

Melbourne Festival



**The
Australian
Ballet**

with Bangarra Dance Theatre

Program

At the edge of night

Choreographer — Stephen Baynes

Music — Sergei Rachmaninov, Preludes, from Opus 23 and 32

Set and Costume Design — Michael Pearce

Lighting Design — Stephen Wickham

The Storyteller

Choreography — Twyla Tharp

Music — Kiyoung Kim

Set and Costume Design — Santo Loquasto

Lighting Design — Jennifer Tipton

Interval (20 minutes)

Rites

The Australian Ballet

with Bangarra Dance Theatre

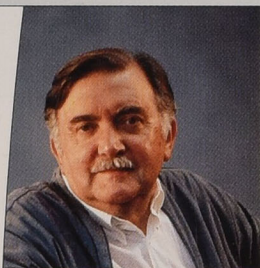
Choreographer — Stephen Page

Music — Igor Stravinsky, *The Rite of Spring*

Costume Design — Jennifer Irwin

Set Design — Peter England

Lighting Design — Mark Howett



A note from the Artistic Director of the Melbourne Festival

When looking over all past programs it struck me as a curious omission that Australia's pre-eminent, 'flagship' company had never appeared in a Melbourne Festival, and so it was with a pleasant sense of adventure that I contacted Ian McRae of The Australian Ballet and invited him to consider the 1997 Festival if the company's schedule would permit performances.

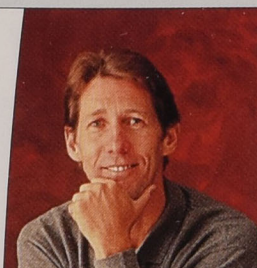
When it seemed possible that the company could be free to celebrate its 35th birthday in Melbourne, I suggested that both he and Ross Stretton consider mounting a new production of Stravinsky's landmark work, *The Rite of Spring*. The only condition placed on my suggestion was that, whether it be from Ayers Rock or Bondi Beach, there should be a decidedly Australian 'view' taken when choreographing and locating *The Rite* anew. Such suggestions may be easily made but are daunting to realise — particularly so in the case of *The Rite of Spring*, as this music has now moved from theatre pit to concert hall performances and is found in the repertoire of only a few ballet companies.

I thank Ross Stretton and Ian McRae for listening to me with keen understanding and profound patience and congratulate them on their enterprise in bringing Stephen Page and Bangarra Dance Theatre to this special Melbourne Festival project. Further thanks must be added for the great initiative which has seen the exciting and exclusive creative participation of Twyla Tharp and Stephen Baynes.

It remains for me to express my appreciation of the splendid contribution made by the State Orchestra of Victoria to this and all other Melbourne Festival events in which it has participated.

A very happy 35th birthday to all at The Australian Ballet, from all at the Melbourne Festival.

Clifford Hocking



A note from the Artistic Director of The Australian Ballet

Creativity — the linchpin of the arts!
Our Melbourne Festival program brings you three exceptional new works, each deriving its creative force from music.

In *At the edge of night*, our Resident Choreographer, Stephen Baynes, found his inspiration in the music of Sergei Rachmaninov. The piano provides a strong undercurrent of introspective passion in this sensitive exploration of memory and loss.

Twyla Tharp, who is a major dynamic force in the world of international dance, was so excited by The Australian Ballet's production of her masterwork, *In the Upper Room*, that she agreed to create her new work for this company. In July this year six of our dancers worked intensively with Ms Tharp in New York, creating this fascinating work, *The Storyteller*, to the music of Korean composer, Kiyoung Kim.

Stravinsky's *The Rite of Spring* has always stirred me with its passion and earthy humanity, qualities I wanted to encourage in the dancers of The Australian Ballet. On seeing Stephen Page's *Ochres* I knew that the juxtaposition of Stephen's spirituality and 'groundedness' with Stravinsky's primal music would create something extraordinary. The potency of this mixture has been heightened by combining the dancers of The Australian Ballet and Bangarra Dance Theatre.

In all these works the design element is crucial. Stephen Baynes' essay on memory is underlined by the fragmentary quality of Michael Pearce's sets and Stephen Wickham's lighting. New York's Jennifer Tipton, who has lifted lighting design in dance to a new level, has brought her extraordinary magic to Tharp's choreography and Santo Loquasto's fascinating costumes. By contrast, *Rites* has been set in its own timeless world through the collaboration of designers Mark Howett, Peter England and Jennifer Irwin.

I see these three new works as theatrical experiences of real impact. They are further evidence that ballet is a 20th-century art form.

Ross Stretton

The Australian Ballet — A Brief History

The Australian Ballet, which celebrates its 35th anniversary this year, is one of the world's busiest and most artistically acclaimed dance companies. Its first performance was on 2 November 1962, at Her Majesty's Theatre, Sydney; the work was *Swan Lake*. The guest appearance of two leading artists, Sonia Arova and Erik Bruhn, ensured the fledgling company of 50 dancers was brought to the immediate attention of the international dance world.

The company's founding Artistic Director, Peggy van Praagh, first came to Australia from The Royal Ballet, as Artistic Director of the Borovansky Ballet, established by Czechoslovakian-born Edouard Borovansky. The most famous Australian dancers from the Borovansky Ballet, such as Marilyn Jones, Kathleen Gorham and Garth Welch, formed the nucleus of The Australian Ballet.

Peggy van Praagh's initiative, astute direction, exacting standards and dedication enabled The Australian Ballet to flourish and achieve international status early in its life. During the 1960s and 1970s, the company toured extensively overseas and its Principal Artists, Marilyn Jones, Marilyn Rowe, Lucette Aldous, Kathleen Gorham, Garth Welch, Kelvin Coe, Gary Norman and John Meehan, became international stars. Legendary artists such as Rudolf Nureyev and Margot Fonteyn performed frequently with the company in Australia and around the world. In 1973, Nureyev directed and performed in a film of his production of *Don Quixote* with The Australian Ballet, featuring sets and costumes by Barry Kay.

Major contributions to the character of the company were made by the successive three artistic directors: Sir Robert Helpmann as an actor/choreographer; Anne Woolliams as a stage producer — particularly of the John Cranko ballets, *Romeo and Juliet*, *Onegin* and *The Taming of the Shrew*, which she brought with her from the Stuttgart Ballet; and Marilyn Jones in founding The Dancers Company — the second company of The Australian Ballet comprising graduating students of The Australian Ballet School and guest artists from the company, which tours regional Australia.

Maina Gielgud was The Australian Ballet's Artistic Director from 1983 to 1996. She built on the company's strength and international reputation, extending the classical repertoire — including her own productions of *The Sleeping Beauty* and *Giselle* — as well as enriching the contemporary repertoire with works of such major choreographers as Jiří Kylián, Glen Tetley, Maurice Béjart, Jerome Robbins, George Balanchine, John Cranko, Frederick Ashton and Kenneth MacMillan. She also strongly encouraged works by Australian choreographers and appointed, in 1995, The Australian Ballet's first resident choreographers, Stephen Baynes and Stanton Welch.

The company's present Artistic Director, Ross Stretton, was appointed in 1997. A former student of The Australian Ballet School and Principal Artist with the company, Ross Stretton spent many years in the USA, performing with the Joffrey Ballet and American Ballet Theatre and, following his retirement from



*Peggy van Praagh
escorted on stage by Garth
Welch during the curtain
call for her production of
Giselle, Melbourne 1966.*

dancing, working in key artistic posts at American Ballet Theatre. His vision of creativity, energy and passion has given the company renewed vigour and earned rave reviews, particularly for his *Quantum Leaps* program, which included The Australian Ballet's first Twyla Tharp ballet, *In the Upper Room*.

The Australian Ballet employs 62 dancers, almost all of whom are Australian, headed by a complement of nine internationally renowned Principal Artists — Vicki Attard, Lisa Bolte, Miranda Coney, Li Cunxin, Steven Heathcote, Adam Marchant, David McAllister, Colin Peasley and Justine Summers.

