It has been a busy start to the year with the presentation of *Nude Live*, at the Art Gallery of NSW as part of Sydney Festival, followed by our first international tour for the year with a triple bill touring to the USA in February and March. *Crazy Times* — our first piece created specifically for young audiences has had its world premiere at Sydney Opera House and now we are pleased to welcome you to *Orb*.

*Orb* is a double bill of newly commissioned dance pieces, both with original commissioned scores. We have been delighted to welcome Cheng Tsung-lung and his creative team to our studios to create *Full Moon*. The performance program is rounded out with Rafael Bonachela’s latest work *Ocho*.

We look forward to sharing *Orb* with audiences in Sydney, Canberra and Melbourne as part of this world premiere season.

It is a complicated process, bringing new works to the stage, one that is driven by passion and hard work. The support of our government funding partners, corporate sponsors and philanthropic partners is vital and we thank them for that support.

Anne Dunn  
Executive Director
FULL MOON CREDITS

CHOREOGRAPHY
Cheng Tsung-lung

COMPOSER
Lim Giong

COSTUME DESIGN
Fan Huai-chih

LIGHTING DESIGN
Damien Cooper
**CHENG TSUNG-LUNG**

**CHOREOGRAPHER**

**NOTE**

There is a description about moments in dance from 'The Great Preface to a Book of Songs', an anthology of Chinese poems dating from the 10th to the 7th century BC:

The poem is the place to which one's preoccupations go. Within the mind it is a preoccupation; emerging in language it is a poem.

The emotions are stirred and take form in words. If words are not enough, we speak them in sighs. If sighs are not enough, we sing them. If singing is not enough, then unconsciously our hands dance them and our feet tap them.

I often have a feeling tingling deep in my heart, difficult to express it in words. I hope to convey this feeling through dance, through the myth and the moon. If a description of this feeling in text is a must, perhaps "pursuit" is the word. The pursuit of having the understanding of the full moon at all times.

Cheng Tsung-lung

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**BIOGRAPHY**

A choreographer and a dancer, Cheng Tsung-lung serves as the Artistic Director of Cloud Gate 2 since 2014.

Cheng's family owns a slipper factory. Hawking slippers on the sidewalks was part of his childhood and adolescent life. The dynamics of street life and pedestrians' behavior later became the source of inspiration for his choreography.

After graduating from the Dance Department of Taipei National University of the Arts, Cheng performed internationally with Cloud Gate Dance Theatre of Taiwan from 2002 to 2004. He served as the Resident Choreographer for Cloud Gate 2 from 2006 to 2010.

He is the winner of the No Ballet International Choreography Competition, Germany (2006), the Premio Roma Danza International Choreography Competition in Italy, the 16th MASDANZA Choreography Competition in Spain (2011), and the Taishin Arts Award (2012) - the most prestigious arts prize in Taiwan. Cheng was honored as "Artist of 2011" by the Performing Arts Reviews, Taiwan, and awarded the Performing Arts Fellowship by the Asian Cultural Council to spend ten months in New York in 2012.

Cheng has choreographed and restaged works for Transitions Dance Company at the Laban Centre, London; Expressions Dance Company, Brisbane, Australia; the Hong Kong Academy for Performing Arts; and Focus Dance Company, Taiwan. His productions with Cloud Gate 2 include: A Dignified Joke, Change, The Wall, Happiness and Music, Crack, Blue Hour, Dorian Gray, and Beckoning.

In 2016, his work 13 Tongues, commissioned by Taiwan International Festival of Arts (TIFA), was premiered by Cloud Gate 2 at the National Theater, the National Performing Arts Center in Taipei, Taiwan.

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「詩經」，中國最早的詩歌總集，寫於西元前十一至七世紀。其中「大序」篇章，這樣描述了舞蹈發生的時刻：

「詩者，志之所之也。在心為志，發言為詩，情動於中而形於言；言之不足，故嗟歎之；嗟歎之不足，故永歌之；永歌之不足，不知手之舞之、足之蹈之也。」

常常，有種感覺在胸口震動，言語難以具象，則將之寄託舞蹈、神話和月亮為抒發，那大概是一種追求 --- 「追求時時都是滿月的理諭」。如果要用語言表達，我或許會這樣說吧。

鄭宗龍
NOTE
Almost a year ago during the premiere season of his latest work – 13 Tongues with Cloud Gate 2, Tsung-lung mentioned to me that he was invited to choreograph for Sydney Dance Company in 2017 and would like me to compose music for the work. Since then, we have communicated via emails to discuss the concept and ideas for Full Moon, and met in early March a couple of times at Tsung-lung’s home in Tamsui before he left for Sydney to rehearse with the Sydney Dance Company dancers.

