Thursday, October 16, 2014, 8pm
Friday, October 17, 2014, 8pm
Saturday, October 18, 2014, 2pm & 8pm
Sunday, October 19, 2014, 3pm
Zellerbach Hall

The Australian Ballet
with Berkeley Symphony

in

Graeme Murphy’s Swan Lake

Music by Pyotr Il’yich Tchaikovsky


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

The Australian Ballet acknowledges the invaluable support of its Official Tour Partners, Qantas and News Corp.

The Australian Ballet’s 2014 tour to the United States has been generously supported by the Talbot Family Foundation and by The Australian Ballet’s International Touring Fund.

These performances are made possible, in part, by Corporate Sponsor U.S. Bank, and by Patron Sponsors Deborah and Bob Van Nest, and Anonymous.

Cal Performances’ 2014–2015 season is sponsored by Wells Fargo.
Cal Performances thanks

for its support of our presentation of
The Australian Ballet
in Graeme Murphy’s *Swan Lake*.
Graeme Murphy’s *Swan Lake*

**Choreography** Graeme Murphy  
**Creative Associate** Janet Vernon  
**Concept** Graeme Murphy, Janet Vernon, and Kristian Fredrikson  
**Set and Costume Design** Kristian Fredrikson  
**Original Lighting Design** Damien Cooper

PROGRAM

Act I  
Scene I Prince Siegfried’s quarters  
Scene II Wedding festivities

INTERMISSION

Act II  
Scene I The sanatorium  
Scene II The lake

INTERMISSION

Act III  
An evening with the Baroness

Act IV  
The lake
Graeme Murphy’s Swan Lake

CAST
(Subject to change)

Odette    Amber Scott (10/16, 10/18 matinee)  
           Madeleine Eastoe (10/17, 10/19)  
           Leanne Stojmenov (10/18 evening)

Prince Siegfried    Adam Bull (10/16, 10/18 matinee)  
                    Kevin Jackson (10/17, 10/19)  
                    Andrew Killian (10/18)

Baroness von Rothbart    Lana Jones (10/16, 10/17, 10/18 matinee, 10/19)  
                         Laura Tong (10/18 evening)

The Queen    Shane Carroll*

Prince Consort    Matthew Donnelly*

Princess Royal    Miwako Kubota

Princess Royal’s Husband    Brett Simon

Duke    Rudy Hawkes

Young Duchess-to-Be    Reiko Hombo

Earl    Chengwu Guo

Earl’s Equerry    Brett Chynoweth

Lord Admiral    Colin Peasley*

Marquis    Jared Wright

Baroness' Husband    Frank Leo*

Royal Physician    Tristan Message*

Guests, Hungarians, Servants, Nuns, Orderlies, Cygnets, Guardian Swans, Swans
Artists of The Australian Ballet

Children
Students of Berkeley Ballet Theater*

* Guest Artist
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.

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 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.
THE AUSTRALIAN BALLET

PRINCIPALS
Adam Bull
Madeleine Eastoe
Daniel Gaudiello
Chengwu Guo
Kevin Jackson
Lana Jones
Andrew Killian
Ty King-Wall
Amber Scott
Leanne Stojmenov

SENIOR ARTISTS
Juliet Burnett
Amy Harris
Rudy Hawkes
Reiko Hombo
Ako Kondo
Miwako Kubota

SOLOISTS
Brett Chynoweth
Ben Davis
Robyn Hendricks
Natasha Kusen
Brett Simon
Jacob Sofer
Dana Stephensen
Laura Tong
Vivienne Wong
Andrew Wright

CORYPHÉES
Dimity Azoury
Benedicte Bemet
Kismet Bourne
Calvin Hannaford
Cameron Hunter
Jessica Fyfe
Ingrid Gow
John-Paul Idaszak
Brooke Lockett
Jarryd Madden
Heidi Martin
Karen Nanasca
Christopher Rodgers-Wilson
Sharni Spencer
Garry Stocks
Jared Wright