The Australian Ballet is based in Melbourne, but performs in both Melbourne and Sydney, as well as touring extensively to the other Australian states. The company gives approximately 185 performances a year.

In the 1990s The Australian Ballet has expanded its role as a cultural ambassador for Australia. The company has undertaken 22 international tours, including four to China, as well as to Japan, Washington, New York, Seattle, Italy, London, Taipei, Moscow and St Petersburg. The Australian Ballet is renowned both nationally and internationally for its high production standards and great artistry.



Marilyn Jones (Giselle), Garth Welch (Albrecht) and Janet Karin (Queen of the Wilis) in Peggy van Praagh's production of Giselle, Sydney 1966. This ballet was one of the outstanding successes of the company's 1965 European Tour with Margot Fonteyn and Rudolf Nureyev in the principal roles. It was awarded the Grand Prix de Paris at the First International Dance Festival, Paris.



The Borovansky Ballet, from which The Australian Ballet was born, at Her Majesty's Theatre, Melbourne, 1960.

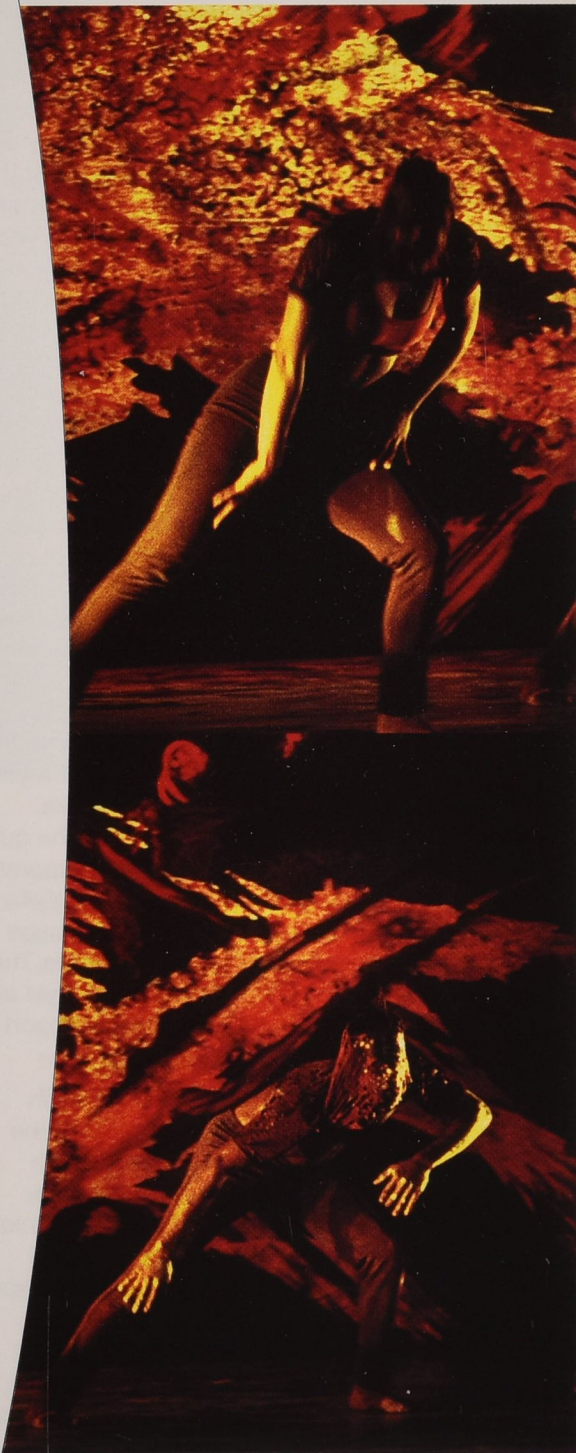
Bangarra Dance Theatre

One of the most exciting performing arts companies in Australia is Bangarra Dance Theatre. Formed in 1989, the company has developed a new dance language, through which contemporary, urban Aboriginal people can express themselves, their ideas and their spirits. Drawing on the traditional dances and culture of the Yirrkala community of Arnhemland in the north of Australia, under the artistic direction of Stephen Page, Bangarra Dance Theatre has fused the traditional aspects of Aboriginal and Islander life with contemporary movement, and from this fusion has emerged an electrifying new style which is truly Australian.

Bangarra Dance Theatre is recognised both nationally and internationally for this unique fusion and has brought a new dimension to Australian dance and choreography. The company performed its first full-length work, *Praying Mantis Dreaming*, in 1992, followed by *Ninni* in 1994 and *Ochres* in 1995. Of these, *Ochres* was the 'breakthrough piece' for Bangarra, a work which resulted in more invitations for national and international touring than the company is currently able to accept. Inspired by the land, and by ochre itself — both essential parts of Aboriginal and Islander life — *Ochres* brought with it an awareness of the spiritual which challenged accepted contemporary expression. Bangarra Dance Theatre presents Aboriginal culture as an evolving and important part of Australian life, and not as an artefact from times gone by.

In July of this year, Bangarra undertook the next step on its journey, moving to a new home at the Wharf, Walsh Bay, on Sydney Harbour. Also this year, Stephen Page's long-anticipated new piece, *Fish*, premiered at the Edinburgh Festival. As *Ochres* explored the land and our relationship to it, *Fish* continues the story of the encompassing power of the natural elements. It celebrates the waters: the seas, the rivers, and the wealth of life and mystery they contain. *Fish* premiered in Sydney as part of the Olympic Arts Festival's *Festival of the Dreaming*.

Bangarra Dance Theatre joins with The Australian Ballet at the Melbourne Festival in an historic collaboration — Stephen Page's *Rites*, a striking new work using Stravinsky's *The Rite of Spring*.



Stephen Page's *Fish*,
Bangarra Dance Theatre, 1997

The Impetus to Move

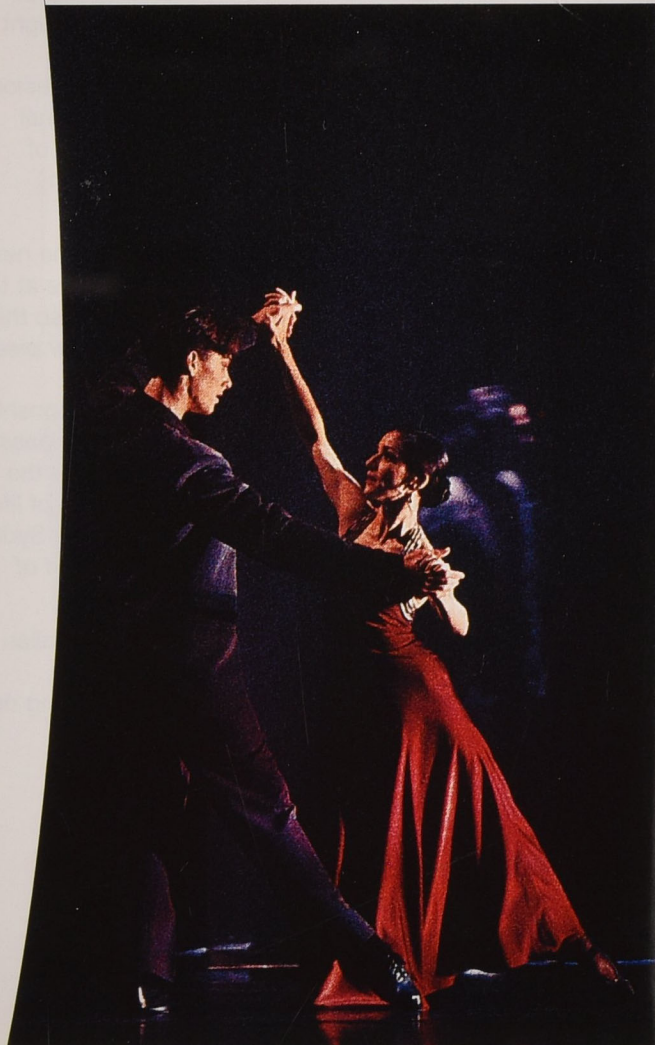
by Lee Christofis

Dance looks different all the time, and in this century in particular it has been shattered irrevocably and reinvented by some of its greatest creators. What unites these iconoclasts, however, is the impetus to move, to reshape the body and extend its expressiveness. What dance is about keeps changing as well. With a few notable exceptions, ballet rarely reflects on theoretical or political events, while contemporary dance explores anything it likes — theories of the body and culture, sex and sexuality or, as American artist Bill T Jones puts it, 'making the personal political'. Dance productions look different too, as choreographers dissect a single concept, or collage images to create an atmosphere that goes beyond literal meaning — and narrative, fragmented or refracted, replaces old notions of what is possible in performance.

