THE AUSTRALIAN BALLET

2020 SEASON
Limitless Possibilities

Ballet transforms. It defies gravity, bends reality, transports and transcends.

In 2020, The Australian Ballet embraces its own transformation. We stand at the culmination of a glorious era, and look toward a bright future. We celebrate two decades with our Artistic Director David McAllister; the artistry and athleticism of our dancers; the ingenuity and creativity of our collaborators.

And we celebrate you – the audiences who have been with us every step of the way, and are the reason for all that we do.

Let’s dance to that.
Welcome

I will never forget the moment. I was standing in the studios of The Primrose Potter Australian Ballet Centre on 30 August 2000, and it was announced that I would be the seventh artistic director of The Australian Ballet. The enthusiastic response from the whole company was humbling, and the thought of following the six extraordinary people who had gone before me was both daunting and thrilling. That little boy from Perth who fell in love with The Australian Ballet back in the 1970s could never have imagined what lay ahead!

It has been an enormous privilege and pleasure to chart the artistic course of The Australian Ballet over these past 20 years, continuing to honour our traditions and the art form while also encouraging new artists to reflect our current environment and create a vision of the future. This year is the culmination of this journey and is filled with exciting new works and much-loved revivals.

One of my first major steps as artistic director was to ask Graeme Murphy to create a new Swan Lake for my inaugural season. It has become one of our most celebrated productions, both at home and around the globe. It seems fitting that a brand-new Murphy ballet, The Happy Prince, will open our 2020 season. Alexei Ratmansky’s Harlequinade and Yuri Possokhov’s Anna Karenina, co-productions with American Ballet Theatre and Chicago’s Joffrey Ballet respectively, show the international standing of our company. These works by two of the world’s most exciting choreographers reveal many facets and moods of our art form: whimsical and passionate, powerful and light-hearted.

Wayne McGregor has shaped a new vision of ballet in the new millennium. In 2009, just after he was appointed resident choreographer of The Royal Ballet, Wayne created Dyad 1929 for us, and so began our creative love affair with him. It is a delight to stage Dyad 1929 alongside the revival of his groundbreaking work Chroma in a program that includes the world premiere of Logos by Alice Topp, our newest resident choreographer. Logos began life in 2019, with a duet developed on Company Wayne McGregor for the Grange Festival. These three exhilarating pieces will be a celebration of 21st-century ballet.

In the 20th-century, Frederick Ashton’s ballets were the foundation on which The Royal Ballet was built, and were also a vital part of The Australian Ballet’s early years. A Month in the Country is one of the most sought-after of his works and has never before been performed by our company. It will be a highlight of our Molto program. Alongside this modern classic will be works by two of our resident choreographers, Tim Harbour’s Squander and Glory and Stephen Baynes’ Molto Vivace. The Molto program shows off ballet’s ability to be sleek, dramatic and humorous, all in the one performance.

This is my last full season with The Australian Ballet, but I know that the cultural life of Australia and our reputation on the world stage will continue to be enhanced and championed by this amazing company. I look forward to sharing this year with you as we perform the challenging and exciting works of this season across our nation. It will be a celebration not only of my time at the artistic helm but of all the wonderful dancers, musicians, creative artists and fellow company members who have made these last 20 years so vibrant. I look forward in 2021 to joining you all as a passionate ballet supporter and watching the limitless possibilities of The Australian Ballet unfold.

David McAllister AM
Artistic Director
Dance without Frontiers

For our dancers, the sky is the limit. Soaring leaps, towering lifts, the heights of emotion, the far reaches of athletic prowess. Movement as expansive as the vast spaces of our country.

Always seeking, always asking more of themselves, they take us with them far beyond the everyday ... and into a realm of weightless, unbound freedom, where the possibilities are endless.
“High above the city, on a tall column, stood the statue of the Happy Prince ...”

Oscar Wilde’s beloved story of a statue who gives his all to help humanity is full of poetic beauty, sly humour and sharp social commentary. In 2020, Graeme Murphy, who created The Australian Ballet’s acclaimed modern versions of *Swan Lake* and *The Nutcracker*, turns his flair for transformative storytelling to Wilde’s moving tale.

Murphy’s distinctive choreographic style will animate the golden Prince, his loyal friend the Swallow and the seductive Reed – and bring a particularly Aussie flavour to Wilde’s happy ending.

