carpenter was struck by the myriad dance possibilities conjured by its imagery, characters and pacy narrative. That production went on to become a popular children's show, debuting at the Sydney Festival with the Sydney Theatre Company before touring Australia and North America, but *The Happy Prince* still held Carpenter in its grip. He felt instinctively it had all the ingredients for a vibrant, captivating and sophisticated family ballet.

Who else to collaborate with on this vision than Graeme Murphy, the doyen of story ballets in Australia and himself a Wilde aficionado? Carpenter rang Murphy and the pair chatted at length about the different scenarios that could make Wilde's tale work in a dance context. Carpenter agreed to go away and refine their ideas before presenting them to Murphy and Janet Vernon, his creative associate and wife.

"I wrote an adaptation as visual storytelling, because I think ballet is the epitome of visual storytelling writ large, then I took it to Graeme and Janet, who sat on the couch at their home in Coogee and said, 'Read it to us.' They loved it and we went from there," Carpenter recalls. "There was a bit of argy-bargy about how to do it differently, because Graeme was very clear it should be different from my theatre production. There's a playfulness to our piece, and that's the common denominator between the two versions, but we started again with a whole different concept."

Carpenter's design for the new *Prince* is playful, with a cartoonish, whimsical feel. Interestingly, the setting was inspired by none other than Winston Churchill. During a particularly rainy holiday in New South Wales' southern highlands Carpenter turned to a number of books on Churchill that were lined up on the mantelpiece of the house where he was staying. He was immediately struck by the idea of setting the ballet in England immediately after World War II, a time of renewed hope and restoration.

"There's more reason to construct a golden statue in the town square as a symbol of hope and resolve and healing; it gives the story greater gravitas and more meaning to a contemporary



Design by Kim Carpenter

audience," Carpenter explains. Of course it wouldn't be a Murphy production without some cheeky humour, so together the pair conceived the idea to write in a whole family for the Swallow, with a backstory – they became a comic, B-grade showbiz family. Like so many in 1940s England, they choose to take advantage of the 'ten-pound Pom' scheme and head for Australia. The Swallow himself is nursing a broken heart after being rejected by a Reed, a member of The Reedettes (a Tivoli-esque all-female line-up). The town's mayor and mayoress are presented as buffoons, a direct nod to Wilde's skewering satires of bureaucrats and politicians.

"Wilde's story has beauty, playfulness and wit, qualities I wanted to combine in the storytelling through the design. So the design has a watercolour, hand-held feel. Many costumes are printed or dyed, giving a tactile and slightly playful naivety that's nevertheless coming through my hand and eye, so from an adult perspective," Carpenter says.

Despite the deliberately hand-made, homespun aesthetic, the production includes sophisticated technical wizardry that gives the show its 'wow' factor. "Swallow actually flies, which adds to the magic," Carpenter says. Colourful, evocative

projections from his regular collaborator Fabian Astore will enhance the transitional sequences between post-war London and the beaches of Australia, where the production ends.

Although Carpenter designs primarily for theatre he is no stranger to dance, having worked with Australian Dance Theatre and Dance North; Theatre of Image regularly incorporated dance into its productions. In 2019 he collaborated with *Spartacus* choreographer Lucas Jervies on *Brett & Wendy – a Love Story Bound by Art* for the Sydney Festival.

"I'm familiar with the needs of dancers and how differently they tell the story to actors, through physicality," he says "In *The Happy Prince* some costumes are very stylised and larger than life, so there's less physicality in those than others."

The collaboration with Murphy has been – appropriately enough – a happy one. This is the second time the pair has worked together; they teamed up in 1982 for a full-length production, *Limited Edition*, with Sydney Dance Company, during Murphy and Vernon's long tenure running that company. An experimental work, it featured no less than 100 people, including NIDA students and the Rockdale brass band.

"Graeme and I are a similar age so there's definitely a chemistry and a synergy and we both understand each other's roles. Because I've directed and designed I think I understand sometimes more than other designers the problem-solving needed, and the role of the director or choreographer. Graeme rings me daily and gives me an update, it's great," Carpenter says.

An even, dynamic partnership then, albeit one with enough creative tension to keep the brain firing. Murphy is the first to acknowledge he occasionally goes off on obscure tangents but Carpenter says if he really feels the need to challenge the choreographer he simply sits down and rationally works out his objections before discussing them with Murphy. "Janet is a good foil and between the two of us we'll often get it back on track. But we're all very much on the same wavelength," he says.

Crucially, both Carpenter and Murphy agree on the need for the show to speak to both children and sophisticated dance audiences in ways that will delight and provoke young audiences and challenge the more discerning.

"Although it is a work for children it operates on different levels because the Oscar Wilde story does - it's beautiful, it can be funny and ironic but also sad," Carpenter says. "Young people identify with the Swallow and his journey because he learns from the Prince the value and pleasure of giving and what you get back. The pair sacrifice their lives, it's a very moral story. Young children don't necessarily get the sadness of it, but adults do. I think there won't be a dry eye in the house."

Jane Albert is a journalist specialising in the arts



Designs by Kim Carpenter. Photography Lynette Wills





Creatives



GRAEME MURPHY AO

Choreographer

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 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 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) and the Centenary Medal for Services to Society and Dance (2003). He was named Cultural Leader of the Year by the Australian Business Arts Foundation, receiving the Dame Elisabeth Murdoch Award (2004); was listed among Australia's 50 Most Glamorous Exports at a special celebration hosted by the Australian Government and Austrade (2005); and received the Australian Dance Award for Lifetime Achievement (2006). 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 *Beyond Twelve*, *Nutcracker - The Story of Clara*, *Swan Lake*, *Firebird*, *The Silver Rose*, *Romeo & Juliet*, *The Narrative of Nothing* and

Murphy (The Australian Ballet); *Tivoli* (a co-production of Sydney Dance Company and The Australian Ballet); *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); *Giselle* (Universal Ballet, Seoul); *Water* (Shanghai Ballet); *Forty Miles - A River of Dreams* and *The Time Together* (Tasdance); *The Frock* (MADE); *Embodied* (Mikhail Baryshnikov); The Torvill and Dean World Tour Company; *Metamorphosis*, *Turandot*, *Salome*, *The Trojans*, *Aida*, *The Merry Widow* and *Madama Butterfly* (Opera Australia) and *Ainadamar* (Adelaide Festival). He also choreographed *Death in Venice* (Canadian Opera Company); *Samson et Dalila* (The Metropolitan Opera, New York); the film *Mao's Last Dancer* and the Andrew Lloyd Webber musical *Love Never Dies*.



JANET VERNON AM

Creative Associate

Adelaide-born Janet Vernon studied at The Australian Ballet School and has danced with The Australian Ballet, Ballets Félix Blaska (France) and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of Sydney Dance Company, where they remained for 31 years. Graeme has created numerous roles on 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*, *Romeo & Juliet*, *The Narrative of Nothing* and *Murphy* (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 Staatsballett, Munich); *Giselle* (Universal Ballet, Seoul); *Water* (Shanghai Ballet); *Forty Miles - A River of Dreams* and *The Time Together* (Tasdance); *The Frock* (MADE); *Ainadamar* (Adelaide Festival); *Aida*, *The Merry Widow* and *Madama Butterfly* (Opera Australia), the film *Mao's Last Dancer* and the Andrew Lloyd Webber musical *Love Never Dies*.

Janet's awards include an AM for Services to Dance (1989); Sydney Opera House Honours (1993); a Green Room Award for Concept and Realisation, *Swan Lake* (2003); Centenary Medal for Services to Society and Dance (2003); 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).

PLAYBILL ADS 19

PLAYBILL ADS 20

Creatives



KIM CARPENTER AM

**Adaptation of *The Happy Prince*
Set and costume design**

Kim Carpenter is the founder and artistic director of Theatre of Image. He is an established director/designer, and has created productions for most major drama, dance and opera companies in Australia. His designs have embraced puppetry and digital arts as well as conceptual sets, props and costumes. His art works and designs are represented in collections and exhibitions around the world.

Kim is a former co-artistic director of Nimrod Theatre (now Belvoir) and a former head of design at the National Institute of Dramatic Art. He makes distinctive visual theatre, often in collaboration with other companies, including the Australian Youth Orchestra, Opera Australia, Kageboushi Theatre Company (Tokyo), Manitoba Theatre For Young People (Canada), Belvoir and Sydney Theatre Company. He is a Churchill Fellow and the recipient of two Helpmann Awards, a Centenary Medal, four Sydney Theatre Critics Awards and three AWGIEs; he is a member of The Order of Australia. Most memorable productions for Theatre of Image include *The Book of Everything* (a collaboration with Belvoir), *The Happy Prince* (a play for Theatre of Image) and *Monkey ... journey to the west* (national tour).

A solo art exhibition of Kim's paintings and designs for *The Happy Prince* will be held at ARO Gallery William St, Sydney during the Sydney Opera House season of the ballet.



CHRISTOPHER GORDON

Composer

Christopher Gordon is based in Sydney and has received commissions from the Sydney Symphony Orchestra (including concertos for bass trombone and horn), Gondwana Voices, Synergy Percussion, Omega Ensemble, the Australian Chamber Orchestra and the Sydney International Brass Festival. In 2015 he wrote a full-length orchestral ballet, *Giselle and the Wrath Queen* (2015), for Graeme Murphy and Universal Ballet, Seoul.

Christopher has written scores for film and television, including *Ladies in Black*, *Mao's Last Dancer*, *Adoration*, *June Again*, *Buckley's Chance*, *Adoration*, *Daybreakers*, *Out of the Shadows*, *Crawl*, *Salem's Lot*, *Moby Dick*, *On the Beach*, *When Good Ghouls Go Bad*, *Sanctuary*, and *Ward 13*. He also co-composed the score to Peter Weir's *Master and Commander: The Far Side of the World*. His scores have received many accolades, including an AACTA award; 16 Australian Screen Music Awards, with a further twelve nominations; and an EMMY nomination.

Christopher has composed for many of Australia's major celebrations, including the opening ceremonies of the Commonwealth Games (2006) and the Rugby World Cup Sydney (2003), the official celebration of the Centenary of Federation of Australia (2001), and the Millennium Eve telecast; he has recently completed the music for the Sovereign Hill theme park. In 2006 he was commissioned by the Prime Minister of Australia to arrange the official version of the Australian national anthem.

In a parallel universe, Christopher has been a Councillor in the City of Ryde NSW since 2017.



DAMIEN COOPER

Lighting design

Damien Cooper (APDG) has designed more than 300 productions of dance, opera and theatre. For The Australian Ballet, Damien's designs include Graeme Murphy's *Swan Lake*, New York and Tokyo; *Murphy*; *The Narrative of Nothing*; *The Silver Rose*; *Romeo & Juliet*; *Firebird*; and *Tivoli*. Damien loves lighting for dance and designed Chunky Move's *Mortal Engine*; Bangarra Dance Theatre's *Of Earth And Sky*; Sydney Dance Company's *Cinco & Neon Aether*, *[ab] intra*, *Ocho*, *Grand* and *Air and Other Invisible Forces*; Force Majeure's *You Animal You*; and Australian Dance Theatre's *Be Yourself* and the extensively toured *Birdbrain*.

Career highlights include Neil Armfield's production of *The Ring Cycle* for Opera Australia, *Exit the King* on Broadway, starring Susan Sarandon, and *Keating! The Musical*, Australia's most successful subsidised theatre show ever. Most recently Damien has designed Opera Australia's *Madama Butterfly*, Sydney Chamber Opera's *Oscar & Lucinda*, Belvoir's *Counting & Cracking* and *Things I Know To Be True*, Melbourne Theatre Company's *Golden Shield* and Sydney Theatre Company's *White Pearl*.

Damien has won three Sydney Theatre Awards for Best Lighting Design, four Green Room awards for Best Lighting Design and two APDG awards for Best Lighting.



FABIAN ASTORE

Projection design

Fabian is a digital media artist and motion graphics producer working in the fields of multimedia, performance, theatre, and video and has exhibited both in Australia and internationally. From 1997 - 2007 he produced motion graphics for ten main stage productions with Kim Carpenter's Theatre of Image, including an international collaboration with the Kageboushi Theatre Company of Tokyo, Japan, and finally the 2019 Sydney Festival production of *Brett & Wendy - A Love Story Bound by Art*. A number of these productions have toured nationally and internationally. In 2012 his video *The Threshold* was a joint winner of the Blake Prize.

Fabian has also taught media production at the University of Technology Sydney, Macquarie University and the University of NSW.

Do You Remember the First Time?

WHY STAGE A BALLET CREATED SPECIFICALLY TO ENCHANT CHILDREN? BECAUSE OF EXPERIENCES LIKE THESE. SIX OF THE ARTISTS WHO SHAPE OUR COMPANY SHARE THE MOMENT WHEN THEIR CREATIVE JOURNEY BEGAN.

DAVID McALLISTER, ARTISTIC DIRECTOR

Before I was even in school, I went along with my brother and sister to the Hole in the Wall Theatre in Perth, which was just a tiny place in a suburban street – it didn't even look like a theatre. Before we went into the performance, we had to colour in a picture of a clock face; then they gave us one of those early 1970s plastic cups, the ones that are really crinkly, with a couple of beads in it. They taped the clock face to the top of the cup, so that we ended up with a little prop. I don't even remember what the show was, but there was a nasty person, and every time they came on, we had to squeeze the cup and rattle the beads. I just thought it was the greatest thing ever. There were people in costume, lights ... I used to wait every morning to see *Playschool*, and to me it was like being inside *Playschool*! I took that little cup with the beads in it home and kept it for weeks and weeks, until it disintegrated: I kept on scrunching and rattling that thing until it died.

The wonderful thing about childhood is that you really believe. I really did think that cup with the beads in it would keep the baddie away. You believe in the magic.

DAVID HALLBERG, RESIDENT GUEST ARTIST

I sat as a young bunhead, watching American Ballet Theatre's *Le Corsaire* in California. The sets, the dancers! Marcelo Gomes was debuting as the Slave. He was perfection! But what took my breath away was something altogether different: a real working fountain they brought out in the dream scene and set at the back of the stage. A REAL working fountain! ON stage! I was hooked and never looked back.

NICOLETTE FRAILLON, MUSIC DIRECTOR & CHIEF CONDUCTOR

There were musicians in my family, so I'd been learning an instrument, but like many twelve-year-olds I was getting frustrated with it. My friends would all be outside, at the beach, and I'd be inside practising. But then I went and played with a youth orchestra. All of a sudden my scratchy, horrible-sounding, annoying violin was completely transformed. When the brass, percussion and woodwind joined in, a world of colour literally opened up. Every hair of my body stood on end. I will never forget that as long as I live.

And then I thought, "Well, who gets to play with all these colours? Oh, that's the conductor. I want to do that!" So at age twelve I decided that's what I would do, without really understanding what it meant, or that women weren't 'supposed' to do it. But I knew that's what I had to do – it was very visceral.



Photography Lynette Wills

ALICE TOPP, RESIDENT CHOREOGRAPHER

When I was about seven, my parents saw *The Phantom of the Opera* in Melbourne and they brought back the cassette tape for me and my sister. We learned all the words. A few years later, the production came back, and we got tickets as a gift. I found it so captivating, especially having known the music for so many years. Then there was the experience of being immersed in the magnetic energy of the theatre. It wasn't long after that I got a VHS tape of *The Australian Ballet*, with Miranda Coney, Christine Walsh and Lisa Pavane dancing excerpts. I had that on repeat until I drove my horse-riding sister batty; I loved it so much. By then I was dancing, so I'd put on my pointe shoes in the lounge room and learn the solos. I'd watch them, rewind them, play them again, rewind them, play them again, using the furniture as partners.

It's funny, sometimes one of the ballet pianists will play something from *The Phantom of the Opera* in class, and I'll think, "Oh, that's lovely." It still has a place in my heart.

STEVEN HEATHCOTE, BALLET MASTER

When I was nine years old, my school went to Perth Concert Hall to see West Australian Ballet perform *The Nutcracker*. There were busloads of kids and we would have been rowdy and horrible. I sat there, in the dark, watching something I'd never seen before, but strangely it resonated with me. I found myself wanting to get onto the stage: not to watch, but to do what they were doing. It

looked like sport, and it was make-believe, and there was music, which were easily three of my favourite things when I was a kid. I knew I was loving it, but I didn't exactly know what 'it' was.

That was the real trigger for me, my first and most profound exposure to ballet. For me, the most meaningful thing about ballet is that energetic connection between the performance and the audience, and that was obviously humming for me when I was nine years old. It's something I've hung on to throughout my dancing career, and now in my role as a ballet coach.

FIONA TONKIN, ARTISTIC ASSOCIATE & PRINCIPAL COACH

I wasn't allowed to do dance lessons until I was seven years old, so the first time ballet really got to me was when I was a teenager, watching my very first performance. It was a production of *Giselle* by a semi-professional company in New Zealand called Southern Ballet. It struck something mystical in me – something magical, something ethereal. It was the way movement and music could come together to tell a story, and that beautiful, beautiful second act. At that moment I knew that ballet was going to be part of my life forever. It was a tingling; a feeling of being taken away. I'll always remember the Queen of Willis just floating across the stage – it will stay with me forever. As a dancer, you never want to lose sight of your ability to transport people like that.



Seamstress. The sick boy

Carpenter
Design by Kim Carpenter

The Gentleman Who Dreamed

OSCAR WILDE'S STORIES, OSTENSIBLY WRITTEN FOR CHILDREN, ARE LOADED WITH SOCIAL COMMENT AND SOPHISTICATED BEAUTY. BY KATE SCOTT

Oscar Wilde was notorious for his scandalous love life, diamond-bright wit and decadent dandyism. Lush, intoxicating prose and memorable epigrams ("The only way to get rid of a temptation is to yield to it", "Anyone who lives within their means suffers a lack of imagination") have kept his flame burning bright in the public imagination for well over a century. But he also had a surprising attachment to writing poignant fairytales underpinned by strong themes of redemptive Christianity. This tension between the decadent and the devout, the sensual and the spiritual, even found outlet in Wilde's interior decoration: his rooms at Oxford were decked with peacock feathers, sunflowers, lilies and blue china, as well as portraits of Pope Pius IX and Cardinal Manning, two noted defenders of the Catholic faith.

The Happy Prince and Other Tales (1888) was Oscar Wilde's first published book of fiction. It stands between his debut, a volume of poems from 1881, and the works he's best remembered for today: *The Picture of Dorian Gray* (1890) and *The Importance of Being Earnest* (1898). The stories were written during the early flowering of Wilde's genius, following the birth of his sons Cyril (1885) and Vyvyan (1886). Wilde declared, with characteristic flourish, "It is the duty of every father to write fairy stories for his children," and Vyvyan recalled being told many of them when he was young. But the intended audience for these stories was debatable. A critic in the *Saturday Review* at the time of publication wrote that Wilde, "for no doubt excellent reasons, has chosen to present his fables in the form of fairy tales to a public which - though it should number persons who can appreciate delicate humour and an artistic literary manner - will assuredly not be composed of children." Another critic went further: "The stories were not so much composed for children - as for Wilde himself."

Fairytales were in Oscar Wilde's blood. His father, Sir William Wilde, was a prodigious collector of Irish folk tales, which were published by his mother, Lady Jane Wilde, in an exhaustive volume after William's death. Oscar - who may have accompanied his father on visits to collect them - drew heavily on these stories for *The Happy Prince and Other Tales*, after a period refining them with spirited retellings at parties. (In a 1923 introduction to *The Happy Prince and Other Tales*, W.B. Yeats said, "When I remember him with pleasure it is always the talker I remember ... The further Wilde goes in his writings from the method of speech, from improvisation with some especial audience, the less original he is, the less accomplished.")

Wilde's fairy stories have layers of intent, and have been interpreted in numberless ways. They have been called, variously, light entertainment, literary fairytales, satires, burlesques and parlour tricks. They've been described as fables for children, and worthy companions to Hans Christian Andersen's writings, but in the same breath "encoded narratives for homoerotic desire". They've been placed alongside Charles Dickens in the "sentimental reforming tradition" of 19th-century literature, and many have noted that the stories, with their focus on inequality, poverty and suffering, relate directly to the realities of Wilde's time, including the recent horrors of the Great Famine in Ireland, and the grim plight of London's poor. They have



Oscar Wilde. Photography Napoleon Sarony. Image courtesy of Fine Art Images/Heritage Images/Getty Images

Despite the complexities and very adult ideas embedded in Wilde's fairytales, one can't discount the influence of his own children. He was, by all accounts, a loving and involved father who delighted in telling them stories.

been said to have been written as performances "which explore fissures in Wilde's own complex fate: an Irishman turned English; dandy become father; husband concerted to illicit lover." And finally, in drawing their inspiration from the downtrodden - whether that be peasants, fairies, children, or the emerging gay subculture of the time - the tales are subversive while posing as innocent. As *The Cambridge Companion to Oscar Wilde* observes, "It is from the margins of society, from the perspective of the poor, the colonised, the disreputable and the dispossessed, that these stories must be read."

The clear throughline of these stories is an insistent Christian morality. Oscar Wilde was raised an Anglican. When he was a young child his mother, against his father's wishes, had him secretly baptised in a Catholic church, and Wilde converted to Catholicism on his deathbed. When he was a young man, he wrote to his friend W.W. Ward that Christianity helps man "grasp at the skirts of the Infinite". The disparity between conventional religion and the Aestheticism that Wilde espoused - involving a reverence of beauty, the pursuit of pleasure and a love of art for art's sake - would permeate his work and his life. As Joseph Pearce wrote in his biography *The Unmasking of Oscar Wilde*, "However much Wilde may have been struggling with his own faith, it always emerges triumphant in the stories."

