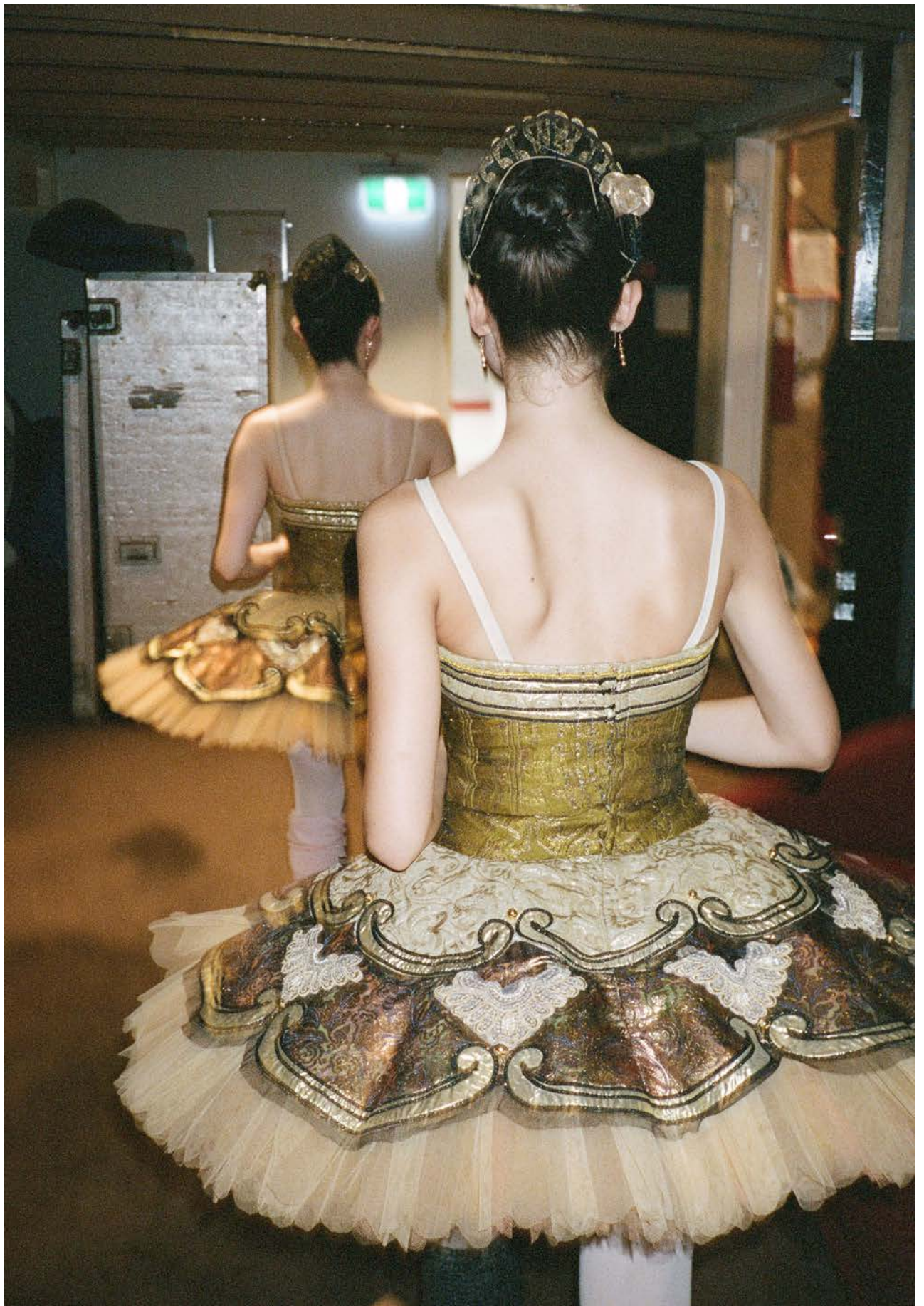


THE AUSTRALIAN BALLET



A New Era

Season 2022

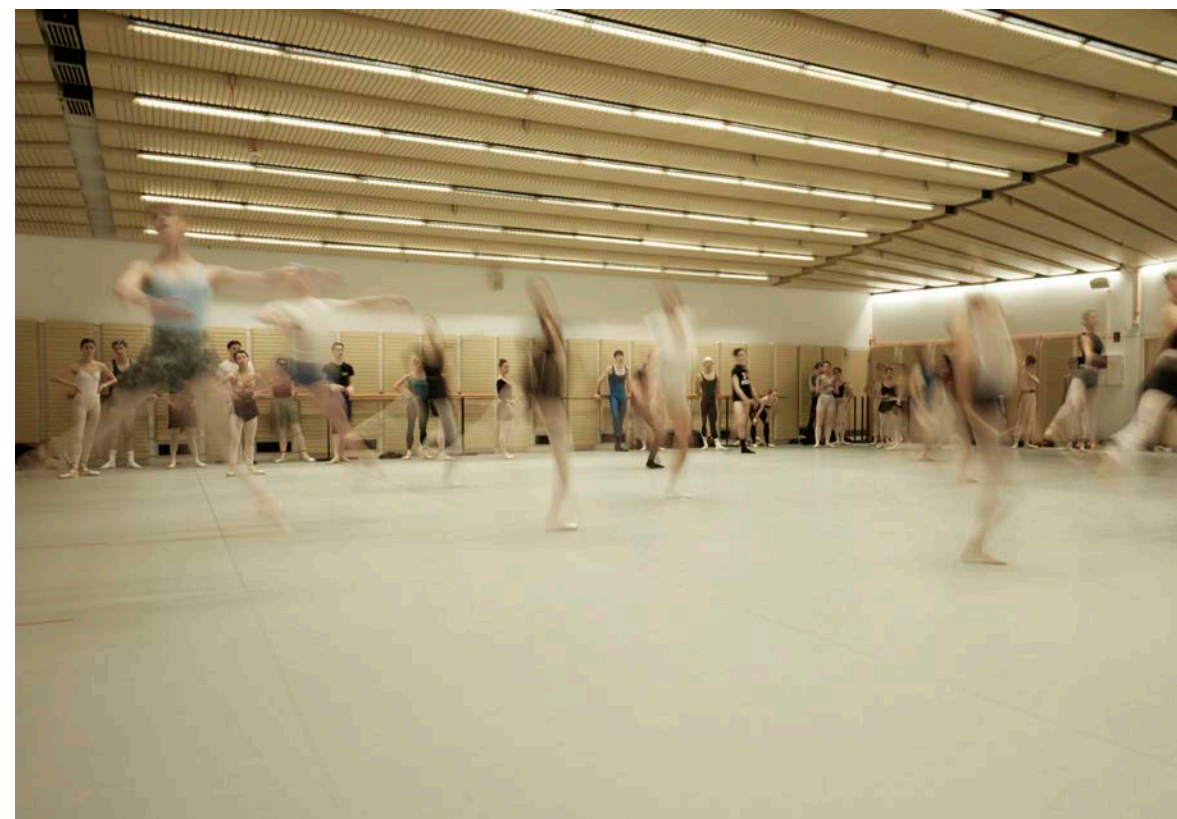


Principal Artist Benedicte Bemet
Photo Pierre Toussaint

Front cover:
Artists of The Australian Ballet
Photo Pierre Toussaint

Welcome to Season 2022

This is an important moment in The Australian Ballet's history. Resilient, invigorated and strong, we celebrate our art form and our artists with time-honoured classical ballets and striking contemporary works. We bring you back to the theatre to experience storytelling and spectacle, and to marvel at the possibilities of dance, art and the shared experience.



Artists of The Australian Ballet
Photo Pierre Toussaint

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.



Season 2022

Anna Karenina
Kunstkamer
Harlequinade
Instruments of Dance
Romeo and Juliet

I present my second season as Artistic Director of The Australian Ballet with an unwavering belief: there is great power in performance, even in the most challenging of times. With pride, I lead our dancers back to the stage, where they will show you that their commitment to this art form is stronger than ever before. In 2021, they danced at the height of their capabilities in repertoire that explored the full arc of ballet, from the rigorously classical to the boldly contemporary. And they will continue to do so in 2022, in works that demonstrate the variety of this company's repertoire.

Romeo and Juliet and *Anna Karenina* move our emotions memorably and deeply. *Harlequinade* brings you commedia dell'arte at its most joyful and humorous. In keeping with my vision of bringing the best of today's works to our audiences and dancers, 2022 will also feature a feast of contemporary work, including the epic *Kunstkamer*. Created at Nederlands Dans Theater by four of today's most in-demand choreographers, this vast work has never before been given to another company. It will show our dancers in new territory, exploring this 'cabinet of curiosities'. The triple bill *Instruments of Dance* explores the relationship between 21st-century music and 21st-century dancemakers, and features landmark works by the resident choreographers of The Royal Ballet and New York City Ballet alongside a new commission from our own resident choreographer, Alice Topp.

