

# The Australian Ballet

**2012 NEW YORK TOUR**



**PLAYBILL®**

**DAVID H. KOCH THEATER**  
AT LINCOLN CENTER

JUNE, 2012

Tuesday Evening, June 12, 2012, at 8:00

Wednesday Evening, June 13, at 8:00

Friday Evening, June 15, 2012, at 8:00

Saturday Afternoon, June 16, 2012, at 2:00

Saturday Evening, June 16, 2012, at 8:00

Sunday Afternoon, June 17, 2012, at 3:00

# The Australian Ballet

## 2012 New York Tour

Founded in 1962, and this year celebrating its 50th birthday, The Australian Ballet is a national flagship arts organization and the country's premier ballet company. Each year it performs ballets from the classical repertoire as well as contemporary works by major Australian and international choreographers, and new commissions that explore the development and future of this dynamic art form. Its diverse repertoire reflects the company's motto: caring for tradition, daring to be different.

One of the busiest ballet companies in the world, The Australian Ballet annually presents approximately 200 performances in cities and regional areas around Australia, in addition to regular international touring. Recent tours include Paris, Manchester, Tokyo, Shanghai, Auckland, Cardiff, Nagoya, and a season in London, for which the company won the UK Critics' Circle award for Best Foreign Dance Company. Versatility, technical excellence, and a warm, open style are the trademarks of The Australian Ballet, qualities that have earned both critical and audience acclaim.