The Happy Prince and Other Stories and *House of Pomegranates*, a second book of fairytales that followed in 1891, are rich in religious iconography and feature martyrdom, redemption and transfiguration. *The Happy Prince* contrasts obscene luxury with heartbreaking poverty, the Prince's gold leaf and sapphire eyes with the hunger, cold and disease of his subjects. Both the compassionate Prince and his loyal messenger the Swallow make the ultimate sacrifice for others and through this achieve a kind of perfect beauty. This theme recurs in *The Young King*: the riches and luxuries of the court are contrasted with the people who must make the jewels and serve the monarchy. The Young King, after being visited by the evils of Death, Avarice, the Plague and the Fever in a dream, wears peasants' robes and a crown of twigs to his coronation. Another sacrifice (albeit on a smaller scale than the Swallow's); another spiritual awakening, with distinctly Christ-like imagery. However, although Wilde's tales are ultimately a vindication of Christian ethics, he obviously revels in the description of exotic, the decadent, and the wonders of far-off places.

As the Young King walks into his father's chambers for the first time he's overcome - in a very Wilde-like way - "with a strange passion for beauty that was destined to have so great an influence over his life ... Pale poppies were brodered on the silk coverlet of the bed, as though they had fallen from

the tired hands of sleep, and tall reeds of fluted ivory bore up the velvet canopy, from which great tufts of ostrich plumes sprang, like white foam, to the pallid silver of the fretted ceiling ... Never before had he felt so keenly, or with such exquisite joy, the magic and the mystery of beautiful things."

The tales of Egypt that the Swallow shares with the Happy Prince are just as heady. "He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch goldfish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels, and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies."

Despite the complexities and very adult ideas embedded in Wilde's fairytales, one can't discount the influence of his own children. He was, by all accounts, a loving and involved father who delighted in telling them stories. Vyvyan wrote, "Most small boys adore their fathers, and we adored ours; and as all good fathers are, he was a hero to us both and we always looked forward eagerly to his frequent visits to the nursery. He had so much of the child in his own nature that he delighted in playing our games. He would go down on all fours on the nursery floor, being in turn a lion, a wolf, a horse, caring nothing for his usually immaculate appearance. And there was nothing half-hearted in his methods of play. When he grew tired of playing he would keep us quiet by telling us fairy stories, or tales of adventure, of which he had a never-ending supply."

Wilde himself recounted an anecdote in which his son Cyril asked him if he dreamed. Wilde apparently replied: "Why of course my darling. It is the first duty of a gentleman to dream." Of what, asked Cyril. "Oh, I dream of dragons with gold and silver scales, and scarlet things coming out of their mouths, of eagles with eyes made out of diamonds that can see over the whole world at once, of lions with yellow manes, and voices like thunder, of elephants with little houses on their backs, and tigers and zebras with barred and spotted coats." Seeing his son was unimpressed, Wilde asked what Cyril dreamed of. "His answer was like a divine revelation: 'I dream of pigs,' Cyril said."

Vyvyan remembered that when Oscar told them the story of *The Selfish Giant* he had tears in his eyes, because "really beautiful things" made him cry. And throughout these stories, as enchanting and lyrical as they are, is a deep sadness, the sadness of wounded children, of injustice, and of Wilde himself. He was imprisoned for gross indecency when Cyril and Vyvyan were ten and eleven years old. Despite many impassioned pleas to their mother, despite loving them "to idolatry", as he wrote, he would never see them again. It was an ending as tragic as any Wilde wrote.

Kate Scott is a writer and the editor of *Luminous*: celebrating 50 years of The Australian Ballet

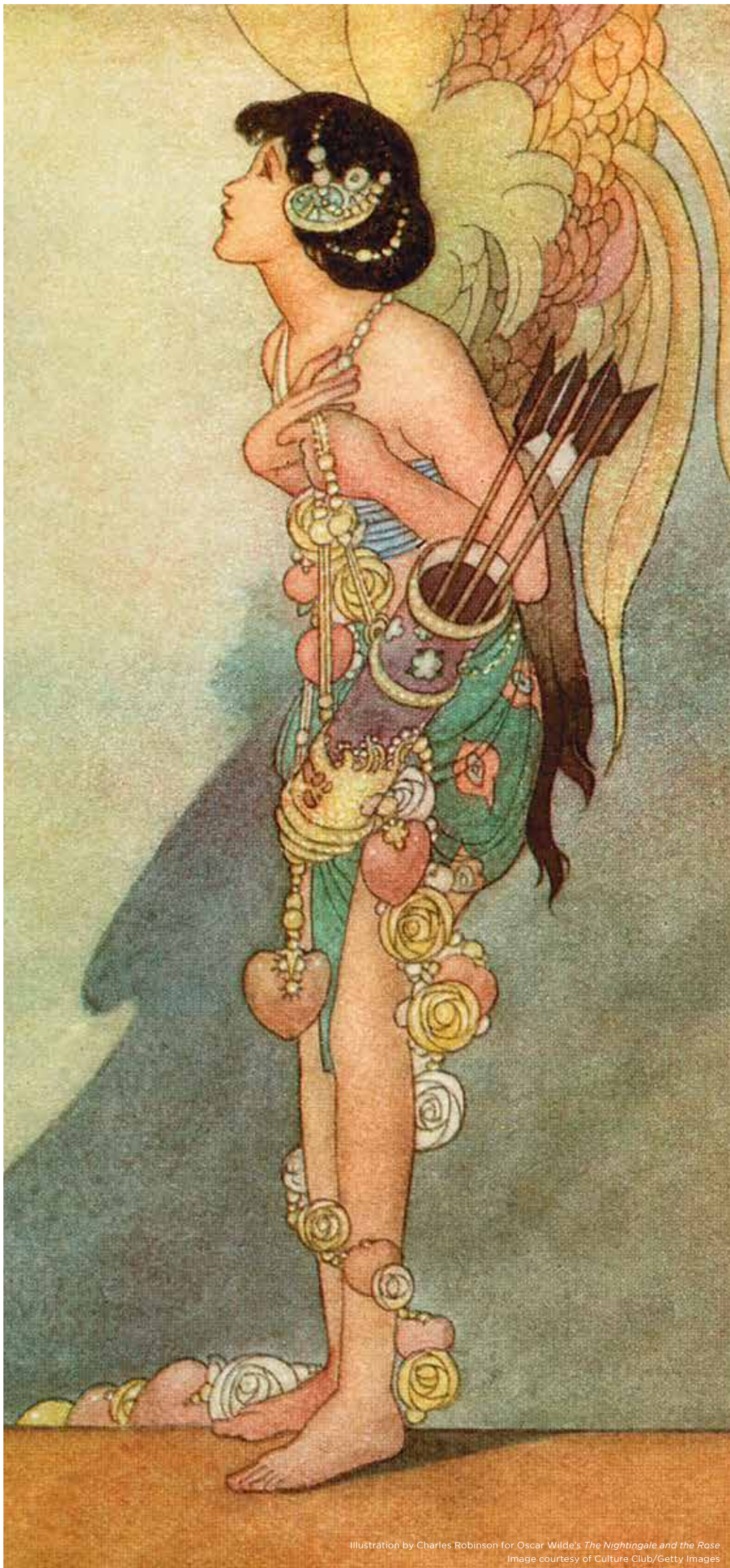


Illustration by Charles Robinson for Oscar Wilde's *The Nightingale and the Rose*. Image courtesy of Culture Club/Getty Images

Free as a Swallow

COMPOSER CHRISTOPHER GORDON TELLS US ABOUT WORKING WITH GRAEME MURPHY ON *THE HAPPY PRINCE* AND WHY WRITING FOR BALLET IS LIBERATING.



Isobelle Dashwood and artists of The Australian Ballet
Photography Kate Longley

Can you describe your previous work with Graeme, and what you enjoy about collaborating with him?

What can I say? He's Graeme Murphy! I'm just enjoying the ride!

I first met Graeme and Janet Vernon in 2007, at a creative pre-production meeting for Bruce Beresford's film *Mao's Last Dancer*. We were discussing what dance music I needed to compose before shooting began. At one point Graeme described his choreographic concept for one scene with a movement of his arm that was so beautiful and elegant that it stayed with me as an inspiration throughout the composition of the score, which was spread out, on and off, over ten months.

I also wrote the score for Graeme's *Giselle and the Wraith Queen*, which was premiered in Seoul by Universal Ballet in 2015. Graeme gave the men much more to do than in the traditional *Giselle* ballet and crikey those dead women were badass! The score called for a Gayageum, a Korean percussion section, as well as Western percussion instruments and a full orchestra.

The Frock was written and choreographed by Graeme in 2017 for MADE (Mature Aged Dance Ensemble) in Tasmania. It was small production and I didn't write a note of music for it! Instead I worked with Graeme and Janet and engineer Christo Curtis to record and shape the narration, the licensed songs and the sound effects.

So *The Happy Prince* is our fourth collaboration, which in itself is testament to our great working relationship. We have in common a love and appreciation of a very wide spectrum of musical styles, tastes and cultures; anything is on the table when we are discussing a scene. We are also both storytellers, so the dramaturgy is always front of mind.

You often compose for film – what correlations can be made between writing for film and writing for ballet, and what is unique about writing for ballet?

Well, storytelling (literal or abstract) is what both ballet and film have in common. People often talk about the music expressing the emotion of a film and while there is truth in that, I feel that more importantly, music brings out the tempi of the

film, the pacing and the shape. Film by its nature is episodic and music, regardless of style, gives a film fluidity and unity. But for a composer, film is a fascist art form because the music cannot follow its own internal logic, it must be an exact length to a 24th of a second, and if the film changes direction on a particular frame then the music must also. The upside is the ability to go close on someone's face and musically be a part of that character's unfolding feelings, or the wonderful experience of composing for mighty landscape shots.

There is much more freedom in pure music – concert music – to discover the amazing places that a musical idea can take you. But as in life, with freedom comes responsibility; there is no narrative to hang the music on, and the structure must be found within the music.

In a way I have found ballet composition quite liberating in that it combines the narrative, pacing and emotional aspects of film with the architecture of pure music. It is now possible to fly free as a swallow, to express a musical idea through to its logical end, and to take on the role of the storytelling without battling dialogue and sound effects.

Conductors

How do you go about shaping character through your music?

The most noticeable colourings in *The Happy Prince* are that of the piano, which represents the Swallow, and the solo cello, which is the Prince. These instruments come to the fore at key moments, sometimes dominating the score. There are also the transitional duos which, if this were an opera, would be recitatives. By the end of the ballet, when the Prince has taught Swallow compassion and sacrifice, the cello becomes the featured instrument. There are separate themes that identify with the different characters but these mostly appear as set pieces rather than interweaving leitmotifs.

Orchestral density plays an important role in the shaping of the drama. Often the orchestra is pared back to small chamber ensembles, in stark contrast to the full orchestral pieces. For example the full orchestral bombast of the Artist's Ego is followed by the chamber fragility of the Match Girl. And then there is the dance band for the Swallow family, who can never quite get their act right; the Golden Age of Hollywood sound for the Reeds; and the solo violin and brass for the thumping, preening Mayoress.

What is the process of composing for a ballet – how does the exchange between composer and choreographer work, and what is unique about Graeme's process?

Each work is different. In this case there was a lot of talk about character and durations, and of course we had Kim Carpenter's wonderful sketches. Then I just needed to put my head down and write 85 minutes of music. I had good-quality synth demos made of the music, which Graeme was then able to sit with to expand his choreographic ideas. The dancers rehearsed to these demos and so we were able to add and delete music in a couple of places, knowing how it would fit practically on the stage.

What's great about Graeme's process is that he throws lots of ideas into the mix but leaves plenty of room for me to bring my own.

What is your relationship with the Wilde story – were you familiar with his work before beginning this project? Has his story played any part in your composition process?

As a child I had a recording of Orson Welles and Bing Crosby narrating the story. I did read the short story when I commenced composing and the memory of that recording came flooding back. But once the story is broken down into a scenario it's necessary to put the Wilde aside and find musical and dance solutions to flesh out as a ballet.

What music for ballet do you admire, and why?

Well it is hard to go past the Russians: Tchaikovsky, Stravinsky and Prokofiev. Then there is *West Side Story*. I would love to see what could be done with some of the contemporary American composers like John Adams, Missy Mazzoli and Nico Muhly, or Iceland's Anna Thorvaldsdottir. What would Chris Thile come up with? I keep mentioning to Graeme that we should do a prog metal ballet ... any takers?



NICOLETTE FRAILLON AM

Music Director & Chief Conductor

Nicolette Fraillon began her music studies on violin and piano at an early age. At 16 she conducted her first concert with the Victorian Junior Symphony Orchestra. She graduated on viola from Melbourne University in 1982, gaining an equal first place in her year in Performance. From 1984–87 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 in 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 programs for The Australian Ballet, including all of its 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. She conducted the ballet again on Birmingham Royal Ballet's 2018 tour of Japan. In 2007 she guested with New York City Ballet. In 2008 she returned to the Birmingham Royal Ballet for a season of *The Nutcracker*, 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*; in 2014 she guested with New York City Ballet. In 2016 she conducted the opening night of Birmingham Royal Ballet's production of Peter Wright's *The Nutcracker*, which was also the choreographer's 90th birthday.

Since 2014, Nicolette has also been artistic director of Orchestra Victoria, establishing new concert series, education programs and two regional music festivals.



SIMON THEW

Conductor

Simon Thew has undertaken conducting studies in Sydney, Vienna, Berlin, and Barcelona with mentors including Sebastian Weigle, Nicolette Fraillon, Harry Spence Lyth, Richard Bonyngne, and John Hopkins.

In 2007 Simon was awarded the Dame Joan Sutherland/Richard Bonyngne Travel Scholarship, which enabled further study in Europe, culminating in his position as musical intern at the Bayreuth Festival in 2008.

In 2010 he was awarded the Hephzibah Tintner Fellowship, which gave him performance and mentoring opportunities with The Australian Ballet, Opera Australia, and the Sydney Symphony. Simon was The Australian Ballet's Conducting Fellow in 2011, and in the same year was awarded a Churchill Fellowship. This enabled him to undertake professional development opportunities with ballet companies, opera houses and orchestras in London, Birmingham, Vienna, Berlin, and New York across 2012.

Simon was an assistant conductor with Opera Australia from 2007 – 2010. In 2010 he conducted Opera Australia's Oz Opera regional tour, and in the same year made his conducting debut with The Australian Ballet. In 2012 he acted as assistant conductor on the company's New York tour.

Simon was a regular guest conductor with The Australian Ballet between 2013 and 2016. He conducted performances in most of the company's seasons during that time. In 2017 he accepted an invitation to become The Australian Ballet's assistant conductor. He has also worked as a guest conductor for English National Ballet, Birmingham Royal Ballet and Houston Ballet.

He has an active concert-conducting career and is committed to the education of young conductors and instrumentalists.



CELEBRATING
100
YEARS OF INSPIRING
JOURNEYS

Close Up: Serena Graham

SERENA, WHO JOINED OUR CORPS DE BALLET IN 2018, TALKS TO CHLOE GORDON ABOUT COMPANY LIFE AND WORKING ON *THE HAPPY PRINCE*.

You spent part of your childhood in Switzerland. What are your memories of that time?

We lived in a little town called Gansingen: it means Goose Town. Every town has their flag, and on Gansingen's there's a picture of a goose.

When we first moved there we were complete foreigners: these Australians who had sandwiches for lunch (over there, you go home each day for a cooked lunch). Some people thought that was really weird, and some people loved it and welcomed us.

I recently went back, after twelve years. The location in Europe is beautiful, and I took that for granted when I was younger. There's a nice nostalgic feeling in the town, and the arts culture there is really big.

What is your earliest memory of seeing a live ballet?

Funnily enough it was The Australian Ballet doing *The Nutcracker*, at the Sydney Opera House. I must have been about eleven. My younger brother was in the production as one of the kids. I'd never really seen ballet as a professional thing. I loved it; it was really cool to see something like that live, not just on YouTube!

What has it been like to work on *The Happy Prince* with Graeme Murphy and Janet Vernon?

It's been so much fun to be part of the creation process. They're very down to earth. Graeme gives you the courage to really push yourself, and lets you explore. There's no fear and no boundaries, which I love. I've been working on pas de deux with some of the more senior dancers, and that's been a wonderful experience and really exciting.

I'm dancing the Reed, and she is a seductive temptress; she flirts with the Swallow and with the Wind. Every movement is slinky.

What do you enjoy about life as a company member with The Australian Ballet?

The music, the travelling ... all of it. Being able to move every day, and to work with people in the studio. I'm lucky to be doing work that's really fulfilling.

Now I've settled into the company, I feel like I can set goals. I've finished school, and can develop as an artist. I like to set goals almost weekly: in class, I'll push myself to do an exercise more than once, or to have the courage to put myself in the front - respectfully!

What is your pre-show routine?

It changes season to season. Just doing your make-up before the show is a kind of meditation. Some girls put their shoes on first, but I put them on last. I'm always running to the rosin box in costume, holding my shoes. I'm afraid that my ribbons will come untied onstage, so I put rosin on them. Once they're on my feet I don't think about it!

What have you enjoyed performing with the company so far?

As a corps de ballet member it's really fulfilling doing ballets like *Giselle*, which use the corps so much. It's nice to do something like the Wilis, and then go home feeling physically and emotionally content. It was also fun dancing the quirky characters in Alexei Ratmansky's *Cinderella*, playing around with the mime. When I was new, it really helped me make friends with my colleagues.

It's been challenging, because every season has been new for me; I'm learning each ballet for the first time. In my first year we went to China and performed *The Sleeping Beauty*. That was being thrown in the deep end, because most of the dancers had already learnt it. That's the way it is in the company, compared with the School: it's go-go-go. And you get better at managing that.

Chloe Gordon is a communications specialist with a focus on the arts



Photography Daniel Boud

Principal Artists



DIMITY AZOURY

“deliciously precise”

Simon Parris: *Man in Chair*

Dimity Azoury began dancing at the age of four in her home town of Queanbeyan, NSW. She studied for eleven years at the Kim Harvey School of Dance in Canberra before moving to The Australian Ballet School in 2005. She was accepted into The Australian Ballet in 2008, where she had the opportunity to travel to Paris, London, New York, Japan, San Francisco and Los Angeles. She has loved working with many choreographers including Nicolo Fonte, Graeme Murphy, Tim Harbour, Stephen Page and Stephen Baynes. Dimity was promoted to soloist in 2015 following her debut as Baroness von Rothbart in Graeme Murphy's *Swan Lake*, to senior artist in 2017 and to principal artist in 2019.

Repertoire highlights

- Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland* 2017
- Aurora in David McAllister's *The Sleeping Beauty* 2017
- Clara in Graeme Murphy's *Nutcracker – The Story of Clara* 2017
- Wayne McGregor's *Infra* 2017
- Swanilda in Peggy van Praagh's *Coppélia* 2016
- Baroness von Rothbart in Graeme Murphy's *Swan Lake* 2016, 2015
- Tim Harbour's *Filigree and Shadow* 2015
- Twyla Tharp's *In the Upper Room* 2015
- Myrtha in Maina Gielgud's *Giselle* 2015
- Jiří Kylián's *Bella Figura* 2013

Awards

- Telstra Ballet Dancer Award, 2014
- Telstra Ballet Dancer Award nominee 2012
- Susan Morgan Scholarship 2012

You may not know ...

Dimity loves animals, especially wombats, giant anteaters and draft horses.



BENEDICTE BEMET

“sweetness, buoyancy and freedom”

Arts writer Deborah Jones

Benedicte Bemet was born in Mackay in 1994, and started ballet at the age of three. She grew up on the Gold Coast and began her training at the Ransley's Ballet Centre. When she was ten her family relocated to Hong Kong, where she continued her ballet training at the Jean M. Wong School of Ballet. She was accepted into The Australian Ballet School at age 14. In her time at the school she received the Award for Excellence in Level 6; in 2009 she was sent to New York and Canada to represent the school in the student exchange program. Benedicte toured with The Dancers Company in 2010 and 2011. She joined The Australian Ballet in 2012; she was promoted to coryphée in 2013, to soloist in 2016, to senior artist in 2018 and to principal artist in 2019.

Repertoire highlights

- Swanilda in Peggy van Praagh's *Coppélia* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Viktor Gvosky's *Grand pas classique* 2016
- Second Region Pas de deux in Christopher Wheeldon's *DGV: Danse à grande vitesse* 2016
- Third Movement Principal in George Balanchine's *Symphony in C* 2016
- Aurora and Princess Florine in David McAllister's *The Sleeping Beauty* 2015
- Peasant Pas de deux in Maina Gielgud's *Giselle* 2015
- Clara in Peter Wright's *The Nutcracker* 2014
- Sérénade Variation in Serge Lifar's *Suite en blanc* 2014
- Soloist in *Paquita* 2013

Guest appearances

- *Paquita* and *Swan Lake Act III*, The Dancers Company tour 2015

Awards

- Telstra Ballet Dancer Award 2015
- Khitercs Hirai Foundation Scholarship 2014
- Green Room Award nomination for Clara in *The Nutcracker* 2014
- Telstra People's Choice Award 2013

You may not know ...

Benedicte loves baking and cooking anything involving chocolate!