CORPS DE BALLET
Imogen Chapman
Joseph Chapman
Lisa Craig
Jasmin Durham
Eloise Fryer
Rohan Furnell
Ella Havelka
Drew Hedtitch
Corey Herbert
Richard House
Brodie James
François-Eloi Lavignac
Luke Marchant
Cristiano Martino
Marcus Morelli
Emma McFarlane
Amanda McGuigan
Rina Nemoto
Jill Ogai
Simon Plant
Mitchell Rayner
Kelsey Stokes
Valerie Tereshchenko
Charles Thompson
Sarah Thompson
Alice Topp
Jade Wood

GUEST ARTISTS
Shane Carroll
Matthew Donnelly
Frank Leo
Tristan Message
Colin Peasley
BERKELEY SYMPHONY
Joana Carneiro, Music Director

FIRST VIOLIN
Franklyn D’Antonio, Concertmaster
Noah Strick, Associate Concertmaster
Matthew Szemela, Assistant Concertmaster
Yasushi Ogura
Emanuela Nikiforova
Candy Sanderson
Lisa Zadek

SECOND VIOLIN
Daniel Flanagan, Principal
Karsten Windt, Assistant Principal
David Cheng
Jiwon Evelyn Kwark
Ilana Thomas
Sarah Wood
Joseph Maile

VIOLA
Tiantian Lan, Principal
Ilana Matfis, Assistant Principal
Darcy Rindt
Patrick Kroboth
Marcel Gemperli
Keith Lawrence

CELLO
Carol Rice, Principal
Wanda Warkentin, Assistant Principal
Krisanthy Desby
Shain Carrasco

DOUBLE BASS
Michel Taddei, Principal
Jon Keigwin, Assistant Principal

FLUTE
Emma Moon, Principal
Melanie Keller

OBOE
Laura Griffiths, Principal
Bennie Cottone

CLARINET
Roman Fukhansky, Principal
Diana Dorman

BASSOON
Carla Wilson, Principal
Shawn Jones

HORN
Alex Camphouse, Principal
Stuart Gronningen
Loren Tayerle
Eric Achen

TRUMPET
Cheonho Yoon, Principal
Kale Cumings
William Harvey
Graham Taylor

TROMBONE
Thomas Hornig, Principal
Craig McAmis

BASS TROMBONE
Kurt Patzner

TUBA
Jerry Olsen, Principal

TIMPANI
Kevin Neuhoff, Principal

PERCUSSION
Ward Spangler, Principal
Victor Avdienko
Jim Kassis
Timothy Dent

HARP
Wendy Tamis, Principal
For more than five decades, The Australian Ballet has been defining the face of ballet in the Asia Pacific region. Founded in 1962, the company is one of the busiest ballet companies in the world, presenting approximately 1,000 performances and education events throughout Australia each year.

Artists and artistic staff of The Australian Ballet, past and present, share the confidence to take risks, a spirited attack and the belief that technique on its own is never enough. Versatility, technical excellence and a warm, friendly style are trademarks of The Australian Ballet, qualities that earn both critical and audience acclaim.

The Australian Ballet’s diverse repertoire reflects the company’s vision: caring for tradition, daring to be different. Classical works are regularly performed, as well as contemporary works by major Australian and international choreographers—from Petipa to punk and Balanchine to Bangarra. The company has a commitment to investing in new commissions that explore the development and future of this dynamic art form.

The Australian Ballet looks different today, significantly taller and more culturally diverse, just as Australian society is different. Over the years, dancers and teachers have been welcomed from China, Japan, England, France, Russia, Spain, Sweden, and the United States. New ballet school graduates from Asian, Latin American, and European backgrounds are helping to make the company look like a snapshot of contemporary Australia. The Australian Ballet is a company attuned to its time and place in the world.

