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# THE AUSTRALIAN BALLET

# SPARTACUS



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Kevin Jackson and Robyn Hendricks. Photography Justin Ridler



Kevin Jackson, Robyn Hendricks and Ty King-Wall. Photography Justin Ridler



## NOTE FROM THE ARTISTIC DIRECTOR

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Ever since it bounded on to The Australian Ballet's stage in 1978, *Spartacus* has fascinated the country's ballet fans. That production, choreographed by László Seregi, featured the company's men not as the usual polite cavaliers but as a brooding throng of oppressed slaves who overthrew their corrupt captors. The ballet was a huge hit and featured in four seasons, both around Australia and across the globe. Our male stars, from Gary Norman through to Steven Heathcote and most recently Robert Curran, emblazoned their heroic performances in our memories. This season, we begin a new and exciting chapter, with Kevin Jackson leading our gladiators in Lucas Jervies' reimagining of this powerful ballet.

Our Music Director Nicolette Fraillon and I have always wanted to commission a new production of *Spartacus*, and we are thrilled to present Lucas' compelling 21st-century interpretation, set to Aram Khachaturian's towering score. Over the past two-and-a-half years Lucas has been living with this production, crafting a version of *Spartacus* that has both historical richness and contemporary resonance. His creative team, which includes acclaimed designer Jérôme Kaplan, theatre director Imara Savage, fight director Nigel Poulton and lighting designer Benjamin Cisterne, has worked tirelessly to realise his vision.

It has been thrilling to watch each element come together. Firstly, Jérôme's extraordinary sets and costumes, and his talent for taking from the past while creating a world that is dramatic, surprising and new. Then the bold and engaging narrative that Imara and Lucas designed, and the attention to detail and nuance that they brought to the rehearsal process. We saw Nigel gently and precisely teach the dancers to rip each other apart in the violent fight scenes without sustaining so much as a scratch. Then finally we saw the magic of Ben's atmospheric lighting, which added the final sheen to the production. But mainly it has been wonderful to watch Lucas create this ballet, committed to making a work that would use the full strength of the company's theatrical and athletic abilities, while challenging them with evocative and emotive choreography.

*Spartacus* harks back to ancient times, but it is a story that is still chillingly relevant today. It is estimated that 40 million people globally are victims of slavery, and around 5000 of those are in Australia. May the telling of this story remind us that we all bear the responsibility to treat each other with humanity, and may we follow *Spartacus*' call to fight for the freedom of all people.

David McAllister AM

## NOTE FROM THE EXECUTIVE DIRECTOR

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As Australia's national ballet company, we are committed to working with the world's leading creative talent to bring artistically vibrant seasons to our stages each year. In 2018, we have been celebrating all that is unique about The Australian Ballet: the genius of our choreographers, the athleticism of our dancers, the rare skills of our artisans and the boldness and open spirit of the company, which enables us to transcend boundaries and reach new heights. The centrepiece of our 2018 season is this magnificent new *Spartacus*.

This bold production combines extraordinary choreography, innovative design and powerful dancing to chart the journey of a slave who leads a rebellion against the Roman empire. The ballet is a perfect showcase for the artistry of the company and in particular for the men of The Australian Ballet, who dance at their spirited best.

*Spartacus* is choreographed by Lucas Jervies, a NIDA-trained director and former dancer of The Australian Ballet. It has been fascinating to watch Lucas create this ballet on our dancers, a collaborative effort that has demonstrated the importance of strong and respectful creative partnerships. Inventive designs by Jérôme Kaplan, realised by our wardrobe and production workshops, transport us to ancient Rome, with modern touches that remind us of today's authoritarian regimes.

Our patrons have enthusiastically supported this important new work, and we are most grateful for their generosity, without which this ambitious project would not have been possible. In particular, we thank Kenneth Reed, who has supported the role of Spartacus; Malcolm, Tonya and Carolyn McCusker, who have supported Flavia; The Friends of The Australian Ballet (NSW), which has supported Crassus; Roslyn Packer, who has supported Tertulla; The Australian Ballet Society, which has supported Batiatus; and the Dame Margaret Scott Fund for Choreographers, which has supported Lucas Jervies. The many additional, very generous supporters of *Spartacus* are listed on the next page. Our sincere thanks to them all for sharing our ambitions.

As always, we are extremely grateful to our government and corporate partners, whose support makes it possible for us to develop new talent, showcase our artists and creative collaborators, and perform around Australia and internationally. The company is generously supported by the Australian Government through the Australia Council for the Arts, the Victorian Government through Creative Victoria and the NSW Government through Create NSW.

Our Principal Partner Telstra has supported the company for more than 34 years and is a part of our family in every sense. Our Lead Partner Qantas safely carries this busy company wherever we go in style and comfort and Lead Partner Aqualand, an Australian luxury property company, supports our artistic ambitions. We have a trio of wonderful media partners for this production: *Broadsheet*, News Corp Australia and *Vogue* Australia. Thank you for your support of this extraordinary ballet.

The Australian Ballet is so fortunate to have this large family of generous partners, patrons and donors. To each and every one of you, thank you for your interest in and your passion for your national ballet company and our dancers. You inspire us all.

I hope that you enjoy our wonderful new production of *Spartacus*.

Libby Christie



Kevin Jackson and Robyn Hendricks. Photography Justin Ridler

## NOTE FROM THE PHILANTHROPY DIRECTOR

In 2017 we invited ballet lovers from around Australia to support the creation of our new *Spartacus*. Your response was overwhelming, just as it was for David McAllister's *The Sleeping Beauty* in 2014. Over 2,000 individuals contributed more than 75% of the production's costs, allowing us to bring Lucas Jervies' vision to the stage.

The generosity of our patrons continues to inspire and motivate our whole company. Your philanthropic support enables us to draw on the world's best creative talent to create uniquely Australian work, and to keep our beloved art form vibrant.

From all of us, thank you.



Kenneth W Watkins

### PRINCIPAL GIFTS

Principal Gifts will be recognised for the life of the production with The Australian Ballet, alongside artistic credits

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Mr Kenneth R Reed AM

#### Flavia

Malcolm, Tonya & Carolyn McCusker

#### Crassus

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#### Batiatus

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**Lucas Jervies** is supported by the Dame Margaret Scott Fund for Choreographers

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779

# SPARTACUS

*Choreography* Lucas Jervies

*Music* Aram Khachaturian

*Costume and set design* Jérôme Kaplan

*Lighting design* Benjamin Cisterne

*Dramaturge* Imara Savage

*Fight Director* Nigel Poulton

*The Dame Margaret Scott Fund for Choreographers has supported Lucas Jervies during his creation of Spartacus*

These performances of *Spartacus* by Aram Khachaturian are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey & Hawkes Ltd of London

## CHARACTER LIST

Spartacus

His wife, Flavia

Crassus, a Roman consul

His wife, Tertulla

Their two sons

Crassus' henchman, Caius

Batiatus, trainer of gladiators

Arena gladiators

Crixus

Hermes

Scorpius

Auctioneer

Gladiators, Nobles, Civilians, Slaves, Soldiers

## SYNOPSIS

### Act I

At a street parade to honour the successful return of the consul Crassus from war in Thrace, his conquered prisoners are paraded through the streets. Among them is Spartacus and his wife Flavia; the couple are sold at a slave auction. Crassus claims the beautiful Flavia for his own house. Spartacus fights to stay with her, but to no avail. Batiatus, the local gladiator trainer, notes his great strength and buys him for the ring, along with his friend Hermes.

Batiatus trains the slaves to be fierce fighters, and both quickly rise to the same rank as Crixus, Batiatus' top gladiator. Spartacus dreams of a simple, dignified life with Flavia. Instead, he is selected to fight against his friend Hermes in gladiatorial games to honour Crassus.

Spartacus is forced to kill Hermes in the arena. Horrified by his deed, he is spurred to rebellion and incites his fellow captives to break free of their chains.

### Act II

Flavia endures life as a slave in Crassus' villa, where the powerful consul indulges his every whim.

The rebels force their way into the villa, rescue Flavia and confront Crassus. On the point of killing him, Spartacus chooses mercy; he and his followers flee the villa.

### Act III

Spartacus and Flavia share a moment of passion as the rebels exult in their freedom – but Spartacus knows their happiness will be fleeting. Crassus has summoned his legions to seek vengeance on them. After a long and bitter fight, the Roman army eventually overpowers the rebels, who, under Spartacus' leadership, fight courageously to the end. They are sentenced to death by crucifixion along the Appian Way. Flavia, who has escaped the clutches of Rome, vows that Spartacus' memory will live forever.

## CHOREOGRAPHER'S NOTE

Aram Khachaturian's *Spartacus* was written in Soviet Russia, at a time when artists were oppressed or murdered for speaking out against the state. Khachaturian was blacklisted by the regime for being too experimental – until he wrote *Spartacus*. The Soviet regime saw Stalin as Spartacus, with Crassus representing the Russian Empire. However, I think Khachaturian actually saw Spartacus as the oppressed artist – and Crassus as Stalin.

Creating a *Spartacus* in 2018 comes with social and cultural responsibilities. I felt it was important that our interpretation looked at ancient Rome through a contemporary filter. I wanted to avoid the clichéd iconography associated with the period, and to align the contemporary ballet form with its content; I also didn't want to glorify the oppressions of the era. The choreography had to demonstrate a tension between beauty and terror. We have created an allegorical work with bold simplified imagery that references totalitarian regimes throughout history, recognising that this kind of tyranny is still very much alive today.

Rome wasn't built in a day! It took nearly three years to create *Spartacus*, and I want to thank the creative team for their hard work and commitment to collaboration. I love what ballet can do; I love this company and think of it as home. My deepest thanks to David McAllister for commissioning this production and to all the dedicated staff who work tirelessly behind the scenes. A huge thank you to Kenneth Watkins and his remarkable Philanthropy team for believing in me and making *Spartacus* happen. To all the patrons who supported this production: I hope we have created something you are proud of.

My thanks to the brilliant costume, technical and production teams, who made *Spartacus* look so stunning, and to Nicolette Fraillon and her musicians, who make it sound magnificent. My sincerest gratitude to Dame Margaret Scott, whose fund supported my position on this project. A big shout-out to my family and friends for putting up with my creative anxiety over the last three years. And last but definitely not least, to the beautiful dancers: you are wonderful smart creative beasts. We made this together – thank you.

- Lucas Jervies





Kevin Jackson. Photography Justin Ridler



Kevin Jackson and Jake Mangakahia in rehearsals for *Spartacus*.  
Photography Kate Longley

# TODAY'S HERO

CHOREOGRAPHER LUCAS JERVIES TELLS KATE SCOTT WHY *SPARTACUS* IS STILL RELEVANT - AND WHY HIS BRUTAL, TRAGIC BALLET ULTIMATELY CARRIES A MESSAGE OF HOPE.



Lucas Jervies in rehearsals for *Spartacus*.  
Photography Kate Longley

Live with a fictional character long enough, and they become flesh. Lucas Jervies talks about *Spartacus* with the kind of nuanced affection that comes from spending more than two years with someone, day in, day out, waking up in the night to unpick their motivations. Until now, for most Australian audiences, the mention of *Spartacus* probably conjured the monumental image of Steven Heathcote in a 1990 poster for the László Seregi production, radiating strength and defiant power. But Jervies is just as interested in the character's other side. "Spartacus is a pacifist," he says. "I know that sounds a bit strange because he's a gladiator and he kills people in the arena, but I don't see him as a savage killer, I see him as a leader and a friend and a lover. The first three times he lashes out it's because someone he loves is in danger."

Jervies is a former member of The Australian Ballet. Even as a young dancer he was, in his words, "always wanting the next thing". He has created works for Sydney Dance Company, Opera Australia and Stuttgart Ballet, among many other companies. He squeezed in a seven-week stint performing as a drag queen on Mykonos in the early 2000s and, in 2010, launched the creatively ambitious ensemble JACK Productions with dancers of The Australian Ballet: Robert Curran, Andrew Killian and Laura Tong. He's also

increasingly in demand as a dramaturge; in 2015, he worked with The Australian Ballet's Artistic Director David McAllister on McAllister's new production of *The Sleeping Beauty*, helping bring crisp propulsion to the narrative. All of these facets - an appetite for risk, a desire to push things forward, an underlying instinct for the fundamentals of storytelling - come together in Jervies' *Spartacus*, by far his most ambitious work yet.

