







Welcome to 2017

A SEASON OF WONDERMENT



Each time I enter a theatre a child-like awe engulfs me, just as it did on my first visit to the ballet. The art form is magical, offering transcendence through powerful storytelling and bold athleticism. In 2017, The Australian Ballet takes you on a wondrous journey, featuring some of the most fabulous stories ever told through dance.

It's a season defined by the adventures of three extraordinary women. We fall down the rabbit hole with Alice in Christopher Wheeldon's Alice's Adventures in Wonderland®, an Australian premiere. This spectacular production will thrill you with its colour, fantasy and breathtaking dancing; it's a visual feast of the highest order.

In Graeme Murphy's Nutcracker - The Story of Clara, we follow the life of a Russian ballerina who flees the Revolution, ends up in Australia, and helps spark our country's love affair with ballet. The Sleeping Beauty returns after its sell-out premiere season in 2015. The Princess Aurora leads a cast of fairytale characters, framed by Gabriela Tylesova's grand Baroque-inspired sets and costumes, and graced by one of the most beautiful scores ever created for ballet.

We also delve into the bold world of pure physical expression, giving our world-class dancers the chance to test the very limits of human movement. Our contemporary season Faster features a brand-new work from Wayne McGregor, one of the most exciting choreographers in the world today, powered by a specially commissioned score by Steve Reich. Its classical counterpoint is George Balanchine's Symphony in C, a dazzlingly difficult work, dressed in the dreamiest of pure white tutus. It comes to Melbourne after 2016's sold-out Sydney season, alongside works by some of our most talented young choreographers.

Such ambitious programming can only happen with generous support. We thank our Principal Partner Telstra for sharing our commitment to excellence and innovation, along with our Lead Partner Qantas and our invaluable Government Partners. Finally, we thank our audiences, whose passion energises the whole company to create the magic you see on stage. We look forward to sharing this wonderful year with you.

David McAllister AM Artistic Director

Chamil Mallse





"... fast, strong, theatrically clever and musically powerful ..." - THE ARTS DESK ON DAVID BINTLEY'S FASTER

Faster

BALLET IN TOP GEAR

MELBOURNE

17 MARCH - 27 MARCH Arts Centre Melbourne State Theatre

SYDNEY

7 APRIL - 26 APRIL Joan Sutherland Theatre Sydney Opera House

Continuing the momentum of our Vitesse, 20:21 and Chroma programs, Faster features David Bintley's Olympic-inspired crowd-pleaser alongside new works from Wayne McGregor and Tim Harbour. This is contemporary ballet at its visceral best in a heartpumping triple bill.

David Bintley, artistic director of Birmingham Royal Ballet, made Faster in 2012, the year of the London Olympic Games. Set to the Australian composer Matthew Hindson's jubilant score, the ballet shows off the dancers' athleticism and endurance as it explores the exultations and challenges of elite sports.

In 2016, McGregor celebrates ten years as The Royal Ballet's resident choreographer with a new work to a commissioned score by Steve Reich. In 2017, The Australian Ballet will perform this anniversary piece, which will distil McGregor's high-speed, superstretched style.

Resident Choreographer Tim Harbour, fresh from his wild success with 2015's Filigree and Shadow, will team up again with architect Kelvin Ho and lighting designer Benjamin Cisterne to create a companion piece to the thrilling, edgy Filigree.

Amp up the ballet. Let's go Faster.

If you liked 20:21, you'll like Faster

Choreography and production David Bintley Guest Repetiteur Patricia Tierney Music Matthew Hindson Design Becs Andrews Lighting design Peter Mumford

NEW WORK

Choreography Wayne McGregor Music Steve Reich Design Rashid Rana

Lighting design Lucy Carter

NEW WORK

Choreography Tim Harbour Set design Kelvin Ho

Lighting design Benjamin Cisterne

With Orchestra Victoria in Melbourne







"From its first performance in 1992, Graeme Murphy's Nutcracker - The Story of Clara was recognised as a masterpiece." - THE AGE

