



THE AUSTRALIAN BALLET

2021 SEASON

A NEW ERA



# A NEW ERA

The Australian Ballet acknowledges the Traditional Owners of country throughout Australia and recognises their continuing connection to land, waters and culture. We pay our respects to their Elders past and present.

**For nearly 60 years, The Australian Ballet has been a shining beacon in the nation's cultural landscape. Now more than ever, it is a vital part of Australian life. We invite you to experience a new era of artistry that will bring the world to our company and our company to the world.**

# Our new Artistic Director

After David McAllister's epoch-shaping 20 years at the helm of The Australian Ballet, we needed someone extraordinary to follow him: a true star of the dance world. In David Hallberg, we found that star.



Like Nureyev and Baryshnikov before him, David has not only established a place as one of the finest dancers of his generation: he has made history. In 2011, while already a principal dancer at American Ballet Theatre, he became the first American to join the Bolshoi Ballet as a principal. He divided his time between New York and Moscow, as well as guesting with the world's top companies and forming a close relationship with The Royal Ballet.

He first visited The Australian Ballet as a guest artist in 2010. In 2016, after more than two years spent recovering from a potentially career-ending injury with our Artistic Health team, he triumphantly relaunched his career, partnering Principal Artist Amber Scott in our production of *Coppélia* on the Sydney Opera House stage.

Those years spent deeply immersed in the life of our company have given David a unique knowledge of and appreciation for The Australian Ballet. No other international star of his stature knows and loves this company so well. David brings with him the fresh perspectives, invaluable contacts and vast experience of an artist whose career has spanned the world's greatest dance cities; but he is also, in a way, coming home, and we are overjoyed to welcome him.

David McAllister says, "I am so excited to see David Hallberg's vision for the company unfold. I know it will build on the strong foundations of the past 58 years and chart a dazzling future for The Australian Ballet."

**We invite you to be part of that future.**



# A word from David Hallberg

Welcome to a new era  
of The Australian Ballet.

With the difficulties that we have weathered together as a community, art and performance feel even more relevant - and it is with renewed spirit that we return to the stage.

My journey with The Australian Ballet began as a guest artist, dancing alongside these glorious dancers. Years later, after a devastating injury, I relied solely on the company's Artistic Health team to successfully bring me back onto the stage. And now, ten years after my first visit to this country, I humbly take the helm as its next artistic director. My path has always seemed to lead me back to Australia.

My predecessor, David McAllister, is leaving the company in greater shape than ever before. By now a household name, he has been a part of this institution for four decades, including 20 years as its artistic leader. He has cultivated three generations of dancers and commissioned bold repertoire for the company.

As he passes the reins, I welcome you to continue on this journey with us, one that will pioneer new possibilities, and bring the highest quality of dance from around the world as well as from this artistically vibrant country.

I am eager to bring the experiences I have accumulated around the world and pass them on to the dancers of this company. I also want to welcome you, the admirers and supporters of these world-class artists, back into the theatre to experience a newly invigorated company of dancers with fresh, stimulating repertoire to perform. Together, let's embrace this historical moment for a true cultural gem of Australia.

Please join us in this new era of The Australian Ballet.

David Hallberg, Artistic Director





# SUMMERTIME AT THE BALLET

Our joyful return to the stage

## MELBOURNE

25 - 28 FEBRUARY  
Margaret Court Arena  
With Orchestra Victoria

## PRODUCTION CREDITS

The program will include:

**The Kingdom of the Shades**  
from *La Bayadère*  
Choreography Marius Petipa  
Music Ludwig Minkus  
arranged by John Lanchbery

**Trio from *Filigree and Shadow***  
Choreography Tim Harbour  
Music 48nord

**Pas de deux from *Molto Vivace***  
Choreography Stephen Baynes  
Music George Frederic Handel  
*Largo* from *Xerxes*

***Tschaikovsky Pas de Deux***  
Choreography George Balanchine  
©The George Balanchine Trust  
Music Piotr Ilyich Tchaikovsky  
Excerpt from *Swan Lake, Op. 20, Act III*

**Act III Pas de deux from *Don Quixote***  
Choreography Rudolf Nureyev  
Music Ludwig Minkus  
arranged by John Lanchbery

**Waltz from *The Merry Widow***  
Choreography Ronald Hynd  
Music Franz Lehár  
arranged by John Lanchbery

**Excerpts from Act I of *Spartacus***  
Choreography Lucas Jervies  
Music Aram Khachaturian

**Pas de deux and finale from *Theme and Variations***  
Choreography George Balanchine  
©The George Balanchine Trust  
Music Piotr Ilyich Tchaikovsky  
Excerpt from  
*Orchestral Suite No.3 in G, Op.55*

**We're back under the spotlight, and treating you to a landmark celebration of ballet as we enter the next chapter of our artistic history.**

The beauty and versatility of our dancers will shine in a selection of excerpts from ballet's most celebrated classics, our latest contemporary works and our signature repertoire. We're honouring our history, embracing our future and revelling in the pure joy of dance.