These shifts of focus are matters of fashion, taste or sheer originality and contemporary Australian dance has had its share in recent years. Now, with mounting energy, ballet is reclaiming a place as a leader in new ideas. Any ballet choreographer worthy of the title today is investigating pure dance and athleticism, demanding strong, clean technique; psychological intent has begun to match form and the mysterious or mystical pervades the most intriguing works. Stylistically and philosophically, the quarter-century's most important contemporary ballet figures — Glen Tetley, Jiří Kylián and William Forsythe — have had a huge influence in Australia, while Twyla Tharp's uniquely 'New York' sense of style and composition is too recent an import for its impact to be felt yet.

A preoccupation of the artists in tonight's program of works is the fusion of traditional forms with contemporary techniques. For Stephen Baynes, ballet technique can serve any idea a choreographer wants to explore.

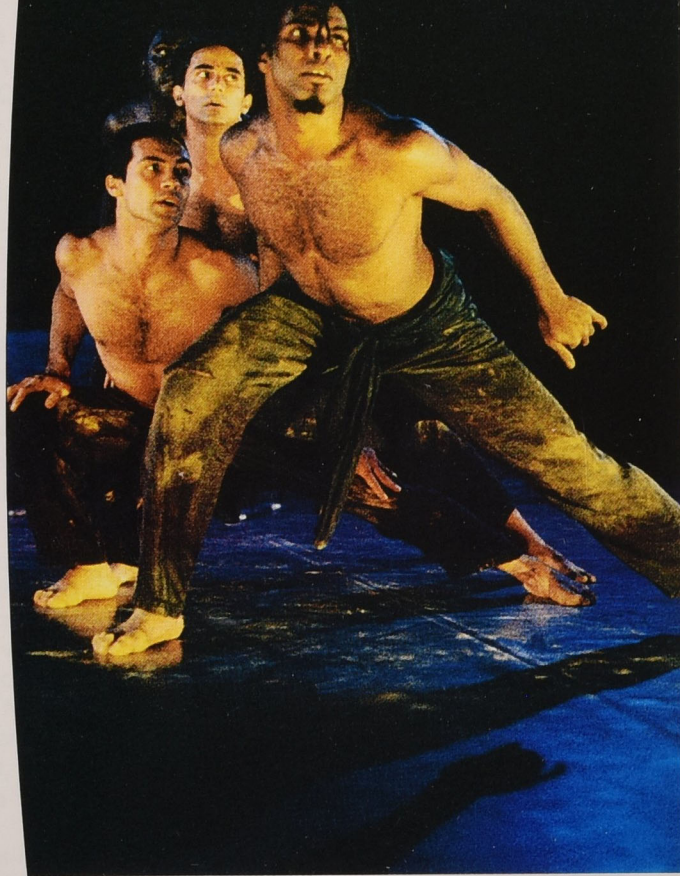
Damien Welch and Vicki Attard, Shadow in the Facet, The Australian Ballet 1996



Unlike others, Baynes has not changed the way ballet informs and shapes the dancer, but prefers to place the balletic body into new contexts. Deriving as much stimulus from music as he does from architectonic settings, he uses light and architecture to locate and universalise his dances. In last year's *Shadow in the Facet*, Baynes enclosed dancers in gleaming metal prisms before throwing them into half-light, then shadows, at moments of passion or urgency — leaving his intentions unclear and mysterious. Forsythe's spatial challenges bear fruit in Baynes's imagination, as does Kylián's insistence that all movement in a work is danced and has meaning.

Stephen Page's movement vocabulary in *Ochres* (Bangarra Dance Theatre, 1995) and *Alchemy* (The Australian Ballet, 1996) is unique to Australia and its indigenous people. Grounded or airborne, swivelling and twisting through contemporary technique and streetwise funk, Page reinvents ancient zoomorphic dances — alternately bounding, sinuous, or frozen in space. His tuition in the ancestral dances of the Yirrkala people has led him, along with Bernadette Walong, to invent both a new dance and a passion for it, here and overseas.

When Page created *Alchemy* for The Australian Ballet last year, it was clear that his newly minted movement would not blend with the Ballet's urbane, balletic language overnight. The creation



Bangarra Dance Theatre's *Ochres*, 1995

of *Rites* presented an opportunity to marry one of the century's greatest dance scores — Stravinsky's *The Rite of Spring* — with a new dance language, exactly as the ballet's first choreographer, Vaslav Nijinsky, had tried to do, causing one of the greatest theatrical scandals of all time.

When a ballet company celebrates such creative diversity — as The Australian Ballet does in its 35th year — choreographers can take the risks that sometimes lead to great art. Ballet, like contemporary dance, has had its doldrums, its periods of timidity. Perhaps the end of this century and the beginning of the new millennium will not be one of them.

Rites

The Australian Ballet with Bangarra Dance Theatre

Choreography — Stephen Page

**Music — Igor Stravinsky,
*The Rite of Spring***

*(Use of The Rite of Spring by Igor Stravinsky is
by permission of Boosey & Hawkes Pty Ltd)*

**Costume
Design — Jennifer Irwin**

Set Design — Peter England

**Lighting
Design — Mark Howett**

State Orchestra of Victoria

Conductor — Charles Barker

*Cast details will be made
available at each performance.*

Awakening

Earth

Wind

Fire

Water

Dreaming

Stravinsky has created one of the most exciting and powerful orchestral works of the 20th century in his early masterpiece, *The Rite of Spring*. It doesn't matter how many times I listen to the music, there's always more there for the listening. 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. 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 all part of a great cyclic universal force: that 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 new work for The Australian Ballet. I have been enriched by the process of collaboration with the creative team of Peter England, Jennifer Irwin and Mark Howett. And, in a moment of history-making, we have all been inspired by the extraordinary mix of dancers from The Australian Ballet and Bangarra Dance Theatre.

I hope this work challenges some of the current preconceptions about indigenous peoples and propels us all along the path of reconciliation.

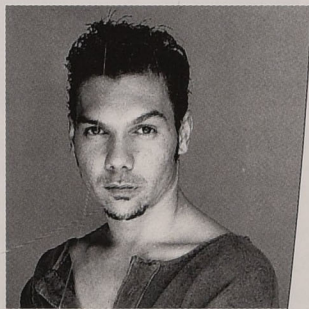
Stephen Page

*Rites is an Arts 21 Project initiated
through the Victoria
Commissions, funded by the
Community Support Fund of the
Victorian Government.*





Miranda Coney and Albert David in Rites



Stephen Page

Stephen Page – Choreographer

Born in Brisbane, Stephen Page is a descendant of the Munaldjali clan of the Yugambeh tribe of south-east Queensland. He studied and trained at the National Aboriginal Islander Skills Development Association in Sydney. He began his dance career with Sydney Dance Company, performing in *After Venice*, *Wilderness*, *Nearly Beloved*, *Shining*, *Poppy*, *Cafe*, *soft bruising*, *Company of Women* and *King Roger*. In 1991 he choreographed *Mooggrah* for SDC's season, *Shakespeare's Dances*. Graeme Murphy recreated the role of the Faun for him in *Late Afternoon of a Faun*.