This all-Australian world premiere will feature a specially commissioned score from the renowned composer Christopher Gordon, who wrote the scores for the films *Mao’s Last Dancer* and *Master and Commander*, alongside the work of award-winning artist and director Kim Carpenter, who adapted the story and created the colourful design for the ballet.

Playful and poignant, *The Happy Prince* will capture children’s imagination with its bright spectacle and adults’ attention with its timely message: a kind heart shines brighter than gold.

**CREDITS**

Based on the story by Oscar Wilde
adapted by Kim Carpenter and Graeme Murphy
Choreography Graeme Murphy
Creative Associate Janet Vernon
Composer Christopher Gordon
Set and costume design Kim Carpenter
Lighting design Damien Cooper
Projection design Fabian Astore

The Australian Ballet’s production of *The Happy Prince* is generously supported by Mrs Anne Symons.

Christopher Gordon’s score for *The Happy Prince* has been commissioned with the assistance of The Robert and Elizabeth Albert Music Fund.

The Dame Margaret Scott Fund for Choreographers has supported Graeme Murphy in creating *The Happy Prince*.

We thank the Theatre of Image for its support in the creation of *The Happy Prince*.

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If you like a modern twist on classic literature, *The Happy Prince* is for you.
Ballet meets The White Stripes. Pointes meet polka dots. Britain’s leading light meets Australia’s rising star in an electrifying program of innovative dance.

For more than a decade, Wayne McGregor has been performing fierce and thrilling experiments on ballet, taking it next-level with punk pecks and twitches, whip-lash spines, warp-speed leaps and hyper-stretched lines. As well as being The Royal Ballet’s resident choreographer, this wide-ranging creative has made movement for Radiohead and the Chemical Brothers, the Harry Potter movies and fashion designer Gareth Pugh. In his one-act works *Chroma* and *Dyad 1929*, McGregor strips back ballet and builds it anew.

*Chroma*, performed in architect John Pawson’s stark white box and driven by composer Joby Talbot’s take on songs by alt-rockers The White Stripes, places the dancers at the centre of a kinetic whirlwind. In *Dyad 1929* the dancers, sharply lit and set in a crisp background of black dots on white, seem to race Steve Reich’s full-tilt, Pulitzer-Prize-winning score *Double Sextet* to the finish line.

Alice Topp, resident choreographer of The Australian Ballet, first worked with McGregor on the creation of *Dyad 1929*, and later performed in his *Chroma* and *Infra*. These experiences, she says, unlocked her confidence and creativity. “I’d spent years as one of 24 swans, trying to blend into a perfect line. Wayne freed me to find and believe in my own artistic voice – the greatest gift I’ve ever received.” Topp, who recently won acclaim for her Helpmann Award-winning work *Aurum* at home and in New York, will continue her love affair with the music of Ludovico Einaudi and will team with long-time collaborator Jon Buswell to design the lighting and staging for *Logos*, a work about armouring ourselves against modern demons: “our predators, pressures, climate and, at times, ourselves.”

McGregor. Topp. Modern dance that turns it on.

**CREDITS**

**CHROMA (2006)**
Choreography Wayne McGregor
Music Joby Talbot and Jack White III
Costume design Moritz Junge
Set design John Pawson
Lighting design Lucy Carter

**LOGOS (2020)**
Choreography and costume design Alice Topp
Music Ludovico Einaudi
Staging and lighting design Jon Buswell

*Logos* is a co-commission by Studio Wayne McGregor, The Australian Ballet and Dance@The Grange. It is generously supported by the Robert Southey Fund for Australian Choreography.

**DYAD 1929 (2013)**
Choreography Wayne McGregor
Music Steve Reich *Double Sextet*
Stage concept Wayne McGregor and Lucy Carter
Costume design Moritz Junge
Lighting design Lucy Carter

**MELBOURNE**
13 – 24 MARCH
Arts Centre Melbourne
State Theatre
With Orchestra Victoria

**SYDNEY**
3 – 22 APRIL
Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

If you like dance that thrills like a roller coaster, *Volt* is for you.
There are as many kinds of love as there are hearts ...”
Leo Tolstoy’s immortal novel becomes an epic ballet. Cinematic staging, Hollywood-worthy costumes and Yuri Possokhov’s mesmerising choreography illuminate the tragedy of Anna Karenina, whose desire brings about her ruin.