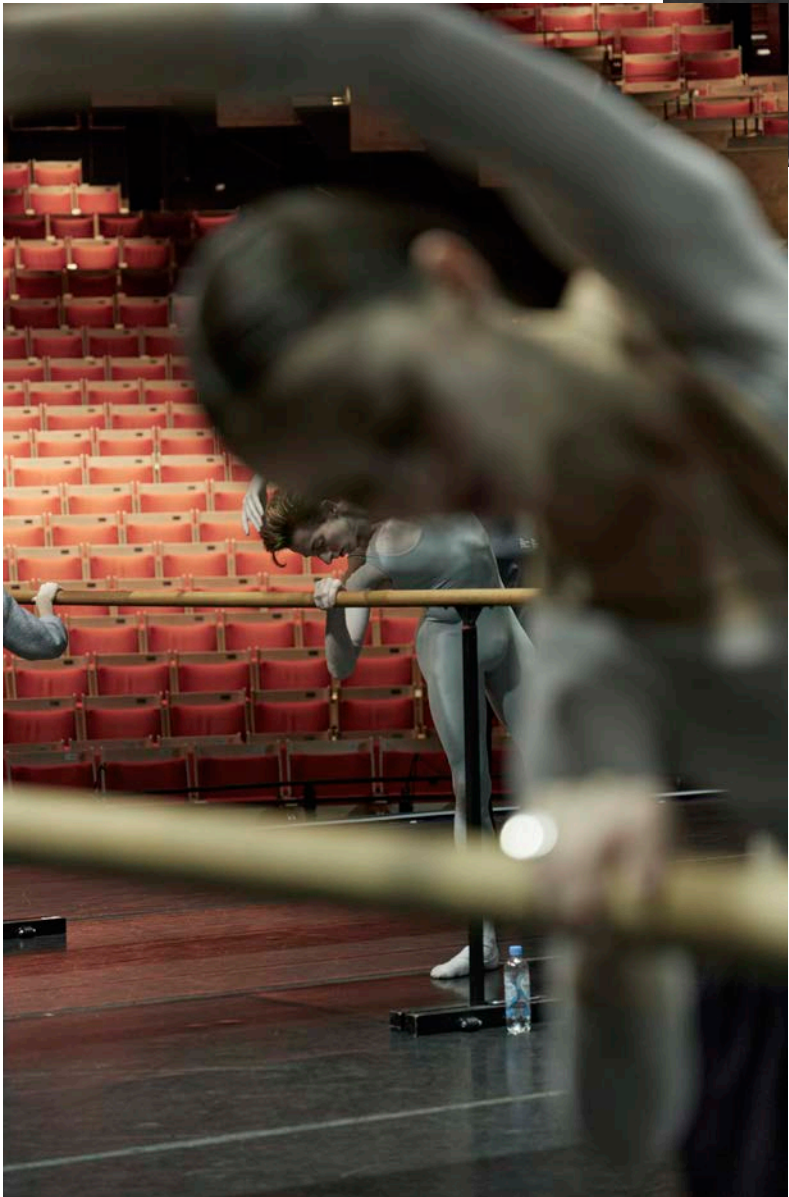
We come back to the theatre with gratitude and energy, humility and drive, showing you, our audiences, what we as a community have missed: the unique experience of dance.

Welcome to my new vision for The Australian Ballet.



David Hallberg
Artistic Director





Artists of The Australian Ballet do class on stage at the Sydney Opera House.
Photos Pierre Toussaint



David's insight:

"I was so moved to see the power this ballet has to sway an audience. It's a visual feast, and a virtuoso display of dancing by the whole company. Our dancers are as transcendent as actors as they are as technicians. *Anna Karenina* shows the power of storytelling through the beauty of dance."

Melbourne 25 February—9 March

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Sydney 5—23 April

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

Anna Karenina

"There are as many kinds of love
as there are hearts ..."

— Leo Tolstoy

Cinematic staging, elegant costumes and Yuri Possokhov's sensual choreography illuminate the tragedy of *Anna Karenina*, whose desire brings about her ruin. 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 Tolstoy's novel, distilling its central romances and conflicts into a fast-moving, immersive narrative. The celebrated theatre designer

Tom Pye captures the opulence of Anna's world with a modern twist, through vividly coloured costumes and 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.

A specially commissioned orchestral score by award-winning composer Ilya Demutsky, who has worked with Possokhov on five previous occasions, captures the torment and raptures of its characters and includes a mezzo-soprano singing live on stage.

After standing ovations and critical acclaim in its debut season, *Anna Karenina* is set to sweep you away.

Production Partner

KAWAI

Soloist Imogen Chapman
Photo Simon Eeles

Sydney 29 April–14 May

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

Melbourne 3–11 June

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

David's insight:

"As The Australian Ballet approaches its 60th anniversary celebrations, it seems fitting to perform a work created as a 60th anniversary celebration. *Kunstkamer* is dance at its most surprising, seen through the lens of some of the most inventive choreographers working today. This work takes The Australian Ballet in a new direction, exploring new movements and nuances. What unfolds is a world of curiosity and beauty."