### Artistic Director

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### Principal Artists

Adam Bull

Lucinda Dunn

Madeleine Eastoe

Daniel Gaudiello

Kevin Jackson

Lana Jones

Andrew Killian

Rachel Rawlins

Amber Scott

Leanne Stojmenov

### Senior Artists

Juliet Burnett

Amy Harris

Rudy Hawkes

Reiko Hombo

Ty King-Wall

Miwako Kubota

### Soloists

Ben Davis

Matthew Donnelly

Chengwu Guo

Robyn Hendricks

Brett Simon

Jacob Sofer

Laura Tong

Vivienne Wong

Andrew Wright

### Coryphées

Kismet Bourne

Brett Chynoweth

Natalie Fincher

Halaina Hills

John-Paul Idaszak

Ako Kondo

Natasha Kusen

Brooke Lockett

Jarryd Madden

Heidi Martin

Karen Nanasca

Sharni Spencer

Dana Stephensen

Garry Stocks

### Corps de Ballet

Dimity Azoury

Eloise Fryer

Rohan Furnell

Jessica Fyfe

Ingrid Gow

Calvin Hannaford

Timothy Harford

Jack Hersee

Cameron Hunter

Jake Mangakahia

Luke Marchant

Rina Nemoto

Mitchell Rayner

Christopher Rodgers-

Wilson

Benjamin Stuart-

Carberry

Valerie Tereshchenko

Charles Thompson

Sarah Thompson

Alice Topp

Jade Wood

### Guest Artists

Shane Carroll

Frank Leo

Colin Peasley

### Bangarra Dance

#### Theatre

Elma Kris

Yolande Brown

Deborah Brown

Jhuny-Boy Borja

Waangenga Blanco

Tara Gower

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David H. Koch Theater

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# Infinity

## *Luminous*

### *La Favorita*

Choreography: Petal Miller-Ashmole

Music: Gaetano Donizetti

### *Giselle (Act II pas de deux)*

Choreography: Maina Gielgud  
after Jean Coralli & Jules Perrot

Music: Adolphe Adam

Costume design: Peter Farmer

### *Don Quixote (pas de deux)*

Choreography: Rudolf Nureyev  
after Marius Petipa

Music: Ludwig (Léon) Minkus

Orchestration: John Lanchbery

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Costume design: Barry Kay

### *Molto Vivace (pas de deux)*

Choreography: Stephen Baynes

Music: George Frideric Handel

Costume design: Anna French

### *Divergence (pas de deux and ninth movement)*

Choreography: Stanton Welch

Music: Georges Bizet, *L'Arlésienne*: Suite No. 2

Costume design: Vanessa Leyonhjelm

Visuals: The Apiary

Composer for visuals: Robert John

Voice-over artist: Robert Grubb

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The Australian Ballet would like to thank the following for kindly providing access to archival footage: Flaming Star Films, Australian Broadcasting Corporation Library Sales, Australia Overseas Information Service—DFAT, International Arts, Inc Pty Ltd, National Film and Sound Archive of Australia, NFSA's Film Australia Collection Library, Queensland University of Technology, T3 Media. Production footage from The Australian Ballet's repertoire: Stephen Baynes' *Beyond Bach*, Nacho Duato's *Por vos muero*, William Forsythe's *In the Middle Somewhat Elevated*, Robert Helpmann's *The Display*, Ronald Hynd's *The Merry Widow*, Jiří Kylián's *Petite Mort*, *Bella Figura*, and *Stepping Stones*, Wayne McGregor's *Dyad 1929*, Graeme Murphy's *Swan Lake*, *Firebird*, *Romeo & Juliet*, and *The Narrative of Nothing*, Rudolf Nureyev's (after Petipa) *Don Quixote* and *Raymonda*, Stephen Page's *Alchemy* and *Warumuk*—in the dark night (performed with dancers of Bangarra Dance Theatre), Ray Powell's *Just for Fun*, Peggy van Praagh and Robert Helpmann's *The Sleeping Beauty*, Peggy van Praagh's *Coppélia*, Alexi Ratmansky's *Scuola di ballo*, Twyla Tharp's *In the Upper Room*, Stanton Welch's *Madame Butterfly*.

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## *Dyad 1929*

**Choreography:** Wayne McGregor

**Music:** Steve Reich *Double Sextet*

**Stage concept:** Wayne McGregor & Lucy Carter

**Costume design:** Moritz Junge

**Lighting design:** Lucy Carter

These performances of *Double Sextet* (ensemble version) by Steve Reich are given by permission of Hal Leonard Australia Pty, Ltd., exclusive agents for Boosey & Hawkes Music Publishers, Ltd. of London

### CHOREOGRAPHER'S NOTE

To celebrate the centenary of the magnificent Ballets Russes, I embarked upon generating a diptych: two contrasting yet complementary ideas produced on two sides of the world—*Dyad 1909* (London) and *Dyad 1929* (Melbourne). The maverick impresario and founder of the Ballets Russes, Sergei Diaghilev, had a creative vision that served to challenge the social norms of the day. His work seduced the rest of the world with productions that not only redefined ballet but set a fresh agenda for the process of art. The Ballets Russes was very much a product of its time. From a scientific, social, political and technological perspective, the period of 1909–29 was rich with discovery and experimentation; the world was changing and fast.

For this *Dyad* diptych I have been inspired by a fascinating example of the period's rapid evolution, illustrated brilliantly in their pre-occupation of Antarctica. In January 1909 the Anglo-Irish explorer Ernest Shackleton embarked upon his seminal Antarctic expedition, the *Nimrod*. He was the first to successfully reach the magnetic South Pole. By 1929, aviator Richard Evelyn Byrd—the pioneering American polar explorer—was the first to actually fly over the South Pole in a Ford Trimotor. In a mere 20 years the technological revolution had given man the enduring power of flight and with it a renewed energy for expedition. Literally now able to “dis-cover” more of the globe, it was a new dawn in possibility. Although *Dyad 1929* is not a narrative “about” Antarctica, the dance, design and music contain its traces of the Ballets Russes spirit, made visible for our time.

*Dyad 1929* is dedicated to the memory of Merce Cunningham (1919–2009), a choreographer whose curiosity, sense of adventure, and seamless collaboration knew no bounds.

—Wayne McGregor, 2009

## *Warumuk—in the dark night*

**Choreography:** Stephen Page

**Music:** David Page\*

**Orchestration:** Jessica Wells

**Costume design:** Jennifer Irwin

**Set design:** Jacob Nash

**Lighting design:** Pdraig O Suilleabhain

\*featuring Dhuwa and Yirritja songs and stories from North East Arnhem Land  
Vocals by Jamie Wanambi, Banula Marika, and Janet Guypunguna Munyarryun  
*Warumuk—in the dark night* was made possible with the support of The Ross Trust

The commissioning of the musical work in *Warumuk—in the dark night* was generously supported by The Robert & Elizabeth Albert Music Fund

David Page's music used with permission of  
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### CHOREOGRAPHER'S NOTE

*Warumuk—in the dark night* is my fifth work for The Australian Ballet and the third time we've collaborated with both companies. This time around the influence of Bangarra has been even stronger, with a concept inspired by the myths of and our long association with Yolngu families of North East Arnhem Land. Coming together in a cohesive creative process, these wonderful dancers have embraced each other's dance language to awaken a distinctive contemporary style. This work carries the Bangarra aesthetic through my collaboration with artistic peers in music, design, and lighting. One of the most challenging aspects has been observing David Page's composition for orchestral instruments—combining recorded Yolngu songs and language and the hum of the land with the richness of live orchestra. Jacob Nash's set design has created a mythical, timeless space that shelters and supports this Indigenous experience. A 20-year connection with Jennifer Irwin has been reflected intuitively in her amazing costume designs. With lighting so integral to the theatrical atmosphere, it has been exciting to work with Pdraig O. Sulleabhain in his debut as lighting designer.