Why tell the story of *Spartacus* now? Why does this ancient figure still matter? "It's important to remind people that the hero lies within us all. *Spartacus* is the kind of leader that we should rally behind, not an egotistical megalomaniac who's just in it for himself." For Jervies, there are three thematic throughlines, borne out in each of the three acts. "Act I is one man against the state. Act II is a living nightmare for Flavia, and it's about power and the abuse of power, which is definitely important to talk about today. And Act III is about love, and the idea that you can kill the man but you can't kill the legacy."

Lucas worked with set and costume designer Jérôme Kaplan on a series of bold gestures. "It's not 'less is more', but boiling things down to their core beauty and function. We're in ancient Rome, but looking at it through a modern,

*“I don’t see him as a savage killer,  
I see him as a leader,  
a friend and a lover.”*



Kevin Jackson and Jake Mangakahia in rehearsals for *Spartacus*. Photography Kate Longley

contemporary filter.” For costumes, this means a sleek economy of both materials and hues: clays and creams melting into, rather than distracting from, the body. The palette of the sets is similarly disciplined: greys, marbles, cement. The first thing Kaplan and Jervies agreed on was an arena setting. Second was authoritarian structures. “We looked at totalitarian architecture, Brutalist architecture like that of North Korea, the Nazi regime and Soviet Russia. I got fixated on the Berlin Wall. So, as the base setting, we have this arena stage with giant walls that dwarf the citizens, constantly reminding them that there’s a greater power, that they need to obey the state.” And then there’s the giant sculpture of a sternly pointing finger, which is pulled down “in a divine gesture of a revolt”. It’s a set piece that works on multiple levels to reference the hand of Constantine, the last Roman emperor (a fragment of his monumental statue); anti-Soviet protesters toppling statues of Lenin and Stalin; the destruction of the Berlin Wall; and footage of American soldiers in Baghdad hauling down a statue of Saddam Hussein.

Act II opens with an affectionate nod to *Swan Lake*, the first ballet Jervies ever saw: the Romans perform its wing-like port de bras, but bathtubs take the place of tutus. “It’s a little salute to the tradition of ballet, and maybe a little bit cheeky at the same time.” Why bathtubs? “The act of having a slave wash you in a bathtub, and also the rows of tubs, speak to regiment and the totalitarian state. It’s something that begins in Act I, with the dancers holding red flags as an extension of their bodies,

and it’s repeated with the tubs and again with shields: the behaviour and patterns of the Romans are similar in every act.”

The rigour and discipline Jervies applied to the design language of *Spartacus* carries throughout every element of the production. He worked with The Australian Ballet’s Music Director and Chief Conductor Nicolette Fraillon, and the company’s Principal Pianist Stuart Macklin, to hew the Khachaturian score down from three-and-a-half hours to just over one-and-a-half hours. The process took two years. What remains, he says, are the most vital elements of the score, servicing the most vital elements of the story. The fight scenes were engineered to their own set of rules. “I said from day one, ‘No weapons’. The movement is mostly taken from wrestling. With no weapons, the fight scenes are more brutal, more choreographic. It’s harder to kill someone with your bare hands than to stab them, you know? The stakes are higher. There’s more tension.”

From the very beginning of the creative process, Lucas relied on the trust and openness of the dancers to stretch both his and their ambitions for *Spartacus*. In particular he credits principal artists Kevin Jackson and Robyn Hendricks, whose bulletproof technique meant that every day in the studio could be an opportunity to take risks; to play. “Kevin is just so generous and strong and smart – everyone feels really safe with him in the room,” says Lucas. “Having that kind of baseline really helps you deal with the mistakes, the tricky

bits. He really knows how to navigate the rehearsal space with maturity, which is awesome when everyone’s in the room, unsure what the outcome will be. Even though I’ve been frightened to turn up in front of a company of 70 dancers without steps, I know that when I’m with people like Kevin, finding it on the floor together will happen organically and successfully.”

*Spartacus* is a ballet of thrilling emotional breadth, from what Jervies calls “the big Sondheim-esque march, fun and horrifying at the same time” of the opening to the shock and exhilaration of the fight scenes and the harrowing beauty of the third act. But ultimately, he wants audiences to take away a message of hope. “We fall down, we get back up,” he says. “Spartacus stays calm and accepting of the situation even as he dies. It’s a bit biblical in that sense: the resurrection is the message, rather than the broken body. Even though the last image is Spartacus being crucified, his beloved Flavia is dancing, full of determination that he won’t die in vain. She almost flies across the stage, running through the world spreading his name and his message. It’s one of hope – I hope.”

*Kate Scott is the editor of Luminous: Celebrating 50 Years of The Australian*



Kevin Jackson and Robyn Hendricks. Photography Kate Longley



Kevin Jackson. Photography Justin Ridler

# "I'M SPARTACUS!"

THE GLADIATOR-SLAVE'S REBELLION AGAINST OPPRESSION RESONATED IN BOTH EASTERN AND WESTERN CULTURE, BUT IT WAS IN SOVIET RUSSIA THAT SPARTACUS BECAME A HERO OF THE BALLET STAGE. BY ISMENE BROWN

It's one of the most stirring scenes in all cinema: in the final reel of Stanley Kubrick's 1960 movie *Spartacus*, rebel slaves stand up, defying the command to identify and give up their leader on pain of death, and shout, one after another, "I'm Spartacus!", "I'm Spartacus!", "I'm Spartacus!"

Those shouts echo down the centuries, from many eras and many places. Long ago, Spartacus, an enslaved gladiator, mustered a 70,000-strong army of slaves against the Roman empire, and died in the cause. He's blazed in films, novels, ballets, in the names of football teams. His admirers have included Red revolutionaries and Hollywood filmmakers, political philosophers and popular novelists, video-game designers and would-be nation-builders.

Karl Marx heard about him via a swashbuckling novel by the favourite novelist of the Italian *risorgimento*, Raffaello Giovagnoli (a friend of Garibaldi), and declared him "the most splendid fellow in the whole of ancient history." Held up as a mascot for the oppressed, Spartacus brought radicals and class warriors of many countries together, and soon made it into the 20th century's most popular forms of visual culture: movies, ballet and football.

The Russians, in particular, became Spartak-mad, as you can see from the names of dozens of football and sporting teams. The Soviet bloc version of the Olympics was called the Spartakiade. Now he stands for everything from a Jesus figure to a kamikaze goal scorer, the underdog who never gives in.

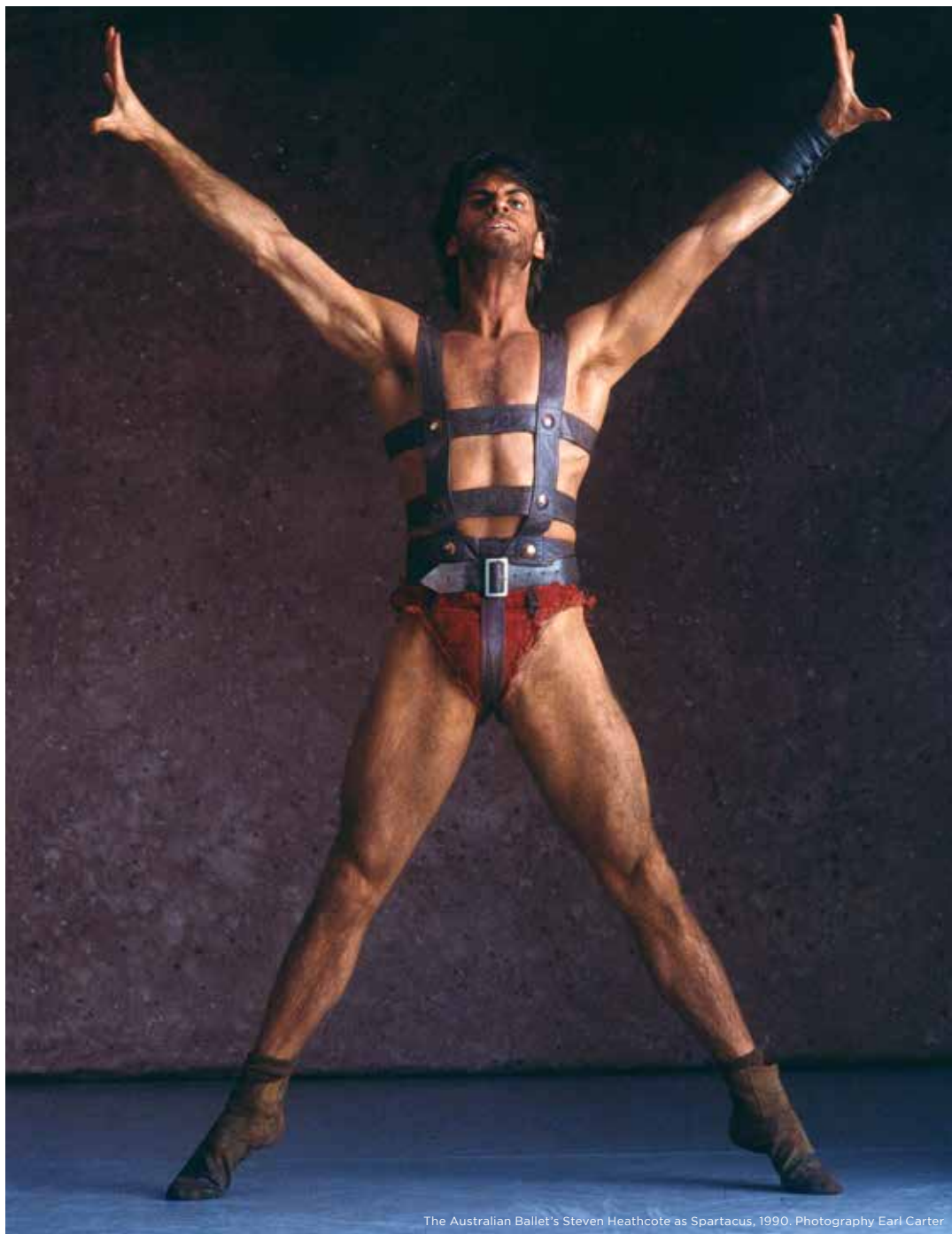
What snagged Spartacus his iconic place on stage, screen and pitch was his occupation as a gladiator rather than a toga-draped politician, for the one thing that is clear from his confused history is that he was a hunk. Marx may have been interested in his brain, but that brawny, semi-clad fighter's body was made for show and athletic display.

Spartacus came from Thrace, an area now part of southern Bulgaria, which had long been a slave territory in the Roman Empire. By his mid-30s he was an experienced slave gladiator in Italy (a heavyweight who fought with a shield and the *gladius*, or sword).

His army, with makeshift weaponry including kitchen and farm implements, worked its way down the length of Italy before being defeated in modern-day Calabria by the brutal Roman general Crassus in 71 BCE. The Romans crucified Spartacus and 6,000 rebels, nailing up their bodies all along the 200-kilometre Appian Way.

It's fascinating to see how both Russian and Western popular cultures battled to claim Spartacus for their own. The Soviet composer Aram Khachaturian was working on his concept of the totemic socialist hero at exactly the same time that Howard Fast's 1951 bestselling novel *Spartacus* was coming to Hollywood's attention.

Both Khachaturian and Fast, ironically enough, were in deep trouble with their respective governments. Khachaturian had recently been condemned by the draconian Stalinist government for writing the wrong kind of music, and was desperately hoping an ideologically sound ballet score would redeem him.



The Australian Ballet's Steven Heathcote as Spartacus, 1990. Photography Earl Carter

Howard Fast wrote his novel while in jail for defying the US government's McCarthy-led pursuit of 'un-American' citizens. Fast was Jewish, as well as a former Communist, and he keenly felt the historical parallels between states that outlawed whole classes of peoples, whether slaves, Jews or free-thinkers. Many in Hollywood had, like him, been blacklisted or even imprisoned for refusing to testify at the McCarthy trials. It was he who invented the climactic "I'm Spartacus!" scene.

But the Soviets loved *Spartacus* for quite different reasons. The first ballet libretto for *Spartacus* was written in the early 1930s by a critic, Nikolai Volkov, in line with Marx and Lenin's thinking, celebrating a proletarian hero resisting

imperialist tyranny. Volkov added an essentially balletic ingredient: women, as lovers for the two opponents. They would allow for the mandatory pas de deux and neatly incarnate the ideological archetypes of a depraved bourgeois prostitute and a pure, faithful Soviet wife.

Volkov's scenario was kicked around by both the major ballet houses, Leningrad's Kirov and Moscow's Bolshoi, but it was Leningrad's Leonid Yakobson who approached Khachaturian to compose the music in the late 1940s. A year after Stalin's death in 1953 the composer finally delivered his score, which, as he'd hoped, restored his status.