In the high society of Imperial Russia, a woman must not follow her heart. When Anna meets Vronsky, a handsome young officer, the instant connection between them flames into an affair – with disastrous consequences. Her husband, her relations and her social circle judge Anna ruthlessly, and when Vronsky’s passion cools she takes desperate action.

Yuri Possokhov, formerly a principal dancer with Bolshoi Ballet and San Francisco Ballet, has choreographed works on major companies around the world. His Anna Karenina, faithful to Tolstoy’s novel, features Finn Ross’ projections (including real-time film of the dancers taken during the performance) and Tom Pye’s set and costume designs, which conjure the opulence of the era with modern style. The specially commissioned orchestral score by Ilya Demutsky gestures towards the rich grandeur of Tchaikovsky and Prokofiev, and includes a mezzo soprano singing live on stage.

The agonies and ecstasies of Anna’s turbulent life are powerfully evoked in the centrepiece of our 2020 season.

### CREDITS
- **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.

The Australian Ballet’s seasons of Anna Karenina are generously supported by The K.M. Christiensen & A.E. Bond Bequest and the Barry Kay Memorial Scholarship Fund.

If you like ballet with the scale and drama of a Hollywood film, Anna Karenina is for you.
THE AUSTRALIAN BALLET
2020 SEASON
LIMITLESS POSSIBILITIES
Drama, laughter and pure physical power: *Molto* offers two works by our resident choreographers Stephen Baynes and Tim Harbour and one by Frederick Ashton, a giant of 20th-century dance.

Ashton’s *A Month in the Country*, based on the play by Ivan Turgenev, draws the lines of desire between its four main characters with a deft and delicate hand. Natalia, bored with her marriage, first encourages the attentions of an older admirer before falling wildly in love with her son’s tutor – as does her young ward Vera. The music of Chopin and Julia Trevelyan Oman’s rich design beautifully frame Ashton’s eloquent, passionate pas de deux.

Tim Harbour’s *Squander and Glory* is set to Michael Gordon’s *Weather One* (which Harbour describes as “like *The Four Seasons* played by Conan the Barbarian”) and its lightning-fast, complex movement for 14 dancers, multiplied to 28 by architect Kelvin Ho’s sleek mirrored set, plays with ideas of excess energy, pressure and release.

Stephen Baynes’ *Molto Vivace* is a giddy frolic in a garden, a light-hearted, tender look at folly and flirting, complete with streetwise cupids and a design that goes from pristine white to neon bright as manners turn to mayhem. The music of Handel provides the perfect accompaniment to both the madcap humour and the transcendent final pas de deux.

This diverse trio of stellar works will tick all your ballet boxes.

**CREDITS**

*MOLTO VIVACE* (2003)
Choreography Stephen Baynes
Music George Frideric Handel
Costume design Anna French
Set design Richard Roberts
Original lighting design Rachel Burke

*MATCH IN THE COUNTRY* (1976)
Choreography Frederick Ashton
Music Frédéric Chopin
arranged by John Lanchbery
Scenery and costume design Julia Trevelyan Oman
Original lighting design William Bundy
Scenery and costumes courtesy of The National Ballet of Canada

*A Month in the Country* is generously supported by The Maina Gielgud Fund.

*SQUANDER AND GLORY* (2017)
Choreography and costume concept Tim Harbour
Music Michael Gordon *Weather One*
Set design Kelvin Ho
Lighting design Benjamin Cisterne
Soundscape design Tony David Cray

**MELBOURNE**
19 JUNE – 27 JUNE
Arts Centre Melbourne
State Theatre
With Orchestra Victoria

**SYDNEY**
6 – 21 NOVEMBER
Sydney Opera House
Joan Sutherland Theatre
With Opera Australia Orchestra

If you like a tasting plate that feeds all the senses, *Molto* is for you.
In 1900, the master choreographer Marius Petipa – whose works include Swan Lake, The Sleeping Beauty, Don Quixote and La Bayadère – created Harlequinade, a sweet-hearted romp based on commedia dell’arte characters, for the Tsar and Tsarina. It was a hit, but after the 1917 Revolution the full-length ballet disappeared from the stage.