ADAM BULL

Philanthropy Ambassador

“tender and self-deprecating ... a true danseur noble”

The Observer, UK

Adam Bull's principal artist position is generously supported by Lachlan & Sarah Murdoch

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 in many leading roles. After just six months as a senior artist, Adam was promoted to principal artist in June 2008, capping off a string of critically acclaimed lead performances. Adam has danced a vast range of the male classical repertoire; he has a fondness for works by George Balanchine, Sir Kenneth MacMillan, Graeme Murphy, Alexei Ratmansky, Christopher Wheeldon and Wayne McGregor. Performing in principal lead roles on the company's tours to Paris, London, New York, Los Angeles and Japan have been career highlights.

Repertoire highlights

- Albrecht in Maina Gielgud's *Giselle* 2015, 2006
- Prince Siegfried in Graeme Murphy's *Swan Lake* 2008 – 2015
- des Grieux in Sir Kenneth MacMillan's *Manon* 2014, 2008
- The Prince in Peter Wright's *The Nutcracker* 2014, 2010, 2007
- James in *La Sylphide* 2013, 2005
- The Prince in Alexei Ratmansky's *Cinderella*, 2013
- Prince Siegfried in Stephen Baynes' *Swan Lake* 2013, 2012
- Olegin in John Cranko's *Olegin* 2012
- Bedroom Pas de deux from Sir Kenneth MacMillan's *Manon* with American Ballet Theatre's Julie Kent, The Australian Ballet 50th Anniversary Gala, 2012
- Danilo in Ronald Hynd's *The Merry Widow* 2011

Guest appearances

- *Cinderella* Pas de deux, Northern Ballet Sapphire Gala 2015
- Prince Siegfried in Derek Deane's *Swan Lake*, Shanghai Ballet 2014
- 1st Chinese International Ballet Gala 2013
- Fall for Dance Festival, New York 2011
- Stuttgart Ballet 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
- Khitercs Hirai Foundation Scholarship 2009
- Green Room Award nomination for Albrecht in *Giselle* 2006

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."



BRETT CHYNOWETH

“a very special artist”

Arts writer Deborah Jones

Brett Chynoweth was born in Melbourne. At age five, he began training at a local ballet school. He soon moved to The Australian Ballet School, where he received, among other awards, the Dr HC (Nuggett) Coombes Travelling Scholarship, which enabled him to train in New York and Toronto. He graduated dux from The Australian Ballet School with honours and joined The Australian Ballet at the beginning of 2009; he was promoted to principal artist on stage at the end of the 2018 season in his home town of Melbourne. Since joining The Australian Ballet, Brett has performed a variety of classical and contemporary works by choreographers such as Carlos Acosta, Nacho Duato, Tim Harbour, Jiří Kylián, Wayne McGregor, Graeme Murphy and Alexei Ratmansky, and his principal roles include works by some of the greats - Frederick Ashton, George Balanchine, Serge Lifar, Kenneth MacMillan, Christopher Wheeldon and Peter Wright.

Repertoire highlights

- Prince Désiré in David McAllister's *The Sleeping Beauty* 2018, 2017, 2015
- Wayne McGregor's *Infra* (2017), *Chroma* (2014) and *Dyad 1929* (2013)
- Viktor Gvosky's *Grand pas classique* 2017, 2016
- Franz in Peggy van Praagh's *Coppélia* 2016
- Puck in Frederick Ashton's *The Dream* 2015
- The Prince in Peter Wright's *The Nutcracker* 2014
- Lescaut in Sir Kenneth MacMillan's *Manon* 2014
- Mazurka in Serge Lifar's *Suite en blanc* 2014

Guest appearances

- The Prince in Peter Wright's *The Nutcracker*, Birmingham Royal Ballet 2018

Awards

- Walter Bourke Scholarship 2013
- Telstra Ballet Dancer Award Nominee 2011
- Maurice Sullivan Memorial Scholarship 2011/12

You may not know ...

Brett's favourite city is London: so much so, he once flew there for 24 hours just to see a show at the Royal Opera House.



CHENGWU GUO

“explosive energy”

The Age

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*. Chen joined The Australian Ballet in 2008 and was promoted to principal artist in 2013.

Repertoire highlights

- Albrecht in Maina Gielgud's *Giselle* 2015
- Puck in Frederick Ashton's *The Dream* 2015
- Solor in Stanton Welch's *La Bayadère* 2014
- The Prince in Peter Wright's *The Nutcracker* 2014
- Basilio in Rudolf Nureyev's *Don Quixote* 2013
- Principal Man, Mazurka, in Harald Lander's *Études* 2012
- Mercutio and Tybalt in Graeme Murphy's *Romeo & Juliet* 2011
- First Red Knight in Ninette de Valois' *Checkmate* 2011
- Sir Kenneth MacMillan's *Concerto* 2011
- Graeme Murphy's *Firebird* 2009

Guest appearances

- The Dancers Company tour 2008

Awards

- Green Room Award nomination for *Don Quixote* and *La Sylphide* 2013
- Maurice Sullivan Scholarship 2013
- 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

“flawless technique”

The Daily Telegraph

Amy Harris was born in Ararat, Victoria and began jazz and tap classes at her local ballet school at the age of three. From the age of ten, Amy trained in the Cecchetti method with the Carole Oliver School of Ballet in Ballarat, and as a Cecchetti scholar she 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, soloist in 2011 and senior artist in 2012. In 2018 she was promoted to principal artist on stage after her performance as Tertulla in the world premiere of Lucas Jervies' *Spartacus*.

Repertoire highlights

- The Queen of Hearts in Christopher Wheeldon's *Alice's Adventures in Wonderland* 2017
- Wayne McGregor's *Infra* 2017
- Aurora and the Lilac Fairy in David McAllister's *The Sleeping Beauty* 2017
- The Stepmother in Alexei Ratmansky's *Cinderella* 2016
- Baroness von Rothbart in Graeme Murphy's *Swan Lake* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Swanilda in Peggy van Praagh's *Coppélia* 2016
- Romola in John Neumeier's *Nijinsky* 2016
- Twyla Tharp's *In the Upper Room* 2015
- Hanna in *The Merry Widow* 2011

Guest appearances

- Principal Lady in *Paquita* and Odile in *Swan Lake*, The Dancers Company tour 2013

Awards

- Telstra Ballet Dancer Award 2012
- Telstra People's Choice Award 2008, 2010

You may not know ...

Amy is married to fellow dancer Jarryd Madden; they have a daughter, Willow, and a son, Phoenix.

Principal Artists



ROBYN HENDRICKS

“serene beauty”

Arts writer Deborah Jones

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; she was promoted to soloist in 2011, to senior artist in 2016, and to principal artist the same year.

Repertoire highlights

- Alice in Christopher Wheeldon’s *Alice’s Adventures in Wonderland*® 2019, 2017
- Odette in Graeme Murphy’s *Swan Lake* 2018
- Giselle in Maina Gielgud’s *Giselle* 2019, 2018
- Flavia in Lucas Jervies’ *Spartacus* 2018
- Odette/Odile in Stephen Baynes’ *Swan Lake* 2016
- Gamzatti in Stanton Welch’s *La Bayadère* 2014
- Wayne McGregor’s *Infra* (2017), *Chroma* (2014) and *Dyad 1929* (2009)
- ‘Cigarette’ solo in Serge Lifar’s *Suite en blanc* 2014
- 2nd Ballerina in George Balanchine’s *Ballet Imperial* 2014
- Christopher Wheeldon’s *After the Rain*® 2011

Guest appearances

- Fall for Dance Festival 2014, 2012
- The Dancers Company tour 2014, 2008

Awards

- Telstra Ballet Dancer Award nominee 2015, 2011, 2009, 2007

You may not know ...

Robyn is interested in the horse-breeding industry and owns a horse with her husband Charles Thompson, a former member of The Australian Ballet.



KEVIN JACKSON

“Jackson is a delightfully impulsive Romeo, all boyish charm and passion”

The West Australian

Kevin Jackson’s principal artist position is generously supported by Lynnette Harvey

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; he joined The Australian Ballet in 2003 and was promoted to principal artist in 2010. In his time with the company, he has performed many lead roles in both classical and contemporary works by choreographers including John Neumeier, Alexei Ratmansky, Wayne McGregor, Jirí Kylián and Graeme Murphy. Kevin enjoys the technique and artistry demanded by many different works but holds the story ballet closest to his heart.

Repertoire highlights

- Vaslav Nijinsky in John Neumeier’s *Nijinsky* 2016
- Prince Désiré in David McAllister’s *The Sleeping Beauty* 2015
- Albrecht in Maina Gielgud’s *Giselle* 2015
- Oberon in Frederick Ashton’s *The Dream* 2015
- Onegin and Lensky in John Cranko’s *Onegin* 2012
- des Grieux in Sir Kenneth MacMillan’s *Manon* 2014, 2008
- Prince Siegfried in Graeme Murphy’s *Swan Lake* 2014, 2013, 2009
- Romeo in Graeme Murphy’s *Romeo & Juliet* 2011
- Jerome Robbins’ *A Suite of Dances* 2008
- George Balanchine’s *Apollo* 2007

Guest appearances

- The Prince in Stanton Welch’s *The Nutcracker*, Houston Ballet 2016
- des Grieux in Kenneth MacMillan’s *Manon*, American Ballet Theatre (exchange artist) 2014
- Lucas Jervies’ *Human/Abstract*, JACK Productions, 2010

Awards

- Nomination for the Benois de la Danse award for Jack/Knave in Christopher Wheeldon’s *Alice’s Adventures in Wonderland*®, 2017
- Helpmann Award for Best Male Dancer, *Nijinsky*, 2017
- Telstra Ballet Dancer Award 2008
- Khitercs Hirai Foundation Scholarship 2007

Choreographic works

- *Encomium* for *Bodytorque.Muses* 2011
- *Enter Closer* for *Bodytorque.2.2* 2009

You may not know ...

Kevin holds a Vocational Graduate Diploma in Elite Dance Instruction from The Australian Ballet School, and has a keen interest in teaching the next generation of dancers.



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*, the Prince in Peter Wright’s *The Nutcracker*, Prince Siegfried in Stephen Baynes’ *Swan Lake* 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 Auckland, Tokyo, Shanghai, New York, Los Angeles, London and Paris.

Repertoire highlights

- Prince Siegfried in Graeme Murphy’s *Swan Lake* 2015, 2014
- Wayne McGregor’s *Chroma* and *Dyad 1929* 2014, 2013
- Lescaut in Sir Kenneth MacMillan’s *Manon* 2014, 2008
- Jirí Kylián’s *Petite Mort* and *Bella Figura* 2014, 2013
- Christopher Wheeldon’s *After the Rain*® 2011, 2007
- The Prince in Peter Wright’s *The Nutcracker* 2010
- Jerome Robbins’ *A Suite of Dances* and *The Cage* 2008
- Stephen Page’s *Rites* 2008
- Jirí Kylián’s *Stepping Stones* 2005 and *Forgotten Land* 2016, 2005

Guest appearances

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

Awards

- Green Room Award ‘Year’s Work’ nomination 2012
- Telstra Ballet Dancer Award nominee 2009, 2006

You may not know ...

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

**PRINCIPAL ARTISTS
GENEROUSLY
SUPPORTED BY
LES ÉTOILES**

NSW/QLD

Hayley Baillie
Mrs Barbara Bedwell
Mrs Susan Chisholm
Mrs Bar Cohen
Mrs Shaneen Crouch
Mrs Gordon Douglass AM

Mrs Jane Freudenstein
Bozena Gawart
Mrs Lynnette Harvey
Roland Howlett
Mrs Frances Ingham
Sarah Ingham
Mrs Loraine McLaren

Deborah McMurtrie
Mrs Helen O'Neil
Mrs Roslyn Packer AC
Dr Valmai Pidgeon AM
Mrs Nancy Reardon-Fonseca
Mrs Kelly Wyborn

VIC

Mrs Mary Barlow
Mrs Di Bertalli
Lisa Bolte
Ms Natasha Bowness
Ms Robin Campbell
Angie Carter

Mrs Annette Davis
Alane Fineman
Prue Gillies AM
Ms Val Harding
Ms Linda Herd
Mr Ian Hicks AM
Mrs Susie Hicks

Rosie Lew
Ms Jodie Maunder
Lady Potter AC CMRI
Linton Soderholm



TY KING-WALL

“attains impressive heights”

New Zealand Theatre Review

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 dux 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, to senior artist in 2011, and to principal artist in 2013.

Repertoire highlights

- Albrecht in Maina Gielgud's *Giselle* 2015
- Solor in Stanton Welch's *La Bayadère* 2014
- Basilio in Rudolf Nureyev's *Don Quixote* 2013
- Principal Man in Harald Lander's *Études* 2012
- Prince Siegfried in Stephen Baynes' *Swan Lake* 2012
- Lensky in John Cranko's *Onegin* 2012
- Pinkerton in Stanton Welch's *Madame Butterfly* 2011
- The Prince in Peter Wright's *The Nutcracker* 2014, 2010
- Franz in Peggy van Praagh's *Coppélia* 2010
- Prince Florimund in Stanton Welch's *The Sleeping Beauty* 2015

Guest appearances

- Prince Siegfried in Russell Kerr's *Swan Lake* with Royal New Zealand Ballet 2013
- *Les Sylphides* and *Aurora's Wedding*, The Dancers Company tour 2008

Awards

- Telstra Ballet Dancer Award 2010
- Khitercs Hirai Foundation Scholarship 2013
- Lissa Black Scholarship 2011
- Silver Medal, Asia Pacific International Ballet Competition 2005
- PACANZ Young Performer of the Year Award 2002

You may not know ...

Ty is an avid follower of cricket, rugby union and AFL. He is also a long-time fan of Hergé's *The Adventures of Tintin* comics, and wants to start brewing his own beer.



AKO KONDO

“poised and elegant”

The Age

Ako was born in Nagoya, Japan in 1991. At three years old she began her training at the Shiho Kanazawa Ballet Studio. In 2005 Ako won second prize at the Japan Grand Prix, and in 2006 she studied at The Royal Ballet School's International Summer School. In 2007 she was awarded The Australian Ballet School Tuition Scholarship, which was announced at the Youth America Grand Prix. Ako toured with The Dancers Company in 2008 and in 2010 joined The Australian Ballet. She was promoted to principal artist in April 2015 following her debut as Giselle, becoming The Australian Ballet's first Japanese principal artist. Since joining The Australian Ballet, Ako has performed a variety of classical and contemporary works by choreographers such as Forsythe, McGregor, Murphy, Ratmansky and Wheeldon, and danced principal roles in ballets by choreographers such as Ashton, Balanchine, Lifar, MacMillan and Wright.

Repertoire highlights

- Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland* 2017
- Wayne McGregor's *Infra* 2017
- Aurora in David McAllister's *The Sleeping Beauty* 2017, 2015
- Swanilda in Peggy van Praagh's *Coppélia* 2016
- Odette/Odile in Stephen Baynes' *Swan Lake* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Cinderella in Alexei Ratmansky's *Cinderella* 2015
- Giselle in Maina Gielgud's *Giselle* 2015
- Lescaut's Mistress in Sir Kenneth MacMillan's *Manon* 2014
- Kitri in Rudolf Nureyev's *Don Quixote* 2013

Guest appearances

- Odette/Odile in Derek Deane's *Swan Lake*, Shanghai Ballet 2017
- Yokohama Ballet Festival 2017, 2016
- The Dancers Company tour 2012, 2011

Awards

- Helpmann Award for Best Female Dancer for Christopher Wheeldon's *Alice's Adventures in Wonderland* 2018
- Nomination for Australian Dance Award for Outstanding Performance by a Female Dancer for Christopher Wheeldon's *Alice's Adventures in Wonderland* 2018
- Nomination for the Benois de la Danse for Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland* 2017
- Australian Dance Award for Outstanding Performance by a Female Dancer in Peggy van Praagh's *Coppélia* 2016
- Telstra Ballet Dancer Award nominee 2015, 2012
- Susan Morgan Scholarship 2013

You may not know ...

Ako is currently learning her third language, Chinese, and plans to learn more languages in the future.



AMBER SCOTT

“alluring calmness and superb artistry”

Fjord Review

Amber Scott's principal artist position is generously supported by Barbara Duhig

Amber Scott joined The Australian Ballet School at age eleven. After graduating as dux, she joined The Australian Ballet in 2001. In 2003 she spent four months on a dancer exchange at the Royal Danish Ballet, giving her the opportunity to learn the Bournonville technique firsthand. Amber was promoted to principal artist in 2011 after performing the Second Movement from Sir Kenneth MacMillan's *Concerto*. Career highlights include working with Wayne McGregor on *Dyad 1929* and *Chroma*; dancing with Robert Tewsley during the 2008 *Manon* season, Damian Smith in Christopher Wheeldon's *After the Rain* Pas de deux in 2012 and David Hallberg in Alexei Ratmansky's *Cinderella* in 2013.

Repertoire highlights

- Swanilda in Peggy van Praagh's *Coppélia* (with David Hallberg of American Ballet Theatre) 2016
- Aurora and the Lilac Fairy in David McAllister's *The Sleeping Beauty* 2015
- Giselle in Maina Gielgud's *Giselle* 2015
- Nikiya in Stanton Welch's *La Bayadère* 2014
- The Sugar Plum Fairy in Peter Wright's *The Nutcracker* 2014, 2010
- Odette/Odile in Stephen Baynes' *Swan Lake* 2013, 2012
- Odette in Graeme Murphy's *Swan Lake* 2004 – 2015
- Manon in Sir Kenneth MacMillan's *Manon* 2014, 2008
- Tatiana in John Cranko's *Onegin* 2012
- Hanna in Ronald Hynd's *The Merry Widow* 2011

Guest appearances

- Odette/Odile in Derek Deane's *Swan Lake* with the Shanghai Ballet 2014
- National Ballet of China International Gala 2013
- Odette/Odile in Russell Kerr's *Swan Lake* with Royal New Zealand Ballet 2013
- Fall for Dance Festival, New York City (Glen Tetley's *Gemini*) 2011
- The Stuttgart Ballet's 50th Anniversary Gala (*Molto Vivace Pas de deux*) 2011

Awards

- Helpmann Award nomination for Stephen Baynes' *Swan Lake* 2013
- 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 first danced with David Hallberg, principal dancer of American Ballet Theatre, in The Australian Ballet's 2013 Sydney season of Alexei Ratmansky's *Cinderella*. In 2016, she again partnered David in the company's Sydney season of *Coppélia*, his first performances after a two-and-a-half-year break recovering from injury.

Senior Artists



JARRYD MADDEN

"superb"

The Daily Telegraph

Encouraged by his dance-teacher mother, Jarryd Madden started dancing at the age of three at his local dance school in Wauchope, New South Wales. He remained there until 2005 when, aged 16, he joined Melbourne's National Theatre Ballet School. After a guest stint with The Australian Ballet during the 2007 season of Peter Wright's *The Nutcracker*, Jarryd officially joined the company at the beginning of 2008; he was promoted to coryphée in 2011, to soloist in 2015 and to senior artist in 2017. A versatile artist, Jarryd has performed in every *Bodytorque* season since joining the company.

Repertoire highlights

- Jack/Knave of Hearts, Mad Hatter and Caterpillar in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2017
- Doctor/Beloved Officer in Graeme Murphy's *Nutcracker - The Story of Clara* 2017
- Wayne McGregor's *Infra* 2017
- Franz in Peggy van Praagh's *Coppélia* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Twyla Tharp's *In the Upper Room* 2015
- Jiri Kylian's *Bella Figura* 2013
- Wayne McGregor's *Dyad 1929* 2013, 2009
- Nacho Duato's *Por Vos Muero* 2009
- Nicolo Fonte's *Possibility Space* 2008

Awards

- Telstra People's Choice Award 2016
- Telstra Ballet Dancer Award nominee 2012
- Green Room Award for Year's Work 2019

You may not know ...

Jarryd is an avid comic-book collector, movie buff and music lover. He has a daughter, Willow, and a son, Phoenix, with fellow dancer Amy Harris.



CRISTIANO MARTINO

"fresh and alluring"

Bachtrack

Cristiano Martino began ballet in his hometown of Adelaide at The Barbara Jayne Dance Centre. He moved to Melbourne in 2009 to join The Australian Ballet School, where he trained for four years before graduating as dux. He joined The Australian Ballet in 2013; he was promoted to coryphée in 2015, to soloist in 2017 and to senior artist in 2018.

Repertoire highlights

- Spartacus in Lucas Jervies' *Spartacus* 2018
- The Prince in Alexei Ratmanský's *Cinderella* 2018
- Prince Désiré and the Bluebird in David McAllister's *The Sleeping Beauty* 2017
- Wayne McGregor's *Infra* 2017
- The Golden Slave/Faun in John Neumeier's *Nijinsky* 2016
- Benno in Stephen Baynes' *Swan Lake* 2016
- Viktor Gsovsky's *Grand pas classique* 2016
- Oberon in Frederick Ashton's *The Dream* 2015
- Frederick Ashton's *Symphonic Variations* 2015
- Jiri Kylian's *Petite Mort* 2014

Awards

- Telstra Ballet Dancer Award nominee 2014

You may not know ...

Cristiano is still best friends with his first dancing partner, whom he's known from the age of ten; she often comes to see him dance.



MARCUS MORELLI

"fleet-footed precision"

Sydney Morning Herald

Marcus Morelli was born in Melbourne and started dance classes at the age of ten. He studied at the Jane Moore Academy of Ballet and The Australian Ballet School, and toured with The Dancers Company in 2013. He joined The Australian Ballet in 2014; he was promoted to coryphée in 2015, and to soloist in 2017, after dancing the Bluebird in *The Sleeping Beauty*. He was promoted to senior artist after the 2018 season of *Spartacus*.