Kunstkamer

Sol León & Paul Lightfoot

Crystal Pite

Marco Goecke

Enter a cabinet of curiosities.

Kunstkamer is generously supported by Joan Clemenger AO and Peter Clemenger AO, Linda Herd, Shane Lloyd and Alan Joyce AC and The David Hallberg Fund.

Lead & Production Partner



Principal Artist Dimity Azoury
Senior Artist Callum Linnane
Photo Simon Eeles

Never before has The Australian Ballet presented contemporary dance of this scale and ambition. Commissioned for the 60th anniversary of Nederlands Dans Theater, the world's most celebrated contemporary company, *Kunstkamer* is the joint creation of four choreographers: frequent collaborators Paul Lightfoot and Sol León; Marco Goecke; and the Canadian prodigy Crystal Pite.

Inspired by the 18th-century cabinet of curiosities, this work draws together diverse elements – stark movement, song, film, spoken word – into an eclectic and fascinating

whole, bound together by recurring motifs and characters and featuring music by a vast array of composers from Beethoven to Bach to Britten, Janice Joplin to Joby Talbot.

The choreography, moving from the intimacy and humour of solos and pas de deux to intricate waves of ensemble movement, references dance theatre traditions while exploring new frontiers of expression.

Like a modern museum curated with wit and incisive intelligence, *Kunstkamer* invites you to wonder at the endless possibilities of art.





David's insight:

"At American Ballet Theatre in New York, Alexei Ratmanský 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."

Melbourne
17–25 June

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Harlequinade

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

A lively love story based on commedia dell'arte, *Harlequinade* was created in 1900 by Marius Petipa, who choreographed some of classical ballet's most enduring works, including *Swan Lake* and *The Sleeping Beauty*. Working with the original notation of Petipa's choreography, Alexei Ratmanský, former director of the Bolshoi Ballet and artist in residence at American Ballet Theatre, has produced a loving and humorous revival.

Harlequin and Columbine are in love, but her father, who wants her to marry a rich buffoon, 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 in marriage.

The melodic, lilting score is by Riccardo Drigo, a close collaborator of Tchaikovsky's; the sets and costumes were created by Robert Perdiziola, based on a close study of the 1900 originals, which are held at a museum in St Petersburg.

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

Harlequinade is generously supported by The Margaret Ellen Pidgeon Fund, the Melba Alma Cromack Fund and the K. M. Christensen & A. E. Bond Bequest.

Principal Artists
Ako Kondo and Brett Chynoweth
Photo Pierre Toussaint





Instruments of Dance

Movers of the 21st century.

In this contemporary triple bill, resident choreographers from three of the world's top companies respond to scores from modern-day composers working in very different musical fields.

Justin Peck, resident choreographer of New York City Ballet, has invigorated the company with his fresh take on classical technique. He makes his Australian debut with *Everywhere We Go*. Set to a score commissioned from indie singer-songwriter Sufjan Stevens, costumed in witty nautical stripes, it's a nine-part ballet for 25 dancers who stream in and out of complex group formations and pin-sharp pas de deux. Like his predecessors at New York City Ballet, George Balanchine and Jerome Robbins, Peck brings the energy of Hollywood and Broadway to the classical stage.

Wayne McGregor's all-male *Obsidian Tear* takes us to the shadowy depths of the planet – and the psyche. McGregor, the rigorously cerebral resident choreographer

of The Royal Ballet, assembles movement around multi-disciplinary explorations: in this case, into geology, myth and the violent effects of emotion on the body. Responding to violin works by the Finnish conductor-composer Esa-Pekka Salonen, McGregor moves away from the hyperextended, piston-fast movement of works like *Chroma* and *Dyad 1929*, finding a more flowing and introspective movement quality. Nine men circle and clash, evoking ritual, brutality, sensuality and the tectonic forces that mould the earth.

The third resident choreographer of the program is The Australian Ballet's own, Alice Topp. Her new work will feature Australian design and a commissioned score by Australian composer Bryony Marks, and will continue her journey into the emotional core of human experience.

Bringing together fascinating works from three corners of the globe, *Instruments of Dance* maps the shape of the art form in the 21st century.

David's insight:

"The connection between music and dance can be the greatest marriage. Justin, Wayne and Alice all hear the music they create to differently, which makes for three varying interpretations. I am thrilled to bring my friend and former collaborator Justin Peck to Australia, to extend my relationship with Wayne McGregor, with whom I worked at The Royal Ballet, and to watch as Alice Topp becomes one of the strongest voices in Australian dance. This is a compelling program both for our dancers and our audiences."