Alexei Ratmansky, former director of the Bolshoi Ballet and artist in residence at American Ballet Theatre, has deeply immersed himself in the works of Petipa, producing meticulously researched revivals. Through intensive study of the Harlequinade notation held at Harvard University, he has breathed new life into this cheeky, bubbly ballet.

Harlequin and Columbine are in love, but her father, who wants her to marry a rich older man, has her locked up by his loyal servant, Pierrot. 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.

Robert Perdziola’s extravagant, colour-saturated design for Harlequinade’s cast of thousands (including more than 30 children) is based on his study of the original sets and costumes. The music is by Riccardo Drigo, a close collaborator of Tchaikovsky’s, who arranged the score for Swan Lake.

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

**MELBOURNE**
11 – 23 SEPTEMBER
Arts Centre Melbourne
State Theatre
With Orchestra Victoria

**CREDITS**
Choreography Marius Petipa
Staging and additional choreography Alexei Ratmansky
Music Riccardo Drigo
Scenery and costume designs Robert Perdziola inspired by Orest Allegri and Ivan Vievozlozhsky
Lighting design Brad Fields

Harlequinade is a co-production of American Ballet Theatre and The Australian Ballet.

The Australian Ballet’s season of Harlequinade is generously supported by The Melba Cromack Bequest, The Frank & Thora Pearce Fund and the Margaret Ellen Pidgeon Fund for Classical Ballet.

If you like laughs, vivid colour and happy endings, Harlequinade is for you.
Celebrating David McAllister

After 20 remarkable years, it’s almost time to bid our longest-serving artistic director a fond farewell as he prepares for fresh horizons.

But first – break out the streamers! David has created a very special season for The Australian Ballet in 2020, an opportunity for us to savour both the talent David has nurtured within the company and the vital relationships he has built with some of the world’s greatest contemporary choreographers.

All year, we’ll be paying tribute to our peerless leader in ways big and small, and we’ll be inviting you to join in.

David has had not one but two brilliant careers at The Australian Ballet, first as a principal artist and then as the first of our dancers to come up through The Australian Ballet School and the ranks of the company to become artistic director. He embodies the limitless possibilities that dance offers and this company represents, from our extraordinary achievements over six decades to the raw talent from every corner of this country that feeds our boundless creative vitality.

With deep gratitude and affection, we salute David in his final year as our artistic leader.

Please join us in thanking him for his extraordinary contribution to both The Australian Ballet and ballet in Australia.
As your Philanthropy Ambassadors, we are thrilled to be your connection to the world behind the curtain. We speak for all the dancers when we say a huge, heartfelt thank you to everyone who supports the company.

As the orchestra tunes up for our performances, knowing that the audience is full of people who love and support what we do invigorates and inspires us. It’s because of all of you that we are able to live our dream.

The generosity of our supporters impacts our lives every day. From providing our pointe shoes to enabling the company to tour around Australia and the world, philanthropy underpins everything we do and is as important to us as morning class.

Your support over nearly 60 years has built The Australian Ballet into the company you see on stage today, and we are both so thankful to be the recipients of this legacy.

On behalf of all the dancers, we invite you to play an even greater part in the life of the company by joining our Annual Giving program as you subscribe this year.

Your generosity will give all of us the strength we need to stay in peak form – in the studio, on stage and on tour.

Join us!

Adam Bull
Principal Artist
Philanthropy Ambassador

Isobelle Dashwood
Corps de Ballet dancer
Philanthropy Ambassador

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Wings and Crowns

In our 2020 ballets, cupids will flutter, noble ladies will twirl, and a Prince will discover the true value of his jewelled crown. Who will make all this golden splendour and silken finery? The highly skilled artisans of our costume workshop, where fabrics are hand-beaded, hand-dyed, hand-painted and hand-stitched; where garments are cut to fit like couture; where flights of fancy are made into wearable, danceable, dry-cleanable reality. There’s no end to the ingenuity of our makers, and their price really is far above rubies.
The Happy Prince’s resplendent crown

The punkish wig for the Swallow in *The Happy Prince*

Exquisite flower embroidery on the bodices from *Molto Vivace*

Bold diamond patterns for the cheeky hero of *Harlequinade*

Fine lace and ribbon for the elegant heroine of *A Month in the Country*
Diamond patterns in soft pink and dove grey for Columbine’s tutu in Harlequinade

When you feel that you look good, you dance better, without a doubt.

