

Trilogy

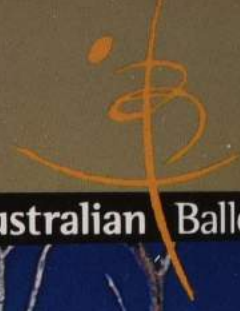


The Australian Ballet

In the Middle, Somewhat Elevated
At the edge of night
Rites

Sydney Opera House, 21 April, 1999

Trilogy



The Australian Ballet





The Australian Ballet

THE AUSTRALIAN BALLET

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Artistic Notes

Each of the ballets in this programme presents a different approach to dance.

Since William Forsythe refers to himself as a 'movement architect' rather than a choreographer, his *In the Middle, Somewhat Elevated* must be regarded as one of the most complex, stunning structures of the century. Forsythe stretches and manipulates classical technique, displacing the hips and throwing the balance off centre until we see an entirely new dimension of the classical dancer's heritage. This is a ballet about the act of dancing.



In *At the edge of night*, Stephen Baynes plays with classical technique with subtle delicacy. In contrast to Forsythe, he diverts the audience's focus from the steps themselves and places it on the dancers' emotions. The low-key, unpretentious carriage of the dancers' bodies gives us the impression that we are observing private moments of introspection, in keeping with Rachmaninov's romantic, thoughtful *Preludes*.

Rites is the fusion of Stravinsky's monumental music, the classical ballet heritage and Australia's indigenous culture. Choreographer Stephen Page has explored the different movement textures of the dancers of Bangarra Dance Theatre and The Australian Ballet, giving this ritual a universality in keeping with the musical score.

In looking at these three works we are reminded that ballet is like a chameleon, retaining its basic form but changing its external appearance to express an infinite range of emotions and ideas.

ROSS STRETTON | Artistic Director



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The Australian Ballet

In the Middle, Somewhat Elevated

At the edge of night

Rites

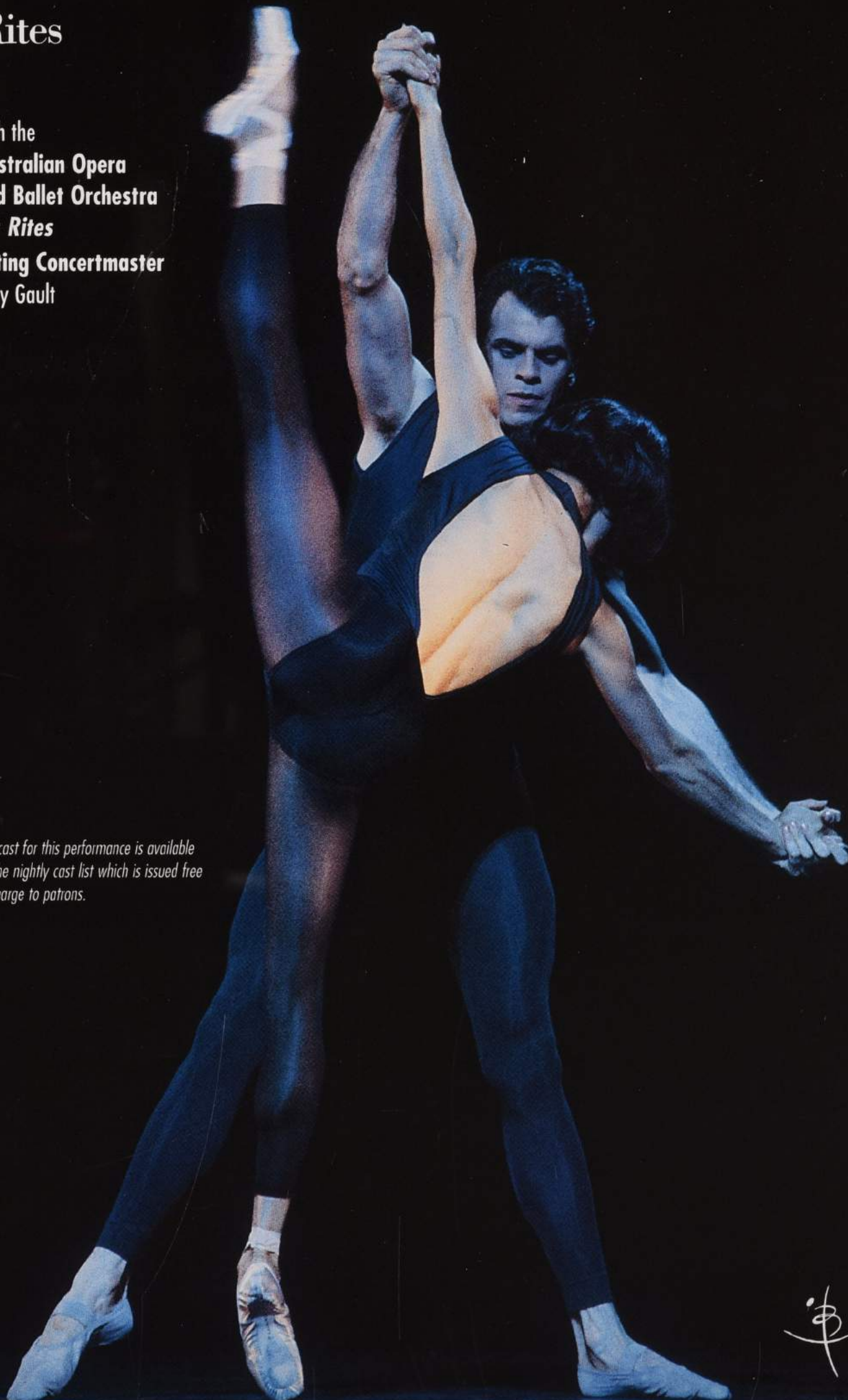
with the
**Australian Opera
and Ballet Orchestra**
for *Rites*
Acting Concertmaster
Tony Gault

Opera Theatre Sydney Opera House

13 April – 3 May 1999

*The cast for this performance is available
on the nightly cast list which is issued free
of charge to patrons.*

Nicole Rhodes & Steven Heathcote *In the Middle, Somewhat Elevated*



 The Australian Ballet

In the Middle, Somewhat Elevated

Choreographer William Forsythe

Composer Thom Willems

Staged for The Australian Ballet by Kathryn Bennetts

Costumes William Forsythe

Lighting and Set Design William Forsythe

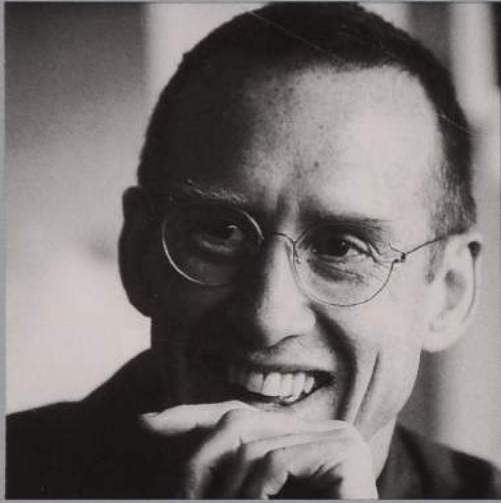
*World Premiere performed by Paris Opéra Ballet
in Paris on 30 May 1987.*

*The Australian Ballet premiere performed
at the Opera Theatre, Sydney Opera House,
on 15 March 1996.*



Choreography & Music

William Forsythe | Choreographer



William Forsythe was born in New York and studied at The Joffrey Ballet School; he was a pupil of Jonathan Watts, Maggie Black and Finis Jhung. He danced with The Joffrey Ballet from 1970 until 1973 when he joined Stuttgart Ballet under the direction of John Cranko and began to receive his first commissions. He left Stuttgart Ballet in 1980 and over the next four years maintained a successful career in Europe as a freelance choreographer. In 1984 William Forsythe was appointed Artistic Director of Frankfurt Ballett and was made Intendant in 1989.

His choreography is inspired by Martha Graham, Rudolf Laban and George Balanchine; Axel Mathey and Michael Simon inspired his stage settings. He works together with Heins Werner Henze and with Thom Willems, who is 'house composer' of Frankfurt Ballett. William Forsythe's ballets

appear in the repertoires of major dance companies throughout the world. Companies with which he frequently collaborates include New York City Ballet, The Royal Ballet, Paris Opera Ballet, The Joffrey Ballet, San Francisco Ballet, The National Ballet of Canada, Dutch National Ballet, Royal Danish Ballet and Nederlands Dans Theater.

William Forsythe has received many accolades for his contribution to dance: an award from *The New York Times* (1980), the American Bessie Award (1985), the Deutscher Kritikerpreis and Harlekin Preis (1986), the Isadora Prize (1987) and the Laurence Olivier Prize for Best Dance Production (1991). In 1991 he received the French Honorary Knighthood for Arts and Letters and the following year was offered a professorship at the Berlin Academy of Arts and Letters.

In 1996 he was appointed Artistic Director of the Theater am Turm (TAT) in Frankfurt, which is internationally renowned as a place for guest plays of the theatre avantgarde. In 1998 he became a member of the managing board of STEIN, the Institute for Electronic Music in Amsterdam. William Forsythe's recent awards include the Grand Prix International Video Danse (Stockholm 1996), Preis des Internationalen Theater Instituts (Berlin 1996), the New Voices, New Visions competition in New York in 1996 and the Laurence Olivier Award for Best Choreography and Best Dance Performance in 1998 for *Enemy in the Figure*.

Thom Willems | Composer



Thom Willems was born in the Netherlands and studied electronic and instrumental composition at the Koninklijke Conservatorium of Music in The Hague. Up to now his work has been mainly focused on the electronic music for the stage. He and William Forsythe have created more than 25 ballets.

Thom Willems has composed music for other choreographers including Daniel Ezralow, Daniel Larrieu, Marcia Haydée and Kristina de Chatel. He has also created scores for film and television. His work forms part of the repertoire of Frankfurt Ballet, San Francisco Ballet, Paris Opera Ballet, New York City Ballet, The National Ballet of Canada and many other companies.

Choreography

Stephen Baynes | Choreographer



Adelaide-born Stephen Baynes trained with Joanne Priest and graduated from The Australian Ballet School in 1975. He joined The Australian Ballet the following year and left in 1981 to join the Stuttgart Ballet. There he had the opportunity to work with leading choreographers such as Jiří Kylián, John Neumeier, William Forsythe and Rudi van Dantzig, as well as dancing in the John Cranko repertoire. He returned to The Australian Ballet in 1985 and was promoted to Soloist in 1992.

His talent as a choreographer was first displayed in 1986 with *Strauss Songs*, created for a company choreographic workshop. For The Australian Ballet's 25th Anniversary Choreographic Competition in 1988 he presented the winning work *Ballade*, which entered the company's repertoire and was performed during its 1988-89 season. In 1988 he received the Qantas Youth

Award for professional development enabling him to travel overseas and view the work of Europe's major choreographers.

Stephen Baynes' first commissioned work for The Australian Ballet, *Catalyst*, was performed nationally and on the company's tours of the United States during 1990 and 1994. It was also performed on the 1992 tour of London where it received a nomination for Best New Dance Production at the Laurence Olivier Awards. During 1990, his work *Andante* was performed at The Australian Ballet's International Gala. In 1993 he was commissioned to create *Four Reflections of a Quintet* for The Dancers Company tour of South Australia and Victoria. A new work, *Souvenirs*, premiered on that company's tour of the Northern Territory and Queensland the following year.

In 1993 he was one of four finalists, chosen from 120 applicants, to compete at the Boston International Choreographic Competition, 'Tchaikovsky Anew', where his work *Rococo Variations* was awarded the Bronze Medal.

Stephen Baynes was appointed Resident Choreographer with The Australian Ballet at the beginning of 1995 and in November was awarded the Kelvin Coe Memorial Scholarship. His commissioned works for that year included *Episodes* for La Scala Ballet, Milan, and *Beyond Bach*, which received its world premiere in Melbourne. His work for Sydney Dance Company, *Into Dharma*, premiered in May 1996; in June *Shadow in the Facet*, set to music by Ravel, was given its world premiere by The Australian Ballet, and in October, he created *Into the Darkness* for West Australian Ballet.

In 1997 Stephen Baynes was commissioned to create a work on The Australian Ballet for the Melbourne Festival: *At the edge of night* was recently shown on ABC television. In 1998 his first full length work, *1914*, premiered in Sydney by The Australian Ballet. He is currently working on a new commission from Queensland Ballet, which will premiere in September of this year.

At the edge of night

Choreography Stephen Baynes

Music Sergei Rachmaninov *Preludes*, Opus 23 Nos 1, 3, 4, 5, Opus 32 No 5, Opus 23 Nos 8, 10

Set and Costume Design Michael Pearce

Lighting Design Stephen Wickham

Solo Piano Stuart Macklin & Emma Lippa

*World Premiere performed by The Australian Ballet
at the State Theatre, Victorian Arts Centre,
on 29 October 1997 as part of the Melbourne Festival.*

Lisa Bolte



Choreographer's Note

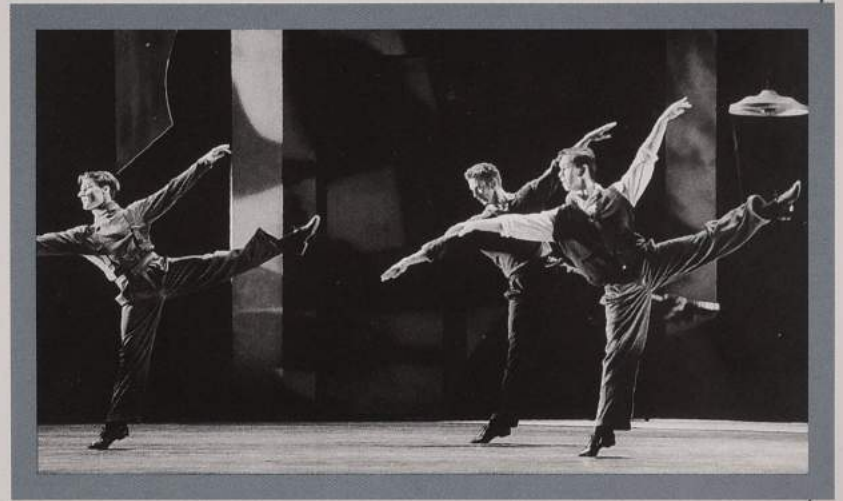
Each of the seven preludes I have chosen from Opus 23 and 32 written by Rachmaninov appear to me as a meditation. They are like an introspective monologue or dialogue, and it is this particular retrospective quality that I wished to interpret.