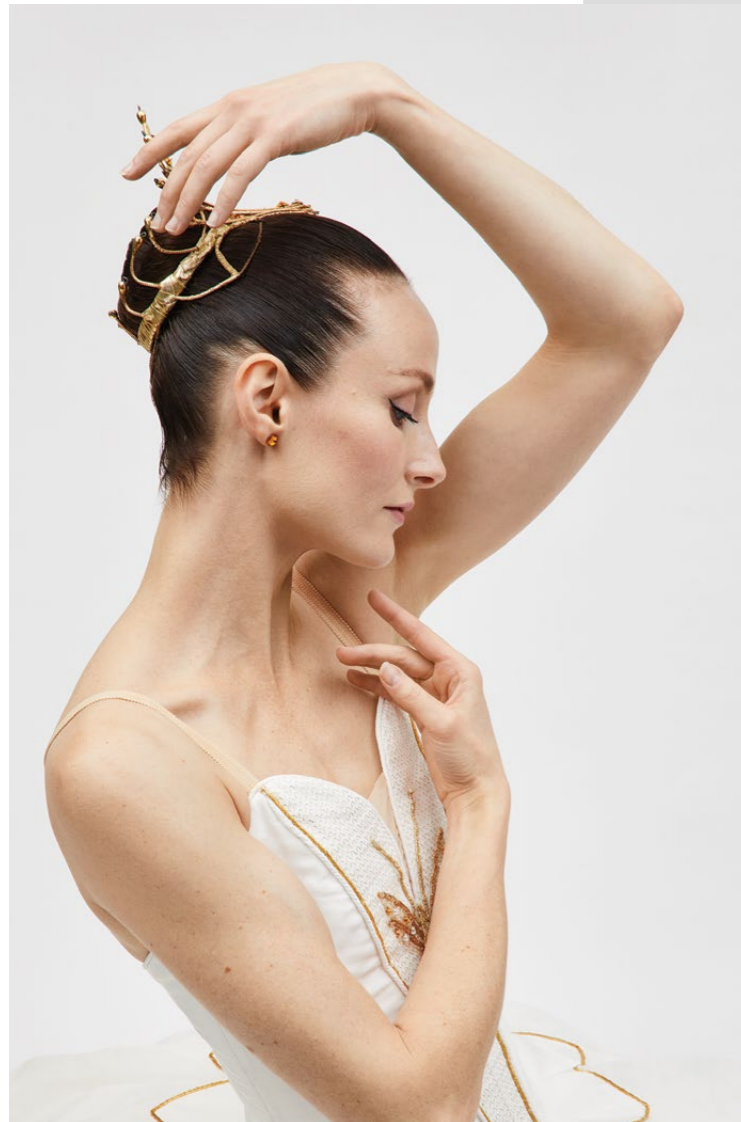
This grand celebration is our gift to the ballet lovers who supported us in every possible way during our time offstage.

We dance for you.

## David's insight ...

"In my first program as artistic director, I am showcasing the talent of the entire company. With fresh inspiration, the dancers step back on the stage in repertoire that exemplifies their versatility as both technicians and artists. These modern and classical ballets are their lifeblood and exactly why they live for the stage and the expression of performance."

Major Partner



# NEW YORK DIALECTS

A Triple Bill

## SYDNEY

6 - 24 APRIL  
Sydney Opera House  
Joan Sutherland Theatre  
With Opera Australia Orchestra

## MELBOURNE

3 - 12 JUNE  
Arts Centre Melbourne  
State Theatre  
With Orchestra Victoria

## PRODUCTION CREDITS

### Serenade

Choreography George Balanchine  
©The George Balanchine Trust  
Music Piotr Ilyich Tchaikovsky  
*Serenade for Strings in C Major, Op.48*  
Costume design Barbara Karinska  
Original lighting design William Akers

### The Four Temperaments

Choreography George Balanchine  
©The George Balanchine Trust  
Music Paul Hindemith  
Original lighting design Ronald Bates

### New Work

Choreography Pam Tanowitz  
Choreographer's Assistant Melissa Toogood  
Music Caroline Shaw *Watermark*  
Costume design Reid & Harriet  
Lighting design Jon Buswell

Production  
Partners



**KAWAI**

**Two revered classics from George Balanchine, the great game-changer of ballet, with a brand-new creation from a 21<sup>st</sup>-century innovator.**

### Serenade

Balanchine's deeply rooted knowledge of Russian classicism grounded his inspired deviations from it, which galvanised modern dance. *Serenade*, considered one of the greatest works of the 20<sup>th</sup> century, was the first work he made on American dancers. The poetry of women in long ice-blue tutus moving in unison to Tchaikovsky's *Serenade for Strings in C* has a simplicity and purity still breathtaking today.