Repertoire highlights

- Stanislav Nijinsky in John Neumeier's *Nijinsky* 2016
- Actéon in *Diana and Actéon* Pas de deux 2016
- The Bluebird in David McAllister's *The Sleeping Beauty* 2015
- Puck in Frederick Ashton's *The Dream* 2015
- Peasant Pas de deux in Maina Gielgud's *Giselle* 2015
- Earl's Equerry in Graeme Murphy's *Swan Lake* 2015
- Trepak in Peter Wright's *The Nutcracker* 2014
- Agni the Fire God and Fakir in Stanton Welch's *La Bayadère* 2014
- Pas de cinq in Serge Lifar's *Suite en blanc* 2014

Awards

- Telstra People's Choice Award 2015

You may not know ...

Marcus enjoys playing video games, watching TV, and skateboarding in his spare time.



SHARNI SPENCER

"elegant and sophisticated"

Arts writer Deborah Jones

Sharni Spencer was born in Lismore NSW and grew up in Tamworth and Newcastle. She began dance classes when she was three years old and studied at Sally Kefts School of Dance and Marie Walton Mahon Dance Academy before joining New Zealand School of Dance. Sharni joined The Australian Ballet at the beginning of 2008 and was promoted to coryphée in 2012. She was the recipient of the Khitercs Hirai Foundation Scholarship in 2012, and used it to spend three months rehearsing and performing *Giselle* with Dutch National Ballet. She was promoted to soloist in 2017 and to senior artist in 2020.

Repertoire highlights

- Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2019
- Peasant Pas de deux in Maina Gielgud's *Giselle* 2019
- Giselle in *Giselle* (Regional Tour) 2017
- The Fairy of Generosity in David McAllister's *The Sleeping Beauty* 2017, 2015
- Cinderella in Alexei Ratmanský's *Cinderella* 2018
- Valencienne in Ronald Hynd's *The Merry Widow* 2018
- The Countess in Stephen Baynes' *Swan Lake* 2016
- 'White Couple' in Jiri Kylian's *Forgotten Land* 2016
- Fourth Movement Soloist in George Balanchine's *Symphony in C* 2016
- Cygnet in Graeme Murphy's and Stephen Baynes' *Swan Lake* 2012 - 2015

Awards

- Telstra Ballet Dancer Award nominee 2017, 2013
- Khitercs Hirai Foundation Scholarship 2012

You may not know ...

Sharni has swum with manta rays in Hawaii.



DANA STEPHENSEN

"a true delight"

Bachtrack

At the age of three Dana Stephensen began her training in ballet, jazz, tap and singing with Davidia Lind in her hometown of Brisbane. She later trained with Mary Heath and Sandra Ashley. Dana joined The Australian Ballet School in 2002. She joined The Australian Ballet in 2005. She has since enjoyed international tours to Los Angeles, New York, UK, Auckland, Shanghai, Tokyo, and Paris. Her Khitercs Hirai Scholarship enabled her to gain invaluable experience training with numerous ballet companies in Europe. Dana was promoted to coryphée in 2010 and later that year won the Telstra Ballet Dancer Award. Dana was promoted to soloist in 2012 and to senior artist in 2018.

Repertoire highlights

- Swanilda in *Coppélia* (The Australian Ballet Regional Tour) 2019
- Stepmother in Alexei Ratmanský's *Cinderella* 2018, 2013
- Tertulla in Lucas Jervies' *Spartacus* 2018
- Tim Harbour's *Filligree and Shadow* 2018
- Valencienne in Ronald Hynd's *The Merry Widow* 2018
- Princess Florine and the Fairy of Temperament in David McAllister's *The Sleeping Beauty* 2018, 2017
- Giselle in *Giselle* (The Australian Ballet's Regional Tour 2016)
- Lescaut's Mistress in Sir Kenneth MacMillan's *Manon* 2014
- Rose Fairy in Peter Wright's *The Nutcracker* 2014
- Wayne McGregor's *Infra* (2017), *Chroma* (2014) and *Dyad 1929* (2013, 2009)

Guest appearances

- Kitri in *Don Quixote*, The Dancers Company tour 2010

Awards

- Telstra Ballet Dancer Award 2010
- Khitercs Hirai Foundation Scholarship 2008

You may not know ...

Dana has a young son called Jasper who is the light of her life.



VALERIE TERESHCHENKO

"magnificent"

The Border Mail

Valerie Tereshchenko was born in Kiev, Ukraine. She immigrated to Australia with her family when she was six years old and a year later took her first ballet class. She trained at various Melbourne dance schools including West Point Ballet Academy, Ballet Theatre of Victoria, the Australian International School of Coaching and The Australian Ballet School. She joined The Australian Ballet in 2009; she was promoted to coryphée in 2015, to soloist in 2017 and to senior artist in 2018.

Repertoire highlights

- The Queen of Hearts in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2019, 2017
- Tertulla in Lucas Jervies' *Spartacus* 2018
- Giselle in The Australian Ballet's Regional Tour of *Giselle* 2017
- The Lilac Fairy in David McAllister's *The Sleeping Beauty* 2017, 2015
- Wayne McGregor's *Infra* 2017
- Viktor Gsovsky's *Grand pas classique* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Russian Dancer in Stephen Baynes' *Swan Lake* 2016, 2012
- Myrtha, Queen of the Wilis in Maina Gielgud's *Giselle* 2015
- Stepmother in Alexei Ratmanský's *Cinderella* 2016 - 2014

Guest appearances

- *Paquita* and *Swan Lake Act III*, The Dancers Company tour 2015

Awards

- Telstra Ballet Dancer Award 2017
- Telstra Ballet Dancer Award nominee 2013

You may not know ...

Valerie is a board member of Ballet Without Borders, a not-for-profit organisation that aims to bring ballet education and pathways to all children, regardless of socio-economic circumstance or geography.



JADE WOOD

“graceful strength”

Dance Australia

Jade Wood was born in Cairns, Queensland, and started dancing at the age of three at the Jillanne Reynolds School of Dance. After moving with her family to Portugal for a year when she was ten, she returned to Cairns and joined The Australian Ballet School's Interstate Junior Programme, traveling to Melbourne a few times per year. In 2004, Jade relocated to Melbourne to attend The Australian Ballet School. She toured with The Dancers Company in 2009 and 2010, and joined The Australian Ballet in 2011. She has toured internationally with the company to New York, Los Angeles, Berkeley, Beijing, Shanghai and London. She was promoted to coryphée in 2015, to soloist in 2017 and to senior artist in 2018.

Repertoire highlights

- Cinderella in Alexei Ratmanský's *Cinderella* 2018
- Princess Florine and the Fairy of Musicality in David McAllister's *The Sleeping Beauty* 2018, 2017, 2015
- Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland*® 2017
- Giselle in The Australian Ballet's Regional Tour of *Giselle*, 2017
- Valencienne in Ronald Hynd's *The Merry Widow* 2018
- Firebird in Graeme Murphy's *Firebird* 2018
- Viktor Gvosky's *Grand pas classique* 2017
- 4th Movement Principal in George Balanchine's *Symphony in C* 2017
- Agrippina Vaganova's *Diana and Actéon Pas de deux* 2016
- 'Bomb Squad' Ballerina in Twyla Tharp's *In the Upper Room* 2015

Awards

- Telstra Ballet Dancer Award and People's Choice Award 2018
- Telstra Ballet Dancer Award nominee 2016, 2014

You may not know ...

Jade and her fiancé are proud owners of two long-haired miniature dachshunds named Bentley and Winter.



CHRISTOPHER RODGERS-WILSON

“poised and regal”

Sydney Morning Herald

Christopher Rodgers-Wilson was born in England but grew up in Melbourne, starting ballet classes at the age of six. He trained at the Camberwell District Ballet School before moving to London to study at The Royal Ballet School. Christopher joined the Birmingham Royal Ballet in 2007, and toured with the company to Japan, China and the USA. He joined The Australian Ballet in 2011; he was promoted to coryphée in 2013, to soloist in 2016 and to senior artist in 2019.

Repertoire highlights

- The Prince in Peter Wright's *The Nutcracker* 2019
- The Shepherd in Stanton Welch's *Sylvia* 2019
- Crassus in Lucas Jervies' *Spartacus* 2018
- Camille in Ronald Hynd's *The Merry Widow* 2018
- Jack/Knave in Christopher Wheeldon's *Alice's Adventures in Wonderland*® 2017
- Franz in Peggy van Praagh's *Coppélia* 2016
- The Bluebird in David McAllister's *The Sleeping Beauty* 2015
- Frederick Ashton's *Symphonic Variations* and *The Dream* 2015
- Wayne McGregor's *Chroma* 2014
- Jiří Kylián's *Petite Mort* 2014

Guest appearances

- *Swan Lake Act III* and *Paquita*, The Dancers Company tour 2014, 2013

Awards

- Telstra Ballet Dancer Award 2013

You may not know ...

Christopher loves an outdoor adventure, and recently hiked through Patagonia.



Saranja Crowe. Photography Kate Longley

Soloists



NATHAN BROOK

Nathan Brook's Soloist position is generously supported by the Stephanie Fairfax & Hayley Baillie Fund

Nathan was born and raised in Avalon Beach, New South Wales. He started dance classes at the age of seven after his parents recognised that, no matter what the music, Nathan was always dancing. He trained at Lamont Dance School in Avalon Beach, with Aryana Lamont, until the age of 14, when he moved to Melbourne to attend The Australian Ballet School. After graduating, Nathan joined Queensland Ballet's Young Artist Program, where he had the opportunity to perform in George Balanchine's *Serenade*© and Sir Kenneth MacMillan's *Romeo and Juliet*. He joined Queensland Ballet proper in 2015, touring with the company to Toronto, Canada and London. Nathan joined the corps de ballet of The Australian Ballet in 2016; he was promoted to coryphée in 2018 and soloist in 2019.

Repertoire highlights

- Jupiter in Alexei Ratmanský's *Cinderella* 2018
- Scorpius in Lucas Jervies' *Spartacus* 2018
- Graeme Murphy's *Schéhrazade* 2018
- Kromow in *The Merry Widow* 2018
- Stephen Baynes' *Constant Variants* 2018
- The Caterpillar in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2017
- Aerial trio in David Bintley's *Faster* 2017
- The New Dancer/Léonide Massine in John Neumeier's *Nijinsky* 2016
- Second Movement Soloist in George Balanchine's *Symphony in C* 2016
- Stephen Baynes' *Imaginary Masque* 2016

You may not know ...

Nathan is the youngest of three boys. Growing up on the beach, both his older brothers became competitive surf boat rowers; Nathan prefers to scuba dive.



IMOGEN CHAPMAN

Imogen was born in Perth, Western Australia. She began ballet at the age of three, and at the age of eleven moved to Melbourne to continue her training at The Australian Ballet School. In 2007 she moved to London to accept a place at The Royal Ballet School, graduating in 2010. During her time at The Royal Ballet School, she performed with The Royal Ballet in productions including *La Bayadère*, *Giselle* and *Cinderella*, toured to Japan with the School, and was chosen (in her second year of training) to tour with Carlos Acosta, performing *Apollo* in Valencia. After her graduation she joined the Scottish Ballet before joining The Australian Ballet in 2011. She was promoted to coryphée in 2016 and to soloist in 2018.

Repertoire highlights

- Prayer in Peggy van Praagh's *Coppélia* 2016
- Guardian Swan in Graeme Murphy's *Swan Lake* 2016, 2015
- Lead Swan in Stephen Baynes' *Swan Lake* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Venus in Alexei Ratmanský's *Cinderella* 2016, 2015
- Fairy of Joy in David McAllister's *The Sleeping Beauty* 2015
- Twyla Tharp's *In the Upper Room* 2015
- Tim Harbour's *Filigree and Shadow* 2015

Awards

- Telstra Ballet Dancer People's Choice Award 2014

You may not know ...

Imogen is very fond of animals, the bush, live music and spending time at her family home in Perth's hills.



NICOLA CURRY

Nicola Curry grew up in Colorado Springs, USA. At the age of 14, she moved to Toronto to train at Canada's National Ballet School, where she received the Erik Bruhn Memorial Award for Excellence in Ballet. At the age of 18, Nicola moved to New York City to join American Ballet Theatre, where she danced for ten years. While at ABT, she performed featured roles such as Hermia in Frederick Ashton's *The Dream*, a Big Swan in Kevin McKenzie's *Swan Lake*, Her Stepsister in James Kudelka's *Cinderella*, Lady Capulet in Sir Kenneth MacMillan's *Romeo and Juliet*, and Tall Pas d'Action in Natalia Makarova's *La Bayadère*, along with a variety of other featured roles in ballets by George Balanchine, Twyla Tharp, John Neumeier and Alexei Ratmanský. She has toured with American Ballet Theatre to Moscow, Muscat, Oman, Abu Dhabi, London, Paris, Tokyo, Beijing, Seoul, Taipei and numerous US cities. Nicola joined The Australian Ballet in 2015.

Repertoire highlights

- Tertulla in Lucas Jervies' *Spartacus* 2018
- The Lilac Fairy in David McAllister's *The Sleeping Beauty* 2018, 2017, 2015
- Myrtha, Queen of the Wilis in Maina Gielgud's *Giselle* 2018
- The Queen of Hearts in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2017
- Bronislava Nijinsky in John Neumeier's *Nijinsky* 2016
- Lead Swan in Stephen Baynes' *Swan Lake* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Stomper in Twyla Tharp's *In the Upper Room* 2015

Awards

- Telstra Ballet Dancer Award nominee 2016

You may not know ...

Nicola is a qualified Pilates instructor. She can also be seen performing in the ballet class scenes in the 2010 Oscar Award-winning film *Black Swan*.



INGRID GOW

Ingrid Gow was born in Randwick, Sydney in 1987. She knew from the age of four that she wanted to grow up to be a ballerina. Her training began at Academy Ballet in Sydney and continued at the New Zealand School of Dance. In 2007 Ingrid successfully auditioned for Royal New Zealand Ballet, where she danced for three years. Ingrid joined The Australian Ballet in 2010; she was promoted to coryphée in 2013 and to soloist in 2018.

Repertoire highlights

- Myrtha, Queen of the Wilis in Maina Gielgud's *Giselle* 2019
- The Queen of Hearts in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2019
- The Fairy of Grace in David McAllister's *The Sleeping Beauty* 2015
- The Princess Royal in Graeme Murphy's *Swan Lake* 2015
- Frederick Ashton's *Symphonic Variations* 2015
- Jiří Kylián's *Petite Mort* 2014
- Jiří Kylián's *Bella Figura* 2013
- Skinny Stepsister in Alexei Ratmanský's *Cinderella* 2016, 2015, 2013
- Lady Capulet in Graeme Murphy's *Romeo & Juliet* 2011
- Grand Matriarch in Ronald Hynd's *The Merry Widow* 2011

Awards

- Telstra Ballet Dancer Award nominee 2014

You may not know ...

Ingrid loves reading and adding to her high-heel collection.



BRODIE JAMES

Brodie James was born in Perth and began his dance training with jazz and acrobatics at the Jody Marshall Dance Company in 2001. He trained at The Graduate College of Dance from 2005 under the direction of Dawn Weller. He was offered a scholarship to attend The Australian Ballet School in 2008; while there he spent time studying at Canada's National Ballet School as an exchange student. He toured with The Dancers Company in 2011 and joined The Australian Ballet in 2012. In 2014 he participated in a dancer exchange, performing with the Royal Ballet of Flanders in Antwerp. He was promoted to coryphée in 2017, and to soloist in 2018.

Repertoire highlights

- The Prince in Peter Wright's *The Nutcracker* 2019
- Orion in Stanton Welch's *Sylvia* 2019
- The Prince in Alexei Ratmanský's *Cinderella* 2018
- Tim Harbour's *Filigree and Shadow* 2018
- The Caterpillar in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2017
- Viktor Gsovsky's *Grand pas classique* 2017, 2016
- Albrecht in *Giselle* (Regional Tour) 2016
- 'White Couple' in Jiří Kylián's *Forgotten Land* 2016
- Frederick Ashton's *Monotones II* 2015
- Garuda the Dream God in Stanton Welch's *La Bayadère* 2014

Guest appearances

- *Paquita* and *Swan Lake Act III*, The Dancers Company tour 2015

Awards

- Telstra Ballet Dancer Award nominee 2018, 2016

You may not know ...

Brodie is currently studying a bachelor of media and communications online.



CALLUM LINNANE

Callum Linnane grew up in Ballarat, Victoria, where he began tap-dancing classes at the age of seven. He started ballet classes when he was eleven. He trained with Lauren Young before being accepted into The Australian Ballet School in 2008. Callum toured with The Dancers Company in 2013 and 2014; he joined The Australian Ballet in 2015. He was promoted to coryphée in 2017 and to soloist in 2018.

Repertoire highlights

- The Prince in Alexei Ratmanský's *Cinderella* 2018
- Albrecht in Maina Gielgud's *Giselle* 2018
- Jack/Knave of Hearts in Christopher Wheeldon's *Alice's Adventures in Wonderland*© 2017
- Second Movement Principal in George Balanchine's *Symphony in C* 2017
- Vaslav Nijinsky in John Neumeier's *Nijinsky* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Tim Harbour's *Filigree and Shadow* 2015

Awards

- Telstra Ballet Dancer Award 2016

You may not know ...

Callum is related to Lieutenant-Colonel Vivian Bullwinkel, AO, MBE, ARRC, ED, FNM, an Australian Army nurse during the Second World War and the sole surviving nurse of the Bangka Island Massacre, which took place on 16 February 1942. Vivian was an Australian hero.



JAKE MANGAKAHIA

Jake was born on the Sunshine Coast, Queensland. As soon as his parents discovered that their baby was bopping his little head to any music he heard, they put him into dance classes. At the age of ten Jake successfully auditioned for The Australian Ballet School. At the age of 18 he joined The Australian Ballet. He was promoted to coryphée in 2017 and to soloist in 2018.

Repertoire highlights

- Tim Harbour's *Squander and Glory* 2017
- Vaslav Nijinsky in John Neumeier's *Nijinsky* 2016
- Stephen Page's *Waramuk - in the dark night* 2012
- Graham Murphy's *Beyond Twelve* 2012
- Gary Stewart's *Monument* 2011

Awards

- Telstra People's Choice Award 2017, 2012

You may not know ...

In 2014 Jake made the decision to take a two-year sabbatical and fulfil a life-long dream to serve as a Christian missionary for The Church of Jesus Christ of Latter Day-Saints. He served in the Toronto mission and returned to The Australian Ballet in 2016.



KAREN NANASCA

Karen Nanasca was born in Auckland, New Zealand. Hailing from an athletic family, she followed in their footsteps by studying ballet from the age of seven. Her natural talent was immediately noticed and nurtured by her teachers at the Mt Eden Ballet Academy. She won the New Zealand National Ballet Award in 2004, followed by a placing in the semi-finals of the Prix de Lausanne in 2005. In 2006 she was the recipient of the Elizabeth McDonald Scholarship, allowing her to cross the Tasman and join The Australian Ballet School. Karen became a member of The Australian Ballet's corps de ballet in 2009 and was promoted to coryphée in 2012; she was promoted to soloist in 2018.

Repertoire highlights

- Giselle in *Giselle* (The Australian Ballet's Regional Tour) 2017, 2016
- Fairy of Temperament in David McAllister's *The Sleeping Beauty* 2017, 2015
- *Diana and Actéon* Pas de deux 2017
- 3rd movement Soloist in George Balanchine's *Symphony in C* 2017
- Wayne McGregor's *Infra* 2017
- Red Pas de deux in Jiří Kylián's *Forgotten Land* 2016
- Stomper in Twyla Tharp's *In the Upper Room* 2015
- Cygnet in Graeme Murphy's *Swan Lake* 2012 - 2015
- Clara in Peter Wright's *The Nutcracker* 2014
- Wayne McGregor's *Dyad* 1929 2013, 2009

Awards

- Telstra Ballet Dancer Award nominee 2011

You may not know ...

In 2015 Karen participated in an exchange with the Royal Swedish Ballet and performed in Rudolf Nureyev's production of *Don Quixote*.



RINA NEMOTO

Rina Nemoto was born in Tokyo, Japan, and began dancing at the age of three. At the age of 15, she travelled to Paris for two years of classical ballet training with Daini Kudo and Dominique Khalfouni. In 2009, Rina was awarded a Prix de Lausanne scholarship and joined The Royal Ballet as an apprentice dancer. She joined The Australian Ballet in 2011; she was promoted to coryphée in 2016 and to soloist in 2018.

Repertoire highlights

- Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland* 2017
- Fairy of Grace and Fairy of Generosity in David McAllister's *The Sleeping Beauty* 2017, 2015
- Pas de trois from Stephen Baynes' *Imaginary Masque* 2017
- Pas de deux from Stephen Baynes' *Molto Vivace (Ballet Under the Stars)* 2017
- La Sieste in Serge Lifar's *Suite en blanc* (Adelaide Gala Spectacular 2017)
- 2nd Movement Soloist in George Balanchine's *Symphony in C* 2017
- Dawn in Peggy van Praagh's *Coppélia* 2017
- Countess, Lead Swan and Russian Dancer in Stephen Baynes' *Swan Lake* 2016

Awards

- Telstra Ballet Dancer Award nominee 2018, 2014

You may not know ...

Rina is interested in pottery, and would like to explore it when she has more time.