There is an overwhelming feeling of melancholy in the music - unmistakably Russian, although not particularly nationalistic. It speaks of nostalgic yearning, of idyllic dreams, of pride and anguish and passion.

I saw each prelude as a separate entity. Each uniquely explores and develops its thematic material only to end, invariably, with an abrupt or withdrawn, almost laconic inconclusiveness.

In this respect the Preludes seem to me like separate characters taken randomly from a story, or pictures glimpsed in an album.

The ballet too, depicts a collection of reminiscences. The poignancy of memories is often most acute at the time of day when darkness closes in. At nightfall loneliness seems to be felt more deeply, and faces and events from the past can invade the consciousness with random, sometimes confusing or bizarre imagery.



Shane Placentino, Matthew Trent & David McAllister

Whilst this music represents perhaps the apogée of Romanticism, I wanted to depict this Romantic sensibility within a surreal setting. Recourse to dreams and the unconscious were fundamental to Surrealism, and Michael Pearce has created a beautiful evocation of this idea.

Stephen Baynes

Rites

Choreography Stephen Page

Music Igor Stravinsky *The Rite of Spring*
These performances of *The Rite of Spring*
by Igor Stravinsky
(reduction by Jonathan McPhee)
are given by permission
of Boosey & Hawkes Pty Limited.

Costume Design Jennifer Irwin

Set Design Peter England

Lighting Design Mark Howett

Awakening

Earth

Wind

Fire

Water

Dreaming

*World Premiere performed by The Australian Ballet
with Bangarra Dance Theatre at the State Theatre,
Victorian Arts Centre, on 29 October 1997,
as part of the Melbourne Festival.*

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

Miranda Coney & Albert David photographed for Rites in 1997 for the Melbourne Festival



Choreographer's Note

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.

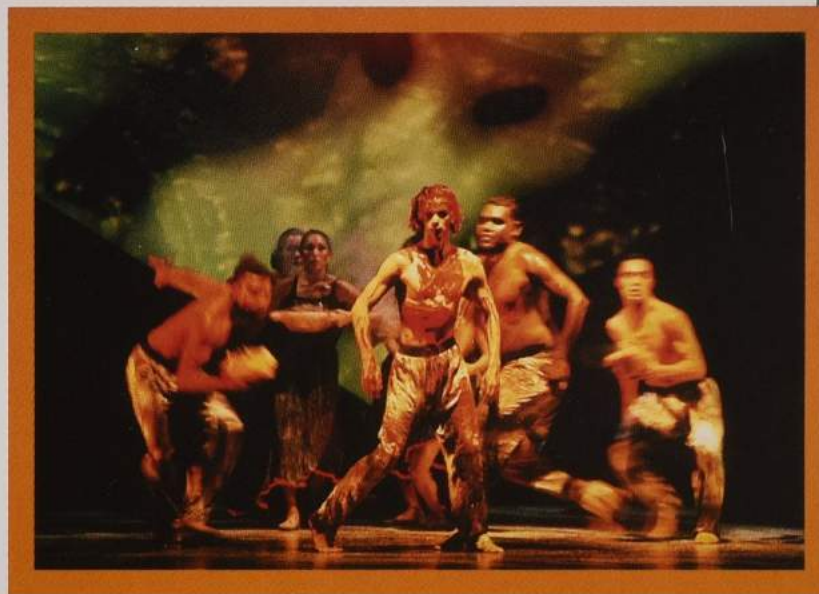
Rites is an exploration of the natural forces which determine our ancient landscape. I have not tried to harness nature's elemental forces — this human need for control is futile and meaningless. Rather, I have tried to capture the spiritual essence

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.

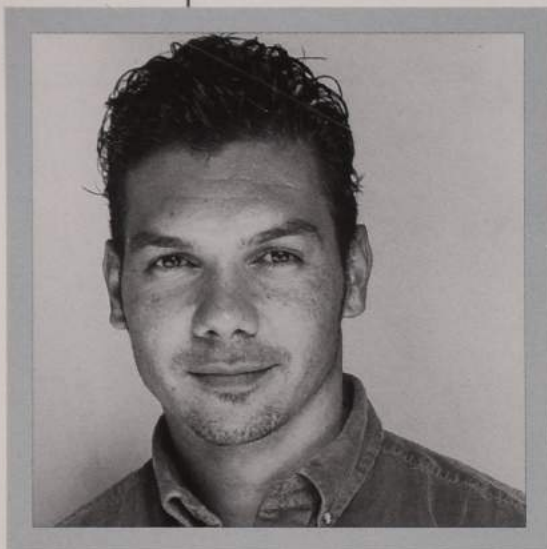
Stephen Page



Rites, 1997 production

Choreography

Stephen Page | Choreographer

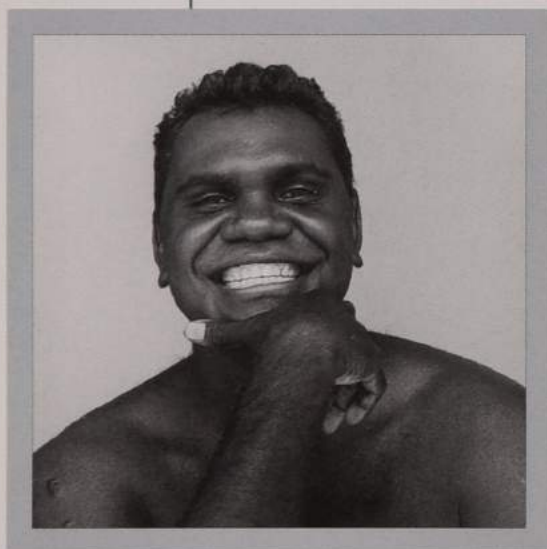


Born in Brisbane, Stephen Page is a descendant of the Munaldjali clan of the Yugambeh tribe of south-east Queensland. He graduated from the National Aboriginal Islander Skills Development Association in 1983 and began his dance career with Sydney Dance Company, performing in many works and choreographing an original work, *Mooggrah*, for SDC's season *Shakespeare's Dances*. In 1991 he joined Bangarra Dance Theatre as Principal Choreographer, creating *Up Until Now*, and was appointed Artistic Director of the company later that year. In 1992 he choreographed and directed Bangarra's first full-length work, *Praying Mantis Dreaming*, hailed by critics as "a milestone achievement". Stephen Page's works for Bangarra include *Ninni*, and with Bernadette Walong, *Ochres*. In 1993 he was the recipient of the Mo Award for Dance Performer of the Year. In 1995 he was awarded a Young Creative Artists Fellowship from the Federal Government and won

the Green Room Award for Dance Artist of the Year. Other choreography credits include works for Sydney Theatre Company and Opera Australia; *Niki Nali* for Expo 92; the 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.

In 1996 Stephen Page directed and choreographed the Flag Handover Ceremony at the Closing Ceremony of the Atlanta Olympic Games, and made his debut with The Australian Ballet, choreographing *Alchemy*. The following year he choreographed a new full-length work, *Fish*, for Bangarra which premiered by invitation at the Edinburgh International Festival, and was performed at the Sydney Opera House for the Festival of the Dreaming, the first of the Arts Festivals leading up to the Olympics in Sydney 2000. He also directed a large scale performance on the forecourt of the Opera House to mark the opening of the Festival. Stephen Page was commissioned again in 1997 by The Australian Ballet to create *Rites*, a ballet to Stravinsky's masterpiece, *The Rite of Spring*, bringing together for the first time artists of The Australian Ballet and Bangarra Dance Theatre. During 1997-98, *Urban Clan*, a documentary on Stephen Page and his brothers was produced and broadcast on ABC and BBC Television; he also directed a film version of his work *Fish* which was screened on SBS Television.

Djakapurra Munyarryun | Cultural Consultant



Born in Yirrkala, north-eastern Arnhem Land, Djakapurra Munyarryun's life has been steeped in traditional dance and ceremony. As a teenager he had become so adept that he travelled Australia with elders from Yirrkala, teaching and conducting traditional dance and music workshops. He joined Bangarra Dance Theatre in 1991 as a traditional dancer and a virtuoso didjeridu player, and is instrumental in the company's ability to fuse traditional myths and music with contemporary dance. His film work includes *Black River* which won the Grand Prix award in Paris for best feature film in 1993, and *Breaking Through*, an Imax film produced for Expo '93. He has also performed with groundbreaking indigenous band Yothu Yindu. Djakapurra Munyarryun danced lead roles in *Praying Mantis Dreaming*, *Ninni* and *Ochres*; he also performs in the company's work, *Fish*, and on the soundtrack of the work, singing and playing clap sticks and didjeridu

and in the film version recently screened on SBS. In 1997 he performed in *Rites* for its premiere at the Melbourne Festival, and this year took part in Bangarra's performances for *Womad* in Johannesburg and Adelaide.

See more of Bangarra Dance Theatre at www.bangarra.ozemail.com.au proudly brought to you by another innovator, their Principal Sponsor



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Bangarra Dance Theatre

Biography

One of the most exciting performing arts companies in Australia today is Bangarra Dance Theatre. Formed in 1989, the meteoric rise of this company has seen it lauded by audiences and critics alike. Bangarra is something special. Its artists have come together from all over Australia to form a unique contemporary clan - a tribe that embraces both of Australia's Indigenous peoples. They have developed a new language through which contemporary urban Aboriginal people can express themselves, their ideas and their spirits - a language of dance, music and song. Drawing on the traditional dances and culture of the Yirrkala community in the remote area of Arnhemland in the north of Australia, under the artistic direction of Stephen Page, Bangarra has fused stories and songs as timeless as the land from which they are drawn with the contemporary experiences and realities of the Aboriginal and Islander people who have made the cities their home. From this fusion has emerged an electrifying new style, completely innovative, truly Australian - a style which seamlessly blends contemporary fluidity with dynamic traditionalism, and for which Bangarra is renowned.

Dancers

Narelle Benjamin
Victor Bramich
Yolande Brown
Lea Francis
Djakapurra Munyarryun
Russell Page
Frances Rings
Sidney Saltner

Artistic Director Stephen Page
Artistic Co-ordinator Jasmine Gulash
Rehearsal Director Bill Pengelly
General Manager Jo Dyer
Development Manager Fiona Taylor
Administrator Carla Theunissen
Financial Controller David Lloyd
Production Manager John Colvin
Stage Manager Sam Baker
Production Assistant Ebony Williams

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Stephen Page
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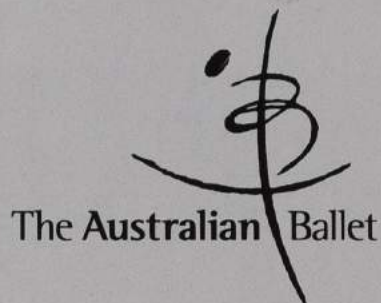
aap



New South Wales Government
Ministry for the Arts



Rites, 1997 production



The Australian Ballet 1999

Artistic Director: Ross Stretton

General Manager: Ian McRae

Principal Artists

Vicki Attard ~ Lisa Bolte ~ Miranda Coney ~ Steven Heathcote AM
David McAllister ~ Justine Summers ~ Damien Welch

Senior Artists

Lucinda Dunn ~ Jane Finnie ~ Nicole Rhodes ~ Matthew Trent
Lynette Wills ~ Steven Woodgate ~ Geon van der Wyst

Leading Soloists

Paula Baird-Colt ~ Adrian Burnett ~ Simone Goldsmith
Shane Placentino ~ Rachel Rawlins

Soloists

Marc Cassidy ~ Joshua Consandine ~ Robert Curran ~ Kirsty Martin
Felicia Palanca ~ Rachael Read ~ Katie Ripley

Coryphees

Gabrielle Davidson ~ Rachel Dougherty ~ Madeleine Eastoe
Timothy Harbour ~ Bronwyn Holley

Corps de ballet

Craig Cathcart ~ Gaylene Cummerfield ~ Gaetano Del Monaco ~ Matthew Donnelly
Joshua Horner ~ Danielle Hunt ~ Lucas Jervies ~ Miwako Kubota* ~ Matthew Lawrence
Tuan Anh Le ~ Claire Menzies ~ Tiffany Moulton ~ Milos Mutavdzic ~ Andrea Parkyn
Sarah Peace ~ Claire Phipps ~ Junichi Shimmura ~ Melanie Steel ~ Philip Thompson
Adam Thurlow ~ Dale Thurlow ~ Camilla Vergotis ~ Christopher White ~ Elisha Willis
Renee Wright

