



Telstra Ballet Dancer Award 2006

You decide who gets an encore.

Go to australianballet.com.au/2006awards now to vote for one of the selected Australian young ballet stars who you think deserves the People's Choice Award in the Telstra Ballet Dancer Award 2006.

You could even win a great prize if you vote.* So who knows, maybe you'll be dancing around the room too.



Melbourne Season
the Arts Centre
State Theatre
17 - 29 March
with Orchestra Victoria

Sydney Season
Opera Theatre
Sydney Opera House
7 - 29 April
with Australian Opera
and Ballet Orchestra

The Australian Ballet and
Bangarra Dance Theatre present

Gathering

Rites
Amalgamate

Cover: Frances Rings (Bangarra Dance Theatre)
& Steven Heathcote
Photography: Jean-François Campos

Artists of The Australian Ballet & Bangarra Dance
Theatre performing in *Rites*, 1999
Photography: Branco Gaica

Media Sponsor
Melbourne Season

Official Airline

Melbourne
Season Sponsor

Production Sponsor



Herald Sun Sunday



Principal
sponsor



Support your heroes wherever you are



Telstra is giving you the opportunity to send a message to your favourite Australian sporting hero at the Melbourne 2006 Commonwealth Games. Simply text the name of your hero, with your HeroMessage® to **0428 MYHERO**.* Alternatively email your HeroMessage® at heromessage.telstra.com

Send your text to 0428 MYHERO and get involved!



OFFICIAL PARTNER

Note from the Artistic Director

The Australian Ballet



David McAllister AM

There are times in your life when you feel lucky to be in the right place at the right time. Such a time occurred for me in 1997 when I was lucky enough to be in The Australian Ballet and, thanks to Ross Stretton and Stephen Page, an exciting new era of Australian dance began.

Bound by the magic of that renowned Stravinsky score, dancers from vastly different cultural and dance backgrounds sat on the floor in a circle and embarked on the creative journey which would become *Rites*.

Nine years later, with memories of a triumphant 1999 season in the US, we join once again with Stephen and the Bangarra Dance Theatre to perform *Gathering*.

Sharing the bill with *Rites* is *Amalgamate*, a brand new work that explores the synergies between our two companies. Driven by the specially created score by Elena Kats-Chernin and David Page, Stephen has further explored the connection between the contemporary indigenous dance style of his dancers with the European classicism of ballet. We are also thrilled to have Grant Nundhirribala performing with us, whose unique talent wonderfully binds together music and dance.

It has been so delightful to see this work take shape and witness the dancers' enjoyment in blending their talents to create this wonderful piece. Equally, we are privileged for being able to enjoy the visual beauty of both Jennifer Irwin's costumes and Peter England's sets.

The synergy created by the combined companies is reflected both on the stage and behind the scenes, as Telstra is not only each company's valued principal sponsor; it is also the production sponsor for *Gathering*.

Since 1997, much has happened for both companies and although many important people from that first season are no longer with us, their presence can be felt at every rehearsal and performance.

It is truly a great pleasure for our companies to share the stage once more... may we continue to gather together in the future!

Amalgamate is more the human piece whereas Rites is much more about the elements, more serene in a way.”

Stephen Page

A gathering of great minds & bodies

With *Gathering*, The Australian Ballet continues a unique artistic relationship with Bangarra Dance Theatre, first realised in 1997 by then Artistic Director Ross Stretton, and now further cultivated by Artistic Director David McAllister. While the fruits of the earlier collaboration have made the inception of this new programme seem so natural, Bangarra's Stephen Page admits to initial apprehension. Emma Westwood looks at how these two distinctively different companies from opposite planes on the dance landscape have come together to create something of great importance.

Compared with The Australian Ballet, the history of Bangarra Dance Theatre is relatively short. Bangarra – which means “to make fire” in the Wiradjeri language of New South Wales – was founded in Sydney in 1989 by Carole Johnson, the first director of NAISDA, Australia's National Indigenous Dance School. The company's founding mission was to “respect and energise the link between Indigenous cultures of Australia and new forms of contemporary artistic expression”. This objective has most notably been achieved under Bangarra's current Artistic Director, Stephen Page, who was appointed in 1991.

While the tradition of ballet stretches over a few centuries, Bangarra draws its style from many millennia of living culture – in fact, over 40,000 years. In this way, both dance companies are steeped in established tradition – one Western and one Indigenous. The notion of bringing the two together for *Rites* was an ambitious and culturally invigorating undertaking on behalf of Ross Stretton, which has been further recognised and nurtured by David McAllister.

This iconic ballet score had in itself caused controversy when it premiered in Paris in 1913. Reportedly, there were loud arguments in the audience between supporters and opponents of the work, which eventually degenerated into a near riot. As a consequence, Stravinsky was said to have made revisions to the score for a decade after its first performance.

Many years later, Page also felt perturbed by this score at first – if for an entirely different reason. He laughs as he recalls Stretton asking for his response to Stravinsky's music. “I told him I fell asleep!” he confesses, candidly. Having primarily worked with original music created by his brother David, Page says he felt alienated by the Western sensibilities of *The Rite of Spring*.

It was only after a week of persistent prodding by Stretton that Page eventually listened to Stravinsky's score in full and agreed to take the leap into tackling the collaborative piece, *Rites*.

It wasn't Page's debut into classical dance with The Australian Ballet; in 1996 Maina Gielgud – intrigued by Page's talents – had asked him to contribute to a triple bill with Meryl Tankard and Stephen Baynes. Page's work, *Alchemy*, was his initiation into the ballet world. Unlike *Rites*, however, he doesn't consider this a truly collaborative effort, as the Bangarra dancers did not perform in the production.

About this initial partnership, Page remembers: “I don't know what Maina Gielgud expected from me, and what she wanted me to bring to the company. The traditions of both companies are very similar but they were extreme in both areas. So for me to go to The Ballet, for me

As for the ballet dancers, Page elucidates, “I don't think they were expecting to be imitating a kangaroo or an emu or other native animals in the first place. I was giving them something that was much more detailed. I would feed stories into their mind. It was about connecting them with their spiritual consciousness. I think they could see that in the way I would move and distil things in my body... and it was challenging.”

Page sees himself as “a big collaborator” who is motivated to pursue such collaborative assignments for the professional development of his Bangarra dancers. When he first came to Bangarra in 1991, the company was a small ensemble of six dancers primarily involved in educational and community-driven works. Their collaborative efforts were largely within Australia's Indigenous communities. Since then, Bangarra has moved towards the mainstream, including the opening and closing ceremonies of the Sydney 2000 Olympic Games, drawing large audiences and maintaining a consistent ensemble of twelve.

Today, Page talks of Bangarra collaborating with the likes of Circus Oz; and other Indigenous artists are now crossing over, such as didgeridoo player William Barton, who has collaborated on a number of successful projects with the Queensland Orchestra since 1998.

The concept of collaboration is certainly vogue within performing arts communities globally, especially unconventional pairings. Take, for example, local dance company, Balletlab, who are currently collaborating with an architectural firm where the stage ‘unfolds’ over the course of the work. And recently, UK pop duo The Pet Shop Boys teamed up with the German orchestra Dresden Sinfoniker. Nevertheless, the marriage between The Australian Ballet and Bangarra with *Rites* was a break-through production for Australia. Page readily admits that even 20 years ago, such a collaboration would never have occurred.

Both dance companies were wide-eyed with innocence when workshopping *Rites*, recalls Page. He says he believes it could have been the first time many of The Ballet's dancers had ever met an Aboriginal or Torres Strait Islander person, such as the initiation for these very contrary companies of professional dancers. Yet, both companies rose to the challenge, and *Rites* was a stunning success, and one that translated for an international audience when restaged in New York in 1999.

“...both dance companies are steeped in established tradition – one Western and one Indigenous.”

Combining the talents of The Australian Ballet and Bangarra Dance Theatre was visionary. Stephen Page talks of Stretton with admiration, calling him a “big ideas man”.

“He was the one who was into the idea of collaborating – let's bring the two companies together, that would be exciting,” recalls Page. “And he took it up a notch by adding Stravinsky's music.”

to strip their ballet shoes off, was tricky at first. I made them squat on the ground – all my stuff is about being grounded because everything is drawn from the Earth, while the rhythms are usually off the beat, rather than on the beat. Then we got my brother, David, to compose some original, contemporary music.”



The Washington Post described Page as not so much choreographing the work as unleashing it – “so vivid are his images of slithering wildlife, blustering breeze and searing heat”, wrote the reviewer. In recalling that eventful opening, Page admits to catching New Yorkers unaware, especially with an impromptu performance by Bangarra’s senior dancer and traditional consultant, Djakapurra Munyarryun.

“So for me to go to The Ballet, for me to strip their ballet shoes off, was tricky at first”

“When we got to New York, Djakapurra felt really strange, his whole spirit was uplifted – uprooted from here and taken over there,” says Page. “I said to him that maybe we should have a get-together and he could sing a cultural song to unify us all. Djakapurra said he wanted to do a traditional song before we start the performance. I was fine with that, so I went to Ross (Stretton) and said Djakapurra’s going to sing a traditional song before the orchestra starts. And he said ‘Stephen... but does he need a mic?’ and I said ‘No, he’ll just do it acoustically. He’ll just sing a beautiful acoustic song for about a minute’.”

“I can tell you, I was sitting beside Lachlan Murdoch and all the big powerhouses who live in New York and when that happened everyone sat forward,” continues Page, enthusiastically. “It was so strong. This was also the first Aboriginal man sitting on the stage in New York. This is history breaking. This *is* history. Then Stravinsky – another great tradition – coming in straight after it... It was like we hypnotised them. It was opening night and it’s something I will never forget.”

Not surprisingly, a few years later, Page didn’t hesitate to accept David McAllister’s invitation to continue the relationship Stretton had forged.

When expounding on *Amalgamate*, his new work for *Gathering*, Page comments: “It’s a contemporary classical score... I don’t want to say it has an Aboriginal essence though. David (Page) is inspired by environment and land and traditional Aboriginal stories. He is really in-tune with spiritual-type driven inspirations. Elena (Kats-Chernin) is quite a temptress herself, she’s quite erratic but in a beautiful way. What’s interesting about this is they’ve been inspired by the energy of both companies coming together and coming to this one common ground and asked themselves how we observe each of these companies?”

“I wanted to take over from that process when the companies first met for *Rites*,” continues Page. “The Ballet was a completely different company then, and so was Bangarra. There’s 60 percent of each company that were in the original but aren’t involved in this one. So it’s a whole new generation tackling it but learning from the first experience. That’s why I called it *Amalgamate* – to amalgamate their energies so much more. It’s much more the human piece whereas *Rites* is much more about the elements, more serene in a way.”

Fittingly, Bangarra Dance Theatre refer to themselves as one of Australia’s youngest and oldest dance companies; such is their unique position in our dance landscape. Their mission also states: “We understand that maintaining the strength of our past does not mean we do not embrace change.” Whilst some may consider ballet unflinching in its style, by undertaking such collaborations with the likes of Bangarra, The Australian Ballet demonstrates that even traditional Western dance can take on wild and wonderful new forms.

Rites

Choreography
Stephen Page

Music
Igor Stravinsky,
The Rite of Spring*

Costume Design
Jennifer Irwin

Set Design
Peter England

Lighting Design
Mark Howett

Rites was commissioned
and first presented for
the 1997 Melbourne
International Festival
of Arts, with assistance
from Arts Victoria

*These performances
of *The Rite of Spring*
by Igor Stravinsky are
by permission of Hal
Leonard Australia Pty
Ltd, exclusive agents for
Boosey & Hawkes Music
Publishers Ltd of London

World Premiere Melbourne 1997
International Premiere New York 1999

Rites was commissioned for the 1997 Melbourne International Arts festival by the former Artistic Director of The Australian Ballet, Ross Stretton.

He specifically asked me to create this work to Stravinsky's *The Rite of Spring*, one of the most exciting and powerful orchestral works of the 20th century which, at its time of conception challenged the understanding of music.

Its rhythmic structure has enormous energy, from furious rage at one extreme to sublime tranquillity at the other. Using this musical medium as a stimulus for 'seeing' the dance has given me many dream-filled nights.

Rites is an exploration of the natural forces which determine our ancient landscape. It is also an exploration of the movements of the dancers of the two companies and develops a new language in dance.

I have not tried to harness nature's elemental forces – this human need for control is futile and meaningless. Rather, I have tried to capture the spiritual essence of these elements in 'snapshots' or flashpoints. Each of the elements – 'Earth', 'Wind', 'Fire', 'Water' – have their own ritual, their own spiritual characteristics. They are complex, ephemeral moments occurring simultaneously in a non-linear time frame.

Beginning with *Awakening* and completed by *Dreaming*, these elements are a part of a great cyclic universal force: is, our spiritual essence, our dreaming.

Just as Stravinsky's *The Rite of Spring* brought together an exciting union of artists, so too does this production. With this work, I wanted to challenge the preconceptions about indigenous peoples and propel us along the path of reconciliation.

Stephen Page



Amalgamate

Choreography
Stephen Page

Music
Elena Kats-Chernin
David Page

Costume Design
Jennifer Irwin

Set Design
Peter England

Lighting Design
Mark Howett

Music by Elena Kats-Chernin and David Page by permission of Boosey & Hawkes Pty Ltd and Sony/ATV Music Publishing (Australia) Pty Ltd

Use of the traditional song/s is with kind permission of Nundhirbala Clan, Numbulwar, Northern Territory

World Premiere

While *Rites* can be described as an initial point of contact between the two traditions of dance, the essence of the work *Amalgamate* is embodied in its title – it aims to unite both dance forms and intertwine the two on an emotional, cultural and spiritual level.

Amalgamate is a creative journey that began with the commissioning of its unique score, a collaboration between composer Elena Kats-Chernin whose background lies in western music, and David Page who creates in the Aboriginal tradition.

The inspiration for the commission of this score comes from a traditional Aboriginal song, which describes what happens when saltwater and freshwater come together.

Amalgamate consists of six parts, each drawing on the dancer's individual spirit and their experiences. The Australian Ballet dancers' discipline is the Western classical form, and I suppose you could say Bangarra's 'discipline' is what we inherit culturally. The challenge was to channel the individuality of each of these amazing dancers onto one common, sacred ground.

The work will feature traditional songman Grant Nundhirbala, a leader and teacher of music and dance in the Numbulwar community in South East Arnhem Land.

Stephen Page



For all dreams, big and small

At the National Australia Bank, we back people who are committed to reaching their goals – whatever those goals are.

It's why we're particularly proud to support The Australian Ballet.

It reminds us that hard work pays off, experience has a place and, if you're committed to realising your potential, anything is possible.

What is it you want?



Proud Partner
Melbourne 2006 Commonwealth Games



nab

The Collaborators



Artistic Director
& Choreographer
Bangarra Dance
Theatre

Stephen Page

Born in 1965 in Brisbane, Stephen Page is descended from the Nunukul people and the Munaldjali clan of the Yugambeh tribe from southeast Queensland.

Stephen danced with the Sydney Dance Company until 1991 when he was appointed Artistic Director of Bangarra Dance Theatre. With his works *Praying Mantis Dreaming*, *Ninni* and *Ochres*, Stephen established milestones for the company and for Australian dance.

In 1996 Stephen made his creative debut with The Australian Ballet, choreographing the short work *Alchemy*. The following year he brought The Australian Ballet and Bangarra together in *Rites*, choreographed to Stravinsky's *The Rite of Spring*.

In 1997 Stephen choreographed *Fish* for Bangarra, with its world premiere at the Edinburgh International Festival, before going to the Sydney Opera House as part of the Indigenous Festival of the Dreaming.

Stephen choreographed the flag handover ceremony for the Atlanta Olympic Games in 1996 and directed the Indigenous segments of the opening and closing ceremonies of the 2000 Sydney Olympic Games. He also created *Tubowgule* during this period, which was the ceremony that opened the Olympic Arts Festival. That same year he choreographed Bangarra's major work *Skin*, which premiered at the festival. This production has since won Stephen and Bangarra the coveted Helpmann Award for Best New Australian Work and Best Dance Work in 2000.

In 2001 Stephen's triple bill *Corroboree* toured nationally and internationally, elevating Bangarra's profile through a sell-out tour of the United States. This major work earned Stephen the Helpmann Award for Best Choreography in 2001.

The following year Stephen was honoured with the Matilda Award for his contribution to the arts in Queensland and choreographed *Totem* for The Australian Ballet's principal dancer Stephen Heathcote, which premiered in Brisbane to mark the ballet's 40th anniversary. 2002 also saw the world premiere of Bangarra's double bill *Walkabout*.

Stephen is the recipient of the 2004 Sidney Myer Individual Award. As Artistic Director of the 2004 Adelaide Bank Festival of the Arts, Stephen was praised for reinvigorating this world class festival with an impressive and highly successful programme.



Composer
Amalgamate

David Page

At the age of thirteen David Page's musical career began when he released two singles with Atlantic Records, home to artists such as Aretha Franklin, Otis Redding and Roberta Flack.

In the 1980's he studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989 he moved to Sydney and teamed up with his brothers Russell and Stephen, where he first created music for dance, working with The Aboriginal and Islander Dance Theatre and Sydney Dance Company.

David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for their major works: *Praying Mantis Dreaming* in 1993; *Ochres* in 1995; *Ninni* in 1996; *Fish* in 1997; *Skin* in 2000; *Corroboree* in 2001, *Bush* in 2003 and *Unaipon* in 2004.

He performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David Page was invited by his brother Stephen to compose the musical work *Alchemy* for The Australian Ballet, which marked the beginnings of his collaboration with Steve Francis. In 2000 they contributed music to the opening ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival, along with The Sydney Dreaming Festival in 2002.

David has also contributed music to television, composing for *Heartland*, *Pride* (part of the *Seven Deadly Sins* series) and *Poison* for ABC. He wrote the themes for *Songlines* and *Living Black* for SBS. He has worked with film directors Pauline Clague, Rima Tamou and Wesley Enoch on short films such as *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, all commissioned by the Australian Film Commission.

Since 1995 David has received four Deadly Sound Awards, an ARIA nomination for *Heartland* in 1996 and was given the first Indigenous Artist Award for The Sidney Myer Foundation in 2000. David is currently represented by Sony Music Publishing.



Composer
Amalgamate

Elena Kats-Chernin

Elena Kats-Chernin was born in 1957 in the Uzbekistan capital of Tashkent. In 1975 she and her family emigrated from the Soviet Union to Australia. She studied composition with Richard Toop, graduating in 1980, and then studied with Helmut Lachenmann in Hannover, Germany.

While in Europe she became active in theatre and ballet, composing for state theatres in Berlin, Vienna, Hamburg and Bochum. Her music attracted the attention of the Ensemble Modern and in 1993 she wrote her breakthrough work *Clocks* for them.

Elena remained in Germany for thirteen years, returning to Australia in 1994. Since then, she has written three operas, two piano concertos and works for many performers and ensembles, as well as for the *Deep Sea Dreaming* Segment of the opening ceremony of the Sydney Olympic Games.

In 1996 Elena received the Jean Bogan Memorial Prize for her piano solo piece *Charleston Noir* and The Sounds Australian Award for *Cadences*, *Deviations* and *Scarlatti* for 14 instruments.

Five portrait CD's of her music have been released so far: *Clocks* (ABC Classics), *Unceremonious Processions* (German label Wergo) and *Purple Black & Blues*, *Tall Poppies*, *Wild Swans* (ABC Classics) *Ragtime & Blue* (UK label Signum records).

Her score for the ballet *Wild Swans*, based on the fairy tale by Hans Christian Andersen and choreographed by Meryl Tankard, for The Australian Ballet in May/June 2003, received acclaimed premiere seasons in Sydney and Melbourne and was broadcast on ABC TV in December 2003.

In April 2004 Elena was awarded the Green Room Award and the Helpmann Award for this score in the category "best original score".

In October 2003 Elena wrote music for the Rugby World Cup opening ceremony. In 2004 she received an Ian Potter Foundation Commission for a piece for Macquarie Trio Australia which was premiered very successfully in November 2004. Elena was also awarded a two year fellowship from the Australia Council for years 2004-2005 to work with Meryl Tankard on a new dance/opera project.



"It is fair to say that the score of The Rite gave Western art music exactly what it needed, even if in the view of one critic it was 'a blasphemous attempt to destroy music as an art'"

'Very little tradition lies behind Le Sacre du printemps. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which Le Sacre passed'.
Igor Stravinsky

Revolutionary Rite – music for the modern age

At its Paris premiere in 1913, the audience was so divided over Igor Stravinsky's *The Rite of Spring* (*Le Sacre du printemps*) that riots broke out before the performance came to an end. Dr Mark Carroll explains why today, many consider it to be one of the most important orchestral works of the 20th century.