Senior Artist
Christopher Rodgers-Wilson
Soloist Nathan Brook
Photo Simon Eeles



Melbourne
23 September–1 October

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Sydney
10–26 November

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

Production Partner



Alice Topp's new work is generously supported by The Dame Margaret Scott Fund for Choreographers and The Robert & Elizabeth Albert Music Fund.



David Hallberg
Photo Pierre Toussaint



Artists of The Australian Ballet
Photo Kate Longley



Romeo and Juliet

“These violent delights have violent ends ...”

— William Shakespeare



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.”

In the history of dance, there are only a handful of productions that translate Shakespeare's story of tragic love into compelling ballet form. John Cranko's majestic version is one of them. 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.

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 choreography seems to flow spontaneously out

of Sergei Prokofiev's score, which 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.

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.

Cranko's *Romeo and Juliet* binds artists and audiences in a profound emotional experience that will linger long after the curtain falls.

Romeo and Juliet is generously supported by
The Arthur and Roma Norcott Fund &
The Maina Gielgud Fund.

Production Partners

BLOCH **KAWAI**

Principal Artists
Chengwu Guo and Ako Kondo
Photo Pierre Toussaint

Melbourne
7–18 October

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Sydney
1–21 December

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra



Keep your ballet alive



Coryphée Drew Hedditch
Soloist Rina Nemoto
Photo Kate Longley

Be the future of The Australian Ballet

As we look forward to our 60th anniversary celebrations, there has never been a more important time to show your commitment to the future of our company and our beautiful art form.

Throughout the toughest period in our history, it has been our community of ballet lovers and supporters that have – once again – shown themselves to be the backbone of The Australian Ballet. Together, they have kept our lights on, our artists dancing, and our art form thriving through generous philanthropic and ticket donations. Without the power of this support, the company would not look as it does today.

A new era of The Australian Ballet is evolving and we have never looked stronger or danced better. Our star is on the rise and we have ambitious and exciting plans for the future. But we are vulnerable, and without your support, our future may not look as bright.

In tough times, people turn to what they love to inspire them and bring joy. If, like us, you're passionate about the future of The Australian Ballet, now is the time to make a gift to the company with your season package.

Your generosity will keep us dancing into a brighter future where we can continue to fulfil our artistic potential, expand our repertoire and touring footprint, and deepen our engagement with communities beyond the stage.

Thank you for standing by us and believing in our future. With you by our side, we can continue to uplift and delight audiences far and wide for the next 60 years.

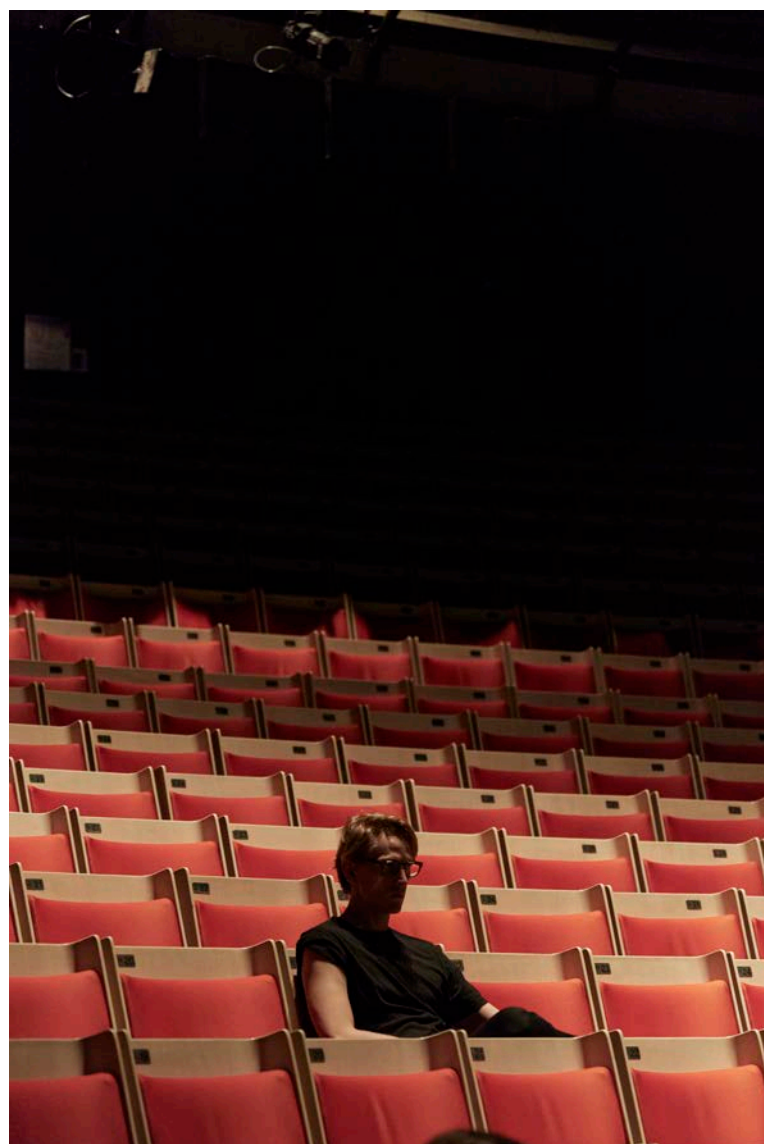
Kenneth Watkins AM
Philanthropy Director

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

Step Inside

We invite you to step behind the curtain to enjoy a series of in-depth talks and behind-the-scenes experiences.