Nutcracker – The Story of Clara

AN EPIC CONTEMPORARY VISION OF BALLET'S FAVOURITE TALE

SYDNEY

2 MAY - 20 MAY Joan Sutherland Theatre Sydney Opera House

MELBOURNE

2 JUNE - 10 JUNE Arts Centre Melbourne State Theatre

weaves together the enchantment and fantasy of the beloved classic with emotional

Clara, a former star of the Ballets Russes, has settled in Australia. On Christmas Eve, nearing the end of her life, she relives her past: her childhood in Imperial Russia, the Revolution, her travels and her triumphs on stage. Murphy mines the grand sweep of her history for universal truths about love, loss and resilience, exploring the colours and textures of Tchaikovsky's marvellous score. Designs by the revered Kristian Fredrikson powerfully evoke Clara's world, from the shimmer of an Australian summer to the glamour of Tsarist Russia.

This "Gum-nutcracker", made especially for The Australian Ballet, celebrates its 25th birthday in 2017 - and is set to wow a new generation of audiences.

If you liked Graeme Murphy's Swan Lake, you'll like his Nutcracker

Choreography Graeme Murphy Creative Associate Janet Vernon Concept Graeme Murphy and Kristian Fredrikson Music Piotr Ilyich Tchaikovsky Costume and set design Kristian Fredrikson Original lighting design John Drummond Montgomery With Australian Opera and Ballet Orchestra in Sydney With Orchestra Victoria in Melbourne

Graeme Murphy's acclaimed reimagining of *The Nutcracker*, like his *Swan Lake*, masterfully depth and a modern perspective.







"McAllister creates a visual feast that is surely the stuff of young ballerinas' dreams." - THE GUARDIAN

The Sleeping Beauty

OUR MOST LAVISH PRODUCTION RETURNS FOR A SPECIAL ENCORE SEASON

BRISBANE

24 FEBRUARY - 4 MARCH Lyric Theatre QPAC

MELBOURNE

16 JUNE - 27 JUNE Arts Centre Melbourne State Theatre

SYDNEY

11 NOVEMBER - 25 NOVEMBER Capitol Theatre The curtain goes up ... the audience gasps ... and David McAllister's spectacular *Beauty* unfolds like a rose, drawing you into a world of romance, wonder and imperial grandeur. Gleaming with Baroque golds and creams, glowing with vivid colour, and spilling over with fairies, princes, woodland nymphs and story-book charm, this ballet casts a spell of delight all the way to true love's kiss.

Set to Tchaikovsky's celebrated score and blessed with breathtaking designs by Gabriela Tylesova, our artistic director's new production stays true to the magic and majesty of the original and showcases the talents of the entire company in iconic moments like the Rose Adage and the Bluebird Pas de deux.

 $Opulent\ splendour, fairy tale\ charm:\ this\ reawakened\ classic\ will\ sweep\ you\ off\ your\ feet.$

If you liked Peter Wright's The Nutcracker, you'll like The Sleeping Beauty

Choreography Marius Petipa
Production and additional choreography David McAllister
Music Piotr Ilyich Tchaikovsky
Costume and set design Gabriela Tylesova
Design Associate Kat Chan
Dramaturge Lucas Jervies
Lighting design Jon Buswell
With Queensland Symphony Orchestra in Brisbane

With Queensland Symphony Orchestra in Brisbane
With Orchestra Victoria in Melbourne
With Australian Opera and Ballet Orchestra in Sydney



"What a crowd pleaser! For ballet lovers, it's a joy, and even for those not usually fans, it would be the perfect introduction." - THE DAILY TELEGRAPH

Symphony in C

BALLET TO TAKE YOUR BREATH AWAY

MELBOURNE

24 AUGUST - 2 SEPTEMBER Arts Centre Melbourne State Theatre This all-thrills bill matches Symphony in C, George Balanchine's mile-a-minute tutu ballet, with a program of classical gala party pieces and one-act works by up-and-coming choreographers Alice Topp and Richard House.

Balanchine's *Symphony in C* has all the grace and elegance of ballet's golden age, with modern speed and a touch of Hollywood pizazz. Set to Bizet's exuberant score, it breezes along to a knock-em-dead finale that crowds the stage with white tutus.

Classical and contemporary, sparkle and spectacle: Symphony in ${\it C}$ is the perfect ballet sampler.