**Grigorovich, the Bolshoi's chief since 1964, produced a broad-brush, almost cartoon-clear plot of a gladiatorial struggle between two macho men, good and bad, with glamorous ballerina lovers, lush duets with eyewatering one-handed lifts, and brooding solos.**



Kirk Douglas on the set of Stanley Kubrick's *Spartacus*. Photography Sunset Boulevard/Corbis via Getty Images

It was a richly tuneful and romantic epic, which presented something of a problem for Yakobson. He felt *Spartacus* should symbolise new dance breaking the chains of the old. The modernism of the ballet he premiered at the Kirov in 1956 would have appalled Stalin. There were no pointe shoes or tutus, no fouettés, pirouettes or grand jetés. He created an Isadora Duncan-derived movement style of struggle and resistance, with sandals, turned-in feet and naturalistic body language, rather than heroic posing and classical set-pieces.

The public was puzzled but dancers loved it and championed it. The teenaged Nureyev was inspired by its innovative male lyricism; the star ballerinas Maya Plisetskaya and Natalia Makarova became Yakobson advocates, against the flow of official opinion.

Khachaturian had quarrelled bitterly with Yakobson about cuts to the music, and in 1958 the Bolshoi agreed on an uncut version for a staggeringly luxurious new Moscow staging by Igor Moiseyev. But the beefy Spartacus performer at the heart of a meandering four-and-a-half hours was an inadequate dancer in weak choreography. It was not revived.

In 1962 the Bolshoi asked Yakobson to revise his *Spartacus* for them, to headline their second-ever US tour and show the world the latest in Soviet dance developments. It was a disaster. The promoters had marketed "one of the world's greatest spectacles in ballet", but the US critics thought it preposterous pantomime. Its modernist aesthetic, when staged with grandiose theatricality, was hopelessly compromised.

American dance students hired as extras were thrown on unrehearsed and ordered to act the orgy scene naturalistically: "We had to be making out, eating grapes and writhing all over each other," said one, who was 15 at the time. A Hollywood producer said that if Cecil B de Mille had been alive to see it, he'd have dropped dead.

Reaction was of course coloured by Cold War rhetoric, as well as the impact of the Kubrick movie two years earlier. Still, there was an obvious gap between dance's progress in America under Balanchine and contemporary iconoclasts like Martha Graham and Merce Cunningham, and the thinness of developments in the closed Soviet dance world. Yakobson, weeping, told Plisetskaya, "I'm afraid my tormentors in Moscow and Leningrad have been given a big trump card." He was sent home early and *Spartacus* was cut from the rest of the tour.

The revelatory debut in the USSR by Balanchine's New York City Ballet a few weeks later decisively turned Soviet eyes in the direction of a more athletic, lean and neo-classical ballet. And *Spartacus* - too robust a score and ideological subject to be neglected for long - was ripe to be revived along these new lines.

In 1968 new productions emerged in Moscow and Budapest. The latter version, created by leading character dancer László Seregi - and adopted by The Australian Ballet in 1978 - combined Hungarian expressionist acting with athletic Soviet ballet. But it was the Bolshoi version by Yuri Grigorovich that finally immortalised Khachaturian's score as a neo-classical ballet epic.

Grigorovich, the Bolshoi's chief since 1964, produced a broad-brush, almost cartoon-clear plot of a gladiatorial struggle between two macho men, good and bad, with glamorous ballerina lovers, lush duets with eyewatering one-handed lifts, and brooding solos. Vladimir Vassiliev's Spartacus soared like a missile in spectacular split-jumps and squadrons of Roman soldiers thrillingly goose-stepped in formation.

It became the Bolshoi's calling card, and its athleticism bred a new type of only-in-Russia hetero superman - after Vladimir Vassiliev and Maris Liepa in the 1960s came Irek Mukhamedov in the 1980s and Ivan Vassiliev in the 2010s. Wherever Grigorovich's *Spartacus* toured the world, the message was clear: don't mess with the Russians.

After the collapse of the USSR in 1990, the ultimate Soviet propaganda ballet found surprising new legs. Foreign dancers such as Paris Opera Ballet's Nicolas le Riche and The Royal Ballet's Carlos Acosta brought fresh emotional history and probing honesty to their portrayals. The Cuban Acosta, identifying as a descendant of black slaves, called dancing Spartacus his career highlight.

Spartacus is all too easy to show as a brawny political puppet or a camp beefcake. The challenge for an artist is to make the audience weep, and ask themselves if they too would stand up at the crack of doom and declare, "I'm Spartacus!"

*Ismene Brown is the former dance critic for London's Daily Telegraph and Spectator, and is currently researching at the University of Oxford*

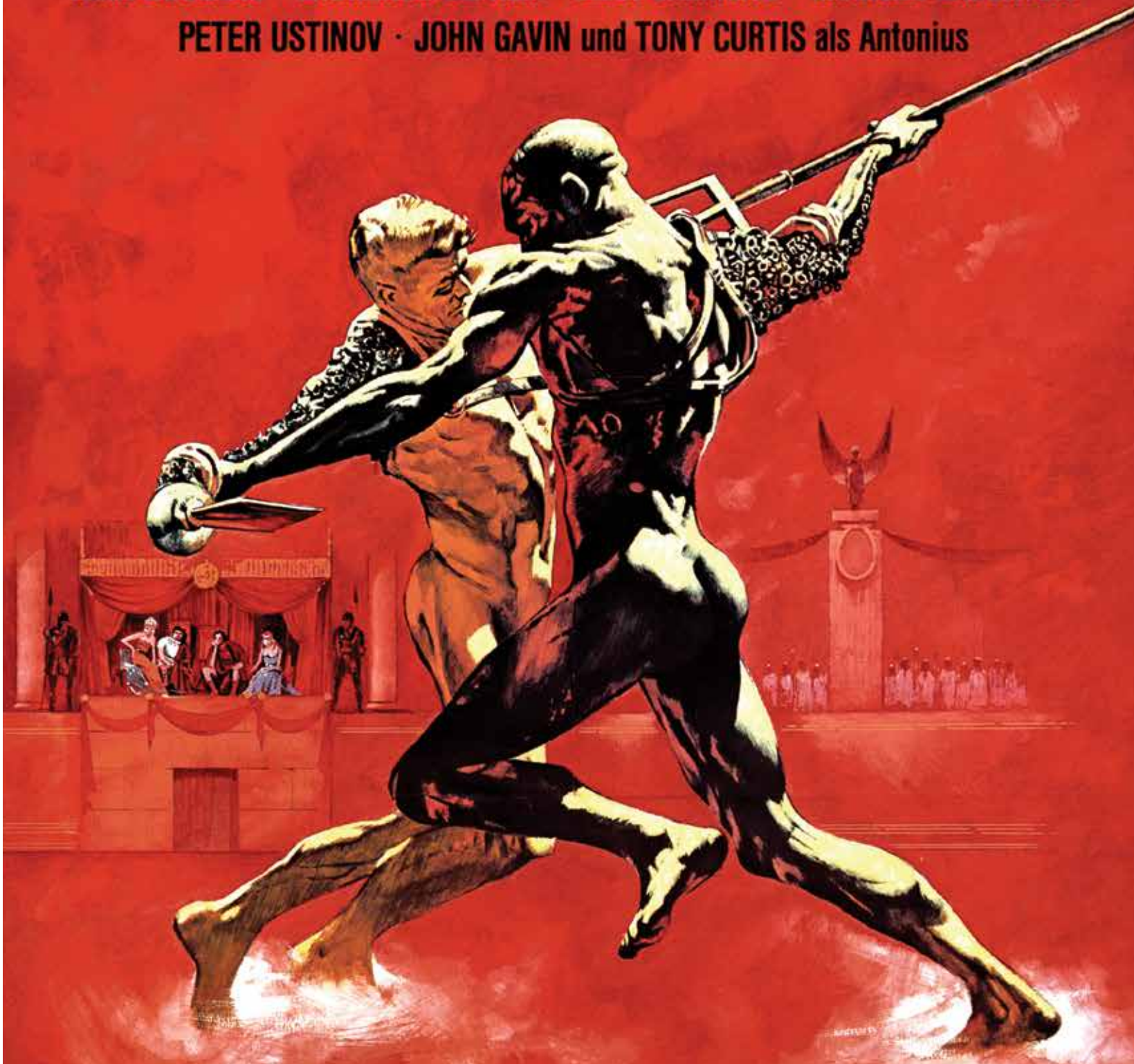




UNIVERSAL zeigt:

# SPARTACUS

KIRK DOUGLAS · LAURENCE OLIVIER · JEAN SIMMONS · CHARLES LAUGHTON  
PETER USTINOV · JOHN GAVIN und TONY CURTIS als Antonius



Regie: STANLEY KUBRICK · Musik: ALEX NORTH · Drehbuch: DALTON TRUMBO  
nach dem Roman von HOWARD FAST · Produktion: EDWARD LEWIS · Produktionsleitung: KIRK DOUGLAS  
Eine BRYNA-PRODUKTION · Technicolor® · Technirama · Ein Universal-Film im Verleih der CIC

Movie poster for Stanley Kubrick's  
*Spartacus*. Photography John D. Kisch/  
Separate Cinema Archive/Getty Images

# CREATIVES



## LUCAS JERVIES

### Choreographer

Lucas Jervies is an Australian choreographer and director working across ballet, contemporary dance, cabaret, opera and theatre.

In Australia, Lucas has created dance for companies such as The Australian Ballet, Sydney Dance Company, Queensland Ballet, West Australian Ballet and Opera Australia. Internationally, he has created dance for Scapino Ballet Rotterdam, Louisville Ballet, Milwaukee Ballet, Korzo Theatre Den Haag, Noverre Society Stuttgart Ballet and CoDarts Rotterdam University for the Arts.

In 2017, Lucas created two works for Louisville Ballet: a new production of Stravinsky's *The Firebird* with designer Elizabeth Gadsby, and *Human Abstract*. For Sydney Dance Company, he created *Versailles* for the pre-professional program.

Lucas' other credits include adapting and directing Roald Dahl's *The Witches* for Griffin Theatre, which toured nationally to critical acclaim; directing, choreographing and co-devising *Hidden Sydney: The Glittering Mile*, an immersive cabaret celebrating stories from King's Cross, Sydney's red-light district, for Vivid Festival; and choreographing Belvoir's award-winning production of *Mr Burns*. He was the dramaturge for The Australian Ballet's production of *The Sleeping Beauty* and the movement director for Sydney Chamber Opera's Helpmann Award-nominated opera *Fly Away Peter*, and choreographed *Aida* for Handa Opera on Sydney Harbour for Opera Australia. He was the director and choreographer for Expressions Dance Company's *Apples and Eve* for Queensland Theatre's Greenhouse Series, and created *Four Ballet* for Melbourne Ballet Company and *Little Red Riding Hood* for Queensland Ballet.

Lucas has held positions as affiliate director at Griffin Theatre, artistic director of Buzz Dance Theatre, rehearsal director at Sydney Dance Company and co-director of JACK productions. He was assistant director to Neil Armfield on Sydney Theatre Company's *King Lear*, and assistant director to Imara Savage on Sydney Theatre Company's *Hay Fever*.

In his dance career, Lucas performed both classical and contemporary repertoire with The Australian Ballet, Dance Works Rotterdam and Scapino Ballet Rotterdam, contributing as collaborator/dancer to over 80 contemporary creations and world-premiere seasons. He is a graduate of The Australian Ballet School and the National Institute of Dramatic Art (in Directing).



Shaun Andrews and artists of The Australian Ballet in rehearsals for *Spartacus*.  
Photography Kate Longley

## **PLAYBILL ADS 19**

## **PLAYBILL ADS 20**

# CREATIVES



**JÉRÔME KAPLAN**

## Set and costume design

Born in Paris, Jérôme studied Scenography at L'Ecole de la Rue Blanche and after graduating in 1987 began designing sets and costumes for theatre and opera.

In 1992 he collaborated with the Ballets de Monte-Carlo and Jean-Christophe Maillot for the first time on *L'Enfant et les sortilèges*; he has since designed sets and costumes for the company's productions of *Romeo and Juliette*, *Cinderella*, *Casse-Noisette Circus*, *Eye for Eye* and *Scheherazade*.

In 2001, Jérôme became the first French scenographer to be invited to work with the National Ballet of China in Beijing, where he created costumes for *Raise the Red Lantern*.

Jérôme has designed ballets for companies all over the world. His recent work includes Christopher Wheeldon's *The Sleeping Beauty*, Ib Andersen's *Kermesse in Bruges* for the Royal Danish Ballet and Nacho Duato's *The Nutcracker* for the Mikhailovsky Ballet, Teatro alla Scala and Deutsche Oper.