**Miwako Kubota is on a one-year traineeship from the Idemitsu Kosan Company in Japan.*

Ballet Mistresses

Noelle Shader ~ Wendy Walker

Ballet Master

Danilo Radojevic

Resident Choreographers

Stephen Baynes ~ Stanton Welch

Principal Guest Teacher

Ai-Gul Gaisina

Choreologist - repetiteur

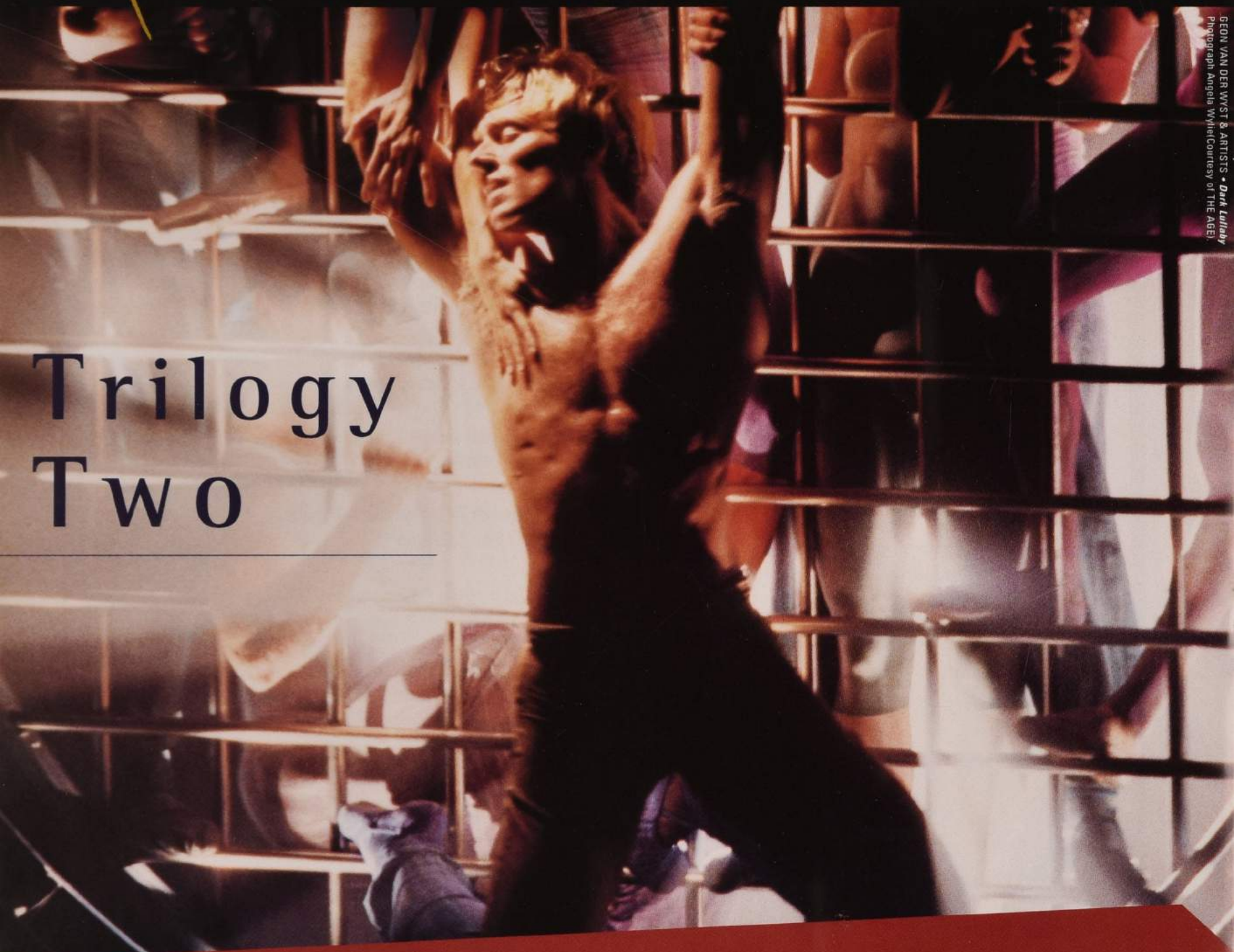
Mark Kay

Music Director and Principal Conductor

Charles Barker

Conductor

Mark Summerbell



FEON VAN DER WYNS & ARTISTS • *Dark Lullaby*
Photograph: Angela Wyatt (courtesy of the AGE)

Trilogy Two

10 to 29 November

OPERA THEATRE • SYDNEY OPERA HOUSE

Choreography
Stanton Welch
Music
Brent Lewis
Set & Lighting Design
Andrew Carter
Costume Design
Jennifer Irwin

X
The invasive and big brother role of the electronic media looms in Welch's new work *X* - the mood is one of youthful determination and defiance. Welch's use of percussion based music, brilliantly evokes the ideas and attitudes of Australian youth. The 'Generation X' factor is given choreographic flight in this hard edged and provocative work.

Choreography
James Kudelka
Music
John Adams
(Violin Concerto)
Set & Costume Design
Michael Pearce
Lighting Design
David Murray

James Kudelka - New Work

In ballet it is the 'juice' in the music that provides the rhythmic pulse for a new piece. In this neo-classical abstract work, internationally renowned Canadian choreographer James Kudelka, has chosen John Adams's Violin Concerto as the impulse for his new work - rich and complex patterns emerge in this harmonically diverse and inventive piece.

Choreography
Natalie Weir
Music
Gustav Mahler
Set & Costume Design
Hugh Colman
Lighting Design
Rachel Burke

Dark Lullaby

Two large sculptural motifs emerge from Francisco Goya's etchings as pivotal elements in Natalie Weir's tender and achingly beautiful piece. Mahler's First and Fifth Symphonies seduce the dancers through a series of movements which resonate with passion and vulnerability. *Dark Lullaby* is an emotional and sensory journey which delves headlong into the world of a young man - a world of dreams and longing.

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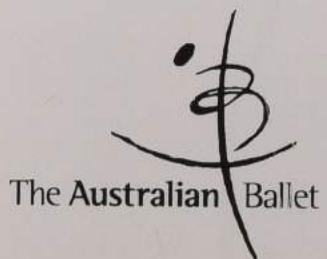
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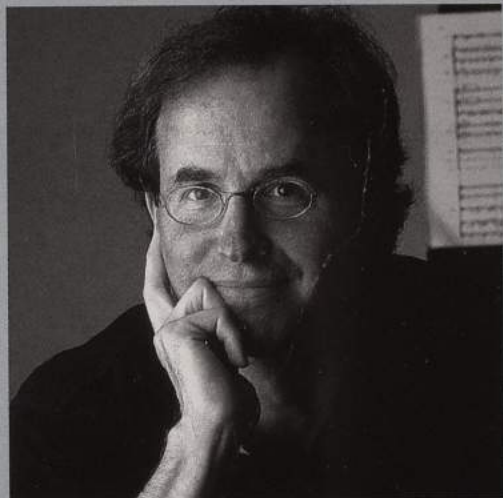
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Conductors

Charles Barker | Music Director and Principal Conductor



Charles Barker has conducted numerous orchestras throughout the United States and the world. They include the Royal Philharmonic, Tokyo City Philharmonic, Kyoto and New Japan Philharmonics, National Symphony of London, Paris Opera Orchestra, Concerts Lamoureux, Danish Radio Symphony, La Orchestra Filarmonica de Buenos Aires, the Pacific Symphony and the American Chata Sec Orchestra. Currently he is Principal Guest Conductor of the National Symphony of London and Principal Conductor of 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 ACO, and in November 1983 performed a *Tribute to*

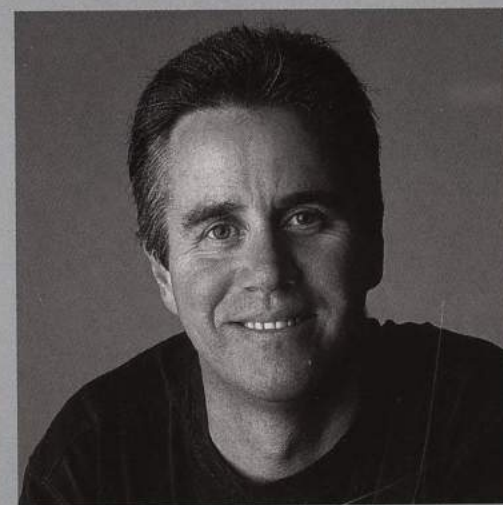
Aaron Copland at Carnegie Hall in honour of the composer's 83rd birthday.

In October 1983 he 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 major halls and opera houses throughout the world.

His television credits include work with PBS Dance in America, 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. Charles Barker was Conductor of the Long Island University Summer Arts Festival, and conducted Aaron Copland's rarely performed opera, *The Second Hurricane*, at the New Federal Theatre, New York City.

Charles Barker was appointed Principal Conductor of The Australian Ballet in 1997 and Music Director in 1998.

Mark Summerbell | Conductor



Following successive appointments as inaugural Conductor-in-Residence with the Sydney Symphony Orchestra and Opera Australia, in 1992 Mark Summerbell was awarded a Churchill Fellowship which he undertook in Europe with conductors Claudio Abbado, Simon Rattle and Bernard Haitink.

Since returning to Australia, he has worked with many of the major orchestras and musical organisations in this country. Currently Conductor with The Australian Ballet, Artistic Director of the Seymour Group and Music Theatre Sydney, his recent performances have included seasons of *Swan Lake*, *La Bayadère*, *1914* and *Madame Butterfly*, Peter Maxwell Davies' *Vesalii Icones* with Music Theatre Sydney. As well as other engagements with the Queensland Symphony Orchestra, the State Orchestra of Victoria and the Seymour Group.

Mark Summerbell's performances are frequently heard on radio and his commercially released recordings include Richard Meale's *Incredible Floridas* with the Seymour Group, Betty Beath's *Dreams and Visions* with the Queensland Symphony Orchestra and Graeme Koehne's new ballet score *1914* with the State Orchestra of Victoria.

The Impetus to Move

by Lee Christofis

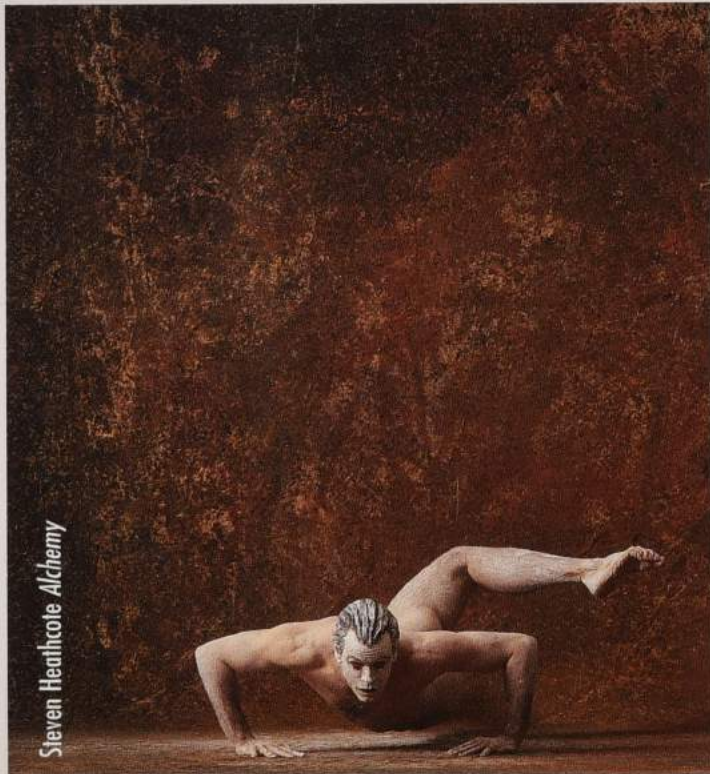
Dance looks different all the time, and in this century in particular it has been shattered irrevocably and reinvented by some of its greatest creators. What unites these iconoclasts, however, is the impetus to move, to reshape the body and extend its expressiveness. What dance is about keeps changing 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.



Vicki Attard & Damien Welch *Shadow in the Facet*

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.