Although Full Moon is a dance piece, I had to use my imagination to create the music without seeing the movements. Achieving perfection has always been the desire of mankind. However, as the moon waxes and wanes, four seasons come and go, and flowers bloom and wither, life is impermanent. It is unpredictable and ever-changing, and so is the universe. All these changes shaped the music and reflected on our email communications: many misunderstandings and revisions. At one point, as I was worried that I would not be able to complete the music in time, I had even suggested Tsung-lung to change to ready-made music. But finally, everything all came through with a perfect ending, just like a “Full Moon.” I believe Tsung-lung feels the same as I do. Deeply grateful, Amitabha!

NOTE
I hope the audience will see A Midsummer Night’s Dream fusing with Zen and Minimalism, perceive the trace of water without real water in Japanese rock garden, and behold the bird courtship’s sudden flashes of bright colored feathers. I use fabrics with different textures and pleats with various depths of colours to display the breathing of lighting and the flowing of body movements on stage. Having the mountain ridgelines, water ripples, rock particles, and moonlight shadows emerged onto costumes, enriched my poetic imagination towards Full Moon, as if experiencing a “midsummer night” illusion.

BIOGRAPHY
Lim Giong is a musician, artist, DJ, composer, songwriter, music producer, and also an actor.

A leading figure on Taiwanese experimental electronic music scene, Lim Giong introduces Taiwanese notes into pop-rock culture, and weaves complex musical fabrics. In his works, tradition meets modernity, which creates the world of his own. Many of his earlier songs were in Taiwanese Hokkien dialect and often reflected the political issues and social criticisms, such as his award-winning first album Marching Forward released in 1990. Since 1993, with his third album Entertainment World recorded in England, his compositions have become more experimental and are increasingly infused with electronic music, evolving drum and bass, break beat, ambient and electronica.

In 2006, Lim’s album Insects Awaken applying the concept of “stereo picture” or “3D sound picture” was first released in Europe on the major French label MK2. Later in the year, he was invited by the 2006 Cannes Film Festival to perform the music at an outdoor event with animated video of images of Taiwan with elements of the National Palace Museum’s collections.

Among many other honors and awards received, Lim won the Best Crossover Music Album of the 17th Golden Melody Awards, the Gold Medal MUSE Award from the American Alliance of Museum in 2006, and Cannes Film Festival’s Soundtrack Award in 2015 for the movie The Assassin directed by Hou Hsiao-Hsien.

BIOGRAPHY
A Taipei born stylist, fashion editor, and luxury womenswear designer, Fan Huai-chih studied at The University of the Arts London (UAL) and received a Master’s Degree from Istituto Marangoni in Milan. Fan often draws her inspiration from different aspects of culture, sculpture, architecture, arts, natural environment, and biological modality to present the fun diversity of clothing designs.

Having collaborated with Swarovski and Harry Winston many times designing and integrating their ceremonial gowns, accessories and gift boxes, Fan has been invited to work as a luxury womenswear designer in Shanghai since 2012, and at the same time, continues to undertake various brand consulting, creative design, and costume design projects in Italy and Taiwan.
NOTE
The design for Full Moon is heavily influenced by two observers of light from the artistic world, James Turrell and Olafur Eliasson. These artists’ work has been a huge influence on my work and when Tsung-lung mentioned their work, I was thrilled to find ways to experiment with their forms of soft and hard light. This combination of soft and hard light allows for a huge range of depth and contrast. Enjoy.