Since 2010 Jérôme has worked with Alexei Ratmansky, creating sets and costumes for *Don Quixote* (Dutch National Ballet); the world premiere of *Lost Illusions* (Bolshoi Ballet), for which Jérôme won a 2012 Golden Mask Award for Costume Design; *Cinderella* (The Australian Ballet); *Paquita* (Bavarian State Ballet); *Swan Lake* (Zürich Ballet in co-production with Teatro alla Scala); *Serenade* after Plato's *Symposium* (American Ballet Theatre) and *The Fairy's Kiss* for the Miami City Ballet.



**BENJAMIN CISTERNE**

## Lighting design

Benjamin is passionate about the capability of light in performance design and its role in art, and works collaboratively with creatives on projects across all art forms. Benjamin has previously designed lighting for The Australian Ballet (for *Halcyon*, *Sweeedeede*, *There's Definitely a Prince Involved* and *Squander and Glory*).

Since completing his studies in 2002 at the Western Australian Academy of Performing Arts, Benjamin has had extensive experience working both nationally and internationally, leading teams of designers in the creation of lighting designs and multimedia for various performance, exhibition/museum and architectural projects. He has been awarded by bodies such as the Green Room Association and Sydney Theatre Awards for performing arts design, and the Illuminating Engineers Society for exhibition design. He has been a driving part of creative teams for companies such as Bell Shakespeare, Belvoir, Chunky Move, Antony Hamilton Projects, BalletLab, Stompin, Force Majeure, Lucy Guerin Inc, Sydney Dance Company, Sydney Theatre Company and many more independent artists.

Benjamin's body of work in exhibition lighting design and specification can be seen Australia-wide at many institutions including The Australian War Memorial, National Sports Museum, The Australian Museum, National Gallery of Australia, National Museum of Australia, The Australian Infantry Museum and The Queensland Museum.



**IMARA SAVAGE**

## Dramaturge

Imara Savage is a theatre and opera director. She is resident director of the Sydney Theatre Company and has directed award-winning productions for it as well as for Belvoir, the State Theatre Company of South Australia, Sydney Chamber Opera and Griffin Theatre. For Sydney Theatre Company, Imara directed her acclaimed adaptation of George Bernard Shaw's *St Joan* and Caryl Churchill's *Top Girls*. Her Helpmann Award-winning production of *After Dinner* won Best Ensemble at the Sydney Theatre Awards and was voted Best Revival by the Sydney Morning Herald. *Machinal* won two Sydney Theatre Awards. Other productions for Sydney Theatre Company include *Dinner*, *The Testament of Mary* and *Hayfever*. Imara's Helpmann Award-winning production of *Mr Burns* for Belvoir and the State Theatre Company of South Australia also received Sydney Theatre Award nominations for Best Director and Best Ensemble.

Her acclaimed production of Elliott Gyger's *Fly Away Peter* for Sydney Chamber Opera was nominated for a Helpmann Award for Best Opera and toured to Melbourne Festival. Other opera productions include Philip Glass' *In the Penal Colony* and Benjamin Britten's *Owen Wingrave* (which won a Time Out Award for Best Opera) for Sydney Chamber Opera. Other theatre productions include *Fool for Love* for Belvoir; *A Comedy of Errors* for Bell Shakespeare; *The Brothers Size* for Griffin Theatre (which won Best Newcomer at the Sydney Theatre Awards); *Orphans* for Red Stitch; and *Punk Rock* and the Tom Waits/Robert Wilson musical *Woyzeck* for NIDA. Imara is a graduate in Directing of NIDA and the NIDA Playwriting Studio, and holds a BA in Communications and International Studies from the University of Technology Sydney.



**NIGEL POULTON**

## Fight Director

Nigel is an award-winning, internationally renowned fight director, weapon and movement specialist, stunt performer and actor, with expertise in classical, historical and adaptive swordplay, firearms, edged-weapon use, kinaesthetic movement processes and combat systems. In theatre, opera and ballet, Nigel works as a fight and movement director with companies such as The Metropolitan Opera, Washington Opera, Opera Australia, New York City Ballet, The Australian Ballet, Cameron Mackintosh, Dainty Group International, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Bell Shakespeare, Belvoir, La Boite, Circus Oz and Kooemba Jdarra.

Nigel's film and television work includes *Pirates of the Caribbean V*, *Deadline Gallipoli*, *The Water Diviner*, *The Bourne Legacy*, *Vikings*, *Winter's Tale*, *The Good Wife*, *Person of Interest*, *One Shot*, *Boardwalk Empire*, *Salt*, *I Am Legend*, *Sopranos*, *30 Rock* and *Law & Order: Criminal Intent*. Nigel's awards include a Green Room Award for Outstanding Contribution to the Melbourne Stage. He has received grants from the Australia Council for the Arts and Queensland Arts Council.

In 2018, Nigel's work includes *Romeo and Juliet* (New York City Ballet); *Antony and Cleopatra* and *Romeo and Juliet* (Bell Shakespeare); *The Harp in the South*, *Blackie Blackie Brown*, *Accidental Death of an Anarchist*, *The Long Forgotten Dream*, *St Joan* and *The Resistible Rise of Arturo Ui* (Sydney Theatre Company); *Carmen* and *Tosca* (Opera Australia); *Sami in Paradise*, *The Sugar House* and *A Taste of Honey* (Belvoir); *Jasper Jones* (Queensland Theatre); and *Prize Fighter* (La Boite).

# THE MAN BEHIND THE MYTH

THERE HAVE BEEN MANY VERSIONS OF THE SPARTACUS STORY. BUT WHO WAS THE REAL MAN? CAITLYN LEHMANN SIFTS THROUGH THE HISTORICAL LAYERS.

For weeks after Spartacus' defeat the stench of rotting flesh hung about the roadway between Capua and Rome. It drifted from the putrefying corpses of Spartacus' followers, some 6000 of them, crucified in retaliation for an uprising that shook Rome to its core. The grisly spectacle, recorded by the Greek historian Appian (c.95 – 165 CE), was a silent but potent admonishment from an imperial power that asserted its supremacy through monumental sculpture, subjugation and four menacing letters, SPQR (the Senate and the People of Rome). Slavery was Rome's labour base. In a world without a philosophy of human rights or the language to express one, slavery was deemed intrinsic to the natural social order. The revolt led by Spartacus had terrorised the Roman populace for two years. It was particularly disturbing because it erupted not on the empire's far frontiers but on the doorstep of Rome itself.

When the slave uprising began in 73 BCE, up to 1.5 million slaves were toiling on the Italian peninsula. They laboured in the city-state of Rome itself and throughout the peninsula's Latin-speaking colonies and Roman-allied territories. Modern estimates suggest they represented about 20% of the total population. While many had been raised in slavery, decades of Roman expansion had added tens of thousands of war captives from across the Mediterranean. Spartacus himself was a Thracian, a native of one of many tribes inhabiting the plains and mountains of modern-day Bulgaria. According to Appian, he had resisted the Romans and been taken prisoner. Another source suggests he fought briefly as an auxiliary in the Roman army, where he would have acquired the knowledge of military tactics that stood him in good stead as a rebel leader.

All sources agree that Spartacus was a man of exceptional courage and physical strength. These qualities brought him to the attention of Lentulus Batiatus, owner of a *ludus* (gladiator barracks) in Capua. Situated at a safe distance from the capital, Capua was a hub of gladiatorial activity (even Julius Caesar owned a gladiator school there), and many slaves were sold to the *ludi* as punishment for misbehaviour. Spartacus was an unusual case, a casualty of injustice. His contemporary, the Roman scholar Varro (116 – 27 BCE), asserts that "Spartacus, though guiltless, had been thrown to a gladiatorial show." His plight perhaps gained him liking and respect, even among men already weary and embittered by their fate. However the revolt ignited, and whatever aided its success, Spartacus was among some seventy-odd gladiators – Thracians, Gauls and Germans – who broke out, seized weapons, and fled south towards Naples.

What started, from the Roman's point of view, as a minor skirmish involving runaways quickly developed into an insurgency requiring military intervention. From their encampment on the side of Mount Vesuvius, the gladiators attracted domestic

slaves and farmhands, "herdsmen and shepherds ... all sturdy men and fast on their feet" noted Plutarch (c.46 – 120 CE), "deserters and human flotsam" suggested Appian less kindly. Many fled to the rebels from the wealthy estates that dotted the rich lowlands of Campania, a region dominated by a pro-Roman elite. Within weeks several thousand followers had been equipped and organised to form an army. Still more flocked to join Spartacus after Rome's first hastily assembled forces were summarily defeated.

***"Political power, by Spartacus' time, was concentrated in the hands of a ruling elite that represented a mere half a percent of the empire's population."***

To Roman authors, affronted, appalled and pushed to grudging admiration by Spartacus' daring, the slave leader was a puzzle, a man of dignity and intellect who defied a presumed 'barbarian' temperament. Sallust (86 – 35 BCE) regarded Spartacus as anomalous, a rare "noble mind" despite his inability to stop the "plundering and savagery" of his followers. The 2nd-century historian Florus also recounted the "terrible destruction" of the vengeful slaves, yet respected Spartacus for his imitation of Roman customs, including the practice of holding games to celebrate the dead. At the funerals of his fallen comrades, Spartacus is said to have staged gladiator fights of his own, using Roman prisoners. Three hundred prisoners were allegedly sacrificed after the death of Crixus, Spartacus' fellow gladiator and co-leader. Yet other accounts lend praise to Spartacus' restraint. Appian avows that "because [Spartacus] divided the spoils in equal shares his numbers quickly swelled." Pliny the Elder (23 – 79 CE) says, "we know that Spartacus forbade any one of his followers to introduce either gold or silver into the camp."

Sharing plunder equitably would undoubtedly have won adherents to Spartacus' cause, and not only among those legally enslaved. The historian Barry Strauss proposes that there was tacit support for the uprising among the poorest of Italy's free-born population, casualties themselves of the entrenched inequalities of the Roman social order. Fifteen years before Spartacus, Rome and its Italian neighbours had gone to war over the city-state's refusal to extend the legal privileges of citizenship to its allies. The conflict was compounded by Roman demands for tribute money, and land distribution that favoured Roman settlers. Rome won the war, the Italian allies won concessions, but the grievances remained. Despite Roman pretensions to fair governance, political power, by Spartacus'

time, was concentrated in the hands of a ruling elite that represented a mere half a percent of the empire's population. Moreover, Roman politics was increasingly the preserve of those with cash to match their ambition.

In fact, classics scholar Allen Mason Ward endorses the truth of a dictum that "no one wishing to be a first-rate power at Rome could count his fortune great enough unless he could support an army with his own income." Marcus Licinius Crassus supported more than one army. When the Roman senate, panicked and embarrassed, turned to Crassus to crush Spartacus, he recruited no less than six new legions, presumably at his own expense. Crassus was ambitious, hard-bitten: a new-money man. He made his fortune from silver mines in Spain, from property development in Rome (he reportedly had 500 slaves trained as builders and architects), and from hiring out skilled slaves as readers, copyists and wait staff. Crassus, sneered Cicero, would dance in the forum if it got him an inheritance. When Crassus's brother was beheaded in a failed coup, Crassus married Tertulla, his brother's wife, reputedly to save repayment of her dowry.

While Crassus mobilised, Spartacus had challenges of his own. Tensions bubbled over the ultimate goals of the revolt, and his growing army was compelled to divide to forage for supplies. After circumventing Rome to fight successfully in Italy's north, Spartacus' men again turned southwards, seeking milder climes. As Crassus' forces began their advance, Spartacus saw the danger and led his followers towards Sicily. But when their attempted sea crossing was thwarted, the slave army had no choice, and turned to face the Roman onslaught.

Spartacus' body was lost in the carnage of the final, desperate battle in Lucania, but from his loss a legacy was born. Confronted by the might of an empire, Spartacus had struck at Rome's certainties about its brutally enforced social distinctions. His against-all-odds success required a myth to make sense. Plutarch provided one, telling a story of a snake seen coiled around Spartacus' head as he slept, just after his arrival in and enslavement by Rome. Spartacus' wife, a Thracian prophetess, interpreted the snake as a sign that he would "have great and terrible power" ending in misfortune.

The slave uprising did end in misfortune, but Spartacus' "great and terrible power" endured beyond the battlefield. In the face of tyranny, his was the power of a simple idea: that there was nothing natural about servitude and Roman sovereignty – just possibly, all peoples were equal.