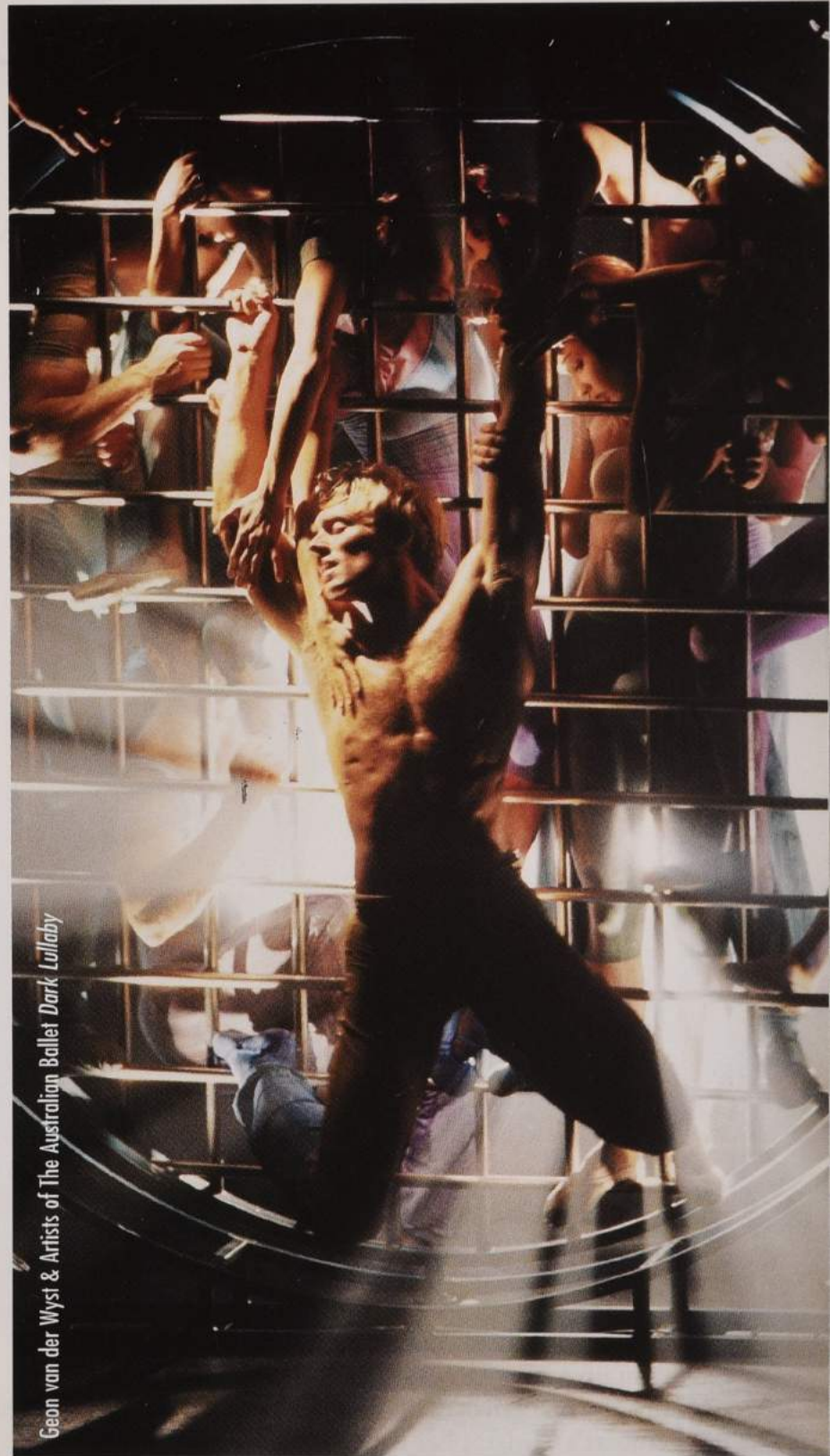
Forsythe's *In the Middle, Somewhat Elevated* builds on the sophisticated, sinewy innovations of Tetley and Kylián, as well as George Balanchine, to create a new aesthetic and exhausting virtuosity by pushing the body beyond familiar balletic limits. *Middle* is violent, thrusting and explosive, and changes how we see the body by twisting, tearing and hurling the limbs away from the torso only to pull them back into the geometric relations of classical alignment. Forsythe also plays imaginatively with complexities of space and light, drawing the viewer's focus in several directions at once.



Like Forsythe, the Australian choreographers in this programme of works are preoccupied by this fusion of traditional forms with contemporary techniques. For Australian Ballet Resident Choreographer Stephen Baynes, ballet technique can serve any idea a choreographer wants to explore.

Unlike some of his contemporaries (and quite differently from Forsythe), 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 design to locate and universalise his dances. In *Shadow in the Facet* (1996), 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. *At the edge of night* demonstrates how Forsythe's spatial challenges bear fruit in Baynes' 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 street-wise funk, Page reinvents ancient zoomorphic



dances, alternately bounding, sinuous, or frozen in space. His tuition in the ancestral dances of the Yirkala people has led him, along with Bernadette Walong, to invest both a new dance and a passion for it, here and overseas.

Contemporary-trained Natalie Weir straddles the dance divide with increasing success in a significant body of work for The Australian, West Australian and Queensland Ballets and The Australian Ballet School while continuing to fulfil her promise at Expressions Dance Theatre. The AB's other Resident Choreographer, Stanton Welch, invigorates his inspirations from the balletic tradition with its



Vicki Attard & David McAllister *Nutcracker*

sweeping scores and huge weaving ensembles with a totally modern speed and partnering that can be exhilarating.

Not all artists care for tradition or fusion, of course. In Adelaide Simone Clifford and Leigh Warren maintain a creative continuity through intense European experiences of Tetley, Kylián and Ballet Rambert's Christopher Bruce while Meryl Tankard, the nation's supreme expressionist, inspired by the German Pina Bausch, pounds bodies with emotion as eagerly as she sets them to thrilling flight. In Melbourne at Chunky Move, Gideon Obarzanek, a hot ticket at the Nederlands Dans Theater, is inspired by the extremes of Generation X's popular culture – adult comics, grunge, porn, hard-edged music. His work, like Sydney's Garry Stewart, presents decaying urbanism, not with the outsider's neutral eye but that of someone living surrounded by its chaos, crazies and goddesses all rolled together. Sue Healy, by contrast, has quarried her Celtic ancestry and French court dances to create more humanistic images. Mid career artists Warren, Maggie Sietsma at Brisbane's Expressions Dance Theatre and Graeme

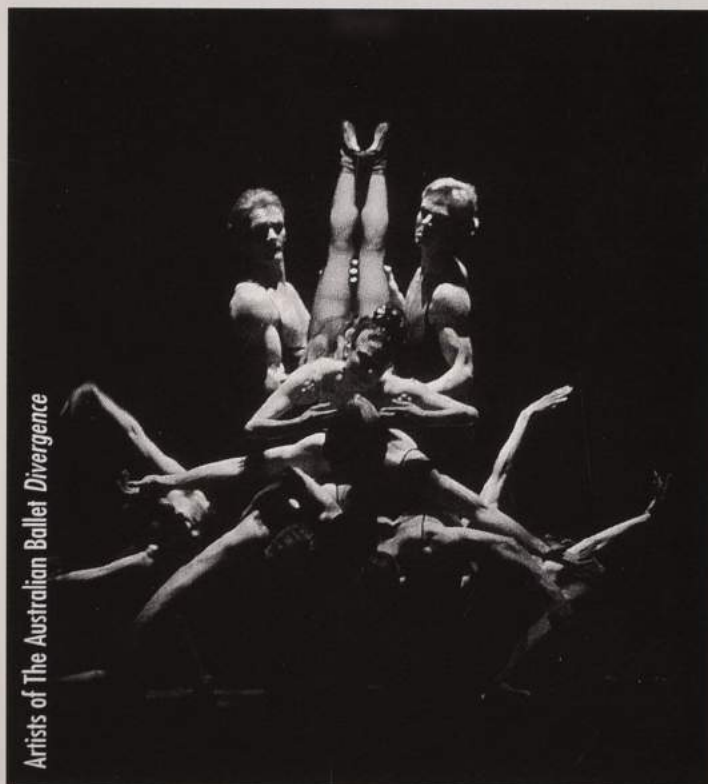
Murphy, on the other hand, remain largely dancery in their highly theatricalised work but each takes a particular stance; Warren and Murphy will tackle any movement to see where it takes a dancer while Sietsma continues to explore the spoken word and fragmented narrative. The diversity is impressive.

When Page created *Alchemy* for The Australian Ballet, it was clear that his newly minted movement would not blend with the Ballet's urbane, balletic language overnight. The creation 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 country can celebrate such a diversity of dance its artists can take the risks that might lead to great art. Dance has its doldrums, its times of timidity. Perhaps the end of this century and the beginning of the new millenium will not be one of them.

Lee Christofis is Melbourne dance critic for The Australian.

This article first appeared in its original form in 1997 for the Melbourne Festival.

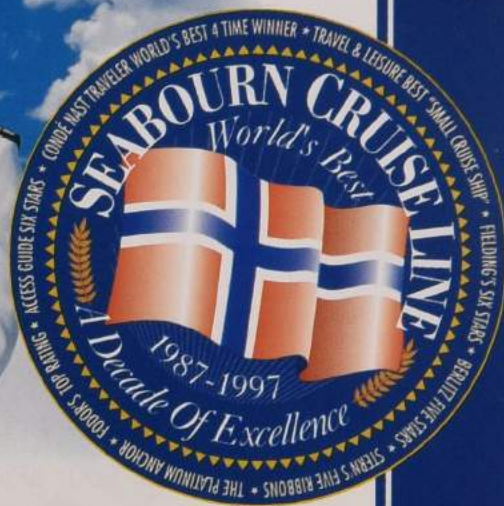
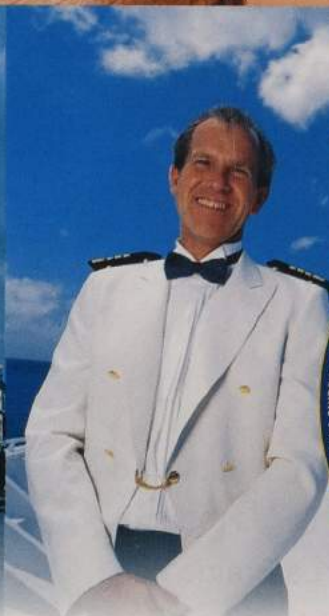


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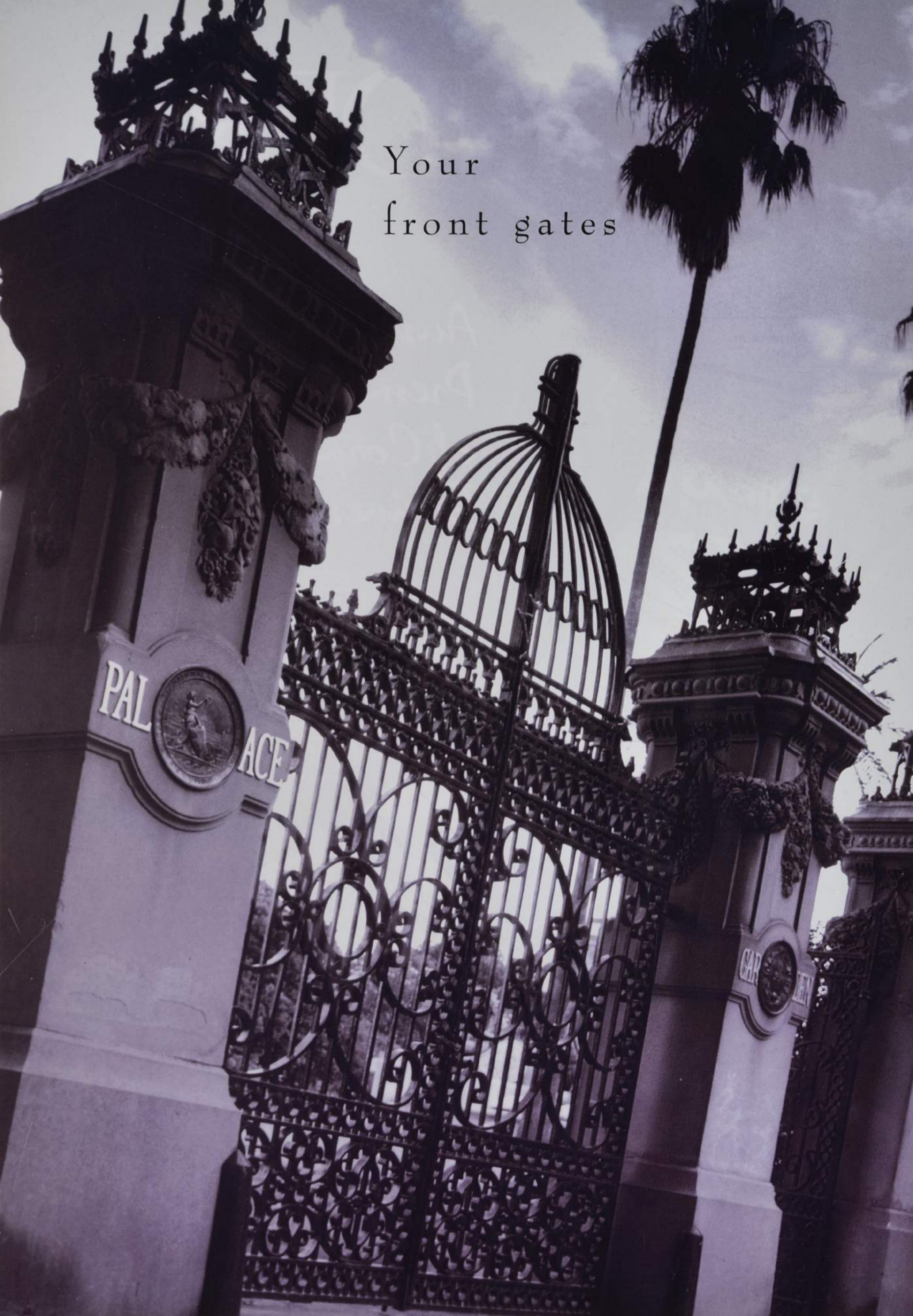
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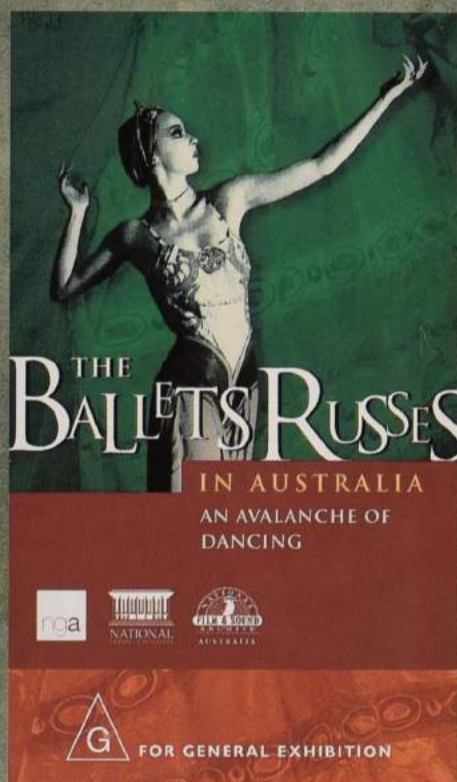
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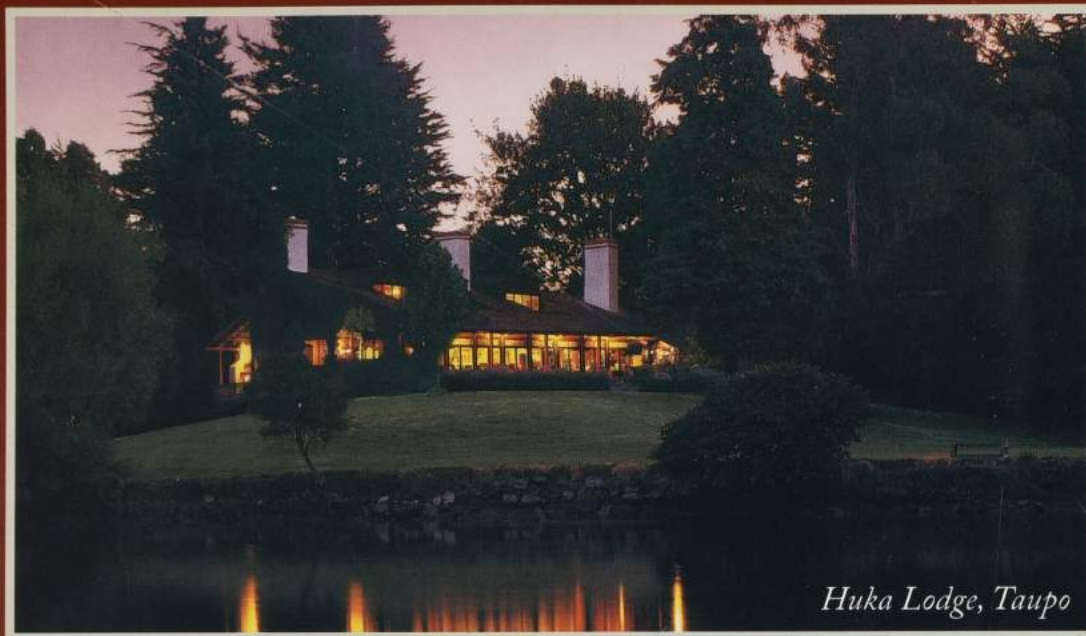
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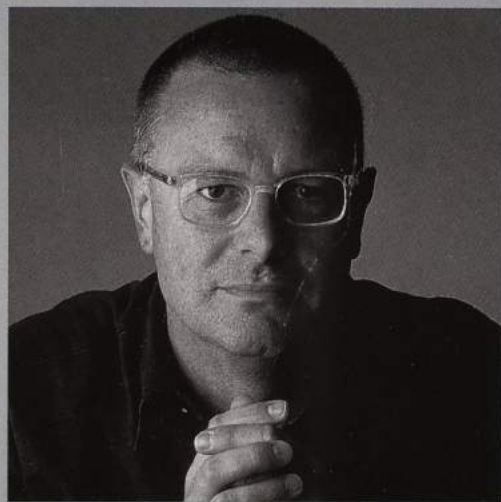
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Music - At the edge of night