Stephen Page joined Bangarra Dance Theatre as Principal Choreographer in 1991, creating *Up Until Now*. In the same year he was appointed Artistic Director of the company. In 1992 he choreographed and directed the company's first full-length work, *Praying Mantis Dreaming*. Recent works by Stephen Page for Bangarra Dance Theatre include *Ninni* and *Ochres*, created with Bernadette Walong. He was the recipient of the 1993 Mo Award for Dance Performer of the Year. In 1995 he was awarded a Young Creative Artist's Fellowship and won the Green Room Award for Dance Artist of the Year.

Other choreographic credits include *Trackers of Oxyrhyncus* for Sydney Theatre Company; *The Marriage of Figaro* for Opera Australia; *Niki Nali*, as part of Expo '92; the feature film *Black River*, winner of the 1993 Grand Prix Opera Screen Prize in Paris; *Pride*, part of ABC-TV's series, *Seven Deadly Sins*; and *The Wedding Song*, directed by Jim Sharman. Mr Page directed and choreographed the Flag Handover ceremony for Australia at the 1996 Atlanta Olympic Games. In 1996 Stephen Page created *Alchemy*, his first commission for The Australian Ballet.

State Orchestra of Victoria

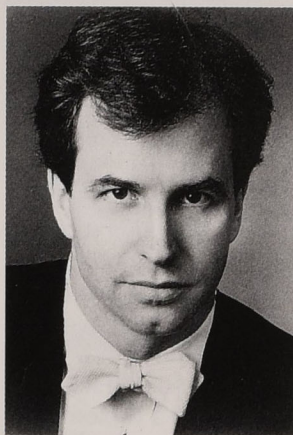
The State Orchestra of Victoria is the resident orchestra of the Victorian Arts Centre. Since its formation in 1969, it has accompanied performances by The Australian Opera, The Australian Ballet and the Victoria State Opera. It continues to perform with Opera Australia and The Australian Ballet in the State Theatre, playing for around 360,000 people each year. In addition to its work in the pit, the Orchestra has a lively and expanding life in the concert arena. Its annual free Esso Concert in the Sidney Myer Music Bowl has become one of Melbourne's summer highlights, attracting audiences of up to 25,000. The Orchestra has a long association with the Melbourne Festival, having regularly performed at the Festival since its inception.

The SOV has recently appointed distinguished British conductor, Christopher Bell, as Principal Guest Conductor. Mr Bell will work with the Orchestra to present 16 performances over the next two years.

In 1995 the SOV released its first commercial recording, *Popular Classics*, Volume 1, in the Victorian Arts Centre's *Morning Melodies Recording Series*. Also available on the ABC Classics label, is its recording of the *Madame Butterfly* ballet music, arranged and conducted by John Lanchbery. The Orchestra's second recording for this label, the music for the ballet, *The Sentimental Bloke*, will be released during 1997. The Orchestra also features on numerous opera and ballet videos including that of the Richard Mills opera, *The Summer of the Seventeenth Doll*.

A recording of works by Michael Easton and a recording featuring soprano Merlyn Quaife in a variety of 20th-century masterworks for voice and orchestra are both due for release in early 1998.

The State Orchestra of Victoria acknowledges generous financial support from the Commonwealth Government through the Department of Communications and the Arts, and from the Victorian Government through Arts Victoria's Arts 21 policy.



Charles Barker

Principal Conductor

Charles Barker has conducted numerous orchestras throughout the United States and the world, including the Royal Philharmonic, the Tokyo City Philharmonic, Kyoto

and New Japan Philharmonics, the National Symphony of London, the Paris Opera Orchestra, Concerts Lamoureux, the Danish Radio Symphony, La Orquesta Filarmonica de Buenos Aires, Kansas City Symphony and the Pacific Symphony. Currently he is Music Director and Conductor of the American Chamber Orchestra (a post he has held since 1981), Principal Guest Conductor of the National Symphony of London and Principal Conductor with American Ballet Theatre.

In 1982 the Carnegie Hall Corporation asked Mr Barker to conduct a series of concerts with the American Chamber Orchestra, featuring music of emerging American composers. In February 1983 he made his Carnegie Hall debut, conducting the American Chamber Orchestra, and in November 1983 performed a tribute to Aaron Copland at Carnegie Hall in honour of the composer's 83rd birthday.

In October 1983 Mr Barker was appointed Music Director and Conductor of the John Curry Skating Company, with which he appeared at the Royal Albert Hall, London, the Metropolitan Opera House, New York, and in other major halls and opera houses throughout the world.

His television credits include the *Dance in America* series, TV Asahi and the BBC. He was Music Director of the State Ballet of Missouri before joining American Ballet Theatre as Conductor in December 1985. He was appointed a Principal Conductor in 1992. He is the Conductor of the Long Island University Summer Arts Festival, and conducted Aaron Copland's highly acclaimed opera, *The Second Hurricane*, at the New Federal Theater, New York City.

This year Charles Barker was appointed Principal Conductor of The Australian Ballet.

Biographies



Stuart Macklin
Solo Pianist —
At the edge of night

Principal Pianist and Music Librarian with The Australian Ballet, Perth-born Stuart Macklin commenced piano lessons at the age of six. He studied trombone for five years at Perth Modern

School and entered the University of Western Australia in 1972. After completing a Diploma of Teaching, he joined the staff of the Nedlands Secondary Teachers College, tutoring in keyboard studies and music history. He was also engaged as a professional pianist and double bass player for various opera, ballet and musical comedy companies.

In 1980 Stuart Macklin began piano studies with Max Cooke at the Melbourne Conservatorium of Music, and graduated with a Bachelor of Music degree in 1981. He joined The Australian Ballet School as pianist in 1982 and The Australian Ballet in 1985. Since then he has appeared as soloist with the company in numerous ballets and performed on tour in Moscow and Odessa in 1988, the United States in 1990 and 1994, London in 1992 and China and Japan in 1993.



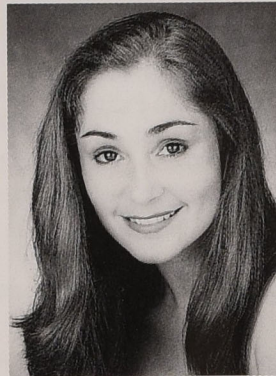
Vicki Attard
Principal Artist —
The Australian Ballet

Vicki Attard was born in Mackay, Queensland. She trained with Betty Meskell and The Australian Ballet School before joining The Australian Ballet in 1985. She was

promoted to Soloist in 1991, Senior Artist in 1992 and Principal Artist in 1993. She performed with Sydney Dance Company for its 1989 season, dancing the title role in *Daphnis and Chloé* and the lead role in Graeme Murphy's *Song of the Night*.

Since rejoining The Australian Ballet in 1990, Ms Attard has performed many leading roles in works including *Nutcracker*, *Afternoon of a Faun*, *Giselle*, *In the Middle*, *Somewhat Elevated* and

Swan Lake. In 1994 she appeared in *Don Quixote* in Washington DC with David McAllister, and in 1995 she trained with Lis Jeppesen of the Royal Danish Ballet on *La Sylphide* in Copenhagen. Also in 1995 she created the role of Cio-Cio-San in Stanton Welch's *Madame Butterfly*, and was awarded the James and Diana Ramsay Scholarship. In June of this year Ms Attard received the 1997 Mo Award for Best Female Dancer of the Year.



Lisa Bolte
Principal Artist —
The Australian Ballet

Sydney-born Lisa Bolte studied at the Caprice Dancing School in Brisbane and graduated from The Australian Ballet School before joining The Australian Ballet in 1986. She was

promoted to Soloist in 1988, Senior Artist in 1990 and Principal Artist in 1993. In 1987 she received the second Erik Bruhn Memorial Fellowship, enabling her to study with European companies.

Ms Bolte's major roles have included Tatiana and Olga in *Onegin*, Hanna and Valencienne in *The Merry Widow*, Nikiya in *La Bayadère* and Anna in *Anna Karenina*. In 1988 she danced the role of Aurora at Covent Garden. In 1994 she undertook a month-long tour of *Giselle* with The Dancers Company around the Northern Territory and Queensland. Ms Bolte has appeared with The National Ballet of Canada in *The Merry Widow* and *Swan Lake*; and worked with Gelsey Kirkland in New York on *Don Quixote*. Last year she appeared in *Giselle* and *Don Quixote* at the Maryinsky Theatre in St Petersburg.