### The Four Temperaments

If *Serenade* is Balanchine at his most lyrical, *The Four Temperaments* is the epitome of his stark neo-classical style: dancers in black and white leotards and tights performing stripped-back ballet steps skewed in unexpected directions. The score, which Balanchine commissioned from Paul Hindemith, was inspired by the medieval notion that four 'humours' govern personality type; it is both sparse and luscious as it explores each of those temperaments.

### Tanowitz: New Work

Pam Tanowitz, from a contemporary dance background, has created work for major ballet companies, including New York City Ballet and The Royal Ballet, as well as for the hallowed modern-dance companies of Martha Graham and Paul Taylor. She will bring her vision for ensemble choreography and her fresh approach to gender roles to a work using the male dancers of The Australian Ballet. The Pulitzer-prize winning composer Caroline Shaw will extend her concerto *Watermark* as a partner to Tanowitz's exciting creative vision.

### David's insight:

"No other ballet has given me more satisfaction as an audience member than *Serenade*. It is a shining example of the creed that creation doesn't have to be complicated, only crystal clear in intent."

"That final pose at the end of *The Four Temperaments* continues to haunt me. It's as if the dancers are all four temperaments collectively, and as the curtain closes, with one arm they push the past away and reach for the unwritten future."

"I have been a fan of Pam's work for years. She is one of our generation's most intelligent creators: focused, insightful and original, just as Balanchine was. This world premiere, my first commission for the The Australian Ballet, is another great addition to the company's rich commissioned repertoire."





# COUNTERPOINTE

Ballet as pristine tradition  
and contemporary force

## SYDNEY

27 APRIL - 15 MAY  
Sydney Opera House  
Joan Sutherland Theatre  
With Opera Australia Orchestra

## PRODUCTION CREDITS

### Artifact Suite

*Choreography, stage, light and costume design* William Forsythe  
*Music*

*Part I* J.S. Bach *Chaconne* from *Partita Nr.2 BWV 1004 in D-Minor*  
*performed by* Nathan Milstein

*Part II* Eva Crossman-Hecht

### Raymonda

*Choreography* after Marius Petipa  
*Staged by* David Hallberg  
*Music* Aleksandr Glazunov

**A double bill of the elegant 19<sup>th</sup>-century classic *Raymonda* with the vigour and attack of *Artifact Suite* by William Forsythe, who stretches classical forms into original modernity.**

### Artifact Suite

The American choreographer William Forsythe revolutionised the European dance scene, reimagining classical technique and challenging his dancers with extended shapes. Devotees of his *In the Middle*, *Somewhat Elevated*, shown most recently as part of our *Vitesse* program, will relish experiencing the ensemble work that defined his groundbreaking style: clarified speed, extensions of form and dynamically fast weight changes. Bach's sublime *Chaconne* for solo violin is contrasted to the repetitive urgency of piano pieces by composer Eva Crossman-Hecht.

### Raymonda (Act III)

The third act of Marius Petipa's *Raymonda* depicts the wedding of the hero and heroine. As in his *Sleeping Beauty* and *Paquita*, Petipa uses the celebration to create a sparkling display of classical technique, with Hungarian-inflected dances culminating in one of ballet's most famous solos for a leading ballerina. This staging, based on the traditional Petipa choreography, will be David Hallberg's first for The Australian Ballet.

### David's insight:

"The juxtaposition of *Raymonda* and *Artifact Suite* shows the evolution of classical ballet. *Raymonda* adheres to tradition and pageantry; Forsythe took this history and 'imitated' it, creating a work that overwhelms both dancers and audience with gestural references given new meaning. These seminal works both counteract and perfectly complement each other."



# ANNA KARENINA

“There are as many kinds of love as there are hearts ...”  
— Leo Tolstoy

**Melbourne**  
18 - 29 JUNE  
Arts Centre Melbourne  
State Theatre  
With Orchestra Victoria

**Adelaide**  
9 - 15 JULY  
Adelaide Festival Centre  
Festival Theatre  
With Adelaide Symphony Orchestra

## PRODUCTION CREDITS

*Choreography* Yuri Possokhov  
*Assistant to the Choreographer*  
Quinn Wharton  
*Composer* Ilya Demutsky  
*Libretto* Valeriy Pechevkin  
*based on the novel by* Leo Tolstoy  
*Costume and set design* Tom Pye  
*Lighting design* David Finn  
*Projection design* Finn Ross

*Anna Karenina* is a co-production  
of Joffrey Ballet and The Australian Ballet.