Stuart Macklin | Solo Pianist



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 various 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. In 1997 he was the solo pianist in *At the edge of night* for the world premiere at the Melbourne Festival.

Emma Lipka | Solo Pianist



Born in Moscow, Russia, Emma Lipka studied at The Gnesin Institute under the famous artist and teacher, Alexander Jocheles. On graduation she began what was to become her renowned career with the Bolshoi Theatre when she was employed as ballet accompanist playing for classes and rehearsals of the complete repertoire. In her 28 years with the Bolshoi Ballet she worked with many luminaries of the dance world, became chief ballet accompanist and concertmaster, and performed in many gala concerts throughout Russia and overseas.

During this period Ms Lipka toured extensively overseas with the Bolshoi Ballet including visits to Australia in 1970 and 1976. She took part in 11 international ballet competitions, eight of which she was named 'The Best Pianist', and in 1987 was awarded the title of 'Honoured Artist of Russia'.

During 1989 she was Music Editor of the publication '32 Classical Variations' and was invited by The Australian Association for Dance Education (now AusDance) to undertake a national lecture tour, 'The Art of Accompanying for the Ballet'. In 1992 she was Musical Director of the First Independent Diaghilev International Competition held in Moscow and collaborated with Ekaterina Maximova and Vladimir Vasiliev on theatre, television and tour programmes.

Emma Lipka joined The Australian Ballet as company pianist in 1993. In 1994 she performed Francis Poulenc's *Concerto for Two Pianos* for Stephen Baynes' *Catalyst* both in Australia and on The Australian Ballet's tour of the United States. Her most recent solo performance for the company was a Ravel piano concerto for *Beyond Twelve*.

Le Sacre du Printemps

by Charles Barker

From the first note, a lone sustained C-natural held in the highest register of the solo bassoon, to its brilliantly chaotic conclusion, *Le Sacre du Printemps* (*The Rite of Spring*), almost 90 years after its premiere, still defies analysis. This has not stopped music theorists from exhaustive analytic treatment of the work's compositional design using numerous and quite often inventive methods; the use of the Russian folk idiom, poly-tonality, octatonic scale patterns, cell-like motivic structural development, to name but a few. It is unlikely, however, that any of these ideas were in Igor Stravinsky's mind as he sat, composing at his piano in Clarens, France in 1912. It is more likely that the music itself created the form. What emerged from Stravinsky's mind was not the filling in of a pre-existing pattern, but rather notes and rhythms whose combination gave birth to new form.

With this single composition, Stravinsky instantly created an entirely new and distinctly modern vocabulary of musical expression. No longer was there any reliance on traditional harmony which had already been stretched to its limits by Wagner and Schoenberg. Highly complex chordal structures, understandable only within this new musical language, became independent and defining compositional features. Indeed, the famous, so-called 'tolchok', motor-chord (an E^b dominant seventh chord struck simultaneously with an E-major chord) that we hear immediately after the *Introduction*, is repeated over 280 times! Melodies in *Sacre* merge tonality with modality. Meter, which for hundreds of years had been statically linked to compositional forms and genres (for example: waltzes in 3/4 time, polkas in 2/4 time, etc) in *Sacre* becomes a compositional tool equally important and malleable as melody and harmony.

Rhythm, or more accurately pulse, is perhaps the most influential motivating force in *Sacre*. Although there are occasional sequences of regular, unchanging meter, more often the meter is unpredictable and complex, yet accessible, and even attractive, to the ear. Stravinsky remarked that when he first conceived of the final section, the *Sacrificial Dance*, he could play it on the piano but had no idea how to notate it. His solution, the linking of disparate meters, such as 3/16, 2/16, 2/8, and 5/16 in seemingly random order, was unheard of at the time.

In 1910, as Stravinsky was completing his first great ballet, *The Firebird*, a vision came to him of a pagan

ritual – elders encircling a sacrificial victim dancing to her death. He related this to his friend the painter and eminent Slavic archeologist Nicholas Roerich and to Serge Diaghilev, the Ballet Russe' famous impresario. Diaghilev immediately saw the stage potential of such an idea and set the two working on the scenario. Roerich, to whom the score is dedicated, met with Stravinsky in the summer of 1911 and sketched out a thematic plan for the composition along with early designs for drops and costumes for the future production. They structured the work in two parts; *The Adoration of the Earth* and *The Sacrifice*. Both begin slowly, in a musically amorphous haze, and both end furiously. Neither large part, nor any of the smaller internal sections, can be said to 'develop' out of each other. In fact, the traditional concept of musical development and counterpoint is foreign to *Sacre*. Stravinsky's own, newly emerging style of counterpoint – the overlapping and synchronisation of melodic and accompaniment figures of differing rhythmic lengths – which is barely visible in *The Firebird*, is on full display here and is an important compositional tool. Also, the use of folk, or folk-like melody is clearly audible in *Sacre* and is still another important innovation to musical modernism.

In the Paris of 1913, the musicians, under the young Pierre Monteux, nearly walked out of the orchestral rehearsals for the ballet because the music seemed incomprehensible and unplayable. The riotous audience at the infamous premiere began to cat-call just after the music began, even before the curtain went up. In response to this outburst, the 'paid applauders' placed in the audience by Diaghilev shouted back their disapproval to those disapproving! In the midst of this melee, Stravinsky left his seat in the stalls of the Théâtre des Champs-Élysées in disgust and went backstage. There he found Nijinsky, *Sacre's* choreographer and *Etoile* of the Ballet Russe, standing on a chair in the wings frantically screaming out the counts of the ballet to the dancers who could no longer hear the music above the noise from the audience. From a recollection of Jean Cocteau, the warm late May evening ended with Stravinsky, Nijinsky and Diaghilev escaping in a taxi to the Bois de Boulogne. As they walked the Bois, Stravinsky and Nijinsky were both stunned at the evening's outcome, especially considering that the dress rehearsal with an invited audience of the Parisian cultural elite (including both Debussy and Ravel) had gone off



Recommended recordings

Composer: Igor Stravinsky
 Conductor: Antal Doráti
 Orchestra: London Symphony Orchestra
 Mercury Classics - #34331 / May 11, 1993

Composer: Igor Stravinsky
 Conductor: Pierre Boulez
 Orchestra: Cleveland Orchestra
 Sony Music - #64109 / January 24, 1995

quite smoothly and successfully. Diaghilev's telling comment on the evening was that it was, "exactly what I wanted!".

Sacre holds a unique place in music history for it seems to have no predecessor nor successor. Viewed chronologically, there is no piece of music nor style of music that led up to the musical upheaval *Sacre* caused nor has there been a 'second *Sacre*' or even the recognisable continuation of its style. Even Stravinsky's own works on either side of *Sacre* give no real clue. *The Firebird*, written in 1909 is still inextricably linked with his teacher Rimsky-Korsakov. Even Stravinsky later disparaged it calling his first masterpiece "Rimsky-Korsakov with pepper". *Les Noces*, written in 1916, because of its peculiar orchestration and compact structure is a complete step away from *Sacre* and towards Stravinsky's 'middle' or neoclassic period.

Sacre draws from its listeners a visceral and primal response. Though it is possible to treat the work abstractly, the effect of the whole seems to take the listener into that world which exists only in our blood. It is a world we typically chose to ignore or even to jail, far removed from our civilised world but nonetheless one that courses ineluctably through our veins. It is the world of our human/animal capabilities - be they good or evil - uncontrolled by gods, kings or money.

Charles Barker is Music Director and Principal Conductor of The Australian Ballet.



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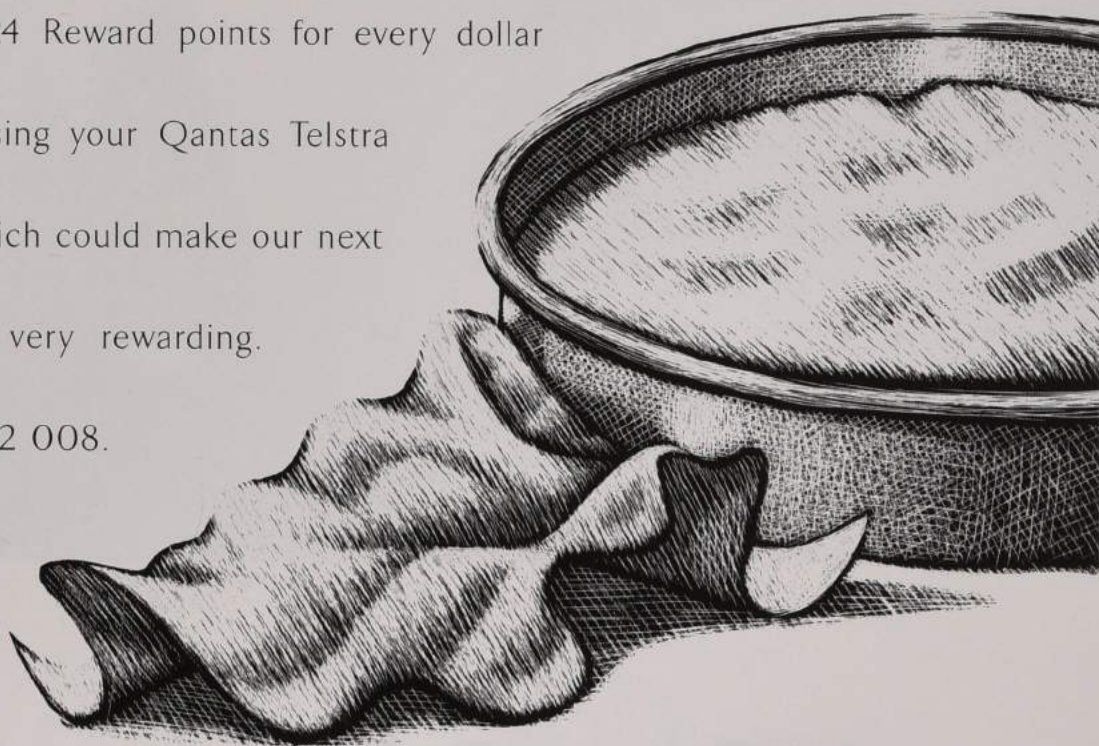
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Design - At the edge of night

Michael Pearce | Set and Costume Designer



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. His commissions for Douglas Wright include *A Far Cry* for Australian Dance Theatre, *Rose and Fell* and *The Decay of Lying* for the Royal New Zealand Ballet and *Forever and Buried Venus* for the Douglas Wright Dance Company (New Zealand). His 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*.