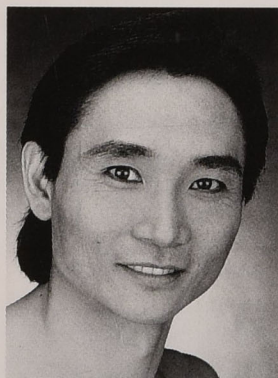


Miranda Coney
Principal Artist —
The Australian Ballet

Trained by Diana Waldron, Terri Charlesworth and The Australian Ballet School, Perth-born Miranda Coney joined The Australian Ballet in 1984. In 1990 she was promoted to

Leading Soloist and then Senior Artist. Her first principal role with the company was *Giselle*, in 1986, later performed at the Met in New York in 1990; she became a Principal Artist in 1991. That same year she won the arts category of the Victorian Young Achiever Awards, and in 1992 she won the Mo Award for Dance Performance of the Year. During 1993 she performed with guest artist Irek Mukhamedov in *Don Quixote* and made a guest appearance with the Royal Swedish Ballet, performing the Rose Adage from *The Sleeping Beauty*. She spent 1994 with Jiří Kilián's Nederlands Dans Theater.

Ms Coney has danced with the Kirov Ballet in Leningrad, performing *Giselle* and *La Sylphide*. She performed *Swan Lake's* Act III *pas de deux* on Rudolf Nureyev's Farewell Tour of Australia.

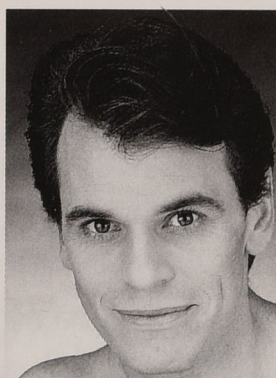


Li Cunxin
Principal Artist —
The Australian Ballet

Li Cunxin was born in the People's Republic of China and trained at the Peking Dance Academy. Title roles created on him include Ben Stevenson's *Romeo and Juliet* and *The*

Miraculous Mandarin, and Christopher Bruce's *Guatama Buddha*. Li Cunxin has been a guest artist with Ballet de Santiago and Teatro La Scala, amongst others, as well as performing in galas in London, Tokyo, Seoul and Stockholm. Following several guest appearances with The Australian Ballet — including performances of *Don Quixote* at the Kennedy Center, he joined the company as a Principal Artist in 1995.

Mr Li has received a Bronze medal at the Moscow International Ballet Competition and Silver medals at the Osaka and US International Ballet Competitions.



Steven Heathcote
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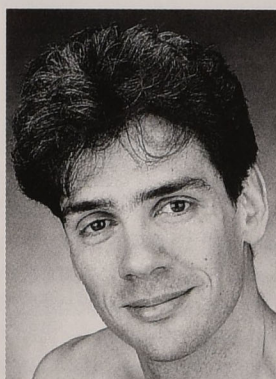
Principal Artist —
The Australian Ballet

Steven Heathcote was born in Perth and trained with Kira Bousloff and Shelley Rae. He graduated from The Australian Ballet School and joined The Australian

Ballet in 1983. He was promoted to Soloist in 1985, Senior Artist in 1986 and Principal Artist in 1987.

Mr Heathcote's overseas guest appearances have included performances with Ballet Nacional de Cuba, Kirov Ballet, Inoue Ballet in Tokyo, Higaki Ballet in Osaka, Birmingham Royal Ballet and American Ballet Theatre. He has danced most of the leading roles in The Australian Ballet's repertoire and has created leading roles in many world premiere ballets, including Lieutenant Pinkerton in *Madame Butterfly*, Doctor/Beloved in *Nutcracker*, and featured roles in *Divergence*, *Beyond Bach* and *Alchemy*.

In 1991 Mr Heathcote was made a Member of the Order of Australia.

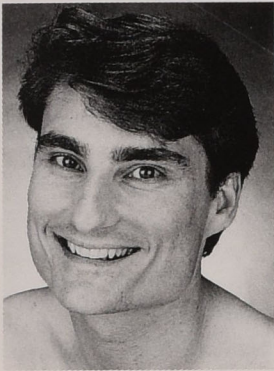


Adam Marchant
Principal Artist —
The Australian Ballet

Canberra-born Adam Marchant studied ballet with Janet Karin and Bryan Lawrence before joining The Australian Ballet in 1982. He was promoted to Soloist in 1986, Senior Artist in

1988 and to Principal Artist in 1989. Guest appearances include performances with Ballet de Monte Carlo, Rudolf Nureyev's Farewell Tour of Australia, and *Giselle* and *La Sylphide* at the Kirov Ballet in 1990.

In 1993 he left the company to pursue a freelance career, spending six months performing the role of Bernardo in *West Side Story*; he rejoined the company in 1995. That same year he choreographed *Paths* for the 'New Moves' choreographic workshop, presented in Melbourne and Sydney.

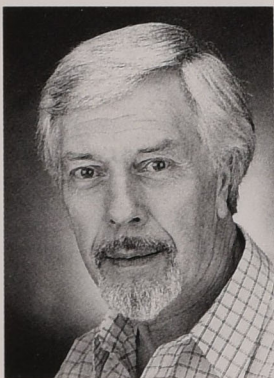


David McAllister
Principal Artist —
The Australian Ballet

David McAllister was born in Perth and trained with Evelyn Hodgkinson and The Australian Ballet School. He joined The Australian Ballet in 1983, was promoted

to Senior Artist in 1986 and to Principal Artist in 1989. In 1985 he won a Bronze medal at the fifth International Ballet Competition in Moscow and the same year won the arts category of the Western Australian Young Achiever Awards.

Since then he has made numerous guest appearances, performing with the Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet, The National Ballet of Canada, Birmingham Royal Ballet and Singapore Dance Theatre. In 1988 he performed at The Royal Gala for Her Majesty, the Queen, dancing Blue Bird. In 1991 he was a guest artist on Rudolf Nureyev's Farewell Tour of Australia, and in 1992 he danced *Coppélia* with Miranda Coney at the Princess of Wales Royal Gala. Mr McAllister has partnered guest artists Miyako Yoshida in *The Sleeping Beauty* in 1993, and Trinidad Sevellano in *Nutcracker* in 1994.



Colin Peasley OAM
Principal Artist —
The Australian Ballet

Colin Peasley was born in Sydney and is a foundation member of The Australian Ballet. He studied with Valrene Tweedie and Gertrude Bodenweiser and

worked extensively on stage and television before the company's formation in 1962. During his career with the company, he has danced an extraordinary variety of character roles including Widow Simone in *La Fille mal gardée*, Baron Mirko Zeta in *The Merry Widow*, Alexei Karenin in *Anna Karenina*, Madge the Witch in *La Sylphide* and Dr Coppelius in *Coppélia*. After many years as the company's Regisseur General, in 1993

Mr Peasley became Manager of Education Programmes. In 1996 Mr Peasley was awarded a Medal of the Order of Australia for service to dance.

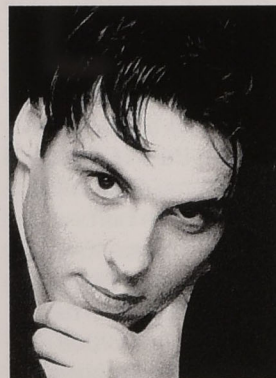


Justine Summers
Principal Artist —
The Australian Ballet

Sydney-born Justine Summers trained with Avril Binzer in Melbourne and Barbara Todd in Hobart. She studied at the Victorian College of the Arts and The Australian

Ballet School, before joining The Australian Ballet in 1989. She was promoted to Soloist in 1992, Senior Artist in 1994 and Principal Artist in 1996.