Lead & Production  
Partner



Production  
Partner

**KAWAI**

**Cinematic staging, elegant costumes and Yuri Possokhov's powerful choreography illuminate the tragedy of Anna Karenina, whose desire brings about her ruin.**

## The Story

When Anna meets Vronsky, a handsome young officer, the instant connection between them flames into an affair - with disastrous consequences. Anna leaves her conservative husband and relinquishes her son to be with her lover, but her bliss is fleeting, and when Vronsky's passion cools she takes desperate action.

Possokhov, formerly a principal dancer with Bolshoi Ballet and San Francisco Ballet and now a major international choreographer, does full justice to the scale and ambition of Tolstoy's novel.

## The Music

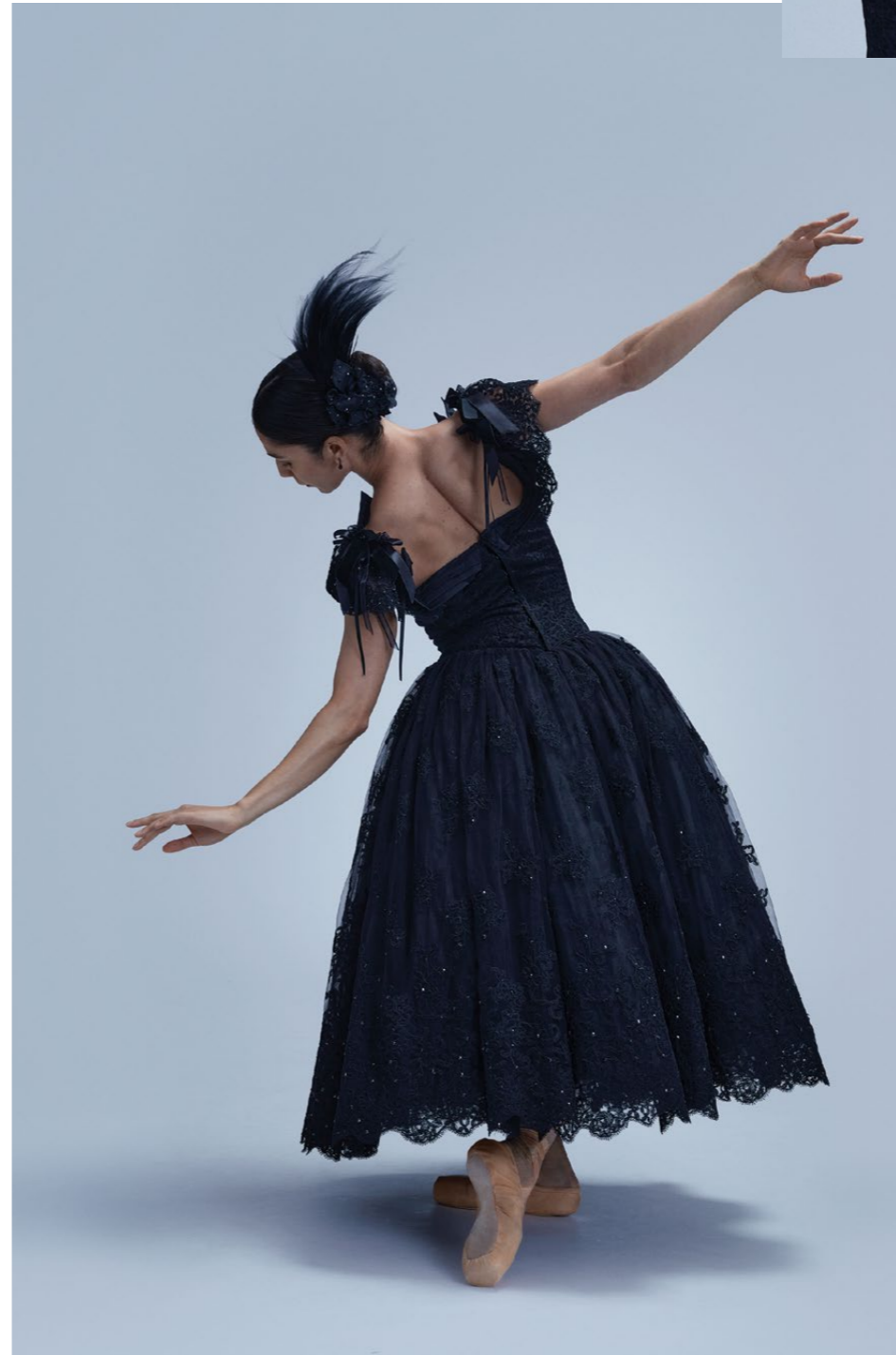
The specially commissioned orchestral score is by award-winning composer Ilya Demutsky, who has worked with Possokhov on five previous occasions, forming one of the great artistic partnerships of this century.