If you liked Imperial Suite, you'll like Symphony in C

SYMPHONY IN C
Choreography George Balanchine ®School of American Ballet
Repetiteur Eve Lawson
Music George Bizet Symphony in C
Costume and set design Tom Lingwood
Lighting design William Akers
reproduced by Graham Silver
ONE-ACT WORK
Choreography Richard House
ONE-ACT WORK
Choreography Alice Topp

With Orchestra Victoria











"... one fantastical episode after another in a heady rush of color and movement." - THE NEW YORK TIMES

Alice's Adventures in Wonderland

DOWN THE RABBIT HOLE ... TO A WORLD OF COLOUR, FUN AND FANTASY

MELBOURNE

12 SEPTEMBER – 30 SEPTEMBER Arts Centre Melbourne State Theatre

SYDNEY

5 DECEMBER - 22 DECEMBER Capitol Theatre Magnificently theatrical and bursting with invention, Christopher Wheeldon's full-length Alice brings to life the vivid visions of Lewis Carroll's classic book. Wheeldon, The Royal Ballet's resident choreographer, has delighted Australian audiences with $After\ the\ Rain^{\odot}$ and DGV^{\odot} : Danse à grande vitesse. Alice, his biggest ever story ballet, has an exhilarating, melodic score by Joby Talbot and ingenious designs by Bob Crowley, who worked with Wheeldon on the Tony Award-winning musical $An\ American\ in\ Paris$.

Wonderland is brought to life with puppetry, eye-bending illusions and playful costumes as Alice meets the Cheshire Cat, the tap-dancing Mad Hatter and the imperious Queen of Hearts. Curioser and curioser ... Alice's quest to save the dashing Knave of Hearts leads her into strange adventures and dreamlike landscapes.

Blending the thrills, laughs and spectacle of Broadway with Wheeldon's rigorous balletic style, this *Alice* is a witty, whimsical extravaganza that takes you to the furthest flights of fancy.

If you liked Cinderella, you'll like Alice's Adventures in Wonderland©

Choreography Christopher Wheeldon
Music Joby Talbot orchestrated by Christopher Austin and Joby Talbot
Scenario Nicholas Wright
Set and costume design Bob Crowley
Lighting design Natasha Katz
Projection designs Jon Driscoll and Gemma Carrington
Original sound design Andrew Bruce
Puppet concept and design Toby Olié
Magic consultant Paul Kieve

With Orchestra Victoria in Melbourne
With Australian Opera and Ballet Orchestra in Sydney

The ballet is a co-production between The Australian Ballet and The National Ballet of Japan The production was commissioned and first performed by The Royal Ballet and The National Ballet of Canada

The Kenneth R Reed Fund generously supports the recreation of *Alice's Adventures in Wonderland®* for The Australian Ballet







"Ballet is a collaborative art ... every ballet is a journey."

DAVID BINTLEY, CHOREOGRAPHER

"Dancers push their bodies to the limits of expression, projecting themselves into the undiscovered."

TIM HARBOUR, RESIDENT CHOREOGRAPHER,
THE AUSTRALIAN BALLET

"Athleticism, curiosity and positivity ... ballets an art form of surprises."

WAYNE McGREGOR, RESIDENT CHOREOGRAPHER,
THE ROYAL BALLET





Step Inside the Ballet

DISCOVER WHERE THE WONDER OF BALLET BEGINS WITH OUR ANNUAL SERIES OF EVENTS AND TALKS

"From the moment the lights of the theatre fade, the orchestra tunes and the audience holds its breath, time is paused, real life goes on hold, and you are taken on an utterly consuming adventure, wondrous and unique every time."

- AMBER SCOTT, PRINCIPAL ARTIST

In 2017 we take you behind the curtain to meet our talented artists. See how the hard work and discipline of ballet is transformed into the magic you see on stage.

ONCE UPON A TIME

Enjoy this special one-hour version of David McAllister's *The Sleeping Beauty*, performed to live music and narrated by one of the characters. Perfect for children, it's fun, interactive and will have everyone twirling for joy!