Ms Summers' major roles include *Nutcracker*, *Stepping Stones*, *Gemini* and *The Sleeping Beauty*. She has created featured roles in *Of Blessed Memory*, *Divergence*, *Red Earth* and *Beyond Bach*. In 1995 she won a Friends of The Australian Ballet Scholarship, enabling her to study with Gelsey Kirkland in New York. Last year she was the winner of the arts category of the Young Australian of the Year Award (Victorian Sector).



Ygor Yebra
Guest Artist —
The Australian Ballet

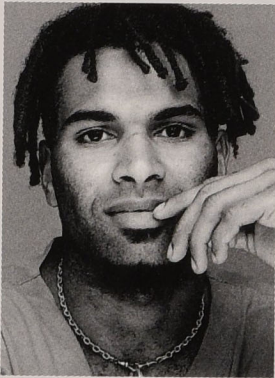
Born in Bilbao, Spain, Ygor Yebra studied in Madrid, graduating from the Royal Conservatory with 'Matricula de Honor'. From 1987 to 1996 he performed as a

principal dancer with the Ballet de la Comunidad de Madrid. His repertoire includes many of the classical principal roles and leading roles in *Theme and Variations*, *Concerto Barocco*, *Allegro Brillante*, *Tchaikovsky Pas de Deux*, *Carmen*, *The Nutcracker* and *Les Sylphides*, as well as works by Christie, van Manen and van Dantzig. He has also appeared in a number of galas performing pas de deux from *The Sleeping Beauty*, *Le Corsaire* and *La Bayadère*.

As a guest artist Mr Yebra has danced with Atterballetto in the USA, the Nice Opera Ballet, the National Ballet of Cuba, the Kremlin Ballet in Moscow, Scottish Ballet, and has appeared at the Kirov and Bolshoi Theatres.

In 1987 Mr Yebra won the Eurovision Ballet Competition in Paris and in 1996 was awarded the Danza and Danza prize for Best Male Dancer of the Year, at the Nervi Festival in Italy.

This is Mr Yebra's first visit to Australia.



Albert David

Dancer — Bangarra Dance Theatre

Albert David was born on Thursday Island, Torres Strait, in 1971. In 1989 he was accepted into NAISDA (the National Aboriginal and Islander Skills

Development Association) and continued his studies until graduating in 1994. During his time as a student he worked in videos, television commercials and as a model for Balarinji clothing.

In 1991 Mr David toured nationally with *Harold*, choreographed and directed by Kim Walker. In 1995 he joined Bangarra Dance Theatre and has toured extensively with *Ochres* throughout Europe, Asia and Australia. He is also Christine Anu's choreographer and lead dancer. Mr David has gathered valuable knowledge in teaching cultural awareness.



Lea Francis

Dancer — Bangarra Dance Theatre

New Zealand-born Lea Francis studied dance with Bryan Lawrence and Janet Karin at the Bryan Lawrence School of Ballet in Canberra, and joined Sydney

Dance Company at the age of 16, in January 1985.

In her first year at SDC, Ms Francis danced both in New York and on the company's historic tour to the People's Republic of China. She has since danced with the company on 12 international tours and in seasons throughout Australia. She has danced a long list of roles in the works of Graeme Murphy, including *Poppy*, *Some Rooms*, *soft bruising*, *Piano Sonata* and *Berlin*.

During her time at Sydney Dance Company Ms Francis worked with many guest choreographers from Australia and overseas including Ohad Naharin, Ralph Lemon, Louis Falco, Stephen Page, Kim Walker, Paul Mercurio and Gideon Obarzanek. After nearly 12 years with SDC, she recently embarked on a career as a freelance artist, performing works by Garry Stewart and Kim Walker. Most recently she joined Gideon Obarzanek's Chunky Move dance company, for its season at the National Theatre Festival in Canberra.



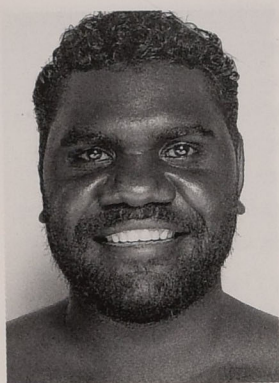
Marilyn Miller

Dancer — Bangarra Dance Theatre

Marilyn Miller started dancing at the age of five, and has trained in classical ballet, various traditional Aboriginal and Torres Strait Islander dance styles, tap and modern dance

techniques, including those of Martha Graham, Lester Horton and Limone. Ms Miller has performed and taught extensively throughout Australia, and her overseas touring has taken her to New Zealand, Hong Kong, Berlin, Tokyo and Nottingham. She has made guest appearances with The Queensland Ballet and Bangarra Dance Theatre, and was a founding member and soloist with the Aboriginal Islander Dance Theatre — the Company. Whilst with AIDT — the Company she choreographed 'Blue' and 'Purple' for the company's full-length work, *Colours*. With Bangarra Dance Theatre she has toured with *Ochres* to Berlin, Arnhem Land, Tokyo, Noumea and Canberra. She has also choreographed for and acted in works for theatre including *Cockroach Opera*, *Dancing in the Snow* and *The Cherry Pickers*.

Ms Miller has returned to dance after spending time in Brisbane pursuing her training in acting and choreography.



**Djakapurra
Munyarryun**

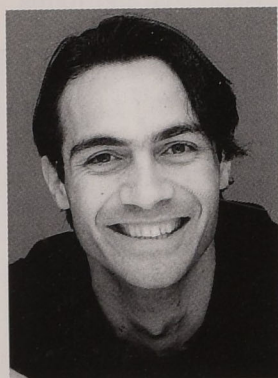
**Dancer — Bangarra
Dance Theatre**

Born in Yirrkala, in north-eastern Arnhem Land, Mr Munyarryun's life has been steeped in traditional dance and ceremony. In 1989 and 1990, he travelled

Australia with elders from Yirrkala, teaching and conducting traditional dance and music workshops.

Mr Munyarryun joined Bangarra Dance Theatre in 1991 as a traditional dancer and a virtuoso didgeridoo player. A dynamic traditional dancer, he is particularly interested in the cross-over of traditional and contemporary music and dance styles that is being created within the company.

Mr Munyarryun danced lead roles in *Praying Mantis Dreaming* and *Ninni*. In *Ochres* he recreates his own style of dance with great articulation. In 1995 and 1996 he toured with *Ochres* throughout Europe, Asia and Australia. Major film credits include the role of the water spirit in *Black River*, and *Breaking Through*, an Imax 3-D film produced for Expo '93.



Russell Page

**Dancer — Bangarra
Dance Theatre**

Born in Brisbane, Russell Page graduated from NAISDA in 1989. During his five years there he learned traditional culture and values, by visiting the communities of

Weipa, Bathhurst Islands, the Kimberly, Central Australia and the Torres Strait Islands.

Mr Page performed with The One Extra Company in *Othello*, which toured to Jakarta and Hong Kong in 1990. With his brothers Stephen and David he performed in *Niki Nali* at the 1992 World Expo in Seville and at the cultural festival held during the Barcelona Olympic Games.

In 1991 Mr Page became a full-time member of Bangarra Dance Theatre, and has since toured nationally and internationally with the company.

He featured in *Praying Mantis Dreaming* and *Ninni*, and was one of the original cast members of the company's most successful work to date, *Ochres*. He toured with *Ochres* to great acclaim throughout Australia, Europe and Asia. He has also worked extensively as a solo artist, most recently at the Australian Pavilion at the 1997 Venice Biennale.



Frances Rings

**Dancer — Bangarra
Dance Theatre**

Frances Rings was born in Adelaide and completed a five-year Associate Diploma in Dance with NAISDA in 1992. In her final year there, she received the Ken Brindle Memorial Scholarship.

During her time at NAISDA Ms Rings toured with its professional company, AIDT, to New Zealand, Queensland and northern New South Wales. In her final year she was selected to perform and tour with Kim Walker's production, *Harold*.