Igor Stravinsky recalled that immediately after the chaos of the premiere of *The Rite of Spring*, when he felt 'excited, angry, disgusted and happy', the ever entrepreneurial Diaghilev's only comment to him was that the ballet was 'exactly what he wanted'.

It is fair to say that the score of *The Rite* gave Western art music exactly what it needed, even if in the view of one critic it was 'a blasphemous attempt to destroy music as an art'. Still, what was he expecting from a work whose subtitle is *Scenes of Pagan Russia*?

"These days, the Sex Pistols notwithstanding, it is difficult to imagine music generating the kind of outrage that greeted The Rite."

The answer would have to be 'not what they paid for', and the supreme irony is that such was the ruckus in the theatre on opening night that the music could barely be heard. Blows were exchanged between members of the audience as Diaghilev frantically attempted to restore calm by ordering the house lights on and off, while Stravinsky was backstage physically restraining an indignant Nijinsky, who was busy screaming out rehearsal numbers to the dancers onstage.

Perhaps the single most influential score of the twentieth century, *The Rite* transformed Western art music by placing rhythm on an equal footing with melody and harmony, and by overturning the idea that music should only be in one key at any given time. Put the two together and you capture the essence of *The Rite*; clashing harmonies against a backdrop of relentlessly shifting rhythms and accents. No less significant was that Stravinsky augmented what was already a large traditional orchestra (as promised to him by Diaghilev) with a percussion section expanded to include a range of kettledrums, antique cymbals, tambourine, triangle and the Latin American guiro (a rippled gourd scraped with a stick). The innovative ways in which the composer deployed these instrumental forces rounds out what is truly a masterwork.

Stravinsky's initial inspiration for *The Rite* was a vision of pagan ritual in which a young girl dances herself to death in a sacrifice to the god of Spring, and the score itself broods with an underlying tension evocative of the composer's childhood memories of the violent onset of the Russian Spring when, he said, it seemed that 'the whole earth was cracking'. Although the work has an eerily rustic character, the only genuine folk melody to appear is the languid bassoon melody with which the work opens, drawn from a 1900 collection of Lithuanian folk tunes. The *Dance of the Adolescents* that follows the springtime awakening of the earth captures well the sheer power and physicality of the score. Here the lower strings play an F flat chord, while above this the violas and violins play an E flat chord – in other words, chords that clash as much as is possible. Add to this the shifting accents with which the string chords are played – try clapping 9+2+6+3+4+5+3 while emphasising the 'one' each time (and throw in some aggressive brass interjections) – and the violence visited by the score on then notions of harmony and rhythm becomes apparent.

Despite being angered by the opening night audience's narrow-mindedness, Stravinsky nevertheless had reservations about Nijinsky's choreography, which in his estimation reduced some very accomplished dancers to a group of 'knock-kneed and long-braided Lolitas jumping up and down'.

The main problem as Stravinsky saw it was that the choreography had little to do with the music. He recalled: "I will count to forty while you play", Nijinsky would say to me, "and we will see where we come out". He could not understand that though we might at some point come together, this did not necessarily mean that we had been together on the way'.

Neither was Stravinsky impressed with Massine's choreography for Diaghilev's 1921 revival, which he deemed to be 'too gymnastic and Dalcrozean'. This led the composer to conclude that he preferred *The Rite*, which he subsequently expanded and simplified, as a concert piece. That said, not even the US \$5000 that Stravinsky was paid by Walt Disney for the rights to use an 'adaptation' of the score for the ground-breaking 1938 cartoon *Fantasia* was sufficient to temper the composer's anger at the way music – his in particular – could be taken out of context. But business is business.

These days, the Sex Pistols and Bond notwithstanding, it is difficult to imagine music generating the kind of outrage that greeted *The Rite*. We have Diaghilev to thank for his opening night instruction to the conductor, Pierre Monteux, that on no account was the orchestra to stop playing. 'Whatever happens', the impresario warned, 'the ballet must be performed to the end'. Diaghilev may well have added that in doing so Stravinsky, whom he called 'our little Igor', dragged music, musicians and audiences kicking and screaming into the modern age.

Dr Mark Carroll is a Senior Lecturer at the Elder Conservatorium of Music, University of Adelaide.

The concept is simple. There are two 'tribes'; and the work looks at how they meet, clash and communicate.

“It was a musical exchange”

*An interview with composers
Elena Kats-Chernin and David Page*

Collaborating with another composer was something new for both Russian born, classically trained **Elena Kats-Chernin** and Bangarra Dance Theatre's resident composer **David Page**, whose creations are primarily inspired by Indigenous Australian music. But this was not the only challenge the pair faced when composing the specially commissioned music for *Amalgamate*. The Australian Ballet's Music Director **Nicolette Fraillon** and Publications Editor **Viviane Stappmanns** met the composers to hear all about their working process and the hurdles, joys, surprises and lessons learned over the many months of creating this unique score.

Viviane Stappmanns (VS)
Was the collaboration on Amalgamate the first time you ever worked together?

Elena Kats-Chernin (EKC) Yes. We met when we both worked on music for the opening ceremony of the 2003 Rugby World Cup. We said we'd really like to work together one day. Then David Page asked me if I wanted to collaborate on this work.

Nicolette Fraillon (NF) What we (The Australian Ballet) wanted was a work for symphony orchestra, a brand new work but at the same time something that would sit well alongside *The Rite of Spring*...

EKC ...which is a very daunting task!

VS *What were Stephen's original ideas about this work, and how did he brief you on those?*

David Page (DP) I suppose he was looking at the previous collaboration, *Rites*, and Stravinsky's *The Rite of Spring*. He was interested in how you could complement that musically. Also, I think his broader inspiration were the things that are going on in the world; the clash of cultures and of religions. I think it was important to him that we as a creative team use this challenge as an inspiration and express how it effects us through our work. He already did that with *Rites*, but he wanted to elaborate with *Amalgamate*. The concept is simple.

There are two 'tribes', with different cultural elements, and the work looks at how they meet and interact.

VS *So how did the collaboration with Stephen Page as choreographer and the two of you as composers start out and develop over time?*

DP Stephen would come up with an idea, give it to us and we would run with it. By the end of maybe a month, it was all shaved down and we would have a simple concept that could be developed.

VS *And what were those concepts?*

DP I think the concepts were continuously evolving – for Stephen, too. He works at the same time with the composers, set designer, costume designer and dancers, and then he gets feedback from everybody. This energy also influences the story. This kind of collaboration always evolves from different sides. There are two worlds coming together and it's about reconciliation and about finding a mutual ground.

In many ways it (this collaboration) was also about being careful not to overload on traditional Aboriginal elements. Some of the traditional Aboriginal songs are 800 or 1000 years old and we need to respectfully consider how we utilise the elements of these songs. We thought we should keep it simple and just use one element of one particular song as a conceptual basis. This was an inspiration for ideas in the beginning. This song deals with fresh water and saltwater, what happens when the two come together, and how they mix and become something new.

We tried to write a simpler piece rather than a complex and very active one.

One of the interesting things is that saltwater and freshwater don't actually mix straight away when they come together. Not for a long time. The freshwater actually goes underneath the saltwater. And that's when lots of things are happening. The saltwater fish meet the freshwater fish, but they also can just miss each other and don't see each other. Apparently you can actually dive into the saltwater and take a drink of the freshwater near the bottom.

VS *And what in terms of working together. Did you sit together, workshop ideas and then both go away again to work separately, or how did your actual collaboration work?*

EKC Oh, we were quite a team. Mostly we just sat together and tested things right there. I would propose something, and David would go: 'Oh no, that doesn't work!', or the other way around. Sometimes we were both playing the piano together, I was playing the top line and David was playing the bass line. So it was very much a team experiment, and we fed off each other's ideas. We would say: 'Let's do this', and then we'd play it directly and see how it worked, and then I wrote it down.

DP And then I'd panic and say: 'No, you can't write this down! I was only just humming something!' But Elena said: 'We have to write everything down'.

EKC And now we've ended up with hundreds of scribbled pages

DP ...and then I'd interrupt with a question and say 'What instrument should play that?'

EKC He was trying to tell me not to use too much percussion, so I was trying to cut it right down.

DP For me, one difficult thing in this collaboration was that I couldn't hear things the way they would be played. We would be sitting on the piano, playing our ideas to each other, and then all I could think about was piano.

Elena was very patient with me in explaining what instrument would be good for what sound, really breaking it down and helping me imagine it. I actually became very interested in the physical writing of music. I went to music school in Adelaide and we learned by ear. I studied saxophone, and I just played. Working with Elena was great, I saw all those technical elements of composing that I don't use much in my practice. I discovered so much more.

EKC One day we just had to sit down and go through everything and decide what we wanted to keep and whereabouts in the piece we wanted to place it.

Stephen helped us with that, too. He would talk to us about what will happen on the stage. He would say: 'Oh, at this point two people have to come together!' So it was about developing both a physical and a musical language.



DP It was also really visual. It was like Stephen was getting into our head and painting a picture. For me, that is what working with Stephen was always about. You get a really clear idea of what is actually happening on stage.

EKC Also, sometimes we would play some music examples to Stephen, and we didn't know at all what it was for, or why we did it, and all of a sudden it became part of the action on stage.

VS Going back to the score, you touched on the story that runs through this score, and you also speak about different cultural elements coming together and of the Aboriginal song about saltwater and freshwater that David mentioned. How are these evident in this score now?

EKC I don't think the story, and the two different elements coming together, are evident in an academic sense. It is more on an emotional level, more intuitive than logical. In terms of talking about the song David mentioned before, and the analogy of water, I can kind of see these 'whirlpools', these swirls in the music that are like circulating water. There is a feel of circular movement to the music. But it is not flowing, it is more rhythmic.

NF So if there is no narrative as such, what do the five titles or themes in the piece refer to?

DP I think they are to be understood more like keywords than chapters of a story. Rather than indicating a plot, the titles refer to the emotions that inspired the work. They are not literal.

VS How do we have to imagine that?

DP It starts with *Observation**, where dancers are getting to know each other and approach each other, and the cultures come together, so to speak. So that is pretty simple.

The next part, *Poisoned Skin*, actually relates to a story in Aboriginal culture that deals with why some relationships between people of different skin colours simply do not work. This story suggests that they are just not meant to; people have the wrong skin. This does not just go for black and white people but also for black people from different tribes.

It has been like that for hundreds or thousands of years. I have been in situations where you walk into a room and people just don't look at each other. They are just not meant to. There are all those rituals associated to it. Sometimes two men are allowed to greet each other, but not allowed to look each other in the eye.

Healing relates to the things that happen in *Poisoned Skin*, and looks at the things that happen after. Again this can be related to water. Water is healing, so in many ways this whole thing is based on water. Then it goes into *Weaving*. Here, Stephen had an idea of dancers actually 'weaving' together – physically.

EKC And in *Weaving* the music is similar in character to the song David mentioned earlier. It makes use of different patterns. It is more emotional.

It was about developing both a physical and a musical language.

NF So how much of the piece is actually based on Indigenous song, rhythm, and melodies?

DP It's very limited, and of course there are some influences that are really subtle. For instance, in Indigenous music a tone is often held and then falls through a lot of in-between notes. It is the kind of hypnotic quality that a lot of traditional music and the didgeridoo has. It really complements the composition, but is quite separate from it.

EKC You can hear this kind of falling quality mostly at the beginning and the end of the piece. The real, audible Indigenous influence is what Grant Nundhirribala, the traditional songman, is actually doing on stage.

EKC Stephen suggested that perhaps some of the score should be reminiscent of classical music of the 19th century.

DP So the final piece is quite symphonic. The traditional Aboriginal elements are introduced through the storyteller/singer and blend beautifully with the orchestration.

EKC We tried to write a simple piece rather than a complex and very active one.

NF Some sections are a little bit like John Adams or Philip Glass with a kind of a minimalist repetition.

VS How did you work with Grant Nundhirribala, who will be accompanying the orchestra? You two were sitting together at the piano all this time, but how did the collaboration with Grant work?

DP He came down from Numbulwar Eastern Arnhemland, and we gave him an idea of the melody that we were thinking of, and he will then (during the rehearsal) sing and chant what he feels is appropriate. At the time, I also recorded him and placed this recording into the MIDI file that we produced, so that both he and the orchestra could get an idea of what the other is doing (during the performance) after all, this collaboration is pretty unusual.

VS How would you describe your piece in the end. What did it actually end up being?

EKC *Amalgamate*... It's funny, some people say it has a pop element to it. I have never done that kind of thing before. But I think it is not too restricted in its style. It is probably more earthy than other pieces I have written on my own, more basic.

DP For me, it's probably too early to analyse the piece that we have written, but what I can say is that it has been an amazing experience in terms of the approach you take to composing a piece. I have gained a lot of respect for the more technical approach to composing. I am going back to music school!

EKC I've learned a lot as well. I think that *Amalgamate* is – regardless of its outcome – a musical exchange.

* *Amalgamate* is split into three larger parts, *Observation*, *Poisoned Skin*, and *Freshwater/Saltwater*. *Poisoned Skin* consists of the sub-parts *Healing*, and *Weaving*.

Sketches with David Page 12/June/05 July 10-2005

1) speak / call motif

Sweeping slow notes

2) Freshwater / Saltwater

build up 20 sec till peak

60 sec

2 min 30 sec

6-7-8 min

poisoned builds into song - finish orchestra chapel

hungry late cells

typical (healing) - knowledge song

15 min

3 min

5 min

8 min

15 min

20 min

25 min

30 min

35 min

40 min

45 min

50 min

55 min

60 min

65 min

70 min

75 min

80 min

85 min

90 min

95 min

100 min

105 min

110 min

115 min

120 min

125 min

130 min

135 min

140 min

145 min

150 min

155 min

160 min

165 min

170 min

175 min

180 min

185 min

190 min

195 min

200 min

205 min

210 min

215 min

220 min

225 min

230 min

235 min

240 min

245 min

250 min

255 min

260 min

265 min

270 min

275 min

280 min

285 min

290 min

295 min

300 min

305 min

310 min

315 min

320 min

325 min

330 min

335 min

340 min

345 min

350 min

355 min

360 min

365 min

370 min

375 min

380 min

385 min

390 min

395 min

400 min

405 min

410 min

415 min

420 min

425 min

430 min

435 min

440 min

445 min

450 min

455 min

460 min

465 min

470 min

475 min

480 min

485 min

490 min

495 min

500 min

505 min

510 min

515 min

520 min

525 min

530 min

535 min

540 min

545 min

550 min

555 min

560 min

565 min

570 min

575 min

580 min

585 min

590 min

595 min

600 min

605 min

610 min

615 min

620 min

625 min

630 min

635 min

640 min

645 min

650 min

655 min

660 min

665 min

670 min

675 min

680 min

685 min

690 min

695 min

700 min

705 min

710 min

715 min

720 min

725 min

730 min

735 min

740 min

745 min

750 min

755 min

760 min

765 min

770 min

775 min

780 min

785 min

790 min

795 min

800 min

805 min

810 min

815 min

820 min

825 min

830 min

835 min

840 min

845 min

850 min

855 min

860 min

865 min

870 min

875 min

880 min

885 min

890 min

895 min

900 min

905 min

910 min

915 min

920 min

925 min

930 min

935 min

940 min

945 min

950 min

955 min

960 min

965 min

970 min

975 min

980 min

985 min

990 min

995 min

1000 min

"...and now we've ended up with hundreds of pages." Notes taken by the composers during the creative process

Your soul, your spiritual being, the conscious psyche that creates the unseen you, inhabit a body that accelerates as one, corners as one, and moves as one. Flesh, blood, bone, sinew, every molecule that makes up your being, come together in a body that accelerates as one, corners as one, and moves as one. Carbon fibre, leather, steel and a direct injection 2.5 litre V6, come together to form a body that accelerates as one, corners as one, and moves as one.

THE NEW IS250 MOVE_A5TONE





THERE IS ONLY ONE GENUINE
AIRCRAFT CALLED

*Learjet.**

THE ONLY PLACE TO
GET ONE

ExecuJet.



Now you're flying.

AUSTRALIA • EUROPE • MIDDLE EAST • SOUTH AFRICA

BOMBARDIER

Phone: +61 2 9693 0800 Email: info@execujet.com.au Website: www.execujet.com.au Fax: +61 2 9693 0808

*Bombardier and Learjet are trademarks of Bombardier Inc. and its subsidiaries.
ExecuJet is the regional distributor and sales representative for the sale of Bombardier Learjet aircraft and operate a Bombardier Authorised Service Facility.



Managing your wealth starts with a dialogue. And stays with one.

At UBS Wealth Management, the time we take is the difference we make. Thanks to our in-depth, one-on-one approach, your adviser understands your financial needs and expectations in detail. So you can enjoy an investment solution that's as individual as you are. With leading investment products and services, expert insight from our vast global network, and regular monitoring of your portfolio, we provide solutions that evolve as you do. It's our unique wealth management approach, that's forward-thinking and focused on continuously meeting your needs. We start small with a dialogue between two. Then we deliver big. You and us.

For information about UBS in Australia,
please contact

Gerry Gleeson, Melbourne, 03 9242 6100
Kenn MacMillan, Sydney, 02 9324 3108

www.ubs.com/australia

You & Us



UBS Wealth
Management

Like no other.



DOCK 5
MELBOURNE

To experience Dock 5 please call +61 3 9614 8388 or visit dock5.com.au

Conductors



Music Director and Chief Conductor

Nicolette Fraillon

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 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 and, later, an ensemble of members of the Concertgebouw Orchestra. 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, Ted Brandsen 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 Tasmanian Symphony Orchestra (Australia) and the Kanazawa Chamber Orchestra (Japan).

In March and April 1997 she conducted performances of *La Sylphide* in Helsinki with the Finnish Ballet, to which she returned in 1998. Also in 1998 she took up the position of Director at the School of Music, at Australian National University and continued her conducting work with the West Australian Ballet, the West Australian Symphony Orchestra, the Australian Youth Orchestra and the Canberra Symphony Orchestra. She debuted with The Australian Ballet in 2002, conducting *Spartacus*, and was then invited by David McAllister to become Music Director and Chief Conductor, beginning in January 2003. Since joining the company, Nicolette has conducted all programmes for The Australian Ballet and has been a guest conductor for the San Francisco Ballet's *Nutcracker*.

More recently, after conducting the Royal Ballet Sinfonia during The Australian Ballet's 2005 tour to the UK, Nicolette was invited to return in early 2006 to conduct this acclaimed orchestra during *The Sleeping Beauty* season by the Royal Birmingham Ballet in London and Birmingham.



Guest Conductor

Tom Woods

Conductor Tom Woods is widely considered to be one of the leading talents in Australia's musical life. He has established a reputation conducting symphonic concerts, opera and ballet. Born in Tanzania to Australian parents, Tom grew up in Perth, Western Australia, studying conducting, cello and piano at the West Australian Conservatorium before undertaking conducting studies in Moscow under Maestro Vladimir Ponkin. He conducted the *Garmonia and Kompositor* orchestras in Moscow before returning to Australia and joining Opera Australia.

Between 1993 and 1997 Tom was Assistant Conductor for over sixty operas, assisting such maestri as Richard Hickox, Simone Young, Christopher Hogwood, Sir Charles Mackerras, Richard Bonyngge and Carlo Felice Cillario. He became one of the youngest conductors in the company's history with his debut *A Midsummer Night's Dream* at age 23, to critical acclaim. Subsequent operas with Opera Australia, in particular *Il Barbiere di Siviglia* and *La Traviata*, received outstanding reviews.

Tom has conducted for the West Australian Opera and Opera Queensland as well as continuing to work for Opera Australia where he conducted *Un Ballo in Maschera* in 2002. Other operas conducted include *Les Dialogues des Carmelites*, *The Cunning Little Vixen*, *Gianni Schicchi*, *La Fille du Regiment*, *Patience*, *The Gondoliers*, *The Mikado*, *Die Fledermaus* and *Die Lustige Witwe*.