BIOGRAPHY
Damien Cooper works internationally across theatre, opera and dance. Damien’s dance credits include Of Earth and Sky (Bangarra), The Narrative of Nothing, Firebird and Swan Lake (Australian Ballet), Giselle (Universal Ballet), Habitus and Be Yourself (Australian Dance Theatre), The Frock (MADE & Ten days on the Island Festival), Affinity (Tas Dance), Mortal Engine (Chunky Move). Other Theatre credits include Mark Olovín’s Kidney, The Great Fire, Radiance, The Glass Menagerie, Coranderrk, Miss Julie, Stories I Want to Tell You in Person, Cat on a Hot Tin Roof, Peter Pan, Private Lives, Conversation Piece, Strange Interlude, Summer of the Seventeenth Doll, Neighbourhood Watch, The Seagull, Gethsemane, Keating!, Toy Symphony, Peribanez, Stuff Happens, The Chairs, The Spook, In Our Name, The Underpants, The Ham Funeral (Belvoir), Disgraced; Orlando, Arcadia, A Midsummer Night’s Dream, The Golden Age, Suddenly Last Summer, The Women of Troy, The Lost Echo, Riflemind, Tot Mom (Sydney Theatre Company); Macbeth and The Tempest (Bell Shakespeare), The Ring Cycle, Der Ring des Nibelungen, Aida and Cosi Fan Tutte (Opera Australia), A Midsummer Night’s Dream (Houston Grand Opera, Canadian Opera, Lyric Opera Chicago), The Magic Flute (Lyric Opera Chicago).

For lighting design, Damien has won three Sydney Theatre Awards, three Green Room Awards, and two Australian Production Design Guild Awards.
OCHO CREDITS

CHOREOGRAPHY
Rafael Bonachela

COMPOSER
Nick Wales
Featuring Vocals by Rrawun Maymuru used with permission of the Mangalili Clan

COSTUME & SET DESIGN
David Fleischer

COSTUME REALISATION
Aleisa Jelbart

LIGHTING DESIGN
Damien Cooper
NOTE
Ocho is eight in Spanish. With this work I wanted to explore the virtuosity of the solo performer. I worked one to one with each of the eight dancers in the piece, developing the physical language of each. It was a chance to really dive into the humanity of their bodies and focus in on each dancer and their uniqueness.

It’s a very different way for me to approach a dance piece, to really hone in on the individual rather than structuring movement with many dancers at one time.

The work takes place in an environment that is very urban, very much built by human hands. These eight dancers start in an abstracted glass box, almost under scrutiny, and they move through a physical space, which threatens to dwarf them, a factor that for me highlights the individuality of these dancers. They watch and are watched.

The physicality of the set is imposing and very solid. The work is in part about a process of moving through the edifice of this built environment. At what point do we get stuck, how do we break out of and move through these spaces?

I would like to thank my collaborators whom have all thrown themselves into creating this world of Ocho. I particularly want to thank the dancers. They invested their emotional and physical selves into the creation of the work and then they do so again with each performance of it.

Rafael Bonachela
NICK WALES
COMPOSER

NOTE
My first point of departure in creating the music for Ocho was to research the numerological meaning behind the number 8. I was particularly drawn to the idea of 8 being a number of balance between different forces; the material world, authority and personal power balanced with the spiritual dimensions and eternal freedom.

Rafael wanted to start the work with a series of solos, so the idea of personal power and authority is ever present in the opening abstract electronic percussive section. I worked with trumpeter Dave Elton and sound designer Bob Scott to create beds of brass textures; the trumpet personifying the idea of strength and absolute authority.

From the opening dark grandeur of the first movement, we move into more ambient explorations of the trumpet and the introduction of the ancient Persian flute, the ney. The ney is an important instrument in mystical middle eastern traditions and has been referred to, in some Persian texts, as representing the human as the symbol of the "absolutes". I juxtaposed flute passages with abstract electronica - for me the ney flute personified a spiritual path, and the electronica acting as a derailing element in this path towards the spiritual freedom of the third and final movement.

The third movement balances the more aggressive first movement, exploring the eternal and spiritual aspects of the number 8. I was searching for a spiritual song to help articulate this aspect and was drawn to the rich and ancient connection to the Mangali clan called Nyaapillilninthe Spirit Lady. In Yolngu culture Nyaapilllinthe is the spirit lady that protects the passage between the Earth and the Milky Way. She looks after this land and the spirit of this land; all the way from Earth to the Milky Way to ensure safe passage between both dimensions. This song for me spoke to the eternal and balancing aspect of number 8 and the duality between the heavens and the earth.

BIOGRAPHY
Nick Wales’ visceral, immersive and progressive music is a hybrid between classical forms, electronic and popular music. Ocho is Nick’s seventh collaboration with Rafael Bonachela and his eighth work for Sydney Dance Company.