This is your chance to hear Artistic Director David Hallberg speak about the repertoire and to gain an insight into what goes on inside Australia's national ballet company. Whether you're a long-term fan or new to ballet, we have experiences that will deepen your knowledge and enhance your pleasure in our performances.



David Hallberg
Photo Pierre Toussaint



Hallberg in Conversation

Sit in as our Artistic Director David Hallberg talks with dancers and creatives about the process of preparing a ballet, the fascinating history of the art form and the fine detail of dance.

An exciting roster of stars has been assembled to reflect on our Sydney and Melbourne seasons.

Behind the Scenes

Behind each of our performances, there's a world of dedicated artists striving to bring you their best.

Watch from your theatre seat as our dancers go through their morning training routine, with commentary from our artistic staff. You'll also see our top dancers rehearsing a pas de deux from an upcoming production.

Post-show Q&A

Stay on after the show for a Q&A session with Artistic Director David Hallberg, as well as the conductor and two of the dancers from your performance.

All Step Inside programs are for the Melbourne and Sydney seasons.

Artists of The Australian Ballet
Photo Pierre Toussaint

2022 Calendar

February

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March

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November

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December

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- Anna Karenina
- Kunstkamer
- Harlequinade

- Instruments of Dance
- Romeo and Juliet



Anna Karenina

Melbourne 25 February—9 March

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Sydney 5—23 April

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

Kunstkamer

Sydney 29 April—14 May

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

Melbourne 3—11 June

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Harlequinade

Melbourne 17—25 June

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Instruments of Dance

Melbourne 23 September—1 October

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Sydney 10—26 November

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

Romeo and Juliet

Melbourne 7—18 October

Arts Centre Melbourne
State Theatre
With Orchestra Victoria

Sydney 1—21 December

Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra



Principal Artist Ako Kondo
Photo Pierre Toussaint

Step 1

Choose your package

Principal Package:

Choose fixed dates in 2022 for the best value and access to premium seating.

A two-ballet package in Melbourne includes *Kunstkamer* and *Instruments of Dance*.

A three-ballet package in Sydney includes *Anna Karenina*, *Kunstkamer* and *Instruments of Dance*.

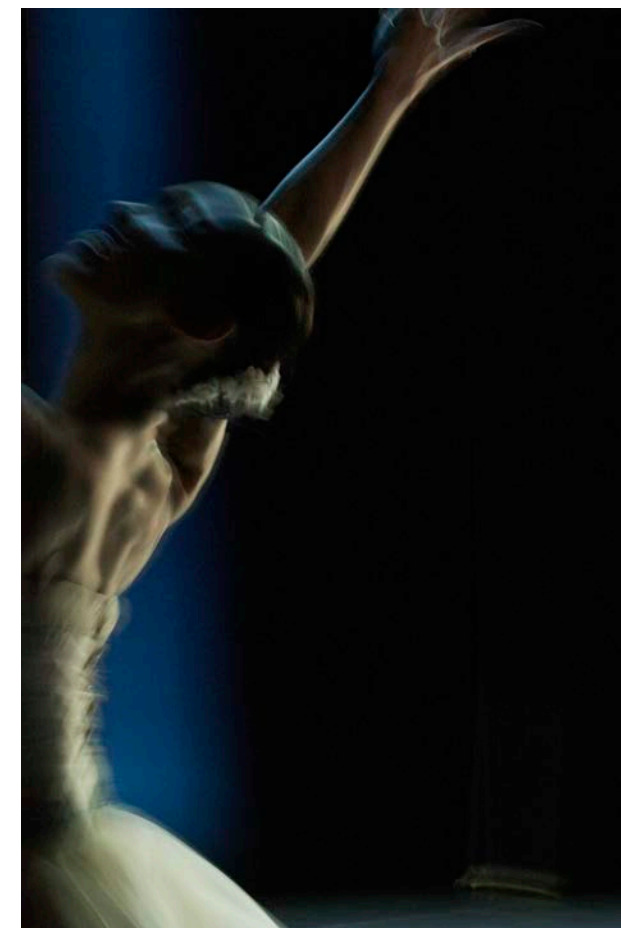
Create Your Own:

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. Select your Step Inside experience. Finally, stay up to date with ballet news on Facebook, Instagram and via our email newsletter.