A graduate of The Australian Ballet School, Perth-born David McAllister AM (Artistic Director) joined The Australian Ballet in 1983. He was promoted to Senior Artist in 1986 and to Principal Artist in January 1989. His many principal roles with the company included those in Onegin, Romeo and Juliet, La Fille mal gardée, The Sleeping Beauty, Don Quixote, Coppélia, Manon, La Sylphide, Sinfonietta, and Stepping Stones. In 1985, he won a Bronze Medal at the Fifth International Ballet Competition in Moscow, and was subsequently invited to return to the USSR as a guest artist, where he made numerous appearances with the Bolshoi Ballet, Kirov Ballet, Georgian State Ballet, and other companies. He has also guested with the National Ballet of Canada, Birmingham Royal Ballet, and Singapore Dance Theatre. In London in 1992, he danced in a Royal Gala performance of Coppélia in the presence of the Princess of Wales.

Mr. McAllister became Artistic Director of The Australian Ballet in July 2001.

Nicolette Fraillon (Music Director and Chief Conductor) began her music studies on violin and piano at an early age, furthering her instrumental studies at the Hochschule für Musik in Vienna and in Hannover. In 1990, she moved to the Netherlands, where she became Assistant Musical Director for the 1991–1992 season of Les Misérables, was invited to conduct for the Nederlands Dans Theater, and became Music Director and Chief Conductor of the National Ballet of the Netherlands. During the following five years, she worked with countless orchestras in northern Europe.
before taking up the position of Director at the School of Music, Australian National University, and continuing her conducting work with several Australian orchestras.

She débuted with The Australian Ballet in 2002, and in 2003 was invited by David McAllister to become Music Director and Chief Conductor. Since joining the company, Ms. Fraillon has conducted all programs for The Australian Ballet, including six overseas tours, and has been a guest conductor for the San Francisco Ballet, Birmingham Royal Ballet, and New York City Ballet.

Graeme Murphy AO (Choreographer) was born in Melbourne and studied at The Australian Ballet School. He has danced with The Australian Ballet, Sadler’s Wells Ballet (London), and Ballets Félix Blaska (France). In 1976, he was appointed artistic director of Sydney Dance Company, a position he held until 2007. During his 31-year tenure, he created more than 50 works, including 30 full-length productions. Mr. Murphy is the recipient of three honorary doctorates: Hon. D. Lit. Tas (1990), Hon. D. Phil. Qld (1992), and Hon. D. Lit. UNSW (1999).

Mr. Murphy has directed and choreographed numerous productions of opera and dance, as well as choreographing for the movie Mao’s Last Dancer (for which he received the Fred & Adele Astaire Award for Excellence in Choreography in Film) and the Andrew Lloyd Webber musical Love Never Dies. For The Australian Ballet, he has choreographed Beyond Twelve, Nutcracker—The Story of Clara, Swan Lake, Firebird, The Silver Rose, Romeo & Juliet, and The Narrative of Nothing.

Adelaide-born Janet Vernon AM (Creative Associate) studied at The Australian Ballet School and has danced with The Australian Ballet, Ballets Félix Blaska (France), and Sydney Dance Company. In 1976, she was appointed, along with Graeme Murphy, to the artistic helm of Sydney Dance Company, where they remained for 31 years. Mr. Murphy created many roles for Ms. Vernon, including Shéhérazade, Daphnis and Chloé (Lykanion), Some Rooms (The Bathroom), After Venice, Nearly Beloved, King Roger (Queen Roxanna), Berlin, The Protecting Veil, Salome (Herodias), and The Trojans (Andromeque), a collaboration with Opera Australia. Her Creative Associate credits include Swan Lake, Nutcracker—The Story of Clara, Firebird, The Silver Rose, Romeo & Juliet, and The Narrative of Nothing (The Australian Ballet); Tivoli (a Sydney Dance Company and Australian Ballet co-production), the movie Mao’s Last Dancer (for which she received the Fred & Adele Astaire Award for Excellence in Choreography in Film), and the Andrew Lloyd Webber musical Love Never Dies.