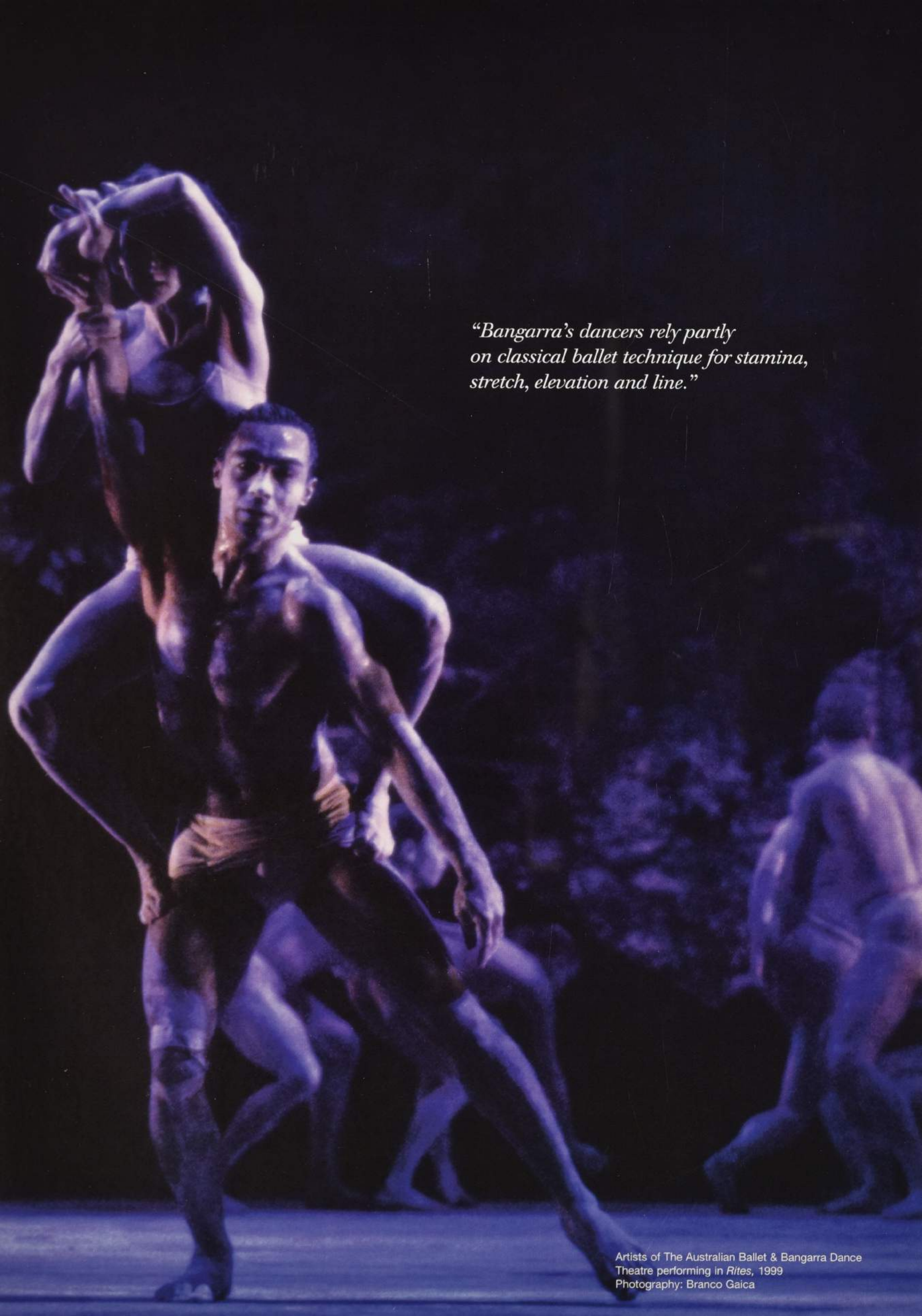
In Australia, Tom has conducted the Sydney Symphony Sinfonia, West Australian Symphony, Queensland Symphony, Queensland Philharmonic, Australian Opera and Ballet Orchestra, Orchestra Victoria, Sydney Opera House Orchestra and is currently the Artistic Director of the Sydney Youth Orchestra.

He has conducted in Hong Kong and Russia, and in 2001 conducted the Bangkok Symphony Orchestra and the London Festival Orchestra on tour to Brunei, Kuala Lumpur and Jakarta; as well as touring the Sydney Youth Orchestra to Denmark and Sweden.

In 2002 Tom Woods conducted *Un Ballo in Maschera* for Opera Australia and *Sleeping Beauty* for Queensland Ballet. In 2003 he conducted *A Midsummer Night's Dream* for Opera Australia and *The Little Mermaid* and *Excalibur* for Queensland Ballet, Orchestra Victoria in a series of operatic and chamber concerts and led the Australian Youth Orchestra and Sydney Philharmonia in two world premieres – John Tavener's *Lament for Jerusalem* and Matthew Hindson's *Symphony No. 1*. Later in 2003 he made his debut with The Australian Ballet in performances of *The Three Musketeers*.

In 2004 Tom conducted the Queensland Ballet in *Peer Gynt*, Orchestra Victoria in *Opera in the Markets* and Willoughby Symphony Orchestra in *Bach's B Minor Mass*. He also led Opera Australia's world premiere performances of *Madeline Lee*, conducted *Messiah* with the Tasmanian Symphony Orchestra and continued as Artistic Director of the SYO.

In 2005 he conducted *Carmen* and *La Bohème* for Opera Australia and led performances for The Australian Ballet and the Queensland Ballet. In 2006 he will conduct *Madama Butterfly* and *Turandot* for Opera Australia, *Rusalka* for Canterbury Opera and various programmes for The Australian Ballet.



“Bangarra’s dancers rely partly on classical ballet technique for stamina, stretch, elevation and line.”

Artists of The Australian Ballet & Bangarra Dance Theatre performing in *Rites*, 1999
Photography: Branco Gaica

“...until Bangarra Dance Theatre, Aboriginal dance seen on Australian and international stages was merely pastiche.”

The cultural twist

Western classical ballet has always been infused with elements of other cultures. As such, is this collaboration between Indigenous dancers and a Western classical dance company just a natural progression from developments that began centuries ago? Valerie Lawson writes that an authentic fusion between two cultures of dance is still in its infancy.

Bangarra and ballet. At first glance, the only thing they have in common is the letter B.

Every gesture, every level, every line, seems a world apart. Flexed feet, pointed feet. Airborne, grounded. Angled, pulled straight. Extended, contracted. Floor as resting place, floor as springboard.

But have a closer look, and the two worlds connect as closely as they veer apart.

Ballet began as social dance, with courtiers telling mythological tales in dance and song. Slowly, the art form evolved from amateurs dancing in vast Italian courtrooms to professionals who had learned a codified technique dancing on French stages.

“They were sincere, but in today's climate, such dances can sometimes be seen as ‘little more than national stereotypes dressed in sanitised piquancy.’”

Corroborees, social celebrations, and spiritual occasions also tell mythological stories through dance and song; but came very recently to theatrical settings to be performed by professionals who are trained in many dance techniques.

Bangarra's dancers rely partly on classical ballet technique for stamina, stretch, elevation and line. In *Ochres*, a huge dance hit for Bangarra's Stephen Page a decade ago, the women move smoothly from animalistic ripples on the floor and lizard-like head movements to balletic positions, and then incorporate a third element: the contraction and release of the torso from the vocabulary of contemporary dance.

This mixture reflects Page's origins and training, from his upbringing in urban Brisbane, with ballroom dancing-loving parents, to his training at the National Aboriginal and Islander Skills Development Association, to his move to the Sydney Dance Company where he learned ballet and contemporary dance.

As he told the writer Michelle Potter, “classical wasn't my best style. But... I just worked. I worked very hard. I moved from the house of identity into the house of discipline” – from what is known by the heart, to what is learned by the body.

The transition for Page marked a central turning point in Australian dance history. Until then, Aboriginal dance seen on Australian and international stages was merely pastiche, despite the obvious sincerity of the white choreographers, among them Rex Reid and Beth Dean who in the 1950s, choreographed a ballet to John Antill's musical suite, *Corroborree*.

The Czech, Edouard Borovansky, had declined an offer to make a ballet based on Antill's score but he had introduced Aboriginal images into his ballet *Terra Australis*.

Decades later, another Czech, Jiří Kylián studied Aboriginal dance before making his work *Stamping Ground*. Earnest students now debate whether Kylián copied Aboriginal dance – in which case it would be “theft” – or whether he just referred to it.

None of these 20th century choreographers would see their works as appropriation, any more than 19th century ballet choreographers would regard their divertissements as anything but a true reflection of national dance styles and costumes, from the cute kilts of *La Sylphide*, to the Spanish ruffles of *Don Quixote*, to the kimonos of Lev Ivanov's *The Mikado's Daughter*, to the Indian glamour of *La Bayadère*, the Polish and Spanish character dance of dubious authenticity in Petipa's *Swan Lake*, to Arthur Saint Léon's Hungarian, Polish and Spanish steps in *Coppélia*.

In the 20th century Anna Pavlova copied national dances from Japan to India; while in the United States, Ruth St Denis interpreted Indian dance (*Rhoda*, *The Incense* and *The Cobras*); while Isadora Duncan looked to Greece for inspiration; and George Balanchine and Agnes de Mille idealised American dance styles – among them square dancing, vaudeville, and the Rockettes.

They were sincere, but in today's climate, and in the words of the dance historian Lyn Garafola, such dances can sometimes be seen as “little more than national stereotypes dressed in sanitised piquancy.”

But a parallel force was at work in the mid 20th century, one that led to the development of a more authentic fusion of indigenous dance with contemporary dance, and later, with ballet. It began in the mid 1950s, when Arthur Mitchell, an African American, was chosen by George Balanchine to dance with the New York City Ballet.

“The myth was,” he said “that because you were black, you could not do classical dance. I proved that to be wrong.” His acceptance into the NYCB came before civil rights in the United States and about the same time as Raven Wilkinson, a dancer with the American-based Monte Carlo Ballet Russe was forced to leave the company, told by one of the executives “you will never dance ballerina roles. Why don't you go off and do negro dancing?”

But the times, as Bob Dylan was soon to write, were a'changing. In 1958, a group of young black modern dancers first performed as the Alvin Ailey Dance Co, and their 1960 work, *Revelations*, based on the tradition of spirituals, brought the company international fame.

Instead of being confined to vaudeville and musicals, African American dancers could now express themselves through contemporary dance and ballet in their own stories. In the case of the choreographer, Tailey Beatty, that expression took on a political edge, with some of his works showing the tensions of black city ghettos. Beatty also choreographed for Boston Ballet and Sweden's Cullberg Ballet, carving out a career that has parallels with Stephen Page.

Meanwhile Arthur Mitchell, who described himself later as a “political activist through dance”, decided to give children in Harlem the chance to dance, co-founding the School of Dance Theatre of Harlem.

In 1971, when the Dance Theatre of Harlem was formed, Balanchine asked Mitchell to co-choreograph *Concerto for Jazz Band and Orchestra*. This marked the first collaboration of a black contemporary dance company with a classical ballet company. Twenty five years later, Stephen Page was asked to collaborate with The Australian Ballet in a work danced to Stravinsky's *The Rite of Spring*. The result was *Rites*. The two Bs had blended at last.

The Costumes

Design Notes



The costumes for *Rites* were designed with an ensemble of dancers in mind. These costumes can be broadly distinguished by the element they represent: earth, wind, fire and water. They were created on the premise that the choreography centres around rites and rituals danced by groups of dancers, rather than individuals.

The costumes for *Amalgamate*, designed almost nine years later, focus – like the choreography itself – more around the individual dancer. Each costume is designed not only especially for the respective dancer, but also as a unique art piece – tactile, hand dyed and painted.

While in *Rites*, we relied on a colour palette that was inspired by the colours of the earth, the *Amalgamate* colour palette extended from 'the rainforest to the beach'. The image on this page shows the design drawing for the 'oyster dress', which embodies this concept beautifully.

Jenny Irwin

The Sets

Design Notes

The performance stage is an ancient home of ritual. The gathering of an audience to watch performers on a stage ignites age-old traditions. Whether it is a clearing in the bush, a hillside amphitheatre or a modern urban theatre, the stage is a place for passing on stories, ideas and knowledge, which transcend mundane reality. For both *Rites* and *Amalgamate* ideas about ritual and place have strongly informed the stage design.

Stravinsky's *The Rite of Spring* was first presented with the notion of theatre as ritual almost a century ago. *Rites* uses that same evocative score to explore rituals of elemental nature; earth, wind, fire and water. The physical 'place' on stage is defined by a concentric pattern of human shadows on the floor in an otherwise empty black void. They are at once past, present and future inhabitants. Hovering above this void a geometric window casts in light and colour, reflecting the four elemental themes featured in the work. The elements awaken the space, bodies emerge from the shadows and rituals of nature are celebrated, only to finally return again to a state of dreaming.

In *Amalgamate* the physical 'place' is more architecturally literal. Whereas the *Rites* stage seeks an abstract timeless atmosphere, here a more real moment in time is captured. A portion of an amphitheatre or grandstand is collapsing into the void, returning to nature. The skeletal landscape behind it illuminates the moment as a spirit of the past and also the future. The built form has ceased to be the meeting and performance place it once was. Ultimately the structure will completely disappear into the land and the significance of the place returned to its primal state. The power of nature to amalgamate all things into a state of timeless unity is simultaneously creative and destructive as a ritualistic cycle.

These are some of the thoughts I had whilst designing the sets for *Rites* and *Amalgamate*. Ultimately however, my aim is to create a performance space which allows each audience member to enjoy and be inspired in their own way by the stories danced for them tonight.

Peter England



Opposite page:
Amalgamate costume sketch by Jenny Irwin

This page:
1 & 2 *Amalgamate* set models
3 & 4 *Rites* set models
5 Artists of The Australian Ballet & Bangarra Dance Theatre performing in *Rites*, 1999
Photography: Branco Gaica

More about BMW



Freecall
1800 813 299
www.bmw.com.au

The Ultimate
Driving Machine



BMW is proud to support The Australian Ballet.

Set & Costumes



Designer
Peter England

Peter graduated with a Bachelor of Performing Arts in Design from the National Institute of Dramatic Art (NIDA) in 1994, after gaining a Bachelor of Landscape Architecture (Honours) from the University of New South Wales in 1986.

Peter has received three National Helpmann Awards for Best Scenic Design; in 2001 for *The Awakening* (Sydney 2000 Olympic Games opening ceremony), 2002 for *Sweeney Todd* (Opera Australia) and 2004 for *Unaipon* (Bangarra Dance Theatre). He has received the Green Room Award for Best Opera Design twice; in 1998 for *Madame Butterfly* (Opera Australia), and 2002 for *Sweeney Todd* (Opera Australia). In 1997 he was awarded the NIDA Mike Walsh Fellowship, and in 2002 he was a finalist in the international design competition for the Pentagon Memorial, Washington DC (with Room 4.1.3).

Other theatre design credits include – for The Australian Ballet: *Aesthetic Arrest* and *Rites*. For Bangarra Dance Theatre: *Boomerang*; *Clan*; *Bush*; *Walkabout* (Green Room Award nomination 2003); *Skin* (Green Room Award nomination 2000); *Dance Clan 2*; *The Dreaming* and *Fish* (Green Room Award nomination 1998). For The Sydney Dance Company: *Mulan*. For the Shakespeare Theatre, Washington DC: *Hamlet* and *Richard III*. For Opera Australia: *Simon Boccanegra* and *La Boheme*. For Sydney Theatre Company: *Victory*; *The Virgin Mim*; *The School for Scandal*; *Betrayal* and *The Jungle*. For Bell Shakespeare Company: *Antony and Cleopatra*. For Gordon Frost Organisation+SEL: *Man of La Mancha*.

Event design and installation credits include: site designer, *Universal Playground*, Adelaide Festival of Arts 2004; co-designer of the work *Sydney*, for the 1996 Atlanta Olympic Games closing ceremony; installation artist, *Stairways*, 2003 Rugby World Cup; exhibition designer, *Mary McKillop Museum*; staging and concepts designer, *Art House Hotel*; production designer of three City of Sydney New Years Eve Celebrations on and around the Sydney Harbour, including *Millennium* which featured the giant floating Sea Creatures Lantern Parade and the *Eternity* and *Smile* effects on the Sydney Harbour Bridge.



Costume Designer
Jennifer Irwin

Sydney-born costume designer Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theatre.

In 1984 Jennifer was awarded a Theatre Board grant to study scenic design at La Scala Opera in Milan. Jennifer designed the costumes for *The Awakening*, the Indigenous component of the Sydney 2000 Olympic Games opening ceremony as well as Cathy Freeman's outfit for the lighting of the Olympic cauldron. She also co-designed all the costumes for the Sydney 2000 Olympic Games closing ceremony. Her costume design commissions include twenty seven works for Graeme Murphy and Sydney Dance Company, most recently *Shades of Grey*; for The Australian Ballet: *Alchemy*, *Rites*, *X*, *Subtle Sequence of Revelation*, *Totem* and *Aesthetic Arrest*; and for Stephen Page's Bangarra Dance Theatre: *Ochres*, *Skin*, *Fish*, *Walkabout*, *Corroboree*, *Bush*, *Clan*, *The Dreaming* and *Unaipon* among others. For Company B Belvoir: *The Laramie Project*, *My Zinc Bed* and *Stuff Happens*. For Sydney Theatre Company: *Cyrano de Bergerac*, *Up for Grabs*, *Soulmates* and *The Virgin Mim*. In 2004 she designed *Dirty Dancing* which is still playing in Australia, *Endgame* for Adrian Burnett for the West Australian Ballet and *Kalmuk* for Finnish choreographer Jorma Uotinen. Jennifer designed the costumes for the official ceremony for the Centenary of Federation (1 January 2001), and was principal cutter for the films *The Matrix*, *Mission Impossible II* and *Red Planet*. *Romeo and Juliette* in 2005 was her first commission for Opera Australia. Jennifer's recent work includes the Hamburg and London productions of *Dirty Dancing*. Her 2006 commissions include *Keating – the Musical* for Neil Armfield and Company B Belvoir St and the May premiere of Graeme Murphy's new work for Sydney Dance Company.



Lighting Designer
Mark Howett

Since 1979 director, writer and designer Mark Howett has worked with many theatre, film, dance, and opera companies in Australia and internationally.

Mark has designed and directed with companies such as Australian Broadcast Commission, Opera Australia, The National Theatre UK, Royal Opera at Covent Garden, Sydney Theatre Company, Company B Belvoir, Adelaide Festival of the Arts, Auckland Opera, and previous engagements with The Australian Ballet and Bangarra Dance Theatre.

In 2005 Mark directed the Australian Broadcast Commission's short film *Gangu Mama* as part of the Deadly Yarns initiative. Most recently, he directed and conceived an improvised feature *Greenhead* for Victorian youth organisation The Push, due for release in 2006.

He has also written his first feature, *Koombana House*, a family saga about the return of a Vietnam veteran and how that impacts on his family and community.

A highlight in 2005 was working as cinematographer, lighting and vision designer for *Kura Tunga* with the Australian Arts Orchestra; the production won the Robert Helpmann Award for Best Presented Concert.

He also directed Deckchair's production of *Strategy of Two Hams*, starring Kelton Pell.

Mark was assistant director on *Conversations with the Dead* by Company B Belvoir and was part of the collaboration team that reworked the original script. He also designed the lighting and vision for the company's production of *Gulpilli*, starring David Gulpilli and directed by Neil Armfield.

Designing set and lighting for *The Island* by Black Swan Theatre Company gave Mark the chance to work with acclaimed South African director Jerry Mofokeng in 2004.

Redesigning the set and lighting design of *Il Travatore* for Opera Australia was a chance to work with the paintings of Sydney Nolan.

Mark won the 2002 Robert Helpmann Award for Lighting Design for *Cloudstreet*, which toured to New York, London and Washington and Zürich, and nationally in Australia. He designed the lighting for the Royal Opera at Covent Garden's production of *Sweeney-Todd*, and the lighting for Opera Australia's production of *For the Love of three Oranges* directed by Francesca Zambello, due to tour in 2007.

Artistic Staff



Associate
Artistic Director
Danilo Radojevic

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

Soon after, Danilo left The Australian Ballet to become a Soloist with American Ballet Theatre in New York. He remained with the company for 15 years, visiting his homeland in 1978 and 1979 with *Stars of the World Ballet* and in 1991 with Rudolf Nureyev's last tour. Danilo was promoted to Principal Dancer of American Ballet Theatre by the Artistic Director, Mikhail Baryshnikov, in 1981 and performed the leading roles in many of the classics; often alternating with Baryshnikov himself.

After retiring from dancing, Danilo taught at American Ballet Theatre, New York Dance Studios and leading universities in California, gaining a reputation as an outstanding technical coach. He returned to join the ballet staff of The Australian Ballet in 1997 at the invitation of the former Artistic Director, Ross Stretton.