Frances Rings was offered an apprenticeship with Bangarra Dance Theatre in 1993. Since then she has toured nationally and internationally with the company to festivals and major events. Performing in *Praying Mantis Dreaming*, *Ninni* and *Ochres*, she has developed a passion for Stephen Page's style of choreography. In 1994 she danced the lead in *Ninni*, a role that was created especially for her. She is an original cast member of *Ochres*, and has travelled with the production to Melbourne, Adelaide, Noumea, Canberra, Arnhem Land, Sydney, Perth, and regional New South Wales and Queensland.

In 1995 Ms Rings was the recipient of an Australia Council grant which enabled her to travel to New York to undertake three months' independent study with the Alvin Ailey American Dance School. She has appeared in numerous film and video clips. Most recently, she danced in the film, *Billy's Holiday*, and appeared in the ABC documentary about Christine Anu, *Saltwater Soul*.



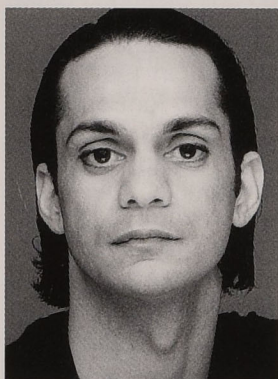
Gina Rings
Dancer — Bangarra
Dance Theatre

Born in Port Augusta, South Australia, Gina Rings spent most of her childhood in Murray Bridge and Port MacLay, a small reserve in South Australia. She began her dance training

during her final years of high school. After completing Year 12, she studied at The Performing Arts School in Adelaide for two years.

In 1993 Ms Rings was accepted into NAISDA, where she was introduced to traditional dance and culture. As a dance student, travelling to the traditional communities of the Torres Strait Islands was the highlight of her training and growth at NAISDA. In 1994 she was offered an apprenticeship with Bangarra Dance Theatre. During that year she toured with the company to the Adelaide Festival, and performed in its major Sydney season, in *Ninni* at the Enmore Theatre.

Ms Rings was a member of the original cast of *Ochres* when presented as a work-in-progress during the 1994 Nambundah Festival at Belvoir Street Theatre. Recently she has toured with Bangarra Dance Theatre to Berlin, Tokyo, Noumea, and Canberra.



Sidney Saltner
Dancer — Bangarra
Dance Theatre

Sidney Saltner graduated from NAISDA College in 1991 with an Associate Diploma in Dance. Whilst studying, he performed and taught extensively

throughout Australia. During his final year of studies, he undertook his apprenticeship program with the Australian Dance Theatre. With that company he toured to Hong Kong, and performed in Kim Walker's *Harold*.

Mr Saltner joined the Aboriginal and Islander Dance Theatre as a full-time member in April 1992. He has danced major roles with the

company, in productions including *Maralji*, *Colours*, *Gelam*, *Asik* and *Drums of Mer*, and has toured extensively throughout Australia and to Germany, the UK, Japan, Indonesia, Malaysia, Korea, Taiwan, New Zealand, South America, the Pacific Islands, Papua New Guinea, Northern Ireland, France and the Netherlands. He has also choreographed for the company, contributing to their *Asik* season in Indonesia, and AIDT's 1994 Schools season.

Mr Saltner has worked extensively in film and television, appearing most recently in *Billie's Holiday*. During the 1996 Contemporary Performance Week, he worked with Bernadette Walong on the piece, *River Woman*, and on its premiere at the Newtown Performance Space.

Mr Saltner makes his debut with Bangarra Dance Theatre in its 1997 season.



Peter England
Set Designer, Rites

Peter England has a Bachelor of Landscape Architecture (Honours 1986) from the University of New South Wales and a Bachelor of Performing Arts in

Design (1994) from the National Institute of Dramatic Art. He has worked for architectural and landscape architectural firms in Sydney and Queensland and has been a finalist and award winner in national and international urban design competitions.

Since graduating from NIDA, Peter England has designed a variety of theatre and special event projects. Recent design credits include sets and costumes for *Third World Blues* (Sydney Theatre Company), *Shirley Valentine* (Blue Sky Productions), *Richard III* (NIDA), *The Jungle* (STC) and *Brazilian Blue* (Twelfth Night Theatre); production design for the 1996 City of Sydney New Year's Eve celebrations and for Mary McKillop Place, North Sydney; and sets for the Sydney Theatre Company's fund-raiser, *Trocadero*. He was a member of the design team for the Atlanta Olympics Flag Handover ceremony.

Peter England recently co-designed the sets and costumes for Opera Australia's production of

Biographies continued

Madama Butterfly and the sets for Bangarra Dance Theatre's *Fish*, which premiered at the 1997 Edinburgh Festival and featured in Sydney's Festival of the Dreaming. He will co-design sets and costumes for the University of New South Wales Opera Department's *Penelope* and the production design for the 1997 City of Sydney New Year's Eve celebrations. Mr England was awarded the 1997 NIDA Mike Walsh Travelling Scholarship.



Mark Howett

Lighting Designer, Rites

Mark Howett gained his initial experience between 1980 and 1984 with Perth's National Theatre Company. During that time he toured both the USA and the UK, and studied lighting

design at Yale University under Jennifer Tipton with the aid of a Western Australian Arts Council grant. He has designed lighting for numerous Australian and international theatre and opera companies including Opera Australia, Queensland Theatre Company, West Australian Opera Company, the Aboriginal and Islander Dance Theatre (Hong Kong tour), Danceworks (London tour), One Extra Company (Hong Kong and Jakarta tours) and *The Flying Dutchman* for Auckland Opera.

Other production credits include *Jonah Jones* and *Crow* for the State Theatre Company of South Australia and *Sixteen Words for Water* and *Raindancers* for the Sydney Theatre Company. He recently designed lighting for Black Swan Theatre's productions of *Miss Bosnia*, *Corrugation Road* and *Bidenjarreb Pinjarra* for the Pinjarra Project. He has designed lighting for numerous Company B productions including *Dead Heart* and *No Sugar* (directed by Neil Armfield), *Buzz*, *The Popular Mechanicals*, *Pop Mechs 2* and Jim Sharman's production of *A Lie of the Mind*.



Jennifer Irwin

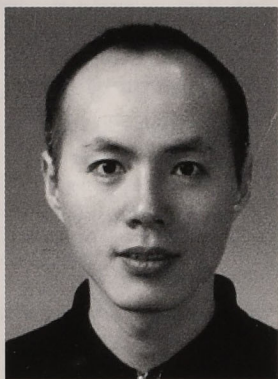
Costume Designer, Rites

Jennifer Irwin works regularly with Australia's leading choreographers to design and produce dance costumes. Until early 1997 she worked with Sydney Dance Company as

resident costume designer and wardrobe supervisor. In 1984 she received a Theatre Board grant to study at La Scala, Milan. Her first design commission was for Sydney Dance Company's *Sirens* in 1986, followed by a further 14 commissions for Graeme Murphy and SDC including *Synergy with Synergy*, *Shining*, *Protecting Veil*, *soft bruising*, *Berlin*, *Kraanerg*, *Piano Sonata*, *Shakespeare Dances* and the Bicentennial commission, *Vast*. She designed *Praying Mantis Dreaming*, *Ochres* and *Mooggrah* for Stephen Page; *Arbos* for Ohad Naharin; and *Saccharin Suite* for Gideon Obarzanek.

Ms Irwin has worked with many Australian stage designers including Kristian Fredrikson, Brian Thomson, Andrew Carter, Michael Pearce and Kenneth Rowell. Her dance film credits include the ABC's *Sensing* for SDC and *Gluttony*, part of the *Seven Deadly Sins* series.

In 1996 she designed costumes for SDC's production of Graeme Murphy's *Free Radicals*, currently touring New York and Germany; dance costumes for the Paralympic Handover ceremony in Atlanta, and Stephen Page's *Alchemy* for The Australian Ballet. In 1997 she has designed Stephen Page's *Fish* for Bangarra Dance Theatre, and costumes for the opening ceremony of the Festival of the Dreaming, the lead-up festival to the 2000 Olympics.