A former graphic artist and newspaper journalist, Kristian Fredrikson (Set and Costume Designer) left New Zealand in the early 1960s and became one of Australia’s most experienced and sought-after designers. Upon his arrival in Australia, Mr. Fredrikson became Resident Designer for the Melbourne Theatre Company for eight years. He would go on to design a large number of productions for a variety of Australian and New Zealand opera, theater, and ballet companies, including The Australian Ballet.
(Cinderella, Coppélia, and The Nutcracker), Opera Australia (Norma, Turandot, The Merry Widow, and Salome), Royal New Zealand Ballet (Swan Lake, Peter Pan, and A Christmas Carol), Sydney Dance Company (King Roger and Body of Work), and Sydney Theatre Company (Hedda Gabler, Macbeth, The School for Scandal, and A Doll’s House), as well as State Opera of South Australia and West Australian Opera. He was one of a specialized team of designers working on the Sydney 2000 Olympic Games opening ceremony.

Damien Cooper (Lighting Designer) has designed more than 100 productions in dance, opera, and theater. Mr. Cooper’s designs for The Australian Ballet include Graeme Murphy’s Swan Lake (which has been presented in London, Paris, New York, and Tokyo), The Narrative of Nothing, The Silver Rose, and Romeo & Juliet. Other recent dance work includes Chunky Move’s Mortal Engine, Bangarra Dance Theatre’s Of Earth and Sky, Stalker Theatre Company’s Shanghai Lady Killer, and Australian Dance Theatre’s Be Your Self and Birdbrain, which has played at over 60 venues around the world. He has also designed extensively for theater and opera.

Adam Bull (Principal Artist) was born in 1981 and began training at Dance World 301 with Brian Nolan before joining The Australian Ballet School. In 2000, he represented Australia in the Paris International Ballet Competition before graduating from The Australian Ballet School with honors in 2001. Mr. Bull joined The Australian Ballet in 2002, going on to dance soloist and principal roles in works by George Balanchine, Jiří Kylián, Graeme Murphy, Christopher Wheeldon, Stephen Baynes, Stanton Welch, Nicolo Fonte, and Wayne McGregor. In June 2008, after just six months as a senior artist, Mr. Bull was promoted to the highest rank of principal, capping off a string of critically acclaimed lead performances. Performances in principal lead roles in the company’s tours to Paris, London, Manchester, and Japan have also been career highlights.

A graduate of The Australian Ballet School, Perth-born Madeleine Eastoe (Principal Artist) joined the company in 1997 and danced many lead roles before being promoted to principal artist following her début as Giselle in 2006. Ms. Eastoe has particularly enjoyed working one-on-one with choreographer Stephen Baynes to create the lead role in 2007’s Constant Variants, and dancing with guest artists such as Angel Corella in La Fille mal gardée and Cédric Ygnace in Giselle. A career highlight was dancing Odette on the opening night of Graeme Murphy’s Swan Lake in London, a role she reprised on the company’s 2007 Japan tour and 2008 Paris and Manchester tours. Ms. Eastoe has also toured internationally with The Australian Ballet to China, Singapore, New Zealand, and the United States.

Brisbane-born Daniel Gaudiello (Principal Artist) strapped on his first pair of dancing shoes at the age of six at the Johnny Young Talent School, then at Promenade Dance Academy. Later, he completed the

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Queensland Dance School of Excellence and Queensland Ballet professional year before being accepted into The Australian Ballet School, where he participated as an exchange student with The National Ballet School of Canada and the School of American Ballet. Mr. Gaudiello joined The Australian Ballet in 2004 and in early 2007 participated in classes with some of the world's finest ballet companies in London, Amsterdam, Munich, and Paris. He made his choreographic début with a piece called Notte in Bianco for Bodytorque To the Pointe in 2009 and was promoted to principal artist in 2010.