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



Ballet Master
and Choreologist
Mark Kay

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

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

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

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

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



Ballet Mistress
and Rehabilitation
Facilitator
Noelle Shader

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

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

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

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

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

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

In 2003 Noelle Shader was awarded a Centenary Medal.

Artistic Staff



Principal Coach
and Ballet Mistress
Fiona Tonkin

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

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

Career highlights with The Australian Ballet include her performances at the Royal Opera House, the Kirov Theatre and the Metropolitan Opera House and opening the company's 1992 London Coliseum season as *Giselle*. She appeared as a Guest Artist with the Kirov Ballet in *Swan Lake*, on Rudolf Nureyev's Farewell Tour and the lead roles in the ABC TV broadcasts of *La Fille mal gardée* and *Romeo and Juliet*. In 1988 a scholarship enabled her to work with Stuttgart Ballet and Yvette Chauviré in Paris. Fiona received Green Room Awards in 1988 and 1989.

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

In 2000 Artistic Director Matz Skoog appointed her Rehearsal Director of the Royal New Zealand Ballet. She continued to work with Skoog in London as Assistant Artistic Director of the English National Ballet in 2002 and returned as Guest Repetiteur in June/July 2003. Fiona has worked with many choreographers including Stanton Welch, Mark Morris, Christopher Hampson and Mark Baldwin.

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



Ballet Mistress
and Repetiteur
Wendy Walker

Wendy Walker studied ballet with Joanne Priest before attending The Australian Ballet School on a Commonwealth Scholarship. After graduating in 1969 she joined The Australian Ballet.

During this time, Sir Frederick Ashton worked with the company and she danced the Polka in his *Façade* and Autumn Fairy in *Cinderella*. She also worked with Butler, Tudor and Massine and was promoted to Senior Soloist. In 1975-76 she danced with London Festival Ballet (now English National Ballet), creating a role in Hynd's *The Sanguine Fan*.

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

Upon the completion of her studies, Wendy worked as a choreologist with American Ballet Theatre in New York working with many different choreographers including Glen Tetley, Twyla Tharp, Mats Ek, Mark Morris and Paul Taylor and was responsible for the maintaining of their works in ABT's repertoire. She has also staged several classical and contemporary works, including Balanchine's *Bourrée Fantasque* and *Symphonie Concertante*, MacMillan's *Concerto*, *Romeo and Juliet*, *The Sleeping Beauty*, *Manon*, and Makarova's *La Bayadère Act 2*. In 1984 Mikhail Baryshnikov promoted her to Ballet Mistress.

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

In 1994 Wendy returned to The Australian Ballet as Ballet Mistress. She has since particularly enjoyed working on ballets by Nacho Duato, William Forsythe and Stephen Baynes. She assisted Stephen with the staging of his ballet *Beyond Bach* for The Royal Ballet in London in January 2002. In 2003 Wendy Walker was awarded the Centenary Medal for her services to Dance in Australia.



Ballet Master
Bill Pengelly

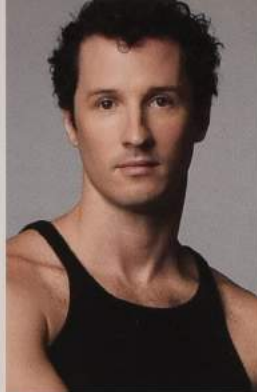
Bill Pengelly has worked as a dancer, choreographer, artistic director and teacher for our leading dance companies.

He was an integral member of Sydney Dance Company for many years where he reproduced Graeme Murphy's works in Australia and performed on a regular basis. Bill has created works for West Australian Ballet and Australian Dance Theatre in his capacity as Artistic Director.

In 2006 Bill returned to Bangarra Dance Theatre as Rehearsal Director.

The Australian Ballet

Principal Dancers



Robert Curran

A graduate of The Australian Ballet School, Robert Curran joined The Australian Ballet in 1996 and was promoted to Principal Artist in 2002. During his time with the company he has performed in numerous classical and contemporary works by choreographers such as Kylián, Forsythe, Welch, Balanchine and MacMillan.

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

In 2002 Robert helped the company celebrate its 40th Anniversary in *Beyond 40* (Grand Pas in *Don Quixote*), performed in Christopher Wheeldon's Australian premiere season of *Mercurial Manoeuvres* and the role of Prince Siegfried in the world premiere season of The Australian Ballet's new production of *Swan Lake*, choreographed by Graeme Murphy.

In 2003 Robert performed his debut role as Romeo in *Romeo and Juliet*. He was also a Guest Artist with Houston Ballet, dancing the role of the Prince in *The Sleeping Beauty*, and with Royal Danish Ballet as the Prince in *Nutcracker*.

In 2004 and 2005 Robert performed leading roles in every ballet the company performed, highlights include: Graeme Murphy's *Swan Lake* in London and the role of the Prince in Stanton Welch's *The Sleeping Beauty*, as well as featuring in *Forgotten Land* and *Petite Mort* choreographed by Jiří Kylián.



Lucinda Dunn

After receiving her early training in Sydney, Australian born Lucinda Dunn won a scholarship at the Prix de Lausanne to study at The Royal Ballet School London and danced with Birmingham Royal Ballet. In 1991 she accepted a contract with The Australian Ballet under the directorship of Maina Gielgud.

She was promoted to Senior Artist in 1995 and to Principal Artist in 2002.

Lucinda has appeared as a Guest Artist with Royal Danish Ballet, the Le Jeune Ballet de France and Birmingham Royal Ballet. She has also been awarded scholarships to study overseas.

Lucinda was nominated for a Mo Award for Dance Performer of the year in 2001 and 2005. In 2004 she was nominated for a Helpmann Award in the same category. In 2005 Lucinda received the prestigious Green Room Award for Best Female Dancer. Also last year, Lucinda performed in a Royal Gala in Sydney in honour of Princess Mary of Denmark.

Lucinda's Principal roles in the traditional classics include *Giselle*, *Romeo and Juliet*, *La Bayadère*, *Don Quixote*, *Spartacus* and *The Sleeping Beauty*. She has also performed lead roles in many classical and contemporary works by renowned choreographers.

A musical dancer with a strong technique, Lucinda has excelled in George Balanchine's *Serenade*, *Agon*, *The Four Temperaments*, *Symphony in C* and *Theme and Variations*. She has received rave reviews for her portrayal as Lise in *La Fille mal gardée* and as the Baroness in Graeme Murphy's multi award winning *Swan Lake*, the role Lucinda also performed in the 2005 London and Cardiff tour. Another major career highlight in 2005 was performing Princess Aurora in The Australian Ballet's world premiere of Stanton Welch's *The Sleeping Beauty*.



Steven Heathcote AM

After graduating from The Australian Ballet School, Steven Heathcote joined The Australian Ballet in 1983. He was promoted to Principal Artist in 1987.

His repertoire includes *Cinderella*; *Divergence*; *Red Earth* and *Madame Butterfly* by Stanton Welch; *Shadow in the Facet*; *Beyond Bach* and *1914* by Stephen Baynes; *Alchemy* by Stephen Page; *Mirror Mirror* by Natalie Weir and Graeme Murphy's *Swan Lake* as well as *Beyond Twelve* and *Nutcracker*.

There have been many highlights in his long career. He has made guest appearances with companies such as American Ballet Theatre, Birmingham Royal Ballet, Ballet Nacional de Cuba, the Kirov Ballet and The Royal Danish Ballet.

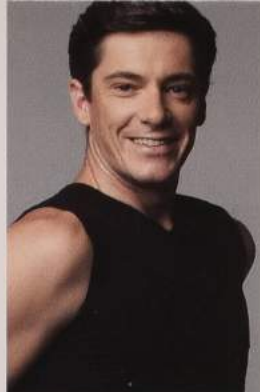
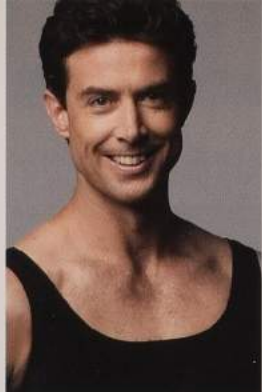
In 1991 Steven was appointed a Member of the Order of Australia for his services to Dance and in 1995 received the Mo Award for Best Male Dancer of the Year. At the inaugural National Arts Awards in 2001, he received the Helpmann Award for Best Male Dancer and in 2002 for his portrayal of Albrecht in *Giselle*. In 2002 Steven completed his 20th year with The Australian Ballet, for which Stephen Page created the solo work *Totem*.

In 2003 Steven won a Mo Award for Best Male Dancer in *Swan Lake*. In 2004 Steven performed the world premiere of Baynes' *Unspoken Dialogues*, which also won him a third Helpmann Award as Best Male Dancer.

For the London and Cardiff tour in 2005, he returned to the role of Prince Siegfried in Murphy's *Swan Lake* and received enthusiastic reviews for his performances. He is also the executive producer of the forthcoming documentary about this tour *On the wings of a Swan*.

Principal Artists
generously supported
by LES ETOILES

Ms Robin Campbell
Jonathan Moore
Arthur Norcott
Roma Norcott
Dr Valmai Pidgeon AM
Mrs Roslyn Packer
Lady Potter AC
Mrs Christine Smedley
Lady Southey AC



Matthew Lawrence

Born in New Zealand, Matthew Lawrence moved to Melbourne to train at The Australian Ballet School and graduated with honours in 1996. Since joining The Australian Ballet he has performed in numerous contemporary and classical ballets notably *Romeo and Juliet* (Romeo and Mercutio); *The Three Musketeers* (Lord Buckingham and Aramis); *La Fille mal gardée* (Colas); *Coppélia* (Franz); and Prince Siegfried in Graeme Murphy's *Swan Lake*. Matthew has also performed lead roles in *Etudes*, *Agon*, *Symphony in C*, *Voluntaries*, *In the Night*, *Por vos muero*, *Continuum*© and in Twyla Tharp's *In the Upper Room*. He has also appeared as a guest artist on The Dancers Company tour performing *Swan Lake* (Act 3) in 2002 and in *Nutcracker* in 2003.

In 2003 Matthew was awarded the inaugural Telstra Young Ballet Dancer of the Year Award. Judged to be outstanding on numerous criteria over the course of the year, including the artistic quality of his work, a written submission, his personal development and future potential, Matthew was awarded a \$20,000 cash prize provided by Telstra. The announcement was made in front of 8,000 people at a free outdoor Telstra Ballet at the Bowl performance in Melbourne.

In 2004 Matthew was promoted to Principal Artist. Recent works performed by Matthew include James in *La Sylphide*, *Suite en blanc*, *La Bayadère* (*Kingdom of the Shades*) and he was featured in the programme of Jiří Kylián works: *Forgotten Land*, *Stepping Stones*, *Petite Mort* and *Sechs Tänze*. Matthew also performed the role of Prince Florimund in the world premiere season of The Australian Ballet's new production of *The Sleeping Beauty*.

Kirsty Martin

Kirsty Martin had twelve years of ballet training before graduating from The Australian Ballet School under the direction of Gailene Stock.

In 1995 Kirsty was a gold medallist at the Asian Pacific Ballet Competition and in 1996 she was awarded a travel scholarship to study with Gelsey Kirkland in New York. She has performed many roles including Nikiya in *La Bayadère*, Manon in *Manon* and Hanna in *The Merry Widow* as well as roles in *Divergence*, *Por vos muero*, *Bella Figura* and *In the Middle*, *Somewhat Elevated*. After five years with The Australian Ballet, Kirsty joined Nederlands Dans Theater 1 in December 2000.

She returned to The Australian Ballet in July 2002 and performed in the world premiere season of Graeme Murphy's *Swan Lake*.

Kirsty was promoted to Principal Artist after the opening night performance of *The Three Musketeers* in Melbourne in September 2003. Last year Stanton Welch created the leading role for her in his new work *Velocity*. In a career already dotted with highlights, Kirsty has most recently danced the female leads in Stephen Baynes' *El Tango* and *Imaginary Masque*. After becoming a mother, Kirsty returned to perform with the company in *Gathering*.

Rachel Rawlins

Rachel was born in Reading, UK of English and Welsh descent. Her family moved to Canberra, where she grew up. Rachel completed her dance training in Melbourne with Ann Jenner and Gailene Stock at The Australian Ballet School.

She joined The Australian Ballet in 1992 and was promoted to Soloist in 1995. Rachel performed: The Sylph in *La Sylphide*, Olga in *Onegin*, *Tchaikovsky Pas de Deux* and roles in *Gemini*, *Jardi Tancat*, *Return to the Strange Land*, *In the Middle*, *Somewhat Elevated* and *Por vos muero*.

In 1999 Rachel joined The Royal Ballet in London as First Soloist. Her roles included Hermia in *The Dream*, Dawn in *Coppélia*, a Nymph in *L'Après midi d'un Faune*, Rose Fairy in *The Nutcracker* and *Our Waltzes*, *Gloria* and *Concerto*. Kathy Marsden created a role for her in *Traces*.

Returning to The Australian Ballet in 2001 as Senior Artist, she performed Swanilda in *Coppélia*; Flavia in *Spartacus*; Juliet, Lise in *La Fille mal gardée*; Odette in Graeme Murphy's *Swan Lake*; and she danced roles in *Serenade*, *Symphony in C*, *The Vertiginous Thrill of Exactitude*, and *Bella Figura*.

Rachel was promoted to Principal Artist in 2004.

Rachel has enjoyed working with Australian choreographers. Some of her roles include *Red Earth*, *Divergence* and *Velocity* created by Stanton Welch; *Catalyst*, *At the edge of night*, *Beyond Bach* and *Molto Vivace* by Stephen Baynes; *Alchemy* by Stephen Page. Adrian Burnett created roles for Rachel in *intersext* and *Aesthetic Arrest*.

In 2005, Rachel danced the role of Aurora in Stanton Welch's *The Sleeping Beauty*. Her other featured roles last year included The Sylph in *La Sylphide*, Nikiya in *La Bayadère*, *Forgotten Land* and *Petite Mort*.

Damien Welch

Damien Welch started training at the Marilyn Jones and Garth Welch School of Ballet at the age of 15, and was accepted into The Australian Ballet School at 16 where he graduated from the course Highly Commended.

In 1992 Damien joined The Australian Ballet and was promoted to Soloist in 1996 and Senior Artist and Principal in 1998. Damien has performed works by many famous choreographers: Jiří Kylián, William Forsythe, Édouard Lock, Nacho Duato, Twyla Tharp, Meryl Tankard, James Kudelka, Gideon Obarzanek, Stanton Welch, Paul Lightfoot, Johan Inger and Jorma Elo.

Damien won two awards for Best Male Dancer: the Ausdance Award and the Green Room Award. For a period of four months Damien was a guest Principal Artist with the National Ballet of Canada. In July 2000 he joined Nederlands Dans Theater 1.

Damien Welch returned to The Australian Ballet as a Principal Artist in July 2002.

Damien has danced a variety of lead roles with The Australian Ballet including those in *Cinderella*, *Manon*, *Coppélia*, *Madame Butterfly*, Prince Siegfried in Graeme Murphy's *Swan Lake* and Solor in *La Bayadère* with Guest Artist Darcy Bussell. Most recent contemporary works by Australian choreographers include Stephen Baynes' *El Tango*, Stanton Welch's *Velocity*, Adrian Burnett's *Subtle Sequence of Revelation* and his latest work *Relic*. In 2005 Damien danced the role of James in *La Sylphide*, was featured in Jiří Kylián's *Forgotten Land*, *Stepping Stones* and *Petite Mort* and also danced the role of the Prince in Stanton Welch's *The Sleeping Beauty*.

Lynette Wills

Adelaide-born Lynette Wills began her ballet training with Betsy Sawers and graduated from The Australian Ballet School in 1990. She joined The Australian Ballet in 1991 after touring with The Dancers Company and was promoted to Senior Artist in 1996.

Lynette has toured extensively with the company to Italy, London, Taiwan, China, Japan and the United States. Among others, she has performed the roles of Hanna in *The Merry Widow*; Odette/Odile in *Swan Lake*, Tatiana in *Onegin*, Queen of the Wills in *Giselle*; Kitri in *Don Quixote*; Lescaut's Mistress in *Manon*; the title role in *Anna Karenina* and Kate and Suzuki in *Madame Butterfly*; as well as roles in *Beyond Bach*, *Rites*, *In the Middle*, *Somewhat Elevated*, *Suite en Blanc* and *Jardi Tancat*.

For her role of Gamzatti in *La Bayadère* she was coached by Irina Kolpakova in the USA. She performed in the Australian premiere of Jiří Kylián's *Stepping Stones* and the world premiere of *Carmina Burana*, a co-production with the State Opera of South Australia.

Lynette was promoted to Principal Artist after performing the role of the Baroness von Rothbart in the Sydney premiere of Graeme Murphy's *Swan Lake* in November 2002. In 2004 Lynette starred in Balanchine's *Serenade*, returned to the role of Baroness von Rothbart in the return of Graeme Murphy's *Swan Lake* and performed to critical acclaim in Stephen Baynes' *Imaginary Masque* and *El Tango*.

In 2005 Lynette visited a Cambodian dance company as The Australian Ballet's ambassador in a joint initiative between the company and CARE Australia. She also performed both the roles of Aurora and Carabosse in *The Sleeping Beauty*.

Lisa Bolte Resident Guest Principal Artist

Lisa Bolte was born in Sydney and studied at Caprice Dancing School in Brisbane. She graduated from The Australian Ballet School before joining The Australian Ballet in 1986 and she received her promotion to Principal Artist in 1993. Having performed many of the principal roles in the company's repertoire, Lisa's career highlights with The Australian Ballet include dancing Aurora in *The Sleeping Beauty* in London (1988) and Japan (1993); Kitri in *Don Quixote* and Juliet in *Romeo and Juliet* in Sydney (1997).

As a Guest Artist she has performed in *The Merry Widow* with The National Ballet of Canada (1994); as Kitri in *Don Quixote*; as *Giselle* with the Maryinsky Ballet in St Petersburg (1996); and as Odette/Odile in *Swan Lake* with The Royal Danish Ballet (1998). 1998 also saw Lisa receive a Mo Award for Best Female Dancer.

Roles created on Lisa include Ragged Blossom in Petal Miller's *Snugglepot and Cuddlepie* (1988); the lead female role in *At the edge of night* (1997); the principal role of Imogen in *1914* (1998), both by Stephen Baynes; and the lead female role in *Dark Lullaby* by Natalie Weir (1998). Lisa also performed in the 1999 premiere of James Kudelka's *The Book of Alleged Dances*.

In 2002 Lisa left the company to become a mother. Her final performance was for the 40th Anniversary celebrations in the *Beyond 40* programme.

In 2003 we were thrilled to have Lisa guesting in the role of Lady Capulet for *Romeo and Juliet*, and in 2005 she returned for *La Sylphide*. Lisa returned to the company as Resident Guest Principal Artist with her role as Aurora in Stanton Welch's *The Sleeping Beauty* in 2005.

Bangarra Dance Theatre



Sidney Saltner

Sidney Saltner was born in Theodore, QLD. He graduated from NAISDA Dance College in 1991.

Sidney has performed and taught both nationally and internationally with companies such as Harold, Aboriginal Islander Dance Theatre, Niminus Dance Theatre, Side Track Theatre, Company B Belvoir and The Australian Opera. He has also appeared in various film and television productions and has been nominated Best Dancer in the Deadlys, Australian Dance and Mo Awards.

Performing in all major Bangarra works for the past ten years, he undertook the responsibility of Rehearsal Director for the Bangarra production *Boomerang* in 2005.

Sidney was one of the original cast members in *Rites* (collaboration with The Australian Ballet) when it was performed in 1997 and 1999.



Elma Kris

Elma Kris is a descendant of people from the Western and Central Islands, including Songoro people from Madabuan near the coast of the Pahoturi River in Mugie Daudalop Deudai (PNG). Elma's tribal totem is Wagadem, Kigus, Kadal, Snake, Dangal and Waru.

She is a graduate of NAISDA College and joined Bangarra in 1999. Elma hopes to develop her work as a choreographer in the future.



Yolande Brown

Yolande Brown is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins. Before joining Bangarra in 1999, Yolande gained her BA (Dance) (QUT) and C.Mus.A (Piano) (AMEB). Also a singer and actor, she performed nationally in a principal role (Susan) in the musical *The Lion, The Witch and The Wardrobe* and has recently produced an EP featuring 5 original composition songs. Yolande was honoured to receive the QUT *Outstanding Alumni Award for the Creative Industries*, 2005.