Kiyoung Kim

**Composer,
*The Storyteller***

A native of Seoul, Kiyoung Kim graduated from the Hochschule für Musik und Darstellende Kunst in Vienna. The pioneer dancer and choreographer, Sincha Hong, used

two of his compositions for works that were performed at La Mama in New York, the International Dance Festival in Copenhagen, the Juk San International Arts Festival and numerous other venues in Korea.

Mr Kim's music has also been performed in Vienna, and this year a concert devoted to his works will be presented at the Samtuh Gallery in Seoul. He is currently collaborating on pieces with the video artist, Keun Byung Yook, and with the traditional *pansori* singer, Yeun Cho Park. The recipient of an Asian Cultural Council Fellowship for study in the United States, he teaches at the Kyung Hee University and the Seoul Art Institute.

Santo Loquasto

Set and Costume Designer, *The Storyteller*

Santo Loquasto first collaborated with Twyla Tharp in 1975 when he created costumes for *Sue's Leg*. His work in the New York theatre has won him Tony and Drama Desk Awards for *Cafe Crown* (set designs) and *The Cherry Orchard* and *Grand Hotel* (costume designs). Mr Loquasto's film credits include *Desperately Seeking Susan*, *Big* and 17 films with Woody Allen; his costume designs for *Zelig* and his production designs for *Radio Days* and *Bullets Over Broadway* received Academy Award nominations.

For dance he has collaborated with Mark Morris, Jerome Robbins, Glen Tetley, Helgi Tomasson, Agnes de Mille, James Kudelka, Mikhail Baryshnikov, Dana Reitz and Paul Taylor. He has worked with most major international dance companies.



Michael Pearce

**Set and Costume
Designer, *At the
edge of night***

Michael Pearce is well known in Australia and internationally as both an artist and a theatre designer. Among his numerous commissions for dance are Graeme

Murphy's *Wilderness* for Sydney Dance Company in 1982, Glen Tetley's *Revelation and Fall* in 1986 for Nederlands Dans Theater, and Graeme Watson's *World Cafe* for Dance North in 1990. For Douglas Wright he has designed *A Far Cry* for Australian Dance Theatre in 1989 and *The Decay of Lying* for The Royal New Zealand Ballet in 1992. Commissions for the Douglas Wright Dance Company (New Zealand) include *Forever* in 1993, also seen at the 1995 Sydney Festival, and *Buried Venus* for the 1996 New Zealand International Festival of the Arts.

Mr Pearce's theatre designs include the Chung Ying Theatre Company's production of *Two Gentlemen of Verona* for the 1990 Hong Kong Arts Festival. He was also a founding creator/performer of the performance trio, *Chrome*. In 1994 he performed in, as well as designed, Don Asker's *Bending the Willow* at the Fairfax Studio. Other recent theatre projects include Virginia Woolf's *A Room of One's Own* for the Melbourne and Sydney Theatre Companies, and *Peter Pan* for the Queensland Theatre Company.

Michael Pearce's pastel and charcoal drawings have appeared in many exhibitions, most recently a solo show in 1995 at Scope Gallery in Melbourne.

His most recent designs are Douglas Wright's *Rose and Fell* for The Royal New Zealand Ballet and *Through the Eyes of the Phoenix* for the Dance Theatre of Vietnam. His first commission for The Australian Ballet was Gideon Obarzanek's *Sand Siren* in 1992. In 1996 he designed Stephen Baynes' *Shadow in the Facet*.



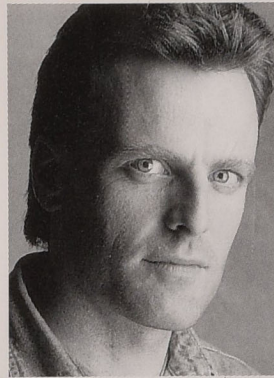
Jennifer Tipton
Lighting Designer,
The Storyteller

American lighting designer, Jennifer Tipton, is well known for her work in theatre, dance and opera. She has been awarded two Bessies and an Olivier Award for lighting dance: her

work in that field includes pieces choreographed by Mikhail Baryshnikov, Jiří Kylián, Dana Reitz, Jerome Robbins, Paul Taylor, Twyla Tharp and Dan Wagoner. Her lighting designs have been represented in American Ballet Theatre's repertory since *A Soldier's Tale* in 1971 and include *Bach Partita*, *Ballet Imperial*, *Interludes*, *Push Comes to Shove*, *Sinatra Suite* and *Sunset*.

Ms Tipton's theatre work has won her a Joseph Jefferson Award, a Judo, a Drama-Logue Award, two American Theater Wing Awards, an Obie, two Drama Desk Awards and two Tonys. Her work in opera includes Robert Wilson's production of *Parsifal* at the Houston Grand Opera and Peter Sellars' production of *Tannhäuser* for the Chicago Lyric Opera. She has been an artistic associate with the American Repertory Theater in Cambridge and the Goodman Theater in Chicago.

In 1982 Ms Tipton received the Creative Arts Award Medal in Dance from Brandeis University. She teaches lighting at the Yale School of Dance. She was awarded a Guggenheim Fellowship in 1986–87, the 1989 Common Wealth Award in Dramatic Arts, and a National Endowment for the Arts Theater Program Distinguished Artist Award.



Stephen Wickham
Lighting Designer,
At the edge of night

Stephen Wickham began his career in lighting design in 1978 at Salisbury Playhouse in the UK. He later became resident lighting designer for theatre companies in

Plymouth and Cheltenham, designing numerous plays and musicals.

Before moving to Perth, he spent three years with English National Opera at the London Coliseum, while also working as a freelance designer. He has designed for West Australian Opera Company, West Australian Ballet, Black Swan Theatre Company, the Festival of Perth, Danza Viva and the Chrissie Parrott Dance Company. Other projects include collaborations with New York choreographer, Douglas Dunn, and San Francisco-based visual artist, David Ireland: *Blues in the Night* and *Heartbreak House*.

Mr Wickham has lectured in lighting design at the West Australian Academy of Performing Arts and has designed lighting for several large-scale interactive touring exhibitions. Since 1991 he has worked with high school students as lighting director at the annual Rock 'n' Roll Eisteddfod at the Perth Entertainment Centre.

In Sydney he has designed for Ensemble, Sydney Theatre Company and Opera Australia (*Aida*, *Carmen* and most recently, *The Force of Destiny*). Other recent credits include *The Deep End* for The Australian Ballet, *Bonehead* for Chunky Move (for Sydney Festival and on tour), as well as gala shows for the Pacific Rim Forums in Bangkok and Hong Kong.

The Australian Ballet

The Australian Ballet

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Justine Summers

Guest Artist

Ygor Yebra

Senior Artists

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Lucinda Dunn
Geon van der Wyst
Lynette Wills
Steven Woodgate
Rebecca Yates

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Stephen Baynes
Adrian Burnett
Jane Finnie
Simone Goldsmith
James Newman
Shane Placentino
Rachel Rawlins
Nicole Rhodes
Helene Shields
Stanton Welch

Soloists

Matthew Trent
Damien Welch

Coryphées

Marc Cassidy
Gabrielle Davidson
Rachel Dougherty
Bronwyn Holley
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Junichi Shinmura*
Melanie Steel
Dale Thurlow
Kathie Vos
Alex Wagner
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Renee Wright

**Mr Shinmura is on a two-year traineeship with The Australian Ballet from the Star Dancers Ballet Foundation in Tokyo.*

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Wendy Walker

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Ai-Gul Gaisina

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Principal Guest Conductor

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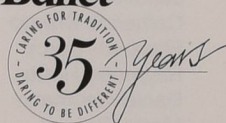
Noel Smith

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David Jenkins

Basses

Davin Holt

Dennis Vaughan*

Yury Frolov

Matthew Thorne

Flutes

Sue Barker

Paula Rae*

Derek Jones*

Lorraine Bradbury

Piccolos

Michael Smith

Justine Bristow

Oboes

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Paul McConkey

Trombones

Scott Evans

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Harp

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Timpani

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Percussion

Conrad Nilsson

Paul Sablinskis*

Robert Hailey

Darren Hulcombe

Bold italic print denotes Section Leaders.

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

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