*Dr Caitlyn Lehmann is a cultural historian specialising in dance history and 18th-century studies*



Kevin Jackson. Photography Mark Clinton

# SPARTACUS IN THE WORKSHOP

Inspired by sources as diverse as Fellini's *Satyricon*, North Korean rallies and haute couture, Jérôme Kaplan's design for *Spartacus* required our costume workshop to come up with ingenious solutions, sourcing fabrics and materials from all over the world (including the UK-based shop that supplies the *Game of Thrones* costumiers). Armour plating and buckles were rendered in light-weight moulded leather to allow the dancers' athletic movement and prevent injuries to their partners. A French company that specialises in antique pleating techniques supplied the fabric for the costume Flavia wears in the vision scene. Sari borders made of brass, furnishing fabric from Germany, beads and mesh, the lightest jerseys: these and many more materials were used in fresh and imaginative ways to realise visions of gladiators, nobles and slaves.

Photography Kate Longley







# MUSIC NOTE

MUSIC DIRECTOR AND CHIEF CONDUCTOR NICOLETTE FRAILLON TALKS TO ROSE MULREADY ABOUT ARAM KHACHATURIAN'S MONUMENTAL SCORE FOR *SPARTACUS*.



Robyn Hendricks and Kevin Jackson.  
Photography Mark Clinton

## What was the political context for the composition of *Spartacus*?

Khachaturian's first ballet *Gayane* was written in 1942, and it was a success: his talent for melody and rhythm worked well in a ballet context. But Khachaturian, like Prokofiev and Shostakovich, had a difficult time under the Soviet regime. One moment they would be darlings and the next they would be denounced. Khachaturian was denounced in 1948 and his music was deemed decadent and bourgeois. There was a lot of petty jealousy at work in these times – the committees that sat in judgement on artists were often made up of less successful artists, who were bitter that their own work had been overlooked. But there were all sorts of serious consequences to being denounced: you could be imprisoned, you could be exiled to Siberia, and certainly your work would no longer be performed. Khachaturian eventually apologised and was 'rehabilitated'.

Writing *Spartacus* was one of the ways Khachaturian clawed his way back into favour: it eventually won the Stalin Prize. But like many denounced artists, Khachaturian used subtle elements of his work to get back at the regime. While the Soviets chose to interpret the story of *Spartacus* in a way that was flattering to them, the music that Khachaturian chose to represent Crassus, the oppressor, was also symbolic of the kind of music used in the big Soviet military parades to represent the power of the state.

## Khachaturian was born in Georgia, and had an Armenian background. He spoke of folk music as "the natural soil nourishing all my work." What elements do we see in the *Spartacus* score that reference folk music?

The two roots of classical music in Armenia are both vocal – one is religious music, and the other is folk music, in the troubadour tradition. It's music that is based on lyricism and melody. Khachaturian is a great writer of melodies, and that's what we'd expect from a composer versed in Armenian traditions.

Khachaturian was proud of his heritage, but his work wasn't about making a nationalistic statement. Like all the great composers, he heard different elements from a number of traditions and absorbed these and used them, just as Tchaikovsky and Shostakovich and Mussorgsky did.

In Armenian folk music there are instruments similar to a violin, and wind instruments that sound like an oboe or a clarinet. In *Spartacus* you have a lot of violin solos with an emotive, speaking kind of melody. In the slave market scene, Khachaturian uses the wind instruments of the orchestra to create an exotic feel – think of the sound of a snake charmer's instrument in an Oriental market. It's like Tchaikovsky's use of the oboe for the Arabian dance in *The Nutcracker*, or in *Cinderella* where Prokofiev uses oboe and cor anglais for the Prince's journey to the Orient. Of course, it's an idea of the Oriental, rather than an actual translation of oriental music – just as Minkus' score

for *La Bayadère* was a 19th-century Western composer's representation of what Indian music would sound like.

The troubadours were travelling songsters, and went all over Europe and Asia and even Africa, so all the different forms of folk music intermingled and influenced one another. Also, at the end of the 19th century Russia was being opened up to the East and West through the advent of rail travel, so composers were hearing different sounds, different scale and harmonic structures, and these made their way into their music. You hear traces of these different influences in *Spartacus*, for instance in the 'Khachaturian seconds' (intervals), which are really just augmented seconds, as you hear in Jewish klezmer, and in a lot of Arabian music.

## What are Khachaturian's strengths as a composer, and how do these manifest in *Spartacus*?

Something to note about *Spartacus*: there are three very different versions of the score. Khachaturian cut bits and added bits to cater for different versions of the ballet. That's just what a theatre composer does, but it does mean that an overriding sense of harmonic architecture, the overarching structure, is missing to a certain extent.

Khachaturian's music is epic, in the true sense of the word, work on a grand scale. The size of the orchestra is massive. It's very cinematic – he wrote for film, and he knew how to write music that told a story. The score is very descriptive. Take the opening scene, which is a triumphal march:

# CONDUCTORS

without knowing where you are in the world, or what era you're in, it is clearly a big military parade. He chooses brass and percussion, which are used in military bands around the globe, and he uses the harmonic series of trumpets in the way that military calls do: because military trumpets didn't have valves, they don't play chromatic scales. Just from the sound of those trumpets, one instantly hears a call to arms. It's like designing the right costumes for something: his music creates, a wonderful backdrop to a story. He's very adept at setting the scene.

Melodies flow from him. They're expansive – they start from very low down and rise up very high. That's a classic device used to create a sense of longing, of want, of aspiration. Take the introduction to *Spartacus* and Flavia's central pas de deux. It starts all the way down in the cellos, then goes all the way up into the highest instruments, depicting expectation and yearning. The strings provide the heartbeat, the pulse of their passion: the flute trill at the beginning provides a note of optimism, it has an association with birdsong, with freedom. Then there's the oboe. Tchaikovsky uses it in his *Swan Lake* pas de deux, because it has a singing quality, but also a plaintive quality. You can tell from the wistful voices of the oboe and the solo violin that this love story is not going to end well.

Because he has such a large orchestra, Khachaturian has a massive set of colours with which to paint, and he's very inventive in the way he combines those colours to make new ones; this makes his music really vivid. He loves rich, middle-register instruments, which have an exotic, sexy sound. There's a saxophone in there, which is still an unusual orchestral interloper. In the original scenario for *Spartacus*, a Roman courtesan comes to visit the rebels' camp. He wrote an incredibly sensual clarinet solo for her dance. It has a folk-music feel, but it also has a strong jazz flavour. Soviet composers were really interested in jazz, despite it being a 'decadent' Western art form. There are moments in *Spartacus* where you almost feel like you're at a Weimar-era Berlin burlesque show. In other places, you feel like you're in a 1960s Bond film. It's a real time-capsule piece: it can often feel a bit dated, but it's very catchy, and what makes it such great dance music is the use of driving, energetic rhythms. There are tambourines, wood blocks, the sort of instruments you would shake and bang on if you were sitting around a campfire. It's got that 'come on, let's just jump up and dance and have a good time' kind of feel.

Khachaturian has great moments, but he's not in the league of the super-geniuses like Tchaikovsky. His music doesn't often take us into the expressive, symphonic realms that the great ballet composers evoke. The pas de deux is an exception – it's a stunning piece of music, and suggests emotional growth, the tragedy of the moment, but the longing, the hope for something better. That music transports us beyond the descriptive storytelling.

*Rose Mulready is The Australian Ballet's content expert*

*Nicolette Fraillon gives free talks on the score before selected performances. Check The Music of the Dance section of our website for upcoming dates. [australianballet.com.au/stepinside](http://australianballet.com.au/stepinside)*



**NICOLETTE FRAILLON AM**

*Music Director & Chief Conductor*

Nicolette Fraillon began her music studies on violin and piano at an early age. At 16 she conducted her first concert with the Victorian Junior Symphony Orchestra. She graduated on viola from Melbourne University in 1982, gaining an equal first place in her year in Performance. From 1984–87 she furthered her instrumental studies at the Hochschule für Musik in Vienna and from 1987–88 in Hannover. During her time in Germany and Austria Nicolette toured with many orchestras, including the Salzburger Chamber Ensemble and the Chamber Orchestra of Bassano, and was a member of the Haydn Quartet, based at the Esterhazy Palace in Eisenstadt.

In 1990 Nicolette moved to the Netherlands, where she became assistant musical director for the 1991–92 season of *Les Misérables* in Amsterdam and The Hague. In 1992 she was admitted to the Netherlands Broadcasting Association's International Conductors' Masterclass, resulting in a performance with the Dutch Radio Symphony Orchestra in the Concertgebouw in Amsterdam. This led to an invitation to conduct for the Nederlands Dans Theater. She was then invited to become music director and chief conductor of the National Ballet of the Netherlands, working with such renowned choreographers as Hans van Manen, Toer van Schayk, Rudi van Dantzig and Krzysztof Pastor, and conducting numerous world premieres. During the following five years she worked with the North Holland Philharmonic Orchestra, the New Sinfonietta Amsterdam, Noord Nederlands Orchestra, the Gelders Orchestra in Arnhem, the Limburg Symphony Orchestra, the Residentie Orchestra in The Hague, the Kanazawa Chamber Orchestra in Japan, and the Finnish Ballet.

In 1998 she took up the position of Director at the School of Music, Australian National University, and continued her conducting work with the West Australian Ballet, the West Australian Symphony Orchestra, the Australian Youth Orchestra and the Canberra Symphony Orchestra.

She debuted with The Australian Ballet in 2002, conducting *Spartacus*, and was then invited by David McAllister to become music director and chief conductor, beginning in January 2003. Since joining the company, Nicolette has conducted all programs for The Australian Ballet, including all of its overseas tours, and has been a guest conductor for San Francisco Ballet. Following The Australian Ballet's 2005 tour to the UK, Nicolette was, in 2006, invited back to conduct *The Sleeping Beauty* with Birmingham Royal Ballet. She conducted the ballet again on Birmingham Royal Ballet's 2018 tour of Japan. In 2007 she guested with New York City Ballet. In 2008 she returned to the Birmingham Royal Ballet for a season of *The Nutcracker*, then finished the year with a New Year's Gala in Skopje with the Macedonian Philharmonic Orchestra. In early 2011 Nicolette guested with San Francisco Ballet, conducting their production of *Giselle*; in 2014 she guested with New York City Ballet. In 2016 she conducted the opening night of Birmingham Royal Ballet's production of Peter Wright's *The Nutcracker*, which was also the choreographer's 90th birthday.

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



**SIMON THEW**

*Conductor*

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

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

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

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

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

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



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# CLOSE UP: ROBYN HENDRICKS

PRINCIPAL ARTIST ROBYN HENDRICKS TALKS TO CHLOE GORDON ABOUT DREAM ROLES, HORSES AND DANCING FLAVIA IN *SPARTACUS*.

## What was the first ballet you ever saw?

When I was about 12, one of the Russian companies came to South Africa, where I grew up, with their version of *Swan Lake*. I remember thinking that what I was seeing and hearing was so beautiful, and I thought, "I really want to do that one day."

## What has been the greatest challenge you've had to overcome in your journey to becoming a principal artist?

I've had quite difficult injuries that have kept me off stage for long periods of time. But I think sometimes it's harder for me mentally than physically, because so much of what we do is about the mental side; you have to be incredibly strong in your willpower and your motivation to succeed, to get to the next level.

You have to keep that fire going, and sometimes that can be the hardest thing, because you have to be so self-sufficient. For any human being, there are days when you just don't have that in you, and you'd rather just sit on the couch than work out in the gym.

## How has your life changed since you became a principal artist?

In a lot of ways I feel like I'm still the same Robyn. I'm still just as hungry and motivated, and I'm still doing all the work I can to be the best dancer I can be. But at the same time, when you're at the top level, the pressure that you put on yourself is a lot greater. The attention to detail is so much more intense.

## What are the roles you dream of dancing?

I've always wanted to do the big dramatic ballets, like *Romeo and Juliet* and *Onegin*. I've already been lucky enough to do *Swan Lake* and *The Sleeping Beauty*.

## You and your husband own a horse, and are interested in horse-breeding. Where did your love of horses come from?

My grandparents had horses when I was a kid. Then when I got together with Charles, we'd visit his family's farm in Mount Gambier, and there were horses everywhere. I've always admired them.

## What sorts of activities do you enjoy in your down time to balance your busy life as a dancer?

Anything outdoors, or catching up with friends in a café. Anything just to get out of the house and try to be a normal person for a day.

## You worked with Lucas Jervies in 2016 to create the *Spartacus* pas de deux for Ballet Under the Stars. What was it like to create and perform that pas de deux?