Patrick Thaiday

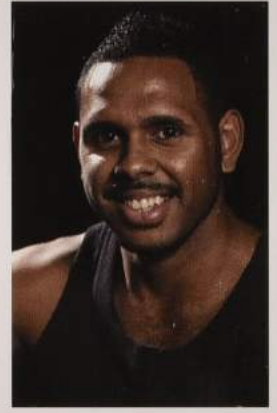
Patrick Thaiday was born in 1970 in Biloela, QLD and grew up in Mackay. His parents come from Iama and Erub in the Torres Straits. He joined Bangarra Dance Theatre in 2002, performing in *Walkabout*. He has since been a featured dancer in Bangarra's productions *Bush, Clan* and *Boomerang*. Patrick would like to return home one day to teach and create his own works.



Deborah Brown

Deborah Brown was born in Brisbane, and is a descendant of both Wakaid and Baizam Clans, of the Torres Strait Islands. She is also of Scottish descent.

Deborah's involvement in dance began at her local dance studio, The Pamela LeRay – Toso School of Dance. She also conducted dance workshops with Kooemba Jdarra Performing Arts. Her career highlights include the documentary *Bush Survival*, joining Bangarra in 2003 and the recent Peri Collection campaign. She draws her inspiration from her parents.



Sani Townson

Born 1975 in Townsville, North QLD, Sani Townson is a descendant of the Saibai Kadal clan, of Saibai Island in the Torres Strait Islands. Sani moved from the Torres Strait Islands to Sydney in 1996 to study dance at NAISDA for four years. In 1999 Sani was a featured artist with Torres Strait Islander dance group which performed in Bangarra's *DanceClan2*. In 2000 he performed with Bangarra once again as a part of the opening and closing ceremonies of the Olympic Games. Sani joined Bangarra in 2001 and has travelled with the company on tours all over Australia as well as internationally to Noumea, China, USA, Monaco, Japan and New Zealand.

Since 2001 Sani has performed in Bangarra's *Corroboree, Skin, Walkabout, Bush, Clan* and *Boomerang*. Sani has also worked with the Sydney Children's Choir and the Nagoya Children's Choir helping them perform *Waru* (turtle) song at the Aichi World Expo in 2005.



Jhuny-Boy Borja

Jhuny-Boy Borja was born in Manila, The Philippines, and was brought up in the outback town of Katherine in the Northern Territory. Jhuny joined Bangarra Dance Theatre in 2003. He was a founding member of Link Dance Company at WAAPA and has completed a Bachelor of Arts with First Class Honours. Jhuny has also worked as a software engineer and has completed a Bachelor of Science majoring in pure mathematics.



Rheannan Port

Born in Mossman, QLD in 1979, Rheannan Port is from the Lama Lama tribe and the Kuku Yulangi tribe in Cape York. In 2002 she graduated from NAISDA College with a Diploma in Dance. Rheannan was invited to join Bangarra in 2003 and has performed in *Bush*, *Clan* and *Boomerang*. In 2004 Rheannan was a recipient of the Qantas Spirit Youth award.



Timothy Bishop

Timothy Bishop was born in 1976 in Canberra and has Indigenous heritage descending from Northwest NSW. Graduated from NAISDA in 2002, Tim always aspired to dance with Bangarra and was invited to join the company in 2003. His career highlights include the *Awakening* ceremony at the 2000 Olympics, and Bangarra's 2004 USA tour of *Bush*.



Barbara Drummond

Barbra Drummond was born in Townsville, North Queensland in 1982. Her heritage is from Mabuiag Island in the Torres Straits and Ghana, Africa. At the age of 17 she joined NAISDA Dance College and studied there for four years before being asked to join Bangarra in 2005. Her experience includes Deadly Vibe Awards 2002-04; NAISDA end of year shows 2001-04; Dance Tracks 2003-04 and many productions including Gail Mabo's 2005 work in progress *Koiki*, Raymond Blanco's *intencity* (2004) and Bernadette Walong's *Hidden Revealed* (2004).



Tara Gower

Tara Gower is a descendant of the Yawuru tribe from Broome in the Kimberley region. Before becoming a member of Bangarra Dance Theatre in 2006 she graduated from QUT with an Associate Degree of Dance, she also studied at NAISDA and holds a Degree in Visual Arts from WAAPA. Her career highlights include the 5th World Indigenous Youth Conference with Broome's Modern Dreamtime Dancers and being awarded Most Outstanding Female Aboriginal Student throughout Western Australia.



Leonard Mickelo

Leonard Mickelo was born in Ipswich, Queensland, in 1987 and is from the Waakaka Tribe and a descendant from the Darimbandi, Kulalie and Bidgera Tribes from central QLD. He began studying dance with Fiona McIvor in Biloela in 1997 and finished his dance studies with Sandra Breen in Brisbane 2005. He joined Bangarra in 2006. Leonard has received outstanding results in dance Eisteddfods; Most Outstanding Male Dancer of the Festival; Most Dedicated and Versatile Dancer of the Year and has won over 30 dance championships. Leonard's mentor is his foster mum, who opened Leonard's heart to dance.

The Australian Ballet Senior Artists



Olivia Bell

Newcastle-born Olivia Bell competed in the Prix de Lausanne awards and won a scholarship to the Paris Opéra Ballet School where she graduated in 1995. Since joining The Australian Ballet that same year, she has performed in the premiere of Forsythe's *In the Middle, Somewhat Elevated* and *The Vertiginous Thrill of Exactitude*. She has also performed the roles of The Lilac Fairy in *Aurora's Wedding*; Lescaut's Mistress in *Manon*; Queen of the Wilis in *Giselle*; and Prayer in *Coppélia*.

In 1996 she was awarded a Khitercs Foundation scholarship enabling her to study abroad.

In 2000 Olivia was chosen to perform in the premiere of Jerome Robbins' *Other Dances* and was a Guest Artist with The Dancers Company in *Swan Lake* (Act 3) in 2001. In 2003 Olivia danced in *Por vos muero* and *Mercurial Manoeuvres* and the roles of Flavia in *Spartacus*; the Baroness in Graeme Murphy's *Swan Lake*; and Milady in *The Three Musketeers*.

She was also a nominee in the Telstra Young Ballet Dancer of the Year Award.

In 2004 and 2005 Olivia once again danced the coveted role of Baroness von Rothbart in Graeme Murphy's *Swan Lake* and to critical acclaim in *Mr. B – A Tribute to George Balanchine*; the Australian Premiere of Christopher Wheeldon's *Continuum*©; Nicolo Fonte's *Almost Tango* and Jiří Kylián's *Stepping Stones* and *Petite Mort*. She also performed the role of Carabosse in *The Sleeping Beauty*.



Marc Cassidy

Born in New Zealand, Marc Cassidy studied at The Australian Ballet School before joining The Australian Ballet in 1994. He was promoted to Senior Artist in 2000.

Marc's performances include the roles of Bronze Idol in *La Bayadère*; Mercutio in *Romeo and Juliet*; Solo Boy in *Mercurial Manoeuvres*; Lead Gypsy in *Don Quixote*; Lescaut in *Manon*; and Goro in *Madame Butterfly*; as well as those in *Tchaikovsky Pas de Deux*, *Divergence*, *Por vos muero*, *X*, *Etudes*, *Beyond Bach*, *In the Upper Room* and *In the Middle, Somewhat Elevated*. To date, his favourite piece is the grand pas de deux from *Don Quixote*.

In 2002 Marc was nominated for a Green Room Award for the role of Ginger Mick in *The Sentimental Bloke*. Scholarships have enabled him to train in the USA with Vladilev Seminov, as well as in Paris, New York, London and Toronto.

His debut as Romeo in *Romeo and Juliet* in 2003 earned him a nomination for a Helpmann Award in 2004.

In 2004 Marc danced in *Agon* and *Symphony in C* as part of the *Mr. B – A Tribute to Balanchine* season, performed the lead role of Colas in *La Fille mal gardée*, and Burnett's *Aesthetic Arrest* and Wheeldon's *Continuum*© in the *Red, Hot and New* season.

In 2005 he performed the principal role of James in *La Sylphide*.



Gaylene Cummerfield

Gaylene Cummerfield was born in Christchurch, New Zealand in 1977 and she trained with Rhonda McGlinchy in New Zealand from the age of 5 years, at the Southern Ballet and The Australian Ballet School from 1994. Gaylene graduated from The Australian Ballet School with Honours and Dux in 1996.

Her professional dance experience included three major roles with The Australian Ballet School during 1996. Gaylene was awarded the Bronze Medal at the Adeline Genée Awards in 1996 and first place at the New Zealand National Awards in 1996.

In 1997 Gaylene joined the Royal New Zealand Ballet where she performed various contemporary and classical pieces including *Agon*. In 1997 she was awarded first place and the 'Grand Prix' award for outstanding achievement at the 6th Asian Pacific Ballet Competition in Japan.

In 1998 Gaylene joined The Australian Ballet and has performed in such ballets as *La Bayadère*, *Swan Lake*, *Giselle*, *In the Middle, Somewhat Elevated*, *Por vos muero* and *In the Upper Room*. She was promoted to Coryphée in 2001 and since then has appeared in *Spartacus*, *Swan Lake* and *The Four Temperaments* and danced the role of The Queen in *The Three Musketeers*.

Gaylene was promoted to Soloist in 2004 and to Senior Artist in 2006. Most recently she has appeared in *La Fille mal gardée*, *La Sylphide*, *Suite en blanc* and *Forgotten Land*, as well as performing the role of Aurora in *The Sleeping Beauty*.



Madeleine Eastoe

A graduate of The Australian Ballet School, Perth-born Madeleine Eastoe joined the company in 1997.

She featured in a variety of works, notably in *Tchaikovsky Pas de Deux*, William Forsythe's *In the Middle, Somewhat Elevated*, Nacho Duato's *Por vos muero* and Jerome Robbins' *Other Dances* before receiving her promotion to Soloist in 2000.

She has performed in a number of principal roles with the Company, including those in *Don Quixote*; *Coppélia*; *Nutcracker* (Murphy); *Romeo and Juliet* (Cranko); *La Fille mal gardée*, *La Sylphide*; and in Graeme Murphy's *Swan Lake*.

Madeleine has toured internationally with The Australian Ballet to China, Singapore, New Zealand and the US. On home soil she has worked closely with Australian choreographers Stephen Baynes, Stanton Welch, Stephen Page, Adrian Burnett and Graeme Murphy. In January 2004 Madeleine was promoted to Senior Artist. 2005 was a big year for Madeleine, performing as the opening night Odette on the company's *Swan Lake* tour to the UK, as well as dancing the roles of Aurora and the Canari Fairy in *The Sleeping Beauty* later in the year.

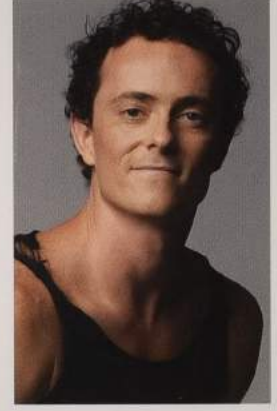


Nobuo Fujino

Originally from Osaka, Japan, Nobuo started ballet training at that city's Egawa Ballet School. In 1995 Nobuo won the Idemitsu Scholarship at the Asia-Pacific Ballet Competition, which allowed him to study at The Australian Ballet School for three years. After graduating in 1997, Nobuo joined the Hong Kong Ballet and was promoted to Principal Dancer in 2002.

He performed principal roles such as the Prince in *Swan Lake* and in *Sleeping Beauty*. He also performed in *Nutcracker*; *Cinderella* and *Giselle*; *La Bayadère*; *La Fille mal gardée*; *Romeo and Juliet*; *Beauty and the Beast* and *Coppélia*. He also featured in Natalie Weir's *Turandot* and *The Rite of Spring*; and Irek Mukhamedov's *Spartacus*. Nobuo was awarded the Rising Artist Award from the Hong Kong Arts Development Council in 2003, performed as Guest Dancer for Shanghai International Ballet Competition and International Ballet Festival of Miami in 2004. He was also nominated for Prix Benois de la Danse gala performance in Moscow in April 2005.

In August 2005 Nobuo joined The Australian Ballet as Senior Artist.



Timothy Harbour

Following his graduation from The Australian Ballet School, Tim joined The Australian Ballet in 1995. After performing roles such as The Bronze Idol in *La Bayadère* and Bluebird in *The Sleeping Beauty* as well as dancing in William Forsythe's *In the Middle, Somewhat Elevated*, he was promoted to Soloist in 2000.

Since then Tim has added a variety of work to his repertoire: Jerome Robbins' *Other Dances*; Jiří Kylián's *Bella Figura*; Christopher Wheeldon's *Mercurial Manoeuvres*; Nicolo Fonte's *Almost Tango* and George Balanchine's *Agon*.

Tim has had a number of roles created on him such as the Earl in Graeme Murphy's *Swan Lake*. Other ballets where roles have been created on him include: *Requiem*, *Molto Vivace* (Stephen Baynes), *Subtle Sequence of Revelation*, *Relic* (Adrian Burnett) and *Wild Swans* (Meryl Tankard).

In January 2004 Tim was promoted to Senior Artist. His principal roles to date include: D'Artagnon in *The Three Musketeers*; Colas in *La Fille mal gardée* and James in *La Sylphide*. Tim Harbour has toured internationally with the company to New Zealand, China, Japan, Singapore and the United States.

In 2005 he made his choreographic debut with his critically acclaimed piece *Sunken Waltz* in the *bodytorque.two* season. He has been invited to choreograph a new work for *bodytorque: Face the Music* in June 2006.

Guest Artists



Grant Nundhirribala

Grant Nundhirribala is a leader of both traditional and contemporary dance and singing in his community. He is the lead singer, dancer and songwriter for his band Yilila, who have won three awards in the last year, with many performances around Australia including: WOMADelaide, Port Fairy Folk Festival & Darwin Festival. He has collaborated with famous artists such as Zakir Hussain, Sultan Khan, David Bridie and has danced with Yothu Yindi at the Sydney Olympics opening ceremony in 2000. He is also the lead singer for his traditional dance group Red Flag Dancers who are a popular attraction to the GARMA Festival each year.

Grant comes from the remote community Numbulwar in South East Arnhem Land, Northern Territory. His relationship with Bangarra Dance Theatre began in 2000 after he worked with Stephen Page for the 2000 Olympic opening ceremony. Following this he collaborated and toured with Bangarra around Australia's capital cities.

The Nundhirribala clan hold Red Flag culture. Many of Grant's songs and dances are about the Maccassan Traders who sailed from Indonesia from the 16th Century until the early 1900s to trade and share culture with the Aboriginal people of Eastern Arnhem Land. As well as being a leader and teacher of Red Flag music and dance, Grant also dances and sings many other styles from Numbulwar, Gapuwiyak, Groote Island and Yirrkala.

Grant Nundhirribala is a brilliant musician, dancer and teacher and is a respected artist both in the city and within his Aboriginal community in the bush.



Matthew Trent

Matthew Trent was born in NSW and trained with Joy and Dawn Ransley in Queensland, before receiving a Charles Wall Scholarship to study at The Royal Ballet School in London. He graduated into The Royal Ballet in 1991 and toured internationally with the company. During his time with The Royal Ballet, Matthew danced in works by Ashton, MacMillan, Forsythe, Bintley and Balanchine.

He joined The Australian Ballet as a Coryphée in 1994. In 1995 he performed in Stanton Welch's *Corroboree* at the UNited We Dance festival in San Francisco. In 1997 he travelled to New York to work with Twyla Tharp on *The Storyteller*. In 1999 Matthew was nominated for both a Mo and a Green Room Award. The following year he was promoted to Principal Artist during the Olympic Arts Festival in September.

In 2001 Matthew performed the role Gaoler in *Manon* with Sylvie Guillem in the Melbourne International Festival of the Arts. In 2002 he was awarded a scholarship to study with New York City Ballet, American Ballet Theatre and Dutch National Ballet. His repertoire includes leads roles in *La Bayadère*, *Giselle*, *Merry Widow*, *Coppélia*, *Don Quixote*, *Spartacus*, *Madame Butterfly*, *Carmina Burana*, *Cinderella* and *The Three Musketeers* as well as works by Kylián, Duato, Tetley, Tankard, Bèjart, Wheeldon and Welch.

In 2005, Matthew retired as Principal Artist from The Australian Ballet. In *Gathering*, he performs as a Guest Artist with the company.

The Australian Ballet Soloists



Annabel Bronner Reid

Born in Hamilton, Victoria, Annabel Bronner Reid completed an Associate Degree in Dance at Queensland University of Technology. In 1997 she joined the Royal New Zealand Ballet where she performed the lead role in Balanchine's *Allegro Brillante*, Queen of the Forest Sylphs in Bournonville's *La Sylphide*, and as a Soloist in Graeme Murphy's *The Protecting Veil*.

Since joining The Australian Ballet in 1999 Annabel has performed in many contemporary and classical works including William Forsythe's *The Vertiginous Thrill of Exactitude*, Stephen Baynes' *Requiem* and the lead role of Eliza in Meryl Tankard's *Wild Swans*.

Annabel was promoted to Soloist in July 2003. Her highlights in 2004 were performing *Le Corsaire* as a nominee for the Telstra Young Ballet Dancer of the Year Award and being a recipient of the Kelvin Coe Scholarship. She also danced the role of Milady in *The Three Musketeers*; and the Baroness von Rothbart for the return season of the critically acclaimed *Swan Lake* (Graeme Murphy).

In 2005 she performed roles in Adrian Burnett's new work *Relic*, the pas de trois in *Suite en blanc*, and the third solo in *La Bayadère*; all part of the *White* trilogy. In Brisbane she danced the Baroness von Rothbart in Graeme Murphy's *Swan Lake*, and also featured as Carabosse in *The Sleeping Beauty*.



Adam Bull

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 and was awarded The Australian Ballet Society Scholarship in 2001.

Adam graduated from The Australian Ballet School in 2001 with honours and joined The Australian Ballet in January 2002.

He has danced in both classical and contemporary productions such as Stephen Baynes' *Molto Vivace* and Stanton Welch's *Velocity*. Adam has performed the role of the Duke in Graeme Murphy's *Swan Lake* and in Meryl Tankard's *Wild Swans*. In 2003 Adam performed the principal role of Porthos in *The Three Musketeers* and in 2004 he performed principal and soloist roles in *Symphony in C* and Adrian Burnett's *Aesthetic Arrest*, as well as a soloist role in the Australian premiere of *Agon*. He danced the roles of Colas in *La Fille mal gardée*; Solor in *La Bayadère* and James in *La Sylphide*.

He was promoted to Coryphée in 2004 and nominated for the Telstra Ballet Dancer Award in the same year. Adam was promoted to Soloist for the 2006 season.



Jane Casson

Jane Casson was born in Auckland, New Zealand, and began her training at the Philippa Campbell School of Ballet, later moving to Wellington to study at the New Zealand School of Dance.

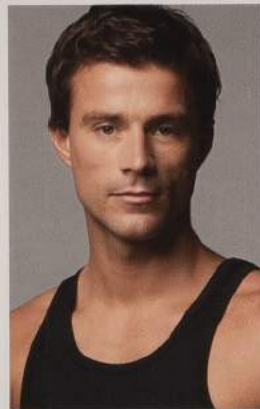
During her time there, Jane was awarded many scholarships enabling her to study and compete in Hong Kong, Sydney and Japan. In 1997 Jane graduated as Best Overall student with the highest mark of distinction.

In 1998 she joined the Royal New Zealand Ballet and performed many feature roles including those in *Seven Deadly Sins*, *The Sleeping Beauty*, *Napoli*, *Cinderella* and as Mina Harker in *Dracula*.

In 2001 Jane joined The Australian Ballet and was promoted to Coryphée in 2004 and to Soloist in 2006.

Since joining the company, Jane has performed many of its classical and contemporary ballets, including feature roles in Graeme Murphy's *Swan Lake*; Balanchine's *Agon*; Walter Bourke's *Grand Tarantella*; Stephen Baynes' *Molto Vivace* and *El Tango*; Jiří Kylian's *Bella Figura* and most recently *Stepping Stones*, *Forgotten Land* and *Sechs Tänze*.

Jane was promoted to soloist for the 2006 season.



Matthew Donnelly

Born in New South Wales, Matthew Donnelly trained in Newcastle before joining The Australian Ballet School in 1995. Matthew was awarded the Bronze Medal in 1994 and the Silver Medal in 1995 in the Adeline Genée Awards. He was also awarded the Silver Medal at the Asian Pacific International Ballet Competition in Tokyo, 1995.