JILL OGAI

Jill Ogai was born in Sydney in 1993, and grew up on Bondi Beach. At the age of four she and her twin brother, after watching a ballet video, surprised their parents by asking if they could start ballet classes. She began at The Ballet Class Rose Bay. When her family moved to Adelaide she continued training with Sheila Laing and Elayne Cherry before moving to Melbourne at age 14 to begin full-time studies at The Australian Ballet School. Jill toured with The Dancers Company in 2010 and 2011 and joined The Australian Ballet in 2012. She was promoted to soloist in 2018.

Repertoire highlights

- Fairy of Temperament and Princess Florine in David McAllister's *The Sleeping Beauty* 2017, 2015
- Tim Harbour's *Squander and Glory* 2017
- *Diana and Actéon* Pas de deux 2017, 2016
- The Duchess in Stephen Baynes' *Swan Lake* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Tim Harbour's *Filigree and Shadow* 2015
- Twyla Tharp's *In the Upper Room* 2015
- Dumpy Stepsister in Alexei Ratmansky's *Cinderella* 2015, 2014
- Moth in Frederick Ashton's *The Dream* 2015
- First Shade variation in Stanton Welch's *La Bayadère* 2014

Guest appearances

- Expressions Dance Company Solo Festival of Dance, Tim Harbour's *Extro 2*

Awards

- Telstra Ballet Dancer Award nominee 2016

You may not know ...

Jill paints, draws and makes her own clothing.

Coryphées



SHAUN ANDREWS



JACQUELINE CLARK



TIMOTHY COLEMAN



JASMIN DURHAM



DREW HEDDITCH



COREY HERBERT



FRANÇOIS-ELOI LAVIGNAC



MASON LOVEGROVE*



LUKE MARCHANT



AMANDA MCGUIGAN



ALICE TOPP



YUUMI YAMADA

Corps de ballet



SARA ANDRLON



KARINA ARIMURA



MATTHEW BRADWELL



DANIEL BRYNE



LISA CRAIG



SARANJA CROWE



ISOBELLE DASHWOOD*



JACOB DE GROOT



ADAM ELMES



EVIE FERRIS



ROHAN FURNELL



THOMAS GANNON



BENJAMIN GARRETT



SERENA GRAHAM



ELLA HAVELKA



CAMERON HOLMES



DANIEL IDASZAK



ALAIN JUELG



LARISSA KIYOTO-WARD



EMMA KOPPELMAN



RILEY LAPHAM



LILLY MASKERY



COCO MATHIESON



THOMAS McCLINTOCK



SOPHIE MORGAN



GEORGE-MURRAY NIGHTINGALE



TYSON POWELL



JETT RAMSAY



JOSEPH ROMANCEWICZ



MONTANA RUBIN



KATHERINE SONNEKUS



BELLE URWIN



YICHUAN WANG



AYA WATANABE



JESSICA WOOD



LUCIEN XU

*Philanthropy Ambassador
Joseph Romancewicz's Corps de ballet position generously supported by Jodie Maunder
Ella Havelka's Corps de ballet position supported by The Susan and Sam Chisholm Fund
Mason Lovegrove's Coryphée position supported by The Ross Trust



PROUDLY SUPPORTING AUSTRALIA'S
INSPIRATIONAL ARTISTS AND CREATORS

SIT BACK,
RELAX AND
ENJOY THE
PERFORMANCE



 THE AUSTRALIAN BALLET

Callum Linnane and Isobelle Dashwood. Photography Taylor-Ferné Morris

Artistic Staff



FIONA TONKIN OAM

*Artistic Associate
& Principal Coach*

Fiona Tonkin began her career at the Royal New Zealand Ballet in 1979. At the invitation of Marilyn Jones, Fiona joined The Australian Ballet in 1980. By 1987 she had become a principal artist, renowned for her interpretative artistry, classicism and technical versatility.

Career highlights include dancing Aurora at the Royal Opera House London, Juliet at the Kirov Theatre St Petersburg, Flavia and Giselle at the Metropolitan Opera House New York, and opening the company's 1992 London season as Giselle. She appeared as a guest artist with the Kirov Ballet in *Swan Lake* and on the Rudolf Nureyev Farewell Tour, and danced the title roles in the ABC Television broadcasts of *La Fille mal gardée* and *Romeo and Juliet*. Fiona received Green Room Awards in 1988 and 1989.

During her 14 years with the company Fiona performed in over 70 ballets including all the major classics as well as ballets such as *Onegin*, *Song of the Earth*, *Monotones*, *Suite en blanc*, *Serenade*, *Symphony in C*, *Ballet Imperial*, *Four Temperaments*, *The Concert*, *Return to the Strange Land*, *Forgotten Land* and *Pillar of Fire*.

Fiona graduated with a Bachelor of Arts in 1998 while guest-teaching in New Zealand and Australia. In 1999 she completed The Australian Ballet School's 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 returned to The Australian Ballet in 2003 at the invitation of David McAllister, and celebrated 25 years with the company in 2013.



STEVEN HEATHCOTE AM

*Ballet Master &
Regional Touring
Associate*

Born in Western Australia, Steven Heathcote took up ballet lessons at the age of ten. He was accepted into The Australian Ballet School at the age of 16 and was offered a contract with The Australian Ballet in 1983.

Steven experienced a rapid rise to the rank of principal artist, a position he sustained for 20 years. He was invited to perform as guest artist with some of the world's major ballet companies, including American Ballet Theatre, Birmingham Royal Ballet, the Royal Danish Ballet and the Mariinsky Ballet.

After retiring from the dance stage in 2007 as The Australian Ballet's longest serving principal artist, Steven appeared in the 2009 feature film *Mao's Last Dancer* and has been actively engaged in specialised coaching for dancers, public speaking, presenting and acting.

In 2010 Steven conceived and directed a new production of Handel's *Julius Caesar*, for Victorian Opera. In 2012 he returned to opera as choreographer and assistant director to John Bell for the Victorian Opera's new production of Stravinsky's *The Rake's Progress*.

In 2013, Steven performed the title role of Don Quixote in The Australian Ballet's production of the ballet, and was assistant director to John Bell for Opera Australia's new production of *Tosca*.

Steven lives in Melbourne with his wife Kathy; they have two adult children.

In 2014, at the invitation of David McAllister, Steven returned to The Australian Ballet as a ballet master and regional touring associate.



ELIZABETH TOOHEY

*Ballet Mistress &
Repetiteur*

Elizabeth was born in Newcastle and joined The Australian Ballet after graduating from The Australian Ballet School in 1979. She remained with the company until 1990. In 1985 she and David McAllister entered the 5th International Ballet Competition in Moscow. Following this, they were invited to perform *Don Quixote* with the Bolshoi Ballet in 1986 and the Kirov Ballet in 1988. They performed Walter Bourke's *Grand Tarantella* in galas around the former Soviet Union, cementing an enduring partnership.

She has been a guest artist with Norwegian National Ballet and a resident guest principal with English National Ballet. Career highlights include dancing the Peasant Pas de deux in Maina Gielgud's *Giselle* at New York's Metropolitan Opera House and the Bluebird Pas de deux at London's Covent Garden before the Queen, both with David McAllister.

Following her retirement, Elizabeth completed an Arts Administration apprenticeship with English National Ballet; she is also an internationally certified Stott Pilates Instructor. In 2008 she joined the Royal Swedish Ballet's rehabilitation team, where she worked with injured dancers and expectant mothers. During this time she developed a program, Barre for the Centre, which focuses on safe biomechanical build-up during a professional barre. She was also the company's ballet mistress and rehearsal director.

In 2017, Elizabeth accepted David McAllister's invitation to become a ballet mistress and repetiteur of The Australian Ballet: she has also performed as a guest artist, in roles such as the Queen in McAllister's *The Sleeping Beauty*. In 2019, Christopher Wheeldon entrusted her with the task of staging his *Alice's Adventures in Wonderland*® for the company.



PAUL KNOBLOCH

Ballet Master

Paul Knobloch was born in Canberra and began his dance training at the Canberra Dance Development Centre before graduating from The Australian Ballet School with honours in 1997.

Paul joined The Australian Ballet in 2002 and rose to the rank of soloist before embarking on an international career. In 2009 he took up the invitation to join Béjart Ballet Lausanne as a premiere danseur and has performed all over the world as a member of distinguished companies including English National Ballet, West Australian Ballet, Alonzo King LINES Ballet USA and Sydney Dance Company.

Paul has danced many principal and soloist roles in the works of celebrated choreographers and has performed on the most illustrious stages in the world including Palais Garnier, London Coliseum and Tokyo Bunka Kaikan.

He has built a strong identity as both a leading artist and choreographer and has a string of accolades to his name. Paul has caught the eye of many renowned choreographers and has had numerous roles created on him as a dancer; he has also forged his own choreographic voice, creating works for The Australian Ballet, Ballet Victoria and leading schools and institutions across Australia, Canada and the USA.

He has had professional teaching appointments at companies including Sydney Dance Company, Bangarra Dance Theatre, and Hong Kong Ballet.



MEGAN CONNELLY

*Ballet Mistress &
Rehabilitation
Specialist*

Megan Connelly joined The Australian Ballet in 1991 under the direction of Maina Gielgud, and performed in many works including *The Sleeping Beauty*, *Don Quixote*, *Giselle*, *Romeo and Juliet*, *The Merry Widow*, *La Fille mal gardée*, *The Taming of the Shrew* and *Symphony in C*. She was appointed assistant to the ballet staff before taking up the position of principal teacher at the Christine Walsh Dance Centre. In 1999 she was appointed ballet mistress on the Year 2000 project for the Sansouci Music Festival, Berlin. She has performed with Victoria State Opera and Opera Australia; her choreographic works include *Between Space* for the 2000 Australian Dance Awards, and *Voices*, accompanied by Melbourne Bulgarian Women's Choir. She has been a guest teacher at Sydney Dance Company, Queensland Ballet, Victorian College of the Arts, Ballet Philippines, Royal Flemish Opera Ballet School, Staatstheater St Gallen, Michael Clark Company and Cecchetti Society.

At the invitation of David McAllister, Megan returned to The Australian Ballet in 2001 as assistant to the artistic director, and soon after added the work of ballet coach to the role. During this time, Megan co-authored *Bodywise* for ABC books and qualified as an APMA Pilates Instructor.

In 2009 Megan was appointed ballet technique & rehabilitation specialist for The Australian Ballet and returned to the stage as the Mother in Alexei Ratmansky's *Scuola di ballo*. In 2010 she joined the teaching staff of The Australian Ballet School, in addition to her work with the company, and in 2012 completed a Vocational Graduate Certificate in Elite Dance Instruction. In 2014 she was awarded a Churchill Fellowship.

PLAYBILL ADS 41

PLAYBILL ADS 42

Sharni's Shoes

NEWLY PROMOTED SENIOR ARTIST AND BLOCH PROFESSIONAL SHARNI SPENCER TALKS US THROUGH HER POINTE-SHOE ROUTINES.

What kind of pointes do you wear?

I wear a Bloch Heritage custom shoe, size 5 and a half, with a heel pin.

I first started in a Bloch Sylphide and I've also worn their European Balance and trialed some of their other shoes, but I'm now quite attached to my Heritage. It's my 26th variation of my customised shoe and that is printed on the inside: SS26 (the SS is my initials). Each dancer's shoe is quite personalised and every dancer has different specifications. I have a heel pin to give a tiny bit of extra room in the heel. It gives it a bit more length and gives the heel a nice shape. I also have a tiny foam cushion to protect my toes.

Do you have any pointe-shoe rituals?

I always like to keep a little store of shoes that I think are at a perfect stage of preparation or will be perfect for a certain role. So that I can tell them from my other shoes, I mark them on the inner sole with a little symbol: a tick or a star or a smiley face. If they're for a certain role, I'll indicate that with a word, like 'Sugar' for Sugarplum Fairy, 'Snow' for 'Snow Fairy' - when I was dancing the Fairy of Generosity in *The Sleeping Beauty* it was 'Jenny'. Once I've performed in that pair of shoes, I'll 'retire' them and use them for rehearsals or class.

How do you prepare your shoes?

I don't do a lot to my shoe to break it in. I usually squish the box in a door hinge to flatten it out - it gives me more space and softens the box a little. I feel like I can use my intrinsic muscles more this way, without squishing my metatarsals together. I wear a Pro Pad from Bloch inside my shoe to protect my toes and provide more comfort.

I use two pieces of thick elastic to criss-cross over my arch. I sew one end of the elastic to the sides of the heel and the other end to the seam on the shoe at the arch, so that it lifts the satin up where I want it to be. The criss-cross also helps my ankle and foot to feel stable in the shoe.

Finally, I attach an Elastorib ribbon, which I also get from Bloch, at the same point as the elastic on the diagonal side seam. I place the satin ribbon on the arch seam before placing the elastic on top and then sewing them on together with a thick darning thread, looping through the ribbon and the canvas of the shoe but being careful of not going through to the satin on the outside.

How many pointe shoes do you go through per performance?

It depends what I'm dancing - it can be two pairs per performance for a big full-length ballet. For other shows you might wear the same pair for almost a week! On average, with class, rehearsals and performances, I go through about 50 pairs a year.



Official Pointe Shoe Partner

BLOCH

Photography Kate Longley



Saranja Crowe and artists of The Australian Ballet. Photography Kate Longley



Callum Linnane
Photography Kate Longley

A NOTE FROM EDWINA McCANN

On behalf of the Foundation Board, welcome to an extraordinary time in The Australian Ballet's history, a time of transformation and excitement, as we celebrate David McAllister's directorship, announce a new artistic director and look towards the company's 60th anniversary in 2022.

The Foundation Board was established in 2010 with the principal objective of providing support to raise the funds necessary to realise The Australian Ballet's goals. We care deeply about the company and its future as the premiere performing arts organisation in Australia and we will continue to work hard with our community to build a strong financial base for future success.

The Australian Ballet was born of this country's deep and enduring love of dance almost 60 years ago and right from the beginning we have had patrons to support the company every step of the way.

We are thrilled that this all-Australian world-premiere production of *The Happy Prince* has been supported by a wonderful donation from one of our dearest Queensland patrons, who wishes to remain anonymous. The music score was commissioned with the assistance of The Robert and Elizabeth Albert Music Fund and The Dame Margaret Scott Fund for Choreographers has supported Graeme Murphy as he created the ballet. This is a perfect example of how philanthropy has helped the company realise a dream – our wonderful patrons help us shine brighter than gold.

Edwina McCann
Chair
Foundation Board

FOUNDATION BOARD

Edwina McCann
Chair

Jane Freudenstein
Chair, Northern Chapter

Robin Campbell
Chair, Southern Chapter

Nina Aberdeen
Arun Abey AM
Hayley Baillie
Mary Barlow
Di Bertalli
Bill Bowness AO
Natasha Bowness
Prue Brown
Colin Carter AM
Georgina Curran
Cara Elsley

Suellen Enestrom
Frances Ingham
Sarah Ingham
Nicola Kaldor
Gail Marshall
Jodie Maunder
Jane McLachlan
Karen Morrison
Maria Pannozzo
Lynne Wright

LIFETIME COMMITMENTS

We celebrate the individuals and foundations whose generosity has had a significant and transformative impact on the history of The Australian Ballet.

\$1,000,000 PLUS

Mr Robert Albert AO RFD RD & Mrs Elizabeth Albert
The late Betty Amsden AO
The Australian Ballet Society
Mr William Bowness AO
Joan and Peter Clemenger Trust
Mr Jim Cousins AO & Mrs Libby Cousins
Mrs Barbara Duhig
Friends of The Australian Ballet (NSW) Ltd
Frances Gerard AM
The Glendonbrook Foundation
Estate of Anne Robertson Gluyas
Estate of Reginald Edward Gregory
Estate of Lionel Frederick Hann & Harry John Colligan
Mrs Lynnette Harvey
Ms Linda Herd
Mr Ian Hicks AM
Bevelly Mitchell
Lachlan & Sarah Murdoch
Estate of Arthur & Roma Norcott
Mrs Roslyn Packer AC
Dr Valmai Pidgeon AM
The Ian Potter Foundation
Lady Potter AC CMRI
James & Diana Ramsay Foundation
Mr Kenneth R Reed AM
The Ross Trust
Sandra Taylor-Bowman
Graeme Uthmeyer & Lisa Bolte
Zambelli Family

\$500,000 PLUS

Mrs Mary Barlow
Mrs Jennifer Brukner & the late Mr John Brukner
Ms Robin Campbell
Mrs Susan Chisholm & the late Sam Hewlings Chisholm AO
Estate of Keith M Christensen
Colonial Foundation Limited
Ethel Margaret Ewing Cutten Foundation
Friends of The Australian Ballet (SA) Inc
Gandel Philanthropy
Estate of George William Gregson
In memory of Mrs J J Holden
Mrs Susan Morgan
Mrs Helen O'Neil
Bruce Parncutt AO
The late Lady (June) Porter
Estate of Peter & Barbara Shearer
Christine Smedley & the late Peter Smedley AM
Mr Dick Smith AC & Mrs Pip Smith AO
Lady Southey AC & the late Sir Robert Southey AO CMG
Talbot Family Foundation
Ray Wilson OAM

\$300,000 PLUS

Estate of Christine Ann Brown
Mr John A Calvert-Jones AM & Mrs Janet Calvert-Jones AO
Mr Colin Carter AM & Mrs Angie Carter
Ms Laurie Cowled
Estate of Melba Cromack
Craig Dunn & Bozena Gawart
Estate of Susan Fitzpatrick
Mr & Mrs Henry Greenfield
Ms Val Harding
Mr John C. Higgins AO & Ms Jodie Maunder
Ian & Jeannie Johnson
David McAllister AM
Mr Peter Reilly & Mr Linton Soderholm
Renaissance Tours
Thyne Reid Foundation
Mrs Marjorie White

*Italics denotes this commitment includes a bequest to The Australian Ballet
We also wish to acknowledge and thank those individuals who have chosen to remain anonymous*

THE AUSTRALIAN BALLET FOUNDATION

The acts of generosity that sustain The Australian Ballet Foundation will support the company's aspirations for generations to come. Major gifts from individuals and organisations underpin all of the company's activities, from our outreach and access projects to developing a new generation of choreographers and supporting our dancers as they enter the next stage of their careers. Specific-purpose major gifts, grants and endowments have built, and will continue to build, an incredible platform from which the company will present the best the art form has to offer.

FUNDS WITHIN THE AUSTRALIAN BALLET FOUNDATION

MAJOR GIFT

The Ian Potter Foundation

ACCESS & OUTREACH

Margaret May Attwood
The Colin Peasley OAM Fund for Education

ADMINISTRATION

The Richard & Barbara Allert Fund
The Australian Ballet Future Fund endowed by Bevelly Mitchell
The Kathleen Gorham Fund established in her memory
The Neil Hopkins Fund
The Ian McRae AO Fund
The Noël Pelly AM Fund
The Marigold Southey Fund

BALLET PRODUCTIONS

The Melba Alma Cromack Fund
The Maina Gielgud Fund
William Arthur Hugh Gordon Fund - Perpetual Trustees
Linda Herd Fund for Contemporary Work
The Arthur & Roma Norcott Fund for Classical Ballet
The Frank & Thora Pearce Fund
The James & Diana Ramsay Fund
The Kenneth R Reed Fund
Kevin Regan Fund endowed by Max Johnston
Dame Margaret Scott Fund for Choreographers, endowed by:
Mrs Mary Barlow
Mrs Jennifer Brukner

Michael Blanche & the late Lauraine Diggins
Mr John C. Higgins AO & Ms Jodie Maunder

Joanna Horgan
Neil & June Jens
Avner Klein & Maria Pannozzo
Mr Allan Myers AC QC & Mrs Maria J Myers AC

The late Dame Margaret Scott AC DBE & Prof Derek A Denton
Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund
Dame Peggy van Praagh Fund for Choreography
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by Dr Valmai Pidgeon AM

CONTRIBUTIONS TO THE GENERAL FUND

Bowness Family Foundation Pty Ltd
Ms Robin Campbell
David Crawford AO & Maureen Crawford
Henry & Miriam Greenfield
Mr Christopher Knoblanche AM & Mrs Anne Knoblanche
Mrs Susan Maple-Brown AM
Mrs Beth Millar and the late Fred Millar AO CBE
Mr Brian Nebenzahl OAM RFD and Mrs Jocelyn Nebenzahl
Bruce Parncutt AO

Perini Family Foundation
Lady (June) Porter Fund
Queensland Friends of The Australian Ballet
The Robert Salzer Foundation
Mr Dick Smith AC & Mrs Pip Smith AO
Peter & Frieda Thornhill
Mr Richard Warburton AO & Mrs Susan Warburton

DANCERS' ENDOWED POSITIONS

The Susan and Sam Chisholm Fund
The Barbara Duhig Fund
Stephanie Fairfax and Hayley Baillie Fund
The Lynnette Harvey Fund
The Dorothy Hicks Fund
The Lachlan & Sarah Murdoch Fund

DANCERS' RETRAINING

Lisa Ring
Bowness Family Foundation Pty Ltd
Dave Poddar & Angela Flannery

MUSIC

Robert and Elizabeth Albert Fellowships (conductor and pianist)
John Lanchbery Fund
The Will Noble, Joyce Sproat & Janet Cooke Music Fund
The Robert and Elizabeth Albert Music Funds

INTERNATIONAL GUEST ARTIST

Joan & Peter Clemenger Trust

SCHOLARSHIPS

The Betty Amsden AO Fund
The Lissa Black Award for Classical Ballet
The Walter Bourke Prize endowed by his friends
The George Garratt Fund
The Freda Irving Memorial Scholarship Fund
The Christine Marie Johnson Maple-Brown Scholarship
Barry Kay Memorial Scholarship Fund
Khitercs Hirai Foundation
The Susan Morgan Fund
The James Slater Memorial Fund
The Maurice Sullivan Memorial Scholarship Fund
The Paula Jacqueline Swain Bursary
The Antony Williams and Joseph Hand Australian Ballet Scholarship
The James and Diana Ramsay Scholarship
The Dick & Pip Smith Scholarships

We are also grateful to those individuals who have made donations of \$20,000 or less to these funds

INTERNATIONAL TOURING FUND

International touring was an original objective of The Australian Ballet, and the company continues to be a proud cultural ambassador for Australia on the world stage. The International Touring Fund was established by Frances Gerard AM after experiencing opening night of Graeme Murphy's Swan Lake at the London Coliseum in 2005. It has considerably strengthened our touring program, enabling our dancers to perform regularly on the world stage. This important financial base gives The Australian Ballet the resources to take the best of the country's artists to theatres across the globe.