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

Born in Perth, Kevin Jackson (Principal Artist) commenced his dance training at the age of seven with the Shirley Farrell Academy of Dance. In 2002, he graduated from The Australian Ballet School and joined The Australian Ballet in 2003. In his time with the company, he has performed many lead roles in both classical and contemporary works by choreographers Tim Harbour, Nicolo Fonte, Matjash Mrozewski, Wayne McGregor, and Graeme Murphy. Mr. Jackson enjoys the technique and artistry demanded by many different works but holds the story ballet closest to his heart. He was promoted to principal artist in 2010 and looks forward to entertaining audiences around Australia and the world.

Kevin Jackson's Principal Artist position is generously supported by the Male Principal Artist Endowment Fund (Anonymous Patron).

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

Lana Jones's Principal Artist position is generously supported by the Dorothy Hicks Fund.
Melbourne-born Andrew Killian (Principal Artist), a student of The Australian Ballet School, joined The Australian Ballet in 2000 and was promoted to principal artist in 2011. During his time with The Australian Ballet, Mr. Killian has thoroughly enjoyed performing leading roles in the company’s extensive classical repertoire, including Lescaut in Sir Kenneth MacMillan’s Manon, Espada in Rudolf Nureyev’s Don Quixote, the Prince in Peter Wright’s The Nutcracker, and the Cavalier in George Balanchine’s Ballet Imperial. Mr. Killian has also been involved in the creation of many new works, including Stephen Baynes’s Constant Variants and Tim Harbour’s Wa. Mr. Killian enjoys working closely with choreographers and offers a unique versatility that places him in high demand. He has toured with The Australian Ballet to New Zealand, Japan, China, the United Kingdom, and France. He was nominated for the Telstra Ballet Dancer Award in 2009.

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

Amber Scott (Principal Artist) joined The Australian Ballet School at age eleven. After graduating as dux, Ms. Scott joined The Australian Ballet in 2001. In 2003, she spent four months on a dancer exchange at the Royal Danish Ballet, giving her the opportunity to learn the Bourbonville technique firsthand. A lyrical and musical dancer, Amber relishes the many different genres in the company’s repertoire. Performing traditional fairy-tale and dramatic full-length ballets are career favorites. Ms. Scott was promoted to principal artist in 2011. Career highlights include working with Wayne McGregor on Dyad 1929 in 2009, and with Stephen Page on Rites in 2006 and 2008; dancing with guest artist Robert Tewsley during the 2008 Manon season; and performing Odette with Adam Bull in Paris and Manchester in 2008 and Tokyo and Nagoya in 2010.

Amber Scott’s Principal Artist position is generously supported by the Barbara Duhig Fund.

Leanne Stojmenov (Principal Artist) was born and raised in Perth, where she began her initial ballet training with Helen McKay. Her full-time training began at the Graduate College in 1993 under the school’s director, Terri Charlesworth, and in 1999 she joined the West Australian Ballet. In 2001, Ms. Stojmenov left Perth to take up a position with The Australian Ballet. Receiving the New South Wales Friends of The Australian Ballet scholarship in 2004 enabled
her to study throughout Europe. She has a high regard for artists who can adapt to all kinds of roles and repertoire. Ms. Stojmenov was promoted to principal artist in 2011.

Recognized nationally for its spirited programming, Berkeley Symphony has established a reputation for presenting major new works for orchestra alongside fresh interpretations of the classical European repertoire. It has been honored with an Adventurous Programming Award from the American Society of Composers, Authors, and Publishers in ten of the past twelve seasons.

Under the baton of Music Director Joana Carneiro, the Orchestra performs four main-stage concerts a year in Zellerbach Hall, and supports local composers through its Under Construction New Music Series/Composers Program, in partnership with EarShot. A national leader in music education, the Orchestra partners with the Berkeley Unified School District to produce the award-winning Music in the Schools program, providing comprehensive, age-appropriate music curricula to more than 4,200 local elementary students each year. In association with the Piedmont Center for the Arts, Berkeley Symphony presents an annual chamber music series at the Center called Berkeley Symphony & Friends. Visit www.berkeleysymphony.org