After graduating with honours from The Australian Ballet School in 1996, Matthew was invited by Maina Gielgud to join The Royal Danish Ballet. During his two years with the company he worked with Johnny Eliassen, Jiří Kylián, Maurice Béjart and Peter Martins in ballets such as *Fearful Symmetries*, *Gaîté Parisienne* and *Suite en blanc* but his most memorable moment was performing *Return to the Strange Land* for Her Majesty Queen Margrethe of Denmark at the Royal Theatre in Copenhagen in 1998.

Matthew returned to The Australian Ballet in 1999. Since then he has danced the principal roles of Colas in *La Fille mal gardée* and Mercutio in *Romeo and Juliet*. His repertoire also includes Jiří Kylian's *Petite Mort* and *Forgotten Land*; George Balanchine's *Agon* and *Symphony in C*; Glen Tetley's *Voluntaries*; Nacho Duato's *Por vos mueru*; Twyla Tharp's *In the Upper Room* and other full length works such as *Swan Lake* and *The Three Musketeers*.

Matthew Donnelly was promoted to the rank of Soloist in 2005.



Lana Jones

Lana Jones was born in Coffs Harbour but moved to Canberra soon after. She commenced her ballet training at the Canberra Youth Ballet School before moving to Melbourne in 1999 to join The Australian Ballet School.

Prior to joining The School, she was awarded the Silver Medal at the 1998 Adeleine Genée awards.

In 2001 she graduated Dux of The Australian Ballet School before joining The Australian Ballet in 2002 as a member of the Corps de Ballet.

Since joining the company, she has performed many roles, some of them particular highlights. Her first big role was a solo in *Paquita*, and her first principal role was in the fourth movement of *Symphony in C*.

In 2004 she travelled to Varna in Bulgaria to participate in the Varna International Ballet Competition. Further milestones in her career include dancing in *Flames of Paris* in the 2004 gala performance marking the 20th anniversary of the State Theatre; a pas de deux in *Almost Tango*, *Grand Tarantella*; the pas de cinq in *Suite en blanc*, and the 'red' pas de deux in Jiří Kylian's *Forgotten Land* and *Petite Mort* from the same programme.

She danced her first dramatic role in Paul Boyd's *On the Breath of Mary* as part of the *bodytorque.two* programme in 2005. Shortly after, Lana won the Telstra Ballet Dancer Award, the highest accolade of its kind for Australian ballet dancers.

She was promoted to the rank of soloist for the 2006 season.

a grand performance



With spectacular views over Circular Quay and the harbour, Quadrant Restaurant offers an exquisite pre-theatre dinner. Enjoy an imaginative main course and a glass of fine Australian wine for \$35* per person.

And then after a 5 star performance, indulge in one of our famous desserts, perhaps an inspired cocktail in ECQ Bar, or simply relax in one of our luxurious suites.

*Available from 5.30 - 7.30pm Monday to Saturday, subject to change without notice.

QUAY GRAND

— ■ —
SYDNEY

Tel 02 9256 4000

Email reservations@qgss.mirvac.com.au

61 Macquarie Street East Circular Quay Sydney

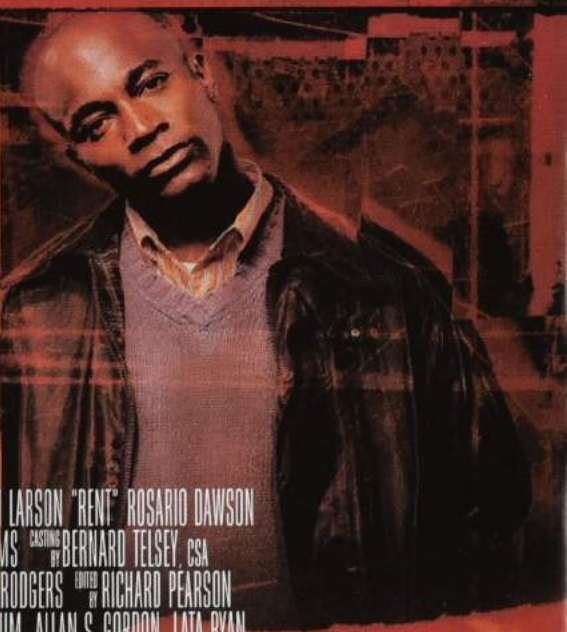
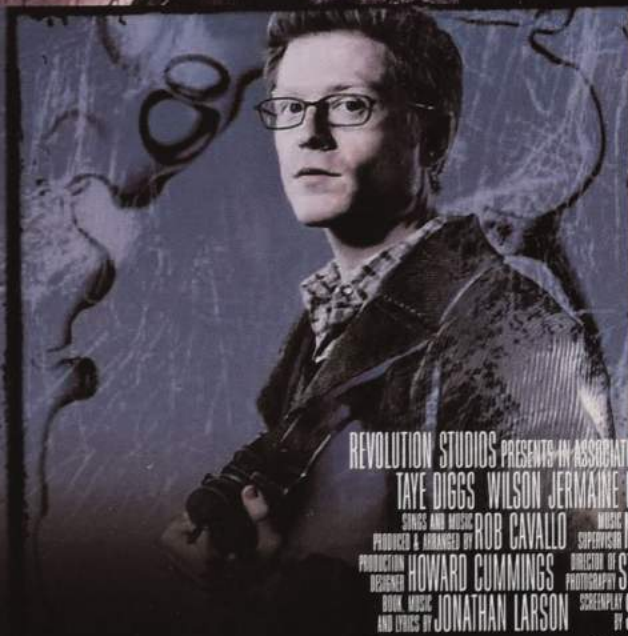
www.mirvachotels.com

MANAGED BY  HOTELS | RESORTS



No day but today

RENT



REVOLUTION STUDIOS PRESENTS IN ASSOCIATION WITH 1492 PICTURES A TRIBECA PRODUCTION A CHRIS COLUMBUS FILM *RENT* BASED ON THE JONATHAN LARSON PLAY *RENT* STARRING ROSARIO DAWSON
 TAYE DIGGS WILSON JERMAINE HEREDIA JESSE L. MARTIN IDINA MENZEL ADAM PASCAL ANTHONY RAPP TRACIE THOMS CASTING BY BERNARD TELSEY, CSA
 SONGS AND MUSIC BY ROB CAVALLO PRODUCED AND ARRANGED BY ROB CAVALLO MUSIC SUPERVISOR MATT SULLIVAN ADDITIONAL ARRANGEMENTS BY TIM WEIL VOCAL CONDUCTOR AND CHORUS BY KEITH YOUNG CHOREOGRAPHY BY KEITH YOUNG COSTUME DESIGNER AGGIE GUERARD RODGERS EDITED BY RICHARD PEARSON
 PRODUCTION DESIGNER HOWARD CUMMINGS DIRECTOR OF PHOTOGRAPHY STEPHEN GOLDBLATT, ASC, BSC CO-EXECUTIVE PRODUCERS TOM SHERAK EXECUTIVE PRODUCERS JEFFREY SELLER KEVIN MCCOLLUM ALLAN S. GORDON LATA RYAN
 BOOK, MUSIC AND LYRICS BY JONATHAN LARSON SCREENPLAY BY STEPHEN CHBOSKY PRODUCED BY JANE ROSENTHAL ROBERT DE NIRO CHRIS COLUMBUS MARK RADCLIFFE MICHAEL BARNATHAN
 DIRECTED BY CHRIS COLUMBUS

REVOLUTION STUDIOS


COLUMBIA PICTURES

1492

www.sonypictures.com.au

Soundtrack on Water Box Records

SONY

 Moderate drug themes, infrequent coarse language

IN CINEMAS MARCH



A fresh take on business

See the business world from a fresh new angle. *Herald Sun BusinessDaily* is your essential snapshot of what's hot in business both here and overseas. With expert commentary from Terry McCrann to money making advice that will help you fire up your own finances. It's all the business you need, delivered fast and fresh in the *Herald Sun*. Make it your Business Daily.





Beyond the curtain



are the secrets



that weave together to create magic.

Artists of The Australian Ballet La Sylphide

There's more to the ballet than the costumes, the music and the spellbinding grace of dance. There's a commitment to excellence, a tireless drive to reach new heights, and a persistence to keep achieving, despite the occasional fall.

At the National Australia Bank, we relate to what goes on behind the scenes to produce the perfect performance. The coaching, the encouragement, the unseen effort. That's why we're proud to support all aspects of The Australian Ballet – including the 2006 Education Programme.

We hope you join us on this journey of discovery. It's going to be an extraordinary show.



The Australian Ballet Soloists



Andrew Killian

Melbourne born Andrew Killian studied dance at the Victorian College of the Arts prior to joining The Australian Ballet School in 1998. He joined The Australian Ballet in 2000.

He has performed roles in *Theme and Variations*; Stephen Baynes' *Beyond Bach*, *El Tango* and *Molto Vivace*; Jiří Kylián's *Bella Figura*; Stanton Welch's *Velocity* as well as *Agon*; *Almost Tango*; *Suite en blanc*; and The Australian Ballet's *Jiří* programme of 2005. He danced in the roles of Alain in *La Fille mal gardée* and as Gurn in *La Sylphide*.

Andrew has performed principal roles in *The Three Musketeers*, *Aesthetic Arrest* and *Symphony in C*, and he danced in the world premiere seasons of *Wild Swans*, *Relic*, *Subtle Sequence of Revelation* and Graeme Murphy's *Swan Lake*.

After a busy year in 2005, Andrew was promoted to the rank of Soloist for the 2006 season.



Paul Knobloch

Born in Canberra, Paul Knobloch began dance training at the Canberra Dance Development Centre under the direction of Jackie Hallahan and completed his training at The Australian Ballet School, graduating with honours in 1997.

During his studies, he was awarded many scholarships and in 2001 was named the ACT Young Australian of the Year.

In 1997 Paul joined the West Australian Ballet and danced many of the company's principal and soloist roles. In 1998 he toured Europe extensively working with some of the world's greatest Ballet companies and alongside the most influential dance masters, accepting a position offered to him by the English National Ballet where he danced many leading roles in the company's vast repertoire.

In 2002 Paul joined The Australian Ballet and has danced many leading roles and been part of Adrian Burnett's *Aesthetic Arrest*, *Subtle Sequence of Revelation* and *Relic*. Stephen Baynes' *Molto Vivace*, Meryl Tankard's *Wild Swans*, Stanton Welch's *Velocity* and Timothy Farrar's *A little Disconnect*.

In 2004 Paul was awarded the Maurice Sullivan Scholarship and the Freda Irving Memorial Scholarship through The Australian Ballet, which he used to travel to the United States working alongside the American Ballet Theatre, the New York City Ballet, the San Francisco Ballet and the Pacific Northwest Ballet.

A major highlight in Paul's career to date has been dancing feature roles in the legendary Jiří Kylián's *Stepping Stones*, *Forgotten Land* and *Petite Mort* in the 2005 season. He was promoted to Soloist in January 2006.



Tristan Message

Tristan graduated from The Australian Ballet School in 1999. He has won several awards and scholarships including the Graeme Murphy Contemporary Award.

In 2000 he joined The Australian Ballet and since then has danced *Divergence*, *Requiem*, *In the Night*, *In the Upper Room* and the lead role in *Spartacus*. Fans will remember him as 'the bloke' in *The Sentimental Bloke* which was part of the 2002 season. During the same year, Tristan travelled to Europe on the Lissa Black Memorial Scholarship to study with Yannick Bouquin.

Tristan's most recent performances include *Serenade* and *Agon* as part of the *Mr. B – A Tribute to Balanchine* season, *Continuum* and a feature role in *Almost Tango* in the *Red Hot and New* season.

In 2005 Tristan danced to critical acclaim in Paul Boyd's dramatic piece *On the Breath of Mary* in the *bodytorque.two* season.



Danielle Rowe

Born in Shepparton, Danielle trained at Cheryl Bradely Studios in South Australia for 11 years, then with Marie Walton-Mahon in Newcastle for six months before moving to Melbourne to train at The Australian Ballet School. During her years as a student Danielle received many scholarships including the Fauldings Bursary, which allowed her to complete her training with The Australian Ballet School.

Danielle joined The Australian Ballet in 2001 and has featured in many ballets including Stanton Welch's *Divergence* and *Velocity*, Jiří Kylián's *Bella Figura*, *Stepping Stones* and *Petite Mort*, and principal roles in Adrian Burnett's *Aesthetic Arrest* and *Relic*. She also performed in the Melbourne and Perth premieres of Stephen Baynes' *Imaginary Masque*. Other ballets include *Suite en blanc*, *La Bayadère* and *Swan Lake*.

In 2003 Danielle was one of six nominees for the inaugural Telstra Young Ballet Dancer of the Year Award, for which she won the People's Choice Award. Last year, Danielle was promoted to Soloist and was awarded the Lissa Black Memorial Scholarship, which she used to travel to Europe.

In 2005 Danielle repeated her win of the People's Choice Award at the Telstra Ballet Dancer's Award. She also performed as Carabosse in Stanton Welch's *The Sleeping Beauty*, a role that was created on her.

The Australian Ballet Soloists



Amber Scott

Amber Scott was born in Brisbane in 1983. Before joining The Australian Ballet School, Amber trained at the Anne Fraser School of Dance and The National Theatre Ballet School. She was awarded the Bronze medal at the 1998 Adeleine Genée Awards, won First Place in the junior section of the 1999 Asian Pacific International Ballet Competition, and received The Australian Ballet Society Scholarship in 2000.

She graduated from The Australian Ballet School in 2000 as Dux of her year before joining The Australian Ballet in 2001. She has performed soloist roles in *Por vos muero*, *Swan Lake*, *Symphony in C* and *El Tango*, and as the Sugar Plum Fairy in *The Nutcracker* Grand Pas de deux for gala performances in 2004 and 2005.

In 2003 Amber spent four months in Denmark with The Royal Danish Ballet as part of the dancer exchange programme. Later that year, she performed the role of Clara with The Dancers Company in their production of *Nutcracker* – and again in 2004.

In 2004 Amber won The Telstra Young Ballet Dancer of the Year Award; the highest accolade of its kind available to an Australian dancer. Making a clean sweep of the competition, Scott collected both the award and the coveted People's Choice Award.

The same year, Amber made her debut as Odette in Graeme Murphy's *Swan Lake*, also performing Odette in the 2005 Brisbane season. In 2005 Amber performed soloist roles in Jiří Kylián's *Petit Mort*, *Forgotten Land* and *Stepping Stones*; as well as feature roles in Stanton Welch's *The Sleeping Beauty*.

Amber was promoted to the rank of Soloist for the 2006 season.



Leanne Stojmenov

Leanne was born in Perth and began her ballet training with teacher Helen McKay. She then started full time training at The Graduate College with Terri Charlesworth in 1993 where she completed year 12 schooling. In January 1999 Leanne joined the West Australian Ballet under the directorship of Ted Brandsen. She performed various soloist roles in *The Nutcracker*, Hans van Manen's 5 *Tangos*, Rudi van Danzig's *Swan Lake* and Marius Petipa's *Don Quixote*.

Leanne joined The Australian Ballet in January 2001. More recently, she has performed in Christopher Wheeldon's *Continuum*©, Walter Bourke's *Grand Tarantella*, Jiří Kylián's *Forgotten Land*, Stanton Welch's *The Sleeping Beauty* and the *Don Quixote* grande pas de deux.

Leanne was awarded The New South Wales Friends of the Ballet scholarship in 2004 and travelled throughout Europe to study.



Camilla Vergotis

Camilla Vergotis was born and trained on the Gold Coast with Joy and Dawn Ransley. After choosing ballet over the beach she joined The Australian Ballet School, receiving awards and scholarships along the way. She graduated with honours in 1998 and in the school's end of year production, she performed the leading role of Victoria Page in *The Red Shoes*. Since joining The Australian Ballet, Camilla has performed a variety of roles. Her principal roles include Lise in *La Fille mal gardée*, Constance in *The Three Musketeers*, Rose in *Sentimental Bloke* and *Symphony in C*. Her most memorable soloist roles include Canari Fairy in Stanton Welch's *The Sleeping Beauty*; Serenade in *Suite en blanc*; Cupid in Stephen Baynes' *Molto Vivace*; *The Flower Festival in Genzano*; *La Bayadère*; *Paquita*; *Tivoli*; *In the Upper Room*; *Divergence* and the Young Duchess in Graeme Murphy's *Swan Lake*.



Remi Wörtmeyer

Born in Glenelg, Adelaide, Remi began dancing at the age of three. He trained at the Terry Simpson Studios. He was also a member of two youth ballet companies, the South Australian Children's Ballet Company and the South Australian Classical Youth Ballet Company.

In his graduating year at The Australian Ballet School he won a silver medal at the 8th Asian Pacific International Competition in Japan and performed with The Dancers Company. He joined The Australian Ballet in 2002. In 2003 he was granted the Diana Ramsay Scholarship to gain experience with other international companies.

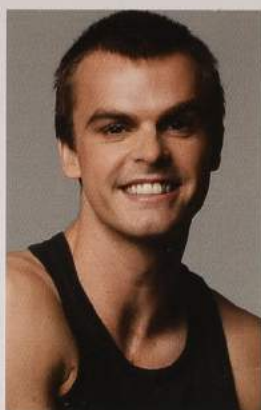
Remi has appeared in many of The Australian Ballet's productions including featured roles in *Almost Tango* and *Aesthetic Arrest* as part of 2004's *Red Hot and New* triple bill, the role of Benvolio in *Romeo and Juliet*, in Stanton Welch's *Velocity* and as the Earl in Graeme Murphy's *Swan Lake*.

In January 2005 he was promoted to Coryphée and performed in Walter Bourke's *Grand Tarantella* as part of the *La Sylphide* programme in which he also danced the role of Gurn.

Remi was recently awarded the inaugural Walter Bourke Award, which is currently seeing him dance with the American Ballet Theatre in New York.

The Australian Ballet *Coryphées*

Gina Brescianini
Craig Cathcart
Tzu-Chao Chou
Timothy Farrar
Natalie Hill

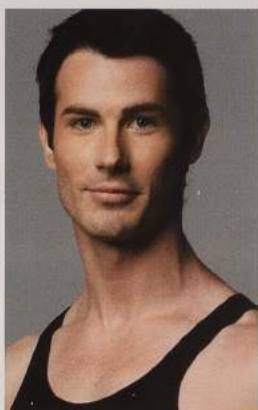


Kevin Jackson
Miwako Kubota
Rani Luther
Jia Yin Du

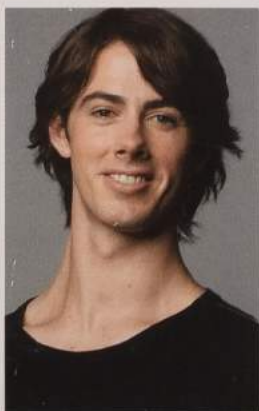
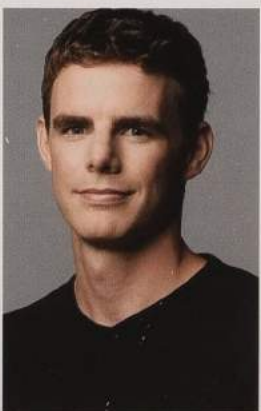


The Australian Ballet *Corps de Ballet*

Kismet Bourne
Juliet Burnett
Ben Davis
Natalie Decorte
Sophie Fletcher



Daniel Gaudiello
Kieran Gourley
Amy Harris
Rudy Hawkes
Robyn Hendricks



INDIGENOUS HERITAGE MANY STORIES, MANY FORMS

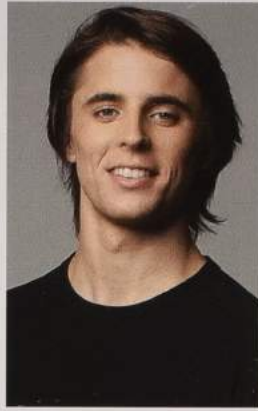
The deep mine of Indigenous art, music, and dance enriches all Australians.

BHP Billiton values our Indigenous heritage, traditional and contemporary. Whether it's the rare artefacts housed in the Koori Heritage Trust, winner of the 2005 Indigenous Governance Awards (pictured) or the performance of *Gathering* by the Bangarra Dance Theatre and The Australian Ballet, we feel privileged to be involved.

May the Indigenous stories in all their forms be seen and heard forever.