Nick’s recent commissions include collaborations with choreographer Marina Mascarére for Ballet de l’Opéra de Lyon, visual artist Lauren Brincat for the 2016 Sydney Biennale and performance artist Justin Shoulder for the Asia Pacific Triennale and New Romance exhibitions at MOA Sydney and MMCA Seoul. Nick has worked with choreographer Shaun Parker on a number of works including the Helpmann-nominated score for AM1, the outdoor works Spill and Trolleys, both commissioned for the 2012 London Cultural Olympiad. He has scored a number of film and television projects including composing for the feature film Around the Block.

While Wales’ contemporary dance scores are both challenging and abstract, his pop sensibilities are undeniable. Traversing all genres as a founding member of ARIA nominated classical-fusion band CODA, he has also collaborated with Sarah Blasko for a number of years, writing the orchestral arrangements for her 2012 album /Awake/ and collaborations on Eternal Return (2016).

DAVID FLEISCHER
COSTUME & SET DESIGN

NOTE
Eight dancers, exerting strength, stamina and virtuosity, both individually, then as a group. The design for Ocho is very much a response to this choreographic framework that is Ocho. We have created a space that defines a tension between the individual and their tribe.

When devising the visual language of this piece, Rafael and I discussed the notion of a ‘Dream-Architecture,’ as a means to provide context and landscape for its inhabitants. These are real, found people doing extraordinary things, expressing and communicating in abstract and dynamic ways – this is true of the space as well. There is a recognisability to the architectural language, but no specific reference point or identity.

Who these people are, and why they are where they are, is unknown. However we catch glimpses of these eight in the continuum of an architecture that appears to have trapped them for longer than we have come to see them.

The space and clothing have taken subtle cues from the underground dance-off and krumping phenomena, 90’s photography of social portraiture, religious buildings - to name a few. A candid and eclectic collage of individuals, compressed in the monumental.

BIOGRAPHY
David is a Sydney-based set and costume designer working across theatre, opera and dance throughout Australia. He has worked extensively with Sydney Theatre Company, and most recently has designed Chimerica (set and Speed The Plow (set and costumes) - both in the Roslyn Packer Theatre. Other career highlights include: Power Plays, The Golden Age, Boys Will Be Boys, Children of the Sun (set), Mojo (costume), Machinal, Romeo and Juliet, Fury, Little Mercy, Marriage Bianco (set) and Under Milk Wood (associate design) for STC; Calpurnia Descending and Love and Information for Malthouse Theatre; Hedda Gabler for Belvoir St Theatre; (costume); L’Amant Jaloux (set) and Griselda for Pinchgut Opera; Safety in Numbers for Riverside Parramatta; Between Two Waves, The Sea Project and The Brother’s Size for Griffin Theatre; and Pictures of A One Night Stand for Sydney Dance Company’s New Breed in 2009. David was co-resident designer for STO in 2012-2013.

2017 will also see David design Aida for Opera Australia’s ‘Opera on the Beach’, The Rape of Lucretia for Sydney Chamber Opera, and Scenes From a Marriage for Queensland Theatre.

David is set and costume designer for Rafael Bonachela’s Ocho, part of the double bill Orb, 29 April – 27 May 2017.
NOTE
How fantastic to have a large set for contemporary dance. It’s been a pleasure working with David and Rafael on this design which allows the dancers to be completely immersed in the space. Surrounded by concrete, harsh angles of light and colour, the dancers will be able to create a psychological world that will allow you, the audience, to hopefully join them, immersed in this found hyper-real space. I’m thrilled to be back working with Sydney Dance Company after a long break. Enjoy.

BIOGRAPHY
Originally from Sydney, Chris graduated from Adelaide Centre for the Arts in 2007 with a Bachelor of Dance Performance and completed his Cert III and IV in Fitness in 2008. He joined Australian Dance Theatre and worked under the direction of Garry Stewart between 2007 and 2011. He also worked with Larissa McGowan, Antony Hamilton, Lina Limosani, Leigh Warren and choreographed his debut piece titled Apophenia.