Lucas is very clear and direct, and he has a lot of energy and enthusiasm, which is always really lovely in the studio. He pushes the dancers far beyond what we think we're capable of. He really did push me out of my comfort zone, but at the same time, I felt a lot of trust from him as well. It was definitely a collaboration, which is always rewarding as a dancer, to have that relationship with the choreographer.

## Can you tell me a little bit about your interpretation of Flavia?

She's obviously very much in love with Spartacus. She's always supporting him, but she's not your typical secondary character. She is quite a strong personality, and I want to bring out that side of her.

*Chloe Gordon is a freelance copywriter and communications specialist with a zest for the arts. Her website is [chloegordon.com.au](http://chloegordon.com.au)*



Robyn Hendricks. Photography Justin Ridler

# PRINCIPAL ARTISTS



**ADAM BULL**

*“Tender and self-deprecating ... a true danseur noble”*

The Observer, UK

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

Adam Bull was born in 1981 and began training at Dance World 301 with Brian Nolan before joining The Australian Ballet School. In 2000, he represented Australia in the Paris International Ballet Competition, before graduating from The Australian Ballet School with honours in 2001. Adam joined The Australian Ballet in 2002, going on to dance in many leading roles. After just six months as a senior artist, Adam was promoted to principal artist in June 2008, capping off a string of critically acclaimed lead performances. Adam has danced a vast range of the male classical repertoire; he has a fondness for works by George Balanchine, Sir Kenneth MacMillan, Graeme Murphy, Alexei Ratmansky, Christopher Wheeldon and Wayne McGregor. Performing in principal lead roles on the company's tours to Paris, London, New York, Los Angeles and Japan have been career highlights.

#### Repertoire highlights

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

#### Guest appearances

- *Cinderella* Pas de deux, Northern Ballet Sapphire Gala 2015
- Prince Siegfried in Derek Deane's *Swan Lake*, Shanghai Ballet 2014
- 1st Chinese International Ballet Gala 2013
- Fall for Dance Festival, New York 2011
- Stuttgart Ballet 50th Anniversary Gala 2011
- The Dancers Company tour 2006

#### Awards

- Green Room Award 'Year's Work' nomination 2009
- Benois de la Danse Best Male Dancer nomination for Graeme Murphy's *Swan Lake* 2009
- Khitercs Hirai Foundation Scholarship 2009
- Green Room Award nomination for Albrecht in *Giselle* 2006

#### You may not know ...

"I have ticked off a lifelong dream of visiting the Antarctic continent, doing so in our summer break at the end of 2009. Landing at the same site as the famous Australian explorer Sir Douglas Mawson was an awe-inspiring and life-changing experience."



**CHENGWU GUO**

*“explosive energy”*

The Age

Growing up in China, Chengwu Guo began dance classes at the age of eleven. He was accepted into the Beijing Dance Academy where he was able to combine his ballet training with academic studies. Chen's talent for ballet was soon evident when he received a gold medal at the Tao Li Bei of China Competition, and also at the Beijing International Competition. In 2006 Chen became a prize winner at the prestigious Prix de Lausanne competition in Switzerland, receiving a full scholarship to complete his vocational ballet training. He chose to take up this scholarship at The Australian Ballet School. During his time at the School Chen toured regional Australia with The Dancers Company, and received glowing reviews for his roles in *The Sleeping Beauty*, *Graduation Ball* and *Coppélia*. Chen joined The Australian Ballet in 2008 and was promoted to principal artist in 2013.

#### Repertoire highlights

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

#### Guest appearances

- The Dancers Company tour 2008

#### Awards

- Green Room Award nomination for *Don Quixote* and *La Sylphide* 2013
- Maurice Sullivan Scholarship 2013
- Telstra Ballet Dancer Award and Telstra People's Choice Award 2011

#### You may not know ...

Chengwu likes to watch Japanese anime in his spare time.



**ROBYN HENDRICKS**

*“Serene beauty”*

Arts Writer Deborah Jones

South African-born Robyn Hendricks began ballet classes aged eight after her grandfather observed her dancing on her toes all the time. Growing up in an academic family, Robyn was the first family member to pursue a creative passion. Training in the Cecchetti Syllabus, Robyn travelled to Melbourne in 2001 to participate in the annual Cecchetti International Competition. During the competition, she was approached by The Australian Ballet School and was asked to audition formally for entrance into the prestigious national school. During her time at The Australian Ballet School, Robyn was one of four students selected to participate in a student exchange to Canada, where she studied for four weeks with the National Ballet School in Toronto. She joined The Australian Ballet in 2005; she was promoted to soloist in 2011, to senior artist in 2016, and to principal artist the same year.

#### Repertoire highlights

- Gamzatti in Stanton Welch's *La Bayadère* 2014
- Wayne McGregor's *Chroma* 2014
- Jiří Kylián's *Petite Mort* 2014, 2005
- Cigarette solo in Serge Lifar's *Suite en blanc* 2014
- Second Ballerina in George Balanchine's *Ballet Imperial* 2014
- *Black Swan* Pas de deux 2012
- Principal Lady in *Paquita* 2014
- Christopher Wheeldon's *After the Rain*® 2011
- Wayne McGregor's *Dyad 1929* 2009
- Nacho Duato's *Por vos muero* 2009

#### Guest appearances

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

#### Awards

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

#### You may not know ...

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



**KEVIN JACKSON**

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

The West Australian

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

Born in Perth, Kevin commenced his dance training at the age of seven with the Shirley Farrell Academy of Dance. In 2002 he graduated from The Australian Ballet School; he joined The Australian Ballet in 2003 and was promoted to principal artist in 2010. In his time with the company, he has performed many lead roles in both classical and contemporary works by choreographers including John Neumeier, Alexei Ratmansky, Wayne McGregor, Jiří Kylián and Graeme Murphy. Kevin enjoys the technique and artistry demanded by many different works but holds the story ballet closest to his heart.

**Repertoire highlights**

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

**Guest appearances**

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

**Awards**

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

**Choreographic works**

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

**You may not know ...**

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



**LANA JONES**

**“Mesmerising in execution”**

media-culture.org.au

Lana Jones' principal artist position is generously supported by The Dorothy Hicks Fund

Lana Jones was born in Coffs Harbour but moved soon after to Canberra, where she commenced her ballet training at the Canberra Youth Ballet School. She moved to Melbourne in 1999 to attend The Australian Ballet School, graduating dux to join The Australian Ballet in 2002. In 2005 she was promoted to coryphée and won the Telstra Ballet Dancer Award, the highest accolade of its kind for Australian ballet dancers. Lana's dancing has been critically acclaimed as “joyous and effervescent”, with one writer declaring her performance in George Balanchine's *Apollo* as “supernatural”. Lana was promoted to principal artist in 2010.

**Repertoire highlights**

- Aurora in David McAllister's *The Sleeping Beauty* 2015
- Odette and Baroness von Rothbart in Graeme Murphy's *Swan Lake* 2015, 2012
- Giselle in Maina Gielgud's *Giselle* 2015
- Manon in Sir Kenneth MacMillan's *Manon* 2014
- George Balanchine's *Ballet Imperial* 2014
- Odette/Odile in Stephen Baynes' *Swan Lake* 2013
- Kitri in Rudolf Nureyev's *Don Quixote* 2013
- Cinderella in Alexei Ratmansky's *Cinderella* 2013
- Jiří Kylián's *Bella Figura* 2013
- Pas de deux from Christopher Wheeldon's *After the Rain*® 2010

**Guest appearances**

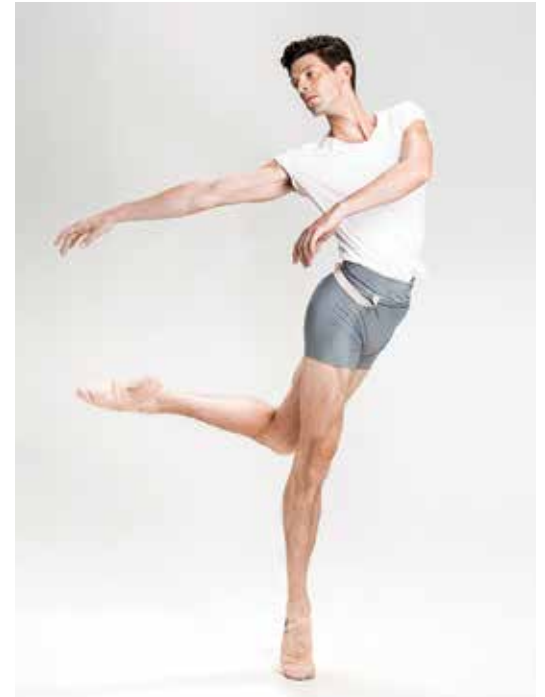
- *Cinderella* Pas de deux, Northern Ballet Sapphire Gala 2015
- *Don Quixote* Pas de deux, Singapore Dance Theatre 25th Anniversary Gala 2013
- Fall for Dance Festival, New York 2011
- George Balanchine's *Rubies*, Hong Kong Ballet 2011
- *Grand pas classique*, West Australian Ballet 40th Anniversary Gala 2010

**Awards**

- Lissa Black Scholarship 2010
- Khitercs Hirai Foundation Scholarship 2009
- Australian Dance Award for outstanding performance by a female dancer in *Firebird* 2009
- Green Room Award for best female dancer in *Firebird* 2009
- Helpmann Award for best female dancer in *Firebird* 2009
- Helpmann Award for best female dancer in *Forgotten Land* 2006
- Freda May Irving Scholarship 2006

**You may not know ...**

Lana loves photography, jet skiing and the beach, and has two dogs, Chloe and Rico.



**ANDREW KILLIAN**

**“Immaculate and debonair”**

Dance Australia

Melbourne-born Andrew Killian, a student of The Australian Ballet School, joined The Australian Ballet in 2000 and was promoted to principal artist in 2011. During his time with The Australian Ballet Andrew has thoroughly enjoyed performing leading roles in the company's extensive classical repertoire including Lescaut in Sir Kenneth MacMillan's *Manon*, the Prince in Peter Wright's *The Nutcracker*, Prince Siegfried in Stephen Baynes' *Swan Lake* and the Cavalier in George Balanchine's *Ballet Imperial*. Andrew has also been involved in the creation of many new works including Stephen Baynes' *Constant Variants* and Tim Harbour's *Wa*, and has performed in most of The Australian Ballet's *Bodytorque* seasons. He enjoys working closely with choreographers and offers a unique versatility that places him in high demand. Andrew has toured with The Australian Ballet to Auckland, Tokyo, Shanghai, New York, Los Angeles, London and Paris.

**Repertoire highlights**

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

**Awards**

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

**Guest appearances**

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

**You may not know ...**

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

# PRINCIPAL ARTISTS



**TY KING-WALL**

**“Attains impressive heights”**

**New Zealand Theatre Review**

Born in Waihi, New Zealand, Ty King-Wall started dancing at the age of seven. He received his early ballet training at the Dance Education Centre in Tauranga. A Junior Associate of the New Zealand School of Dance, he left New Zealand at 16 to study full-time at The Australian Ballet School. Upon graduating dux with honours, Ty was accepted into The Australian Ballet in 2006. Since joining the company, Ty has danced numerous principal roles, and had the role of Ceyx created on him in Tim Harbour's *Halcyon*. He was promoted to soloist in 2010, to senior artist in 2011, and to principal artist in 2013.

**Repertoire highlights**

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

**Awards**

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

**Guest appearances**

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

**You may not know ...**

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



**AKO KONDO**

**“Poised and elegant”**

**The Age**

Ako was born in Nagoya, Japan in 1991. At three years old she began her training at the Shiho Kanazawa Ballet Studio. In 2005 Ako won second prize at the Japan Grand Prix, and in 2006 she studied at The Royal Ballet School's International Summer School. In 2007 she was awarded The Australian Ballet School Tuition Scholarship, which was announced at the Youth America Grand Prix. Ako toured with The Dancers Company in 2008 and in 2010 joined The Australian Ballet. She was promoted to principal artist in April 2015 following her debut as Giselle, becoming The Australian Ballet's first Japanese principal artist.

Since joining The Australian Ballet, Ako has performed a variety of classical and contemporary works by choreographers such as Forsythe, McGregor, Murphy, Ratmansky and Wheeldon, and danced principal roles in ballets by choreographers such as Ashton, Balanchine, Lifar, MacMillan and Wright.