Derek & Ann Braham
Marilyn Burton
Ms Laurie Cowled
Frances Gerard AM
Lionel Frederick Hann & Harry John Colligan Fund
In memory of Mrs J J Holden
Dale & Ian Johnson
Lachlan & Sarah Murdoch

Mrs R H O'Connor
Mrs Roslyn Packer AC
Dr Valmai Pidgeon AM
Mr Kenneth R Reed AM
Renaissance Tours
Ross Stretton Fund endowed by Bee Fletcher
Talbot Family Foundation
Mrs Mary Ann Wright

REGIONAL TOURING FUND

Touring across Australia has been a fundamental component of The Australian Ballet's annual activities since 1962. The creation of the Regional Touring Fund demonstrates our commitment to making Australia's national ballet company accessible to all, inspiring, delighting and challenging audiences.

"The Australian Ballet is one of the principal pillars of cultural activity in Australia. I believe it is important, indeed essential, that rural and country audiences away from the big cities are provided with the opportunity to see the company's repertoire - to experience the contribution that the ballet is making to our cultural life."

Lord Glendonbrook

Founding supporter of the Regional Touring Fund

Mr & Mrs Neville Bertalli
Mr John A Calvert-Jones AM & Mrs Janet Calvert-Jones AO
The Glendonbrook Foundation
Estate of Ainsley Gotto

Rene Macrae Fund for Education and Regional Activity
In memory of Mrs J J Holden
Mr Dick Smith AC & Mrs Pip Smith AO



Callum Linnane
Photography Kate Longley



NATASHA BOWNESS
President
Annual Giving

At the heart of philanthropy at The Australian Ballet are our Annual Giving supporters, whose inspiring generosity makes possible everything you see on stage. Ballet lovers across Australia support the artistic director's vision to present an ever-changing and evolving program of seasons showcasing the breadth and depth of the company's talents. All gifts to our Annual Giving program, large or small, are magnified well beyond their monetary value, as they support our artists each time they step onto the stage.

**LES ETOILES
Supporting the
Principal Artists
Gifts of \$25,000**

NSW/QLD

Hayley Baillie
Mrs Barbara Bedwell
Mrs Susan Chisholm
Mrs Bar Cohen
Mrs Shaneen Crouch
Mrs Gordon Douglass AM
Mrs Jane Freudenstein
Bozena Gawart
Mrs Lynnette Harvey
Roland Howlett
Mrs Frances Ingham
Sarah Ingham
Mrs Loraine McLaren
Deborah McMurtrie
Mrs Helen O'Neil
Mrs Roslyn Packer AC
Dr Valmai Pidgeon AM
Mrs Nancy Reardon-Fonseca
Mrs Kelly Wyborn

VIC

Mrs Mary Barlow
Mrs Di Bertalli
Lisa Bolte
Ms Natasha Bowness
Ms Robin Campbell
Angie Carter
Mrs Annette Davis
Alane Fineman
Prue Gillies AM
Ms Val Harding
Ms Linda Herd
Mr Ian Hicks AM
Mrs Susie Hicks
Rosie Lew
Ms Jodie Maunder
Lady Potter AC CMRI
Linton Soderholm

**CORPS DE BALLET
CIRCLES
Gifts \$5,000-\$50,000**

Joseph Romancewicz
Jodie Maunder

Katherine Sonnekus

Mr & Mrs Stephen Ainsworth
Andrew & Andrea Banks
Michael DeSaxe
John & Gail Marshall
Christine Wenkart

**PRINCIPAL PATRONS
Gifts over \$20,000**

Mr Robert Albert
AO RFD RD
& Mrs Elizabeth Albert
Mrs Roseanne Amarant
Meredith Baldwin
Mrs Ingrid Kaiser

Mr Ronald G Kaiser
Patricia King
The Stuart Leslie
Foundation
Judy & Steven Lowy
Mr & Mrs Geoff O'Connor
Mrs Sue Perini
Mrs Margaret S Ross AM
Mrs Anne Symons
Christopher
& Carol Tipler
E Xipell
Anonymous

**SENIOR ARTIST
PATRONS
Gifts \$15,000-\$19,999**

R W Brown
Mrs Catherine Harris
AO PSM
Hayden Attractions
Pty Ltd
Shane Lloyd
Mrs Susan Maple-
Brown AM
Sybella Morris
Mr Robert Peck AM
& Ms Yvonne Von Hartel
AM peckvonhartel
architects
Mr Kenneth R Reed AM
Sandy Michell Legacy
Mrs Mary Ann Wright
Anonymous

**SOLOIST PATRONS
Gifts \$10,000-\$14,999**

Brian Abel in memory of
the late Ben Gannon AO
Mrs Ruth Armytage AM
Margaret Bland
Marilyn Burton
Mr John A Calvert-
Jones AM & Mrs Janet
Calvert-Jones AO
Susan & Leith Campbell
Paula Cronin
Mrs Wendy Dimmick
Mrs Barbara Duhig
Mr & Mrs Ronald
Enestrom
Dr & Mrs Donald
Faithfull
In memory of Audrey
Frindle
Mr John R Fullerton
Susan & Robert Gillett
Mrs Jill M Hinrichsen
Pat Howell
Mr Aron Kleinlehrer
OAM
Joan Lyons
Diana McLaurin
Don & Angela Mercer
John & Karen Morrison
Bruce Parncutt AO
Mrs Patricia H Pitman
Matt Shelmerdine*^

Jill Thorpe
Mrs Susan Warburton
Dr Michael
& Mrs Lynne Wright
Emma Zuber
Anonymous (3)

**CORYPHEE PATRONS
Gifts \$5,000-\$9,999**

Mr Arun Abey AM
& Ms Bernadette Bolger
Mrs Ross Adler AC
& Mrs Fiona Adler
Antoinette Albert
Miss Catherine Alston
Mary Barlow
Phil & Laurel Bendrey
Maxine Bowness
Mrs Roslynn Bracher AM
Ms Jannie Brown
Kim Burnett
Mr Michel-Henri Carriol
& Mrs Julie Carriol OAM
John & Mandy Collins
Dr Anne Colman
& Prof Peter Colman AC
Gena Culley
Mrs David Darling
Ms A Dickschen
& Mr W. Brind Zichy-
Woinarski QC
Mr John Downer AM
& Mrs Rose Downer
Mr Greg Egan
Mr Adam Elder
& Dr Joanne Hart
EBCD Developments
(TAS) Pty Ltd^
Mr & Mrs Chris Fullerton
Geoff & Lorraine
Mr Louis J Hamon OAM
Beverley Harvey & the
late Richard Harvey
Mrs Jean M Healey
Henderson Endowment
Michael & Stacey
Hill Smith
Carol-Anne Humphreys
Margaret Joye^
Nicola Kaldor
Mr & Mrs Ervin Katz
Ervin & Judith Katz
Ms Susan Kelly
Therese A Kennedy
Dr Judith Kinnear
The Landau Group
Commercial
Delysia Lawson
Martin Family in
memory of Lloyd
Martin AM
Pamela M Marx
Mr & Mrs John M
McArthur
In memory of
Nola McCullagh
N Moulton & the late
Winston Broadbent

ANNUAL GIVING

Mr & Mrs Joshua Pitt
Mr Ronald B Raines
Rella Consultants
Renaissance Tours
Professor Ruth Rentschler OAM
Anne & John Rumpler
Lyne Sedgman
Gary Singer
& Geoffrey Smith
In memory of
Mrs Joan Swan
Mrs Susan Thomas
Meg Tudehope^
Mr & Mrs Leigh Virtue
Philippa Warner
Mrs Sally White OAM
Mr Ray Wilson OAM
& the late James Agapitos OAM
Melinda Wright^
Wyke Family
Anonymous (6)

CORPS DE BALLET PATRONS

Gifts \$3,000-\$4,999
Mrs Alexandra Adams
Benjamin & Julie Allen
Dr Lorraine Baker
Ms Kirsty Bennett
Caroline & Stephen Brain
Sue Brown
Rosanna Chalk^
Mr Charles G Clark
Annette Cook
G Coss
Gregory Forsyth in memory of Carol-Anne Humphreys
Diana Gerstman
Mrs Marion Grundy
Mr Andrew Guild
& Ms Ai-Gul Gaisina
Mr Andrew Hamlin
Louise Hamshere
Ms Sue Harlow
& Mr Mervyn Keehn
Susan Jennison OAM
Dale & Ian Johnson
Mem Kirby^
Mrs Valda Klaric
Mr Hugh MacLachlan
& Mrs Fiona MacLachlan OAM
Judy Matear
Mr Graham H Matheson
Mr Robert W McCormack AM
Susan Morgan
Dr M L Murnane AM
Mr Barry P Murphy
A.M. Nash
Mrs Mary Parry
Tom Payne OAM
& Lurline Payne
Geoff & Jan Phillips

Mrs Elisabeth Pidd
Dr Jenny Proimos
& Mr Nicholas Glenning
Mr Mark Sampson
Mrs Josephine R Strutt
Swann Family
Foundation
Mrs Suzanne A Waterhouse
Ruth Zionzee
Anonymous (7)

Gifts \$1,000-\$2,999

Nina Aberdeen*^
Gemma Felicity Acton^
Barbara Adams
Mrs Lenore Adamson
Ellie* & Charlie Aitken^
Ingrid Albert^
Janet Allen
For Ian & Ila Anderson
Denham & Juliet Schiff*^
Shauna Anderson^
Dr MP Anthony^
Joakim Apostolas
& Kirra Givanni^
Jeremy Arnott
Josie Ashton**
Mr Joh Bailey
Hayley Baillie^
Michelle Baillieu
& Marshall Baillieu
Maximilian Bak**
Mia & Jasmine Barbour
Scott & Alina Barlow**
David Barlow^
Penny Barlow**
Vanessa Barlow^
Miss Margaret Barnes
Mr John W H Barr AM
& Mrs Rosemary Barr
Pamela Barr
Phillip Benedetti^
Mrs Angelina Beninati
Sharon Bennie^
Kirsty Berger^
Leah Bischoff**
Ms Christine Bishop
Miss Catherine Boag
Lisa Bolte**
Olivia Bond^
Felicity Bongiorno*^
Patricia Boyle
Mrs Alix Bradfield
Ms Elizabeth Bray
Thomas Bridge^
Mrs P Britz
Jacqueline Brooks
Dr William Brooks
& Mr Alasdair Beck
Nigel & Sheena Broughton
Mrs Annabel M Brown
Brooke Brown^
Prue Brown^
Mrs Geraldine Bull

Barbara Bursill
Mrs Nancy Butler
Ita Buttrose AC, OBE
Trish Byrne
Mrs Nancye E Cain
Ms Clea Caisley
Elizabeth & John Caldicott
Pam Caldwell
Mrs June V Cameron
Janet Campbell
Rosemary Campbell Estate
Kate Cannon^
Kate Canty^
Emily Cassen^
Mrs Frances Cattell
Mrs R A Chaffey
Emily Chambers^
Alexandra de Crespigny^
Dr David & Mrs Caroline Champion
Kate Champion^
Flora Zeta Cheong-Leen^
Diana Choquette
& Robert Milliner
Lucy Clemenger**
Christine Clough
Sarah Colquhoun^
Andrew Connolly
Dr Margaret Cook
Amanda Coombs^
David Cooper
In memory of Joyce Cordony
Veronica Corrigan^
Mr Tim K Cox AO
& Mrs Bryony Cox
Angela Crammond
Ms Kay Cranwell
Ms Meredith Creightmore
Mrs Prue Crookes^
Paul & Samantha Cross^
Ms Elinor Crossing
Sophie Crowe^
Lyndall Cummine
Mr Charles P Curran AC
Bernard & Georgie Curran**
Dr Carolyn Currie
Mrs Katherine S Damm
Ms Anthoula Danilatos
Miss Ann Darby
Jenny Darling
& Emma Darling
Mr Ernest Dawes OBE
& Mrs Nola Dawes
Mrs Nola Dawes
Ms Charlotte De Courcey-Bayley
Mrs Chantal de Fraga^
Natalie Deague^
Mrs Felicity Demediuk
Sandra & Stephanie Denman

Anna Donnan^
Mr & Mrs James T. Dominguez
Kay Dowling
Lorraine Drogemuller
Patricia Duffy
The late Mrs Edrina Dunstan
Mr & Mrs P Easter
Kristin Edmonds*^
Ms Janet Edstein
Lyn Edwards
& Robert Bryce
Eeskay Investments Pty Ltd
Judy Eyre & Tony De Domenico
Mr & Mrs Barry Fagg
H Elizabeth Fairfax^
Caroline Fazakas
Dr Isaac & Mrs Judith Feldman
Anna Findlay**
Margot Finney
Mrs Holly Fletcher
Alethea Flynn^
Amanda Forster^
Cedric & Esther Fuchs
Charles & Patricia Galluccio
Mrs Kylie Ganko
Georgie George^
Prue Gilbert^
Vanessa Gilbert
& Marshall Hunwick^
Mr Neil R Gill
& Mr Lee Christofis
Elizabeth Gipps
Kimberley Gire^
Jennifer & Sarah Goddard
Anna Goldthorp^
Ryan Gollan*^
Mr Charles Goode AC
& Mrs Cornelia Goode
Julie Goold
Leon & Judith Gorr
Mrs Christine Gorrie
Suzie Gough^
Stephen & Jane Gow
Lianne Graf
Mrs Beatrice Gray
Kate Elizabeth Griffiths*^
Jennifer Grimwade
& Ian Cashion
Alan & Marion Grundy
Mrs Felicity Gunner
OAM & Mr Perry Gunner
Mrs Jenny Gust
Mr Hugh Hallard
Ruth Hallett
Vivienne Hannigan^
Jenny Hargrave^
Mrs Roush Hargraves
Mr L Harrison
Melissa Hartman**
Andrew Hartwell^

Mr Haskins OAM
& Mrs Haskins
Jill Hawker
Jane Hawkins^
Nick Hays
Karen Healey^
Linden D Hearn OAM
Diana Heggie
Andrew Henderson
Lucy Hennessy^
Hannah Hesse^
Eva Hillebrand^
Dianne Hodge
Dr & Mrs Darryl Hodgkinson
Sarah Hogan MPA^
Mr Peter Holbeach
Robert & Susan Hollow
Katrina & Simon Holmes
à Court^
Mr Robert A Hook
Doug Hooley
Mrs Robyn Hopkins
Gillian Horwood
Kylie Hourigan^
Carrie Howard
John & Jenny Howland
Dr Judith Humberstone
Gillian Hund
Georgina Hunt^
Mrs Frances Ingham^
Sarah Ingham**
Ms Michelle Inns
Mrs Susan Israel
& Ms Shoshana Israel
Mrs Marilyn Jacka
Dr Alastair Jackson AM
Mrs D Jackson
Fiona Jamieson^
Shareen Joel^
Cmr Leigh Johns OAM
Michelle Johnson
Jinah Johnston^
Nicky Joye^
Prof. Peter Juliff AM
Ms Irene Kearsey
Roslyn Keay
Rhonda & Emily Keene
Marion J Kelly
Mike Kendall^
Patricia & Alun Kenwood
Mr Paul Keogh
Mrs Diane Kierce
Mrs Karen Margaret Kightley
Kathryn Kings
Ms Barbara Kingsell
Patricia & George Kline
Marissa Knies Lanier^
Vivien & Graham Knowles
Mrs Dinah Krongold
Mr Tom Kudelka
Nicholina & Peter Kuner
Samantha Lambert^
Beatrice Lang

Mrs Sylvia Laumets-Tsiros
Prof Bruce Lawford
& Dr Susan Shadforth
Mary Jane M. Lawrie
Anne Lazberger
Mrs Judy Lee
Lisa Lee
Dino Leone
Lessep Investment Management^
Regina Levine**
Ms Christine Lewis
Angela Li^
Mr Ross Liebmann
Rosalind Lilley
Melanie Listorti^
Ms Catherine Livingstone AO
Brooke Lockett**
Elizabeth H Loftus
Grace Logvyn^
Nicky Long^
Mr Richard Longes
Low Family Foundation^
M+D Fuels
Danielle Mahemoff
Michael & Monika Malone^
Lyn Maloney
Louise & Robert Manifold
Mrs Elizabeth Mann
Laura Manning^
Louise Manning^
Helen Mantzisz**
Carolyn Marlow
John Mason OAM
& Margaret Mason
Antonia Mavrocordatos^
Ruth McColl AO
Carole McCormick
Irina McCreadie
Kay & Wayne McDonald
Mrs Jane McGregor
Malcolm & Sandy McLachlan
Mr Garry McLean
John McMurrick
Mrs Ann McNamara
Gina McNamara*^
Catherine McOmish
Dr Pam McQueen
& Mr Andrew McQueen
Ian McRae AO
& Ms Asa Hasselgård
The McVay Family^
Ms Toni E Meek
Sarah Meers^
Jacqui & Christopher Melck^
Ian Merrylees
Ms Meredith Miller
David Minns
Desmond B Misso Esq
Rosalie Montagna

ANNUAL GIVING

Alice Moore[^]
 Maryanne Moore
 Professor Elizabeth More AM
 Emma Morrison[^]
 Marie Morton
 Mr Roderick Morton
 Lachlan & Sarah Murdoch**
 John Jerome Myers[^]
 Hollie Nasser[^]
 Irena Nebenzahl
 Simon & Meredith Nettleton
 James Neuman & Allan Lifson, California, USA
 Beverly Ng[^]
 Mr & Mrs Anthony Nicholas
 Justine & Carl Nicholls[^]
 Peter & Carolyn Norrie
 Lyn & Gus Nossal
 Susie Nugan[^]
 Josephine Nyssen[^]
 Mrs Rachel O'Connor
 Mr Richard O'Dwyer
 Mrs Janette O'Keefe
 Mrs Marylou Orloff
 Catherine L Osborne
 Helen Otto[^]
 Professor Andrew Korda & Ms Susan Pearson
 Joshua Penn[^]
 Mrs Yvonne R Penny
 Tanya Perilli[^]
 Jodi Pettersen**
 Margie Phillipps
 Dr Richard K S Phoon
 Norman & Carolyn Pinder
 Pinpoint Pty Ltd
 Sally Plowman[^]
 Danielle Poli[^]
 Mrs Katherine Pontifix[^]
 Kerryn Pratchett
 Mrs Anne Prior
 Beverley & John Purdey
 Lynn Rainbow-Reid AM
 Belinda Rassis[^]
 Paul Rein
 J Rhodes
 Mrs Robyn Rich
 Chris & Lesley Richardson
 Mrs Susan Rigg
 Dr Peter Rigg-Smith
 Judy Roach
 Christine Robertson
 Michael Robertson[^]
 Dr Stephen Rodgers-Wilson & the late
 Dr Diane Palmer
 Mrs Janet Rogers
 John & Helga Rose
 Cecilia Rosenberg[^]
 Nadine Rosham[^]
 Ms Sandra Rowlands

James Rozsa & Julie Barnes
 Samper Pty Ltd
 Kaylene Savas[^]
 In memory of Phyllis Scarlett
 Evelien Scherp[^]
 Mr Douglas G Scott
 Elisabeth & Doug Scott
 Penelope Scott[^]
 Lorraine Seabrook
 Mrs Christine Searcy
 Marilyn Seidel
 Mrs Margaret Sekel
 Lauren Selby[^]
 L M Shadgett & R S Murphy
 Dr Robyn Sharp
 Jane Shaw[^]
 Jennifer Shaw[^]
 Mrs Lynne Sherwood
 Mrs Dorothy Short
 Charlie & Sandy Shuetrim
 Dr John Sime
 Mr Nev Simpson
 Ms Sara J Simpson
 David Slack[^]
 Smith Finance Group Ptd Ltd[^]
 Mrs Elizabeth Smith
 Mrs Jocelyn Smith
 Prof Nerida A Smith
 Nicholas Smith[^]
 Mr Sam Smorgon AO & Mrs Minnie Smorgon
 Ezekiel Solomon AM
 Mrs Heather M Spencer
 Alisa St John**
 Nicola Stanford
 Sarah Stavrov[^]
 Dr Kristen Steele[^]
 Valentina Stojanovska**
 Mr Bruce Stracey
 Patricia Sun[^]
 Surface Design
 Bethan Sutton
 Mr Ian Swan
 Ms Suzanne Swensson & Mr Paul Jones
 Mr James Syme
 Robyn Tamke
 Jodie Tapscott[^]
 Victoria Taylor
 Dr Christine Thevathasan
 Mrs Annalise Thomas
 Peter & Lesley Thomas
 Paris Thomson[^]
 Mr Allan Thorne
 Penelope Thring
 Sue Thrower
 Ms Lisa Xia He Ting[^]
 Dr Sarah K Tolerton[^]
 Miss Ruth Trait
 Daphne & Ross Turnbull