BEHIND THE SCENES

Get an insider's look into the world of elite ballet dancers. From your theatre seat, watch our dancers up close as they take class on stage. Then enjoy a rare opportunity to see a principal couple fine-tuning their technique.

Mcallister in Conversation

Becoming a principal artist takes exceptional talent and years of hard work. Join Artistic Director David McAllister before the show for an insightful conversation with one of our stars and hear about their life on and off the stage.

MUSIC TALKS

Music Director & Chief Conductor Nicolette Fraillon gives you a fascinating insight into the music of the ballet in these free pre-performance talks. Learn about the composers' lives, the historical context of the music and what it's like to conduct and play ballet's greatest scores. Free for all Subscribers.

PRODUCTION CENTRE TOURS (Melbourne only)

Explore The Australian Ballet's Production Centre in Altona, Melbourne – a wonderland housing over 50 years' worth of costumes and props. You'll hear fun facts from our production team, get a tour of our vast costume archives and maybe catch a glimpse of a new production in the making.

Step inside the ballet.

Add three or more events to your 2017 Season Package and save 25%

The music of 2017

CELEBRATING TRADITION, EXPLORING NEW HORIZONS

"Ballet's power to reinterpret music and express narrative and emotion is a pretty mind-blowing combination."

- JOBY TALBOT, COMPOSER,

ALICE'S ADVENTURES IN WONDERLAND®

"Musically and choreographically, 2017 is a juxtaposition of old and new," says Music Director & Chief Conductor Nicolette Fraillon. "Both the composers and the choreographers have consciously taken this incredible, traditional art form and, in their various eras, pushed it in completely new directions."

Nicolette shares her views on 2017's musical highlights:

FASTER

Wayne McGregor's new ballet is a collaboration with Steve Reich to celebrate the latter's 80th birthday. It's a bit like *Dyad 1929*, McGregor's 2009 work for The Australian Ballet, also set to Steve Reich. They're similar in terms of forces, in that both utilise two pianos, two vibraphones and small ensembles of other instruments. Both Steve Reich and Wayne McGregor have very mathematical brains and McGregor really responds to what's happening in his music, both instinctively and intellectually.

David Bintley's piece *Faster*, with a score by the Australian composer Matthew Hindson, was created for the London Olympics. It's a celebration of athleticism on stage, set to a big, brassy, bold, energetic score. Using his own expressive power, Hindson takes a symphony orchestra and turns it into a driving machine.

NUTCRACKER - THE STORY OF CLARA

This is obviously not the traditional *Nutcracker*, but it is the traditional score (albeit slightly reordered), and it's a sparkling gem. Tchaikovsky's use of orchestration and colour, and his choice of instruments, is quite extraordinary. It's a magical work, and no matter how many times you hear it or conduct it, it amazes you with its brilliance.