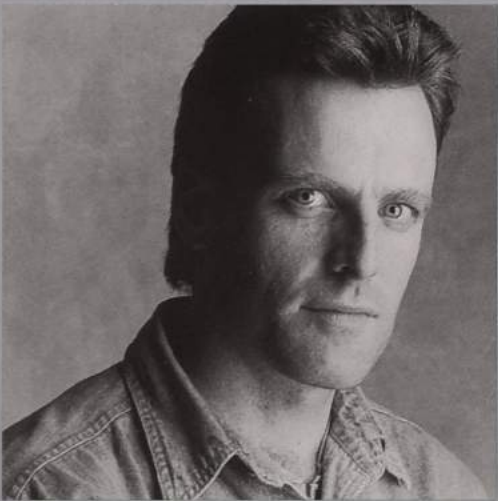
In 1994 Michael Pearce performed in, as well as designed, Don Asker's *Bending the Willow* at the Fairfax Studio. Other recent theatre projects include Virginia Woolf's *A Room of One's Own* for the Melbourne and Sydney Theatre Companies, and *Peter Pan* for the Queensland Theatre Company.

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

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*. After designing for the Dance Theatre of Vietnam in 1977, he has just returned from a four month Asialink residency at the Hanoi Institute of Theatre and Cinema, where he taught design students and assisted in the production of David Williamson's *Travelling North*, performed in Vietnamese.

The Australian Ballet gratefully acknowledges the financial support of the Barry Kay Memorial Scholarship for the set and costume design of At the edge of night.

Stephen Wickham | Lighting Designer



Stephen Wickham began his career in lighting design in 1978 at Salisbury Playhouse in the United Kingdom. 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, West Australian Ballet, Black Swan Theatre Company, the Festival of Perth, Danza Viva and 11 works for Chrissie Parrott Dance Company. Other projects include collaboration with New York choreographer Douglas Dunn and San Francisco-based visual artist David Ireland on *Blues in the Night* and *Heartbreak House*.

Stephen Wickham has lectured in lighting design at the West Australian Academy of Performing Arts and has designed lighting for several large-scale interactive exhibitions which have toured Australia as well as gala shows for *The Pacific Rim Forum* in Bangkok, Hong Kong and Shanghai.

More recent credits include *Aida*, *Carmen*, *The Force of Destiny* for Opera Australia, *Simpatico* and *Chasing the Dragon* for Sydney Theatre Company, Meryl Tankard's *The Deep End* for The Australian Ballet, *Carmen* for West Australian Opera, *Iphis* for Music Theatre Sydney, Gideon Obarzanek's *Bonehead* for Chunky Move (1997 Sydney Festival and tour) and *Possessed* for Meryl Tankard Australian Dance Theatre (1998 Adelaide Festival and 1999 Sydney Festival).

Other engagements in 1999 include lighting new productions of *La Bobéme* and *Roméo and Juliette* for Opera Australia and *The Betrayal* for Sydney Theatre Company.

Design - Rites



Peter England | Set Designer

Peter England gained a Bachelor of Performing Arts in Design in 1994 from the National Institute of Performing Arts and also holds a Bachelor of Landscape Architecture (Honours) from the University of New South Wales which he completed in 1986. He received the 1998 Green Room Award for Best Design for his co-designing of the set and costumes for Opera Australia's production of *Madama Butterfly*. His other theatre design credits include set designs for Bangarra Dance Theatre's *Fish* for the Edinburgh Festival and The Festival of the Dreaming, and *Rites* performed with The Australian Ballet at the Melbourne Festival. For the University of New South Wales Opera Department he co-designed costumes and sets for *Penelope* and costumes and sets for Blue Sky Productions' *Shirley Valentine*.

For NIDA he has designed set and costumes for *Richard III* and for the Sydney Theatre Company created costumes for *After the Ball* and *Third World Blues*, both sets and costumes for *The Jungle* and production design for the *Trocadero* Fundraiser. For Spectak Productions he was Production Designer for the City of Sydney's 1996 and 1997 New Year's Eve celebrations and was also a member of the design team for the Flag Handover at the 1996 Atlanta Olympics.

In 1997 Peter England was awarded the NIDA Mike Walsh Travelling Fellowship which allowed him to spend three months in New York where he completed attachments with the Metropolitan Opera and several Broadway designers and producers. He recently designed the set and costumes for Sydney Theatre Company's production of *Betrayal* and is currently co-designing the set and costumes for Opera Australia's new production of *La Bohème*, and is Production Designer for the City of Sydney's 2000 New Years Eve Celebrations.



Mark Howett | Lighting Designer

Mark Howett gained his initial experience between 1980 and 1984 with Perth's National Theatre Company. During that time he toured the United States and the United Kingdom, studying 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 Australia 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; *Sixteen Words for Water*, *Raindancers* and *The Sum of Us* for the Sydney Theatre Company. He recently designed lighting for Black Swan

Theatre's productions of *Miss Bosnia*, *Corrugation Road* (original production and 1998 National Tour) and *Bidenjarreb Pinjarra* for the Pinjarra Project. He has designed lighting for numerous Company B productions including *Dead Heart*, *No Sugar* (directed by Neil Armfield), *Cloudstreet*, *As you like it Buzz*, *The Popular Mechanicals*, *Pop Mechs 2* and Jim Sharman's production of *A Lie of the Mind*. Mark Howett's work for SKADADA at the 1999 Sydney Festival, *Electronic Big Top*, later toured to the Perth Festival. He also lit the *Threepenny Opera* for West Australian Opera.

Design - Rites

Jennifer Irwin | Costume Designer



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 SDC's *Sirens* in 1986, followed by a further 15 commissions for Graeme Murphy and SDC including *Synergy with Synergy*, *Shining*, *Protecting Veil*, *soft bruising*, *Berlin*, *Kraanerg*, *Free Radicals*, *Piano Sonata*, *Shakespeare Dances* and the Bicentennial commission, *Vast*. She designed *Praying Mantis Dreaming*, *Ochres* and *Mooggrab* for Stephen Page; *Arbos* for Ohad Naharin; and *Saccharin Suite* for Gideon Obarzanek. Her dance film credits include the ABC's *Sensing* for SDC and *Gluttony*, part of the *Seven Deadly Sins* series. She also designed dance costumes for the Paralympic Handover ceremony in Atlanta, and Stephen Page's *Alchemy* and *Rites* for The Australian Ballet.

Last year Jennifer Irwin designed Stephen Page's *Fish* for Bangarra Dance Theatre, which premiered at the Edinburgh Festival, and costumes for the opening ceremony of Festival of the Dreaming, the lead-up festival to the 2000 Olympics.

Jennifer Irwin has been nominated five consecutive years for the Green Room Award for Costume Design. Her most recent designs for Bangarra Dance Theatre were for *Urban Clan* and *Womad*. In 1998 she worked on the feature film *The Matrix* starring Keanu Reeves. She is presently working on *Mission Impossible 2*, starring Tom Cruise. Her designs for Stanton Welch's *X* will be seen at its premiere in September.

In the Middle, Somewhat Elevated

Kathryn Bennetts | Guest Repetiteur



A native of Sydney, Kathryn Bennetts was accepted into The Australian Ballet School at the age of 15. Within two years she was invited to join The Australian Ballet. During her tenure from 1973 to 1975 she toured throughout Australia, Great Britain, Poland, Czechoslovakia, Romania and the Soviet Union.

While furthering her studies in Monte Carlo with Marika Besobrasova, she was invited to join the Stuttgart Ballet, where she soon rose to the rank of soloist. Under the direction of Marcia Haydée she created many original roles working with such noted choreographers as Jiří Kylián, Kenneth MacMillan, Glen Tetley, Hans van Manen, Lar Lubovitch, Heinz Spoerli, William Forsythe, John Neumeier and Maurice Béjart.

During her eight years with the Stuttgart Ballet she danced in major opera houses around the world appearing in a diverse repertoire. Her partners have included Richard Cragun, Egon Madsen, Christopher Boatwright, Vladimir Klos and Reid Anderson. Kathryn Bennetts then completed an extensive teachers' training programme with Alexander Ursuliak, Ballet Master of the Stuttgart Ballet, and taught at the John Cranko Academy.

After teaching at various festivals in Italy, she moved to Canada where she taught the senior students at the National Ballet School for three years. She has been a guest teacher at The National Ballet of Canada, The Australian Ballet, Nederlands Dans Theater, Frankfurt Ballett, Zurich Ballet and Conservatory of Dance, Barcelona.

In 1989 Kathryn Bennetts joined Frankfurt Ballett as Ballet Mistress. She has since set works for The Dutch National Ballet, Paris Opera Ballet, New York City Ballet, The Company of La Scala in Milan and The Royal Ballet. Her future engagements include work with The Houston Ballet, North Carolina Ballet, The Budapest Ballet and Pact Ballet in South Africa.

Principal Artists

Vicki Attard

Attard is, of course, the ideal tragic heroine, giving full reign to the emotional elements of the story.
Hilary Crampton, *The Age (Madame Butterfly)*

Vicki Attard comes from Mackay, Queensland, where she studied ballet with Betty Meskell before joining The Australian Ballet School. In 1985 she joined The Australian Ballet and was promoted to Coryphee in 1987, Soloist in 1991, Senior Artist in 1992 and Principal Artist in 1993. She joined Sydney Dance Company for its 1989 season and rejoined The Australian Ballet in 1990. Her many leading roles include those in *In the Middle*, *Somewhat Elevated*, *Beyond Bach*, *Afternoon of a Faun*, *Jardí Tancat* and *Stepping Stones*, the title roles of *Giselle*, *La Sylphide* and *Manon*, Odette/Odile in *Swan Lake*, Kitri in *Don Quixote*, Clara, The Ballerina in Graeme Murphy's *Nutcracker*, Juliet in *Romeo and Juliet* and Tatiana in *Onegin*. Vicki Attard created the role of Cio-Cio-San in the world premiere of Stanton Welch's *Madame Butterfly* in 1995, the same year she won the James & Diana Ramsay Scholarship which enabled her to study in Copenhagen, London and the Netherlands. 1997 included leading roles in the world premiere season of Stanton Welch's *Cinderella*, Stephen Page's *Rites* for the Melbourne Festival, *Gemini*, *In the Upper Room*, and *Apollo*. As well, she received the Mo Award for Best Female

Dancer of 1996. Last year saw Ms Attard add to her repertoire the roles of Nikiya in *La Bayadère*, Lizzie in *Fall River Legend* and Imogen in *1914*. She also performed in *Por vos muero* and with David McAllister in *El Tango* as part of the *Collaborations* season.



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I FEEL NERVOUSLY
EXCITED - TINGLING
BEFORE EVERY SHOW.
EACH PERFORMANCE
HAS A LIFE OF ITS
OWN, FATE ENTWINES
WITH REHEARSED
TECHNIQUE"
•

Lisa Bolte

Bolte not only has the technique to impress, moving with exquisite dynamic variation, but is capable of expressing so beautifully such a wide range of emotions, making her performances a sheer joy to watch.

Julie Chandler, *The Sun-Herald (Swan Lake)*

Lisa Bolte was born in Sydney and studied at the Caprice Dancing School in Brisbane. She graduated from The Australian Ballet School before joining The Australian Ballet in 1986. In 1987, the year she was promoted to Coryphee, Lisa Bolte received the second Erik Bruhn Memorial Fellowship enabling her to study with European companies. She was promoted to Soloist in 1988, Senior Artist in 1990 and Principal Artist in 1993. Lisa Bolte's major roles have included Princess Aurora in *The Sleeping Beauty*, the title roles of *Giselle* and *Manon*, Olga and Tatiana in *Onegin*, Odette/Odile in *Swan Lake*, Juliet in *Romeo and Juliet*, Anna in *Anna Karenina*, Kitri in *Don Quixote* (coached by Gelsey Kirkland in New York) and roles in *Jardí Tancat* and *Stepping Stones*. As a guest artist she performed with The National Ballet of Canada in 1994 in *Swan Lake* and *The Merry Widow*, and in 1996 at the Maryinsky Theatre, St Petersburg, in *Giselle* and *Don*

Quixote. In 1997 she added to her repertoire principal roles in *Theme and Variations*, *In the Upper Room* and Stanton Welch's *Cinderella*. In 1998, Lisa Bolte performed Odette/Odile in the Royal Danish Ballet's production of *Swan Lake*; in July she received the Mo Award for Best Female Dancer of 1997. 1998 was also the year in which Stephen Baynes created on her the principal role of Imogen in *1914* and the leading role in *At the edge of night* for the Melbourne Festival; she also performed a leading role in Natalie Weir's world premiere of *Dark Lullaby* for the *Collaborations* season.



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"ONCE IN A WHILE
I BECOME AWARE
OF A SENSE OF
CONNECTION WITH
THE AUDIENCE,
THAT THEY ARE
EXPERIENCING THE
STORY OR EMOTION
WITH ME.
I CHERISH THESE
PERFORMANCES."
•

Miranda Coney

Miranda Coney brings beautiful poise and commanding presence to the worldly Gamzatti, her artistry matching her technique.