## The Design

The celebrated theatre designer Tom Pye captures the opulence of Anna's milieu with a modern twist. The vivid colour and luxurious detail of the costumes glow in a sparse, contemporary set that conjures ballrooms, boudoirs and the fateful railway station. Finn Ross' projections (including real-time footage of the dancers) add substance and atmosphere.

## David's insight:

“The ‘Russian soul’ is very familiar to me after dancing with the Bolshoi Ballet for ten years. That deep soul echoes on stage in Yuri's recreation of this harrowing tale, a story written by one Russian and interpreted by another, generations later.”





# ROMEO AND JULIET

“These violent delights have violent ends ...”  
— William Shakespeare

## MELBOURNE

27 AUGUST - 4 SEPTEMBER  
Arts Centre Melbourne  
State Theatre  
With Orchestra Victoria

## SYDNEY

5 - 24 NOVEMBER  
Sydney Opera House  
Joan Sutherland Theatre  
With Opera Australia Orchestra

## PRODUCTION CREDITS

*Choreography* John Cranko  
*Music* Sergei Prokofiev  
*Staged by* Reid Anderson  
*Costume and set design* Jürgen Rose  
*Lighting design* Jon Buswell

Production  
Partner

**BLOCH**

**John Cranko's epic version of Shakespeare's most heart-rending love story returns to The Australian Ballet.**

### The Story

An artist who effortlessly fused dance and drama, Cranko richly evokes the grandeur of the Capulets' ball, the fierce clashes of the rival families and the brief, luminous flare of young love. His *Romeo and Juliet* premiered in 1962, the year The Australian Ballet was founded, and generations of our dancers have grown up with the production and gone on to shine in its many dream roles.

### The Music

Despite meddling from Stalin's officials and an initial rebellion from the Bolshoi Ballet's dancers (who pronounced the music 'undanceable'), Prokofiev's score has proven itself as immortal as Shakespeare's play. As clearly as words could, the music lays out the progress of the story, evoking swordplay, ecstasy, murder and the looming approach of the lovers' fate.

### The Design

Jürgen Rose's dramatically resonant design captures the pageantry of medieval Verona, contrasting the heavy splendour of the aristocratic elder generation with the billowing fabrics of the young lovers' carefree abandon.

### David's insight:

“As an audience member, the most touching aspect of *Romeo and Juliet* is the unfolding of the story in front of your very eyes. I have danced performances of Romeo where the audience was with us in every scene; they become a part of the ballet. I lost myself through expressions of love, elation, vengeance and ultimately death; and the audience left the performance as heartbroken as the characters on stage.”

# HARLEQUINADE

A long-lost comedy from the creator of *Swan Lake*

## MELBOURNE

10 - 18 SEPTEMBER  
Arts Centre Melbourne  
State Theatre  
With Orchestra Victoria

## SYDNEY

30 NOVEMBER - 18 DECEMBER  
Sydney Opera House  
Joan Sutherland Theatre  
With Opera Australia Orchestra

## PRODUCTION CREDITS

*Choreography* Marius Petipa  
*Staging and additional choreography*  
Alexei Ratmansky  
*Assisted by* Tatiana Ratmansky  
*Music* Riccardo Drigo  
*Costume and set design* Robert Perdziola  
*inspired by* Orest Allegri  
and Ivan Vsevolozhsky  
*Lighting design* Brad Fields  
  
*Harlequinade* is a co-production  
of American Ballet Theatre and  
The Australian Ballet.

**After his century-long sleep, the irrepressible Harlequin is wide awake and ready to charm ballet lovers of all ages.**

### The Story

The 19th-century choreographer Marius Petipa made classical ballet's most enduring works, including *Swan Lake* and *The Sleeping Beauty*. Alexei Ratmansky, former director of the Bolshoi Ballet and artist in residence at American Ballet Theatre, has immersed himself in the original notation of Petipa's oeuvre, producing meticulously researched revivals. His latest is the 1900 ballet *Harlequinade*, a lively romp based on commedia dell'arte.

Harlequin and Columbine are in love, but her father, who wants her to marry a rich older man, has her locked up by Pierrot, his loyal servant. Pierrot's wife, sympathetic to the young couple, helps her escape, and a Good Fairy gives Harlequin a magical slap stick that helps him triumph over the odds and win Columbine's hand.

### The Music

The melodic, lilting score is by Riccardo Drigo, who held the post of conductor and composer at St Petersburg's Imperial Ballet for 20 years. A close collaborator of Tchaikovsky's, he conducted the premiere of *The Sleeping Beauty*.