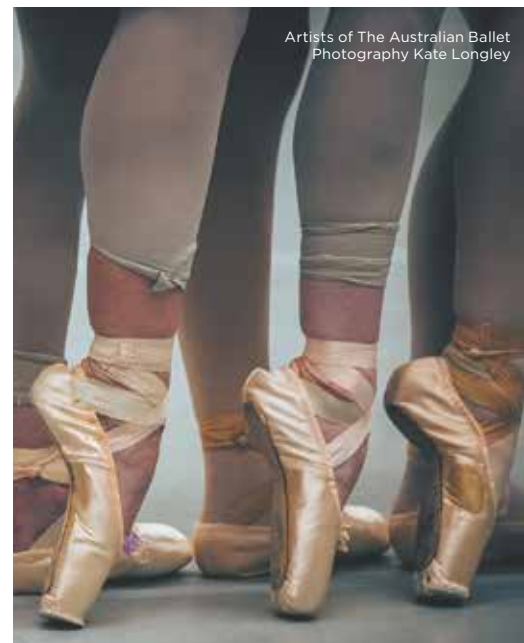
Janet Cliff & Jenny Turnbull
 Rosslyn J Turner
 Anna Turvoll[^]
 Ms Patricia Tyler
 Mrs Jean Upton
 Catherine & Patrik Valsinger
 Ms Joyce Van Leeuwen
 Anna Van Weel
 Georgina Vanden
 Vinta Investment Management Pty Ltd
 The late Mrs Susan Wakil AO
 Stan & Judy Wallis
 Rosemary Walls
 Maggie Wang[^]
 Mrs Carolyn Ward
 Mrs Margaret Ward
 The Shirley Ward Foundation
 Mr Ralph Ward-Ambler AM & Mrs Barbara Ward-Ambler
 Barbara Watson
 Mrs Hazel Watson
 Dr Peter Wearne & Ms Polly Shaw
 Pat & John Webb
 Mr John Weickhardt
 Miss Pamela Whalan
 Mrs Anne Wharton
 Anne White
 Chloe White[^]
 Mrs Marjorie White
 Gudrun Willcocks[^]
 Judith Williams
 Randal & Asako Williams
 Annabel Williamson
 Gretel Wilson[^]
 Ms Josie Woodgate
 OAM
 Helen Wright
 Kelly Wyborn[^]
 David Wynne[^]
 Susan Wynne[^]
 Yvonne Yendell
 Evelyn Yong**
 Anonymous (50)

DEVOTEES
Gifts \$250-\$999
 (383)

SUPPORTERS
Gifts \$25-\$249
 (827)

SUPPORT FROM TRUSTS AND FOUNDATIONS
 The Calvert-Jones Foundation
 Ken & Asle Chilton Charitable Trust
 Colonial Foundation Limited
 The Cory Charitable Foundation
 Crown Resorts Foundation
 Ethel Margaret Ewing Cutten Foundation - Equity Trustees
 Dimmick Charitable Trust
 Sir Andrew & Lady Fairley Foundation
 Gandel Philanthropy
 Graf Family Foundation
 The Eirene Lucas Foundation
 Dr Lee MacCormick Edwards Charitable Foundation
 McCusker Charitable Foundation
 Packer Family Foundation
 The Ian Potter Foundation
 The Profield Foundation
 James & Diana Ramsay Foundation
 The Ross Trust
 Dick & Pip Smith Foundation
 Thyne Reid Foundation

SUPPORT FROM FRIENDS AND SOCIETIES
 The Australian Ballet Society Inc
 President Marilyn Jacka
 Friends of the Australian Ballet (NSW) Ltd
 Chairman Greg Houry
 Friends of the Australian Ballet (SA) Inc
 President Lorraine Irving



Initiated in 2014 by The Australian Ballet's Global Ambassador Sarah Murdoch, our Ballet Ambassador program connects an international network of individuals, leaders of a new generation of ballet lovers advocating for the company around the world. Through intimate 'behind the curtain' access, our ballet ambassadors become deeply committed to the development of the art form and promotion of the company to new audiences.



Major Partner
Van Cleef & Arpels



"The Australian Ballet is truly central to my passion for ballet and I am committed to representing the company as Global Ambassador. I want every Australian, whether in Australia or around the world, to look up to our company and be proud. Our dancers and our productions are a true representation of who we are."

Sarah Murdoch
 Global Ambassador

* Ballet Ambassador Board
 ^ Ballet Ambassador

DANCE WITH US - THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE REDEVELOPMENT

The renovation of The Primrose Potter Australian Ballet Centre will have both an immediate and a far-reaching impact on our dancers' health and wellbeing; the development of new ballets; and ultimately, our performances.

The contributions of our Ballet family have been the keystone of this once-in-a-generation project, and we gratefully acknowledge those individuals and organisations whose generosity is celebrated in the new spaces of The Primrose Potter Australian Ballet Centre.

LEADERSHIP GIFTS

The Ian Potter Foundation
William & Joanne Crothers Medical Consulting Suite
Endowed by William & Joanne Crothers
Susan Morgan Pointe Shoe Room
Endowed by Susan Morgan
Ian & Primrose Potter Physiotherapy Suite
Endowed by Lady Potter AC CMRI
James & Diana Ramsay Pilates Studio
James & Diana Ramsay Suite for Artists of The Australian Ballet
Endowed by James & Diana Ramsay Foundation
Lisa Bolte Dancers' Lounge
Endowed by Graeme Uthmeyer
Zambelli Family Studio
Endowed by Zambelli Family

PLATINUM GIFTS

Craig Dunn & Bozena Gawart

GOLD PATRONS

Ruth Armytage AM
Bowness Family Foundation Pty Ltd
Colin & Angie Carter Family Faithfull
Mrs Lynnette Harvey
Diana McLaurin
Christine Smedley & the late Peter Smedley AM
Mr Dick Smith AC & Mrs Pip Smith AO
Peter & Anne White
Mrs Sally White OAM

SILVER PATRONS

Brian Abel
Barbara Bedwell
Annabelle Chaplain AM & Andrew Willink
Libby Christie & Peter James
Suellen & Ron Enestrom
Jennifer Grimwade & Ian Cashion
Ms Linda Herd
Joan Lyons
David McAllister AM
Edwina McCann
Mr Robert W McCormack AM
McLaren Family
Tony Osmond & Fiona Griffiths
Mrs Sue Perini
Mr Peter Reilly & Mr Linton Soderholm
Mrs Mary Ann Wright

BRONZE PATRONS

Hugh Hallard
Mrs Catherine Harris
AO PSM

SUPPORTERS

Dr Lorraine Baker
Phil & Laurel Bendrey
Marilyn Burton
Mr Jim Cousins AO & Mrs Libby Cousins
Mr Ronald G Kaiser
Graham Matheson
Dave Poddar & Angela Flannery
E Xipell



Jade Wood. Photography Kate Longley

THE DAVID McALLISTER FUND



David McAllister. Photography Justin Ridler

This fund has been established to enable all future artistic directors to access a discretionary fund that will allow them to take advantage of short-term artistic opportunities. The fund celebrates and honours the generous philanthropic contributions David McAllister made to The Australian Ballet during his time as artistic director.

Gifts over \$100,000

The Australian Ballet Society
Mr & Mrs Anthony Maple-Brown
Van Cleef & Arpels

Gifts \$5,000-\$9,999

Mrs Maxine R Bowness
Joshua & Pamela Pitt

Gifts \$1,000-\$4,999

Lisa Bolte & Graeme Uthmeyer
Mrs Annabel M Brown
Mrs Barbara Bursill Elizabeth & John Caldicott
Ms Robin Campbell
Terry Campbell AO & Christine Campbell
Mr & Mrs Carriol
Mrs Angela Crammond AM
William & Joanne Crothers

Ms Anthoula Danilatos
Mr Ernest Dawes OBE & Mrs Nola Dawes
Ms Maria L Evans
Dr & Mrs Donald Faithfull
Mr John R. Fullerton
Jennifer Grimwade & Ian Cashion
Linda Herd
Ms Michelle Johnson
Mr Ross Liebmann
Shane Lloyd
Kon & Helen Mantzis
Mrs Margaret Mason
Mr Robert W McCormack AM
Malcolm & Sandy McLachlan
McLaren Family
Ms Meredith Miller
Bevelly Mitchell
John & Karen Morrison
Mrs Helen O'Neil
Sue Perini
Mrs Patricia H Pitman

Mrs Margaret S Ross AM
Gary Singer & Geoffrey Smith
Pip Smith AO
Mrs Marjorie White
Igor & Jenny Zambelli
A. Dickschen & W. B. Zichy-Woinarski Q.C.
Anonymous (2)

Gifts \$250-\$999
(64)

Gifts \$100-\$249
(386)



Callum Linnane
Photography Kate Longley

PLANNED GIVING - DAME PEGGY VAN PRAAGH LEADERSHIP CIRCLE



The impact of making a gift in your will to The Australian Ballet is truly profound, and will continue to benefit generations of ballet lovers and dancers, as well as the art form we all love and admire. Nearly 300 members of the Ballet family have confirmed a bequest to The Australian Ballet.

“The Australian Ballet has not only been my career but also my life’s passion, so by including the company in my will I hope I can assist many others to experience the wonderful joy of dance.”

Colin Peasley OAM
Planned Giving Ambassador

Mr L Kevin Adair
Alexandra Adams
Richard Allert AM FCA
& Barbara Allert
The late Patricia Anders
Dr Greta Archbold
Lorelei Anne Bache
Dr Lorraine Baker
Mrs Mary Barlow
Dr Rosemary Barnard
Ms Jennifer Barnes
Lesley M Bawden
Philip & Laurel Bendrey
Mr Ken Bloxson
Tamara & Mark
Boldiston
Patricia Boyle
Ann & Derek Braham
Donna Brearley
Patricia A Breslin
Ms Christine A Brewer

Mrs Margaret Broeks
Beverley A Brown OAM
Jannie Brown
Dr Roger Brown
Jennifer Brukner & the
late John Brukner
Ms Deborah Buckett
Dr Sheena L Burnell
Trish Byrne
Pam Caldwell
Mr John Calvert-Jones
AM & Mrs Janet Calvert-
Jones AO
Susan & Leith Campbell
Robert E A Carli
Rowena Catchatour
Frank & Danielle
Chamberlin
Ron & Luci Chambers
Miss Beverley F Clark
Rosalie & Graeme Clark

Janet Cliff & Jenny
Turnbull
Joyce Clothier OAM
Patricia Concannon
in memory of Ruby
Concannon
Judy Connor
Dr Margaret Cook
Caroline Cooper MVO
Ms Joanne Coughlin
Mr Jim Cousins AO &
Mrs Libby Cousins
Judith Cowden
Miss Katrina Cowen
Mrs Joan Cowie
Laurie Cowled
Adam & Donna
Cusack-Muller
Mrs Maree D’Alterio
John Daly

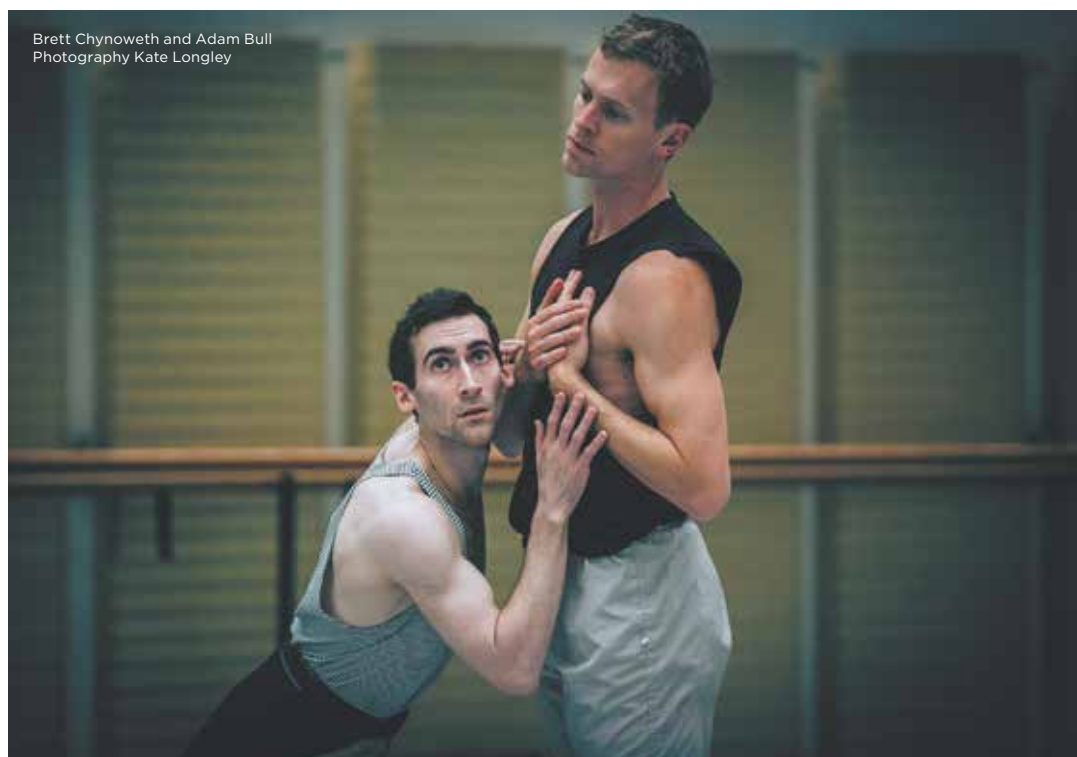
Ann Darby in memory
of Kath & Jim Darby
Mrs Merawyn Davies
David de Verelle-Hill
Andrew R. Dixon in
memory of Phyllis J.
Manning
Miss Patricia Downes
George Drew
The late Mrs Lorraine
Drogemuller
Mrs Jill Duck
The late Mrs Edrina
Dunstan & the late Mr
David Dunstan
Betty Eastgate
Carol & Ted Edwards
Jo Edwards
Lyn Edwards
Richard Evans
Terry Fahy
Ross Fairhurst
Mrs Jacqueline Farrar
The late Jim Finch
Peter F Fleming
Barrie I Follows AM JP
& Margaret Gail Follows
Mrs Geraldine
Fox-Penglis
Jennifer Fulton
Frances Gerard AM
Anthea Gilbert
Suzanne Gleeson
Ms Margo Graham
Derek & Joan
Lyn Grigg
Mr Leonard Groat
Colin Gunther
Louis J. Hamon OAM
Louise Hamshere
Mrs Lilian Hardy
Sue Harlow
& Merv Keehn
Vivien & Christopher
Hart
Miss Carol Hay
Jennifer R Hay
Robert B Haynes
Hilary A Hazledine
Mrs Jean Healey
Linden D Hearn OAM
Christopher Hector
& Ros Neave
Ms Linda Herd
Kathy Hirschfeld
Ms Dianne Hodge
Ms Claire Houston
Dr & Mrs Ken Hoyle
Dr Irene Irvine
Lilla Ito
Michael & Jennifer
James
Cmr L. A. T. Johns OAM
Dale & Ian Johnson
The late Max Johnston
Mr Paul Jones Ms
Suzanne Swensson
Mr Ronald G Kaiser

Marlene Kavanagh
Dawn V Kelly
Marion J Kelly
Dr Judith Kinnear
Mrs Valda Klaric
Lisa Kokegei
Simon Lambourne
Francine Lancaster
Mavis Lance
Richard Laslett
Mrs Judy Lee
Daniel-Francois
Lemesle
Dr C S Loader
The late Mrs Patricia
Loughhead
Pamela & David Luhrs
Chris Mackay
Geoff & Margaret
Markham
Barbara Marrett
Leonor Marrone in
memory of Romina
Patsy Martin
Graham Matheson
David McAllister AM
Mr Robert W
McCormack AM
Sandra McCullagh
Ann McFarling
D J McGregor
Del & Andrew
McGuinness
Mr Michael McKenzie
& Mr Neil Jones
Judithe & John
McKindley
Heather McNicol
Dr Toni Meath
Prudence Menzies
Desmond B Misso Esq
Carolyn & Ian Mitchell
Ken Mitchell
Susan Morgan
Mary Murphy
TJ Nakasuwan
Simon & Meredith
Nettleton
Miss Shirley Neville
Dr Jennifer M Newton
Dr Kersti Nogeste
Carolyn Norrie
Kathleen Y Nowik
Mr Richard O’Dwyer
Diane O’Flaherty &
Verna Oakley
The late Kathleen
O’Hara
Catherine L Osborne
Mrs Sue Perini
Mrs M M Peters
Margaret Phillipps
D E Pidd
The late Lady (June)
Porter
Mario Proto
Lynn Rainbow-Reid AM
Penelope S Rawlins

Kenneth R Reed AM
Dr Stephen Rodgers-
Wilson
Rhonda & Peter Roga
Richard Ross
Caroline J Ross-Smith
Ms Ros Russell
Mrs Margaret Sault
Margot Seeley
Rhonda Sheehy
Mr & Mrs Charles
Sheldon
Mr Michael Short
Stephanie Shwabsky
in memory of Betty
Shwabsky
Sara J Simpson
Gary Singer
& Geoffrey Smith
Elvira Sinicins
Mr Alan Smith & Mr
Daryl Anderson
Prof Nerida A Smith
Lady Southey AC
Ms Miranda Starke
Annie Stephens
Ms Juanita Stockwell
Miss Pat Sutherland
Deb Sutton
Elizabeth Swanton
Susanne Sweetland
Regine Szmulewicz
Ms Susan Taylor
Sandra Taylor-Bowman
Dr Christine
Thevathasan
Shirley A Tink
Michele & Mario Topcic
Dr Sally Townsend
Miss Ruth Trait
Patricia Tyler
Mrs Jean Upton
John & Susan
Vanderstock
Hon Rosemary Varty
Ms Jill Vaughan
Peter Vaughan
Mrs Jacqueline Wallace
Kenneth W Watkins
Pamela Whalan
Dinah Whitaker in
memory of Emma
Toussaint
Brenda White
Margaret Amery White
Barry & Megan Willcox
Deb Williams
Jan Williams
Leonard J Wilson
Ray Wilson OAM
Ms Sallyann Wheeldon
Josie Woodgate OAM
Yvonne Yendell
Damian Young
Victor & Christine
Zemancheff
Mrs Ruth Zionzee
Anonymous (152)

PLANNED GIVING - ESTATES

The Australian Ballet gratefully acknowledges all the bequests it has received from the following ballet lovers. We are exceptionally privileged to be able to realise the dreams and aspirations of these individuals to see their legacy become a part of the company's history.