**Repertoire highlights**

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

**Guest appearances**

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

**Awards**

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

**You may not know ...**

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



**AMBER SCOTT**

**“Alluring calmness and superb artistry”**

**Fjord Review**

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

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

**Repertoire highlights**

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

**Awards**

- Helpmann Award nomination for Stephen Baynes' *Swan Lake* 2013
- Telstra Ballet Dancer Award and Telstra People's Choice Award 2004
- First Place Junior Asian Pacific Competition, Tokyo 1999
- Adeline Genée Awards, bronze medal 1998

**Guest appearances**

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

**You may not know ...**

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





**PRINCIPAL ARTISTS  
GENEROUSLY  
SUPPORTED BY  
LES ÉTOILES**

**LEANNE STOJME NOV**

**“Flawless”**

**The Australian**

Leanne was born and raised in Perth, where she began dancing at the age of three with Helen McKay and Norma Atkinson. Her full-time training began in 1993 under the direction of Terri Charlesworth. Leanne joined The Australian Ballet in 2001 after spending two years dancing with West Australian Ballet. Her career highlights include working with Alexei Ratmansky on *Cinderella* and dancing the title role on opening night of The Australian Ballet’s 2016 London tour; sharing the stage with her husband Marc Cassidy in the principal roles of Rudolf Nureyev’s *Don Quixote* in 2007; and dancing Odette/Odile in Stephen Baynes’ *Swan Lake* alongside Kevin Jackson in 2016, her first role after returning to the stage from maternity leave. Leanne was promoted to principal artist in 2011.

**Repertoire highlights**

- Odette/Odile in Stephen Baynes’ *Swan Lake* 2016, 2012
- Swanilda in Peggy van Praagh’s *Coppélia* 2016, 2010
- Cinderella in Alexei Ratmansky’s *Cinderella* 2016, 2013
- Odette in Graeme Murphy’s *Swan Lake* 2014, 2009
- Kitri in Rudolf Nureyev’s *Don Quixote* 2013, 2007
- Manon in Sir Kenneth MacMillan’s *Manon* 2014, 2008
- Jiří Kylián’s *Petite Mort* 2014, *Bella Figura* 2013, *Forgotten Land* and *Stepping Stones* 2005
- Wayne McGregor’s *Dyad 1929* 2013, 2009
- Kenneth MacMillan’s *Concerto* 2011
- Ballerina Doll in *Petrouchka* 2009

**Awards**

- Australian Dance Award for outstanding performance by a female dancer in *Cinderella* 2014
- Green Room Award nomination for *Cinderella* 2013
- Green Room Award Year’s Work nomination 2009
- Telstra Ballet Dancer Award nominee 2009, 2007, 2005
- Friends of the Ballet NSW Scholarship 2004

**Guest appearances**

- Sugar Plum Fairy in *The Nutcracker*, Houston Ballet 2014
- Miami International Dance Festival 2010
- Morphoses 2009
- Royal Swedish Ballet 2008

**You may not know ...**

Leanne has acrobatic skills.

**NSW/QLD**

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- Mrs Bar Cohen
- Mrs Shanny Crouch
- Mrs Gordon Douglass AM
- Mrs Jane Freudenstein
- Bozena Gawart
- Mrs Lynnette Harvey
- Roland Howlett
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- Linton Soderholm

# SENIOR ARTISTS



**DIMITY AZOURY**

"... deliciously precise ..."

Simon Parris: Man in Chair

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

**Repertoire highlights**

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

**Awards**

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

**You may not know ...**

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



**BRETT CHYNOWETH**

"A very special artist"

Arts writer Deborah Jones

Brett Chynoweth was born in Melbourne. At age five, he began training at a local ballet school. He soon moved to The Australian Ballet School, where he received, among other awards, the Dr HC (Nuggett) Coombes Travelling Scholarship, which enabled him to train in New York and Toronto, and the prestigious Graeme Murphy Award for Excellence in Contemporary Dance. Brett has been on five Dancers Company tours between 2003 - 08. He graduated dux from The Australian Ballet School with honours to join The Australian Ballet at the beginning of 2009, and was promoted to senior artist at the end of 2015. Since joining The Australian Ballet, Brett has performed a variety of classical and contemporary works by choreographers such as Acosta, Duato, Harbour, Kylián, McGregor, Murphy and Ratmansky, and danced principal roles in works by some of the greats - Ashton, Balanchine, Lifar, MacMillan, Wheeldon and Wright.

**Repertoire highlights**

- Franz in Peggy van Praagh's *Coppélia* 2016
- Viktor Gvosky's *Grand pas classique* 2016
- Prince Désiré in David McAllister's *The Sleeping Beauty* 2015
- Puck in Frederick Ashton's *The Dream* 2015
- The Prince in Peter Wright's *The Nutcracker* 2014
- Lescaut in Sir Kenneth MacMillan's *Manon* 2014
- Wayne McGregor's *Chroma* and *Dyad 1929* 2014, 2013
- Mazurka in Serge Lifar's *Suite en blanc* 2014
- Mercutio in Graeme Murphy's *Romeo & Juliet* 2012, 2011
- Nacho Duato's *Por vos muero* 2009

**Awards**

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

**You may not know ...**

Constantly curious, Brett is undertaking several short courses on the arts and creative management, philosophy and theatre.



**AMY HARRIS**

"Flawless technique"

The Daily Telegraph

Amy Harris was born in Ararat, Victoria and began jazz and tap classes at her local ballet school at the age of three. From the age of ten, Amy trained in the Cecchetti method with the Carole Oliver School of Ballet in Ballarat, and as a Cecchetti scholar she won bronze and silver medals. In 1999, aged 15, Amy successfully auditioned for The Australian Ballet School. She joined The Australian Ballet in 2002 and was promoted to coryphée in 2007, soloist in 2011 and senior artist in 2012.

**Repertoire highlights**

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

**Guest appearances**

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

**Awards**

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

**You may not know ...**

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



**JARRYD MADDEN**

"Superb"

The Daily Telegraph

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

**Repertoire highlights**

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

**Awards**

- Telstra People's Choice Award 2016
- Telstra Ballet Dancer Award nominee 2012

**You may not know ...**

Jarryd is an avid comic book collector, movie buff and music lover. He is a first-time parent to beautiful daughter Willow with fellow dancer Amy Harris.



**VALERIE TERESHCHENKO**

"Magnificent"

The Border Mail

Valerie Tereshchenko was born in Kiev, Ukraine. She immigrated to Australia with her family when she was six years old and a year later took her first ballet class. Valerie's talent for movement was nurtured at a number of Melbourne-based dance schools, including West Point Ballet Academy, Ballet Theatre of Victoria, and the Australian International School of Coaching. Valerie later joined The Australian Ballet School. In 2008 she participated in a school exchange in North America and that same year performed with The Dancers Company tour for the second time. In 2009 she joined The Australian Ballet; she was promoted to coryphée in 2015, to soloist in 2017 and to senior artist in 2018.

**Repertoire highlights**

- The Lilac Fairy in David McAllister's *The Sleeping Beauty* 2017, 2015
- Wayne McGregor's *Infra* 2017
- Lead Swan in Stephen Baynes' *Swan Lake* 2016
- Viktor Gvosky's *Grand pas classique* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- Russian Dancer in Stephen Baynes' *Swan Lake* 2016, 2012
- Myrtha, Queen of the Wilis in Maina Gielgud's *Giselle* 2015
- Guardian Swan in Graeme Murphy's *Swan Lake* 2015
- Stepmother in Alexei Ratmansky's *Cinderella* 2014 - 2016

**Awards**

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

**Guest appearances**

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

**You may not know ...**

Valerie speaks fluent Russian.



**JADE WOOD**

"Graceful strength"

Dance Australia

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

**Repertoire highlights**

- Alice in Christopher Wheeldon's *Alice's Adventures in Wonderland*® 2017
- Giselle in The Australian Ballet's Regional Tour of *Giselle*, 2017
- Viktor Gvosky's *Grand pas classique* 2017
- 4th Movement Principal in George Balanchine's *Symphony in C* 2017
- Dawn in Peggy van Praagh's *Coppélia* 2016
- Agrippina Vaganova's *Diana and Actéon Pas de deux* 2016
- Red Pas de deux in Jirí Kylián's *Forgotten Land* 2016
- Princess Florine, the Fairy of Musicality and the Duchess in David McAllister's *The Sleeping Beauty* 2015
- 'Bomb Squad' Ballerina in Twyla Tharp's *In the Upper Room* 2015
- Peasant Pas de deux in Maina Gielgud's *Giselle* 2015

**Awards**

- Telstra Ballet Dancer Award nominee 2018, 2016, 2014

**You may not know ...**

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

# SOLOISTS



**BENEDICTE BEMÉT**

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

**Repertoire highlights**

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

**Guest appearances**

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

**Awards**

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

**You may not know ...**

Benedicte loves baking and cooking anything involving chocolate!



**NICOLA CURRY**

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

**Repertoire highlights**

- Bronislava Nijinska in John Neumeier's *Nijinsky* 2016
- Lead Swan and Spanish Dancer in Stephen Baynes' *Swan Lake* 2016
- William Forsythe's *In the Middle, Somewhat Elevated* 2016
- The Lilac Fairy and Fairy of Grace in David McAllister's *The Sleeping Beauty* 2015
- 'Stomper' in Twyla Tharp's *In the Upper Room* 2015

**Guest appearances**

- Myrtha, Queen of the Wilis in *Giselle*, The Australian Ballet Regional Tour 2016

**Awards**

- Telstra Ballet Dancer Award nominee 2016

**You may not know ...**

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



**BRODIE JAMES**

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

**Repertoire highlights**

- Albrecht in *Giselle* (Regional Tour) 2016
- Viktor Gsovsky's *Grand pas classique* 2016
- 'White Couple' in Jiří Kylián's *Forgotten Land* 2016
- Frederick Ashton's *Monotones II* 2015
- Garuda the Dream God in Stanton Welch's *La Bayadère* 2014

**Guest appearances**

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

**Awards**

- Telstra Ballet Dancer Award nominee 2018, 2016

**You may not know ...**

Brodie is an avid tennis fan and plays in his spare time.



**NATASHA KUSEN**

**Philanthropy Ambassador**

Born in Sydney, Natasha Kusen began dancing at the age of four. She trained with Nicholina Kuner's Academy Ballet in Randwick. In 2001 Natasha won a scholarship to the Prix de Lausanne to study at The Royal Ballet School in London. While still a student, she toured with The Royal Ballet to Australia in 2002 and Russia in 2003. Upon graduation in 2003, Natasha came home to Australia to join The Australian Ballet. In 2006 she was the recipient of the George Garratt Scholarship, which enabled her to gain valuable experience visiting European ballet companies. Natasha was promoted to soloist in 2013.

**Repertoire highlights**

- Frederick Ashton's *Monotones II* and *The Dream* 2015
- Jiří Kylián's *Petite Mort*, *Sechs Tänze*, *Bella Figura* and *Stepping Stones* 2014, 2013, 2005
- Third Shade variation and Ajah in Stanton Welch's *La Bayadère* 2014
- Snow Fairy and Arabe in Peter Wright's *The Nutcracker* 2014
- Lead Swan in Stephen Baynes' *Swan Lake* 2012
- Suzuki in Stanton Welch's *Madame Butterfly* 2011
- Prayer in Peggy van Praagh's *Coppélia* 2010
- Nacho Duato's *Por vos muero* 2009
- Calliope in George Balanchine's *Apollo* 2009
- Christopher Wheeldon's *Continuum*® 2004

**Awards**

- Telstra Ballet Dancer Award nominee 2013, 2010
- George Garrett Scholarship 2006

**You may not know ...**

Natasha curates her own style blog, Studio to Street ([studiotostreet.com.au](http://studiotostreet.com.au)), an additional creative outlet where she combines her two passions, dance and fashion, through creative writing and photography.



**CRISTIANO MARTINO**

Cristiano Martino was born in Adelaide and began ballet at the age of ten, after copying his sister until his mother took him to dance classes too. He trained at the Barbara Jayne Dance Centre in Adelaide until 2009, when he moved to Melbourne to join The Australian Ballet School. Cristiano graduated as dux from The Australian Ballet School in 2012. He joined The Australian Ballet in 2013; he was promoted to coryphée in 2015 and to soloist in 2017.

**Repertoire highlights**

- Oberon in Frederick Ashton's *The Dream* 2015
- Frederick Ashton's *Symphonic Variations* 2015
- Jiří Kylián's *Petite Mort* 2014

**Awards**

- Telstra Ballet Dancer Award nominee 2014

**You may not know ...**

Cristiano loves tossing the Frisbee around with friends. Growing up, he wanted to be a marine biologist.