### The Design

Robert Perdziola, who created the sets and costumes for *Harlequinade*, studied the originals, which are held in a St Petersburg museum. They directly inspired Harlequin's bright diamond-patterned tights, Columbine's dove-grey and pink tutu and Pierrot's woefully floppy sleeves.

### David's insight ...

"At American Ballet Theatre in New York, Alexei Ratmansky and I brought the sad, languid clown Pierrot to life through the notations of Petipa's ballet. To resurrect from the archives a ballet by one of dance's greatest creators was something I cherished, and I look forward to passing the experience on to the artists who will perform the role here in Australia."





Principal Artist  
Amber Scott

## Remembering 2020

**It was a year no one expected. Instead of looking out through the proscenium, the dancers found themselves gazing at the flat surface of a screen as they endeavoured to keep on moving. Our theatre homes were darkened, lying in wait until the curtain could rise again. This has been a year of looking within, taking pleasure in small joys while life is on pause. We have learnt a new level of patience, drawing on every bit of dedication and personal motivation to keep our bodies strong while we wait.**

Dancing in our lounge rooms, kitchens and garages has been both enlightening and challenging. During the many months of uncertainty, placing a hand on whatever 'barre' we could fashion and breathing life into a plié has been, more than ever, a precious ritual. As families kicked a football or jogged around the nearby oval, my family (and many of my colleagues) have bounded into some grand allegro, much to the amusement of exercising locals.

It has been important to acknowledge that although we have been separated for this period, we have never been alone. The care our company has shown its dancers has been astounding. Our busy touring life has been put on hold, which in a way has given us all

time to reflect on the wonderful heights we have achieved together, particularly as we relived the great works we've shared through our *At Home with Ballet* TV season.

As dancers, our bodies feel a constant thirst for routine. Our company has adapted to the new normal to nourish this thirst from a distance. The physical memory of moving together, holding each other and telling stories hovers like a mirage on the horizon. When the time comes for those stage lights to shine, the orchestra to tune up and the curtain to rise, we will perform with unbounded gratitude for what has passed, and anticipation for what lies ahead. The magnitude of the occasion will be felt by all as we greet our audience again that first time.

We have been led through this year by our eternally positive Artistic Director David McAllister. It is not the farewell year we imagined for him, nor the one he truly deserves. He has brought lightness to every part of this experience. His last year at the helm was intended to be a celebration, and an expression of gratitude as we danced for him across the country. Instead, devoted to the last moment, he has shepherded his company through the great unknown.

When 2021 dawns, David McAllister will hand us over to the guidance of David Hallberg. It will be a time for us to rebuild, and to dive enthusiastically into our new era. I can't wait to see what David has in store for us. We are known as an open and brave group of dancers, and we are keen to explore the creations that await us. Onwards we go, united after the trials we have faced, and inspired by the promise of incredible things to come.

Love Amber  
XX



## Support a new era

In such a challenging year, preparing for a new era of artistry under David Hallberg's direction has been so exciting and inspiring for all of us dancers. David's vision and vitality are energising, and we are brimming with anticipation for our return to the stage.

This year we have all been truly tested, but our company has experienced such warmth and generosity from our community. You have been by our side every step of the way and for that we thank you from the bottom of our hearts. Your support has kept us dancing through the tough times and it will continue to sustain us until we can dance for you again.

As we begin our journey of recovery from the devastating financial impact the pandemic has had on our company, your support has never been more important. If you are in a position to, we invite you to make a gift to the company with your Season Package this year. Your generosity and encouragement will keep us dancing into a brighter future. The best is yet to come ...

With best wishes and gratitude,

### **Adam Bull**

Principal Artist, Philanthropy Ambassador

"The Australian Ballet is my family and you are an extension of that. The endless love, compassion and generosity shown by our Ballet family through recent events has created an even deeper connection within our community. As dancers, we realise more than ever how cherished and loved our precious art form is. We can't wait to get back on stage, welcome you into our new era, and show our appreciation for all you do."

### **Isobelle Dashwood**

Corps de Ballet dancer, Philanthropy Ambassador

"It's an incredibly beautiful and humbling feeling to experience the care and generosity our patrons have shown the company to keep us dancing and sharing our art. With the enduring support of such a passionate community, I know that we will dance for you once again, and I look forward to inviting you into a unique and exciting new chapter for the company."