— David McAllister, AM

Pointe shoes from our Pointe Shoe Partner Bloch

Pierrot from Harlequinade
When we were imagining what our 2020 season would look like, we saw endless red horizons. We imagined luxurious, ethereal fabrics billowing in the wind, and heard spectral sounds unfolding in the air.

We are proud to have collaborated with two Southern stars for our photoshoots in Broken Hill. Australian designer Kit Willow (KitX) pairs her wild imagination with environmentally friendly innovations. The dreamy one-off pieces she created for our 2020 shoot feature tulles made from upcycled PET bottles and marine-friendly, biodegradable glitter, as well as leotards made from upcycled marine litter, knitted in Italy using solar power. These are garments with looks, brains and a conscience – add our dancers and you’ve got limitless beauty.

Electronic pop artist JEFFE provides the soundtrack for our 2020 film with her new single ‘Motionless’; she also flew to Broken Hill especially to be a part of the shoot.

Our heartfelt thanks to both of these inspiring Australian artists.
THE AUSTRALIAN BALLET

2020 SEASON

LIMITLESS POSSIBILITIES
2020 SEASON LIMITLESS POSSIBILITIES

THE AUSTRALIAN BALLET
Step Inside the Ballet

Dive deeper into dance with these glimpses into our inner world.

McALLISTER IN CONVERSATION
Our artistic director assembles a starry roster of dancers and creatives to reflect on the 2020 season – and takes to the limelight himself. A perfect opportunity to hear the most intimate thoughts of The Australian Ballet’s longest-serving director.

BEHIND THE SCENES
Ever wondered what a professional ballet class is like? Watch from your theatre seat as our dancers go through their morning training routine, with commentary by artistic staff, then sit in as our top dancers rehearse for an upcoming production.

THE MUSIC OF THE DANCE
Open your ears ... Music Director and Chief Conductor Nicolette Fraillon, along with selected guests, add another dimension to your ballet experience with intriguing angles on the score you’re about to hear.

BALLET CENTRE TOURS
Come visit! In our newly renovated Melbourne home, dancers are rehearsing, costumiers are stitching and pointe shoes are stacked in our purpose-built shoe room. You’ll see it all.

PRODUCTION CENTRE TOURS
Take a trip by town car to our Production Centre in Altona, where our costumes, sets and props are lovingly stored. You’ll discover highlights of the collection and hear the stories behind these precious objects.

DYAD 1929
Make lunchtime a peak moment with the galvanising thrills of Wayne McGregor’s Dyad 1929, a one-act work that combines light-speed movement with a hurtling score from Steve Reich, played live. Includes an introduction by artistic staff. Melbourne only.

Add three or more events to your 2020 season package and save 25%
THE HAPPY PRINCE
Eminent Australian composer Christopher Gordon wrote the music for Graeme Murphy’s new production. Gordon is perhaps best known through his work for film and television. He composed award-winning scores for films like Master and Commander, Mao’s Last Dancer and Ladies in Black. However, Gordon is also a gifted and prolific composer of other forms of classical music. He has a wonderful flair for musical storytelling, depicting characters with depth and charm, and dramatic situations with poignancy and clarity. He is a brilliant melodicist and colourist and highly inventive in his use of orchestral timbres.
The composers in this wonderful triple bill form a veritable Who's Who of classical music in the late 20th and early 21st centuries.

**Chroma**
Well known to Australian ballet fans as the composer of the whimsical *Alice's Adventures in Wonderland*, Joby Talbot is a brilliant composer for film (*The Hitchhiker's Guide to the Galaxy, The League of Gentlemen, Sing*) and for the concert stage, and is now a seminal important composer for dance.

*Chroma* was requested of Talbot by choreographer Wayne McGregor. It consists of seven separate pieces: four of these are original works by Talbot. The other three are Talbot's orchestral arrangements of three tracks by the American garage rock duo The White Stripes. Talbot's skill in melding his own powerful, evocative and energy-fuelled work with The White Stripes' unique voice, while transforming it all into one cohesive, high-octane piece, is truly remarkable.

**Dyad 1929**
Steve Reich is often spoken of as America's greatest living composer; he was a pioneer of minimalism in the 1960s. Minimalist music is based on rhythms and melodic patterns. His work has had a profound influence on contemporary music of all kinds, from rock to hip-hop to jazz.