**MARCUS MORELLI**

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

**Repertoire highlights**

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

**Awards**

- Telstra People's Choice Award 2015

**You may not know ...**

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

# SOLOISTS



**KAREN NANASCA**

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

**Repertoire highlights**

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

**Awards**

- Telstra Ballet Dancer Award nominee 2011

**You may not know ...**

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



**RINA NEMOTO**

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

**Repertoire highlights**

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

**Awards**

- Telstra Ballet Dancer Award nominee 2018, 2014

**You may not know ...**

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



**JILL OGAJ**

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

**Repertoire highlights**

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

**Guest appearances**

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

**Awards**

- Telstra Ballet Dancer Award nominee 2016

**You may not know ...**

Jill paints, draws and makes her own clothing.



**CHRISTOPHER RODGERS-WILSON**

Christopher Rodgers-Wilson was born in England but grew up in Melbourne, starting ballet classes at the age of six. He trained at the Camberwell District Ballet School before moving to London to study at The Royal Ballet School, where he won the Charles Wall scholarship and the Kenneth Macmillan Trust Scholarship, and toured to Germany and Dubai. Chris joined the Birmingham Royal Ballet in 2007. Career highlights included the pas de quatre in Peter Wright's *The Sleeping Beauty*, the pas de six in *Swan Lake*, Rose Fairy Cavalier in Peter Wright's *The Nutcracker*, First Seminararian in David Bintley's *Carmina Burana*, the Mandolin Dance in Sir Kenneth MacMillan's *Romeo and Juliet*, *Grosse Fugue* by Hans van Manen and *In the Upper Room* by Twyla Tharp. He toured with the BRB to Japan, China and the USA. He joined The Australian Ballet in 2011; he was promoted to coryphée in 2013 and soloist in 2016.

**Repertoire highlights**

- Camille in Ronald Hynd's *The Merry Widow* 2018
- Jack/Knave in Christopher Wheeldon's *Alice's Adventures in Wonderland* 2017
- Franz in Peggy van Praagh's *Coppélia* 2016
- The Bluebird in David McAllister's *The Sleeping Beauty* 2015
- Peasant Pas de deux in Maina Gielgud's *Giselle* 2015
- Earl in Graeme Murphy's *Swan Lake* 2015
- Frederick Ashton's *Symphonic Variations* and *The Dream* 2015
- Wayne McGregor's *Chroma* 2014
- Jiri Kylian's *Petite Mort* 2014
- The Adolescent in Graeme Murphy's *Beyond Twelve* 2012

**Awards**

- Telstra Ballet Dancer Award 2013

**Guest appearances**

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

**You may not know ...**

In addition to dancing and his family and friends, Chris has a passionate love for all kinds of breakfast foods.



**SHARNI SPENCER**

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

**Repertoire highlights**

- The Fairy of Generosity in David McAllister's *The Sleeping Beauty* 2017, 2015
- Tim Harbour's *Squander and Glory* 2017
- The Countess in Stephen Baynes' *Swan Lake* 2016
- 'White Couple' in Jiri Kylian's *Forgotten Land* 2016
- Fourth Movement Soloist in George Balanchine's *Symphony in C* 2016
- Lead Wili in Maina Gielgud's *Giselle* 2015
- Cygnet in Graeme Murphy's and Stephen Baynes' *Swan Lake* 2012 - 2015
- Soloist in *Paquita* 2013
- Stephen Baynes' *Requiem* 2011

**Awards**

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

**You may not know ...**

Sharni has swum with manta rays in Hawaii.



**DANA STEPHENSEN**

At the age of three Dana Stephensen began her training in ballet, jazz, tap and singing with Davidia Lind in her hometown of Brisbane. She later trained with Mary Heath and Sandra Ashley. In 2001 she obtained her Royal Academy of Dance Solo Seal from the Queensland Dance School of Excellence. Dana joined The Australian Ballet School in 2002. In her graduating year she was seconded to The Australian Ballet to perform in various seasons before joining the company full-time in 2005. She has since enjoyed international tours to Los Angeles, New York, UK, Auckland, Shanghai, Tokyo, and Paris. Her Khitercs Hirai Scholarship enabled her to gain invaluable experience training with numerous ballet companies in Europe. Dana was promoted to coryphée in 2010 and later that year won the Telstra Ballet Dancer Award. Dana was promoted to soloist for the 2013 season.

**Repertoire highlights**

- Dawn in Peggy van Praagh's *Coppélia* 2016
- Giselle in *Giselle* (Regional Tour) 2015
- Lescaut's Mistress in Sir Kenneth MacMillan's *Manon* 2014
- Rose Fairy in Peter Wright's *The Nutcracker* 2014
- Wayne McGregor's *Chroma* and *Dyad 1929* 2014, 2013
- Stepmother in Alexei Ratmansky's *Cinderella* 2013
- The Duchess in Stephen Baynes' *Swan Lake* 2012
- Guardian Swan in Graeme Murphy's *Swan Lake* 2008 - 2010
- Pas de cinq in Serge Lifar's *Suite en blanc* 2014, 2009
- Mazurka in Michel Fokine's *Les Sylphides* 2009

**Guest appearances**

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

**Awards**

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

**You may not know ...**

Dana is studying nutrition and combines her passion for dance and nutrition on her blog *The Balance Point(e)* ([thebalancepointe.com](http://thebalancepointe.com)).



Kevin Jackson and Robyn Hendricks. Photography Kate Longley

# CORYPHÉES



NATHAN  
BROOK



IMOGEN  
CHAPMAN



JACQUELINE  
CLARK



INGRID  
GOW



DREW  
HEDDITCH



COREY  
HERBERT



FRANÇOIS-ELOI  
LAVIGNAC



CALLUM  
LINNANE



JAKE  
MANGAKAHIA



LUKE  
MARCHANT



AMANDA  
MCGUIGAN



ALICE  
TOPP

# CORPS DE BALLET



SHAUN  
ANDREWS



MATTHEW  
BRADWELL



DANIEL  
BRYNE



TIMOTHY  
COLEMAN



LISA  
CRAIG



SARANJA  
CROWE



ISOBELLE  
DASHWOOD



JASMIN  
DURHAM



EVIE  
FERRIS



ROHAN  
FURNELL



SERENA  
GRAHAM



ELLA  
HAVELKA\*



CAMERON  
HOLMES



RICHARD  
HOUSE



DANIEL  
IDASZAK



SEAN  
KILEY



EMMA  
KOPPELMAN



MASON  
LOVEGROVE\*\*



COCO  
MATHIESON



ALEXANDRA  
MOORE



SOPHIE  
MORGAN



GEORGE-MURRAY  
NIGHTINGALE



RICCARDO  
RODIGHIERO



JOSEPH  
ROMANCEWICZ



MONTANA  
RUBIN



EDWARD  
SMITH



KATHERINE  
SONNEKUS



KELSEY  
STOKES



SARAH  
THOMPSON



YICHUAN  
WANG



AYA  
WATANABE



JESSICA  
WOOD



LUCIEN  
XU



YUUMI  
YAMADA

\*Corps de Ballet position supported by The Susan and Sam Chisholm Fund  
\*\*Corps de ballet position supported by The Ross Trust  
Mason Lovegrove is the 2018 recipient of the Walter Bourke Award

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# ARTISTIC STAFF



**FIONA TONKIN**

*Artistic Associate  
& Principal Coach*

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

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

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

Fiona graduated with a Bachelor of Arts in 1998 while guest-teaching in New Zealand and Australia. In 1999 she completed The Australian Ballet School's Teachers Course and was awarded the Australian Multicultural Foundation Scholarship.

In 2000 Artistic Director Matz Skoog appointed her Rehearsal Director of the Royal New Zealand Ballet. She continued to work with Skoog in London as assistant artistic director of the English National Ballet in 2002. Fiona returned to The Australian Ballet in 2003 at the invitation of David McAllister, and celebrated 25 years with the company in 2013.



**TRISTAN MESSAGE**

*Ballet Master &  
Planning & Strategy  
Associate*

Tristan Message was born and raised in Melbourne. He graduated from The Australian Ballet School in 1999 and joined The Australian Ballet in 2000. He was promoted to soloist in 2005. Tristan was known as a strong dancer, a sensitive partner and a compelling artist. He performed soloist and principal roles including Jean de Brienne in Stephen Baynes' *Raymonda* and the lead roles in *Spartacus* and *The Sentimental Bloke*. He also danced works by Graeme Murphy, Stanton Welch, Glen Tetley, Christopher Wheeldon and Jiří Kylián. During Tristan's dancing career he toured with The Australian Ballet to China, Japan, New Zealand, the UK and France.

While still dancing Tristan began teaching at The Australian Ballet and The Australian Ballet School and studying for the Vocation Graduate Certificate in Elite Ballet Instruction through The Australian Ballet School. Tristan joined the School full time as a classical teacher in 2009 and was invited by Artistic Director David McAllister to rejoin The Australian Ballet as ballet master and répétiteur in 2012.



**STEVEN HEATHCOTE  
AM**

*Ballet Master &  
Regional Touring  
Associate*

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

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

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

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

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

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

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



**MEGAN CONNELLY**

*Ballet Mistress &  
Rehabilitation  
Specialist*

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

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

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



**PAUL KNOBLOCH**

*Ballet Master  
Regional &  
Storytime Tours*

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

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

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

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

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



**ELIZABETH TOOHEY**

*Ballet Mistress &  
Répétiteur*

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

Elizabeth's performance highlights include Kitri in *Don Quixote*, Lise in *La Fille mal gardée*, Swanilda in *Coppélia*, Olga in *Onegin* and Kate in *The Taming of the Shrew*; she also danced featured roles in contemporary works by choreographers such as Sir Kenneth MacMillan and Jiří Kylián, and created the role of Rose in Robert Ray's *The Sentimental Bloke*. She has been a guest artist with Norwegian National Ballet and a resident guest principal with English National Ballet. Career highlights include dancing the Peasant Pas de deux in Maina Gielgud's *Giselle* at New York's Metropolitan Opera House and the Bluebird Pas de deux in Maina Gielgud's *The Sleeping Beauty* at London's Covent Garden before the Queen, both with David McAllister.

Following her retirement, Elizabeth completed an Arts Administration apprenticeship with English National Ballet; she is also an internationally certified Stott Pilates Instructor.

In 2008 she joined the Royal Swedish Ballet's rehabilitation team; under the directorship of Johannes Öhman, she was ballet mistress and rehearsal director.

She has taught at several international summer schools and was a guest teacher with Estonian National Ballet in 2015. In 2016, she returned to The Australian Ballet as a guest teacher and in 2017 accepted David McAllister's invitation to become a ballet mistress with the company.



**PLAYBILL ADS 41**

**PLAYBILL ADS 42**



Andrew Killian and Marcus Morelli. Photography Kate Longley

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# PHILANTHROPY



Robyn Hendricks and Kevin Jackson. Photography Kate Longley

## A NOTE FROM EDWINA McCANN

When plans were announced for this new production of *Spartacus*, Kenneth Watkins and his Philanthropy team knew this would be another wonderful opportunity for ballet lovers across Australia to help realise a new version of this thrilling work.

The response was overwhelming: nearly 80% of the production budget was contributed by donors from all around the country. As you can see from our acknowledgements on page 7, the scale of support is truly inspiring, and testament to the tireless efforts of the Ballet family to ensure a vibrant culture of dance for all Australians.

On behalf of my fellow Foundation Board members, we extend our heartfelt thanks to all of you who supported our *Spartacus* campaign. I am looking forward to sharing these world-premiere seasons with you, and seeing this new production delight the audiences of The Australian Ballet.

Edwina McCann  
Chair  
Foundation Board

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

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

# PHILANTHROPY

## THE AUSTRALIAN BALLET FOUNDATION

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

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

## INTERNATIONAL TOURING FUND

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

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

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

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**NATASHA BOWNESS**  
President  
Annual Giving

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

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# PHILANTHROPY

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



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

**Sarah Murdoch**  
 Global Ambassador

\* Ballet Ambassador Board  
 ^ Ballet Ambassador

Correct as at 13.07.2018



Jade Wood. Photography Kate Longley

**DANCE WITH US - THE PRIMROSE POTTER  
AUSTRALIAN BALLET CENTRE REDEVELOPMENT**

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

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

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

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

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Philanthropy Department  
Primrose Potter Australian Ballet Centre  
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Yi Wang\*

### DEPUTY CONCERTMASTER

Roger Jonsson  
Erica Kennedy\*

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Yi Wang  
*Principal 2nd Violin*  
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*Associate Principal 1st Violin*  
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If you would like to learn more about our corporate partnerships program, please contact Penny Waitsman on 02 9253 5308 or email [pennyw@australianballet.com.au](mailto:pennyw@australianballet.com.au)

# The Australian Ballet School

## Summer Season 2018



### La Sylphide & Selected Works

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