To have a conversation about how you can support the company at this time, we invite you to connect with our Philanthropy Team on 1300 752 900 or via [philanthropy@australianballet.com.au](mailto:philanthropy@australianballet.com.au)



# 2021 Season Calendar

## February

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

## March

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

## April

	1	2	3	4		
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

## May

						1
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

## June

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16		18	19	20
21	22	23	24	25	26	27
28	29	30				

## July

	1	2	3	4		
5	6	7	9	10	11	
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

## August

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

## September

		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

## October

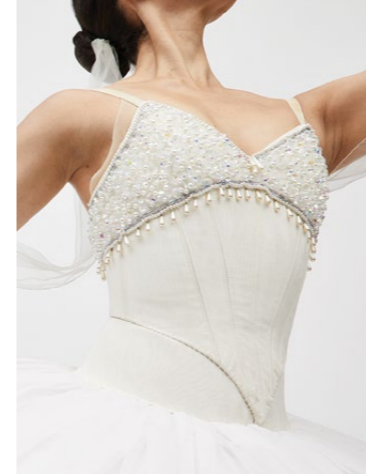
		1	2	3		
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

## November

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

## December

	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



### SUMMERTIME AT THE BALLET

**MELBOURNE**  
25 - 28 FEBRUARY  
Margaret Court Arena



### NEW YORK DIALECTS

**SYDNEY**  
6 - 24 APRIL  
Sydney Opera House

**MELBOURNE**  
3 - 12 JUNE  
Arts Centre Melbourne



### COUNTERPOINTE

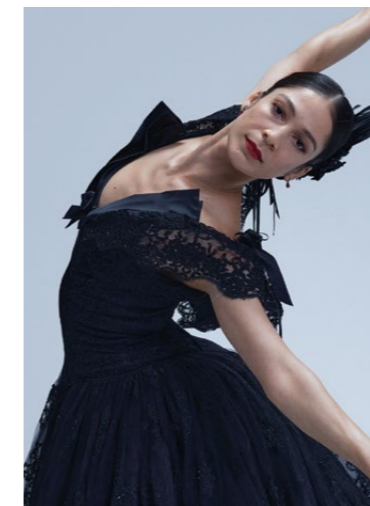
**SYDNEY**  
27 APRIL - 15 MAY  
Sydney Opera House



### ROMEO AND JULIET

**MELBOURNE**  
27 AUGUST  
- 4 SEPTEMBER  
Arts Centre Melbourne

**SYDNEY**  
5 - 24 NOVEMBER  
Sydney Opera house



### ANNA KARENINA

**MELBOURNE**  
18 - 29 JUNE  
Arts Centre Melbourne

**ADELAIDE**  
9 - 15 JULY  
Adelaide Festival Centre



### HARLEQUINADE

**MELBOURNE**  
10 - 18 SEPTEMBER  
Arts Centre Melbourne

**SYDNEY**  
30 NOVEMBER - 18 DECEMBER  
Sydney Opera House







# How do I book?

Booking your Season Package is easy.

Flexibility, access to the best seats, and subscriber benefits make a Season Package the best way to enjoy a year of ballet.

Book your 2021 Season Package on The Australian Ballet website or call our Customer Experience Team.

## STEP 1

Choose your package

**Principal Package:** Choose fixed dates in 2021 for the best value and access to premium seating.

**Create Your Own:** The flexibility to choose the ballets, dates and seats that suit you best.

## STEP 2

Choose who you want to go with

If you plan on attending the ballet with regular guests, you can nominate up to three co-subscribers as part of your Season Package.

## STEP 3

Enhance your ballet experience

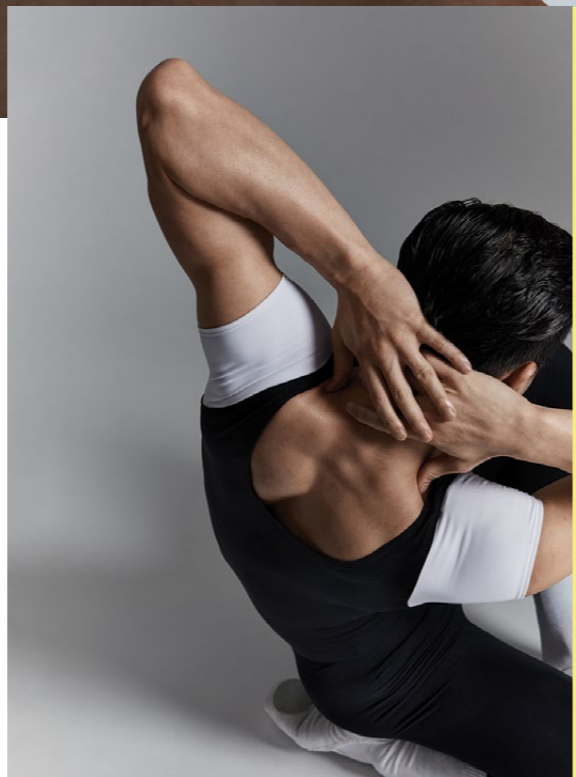
Purchase a souvenir calendar, program, parking or gift voucher. Finally, stay up to date with ballet news on Facebook, Instagram and via our email newsletter.