The Australian Ballet *Corps de Ballet*

Reiko Hombo
Luke Ingham
Ty King-Wall
Gennadi Koutchin
Natasha Kusen



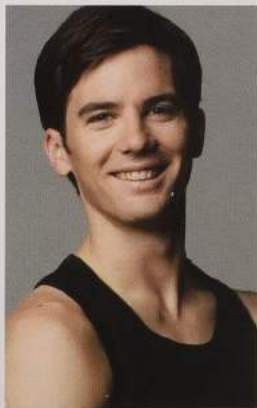
Melissa Lenehan
Brooke Lockett
Frances Murphy
Gabriella Raetz
Jacob Sofer



Dana Stephensen
Garry Stocks
Jessica Thompson
Laura Tong



Simon Vaughan
Vivienne Wong
Andrew Wright



The Spirit of Dance.



Katherine Griffiths

We know that behind every spirited performance are countless hours of hard work and preparation. That's why we're proud to give dance in Australia the lift it deserves. That's the spirit. **The Spirit of Australia.**

Qantas Airways Limited ABN 16 009 661 901

qantas.com



Bangarra Dance Theatre

Management & Board

Board

Aden Ridgeway (Chair)
Damien Barnes
Larissa Behrendt
Angela Clark
Robin Hughes AO
Ian McRae
Stephen Page
Joe Proctor
Ben Way

Management

Artistic Director
Stephen Page
General Manager
Brett Davidson
Business Manager
Sandy Collins
Company Manager
Jasmine Gulash

Financial Controller
David Lloyd

Sponsorship Manager
Paul Stuart

Marketing and Communications Manager
Clare McGregor

Production Manager
Brenna Hobson

International Representative
Jane P. Hermann
JPH Consultants LLC

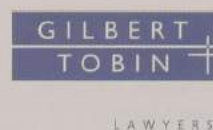
Business & Government Partners

Corporate Partners

Principal
sponsor



The Sydney Morning Herald



Government Partners



Bangarra Dance Theatre is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

Bangarra Dance Theatre is assisted by the New South Wales Government through the New South Wales Ministry for the Arts

Community Partners

The following organisations generously support the Bangarra Dance Theatre Junior Dancer Development Program:
The Scully Fund – Father Ted Kennedy Scholarship
Rio Tinto Aboriginal Foundation

The Australian Ballet Company & Directors

Melbourne
The Australian Ballet Centre
2 Kavanagh Street
Southbank Victoria 3006

Telephone (03) 9669 2700
mail@australianballet.com.au
australianballet.com.au

Sydney
The Australian Ballet
Level 3 10 Hickson Road
The Rocks Sydney 2000
Telephone (02) 9252 5500

The Australian Ballet
ABN 57 004 849 987

Patron
General Michael Jeffery
AC CVO MC (Retd)
Governor-General of the
Commonwealth
of Australia

Board

Chair
David Crawford

Deputy Chair
Virginia Henderson AM

Directors
Robert O Albert AO,
RFD, RD
Sallyanne Atkinson AO
Toni Cody
Julie da Costa OAM
Li Cunxin
Felicity Gunner OAM
Christopher Knoblanche
Marilyn Rowe Cowden
OBE
Steven Skala
Peter Smedley

Secretary
Cecily Tange

Honorary Life Members
Mrs Elizabeth Albert
Mr Robert Albert AO
Timothy K F Cox AO
Maina Gielgud AO
John McCallum AO, CBE
Frederick W Millar
AO, CBE
Lady Porter
Lady Potter AC, DLJ
Dame Margaret
Scott DBE
Lady Southey AM
Ms Josie Woodgate OAM

Management

Artistic Director
David McAllister AM

Executive Director
Richard Evans

**Music Director and
Chief Conductor**
Nicolette Fraillon

**Associate
Artistic Director**
Danilo Radojevic

**Associate
Executive Director**
Patrick McIntyre

Artistic

Ballet
**Principal Coach
and Ballet Mistress**
Fiona Tonkin

**Ballet Mistress
and Repetiteur**
Wendy Walker

**Ballet Mistress
and Rehabilitation
Facilitator**
Noelle Shader

**Choreologist
and Ballet Master**
Mark Kay

**Resident
Choreographers**
Stephen Baynes
Adrian Burnett
Stanton Welch

Guest Teacher
Mary Li

Music
**Principal Pianist
and Music Librarian**
Stuart Macklin

**Pianist and Associate
Music Librarian**
Duncan Salton

Pianist
Charles Rinaudo

Artistic Management
**Assistant to the
Artistic Director**
Emily O'Connor

Artistic Administrator
Frank Leo

Artistic Co-ordinator
Larissa McKinnon

Education
**Education Programme
Manager**
Colin Peasley OAM

Medical
Medical Co-ordinator
Dr Ken Crichton

Sports Physician
Dr Andrew Garnham

**Principal
Physiotherapist**
Susan Mayes

Physiotherapists
Tim Buckley
Leanne Rath

Myotherapist
Liz Astling

**Consultant General
Practitioner**
Dr Vicki Higgins

**Body Conditioning
Instructor**
Paula Baird Colt

Stage

Company Management
Director of Operations
Helen McCormack

Company Managers
Kerry-Anne Cook
Robyn Fincham

**Assistant
Company Manager**
Paul Marrollo

**Operations
Co-ordinator**
Noeleen King

**Travel and Freight
Co-ordinator**
Melisa McDonald

**Travel & Operations
Assistant**
Lynne McDougall

Technical
Technical Director
Francis Croese

Stage Manager
Fiona Boundy

**Assistant Stage
Manager**
Mark Lowrey

Master Technician
Bruce Gordon

Master Electrician
John Berrett

Mechanist
Avon Kilcullen

Electrician
Michael Pearce

Wardrobe Mistress
Margaret Fitzsimons

Wardrobe Master
Geoffrey Harman

Production
**Production Co-ordinator
and Administrator,
The Dancers Company**
Angela Embleton

**Production Manager,
Wardrobe**
Michael Williams

Purchasing Co-ordinator
Jenny Howard

**Head Costumier/
Women's Cutter**
Kerry Cumberbatch

Gentlemen's Cutter
Peggy Moad

Senior Costumier
Maureen Ryan

Costumiers
Ruth Owen

Casual Costumiers
Penelope Bjorksten
Brigitte Brand
Alexis George
Fiona Page

Senior Milliner
Nancy Gauci

Milliner
Vicki Car

Milliner/Costumier
Cecily Davis

Production Secretary
Dana Morfett

Scenery and Properties
**Production Manager,
Scenic**
Scott Mathewson

**Scenic Workshop
Manager**
Paul Anderson

Store
Wardrobe Manager
Barbara Langley

Store Mechanist
Warren Rice

Market Development

**Director of Marketing,
Special Projects**
Yvonne Gates

Marketing
Marketing Manager
Philippe Magid

Marketing Executive
Daniel Burns

Publications Editor
Viviane Stappmanns

Graphic Designer
Melissa Walsh

**Ticketing Services
Manager**
Richard Laslett

**Ticketing Services
Supervisor**
Pam Martin

Ticketing Services Clerk
Paul Bewley

Development
**Corporate
Development Manager**
Anna McPherson

**Development Account
Manager**
Sophie Webster

Business Development
Clea Caisley

**National Events
Coordinator –
Development**
Fionn Meikle

Development Assistant
Tiffany Moulton

Publicity
**Media Relations
Manager**
Vanessa Duscio

Publicist
Natalie Verheggen

**Media and Marketing
Co-ordinator**
Donna Cusack

Fundraising

**Private Giving
Director, Endowment
and Private Giving**
Kenneth Watkins

**National Manager
Private Giving**
Sue Sweetland

**Manager
Private Giving
(NSW, QLD, ACT)**
Jane Diamond

**Private Giving
Operations Coordinator**
Sharyn Gilham

**Private Giving
Co-ordinator**
Ellie Philips

**PA to Director,
Endowment and
Private Giving**
Donna Brearley

Administration

**Finance and
Administration**
Finance Director
Cecily Tange

**Personal Assistant to
the Executive Director**
Jes Andersen

**Personal Assistant
to the Associate
Executive Director**
Clare Gray

**Management and
Systems Accountant**
Michael Trigg

Payroll Administrator
Andrew Smalley

Finance Co-ordinator
Denise Barratt

Finance Assistant
Marina Milankovic

Systems Administrator
Nicholas Scanlon

**Administration
Co-ordinator**
Jackie Harris

Receptionist
Jenny Abramson

**HR and Policy
Consultant**
Helen Williams

The Australian Ballet

Business & Government Partners

Principal Sponsors



Telstra & The Australian Ballet
Community, creativity
and commitment

Lead Sponsors



A shared commitment to
passion and performance



Proudly supporting
the national
Education Programme

Major Sponsors



Méthode Tasmanoise®:
Exclusive sparkling
wine sponsor



Paspaley Pearls:
unique Australian beauty
on the world stage



Official airline of
The Australian Ballet

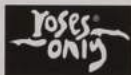


Official wine sponsor



Supporting the
magic of ballet

Supporting sponsors



Roses Only and Lush
Flowers – delivering floral
arrangements in Sydney,
Brisbane, Adelaide, Perth,
Canberra and Melbourne

The Dancers Company
Regional Touring



Principal Sponsor

Government Partners



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



The Australian Ballet
is assisted by the New
South Wales Government
through the New South
Wales Ministry
for the Arts



The Australian Ballet
acknowledges the
support of the Victorian
Government through
Arts Victoria –
Department
of Premier and Cabinet



Private Giving

Endowment

Funds within

The Endowment

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

The Robert and Elizabeth Albert Music Fund
The Richard and Barbara Allert Fund
The K Christensen and AE Bond Bequest
The Walter Bourke Award endowed by his Friends
The George Garratt Fund
The Maina Gielgud Fund
The Neil Hopkins Fund
The Freda Irving Memorial Scholarship Fund
Barry Kay Memorial Scholarship Fund
The Ian McRae Fund
The Susan Morgan Fund
The Frank and Thora Pearce Fund
The Colin Peasley OAM Fund for Education
The International Fund inspired by Frances Gerard
The Noël Pelly AM Fund
Perini Family Foundation
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by
Dr Valmai Pidgeon AM
The James and Diana Ramsay (Australian Ballet) Fund
The Kenneth R Reed Fund
Kevin Regan Fund endowed by Max Johnston
The Robert Salzer Foundation
The James Slater Memorial Fund
The Marigold Southey Fund
The Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund
The Maurice Sullivan Memorial Scholarship Fund
Individual Contributions
Ian & Norma Drew
Fred & Beth Millar
Henry & Miriam Greenfield
Anonymous (1)

Estates

The Australian Ballet acknowledges with great appreciation the bequests which it has received from the Estates of the following benefactors. These bequests have been invaluable in the achievement of the company's objectives.

The Late Mr Reg Gregory MBE & the Late Mrs Gregory
Patricia Marie Smit
Patricia Hope Willis
Colin Robert Marshall
Hazel Graham
Ethel Margaret Ewing
Cuttan
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 AOCMG
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
Ian Small

The Leadership Circle

Securing the future through a bequest

Mr L Kevin Adair
Richard Allert AM FCA & Barbara Allert
Betty Amsden OAM
Mrs Patricia Anders
Ms Jennifer Barnes
Mrs Sylvia Box
Mrs Anne Boyle
Jannie Brown
Patricia A Breslin
Mrs R D Bridges OBE
Mrs Margaret Broeks
Ms Deborah Bucket
Trish Byrne
Mrs Gillian Bunning
Wendy Burgin
Pam Caldwell
Mr John Calvert-Jones AM & Mrs Janet Calvert-Jones
Dr Brian T Carey
Robert E A Carli
Rowena Catchatour
Mr Bryan Chidgey
Miss Beverley F Clark
Caroline Cooper-Sande MVO
Mr Jim Cousins AO & Mrs Libby Cousins
Judith Cowden
Miss Katrina Cowen
Mrs Melba A Cromack
Mrs Maree D'Alterio
Mr Leonard Dark
The late Mr Laurie Davies
Merawyn Davies
David de Verelle-Hill
Miss Patricia Downes
George Drew
Lorraine and Norman Drogemuller
Mrs Jill Duck
Mr & Mrs D C Dunstan
Mrs Joan Daphne Evans
Jim Finch
Peter F Fleming
Mrs Rita Fletcher
Barrie I Follows AM JP and Margaret Gail Follows
Mr George Foster
Mrs Geraldine Fox-Penglis
Suzanne Gleeson
Mrs Krystyna and Mr Stephen Gogolak
Mrs Lilian Hardy
Mr Robert B Haynes
Barbara Hewitt
Ms Claire Houston
Dr & Mrs Ken Hoyle
Lilla Ito
Michael & Jennifer James
Max Johnston
Mrs Mary Jones
Marlene Kavanagh
Marion J Kelly
Mrs Valda Klaric
Simon Lambourne
Francine Lancaster
Mavis Lance
Mrs Carlean Langbein

Geraldine Lawton Bequest
Muriel Leadbeater
Daniel - Francois Lemesle
Kate Lewis
The Late Mrs Yvonne Livingstone
Dr C S Loader
Mrs Patricia Loughhead
Chris Mackay
Mr Harold Marshall AM
Patsy Martin
Mr Edward J Mason
Graham Matheson
David McAllister AM
Canon Albert McPherson
Toni Meath
Prudence Menzies
Ms A Michell
Margaret Middleton
Mary Murphy
Mrs Margaret Murray
Jean M Negus
Simon Nettleton
Miss Judith Newberry
Kersti Nogeste
Mr & Mrs Arthur L Norcott
Kathleen O'Hara
Mrs Meredith Peters
Lady Porter
Mrs Diana Ramsay AO
Trevor Rice
Peter & Rhonda Roga
Richard Ross
Caroline J Ross-Smith
Mrs Margaret Saut
Sheila Scotter AM MBE
Margot Seeley
Mr & Mrs Charles Sheldon
Betty Shelton
Elvira Sinicins
Mrs Sally Sinisoff
Mr Robbie Smith
Lady Southey AM
Jacques Spira OAM & Edith Spira
Norman Stevens
Ms Juanita Stockwell
Miss Pat Sutherland
Deb Sutton
Elizabeth Swanton
Susanne Sweetland
Dr Christine Thevathasan
Dr Diana Tolhurst
Dr Sally Townsend
Miss Ruth Trait
Patricia Tyler
John & Susan Vanderstock
Patricia M Vanderwal (Speher)
Ms Jill Vaughan
Peter Vaughan
Dr Richard Vesey
Kenneth W Watkins
Pamela Whalan
Barry and Megan Willcox
Mr Antony Williams
Jan Williams
Ms Sallyann Wilson
Leonard J Wilson
Josie Woodgate OAM
Dr Donald Wright
Victor & Christine Zemancheff
Ruth Zionzee
Anonymous (36)

Annual Giving

President

Lady Potter AC

The Australian Ballet is proud to acknowledge the generous support and encouragement it receives through annual Private Giving. Unfortunately, space does not permit individual acknowledgment of the 1,011 Supporter level Patrons (\$100-\$999). Continued support from individuals and corporations is essential to develop our artistic excellence and secure the future of The Australian Ballet. If you would like to join our Private Giving programme, please ring Susanne Sweetland on (03) 9669 2784 or Jane Diamond (02) 9252 5587. All donations are fully tax deductible.

Les Etoiles

Supporting the Principal Artists

Ms Robin Campbell
Jonathan Moore
Arthur Norcott
Roma Norcott
Mrs Kerry Packer
Dr Valmai Pidgeon AM
Lady Potter AC
Mrs Christine Smedley
Lady Southey AC

Principal Patrons

Gifts over \$20,000

Mr Robert Albert AO & Mrs Albert
Mr Peter Clemenger AM & Mrs Joan Clemenger
Dickerson Gallery Melb/Syd
Lady (Vincent) Fairfax OBE
Nola Hassall
Dame Elisabeth Murdoch AC DBE
Mrs Diana Ramsay AO
Renaissance Tours
Anonymous (2)

Senior Artist Patrons

Gifts \$15,000 - \$19,999

Soloist Patrons

Gifts \$10,000 - \$14,999

Mr John Almgren AM & Mrs Almgren
Betty Amsden OAM
Boeing Australia Holdings
Bill Bowness
Mr John Calvert-Jones AM & Mrs Calvert-Jones
Wensley J W Carroll
Henry & Miriam Greenfield
Mr A Stuart Leslie AM & Mrs Leslie
John & Annie McArthur
Fred Millar AO CBE
Mrs Sue Perini
Lady Ramsay
Mr Kenneth Reed
Lynette Sedgman
Peter & Barbara Shearer
E Xipell
David Wilson
Anonymous (2)

Coryphée Patrons

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

Kirby Clarke Adams
Antoinette Albert
Jim and Janette Bain
John Bourke
Ronda Chisholm
Joyce Clothier OAM
Ben Gannon & Brian Abel
Penny Edwards
Val and Mike Harding
Ms Lynette Harvey
Richard & Beverley Harvey
Mr David Kaplin
Mr & Mrs R Maple-Brown
Mr Graham Matheson
Maya Moltzer
Susan Morgan
Mr & Mrs B G O'Connor
Bruce Parncutt & Robin Campbell
John Prescott AC & Jennifer Prescott
Mr Graeme Retchford
Jacqui & Richard Scheinberg
Mrs Helen Selle
Dick and Pip Smith
Mrs J Sproat
Mrs Suzanne A R Waterhouse
The late Mrs Margaret Wiesener

Corps de Ballet Patrons**Gifts \$3,000 – \$4,999**

Sallyanne Atkinson AO
 Ms Monica Ball
 Lee Barr
 Ms Jannie Brown
 Tim Cox AO & Bryony Cox
 Mrs Suzanne Davidson OAM
 John Donaldson AO
 Arshak Galstaun AM
 & Sophie Galstaun
 Ms Belinda Gibson
 Mrs Lyla Goodyer
 Miss Patricia Grattan-French
 Helen & Aron Kleinlehrer
 Miss Fay Mahoney
 Desmond B Misso
 Yvonne Reuvekamp
 Mrs Margaret S Ross AM
 Mr David Southwick
 Dr Christine Thevathasan
 Leigh & Jenny Virtue
 Anonymous (4)

Gifts \$1,000 – \$2,999

Ross Adamson
 ADFAS Sydney
 Jane Allen
 In memory of Ian
 & Ila Anderson
 Peter & Jennifer Bartter
 Jennifer Barnes
 John & Rosemary Barr AM
 Felicity Beale
 Anne Bean
 Dr Miranda Bien-Lim
 Dr Laurence & Marta Blows
 Leonard Bosman
 Rose Claire Boyd
 Ann & Derek Braham
 Denise and Neil
 Buchanan
 Mrs Nancy Butler
 Trish Byrne
 Ms Pam Caldwell
 Ms Angela Carter
 Paul and Lynette Carter
 Chalise Pty Limited
 Mr Gregory S Chappell
 MBE & Mrs Judith E
 Chappell
 Mr Bryan Chidgey
 Charles Clark
 Mr & Mrs Tim Cohen
 Dr Margaret Cook
 Patricia Copes
 Jim Cousins AO
 & Libby Cousins
 Barry Cowdell
 Mim Cox

Gena Culley
 Tracey Cunningham
 Murray Cutbush
 Mrs Kate Damm
 Shirley Danglow
 Mrs David Darling
 Mrs Gretchen Dechert
 Felicity Demediuk
 James Dominguez
 The Late Mr Gordon
 Douglass
 John Dowling
 Patricia Duffy
 Mrs Edrina Dunstan
 Mr John & Mrs Catherine
 Ellice-Flint
 Mr Richard Evans
 Ron BH Farrow
 William J Forrest AM
 George Foster
 Tonia & Eric Gale
 Mrs Kylie Ganko
 Mrs Neilma Gantner
 Mr & Mrs Adrian Gibson
 Ms Judy Gillard
 Dr Nicholas Girdis CBE
 & Mrs Marina E Girdis
 Michael & Mari Gourlay
 Richard Green
 Lynn Grigg
 Alan & Marion Grundy
 Betty & Donald Gunner
 Mrs Felicity Gunner OAM
 Alan & Margaret Hamer
 Deb Hamilton
 Mrs Meridie Hardy
 Mrs Kerry Harris
 Joy & Doug Haviland
 Ms Virginia Henderson AM
 Winifred Hinds
 Jill Hinrichsen
 Dr & Mrs Darryl Hodgkinson
 Caroline Howard
 Mrs Pat Howell
 Dr Alastair Jackson
 His Excellency Maj Gen
 Michael Jeffery AC CVO
 MC (Retd)
 Jennifer Gust Promotions
 Mrs Marie Jewell
 Dale & Ian Johnson
 Maxwell Johnston
 Ervin & Judith Katz
 Miss Dawn V Kelly
 Mrs J E Kirk
 Joan Kitchin
 Mr Alun Kenwood
 Dr R Klugman
 Mr George Krawat
 Justin Lam
 Mavis Lance
 Michael & Robyn Lebert