THE SLEEPING BEAUTY

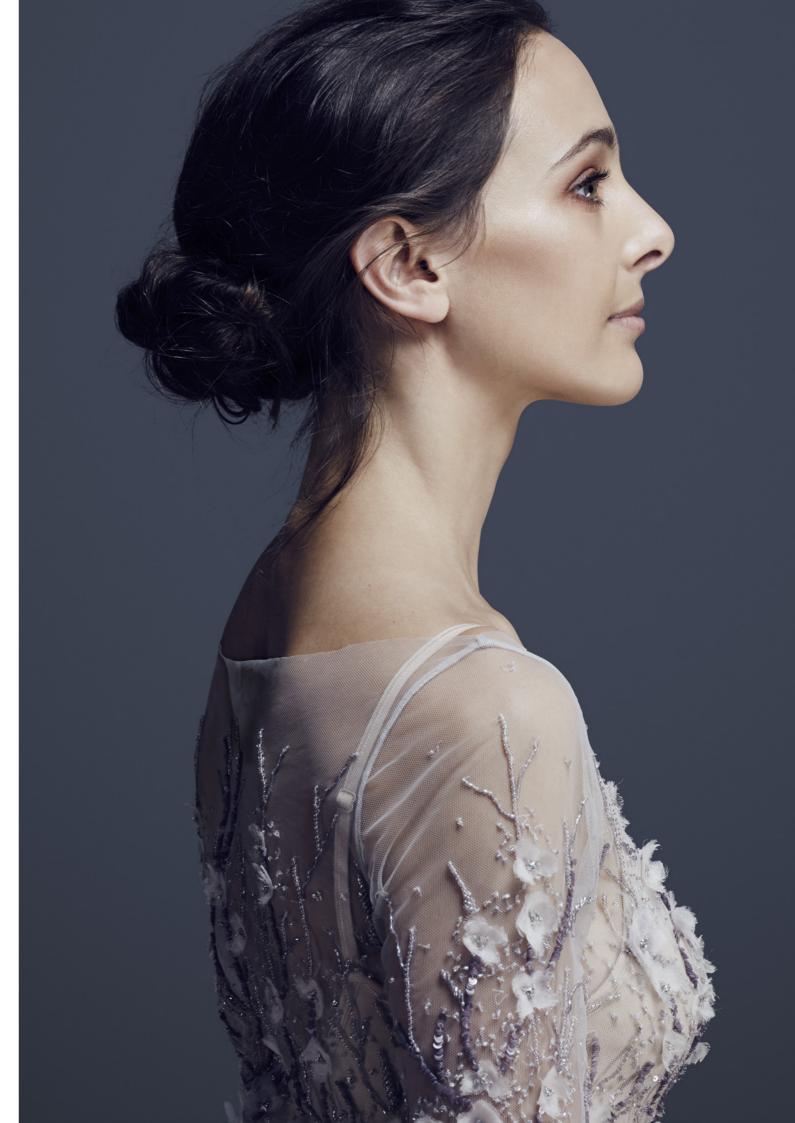
Magic, wonder, fairytale transformation – it's all in there. *The Sleeping Beauty* is regarded by scholars of music as the greatest ballet score of the 19th century. Obviously, there is a fairytale at the heart of it, but musically it explores the philosophical realms of the human intellect, more than any story ballet had ever done before. It's about the battle between good and evil, which is played out in the score through Tchaikovsky's choice of keys, motifs and instruments. It's a work that made people realise that ballet could be much more than the simple telling of a tale.

SYMPHONY IN C

The work for which the ballet is named is George Balanchine's *Symphony in C*. Bizet wrote the score when he was 17, and it lay undiscovered until after his death. It has all the exuberance and sparkling energy of a precocious teenager – a highly talented one. It's just brimming over with vibrancy and energy and makes you want to get up and dance. The slow movement in particular allows dancers to display their lyrical, expressive qualities with stunning effect.

ALICE'S ADVENTURES IN WONDERLAND®

From the moment this piece begins, you are absolutely in Wonderland. Written by Joby Talbot, a contemporary English composer, it was the first full-length score commissioned by The Royal Ballet in 20 years. The music is brilliantly theatrical, with incredibly creative use of compositional devices of all kinds. Like Tchaikovsky, Talbot uses melodies to represent characters, which then transform musically as the emotional and dramatic action develops throughout the ballet.





Philanthropy

HELP US BRING THE WONDER OF BALLET TO CHILDREN ACROSS AUSTRALIA

"A child's first experience of ballet – the music, the costumes, the dancing, the atmosphere of wonder – is one that can reverberate through a lifetime. Through our Storytime Ballet series, The Australian Ballet is committed to bringing this experience to children across the country – but we need your help."

- LIBBY CHRISTIE, EXECUTIVE DIRECTOR, THE AUSTRALIAN BALLET

In 2015, The Australian Ballet premiered one of its most exciting new initiatives, the Storytime Ballet series. With the help of our generous donors and patrons, we were able to take a production of *The Sleeping Beauty*, specially created for kids, to 13 venues across Australia. For many, it was their first experience of the art form, sparking what may be a lifelong love of ballet. The seasons were an unprecedented success, reaching over 60,000 children and families in performances across Victoria, New South Wales, Queensland, South Australia and the Australian Capital Territory. Donors funded the entire creation of this ballet, demonstrating the incredible passion and generosity for which our extended Ballet family is renowned.