## STEP 4

You're all set!

Mark your diary with our key dates and get ready for your year of ballet.

**Only interested in one or two ballets? Join our waitlist and be the first to know when a ballet goes on sale.**



# Thank you

PRINCIPAL PARTNER



LEAD PARTNER



Official airline partner

LEARNING PARTNER



MAJOR PARTNERS



MEDIA PARTNERS



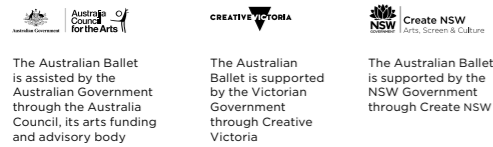
SUPPORTING PARTNERS



TRUST AND FOUNDATION PARTNERS



GOVERNMENT PARTNERS



INDUSTRY PARTNER



LEADERSHIP ADVISOR



THE AUSTRALIAN BALLET

*Incoming Artistic Director*  
David Hallberg

*Executive Director*  
Libby Christie AM

*Music Director and Chief Conductor*  
Nicolette Fraillon AM

CAMPAIGN CREDITS

*Creative campaign*  
*Incoming Artistic Director*  
David Hallberg

*Photography*  
Pierre Toussaint

*Director of Sales and Marketing*  
Emma Pinwill

*Senior Marketing Manager*  
Renee Colquhoun

*Lead Designer*  
Marie McGregor

*Senior Designers*  
Lucy Brown  
Stephen Wood

*Content Expert*  
Rose Mulready

*Principal Artists*  
Robyn Hendricks  
Ako Kondo

Amber Scott  
Adam Bull  
Brett Chynoweth  
Chengwu Guo  
Kevin Jackson  
*Styling and wardrobe*  
Jill Davison, Creative Director  
*Vogue* and GQ  
*Styling assistant*  
Miguel Urbina Tan

*Head of Costume Workshop,*  
*The Australian Ballet*  
Musette Molyneux  
*Garments*  
The Australian Ballet's  
costume department

Bloch, Dion Lee,  
Giorgio Armani, Matteau,  
Wolford, babylikestopony,  
DTSM, Sian Hoffman

*Jewellery*  
Van Cleef & Arpels  
*Choreography*  
David Hallberg  
Alice Topp

PHOTOGRAPHY CREDITS

All photography shot on site  
at The Primrose Potter  
Australian Ballet Centre.  
Front cover  
The Australian Ballet's  
Kevin Jackson, Amber Scott



Page 1 Chengwu Guo  
Page 2 Brett Chynoweth,  
Robyn Hendricks,  
Kevin Jackson, Amber Scott,  
David Hallberg, Chengwu Guo,  
Ako Kondo, Adam Bull  
Page 3 David Hallberg  
Page 4 David Hallberg  
Page 6 Ako Kondo  
Page 7 Ako Kondo  
Page 8 Amber Scott,  
Chengwu Guo  
Page 9 Robyn Hendricks  
Page 11 Ako Kondo,  
Amber Scott  
Page 12 Amber Scott,  
Brett Chynoweth

Page 15 Robyn Hendricks  
Page 16 Ako Kondo,  
Chengwu Guo  
Page 19 Adam Bull, Ako Kondo,  
Brett Chynoweth  
Page 20 Kevin Jackson,  
Ako Kondo, Robyn Hendricks  
Page 22 Amber Scott  
Page 24 Amber Scott,  
Adam Bull  
Page 26 Ako Kondo,  
Chengwu Guo  
Page 27 Kevin Jackson,  
Amber Scott, Robyn Hendricks  
Page 29 Robyn Hendricks,  
Ako Kondo, Brett Chynoweth

Page 30 Kevin Jackson,  
Chengwu Guo  
Page 31 Brett Chynoweth,  
Adam Bull  
Page 32 Robyn Hendricks  
Page 34 Chengwu Guo  
Page 35 Chengwu Guo  
Inside cover Kevin Jackson  
Back cover  
Ako Kondo, Chengwu Guo

CONTACT US

The Australian Ballet  
Level 6, The Primrose Potter  
Australian Ballet Centre  
2 Kavanagh Street  
Southbank Victoria 3006

*Customer Experience Team*  
PO Box 838  
South Melbourne  
Victoria 3205

1300 369 741

tickets@australianballet.com.au

ABN 57 004 849 987

Find out more at  
[australianballet.com.au](http://australianballet.com.au)



**THE AUSTRALIAN BALLET**