Olivia Stewart, *Brisbane Courier Mail* (*La Bayadère*)

Perth-born Miranda Coney joined The Australian Ballet in 1984 after studying at The Australian Ballet School. In 1990 she was promoted to Leading Soloist and then Senior Artist before becoming a Principal Artist in 1991. Ms Coney has performed a variety of principal roles including the title role of *Giselle*, Juliet in *Romeo and Juliet*, Lise in *La Fille mal gardée*, Olga and Tatiana in *Onegin*, Swanilda in *Coppélia*, Odette/Odile in *Swan Lake*, Princess Aurora in *The Sleeping Beauty*, Clara, The Ballerina in Graeme Murphy's *Nutcracker*, Kitri in *Don Quixote* and Cio-Cio-San in *Madame Butterfly*. Miranda Coney has performed as guest artist with the Kirov Ballet in St Petersburg in *Giselle* and *La Sylphide*, and with the Royal Swedish Ballet in a gala evening dancing the Rose Adagio from *The Sleeping Beauty*. In 1991 she won the Victorian Young Achievers Arts Award. In 1992 Miranda Coney was awarded the annual Mo Award for Dance Performance of the Year. She joined Nederlands Dans Theater under Artistic Director Jiří Kylián in 1994, returning to The Australian Ballet in November the same year. In 1997 Miranda Coney created the title role in Stanton Welch's *Cinderella* and added to her repertoire *Theme and Variations*, *In the Upper Room* and *Rites* for the Melbourne Festival. Last year she performed a leading role in *Por vos muero*, Lizzie Borden in *Fall River Legend* and Gamzatti in *La Bayadère*.



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DANCE,
IN THE HOPE
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AND MOVING.
WITH AN AUDIENCE,
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FORWARD AND STRIVES
FOR GREATER HEIGHTS
THAN BELIEVED
POSSIBLE."
•

Steven Heathcote AM

"Heathcote's stature and presence brought applause the minute he made his entrance, but he earned the plaudits a hundred times over in the two hours that followed."

Leonie Bullions, *The Daily Telegraph* (*Swan Lake*)

West Australian-born Steven Heathcote studied ballet with Shelly Rae and Kira Bousloff in Perth. He graduated from The Australian Ballet School in 1982 and joined The Australian Ballet in 1983. He was promoted to Soloist in 1985, Senior Artist in 1986 and to the rank of Principal Artist in 1987. Steven Heathcote has an extensive repertoire and his many principal roles include those in *Swan Lake*, *Romeo and Juliet*, *The Competition*, *Giselle*, *The Sleeping Beauty*, *Manon*, *Don Quixote* and *Onegin*. He has also created leading roles in many world premiere ballets: Lieutenant Pinkerton in *Madame Butterfly*, Doctor/Beloved in *Nutcracker*, and featured roles in *Divergence*, *Beyond Bach*, *Alchemy* and *Red Earth*. In addition to his overseas tours with The Australian Ballet, he has made guest appearances with such international companies as the Ballet Nacional de Cuba, Kirov Ballet at the Maryinsky Theatre in St Petersburg, Inoue Ballet in Tokyo, Birmingham Royal Ballet at Covent Garden in London and American Ballet Theatre at the Metropolitan Opera House in New York. In 1991



•
"EVERY NIGHT,
STEPPING ON STAGE
IS A DIFFERENT
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ENTIRELY ON WHAT
ROLE YOU DANCE
AND IN WHICH BALLET,
WHAT SORT OF DAY
YOU HAVE HAD,
YOUR FATIGUE LEVEL
AND AN ENTIRE LIST
OF VARIABLES."
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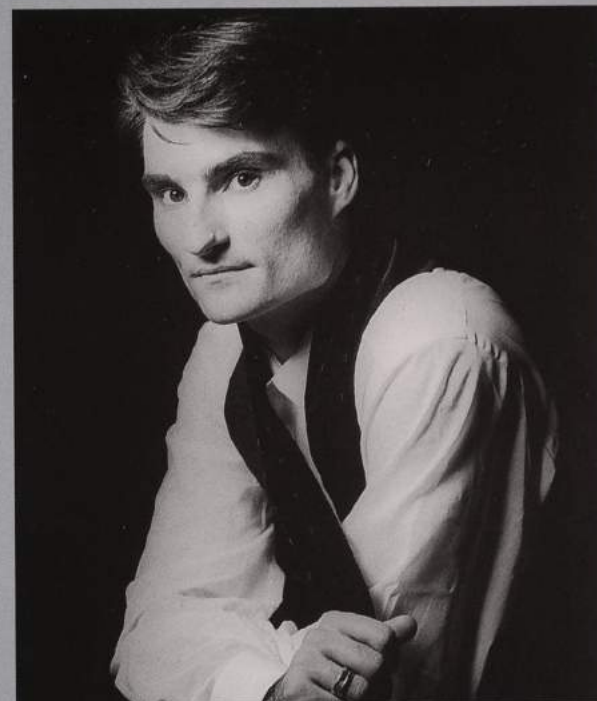
Steven Heathcote was appointed a Member of the Order of Australia for his services to dance. In 1995 he performed in Stanton Welch's *Corroboree* in San Francisco as part of the United We Dance festival and received the Mo Award for Best Male Dancer of the Year. For The Australian Ballet's 1995 season of *Manon* and 1996 season of *Onegin*, he partnered guest artist Alessandra Ferri. Most recently Steven Heathcote has danced principal roles in *Swan Lake*, *Romeo and Juliet*, *Cinderella*, *Apollo*, *Theme and Variations*, *Fall River Legend*, *Por vos muero* and *1914*.

David McAllister

"David McAllister's dazzling cameo stopped the show in Act III."
Cecily Ryan, *The Daily Telegraph* (*La Bayadère*)

A graduate of The Australian Ballet School, Perth-born David McAllister began his training with Evelyn Hodgkinson and joined The Australian Ballet in 1983. He was promoted to Senior Artist in 1986 and to Principal Artist in January 1989. His principal roles have included those in *Onegin*, *Romeo and Juliet*, *La Fille mal gardée*, *The Sleeping Beauty*, *Don Quixote*, *Swan Lake*, *Suite en blanc*, *Coppélia*, *Manon*, *La Sylphide*, *Sinfonietta*, *Stepping Stones*, *Gemini* and *Nutcracker*. 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 West Australian Young Achiever Awards. He has made numerous guest appearances in the USSR performing with the Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet and others, in *Don Quixote*, *Giselle* and in gala performances. In 1989 he was guest artist with The National Ballet of Canada in *Romeo and Juliet*, *Etudes* and *The Four Temperaments*. He has also been a guest artist with Birmingham Royal Ballet (partnering Miyako Yoshida) and Singapore Dance Theatre. During 1997, David McAllister danced in *Theme and Variations*, *In the Upper Room*, and in the world premiere of *Cinderella* he created the roles of Grizabella, the stepsister, and Dandini.

Last year he partnered Vicki Attard in *El Tango*, part of the *Collaborations* season; he also performed the roles of the Bronze Idol in *La Bayadère*, the Pastor in *Fall River Legend*, Sharpless and Pinkerton in *Madame Butterfly* and Ashley in *1914*.



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"I LOVE BEING IN THE AUDIENCE WHEN I'VE BEEN BLOWN AWAY BY A PERFORMANCE AND SCREAMING AND SHOUTING MY APPRECIATION. I ALSO LOVE BEING ON STAGE IN THE REVERSE SITUATION."
•

Justine Summers

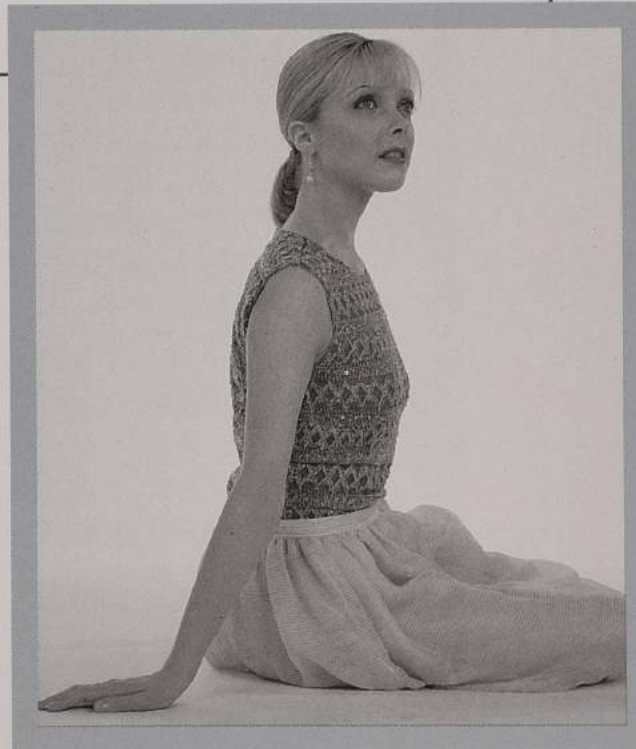
The high point is the pas de deux by Justine Summers and Damien Welch defying the limits of what should be humanly possible. Fearless and infinitely flexible, she is like a nuclear-powered rubber corkscrew.

Neil Jillett, *The Sunday Age* (*Divergence*)

Sydney-born Justine Summers studied with Avril Binzer in Melbourne and Barbara Todd in Hobart. A student of the Victorian College of the Arts and The Australian Ballet School, she joined The Australian Ballet in 1989. She was promoted to Soloist in 1992, Senior Artist in 1994 and Principal Artist in 1996. Ballets in which Justine Summers has appeared in the leading role include *The Sleeping Beauty*, *Swan Lake*, *Nutcracker*, *Giselle*, *Manon*, *La Sylphide*, *Onegin*, *Stepping Stones*, *Beyond Bach*, *Red Earth*, *Divergence*, *Apollo* and *Gemini*. In 1995 she partnered guest artist Rex Harrington in the world premiere season of Stanton Welch's *Madame Butterfly* and performed in Welch's *Corroboree* in San Francisco. That same year a scholarship enabled her to study with Gelsey Kirkland in New York. The following year she was winner of the arts category of the Young Australian of the Year Award (Victorian Sector). In 1997, Justine Summers was one of six Australian Ballet dancers who went to New York to rehearse Twyla Tharp's *The*

Storyteller, which received its world premiere at the Melbourne Festival. Other new roles performed included Juliet in *Romeo and Juliet*, and a featured role in *In the Upper Room*. Last year she added to her repertoire the roles of Lizzie Borden and the Mother in *Fall River Legend*. She also performed the Grand pas de deux from *Nutcracker* and danced in the world premiere of Natalie Weir's *Dark Lullaby*. During the year Justine Summers was guest artist with the Australian Chamber Orchestra, performing the principal role of Terpsichore in *Apollo*.

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"THE CURTAIN CALL IS AN OPPORTUNITY FOR THE AUDIENCE AND DANCERS TO RESPOND TO THIS SHARED MOMENT. AN ENTHUSIASTIC ACKNOWLEDGMENT ADDS TO A FULFILLING CAREER. IT ALSO GIVES US A CHANCE TO PAY REVERENCE TO THE CONDUCTOR, ORCHESTRA AND TECHNICAL CREW."
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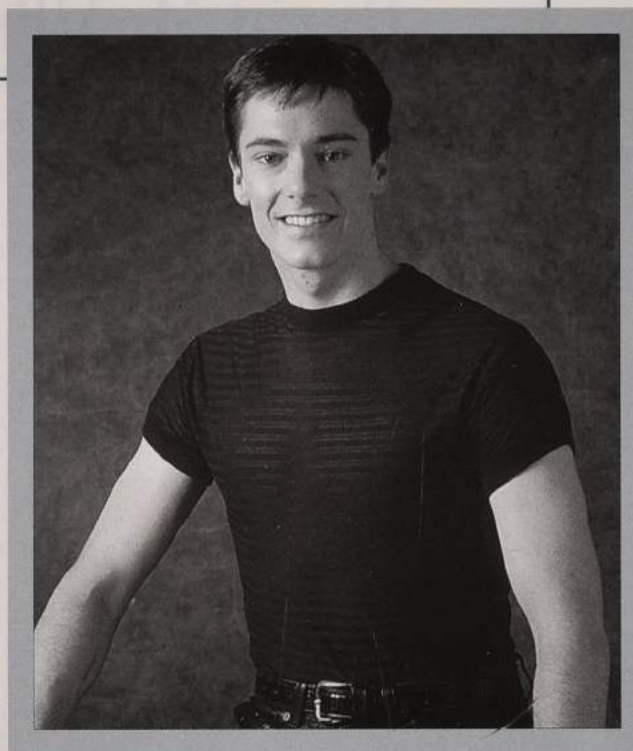


Damien Welch

Welch has a way of launching himself with such a generous, unpretentious enthusiasm that he carries the audience with him.

Hilary Crampton, *The Age (La Bayadère)*

Damien Welch was born in Melbourne and studied with Marilyn Jones before joining The Australian Ballet School in 1989. In 1991 he was awarded The Australian Ballet Society Scholarship and in 1992 joined The Australian Ballet. He was promoted to Soloist in 1996 and Senior Artist in 1998. His roles to date include those in *Sand Siren*, *Symphony in C*, *Forgotten Land*, *Suite en blanc*, *Return to the Strange Land*, *Catalyst* and *Divergence*. Lead roles include Lieutenant Pinkerton in Stanton Welch's *Madame Butterfly*, Mother in *Beyond Twelve*, Gurn in *La Sylphide*, Lensky in *Onegin*, Franz in *Coppélia* as well as roles in *Stepping Stones*, *Shadow in the Facet*, *In the Middle*, *Somewhat Elevated*, *Red Earth*, Meryl Tankard's *The Deep End* and *Por vos muero*. In 1997, the leading role of Dandini in *Cinderella* was created on him by Stanton Welch. He also performed lead roles in *Sinfonietta* and *In the Upper Room*, and was one of six dancers who worked with Twyla Tharp in New York on *The Storyteller* for the Melbourne Festival. Last year, performance highlights included dancing the principal roles of Solor in *La Bayadère* opposite guest artist Darcey Bussell, and Jim in Stephen Baynes' *1914*. He also received the award for Best Performance by a Male Dancer at the annual Green Room Awards, and the Performance Award at the Australian Dance Week award ceremony. Damien Welch was promoted to Principal Artist in August 1998.