I've always been fascinated with Aboriginal astronomy and the timeless mystery of the night sky. Over the years Bangarra's cultural consultant, Kathy Balngayngu Marika, and I have talked about the myriad Yolngu creation stories within the constellations of stars. So the process has been to digest and pay homage to the integrity of these stories and shape them into a contemporary form. From evening star to morning star and in between, *Warumuk—in the dark night* explores the Milky Way, shooting stars, the Seven Sisters, the tides of the moon, and the drama of the lunar eclipse. Each of these elements has its Western interpretation, but my perspective comes from listening to the Yolngu. Yolngu creation stories of the spiritual relationship between people, land, and nature are reflected and celebrated in the night sky.

—Stephen Page, 2012

# Infinity Casting

## LUMINOUS

*La Favorita*  
Lana Jones  
Daniel Gaudiello

*Giselle*  
Rachel Rawlins  
Ty King-Wall

*Don Quixote*  
Reiko Hombo  
Chengwu Guo

*Molto Vivace*  
Amber Scott  
Adam Bull

*Divergence*  
Leanne Stojmenov  
Rudy Hawkes  
with artists of The  
Australian Ballet

## DYAD 1929

Adam Bull  
Daniel Gaudiello  
Rudy Hawkes  
Robyn Hendricks  
Kevin Jackson  
Lana Jones  
Andrew Killian  
Ty King-Wall  
Amber Scott  
Dana Stephensen  
Leanne Stojmenov  
Vivienne Wong

## Warumuk—in the dark night

*Evening Star*  
*Djurrpun*  
Vivienne Wong with  
artists of The Australian  
Ballet & Bangarra  
Dance Theatre

*Julpan Forbidden Fish*  
Leanne Stojmenov  
with artists of The

Australian Ballet &  
Bangarra Dance Theatre

## Milky Way

*Badurru* artists of The  
Australian Ballet &  
Bangarra Dance  
Theatre

## Full Moon

*Ngalindi Full Moon*  
Elma Kris\* and  
Waangenga Blanco\*  
with artists of The  
Australian Ballet and  
Bangarra Dance Theatre

## Eclipse Gungama

*Sun Ella Havelka\**  
*Moon Jake*  
Mangakahia

## Seven Sisters

Amber Scott,  
Yolande Brown\*,  
Jasmin Sheppard\*,  
Tara Gower\*,  
Juliet Burnett,  
Vivienne Wong,  
Dimity Azoury

## Morning Star

*Barnumbirr*  
Deborah Brown\*  
with artists of The  
Australian Ballet  
& Bangarra Dance  
Theatre

\*Artist of Bangarra  
Dance Theatre

Piano Stuart Macklin (The Australian Ballet)  
Piano/synth Duncan Salton (The Australian Ballet)

# New York City Ballet Orchestra

Conducted by Nicolette Fraillon, Music Director and Chief Conductor, The Australian Ballet

## Music Director

Fayçal Karoui

## First Violins

Arturo Delmonici  
*Concertmaster*  
Kurt Nikkanen  
*Concertmaster*  
Nicolas Danielson  
*Assistant*  
*Concertmaster*  
Michael Roth  
*Associate*  
Robert Chausow  
*Associate*  
Sabina Skalar  
Paul Peabody  
Yevgenia Strenger  
Alexander Simionescu  
Bin Lu  
Min Young Song  
Andrew Schaw

## Second Violins

Lydia Hong  
*Principal*  
Conway Kuo  
*Associate*  
Yeojin Cho  
Nelly Kim  
Wei Yi Wang  
Cyrus Beroukhim  
Kyu Young Kim\*  
Derek Ratzenboeck  
Helen Strilec  
Sue Ellen Colgan

## Violas

Maureen Gallagher  
*Principal*  
Susan Pray  
*Associate*  
Liane Marston  
Barbara Baird  
Warren Laffredo  
Laurance Fader  
Jeffrey Jacobi

## Cellos

Fred Zlotkin  
*Principal*  
Eugene Moye  
*Associate*  
Peter Sanders  
Ann Kim  
Alessandro Benetello

## Double Basses

Ron Wasserman  
*Principal*  
Marji Danilow  
*Associate*  
Wan Hao Xu  
Grey Fulmer

## Flutes

Paul Dunkel  
*Principal*  
Laura Conwesser  
*Associate*  
Marie Owen

## Oboes

Randall Wolfgang  
*Principal*  
Richard Dallessio  
*Associate*  
James Byars

## Clarinets

Steven Hartman  
*Principal*  
Gerhardt Koch,  
*Associate Principal*  
Brian Hysong  
*Clarinet and Bass*  
*Clarinet*

## Bassoons

Harrison Hollingsworth  
*Principal*  
Ethan Silverman  
*Associate, Bassoon*  
*and Contrabassoon*  
Donald MacCourt\*