Step 4

You're all set!

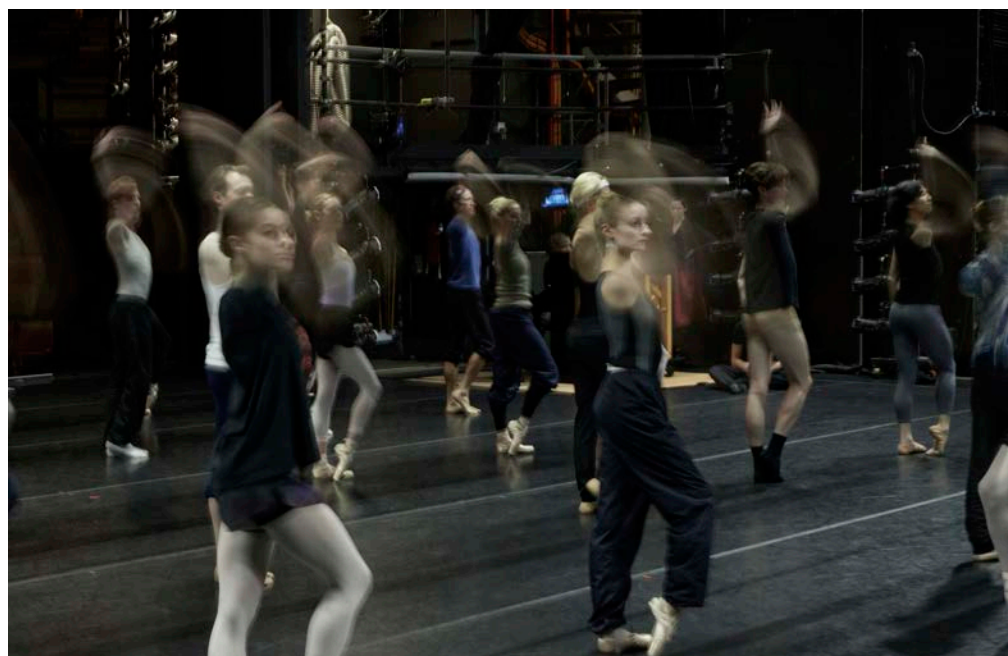
Mark your diary with our key dates and get ready for your year of ballet.

Not ready to buy a package? Join our waitlist and be the first to know when a ballet goes on sale.

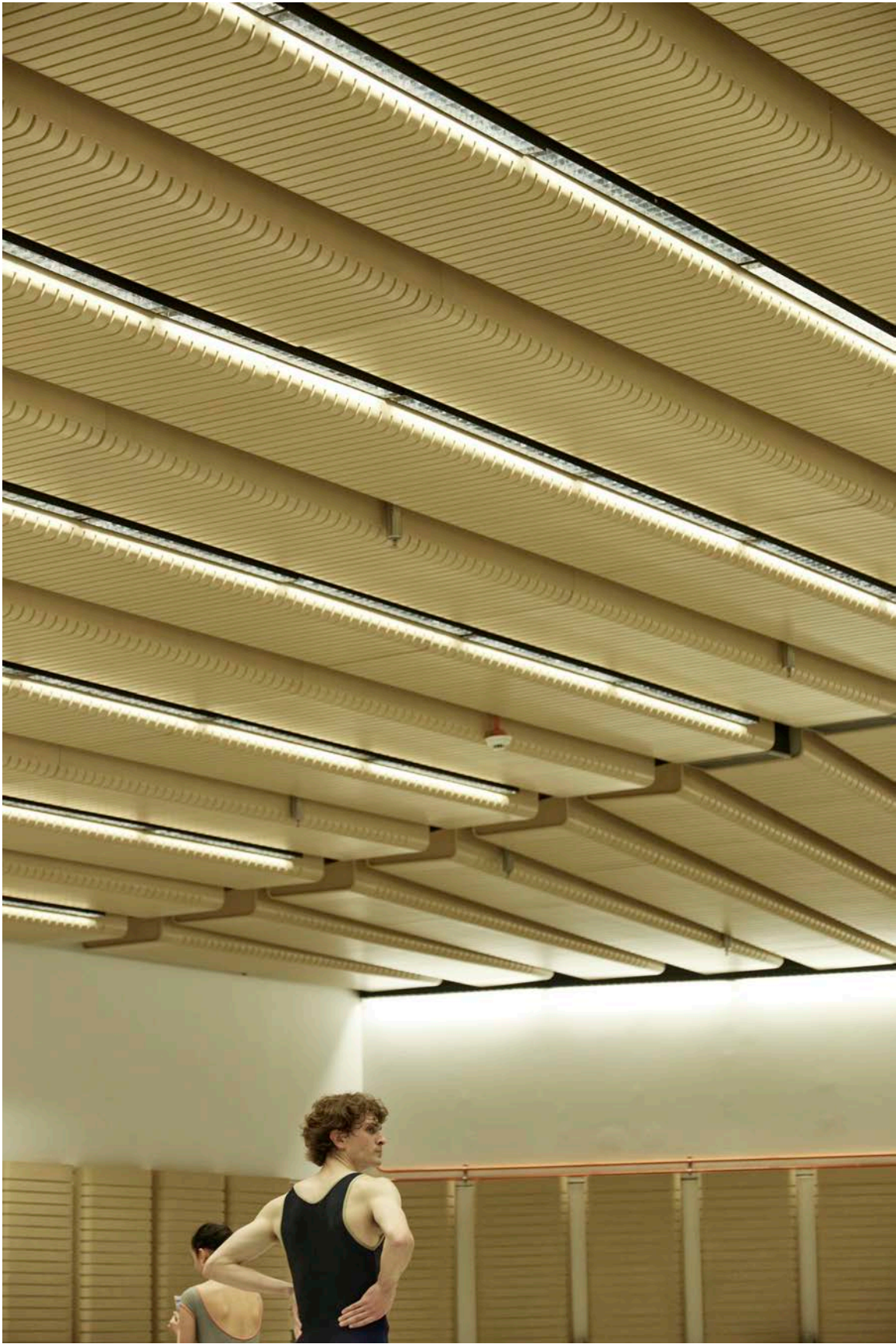
How do I book?