*Double Sextet*, the score for *Dyad 1929*, was commissioned by the contemporary music ensemble Eighth Blackbird in 2009, and was awarded the Pulitzer Prize for Music. It's composed for two opposing but identical sextets, each made up of flute, clarinet, violin, cello, vibraphone and piano. The pianos and vibraphones drive the work, with percussive, interlocking chords and rhythmic patterns. Its fast movements build and rebuild to inexorable climactic points, relentlessly driving the listener (and the dancers) through high-energy fields of non-stop action.

**Logos**
Alice Topp has a particular affinity with the music of the Italian contemporary composer Ludovico Einaudi, and she is not alone. According to *The Guardian* newspaper, Einaudi is the most streamed classical artist in the world: he has 750,000 followers on Spotify, which is more than Mozart. His appeal is incredibly broad, his audience ages from young to old, his music is full of endless minor. These characteristics are distinctive for Russian symphony music of such composers as Tchaikovsky, Mussorgsky, Rachmaninov and Shostakovich."

His masterful score, created especially for this production of *Anna Karenina*, will be one of the musical highlights of the year.

**MOLT**
The scores in this triple bill are as varied in mood as the ballets.

**Squander and Glory**
Composer Michael Gordon’s works are incredibly diverse. His music is described in *The New Yorker as* having "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism." He mixes electronics with classical acoustic instruments, and his works are often rhythmically complex and challenging to perform.

*Weather One*, which Tim Harbour chose for his *Squander and Glory*, is a string orchestra piece. Its fast, unrelenting, repetitive rhythms and multi-layered string counterpart, combined with electronic effects, provide a stormy environment for dance.

**A Month in the Country**
It's no coincidence that choreographer Frederick Ashton turned to the music of Frédéric Chopin for his ballet *A Month in the Country*. Ivan Turgenev, the 19th-century Russian writer, wrote the play upon which the ballet is based. Turgenev was madly in love with Pauline Viardot, a French mezzo-soprano and composer, who was great friends with Chopin and his lover George Sand. The play was written shortly after Turgenev and Chopin met in Paris. Apparently, Ashton liked to think that the household in the play could have been near the border with Poland, Chopin's homeland.

Ashton asked his favourite musical collaborator, Jack Lanchbery, to arrange the score, splicing together several works by Chopin. It can be difficult to form a convincing whole this way, but Lanchbery and Ashton worked together to create a wonderful dramatic structure and an evocative musical framework for the ballet.

**Molto Vivace**
The music of George Frideric Handel inspired Stephen Baynes’ Rococo-flavoured *fête galante*. A lot of people think of Handel’s music as ordered and measured, almost stately, but it also has this light-hearted, lively side. Baynes works both with and against the music for his comic effects. The characters in his ballet take themselves very seriously, but then get themselves into some highly undignified tangles.

**Harlequinade**
*Harlequinade* was composed in 1900 by the Italian composer Riccardo Drigo. Born in 1846 in Padua, Drigo composed opera before emigrating to Russia in 1878. His first compositions for ballet were a set of dances for Marius Petipa’s 1886 revival of *La Esmeralda*. This led to commissions for other ballets: Lev Ivanov’s *The Enchanted Forest* and *The Magic Flute* and Petipa’s *The Talisman*. His music became quite popular and he was asked to compose for Tsar Nicholas II’s coronation festivities in 1896.

Drigo lived in Russia for 40 years, and held the post of conductor and composer at the Imperial Ballet for 20 years. He conducted the premieres of Tchaikovsky’s *The Sleeping Beauty* and *The Nutcracker* and Glazunov’s *Raymonda*.

*Harlequinade* was a huge success at its private royal premiere; in particular, Drigo’s music caused a right royal stir. One of the ballet’s numbers, the *Sérénade*, went on to become a hit with the public and was published as a separate work. It was performed and recorded around the world.

*Harlequinade* is based on commedia dell’arte, so perhaps the Italian Drigo felt an affinity with the subject matter. His score is tuneful and charming, and expertly written for dance.
Our 2020 Season campaign was captured on location at Broken Hill. We acknowledge the Traditional Owners of this area and pay our respects to their Elders past and present.