Mr Ross Liebmann
 Rosalind Lilley
 Ruth Little
 Steven & Judy Lowy
 Fiona MacLachlan OAM
 Neil Maguire
 Mrs Suzanne Maple-Brown
 Christina Marks
 Alexandra Martin & the
 late Lloyd Martin AM
 Ms Wendy K Mason
 Mr David McAllister AM
 Mrs Marie McCann OAM
 Mrs Cherry McCardell
 Ms Carolyn McDowall
 Ms Carol McFarlane
 Mrs H McLellan
 Malcolm & Sandy
 McLachlan
 Harry & Wei Wu Melkonian
 Ed & Patricia Michell
 Mrs Amanda L Millar
 Mrs Veronica Mooney
 Mr Barry Moore
 Dr M Murnane AM
 Mr A E Myatt
 Mr Brian Nebenzahl OAM
 RFD
 Irena Nebenzahl
 Jean M Negus
 Simon Nettleton
 Dr Paul Nisselle AM
 The Hon. Mr Justice
 B O'Keefe AM
 & Mrs Jan O'Keefe
 Diana-Rose Orr
 Mr Michael Thomas
 O'Sullivan
 Lady Florence Packer
 Mrs Faye Parker
 RG Pengelly
 Mr & Mrs Wayne Peters
 Geoffrey & Jan Phillips
 Pierce Armstrong
 Foundation
 Mr Paul Pinel
 Plane Tree Farm
 Alan & Erica Platt
 Mr Dave Poddar
 & Angela Flanery
 Robin Potter
 Mr Elson Pow
 Kerryn Pratchett
 Mrs Catherine Priest
 Lyn Rainbow
 Jodie Ricardo
 Mrs Helen Richardson
 Mrs Judy Roach
 Mr Jason Ronald
 Mrs Sylvia Rosenblum
 Michael & Veronica Roux
 Dr Maurice Rozenberg

Pamela Ruskin
 Brendan Schwab
 & Megan Hughes
 Mr & Mrs Harry Seidler
 Timothy J Sherwood
 R F Smart
 Jenny Smith
 R & P Smooker
 Mr Sam Smorgon AO
 & Mrs Minnie Smorgon
 Ezekiel Solomon
 Edith Spira
 & Jacques Spira OAM
 Norman Stevens
 Edith Stewart
 Mrs Grace Stokes
 Katrina Strickland
 Rosemary Stuart-Kregor
 Dr Lorelle Swan
 Susanne Sweetland
 Mrs Anne Symons
 Mrs Susan Talbot
 Miss Lynne Taylor
 Anthony & Valerie Taylor
 Ms Victoria Taylor
 Marliese & Georges Teitler
 Cheryl & Christopher
 Thomas
 Peter and Deryn Thomas
 Mr Douglas Tobin
 Diana Tolhurst
 Miss Ruth Trait
 Ann Tregear
 Mr John A Uhrig
 Fred & Jean Upton
 Mrs Robyn Veal
 Mrs Katherine D Verco
 Dr Richard Vesey
 Vibe Design Group
 Elizabeth Vining
 John & Judith Walker
 Mrs Jackie Wallace
 Judith M Walls
 Rosemary Walls
 John Wansborough
 Mrs Susan Warburton
 Mel Ward AO
 and Margaret Ward
 Barbara and Danny
 Watson
 Mrs M White
 Drs E & H Wicki
 Mr and Mrs Morris
 Willcoxson
 Mrs J A Williams
 Ms Nancye Willmott
 Lexia Wilson
 Mr Robert Winnel
 Josie Woodgate OAM
 Mrs Donna Woodhill
 Ruth Zionzee
 Anonymous (21)

General Support

**The Australian Ballet
 Society Inc**
 President
 Josie Woodgate OAM

**Friends of The Australian
 Ballet (NSW)**
 Chairman
 Robert McCormack

**Friends of The Australian
 Ballet (SA) Inc**
 President
 Wendy Wheeler

**The Australian Ballet
 School Director**
 Marilyn Rowe OBE

Australian Opera and
 Ballet Orchestra through
 Opera Australia Orchestra
 Victoria through the
 Victorian Arts Centre Trust
 Sydney Opera House Trust

**Individual Contributions
 to the 2005 United
 Kingdom Tour**
 Ann Darby
 Mr Ian Hicks AM
 & Dorothy Hicks
 Frances Gerard
 Mrs Susan Morgan
 Mrs Kerry Packer
 Friends of the Australian
 Ballet (SA) Inc
 Donna Woodhill

**Support from
 Private Foundations**
 ANZ Trustees through the
 Sandy Michell Foundation
 The Cory Charitable
 Foundation
 The Kent Asle Chilton Trust
 The Lissa Black Award
 through Perpetual Trustees
 The William Arthur Hugh
 Gordon Trust

First Impressions

Adelaide Bank Charitable
 Foundation
 The William Angliss
 (Victoria) Charitable Fund
 Brencorp Foundation
 The Gandel Charitable Trust
 Melbourne Newsboys
 Club Foundation
 The James N Kirby
 Foundation
 The Protrust Pty Ltd
 The R E Ross Trust
 Snowy Nominees Pty Ltd
 Thyne Reid Charitable
 Trusts
 The William Angliss
 (Victoria) Charitable Fund

Lasting Impressions

Scanlon Foundation

Private Giving Support

Renaissance Tours –
 Preferred Private Giving
 tour operator
 Dendy Films
 Aria Restaurant, Sydney –
 Sponsor of *Talking Pointe*

Orchestras



Artistic Director and Co-Concertmaster

Jo Beaumont**
Co-Concertmaster
Peter Exton

Violin

Susan Pierotti
(Principal First Violin)
Ellen Mentiplay
(Associate Principal First Violin)
Roger Jonsson
(Principal Second Violin)
Matthew Hassall
Iseult Stephenson*
(Second Violin)
Elizabeth Ambrose
Seung Baik
Lubino Fernandes
(Principal Second Violin Emeritus)
Rachel Gamer
Rachael Hunt
Ceridwen Jones
Mara Miller (Associate Concertmaster Emerita),
Philip Nixon
John Noble
Martin Reddington
Christine Ruiters
Philippa West

Viola

Paul McMillan
Hannah Forsyth
(Principal Emeritus)
Catherine Bishop
Jason Bunn
Nadine Delbridge
Raymond Hope
Andrew Jakopanetz

Cello

Diane Froomes
Rohan de Korte*
Raymond Fraser
(Principal Emeritus)
Sarah Cuming
Philippa Gardner
Tania Hardy-Smith
Andrea Taylor

Double Bass

Davin Holt
Dennis Vaughan*
Yury Frolov
Matthew Thorne
Stuart Riley

Flute

Helen Hardy
(Principal Flute)
Lorraine Bradbury
Michael Smith

Piccolo

Michael Smith

Oboe

Stephen Robinson
Ann Blackburn*
Kazimierz Gorzadek
Matthew Tighe

Cor Anglais

Vivienne Brooke

Clarinet

Paul Champion
Kate Stockwin*
(Principal Clarinet Emerita)
Andrew Mitchell
Grania Burke

Bass Clarinet

Andrew Mitchell

Bassoon

Lucinda Cran
Tahnee Van Herk*
Glenn Prohasky
Amanda Lee

Contrabassoon

Glenn Prohasky

French Horn

Richard Runnels
Deborah Hart*
Linda Hewett
Paul Evans
Dianne Gunn
Anna Handsworth

Trumpet

Robert Smithies
Anthony Pope*
Mark Skillington
Paul McConkey

Trombone

Scott Evans
Anthony Gilham*
Robert Collins

Bass Trombone

Geraldine Evers

Tuba

David Martin

Harp

Mary Anderson

Timpani

Robert Augustinus
Guy du Blêt
Will Larsen

Percussion

Conrad Nilsson
Paul Sablinskis*
Guy du Blêt
Evan Pritchard

Orchestra Victoria Acknowledgements

Supporters

Program Patrons
Lady Southey AM – Patron of the Supporter Program
Miss Betty Amsden OAM – Patron of the Friends Program

Benefactors

Miss Betty Amsden OAM
Mr David Mandie AM OBE
Dame Elisabeth Murdoch AC DBE
Lady Southey AM
John Wertheimer AM & Marcia Wertheimer

Patrons

Mr Robert Albert AO RFD, RD & Mrs Libby Albert
Dr Peter A Kingsbury

Maestro Circle

(Bequestors)

Miss Betty Amsden OAM
Alan Egan
Rosemary Forbes
Ian Hocking
Graeme Studd
Michael Walker

Associates

Alan Beckett
Stephen W Bolton
Beth & Tom Bruce
Peter & Ivanka Canet
Evelyn & Tom Danos
Dr Peter Eng
William J Forrest AM
Mrs Neilma Gantner
Gaye & John Gaylard
Isabella Green OAM
David I Gibbs
Geoff Handbury OAM
Betty & John Higgs
Darvell M Hutchinson AM
Dr Alastair Jackson
Carmel & Peter Johnson
Peter & Barbara Kolliner
Yvonne & Phillip Marshall
Maple-Brown Abbott
Investment Managers
Heather McKenzie
Ross McPherson
Don & Angela Mercer
Baillieu Myer AC
Barry & Helen Novy
Lady Potter AC
Mr John Redman

Michael Robinson AO & Judith Robinson
Stephen & Kate Shelmerdine
Gillian Stillwell
Mrs Wendy Weight
Erna & Neil Werner OAM
Melbourne University Student Union
Slome-Topol Family Charitable Trust

Enthusiasts

Jo & Ian Barker
Ian Hocking & Rosemary Forbes
Mrs Norma Leslie
Nicholas Lis & Gay Michau
David McAllister
Anne McCamish
Michelle & Ian Moore
Jason Ronald
Emmanuel (Manny) Spiteri
Ross & Daphne Turnbull

Community Support

Principal Partner – Victoria Wide

Tattersall's

Principal Regional Partners

Bendigo Bank
Colonial Foundation
Helen Macpherson Smith Trust
The Ian Potter Foundation
VicHealth
The William Buckland Foundation

Supporting Partners

Besen Family Foundation
The Gandel Charitable Trust
Estate of John W Caffrey
The Jack Brockhoff Foundation
Elias & Collen Jreissati
The Myer Foundation
The Lord Mayor's Charitable Fund (Eldon & Anne Foote Trust)
William Angliss (Victoria) Charitable Fund

Regional Education Partners

Collier Charitable Foundation
Ivor Ronald Evans Foundation
Margaret Stewardson Charitable Trust

Business Partners

Bib Stillwell BMW
Equity Trustees
Herald & Weekly Times
John Wertheimer and Company

Business Associates

Allens Arthur Robinson
Chandler Direct
Personalised Communication
Coliban Water Bendigo
Ernst & Young
Kent Moving & Storage KPMG
Leap Agency
Reactive Media

Business Supporters

3MBS FM 103.5
Gadria Organisational Development
In Full Bloom
Shelmerdine Vineyards
Tremayne Salon

Government Partners

City of Greater Bendigo
City of Greater Shepparton
Horsham Rural City Council
Latrobe City Council
Mildura Rural City Council
City of Boroondara
City of Melbourne
Hobsons Bay City Council

For information about the Orchestra Victoria donation, bequest and sponsorship program, please call: 03 9694 3600 or email: peter.garnick@orchestravictoria.com.au

* Denotes the player who leads the section in the absence of the Section Leader.

**Orchestra Victoria is proud to associate Marcia Wertheimer with the Artistic Director Chair in recognition of her generous support.





AUSTRALIAN OPERA & BALLET ORCHESTRA

Concertmaster

Aubrey Murphy

Associate Concertmaster

Sun Yi

Deputy Concertmaster

Huy-Nguyen Bui

Violins

Mark Fitzpatrick[^]
Bogdan Boboce^a*
Tony Gault*
Adrian Keating*
Virginia Blunt
Rachel Easton
Yu-Qing
Rebecca Irwin
Marek Kruszynski
Samuel Podjarski
Daniel Rosenbaum
Robert Sek
Jaroslaw Talar
Catalin Ungureanu
Rachel Westwood
Patricia Wong

Viola

Virginia Comerford
David Dixon
Magda Kruszynska
Amanda Murphy
Marilyn Wilson

Cello

Zoltan Szabo
Eszter Mikes-Liu*
Henry Urbanavicius**
Pierre Emery
Andrew Hines
Margaret Iddison
Double Bass
Brett Berthold
Andrew Meisel*
Edmund Bastian
Jennifer Penno

Flute

Elizabeth Pring
Amanda Hollins*

Piccolo

Diane Berger

Oboe

Conall McClure
Mark Bruwel

Contrabassoon

Gillian Hansen

Cor Anglais

Andrew Malec

Clarinet

Peter Jenkin
Richard Rouke*
Terrence Stirzaker

Bass Clarinet

Euan Huggett

Bassoon

Douglas Eyre
Matthew Ockenden*
Lorinda McNeill

Horn

Anton Schroeder
Saul Lewis*
Victoria Chatterley
Lisa Wynne-Allen

Trumpet

Bruce Hellmers
Gregory Carr*
James Blunt
Brian Evans

Trombone

Gregory van der Struik
Brett Favell*
William Farmer

Bass Trombone

Matthew Walker

Tuba

Carolyn Johns
Percussion
Bruce Cotterill
Darryl Turner*

Timpani

David Clarence
Allan Watson*

Harp

Jane Rosenson

Italic print denotes Principal

[^] Acting Principal Second

* Principal/Associate
Principal

**Deputy Principal/
Section Soloist

Board of Directors

Chairman

Gordon Fell

Anson Austin OAM

Philip Bacon AM

Gordon Cairns

Rowena Danziger OAM

Julia King

David Malouf AO

Harold Mitchell AO

Robert Morgan

Richard J Owens OAM

Ziggy Swirkowski

Chief Executive

Adrian Collette

Music Director

Richard Hickox

Executive Producer

Stuart Maunder

Human

Resources Director

Vernon Winley

Orchestra Manager

Andrew Skell

Deputy Orchestra

Manager

Emma lu Der Maur

Operations Co-Ordinator

Basil Petsas

Assistant Orchestra

Manager

Luke Tierney

**Australian Opera and
Ballet Orchestra Limited**

ABN 32 003 889 156

PO Box 291

Strawberry Hills

NSW 2012

The Opera Centre

480 Elizabeth Street,

Surry Hills NSW 2010

Telephone (02) 9699 1099

Facsimile (02) 9699 3184



The Concertmaster's desk is sponsored by the Board of Opera Australia.

The Australian Opera and Ballet Orchestra Limited, a subsidiary company of Opera Australia, is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and by the New South Wales Government through the Ministry for the Arts.

Auditors Ernst & Young
Bankers Commonwealth
Bank of Australia

For this production



the Arts Centre

100 St Kilda Rd
Melbourne 3004 Australia

Telephone
(03) 9281 8000

Facsimile
(03) 9281 8282

Website
theartscentre.net.au

Victorian Arts Centre Trust

Carrillo Gantner (President)
Paul Brasher
Michael Daddo
Steve Harris
Mem Kirby
Victoria Marles
Ailsa Piper
Janet Whiting

Chief Executive
Tim Jacobs

The Arts Centre gratefully acknowledges the support of its donors through the Arts Angels Program.

For your information

The management reserves the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission.

Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue. In the interests of public health, the Arts Centre is a smoke-free area.

Sydney Opera House

Bennelong Point
PO Box 4274
Sydney 2001 NSW

Administration
(02) 9250 7111

Box Office
(02) 9250 7777

Facsimile
(02) 9250 7666

Website
sydneyoperahouse.com

Sydney Opera House Trust

Kim Williams (Chair)
John Ballard
Gail Burke
Rachel Healy
Renata Kaldor AO
Jacqueline Kott
Robert Leece AM
Rhoda Roberts
Leo Schofield AM
Barbara Ward

Executive Management

Chief Executive
Norman Gillespie

Director, Performing Arts
Sue Hunt

Director, Facilities
Paul Akhurst

Director, Market Development
Naomi Grabel

Director, People & Culture
Joe Horacek

Acting Director, Finance & Systems
Lindsay Kelly

Director, Tourism & Visitor Operations
Maria Sykes

The Australian Ballet 2006 identity 3 Deep Design
www.3deep.com.au

Programme photography by James Braund, Jean-François Campos and Branco Gaica

Costumes executed by The Australian Ballet production division.

Scenery and properties executed by Showworks.

Scenery and properties painted by Scenic Studios. Specialist Plastic Screens supplied by Scenografic Studio Pty Ltd.

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 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 a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published.

Additional copies of this publication are available by post from the publisher; please write for details.

This is a **PLAYBILL/SHOWBILL** publication.

Publisher

Playbill Proprietary Limited/ Showbill Proprietary Limited
ACN 003 311 064
ABN 27 003 311 064
1017 Pacific Highway, Pymble 2073.
Telephone (02) 9449 6433
Fax (02) 9449 6053
Email
admin@playbill.com.au
Website
www.playbill.com.au

Managing Director and Advertisement Director
Brian Nebenzahl OAM, RFD

Editorial Director
Jocelyn Nebenzahl

Director – Merchandising
Michael Nebenzahl

Director – Production
Chris Breeze

Melbourne Office:
C/- Moore Stephens HF, 14th Floor, 607 Bourke Street, Melbourne VIC 3000; (61 3) 9614 4444, Fax (61 3) 9629 5716.

Canberra Office:
C/- Minter Ellison, 25 National Circuit, Forrest, Canberra ACT 2603; (61 2) 6225 3000, Fax (61 2) 6225 1000.

Brisbane Office:
C/- HBM Heiser Bayly Mortensen Lawyers, Level 4 Toowong Tower, 9 Sherwood Road, Toowong QLD 4066; (61 7) 3371 1066, Fax (61 7) 3371 7803.

Adelaide Office:
Playbill Pty Limited, Adelaide Convention Centre, GPO Box 2669, North Terrace SA 5001; Mobile (61) 419 244 425, Fax (61 8) 8231 3681.

Perth Office:
C/- Ernst & Young, 11 Mounts Bay Road, Perth WA 6000; GPO Box M939 Perth WA 6843; (61 8) 9429 2222, Fax (61 8) 9429 2436.

Hobart Office:
C/- Page Seager, 162 Macquarie Street, Hobart TAS 7000; (61 3) 6235 5155, Fax (61 3) 6231 0352.

Darwin Office:
C/- Ernst & Young, 9-11 Cavanagh Street, Darwin NT 0800; (61 8) 8943 4200, Fax (61 8) 8943 4290.

Overseas Operations

New Zealand Registered Office: Playbill (NZ) Limited, Floor 5, Walsh Wrightson Tower, 94 Dixon Street, PO Box 11-755, Wellington, New Zealand; (64 4) 385 8893, Fax (64 4) 385 8899.

Auckland Office:
Ericsson Stadium, Beasley Avenue, Penrose, Auckland; (64 9) 571 1607, Fax (64 9) 571 1608, Mobile 6421 741 148, Email:
admin@playbill.co.nz

London Office:
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 Office:
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 Office:
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 Ehsan; (60 3) 7728 5889; Fax (60 3) 7729 5998.

Singapore Office:
Playbill (HK) Limited, C/- HLB Loke Lum Consultants Pte Ltd, 110 Middle Road #05-00 Chiat Hong Building, Singapore 188968; (65) 6332 0088; Fax (65) 6333 9690.

South Africa:
Playbill South Africa Pty Ltd, C/- HLB Barnett & Associates Inc., Bradford House, 12 Bradford Road, Bedfordview, SA 2007; (27) 11856 5300, Fax (27) 11856 5333.

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. Title 'Showbill' is the registered title of Showbill Proprietary Limited.

14230 – 1/150306

RENAULT MEGANE
CRÉATEUR D'AUTOMOBILES



Up[©]

Limited Edition.

Limited Edition
Mégane Coupé-Cabriolet.
With an all-glass automatic roof,
unique trim and
removable anti-turbulence screen.
From \$48,990*



*RRP for manual excludes dealer delivery fee, stamp duty, registration & 3rd party insurance. Excludes national fleet and govt. buyers.
For more information call 1800 009 008

renault.com.au

REN0232

The Australian Ballet
Bangarra Dance Theatre

Gathering

2006
Melbourne
Sydney

Principal
sponsor