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USUALLY A NICE
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IT’S HARD TO
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ALWAYS DIFFERENT.
IT’S MORE WHAT
YOU’RE NOT FEELING,
NERVOUSNESS
OR HUNGER,
IT’S JUST FOCUS.”
•

BY DEFINITION, A PRINCIPAL ARTIST IS A HIGHLY ACCOMPLISHED DANCER WITH OUTSTANDING MATURITY, EXPERIENCE AND ARTISTRY. PRINCIPAL ARTISTS BRING UNIQUELY INDIVIDUAL QUALITIES TO MANY ROLES IN THE CLASSICS AND CONTEMPORARY BALLETS, AND CREATE NEW ROLES FOR AUSTRALIAN AND INTERNATIONAL CHOREOGRAPHERS. WHEN WE SEE A PRINCIPAL ARTIST PERFORM A ROLE, WE ARE SEEING EXCEPTIONAL TALENT, HONED BY YEARS OF EXPERIENCE.

HOWEVER, TALENT, ACCOMPLISHMENT, MATURITY AND ARTISTRY ARE NOT EXCLUSIVE TO PRINCIPAL ARTISTS. THE AUSTRALIAN BALLETS HAS AN EXTRAORDINARY DEPTH OF TALENT, AND SOMETIMES A DANCER FROM ANOTHER RANK WILL HAVE THE ABILITY AND THE SPECIAL ATTRIBUTES THAT CAN BRING A PARTICULAR ROLE TO LIFE. THEN, THIS DANCER WILL PERFORM THE ROLE ON AN EQUAL FOOTING WITH THE PRINCIPAL ARTISTS.

OUR PRINCIPAL ARTISTS ARE THE LEADERS OF THE COMPANY, KNOWN AND ADMIRER BY ALL. HOWEVER, THE OPPORTUNITY TO SEE GREAT PERFORMANCES FROM DANCERS WHO HAVE NOT YET RECEIVED THIS ACCOLADE CAN ONLY BE EXCITING.

ENJOY OUR DANCERS, WHEREVER THEIR NAMES APPEAR IN THE PROGRAMME!

ROSS STRETTON | Artistic Director

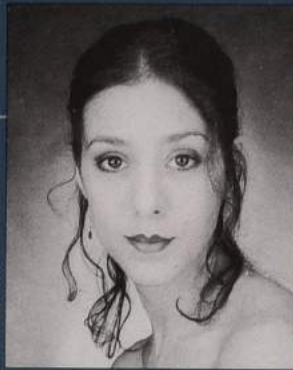
Senior Artists



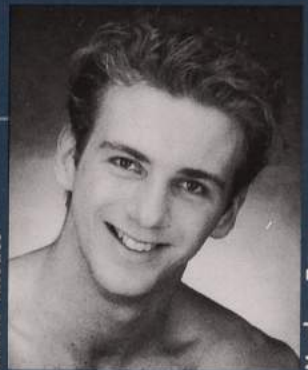
Lucinda Dunn



Jane Finnle



Nicole Rhodes



Matthew Trent



Geon van der Wylst



Lynette Wills

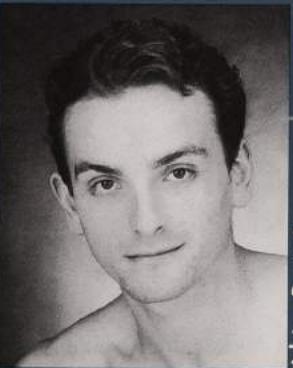


Steven Woodgate

Leading Soloists



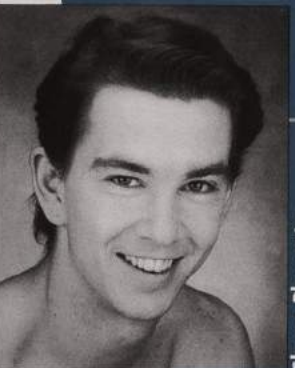
Paula Baird-Colt



Adrian Burnett



Simone Goldsmith



Shane Placentino



Rachel Rawlins

Soloists



Marc Cassidy



Joshua Consandine



Robert Curran



Kirsty Martin



Felicia Palanca



Rachael Read



Katie Ripley

Coryphees



Gabrielle Davidson



Rachel Dougherty



Madeleine Eastoe

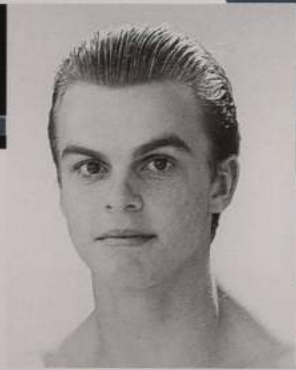


Timothy Harbour



Bronwyn Holley

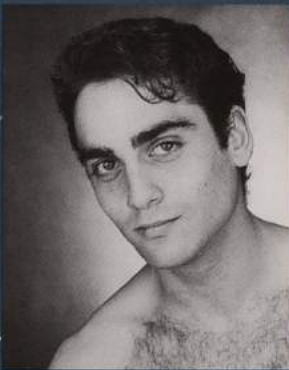
Corps de ballet



Craig Cathcart



Gaylene Cummerfield



Gaetano Del Monaco



Matthew Donnelly

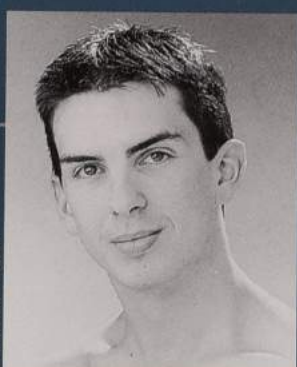
Corps de ballet



Joshua Horner



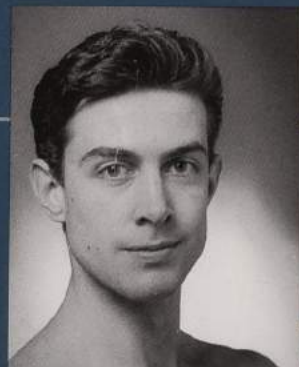
Danielle Hunt



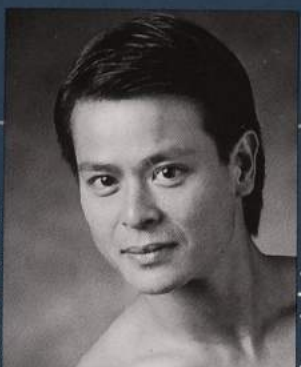
Lucas Jervies



Miwako Kubota*



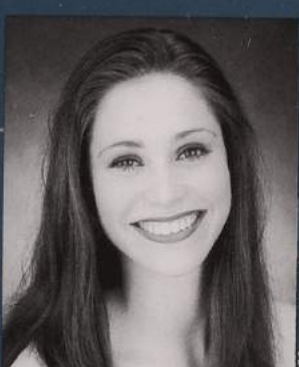
Matthew Lawrence



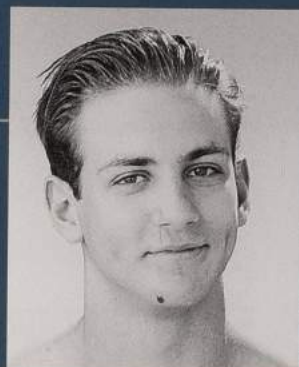
Tuan Anh Le



Claire Menzies



Tiffany Moulton



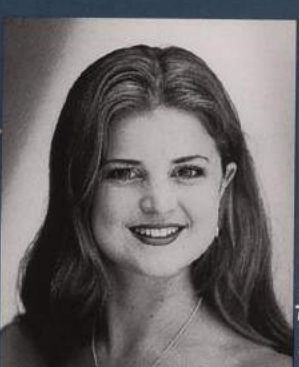
Milos Mutavdzic



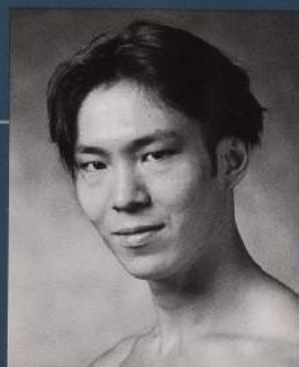
Andrea Parkyn



Sarah Peace



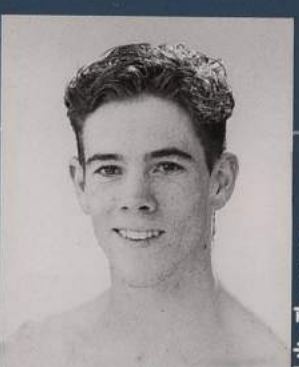
Claire Phipps



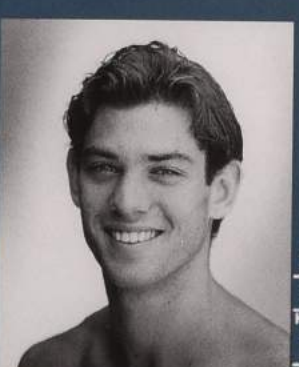
Junichi Shimmura



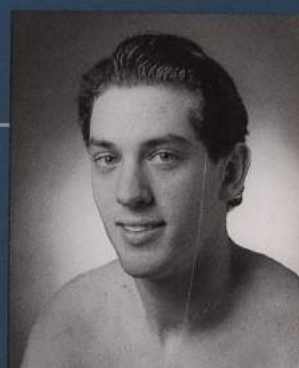
Melanie Steel



Philip Thompson



Adam Thurlow



Dale Thurlow



Camilla Vergotis



Elisha Willis



Christopher White




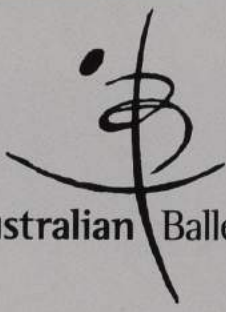
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*Miwako Kubota is on a one-year traineeship from the Idemitsu Kosan Company in Japan.



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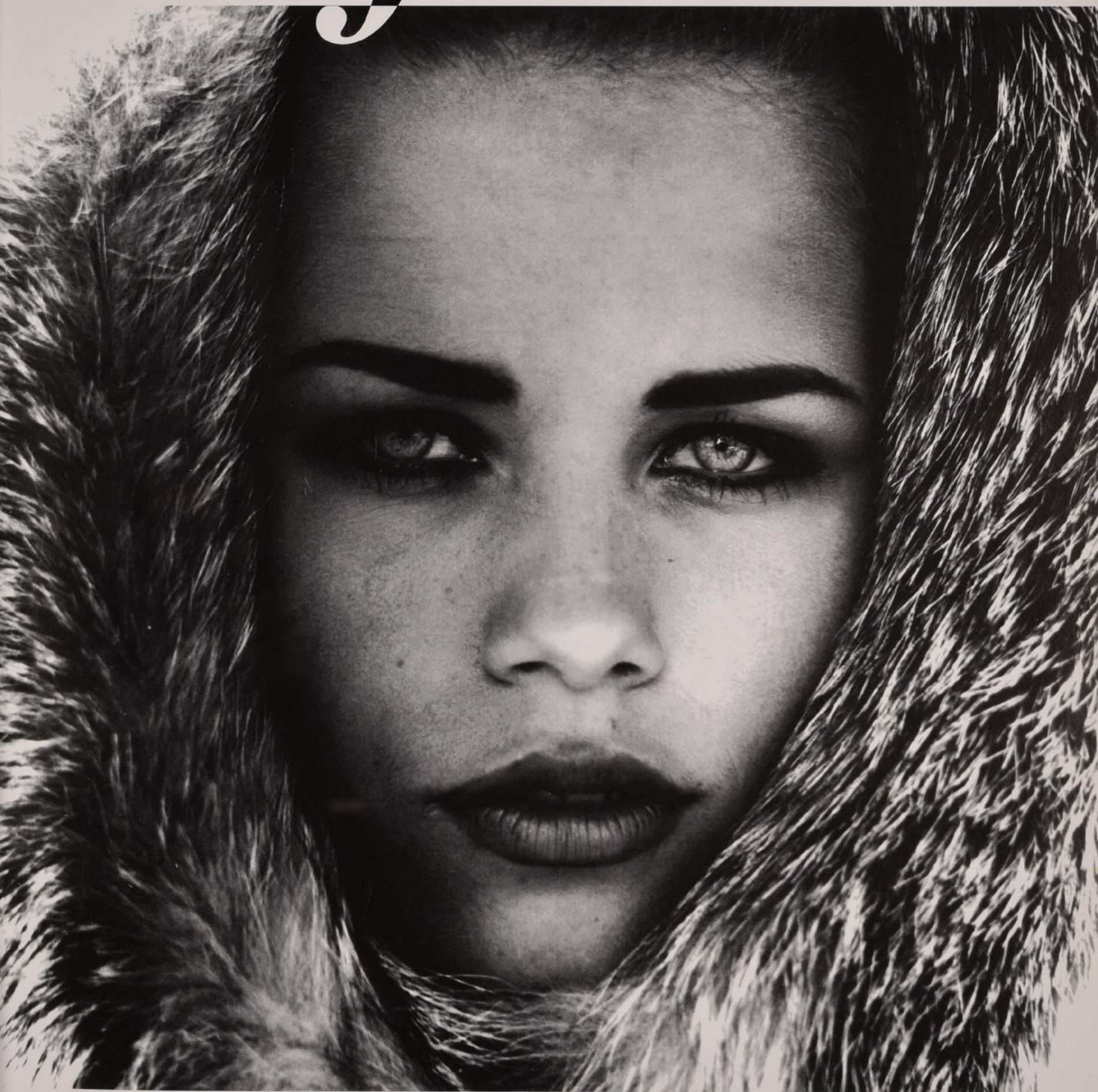
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