Brett Chynoweth and Adam Bull
Photography Kate Longley

Mr Reginald Edward Gregory MBE & Mrs Gregory
Patricia Marie Smit
Patricia Hope Willis
Colin Robert Marshall
Hazel Graham
Ethel Margaret Ewing Cutten
Robert J Shippides
E M Black
Paul Sinclair
Mrs M M C Djordjevic
Dr George Garratt
Robert Salzer AO
Betty Gleeson-White
Clifford Burgess
Keith M Christensen
William Arthur Hugh Gordon
Freda Eileen Spicer
Asle Noel Chilton
Gwendolyn Letitia Tennant
Sir Robert Southey AO CMG
Brenda June McGowan
Mr Will Noble
Norma Lucas Payne
Mrs Ila Leland Massy Burnside
Gay John Therese Clarke
Gwendoline I Tregear
Lesley Morgan Sperry
Gwen Hunt

Mrs Patricia McSpeerin
Mr Noël Pelly AM
Lady Snedden AM
William F Wells
Mrs Thora Pearce
Miss Ann Williams
Mr Ian Berkeley Small
Nola Joan Hassall
Jean Hammond
Mr A S Leslie
Mr Laurie Davies
Esther Primrose Lucy Gertrude Poelman
Dame Joyce Margaretta Daws
Lady Nancy Fairfax AM OBE
Ernest Spinner
Margery I Pierce
Barbara Bishop Hewitt
Mrs Sylvia Box
Dr Donald Wright
Mrs Sally Sinisoff
Betty June Drabsch
Marianne Martin
Mr Norman Drogemuller OAM
Jean M Negus
Dr Dawn Meryl Thew
Judith Gwen Newberry
Duncan Elphinstone
McBryde Leary
Miss Ruth Margaret Davidson
Dr Alf Howard

Ms Jane D Crawford
Mr Harold G Marshall AM
Muriel Leadbeater
Melba Alma Cromack
Patricia Cameron-Stewart
Canon Albert McPherson
Charles Ross Adamson
Miss Sheila Scotter AM MBE
Harold Bruce Cadell
Mrs Rosemary Campbell OAM
Pauline Marie Johnston
Peter & Barbara Shearer
Mary Sylvia Joyce Jones
Peter Langford AM
Norman Stevens
Dr Lynn Harvey Joseph
Janet Fischer
Dr Diana Tolhurst
Dr Richard Vesey
Mrs Anne Gluyas
Ronda Anne Chisholm
Mrs Dorothy (Deri) Saunders
Mr Wilfred John Stanton
Jacques Spira OAM & Edith Spira
Mr George Foster
Eva Wicki
Corel Garling
Janice Petterson

Antony Williams
Isabell Honor Hall Maynard
Christine Ann Brown
Patricia M. Vanderwall (Speher)
Mr Arthur L Norcott & Mrs Roma Norcott
Lionel Frederick Hann & Harry John Colligan
Jennifer May Teague
Paula Jacqueline Swain
Joan Winsome Maslen
Rita Doreen Fletcher
Dr Brian T Carey
Susan Fitzpatrick
Betty Amsden AO
Valerie Ellen Mooney
John N Mann
Ainsley Gotto
George William Gregson
Joyce Johnston
Alan John Robison
Judith Mary Steele
Joan Daphne Evans
Gail Lorraine Limbrick
Dr Diane Palmer
Yvonne Florence Reuvekamp
Michael Jenkins Crouch
Lilian Leighton
Jean Avril Moore
Anonymous (21)

PHILANTHROPY TEAM

FOR A CONVERSATION ABOUT PHILANTHROPY PLEASE CONTACT:



Kenneth Watkins
Philanthropy Director
03 9669 2780
kennethw@australianballet.com.au



Sonia Grebenshikoff
Philanthropy Manager
NSW, ACT & QLD
02 9253 5317
soniag@australianballet.com.au



Ben Lee
Patrons Manager
VIC/TAS
03 9669 2735
benl@australianballet.com.au



Liz Ruggieri
Planned Giving Manager
03 9669 2782
lizr@australianballet.com.au



Andrew Wright
Planned Giving and Patrons Representative
NSW, ACT & QLD
02 9253 5316
andreww@australianballet.com.au

CONTACT PHILANTHROPY AT THE AUSTRALIAN BALLET

Phone: 1300 752 900
Monday - Friday, 9am - 5pm
Online: www.australianballet.com.au/donate
Email: philanthropyservices@australianballet.com.au
Mail: The Australian Ballet
Philanthropy Department
Primrose Potter Australian Ballet Centre
Level 6, 2 Kavanagh St
Southbank VIC 3006

Correct as at 12.12.2019

QUEENSLAND SYMPHONY ORCHESTRA



QUEENSLAND SYMPHONY ORCHESTRA

CONCERTMASTER

Warwick Adeney

ASSOCIATE CONCERTMASTER

Alan Smith

VIOLIN 1

Shane Chen *
Linda Carello
Lynn Cole
Ann Holtzapffel
Rebecca Seymour
Joan Shih
Brenda Sullivan
Stephen Tooke
Allana Wales
Brynley White
Sonia Wilson

VIOLIN 2

Gail Aitken ~
Wayne Brennan ~
Katie Betts
Jane Burroughs
Faina Dobrenko
Simon Dobrenko
Delia Kinmont
Natalie Low
Tim Marchmont
Nicholas Thin
Helen Travers

VIOLA

Imants Larsens ~
Yoko Okayasu >>
Charlotte Burbrook de Vere
Nicole Greentree
Bernard Hoey
Kirsten Hulin-Bobart
Jann Keir-Haantera
Graham Simpson
Nicholas Tomkin

CELLO

HyungSuk Bae =
Matthew Kinmont +
Tim Byrne
Kathryn Close
Andre Duthoit
Matthew Jones
Kaja Skorka
Craig Allister Young

DOUBLE BASS

Phoebe Russell ~
Dušan Walkowicz >>
Anne Buchanan
Justin Bullock
Paul O'Brien
Ken Poggioli

FLUTE

Alison Mitchell ~

PICCOLO

Kate Lawson *

OBOE

Sarah Meagher >>

COR ANGLAIS

Vivienne Brooke *

CLARINET

Brian Catchlove +

BASS CLARINET

Nicholas Harmsen *

BASSOON

David Mitchell =

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~
Vivienne Collier-Vickers +
Timothy Skelly +
Lauren Manuel

TRUMPET

Richard Madden =
Paul Rawson

TROMBONE

Jason Redman ~
Ashley Carter >>

BASS TROMBONE

Matthew McGeachin ^

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~
Josh DeMarchi =
Jacob Enoka

HARP

Jill Atkinson *

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

PATRON

His Excellency the
Honourable Paul de Jersey
AC, Governor of Queensland

BOARD OF DIRECTORS

Chris Freeman AM, *Chair*
Rod Pilbeam, *Deputy Chair*
Professor Margaret Barrett
Mary Jane Bellotti
Emma Covacevich
Tony Denholder
Simon Gallaher
Valmay Hill
Tony Keane
John Keep

MANAGEMENT

Craig Whitehead
Chief Executive

Timothy Matthies
Director - Artistic Planning

Matthew Farrell
Director - Orchestra Management

Matthew Hodge
Director - Sales and Marketing

QPAC



QUEENSLAND PERFORMING ARTS CENTRE

PO Box 3567, South Bank,
Queensland 4101
T: (07) 3840 7444
W: qpac.com.au

Chair

Professor Peter Coaldrake AO

Deputy Chair

Leigh Tabrett PSM

Trust Members

Dr Sally Pitkin
Dare Power
Georgina Richters
Susan Rix AM
Leanne de Souza

Executive Staff

Chief Executive
John Kotzas

Executive Director - Stakeholder Engagement Strategy
Jackie Branch

Executive Director - Visitation
Roxanne Hopkins

Executive Director - Business Performance
Kieron Roost

Acting Executive Director - Curatorial
Bill Jessop

ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

The Honourable LEEANNE ENOCH MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts

Director-General, Department of Environment and Science: Jamie Merrick

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

JOIN US

QPAC

MEMBERSHIP

Priority booking,
zero transaction fees,
savings, news and
entertainment.

JOIN NOW! qpac.com.au/membership | 136 246 | QPAC Box Office



THE AUSTRALIAN BALLET'S GISELLE
PHOTO KATE LONGLEY



Brett Chynoweth. Photography Kate Longley



Adam Bull. Photography Kate Longley

The Australian Ballet Company and Directors

MELBOURNE

The Primrose Potter
Australian Ballet Centre,
2 Kavanagh St, Southbank
Victoria 3006
Telephone 1300 369 741
mail@australianballet.com.au
australianballet.com.au

SYDNEY

The Australian Ballet
Level 4 10 Hickson Road,
The Rocks Sydney 2000
Telephone (02) 9253 5300
The Australian Ballet
ABN 57 004 849 987

PATRON

His Excellency General the
Honourable David Hurley AC
DSC (Retd), Governor-General
of the Commonwealth of
Australia

BOARD

Chair
Craig Dunn

Directors
Olivia Bell –
Dancers' Director
Annabelle Chaplain AM
Penny Fowler
Catherine Harris AO PSM
Catherine Livingstone AO
Edwina McCann
Tony Osmond
Bruce Parncutt AO
Natasha Stott Despoja AO
Susan Street AO

Global Ambassador

Sarah Murdoch

FOUNDATION BOARD

Edwina McCann
Chair
Jane Freudenstein
Chair, Northern Chapter
Robin Campbell
Chair, Southern Chapter

Nina Aberdeen
Arun Abey AM
Hayley Baillie
Mary Barlow
Di Bertalli
Bill Bowness AO
Natasha Bowness
Prue Brown
Colin Carter AM
Georgina Curran
Cara Elsley
Suellen Enestrom
Frances Ingham
Sarah Ingham
Nicola Kaldor
Gail Marshall
Jodie Maunder
Jane McLachlan
Karen Morrison
Maria Pannoza
Lynne Wright

Honorary Life Members Past & Present

Dame Peggy van Praagh DBE
NR Sneddon AO CBE
Sir Ian Potter
Sir Robert Helpmann CBE
Sir Robert Southey AO CMG
Noël Pelly AM
Dr HC Coombs
Ila Massy Burnside
John McCallum AO CBE
Elizabeth Albert
Robert O Albert AO RFD RD
John Calvert-Jones AM
Timothy KF Cox AO
Maina Gielgud AO
FW Miller AO CBE
Colin Peasley OAM
Lady Potter AC CMRI

Dame Margaret Scott AC DBE
Lady Southey AC
Josephine Woodgate OAM
Marilyn Rowe OBE
Ian McRae AO
Peter Smedley
Dr Valami Pidgeon AM
Lynnette Harvey
Mrs Roslyn Packer AC
Graeme Murphy AO
Janet Vernon AM
Peter Clemenger AO
Joan Clemenger AO
Prof John Rose AO
Diana Ramsay AO
Lady June Porter
Julie da Costa OAM
Kenneth R Reed AM
David Crawford AO
Christopher Knoblanche AM
Barbara Duhig
Marilyn Jones OBE
Stephen Baynes
Jim Cousins AO
Sarah Murdoch
Bill Bowness AO
Frances Gerard
Susan Morgan
Beverley Brown OAM
Barbara Marrett
Toni Cody
Mary Barlow
Robin Campbell
Judy Connor
Libby Cousins

ARTISTIC DIRECTOR

David McAllister AM

EXECUTIVE DIRECTOR

Libby Christie

MUSIC DIRECTOR & CHIEF CONDUCTOR

Nicolette Fraillon AM

*Executive Assistant
to Artistic Director*
Kate Longley/Eloise Fryer
*Executive Assistant to
the Executive Director*
Sarah Monaghan

ARTISTIC

Ballet

*Artistic Associate
& Principal Coach*
Fiona Tonkin OAM

Ballet Mistress & Répétiteur
Elizabeth Toohey

*Ballet Master Regional &
Storytime Tours*
Paul Knobloch

*Ballet Master &
Regional Touring Associate*
Steven Heathcote AM

*Ballet Mistress &
Rehabilitation Specialist*
Megan Connelly

Guest Teachers

Jacquelin Barrett
Madeleine Eastoe
Tristan Message
Lynette Willis

Resident Choreographers

Stephen Baynes
Tim Harbour
Alice Topp
Stanton Welch AM

Music

*Executive Assistant to Music
Director & Chief Conductor*
Alexandra McKnight
Assistant Conductor
Simon Thew

*Principal Pianist
& Music Librarian*
Duncan Salton

Pianists
Brian Cousins
Kylie Foster

Assistant Music Librarian
Glynn Davies

*The Robert and Elizabeth
Albert Conducting Fellow*
Joel Bass

*The Robert and Elizabeth
Albert Piano Fellow*
Darci Gayford

Artistic Management

Senior Artistic Coordinator
Alex Wyatt

Artistic Coordinator
Amelia Drummond

Education & Outreach

Head of Education & Outreach
Katy McKeown

*Education & Outreach
Manager*
Jasmin Dwyer

*Education & Outreach
Coordinator*
Yvette Sauvage

Dance Educators
Alexander Mitchell
James Fraser
Jessica Fraser
Chantelle van der Hoek

Artistic Health
*Principal Physiotherapist
& Artistic Health Team
Manager*
Susan Mayes

Rehabilitation Physiotherapist
Sophie Emery

Physiotherapists
Bridy White
Michelle Bergeron

*Myotherapist/Massage
Therapists*
Shaun Bryce
Brad Moffitt

Exercise Instructors
Sakis Michelis
Darren Spowart

*Consultant Sports
& Exercise Physician*
Dr Andrew Garnham

*General Practitioners
& Physiotherapists*
Dr Sonya Morrissey
Dr Jason Lam

*Welfare & Development
Coordinator*
Sam Wright

*Artistic Health Team
Administrator*
Sarah Thompson

STAGE
*Director, Production
& Planning*
Chris Yates

*Artistic Planning and
Operations*
Head of Artistic Planning
Tessa Kay

*Contract Administrator,
Artistic*
Noeleen King

*Associate Producer, Regional
Touring and Storytime Ballet*
Hannah Beer

Company Manager
Jess Jellie

Deputy Company Manager
Kate Peters

Assistant Company Manager
Hannah Denison

Technical
Technical Director
Jon Buswell

Stage Manager
Deborah Whiteley

Assistant Stage Managers
Drew Cipollone
Christabel McGaw

Head of Staging Operations
Bart Kendall

Head of Lighting
Graham Silver

Wardrobe Master
Geoffrey Harman

*Deputy Head of Touring
Wardrobe*
Valantine Turner

*Head Mechanist & Head
Flyman*
Tom Cole

Deputy Head Mechanists
Taylor Chen
Tom Paine

Lead Mechanist
Pip Strachan

Head Electrician
Adrian Siggs

PRODUCTION

Business Manager, Production
Darren Conway

Production Coordinator
Freya Phillips

Production Wardrobe
Head of Costume Workshop
Musette Molyneux

Wardrobe Coordinators
Jenny Howard
Christie Milton

Senior Costume Cutters
Sophia Cameron
Georgiana Russell-Head

Costume Cutters
Anna Porcaro
Laura Stewart

Costumiers
Etaí Alves
Jessie Dole
Rhiannon Irving

Alice Mere
Ruth Owen
Josee Picard

Milliner
Kate Powers

Wig Supervisor
Alison Kidd

Production & Design

*Production Design
Coordinator*
Kat Chan

Production Centre
Production Facilities Manager
Avon Kilcullen

*Production Centre
Costume Coordinator*
Penelope Bjorksten

Collections Program Manager
Tessie Scott

Production Facilities Storeman
Andrew Nish

MARKETING, COMMERCIAL AND AUDIENCE DEVELOPMENT

*Director Marketing,
Commercial &
Audience Development*
Penny Rowland

Marketing
Senior Marketing Manager
Renee Colquhoun

Marketing Managers
James Wright
Alexia Voukelates

Marketing Specialist
Keshia Contini

Graphic Designers
Lucy Brown
Stephen Wood

Audience Engagement

*Audience Engagement
Manager*
Viviana Sacchero

*Audience Engagement
Program Coordinator*
Mary Grul

Digital

Digital Manager
Joanna O'Connor

Content Expert
Rose Mulready

Digital Specialists
Maeve Ashby
Sam Sally Cha

Social Media Specialist
Gemma Browne

Recording & Broadcast

*Recording & Broadcast
Manager*
Robyn Fincham

Content Creator
Brett Ludeman

Content Coordinator
Sophia Bender

Public Relations
Public Relations Manager
Anthea Waller

Publicist
Sophie Rennard

**Customer Experience
& Ticketing**
*Senior Manager, Customer
Experience & Ticketing*
Steven Payne

Customer Knowledge Manager
Richard Laslett

Ticketing Operations Manager
Shannon Toyne

*Tessitura Database
Coordinator*
Viraj Godbole

VIP Ticketing Specialist
Rose McNeill-Young

*Ticketing & Merchandise
Operations Coordinator*
Sara Klug

*Customer Experience
Team Leader*
Perry Hingston

*Customer Experience
Assistants*
Jonathan Gormann
Mary Grul
Emily Klug
Natalie Howe
Gabrielle Monaghan
Felicity Wells

Reception
Lynne McDougall

EXTERNAL RELATIONS
Director External Relations
Penny Waitsman

Partnerships Managers
Fiona Goschalk
Sarah Vick

Development Manager
Matthew Henry

Grants Manager
Kate Horwood

Account Executives
Julia Baar
Hannah Fulker

PHILANTHROPY
Director Philanthropy
Kenneth Watkins

*Executive Assistant
Philanthropy*
Sharyn Gilham

*Philanthropy Manager
(NSW & ACT)*
Sonia Grebenshikoff

*Patrons Manager
(VIC & TAS)*
Ben Lee

Planned Giving Manager
Liz Ruggieri

*Philanthropy Business
Manager*
Adam Santilli

*Planned Giving & Patrons
Representative (NSW & ACT)*
Andrew Wright

*Ballet Ambassador
Program Specialist*
David Wynne

Special Events Coordinator
Diana Chatfield

Patrons Coordinator
Philippa Clement - Levin

*Philanthropy Services
Coordinator*
Kelly Winter-Irving

BUSINESS SERVICES
Finance
*Chief Financial Officer
& Director of
Business Operations*
Sally Underwood

Executive Assistant
Michelle Saultry

Finance Manager
Carolyn Dryley

*Manager, Forecasting,
Planning and Analysis*
Nazif Marikar

Orchestra Accountant
Isabel Pena

Senior Business Analyst
Diana Bedoya

*Payroll & Indirect Tax
Specialist*
Kristina Barisic

Accountant
Stephanie Cornish

Assistant Accountant
Patricia Caparros

Information Technology
Technology Manager
David Cooper

IT Manager
Damien Calvert

Web Developer
Daniel Lukas

Technology Analysts
Clinton Graham
Shaun Turner

Building Management
*Building Projects & Ballet
Centre Manager*
Tracy Hosier

Building Services Assistant
Simon McGowan

Cleaners
John Athinis
Lance Humphries
Estaban Llano
Casey McCormack
Bishnu Sapkota

HUMAN RESOURCES
Human Resources Manager
Belinda Leaver

Human Resources Consultant
Kate Reilly

correct as 17.01.20

THANK YOU

PRINCIPAL PARTNER



LEAD PARTNERS



Official property partner



Official airline partner

LEARNING PARTNER



MAJOR PARTNERS



Official pointe shoe partner



Official legal partner



Official piano partner



Official cruise partner



Official jewellery partner



MEDIA PARTNERS



SUPPORTING PARTNERS



TRUST AND FOUNDATION PARTNERS



GOVERNMENT PARTNERS



The Australian Ballet is assisted by the Australian Government through the Australia Council, its arts funding and advisory body



The Australian Ballet is supported by the Victorian Government through Creative Victoria



The Australian Ballet is supported by the NSW Government through Create NSW

INDUSTRY PARTNER



LEADERSHIP ADVISOR



SUPPORTING OUR EVERY STEP

In business, as in dance, the right partner is everything. Our corporate partners provide much needed funds that help us realise our artistic vision, from producing exciting new ballets and staging iconic works to making a splash on the world stage. They also assist us behind the scenes, giving us product and in-kind support, which allows us to achieve excellence on both sides of the curtain. Importantly, sponsors bring us closer to you. They help us to keep ticket prices affordable, visit communities across Australia and broadcast our ballets. We'd like to acknowledge the generosity of our current partners, whose support enables us to care for tradition, while daring to be different. If you would like to learn more about our corporate partnerships program, please contact Penny Waitsman on 02 9253 5308 or email pennyw@australianballet.com.au



Photography by Lynette Wiils

Experience Classes with The Australian Ballet School

Join us for classes taken by expert
teachers of The Australian Ballet School.
Visit our website to find out more.

australianballetschool.com.au


 **BLOG**
australianballet.com.au/blog

 **INSTAGRAM**
[@ausballet](https://www.instagram.com/ausballet)

 **TWITTER**
[@theausballet](https://twitter.com/theausballet)

 **FACEBOOK**
[theaustralianballet](https://www.facebook.com/theaustralianballet)

 **PINTEREST**
[behindballet](https://www.pinterest.com/behindballet)

 **YOUTUBE**
[theaustralianballet](https://www.youtube.com/theaustralianballet)

**Scenery and props
manufactured by**

Show Works
Opera Australia
Workshop

Scenery painted by

Scenic Studios
Scenografic Studios
Scenic Art Services

Props manufactured by

Greg Taylor

Costumes created by

The Australian Ballet
Costume Department

**Specialist fabric
painting and dyeing**

Lynn Munro

Costume props

Lynn Munro

Millinery

Phillip Rhodes
Kate Powers

**Mayoress costumes
created by**

David Anderson

Fabric Printing

Hatley Print Ltd.

Fabric Print artwork

Peggy Jackson

Wigs created by

The Australian ballet
wig department

Additional wigmaking

Louise Rinaldi

Specialty footwear

Steppin' Out

**Practical Electrics
installed by**

OPTO Projects

**Additional Lighting
hire**

Chameleon Touring
Systems

Aerial rigging by

Showtech Australia

Program edited by

Rose Mulready

Graphic Designer

Jasmin Tulk

**The Australian
Ballet portrait
photography by**

Daniel Boud
Sergei Konstantinov

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.



This is a PLAYBILL / SHOWBILL publication.
Playbill Proprietary Limited / Showbill

This publication is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out or otherwise circulated without the publisher's consent in writing. It is

Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North,
Moore Park NSW 2021
PO Box 410 Paddington NSW 2021
Telephone: +61 2 9921 5353 Fax: +61 2

9449 6053
E-mail: admin@playbill.com.au
Website: www.playbill.com.au

OPERATING IN SYDNEY, MELBOURNE, CANBERRA, BRISBANE, ADELAIDE, PERTH, HOBART & DARWIN

OVERSEAS OPERATIONS:

New Zealand: Wellington: Playbill (NZ) Limited, Level 1, 100 Tory Street, Wellington, New Zealand 6011; (64 4) 385 8893, Fax (64 4) 385 8899.
Auckland: Mt. Smart Stadium, Beasley Avenue, Penrose, Auckland; (64 9) 571 1607, Fax (64 9) 571 1608, Mobile 6421 741 148, Email: admin@playbill.co.nz.
UK: Playbill UK Limited, C/- Everett Baldwin Barclay Consultancy Services, 35 Paul Street, London EC2A 4UQ; (44) 207 628 0857, Fax (44) 207 628 7253.
Hong Kong: Playbill (HK) Limited, C/- Fanny Lai, Rm 804, 8/F Eastern Commercial Centre, 397 Hennessey Road, Wanchai HK 168001 WCH 38; (852) 2891 6799; Fax (852) 2891 1618.
Malaysia: Playbill Malaysia Sdn Bhn, C/- Peter I.M. Chieng & Co., No.2-E (1st Floor) Jalan SS 22/25, Damansara Jaya, 47400 Petaling Jaya, Selangor Darul

All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title 'Playbill' is the registered title of Playbill Proprietary Limited.

PLAYBILL AD 55

THE AUSTRALIAN BALLET

in association with QPAC presents

OSCAR WILDE'S

THE

**HAPPY
PRINCE**

A BALLET BY GRAEME MURPHY

25 - 29 FEBRUARY 2020 | QPAC

 THE
AUSTRALIAN
BALLET

Principal
Partner