## French Horns

H. Robert Carlisle  
*Principal*  
Michael Martin  
Richard Hagen  
*Associate*  
Paul Ingraham

## Trumpets

Raymond Mase  
*Principal*  
Neil Balm  
*Co-Principal*  
Robert Haley

## Trombones

Richard Chamberlain  
*Principal*  
Hugh Eddy  
*Associate*  
Nicholas Schwartz  
*Bass Trombone*

## Tuba

Stephen Johns

## Harp

Sara Cutler

## Piano

Cameron Grant

## Timpani

Arnold Goldberg\*  
Pablo Rieppi

## Percussion

James Baker  
*Principal*  
James Saporito  
*Associate*

## Music Administrator

Jeffrey Guimond

## Orchestra Manager

David Titcomb

## Orchestra Librarian

Michael Martin

\*on leave

# Graeme Murphy's Swan Lake

**Choreography:** Graeme Murphy

**Music:** Piotr Ilyich Tchaikovsky

**Concept:** Graeme Murphy, Janet Vernon, and Kristian Fredrikson

**Set & costume design:** Kristian Fredrikson

**Lighting design:** Damien Cooper

## Act I

**Scene I** Prince Siegfried's quarters

**Scene II** Wedding festivities

## Act II

**Scene I** The sanatorium

**Scene II** The lake

## Act III

An evening with the Baroness

## Act IV

The lake

### Cast of Characters

Odette

Prince Siegfried

Baroness von Rothbart

The Queen

Prince Consort

Princess Royal

Princess Royal's Husband

Duke

Young Duchess-to-be

Earl

Earl's Equerry

Lord Admiral

Marquis

Baroness' Husband

Royal Physician

Guests, Hungarians, Servants, Orderlies,

Nuns, Cygnets, Guardian Swans, Swans,

and Children

### Casting

Friday, June 15

*Odette* – Madeleine Eastoe

*Prince Siegfried* – Kevin Jackson

*Baroness von Rothbart* – Lucinda Dunn

Saturday, June 16, Matinee

*Odette* – Amber Scott

*Prince Siegfried* – Adam Bull

*Baroness von Rothbart* – Lana Jones

Saturday, June 16, Evening

*Odette* – Madeleine Eastoe

*Prince Siegfried* – Kevin Jackson

*Baroness von Rothbart* – Lucinda Dunn

Sunday, June 17

*Odette* – Amber Scott

*Prince Siegfried* – Adam Bull

*Baroness von Rothbart* – Lana Jones

### SYNOPSIS

On the evening before her wedding, the apprehensive young maiden, Odette, wandered the palace and became doubtful of her betrothed Prince Siegfried's love. After the wedding, Odette, so very much in love with her new husband, realized it was a certain Baroness who really owned his heart. Already fragile, Odette became so distressed that by royal command she was committed to a sanatorium.

## Lincoln Center

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With her spirit broken, Odette could only find escape in a frozen dream where swan-like maidens, much like herself, would calm her fevered mind and where, for a brief time, it seemed as if Siegfried loved her alone.

Some months later Odette left the white loneliness of the sanatorium to seek and reclaim her husband, now fully under the sway of the Baroness. Having appeared uninvited at an evening party given by the Baroness, Odette's calm beauty and confident purity of spirit caused Siegfried to fall deeply in love with her. The jealous Baroness attempted to have Odette returned to the sanatorium, but before she could be seized, Odette fled into the night. Siegfried then discovered the terrified Odette near the lake and for a short time the couple were united in ecstatic embrace. But even as she lay in the arms of her husband, Odette knew there would be no peace for her ever-troubled mind and she was only to find ultimate release in the depths of the dark lake of swans. For the rest of his life, Prince Siegfried never loved again, but mourned ever his lost Odette.

—Graeme Murphy, 2002

## With Thanks

We are extremely grateful to everyone who has generously supported this 50th anniversary tour to New York. Our deep thanks to tour sponsor BHP Billiton, our media sponsor News Corporation, our official ocean carrier OOCL, and Qantas, our official airline. We are also most grateful for the support of The Ross Trust for making possible the commissioning of *Warumuk—in the dark night*, and The Robert and Elizabeth Albert Music Fund for providing funding for the score for *Warumuk—in the dark night*, and for the engaging of the New York City Ballet Orchestra for these performances. Our thanks also go to the supporters whose generous gifts enabled this tour—Mr. and Mrs. Sam Chisholm, Mr. and Mrs. William Webb, The Talbot Foundation, The Australian Ballet International Fund, and Friends of The Australian Ballet (NSW). And finally, an extra-special thank you to our friends at New York City Ballet for so kindly sharing with us their time and expertise.

We would also like to acknowledge our proud and passionate patrons and supporters, many of whom have travelled from Australia especially to support the dancers. Thank you for helping us to fly the Australian flag on the world stage.

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This Fund was established in 2005 and now generates significant income to support the company's international touring activities.

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