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 Season 2022 Package on The Australian Ballet website or call our Customer Experience Team on 1300 369 741.



Artists of The Australian Ballet
Photos Pierre Toussaint



Senior Artist Callum Linnane
Photo Pierre Toussaint

Production Credits

Anna Karenina

Choreography Yuri Possokhov
Composer Ilya Demutsky
Libretto Valeriy Pecheykin
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.

Kunstkamer

Choreography Paul Lightfoot, Sol León, Crystal Pite, Marco Goecke
Composers Ludwig van Beethoven, Janis Joplin, Arvo Pärt, Béla Bertók, Franz Schubert, Benjamin Britten, Henry Purcell, Joby Talbot, Johann Strauss Jnr, Christoph W Gluck, Chavela Vargas, Ólafur Arnalds
Costume design Joke Visser, Hermien Hollander
Original lighting design Tom Bevoort, Udo Haberland, Tom Visser
Film Rahi Rezvani

World Première 3 October 2019, Zuiderstrandtheater, The Hague, the Netherlands

Harlequinade

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.

Instruments of Dance

Everywhere We Go
Choreography Justin Peck
Composer Sufjan Stevens
Costume design Janie Taylor
Set design Karl Jensen
Original lighting design Brandon Stirling Baker

Obsidian Tear
Obsidian Tear was originally commissioned by The Royal Ballet and Boston Ballet and had its premiere at The Royal Opera House, Covent Garden, on 28 May 2017.

Choreography and set design Wayne McGregor
Composer Esa-Pekka Salonen
Fashion Director Kate Shillingford
using designs by Craig Green, Hood By Air, Julius, Gareth Pugh, Assaf Reeb, Christopher Shannon, Telfar, Vivienne Westwood
Lighting design Lucy Carter
Dramaturge Uzma Hameed

New Work
Choreography Alice Topp
Composer Bryony Marks

Romeo and Juliet

Choreography John Cranko
Guest Repetiteur and Stager Yseult Lendvai
Guest Repetiteur Mark Kay
Music Sergei Prokofiev
Costume and set design Jürgen Rose
Lighting design Jon Buswell

The Australian Ballet

Artistic Director
David Hallberg
Executive Director
Libby Christie AM
Music Director and Chief Conductor
Nicolette Fraillon AM

Campaign Credits

Artistic Direction and Choreography
David Hallberg
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australianballet.com.au

Thank you

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MAJOR PARTNERS



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Official activewear partner



Official piano partner



Official jewellery partner



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TRUST AND FOUNDATION PARTNERS



LEADERSHIP ADVISOR



GOVERNMENT PARTNERS



The Australian Ballet is assisted by the Australian Government through the Australia Council, its arts funding and advisory body

The Australian Ballet is supported by the Victorian Government through Creative Victoria

The Australian Ballet is supported by the NSW Government through Create NSW



Artists of The Australian Ballet
Photo Pierre Toussaint

Back cover:
Artists of The Australian Ballet
Photo Kate Longley



THE AUSTRALIAN BALLET