In 2016 we're creating a dazzling new version of *The Nutcracker*, choreographed by Artistic Director David McAllister, for Storytime Ballet. It's a huge financial undertaking – from creating dozens of intricately finished costumes and building sets, to employing dancers and keeping them in those all-important pointe shoes – but it's a priceless investment in ballet's future. It allows us to take a world-class production to children in regional and suburban centres, who may not otherwise ever experience the magic of dance.

If everyone reading this was to donate \$100 with their Season Package, the entire creation of *Storytime Ballet: The Nutcracker* would be funded. So join us and become part of the magic with a gift that will keep giving for decades to come.

Kenneth Watkins

Director of Philanthropy 03 9669 2780 kennethw@australianballet.com.au

BECOME PART OF THE WONDER

When you make a gift with your 2017 Season Package, you become part of something bigger than all of us. We invite our donors, both new and long-standing, to join us in building magical experiences and creating the next generation of audiences and artists.

- --- Enchantment \$20,000 +
- --- Magic \$15,000 \$19,999
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- --- Wonder \$1,000 \$4,999
- --- Friendship \$100 \$999

Your support through a gift of \$100 or more will be recognised on our website and in our annual report; contributions of \$1,000 or more are recognised in our souvenir program. With your help, we can continue to create Storytime Ballets and tour them nationally, capturing children's imaginations and inspiring their creativity.

We celebrate the magnanimity of our donors, which inspires and encourages others to give; however, we respect your privacy. Please advise if you wish to remain anonymous.

Donations of \$2 or more are tax deductible. ABN 57 004 849 987.



Our Artisans

At The Australian Ballet, a team of artisans works behind the scenes, using both centuries-old techniques and cutting-edge technology to create the wonder you see on stage. From gossamer tulles and starry sequins, our costumiers conjure the tutus that transform our dancers into fairytale heroines, and the melt-into-skin leotards that reveal the power of the human body.



It can take up to four weeks to create a costume like this one. This particular costume was designed by Kristian Fredrikson, who is considered the "King of layering."



This is the intricate beading of a costume for The Golden Slave. Artisans hand-beaded this costume for the 2016 production of John Neumeier's *Nijinsky*.



The Australian Ballet goes through 7,500 ballet shoes a year (including men's and women's flat slippers). Of those, 5,000 are pointe shoes.



The Lilac Fairy costume awaits the world premiere of *The Sleeping Beauty* in 2015.



Many rolls of rare and beautiful textiles from around the world wait in The Australian Ballet's wardrobe department.



The red velvet dress that Romola wears in John Neumeier's *Nijinsky*.



One of our artisans, Ingrid, sews the bodice fastenings on a tutu designed by Kristian Fredrikson for *Coppélia*.

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These flowers from David McAllister's *The Sleeping Beauty* were handmade in New York for The Australian Ballet using time-honoured artisan techniques.



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This is Hugh Colman's set model for Storytime Ballet: The Sleeping Beauty, which premiered in December 2015.



This is one of the jewels from the jacket of a Russian gypsy in Act III of Stephen Baynes' Swan Lake. The costume was designed by



In the costume atelier there are five stretch overlockers, three straight overlockers, 18 straight stitch machines and three millinery machines. The artisans use these to create hundreds of costumes por year.

Our 2017 season is all about the dress: Aurora's fairytale rose-pink tutu, the glittering ambers of Clara's Ballets Russes costume, the lilac frock in which Alice slips down the rabbit hole. And then there's the diaphanous pink custom gown Paolo Sebastian created especially for our cover, featuring Principal Artist Amber Scott.

"I find I'm constantly drawn to fairytales, so for me, the idea of the ballet is very romantic ... The music, the movements and the grace of the dancers has been a firm source of inspiration. It's such a creative world that is so free and limitless, and it's really exciting to translate it into fashion."

- PAUL VASILEFF, PAOLO SEBASTIAN



Fashion designer
Paul Vasileff of
Paolo Sebastian,
working in his South
Australian studio

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Thank you

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THE AUSTRALIAN BALLET

David McAllister AM Executive Director

Music Director & Chief Conductor Nicolette Fraillon

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David McAllister styled by Kate Darvill, Vogue Australia Garments by Harrolds

BROCHURE CREDITS Front Cover Amber Scott

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