Chris joined Sydney Dance Company as a dancer in 2012 and has performed in the world premiere of Rafael Bonachela’s 2 One Another (2012-2014) and Project Rameau (2012); Larissa McGowan’s Fanatic as part of Contemporary Women (2012); De Novo (2013), featuring works by Rafael Bonachela (Emergence), Larissa McGowan (Fanatic) and Alexander Ekman (Cacti) and Interplay (2014) featuring choreography by Rafael Bonachela (2 in D Minor), Jacopo Godani (Raw Models) and Gideon Obarzanek (L’Chaim!). He was named in the 2012 Dance Australia Critics Survey for ‘Most Outstanding Dancer’ for his performance in The Land of Yes & The Land of No.

Chris was appointed Rehearsal Director of Sydney Dance Company at the start of 2015.

Chris was a part of the 2013 collaboration with Kaldor Public Art Projects for the contemporary art exhibition 13 Rooms where Sydney Dance Company featured in Allora and Calzadilla’s Revolving Door. He also toured North America, South America and Russia with the acclaimed 2 One Another, winner of the ‘Best Ensemble’ Award in the 2012 Green Room Awards and the 2013 Australian Dance Award for ‘Outstanding Achievement in Choreography’ and ‘Outstanding Performance by a Company’.

Chris was a part of the 2013 collaboration with Kaldor Public Art Projects for the contemporary art exhibition 13 Rooms where Sydney Dance Company featured in Allora and Calzadilla’s Revolving Door.
DANCERS

JULIETTE BARTON
Perth born Juliette trained at the Graduate College of Dance with Terri Charlesworth, and went on to graduate from WAAPA. Juliette has performed with Diversions Dance Company in Wales and Russell Maliphant Company. She joined Sydney Dance Company in 2009. Juliette made her choreographic debut with her solo piece, Scrutineer, for Sydney Dance Company and Carriageworks' New Breed season in 2014. Juliette was named in the 2012 Dance Australia Critics Survey 'Most Outstanding Dancer'. She was also nominated for a 2014 Green Room Award for 'Best Female Dancer' in Interplay.

IZZAC CARROLL
Izzac was born in Warialda in north west NSW spending the the first fourteen years of his life there before deciding to pursue a career as a performing artist. In 2013 he moved to Brisbane to study dance fulltime at the Australian Dance Performance Institute. Upon completion of his Advanced Diploma in Performing Arts, Izzac successfully auditioned for a place in Sydney Dance Company’s Pre Professional Year commencing in 2016. Izzac continued his studies with the Pre-Professional Year under full scholarship in 2016 before receiving a trainee contract with Sydney Dance Company and officially joined the Company in 2017.

DAVIDE DI GIOVANNI
Davide started his dance life in Teatro Alla Scala in Milan when he was 15. He then received a full scholarship to study at the renowned ballet school Balletto Di Toscano, joining the junior company at 17. After three years with the Balletto Di Toscano, Davide joined Balletto dell’Esperia in Turin, where he met Jacopo Godani, Gustavo Ramirez Sansano and William Forsythe. He then moved to Munich at 23, where he had the chance to work for the Staatstheateram Gärtnerpaltz with amazing choreographers Marco Göcke, Alexander Ekman and Je Stremgren. He danced One Flat Thing, Reproduced from William Forsythe, and worked on new creations with Christopher Roman, Nanin Linning, Georg Reischl and Jacopo Godani. Davide joined Sydney Dance Company in 2017.

HOLLY DOYLE
NSW born Holly Doyle trained under the direction of Gilli O’Connell, Tibor Horvath, Matthew Shilling, Anton Bogdanovych, Matt Trent, Kristina Chan and various others. She studied dance at Newtown High School of the Performing Arts, receiving extensive contemporary and classical training. Holly joined the Company in 2013 for De Novo and has since performed in 2 One Another, Project Rameau, 2 in D Minor, Scattered Rhymes, Frame of Mind, New Breed, Triptych and CounterMove. Holly was named in the 2014 Dance Australia Critics Survey for being a ‘Dancer to Watch’ for her performance in Charmene Yap’s Do We for New Breed.
JANESSA DUFFY
Janessa is of Australian and Filipino heritage. She received a scholarship to attend the Queensland Dance School of Excellence where she finished her senior studies and gained her Royal Academy of Dance Solo Seal Award. At the age of 18 she continued her dance development at the New Zealand School of Dance (NZSD), majoring in Contemporary. After completing her diploma at the NZSD, Janessa joined New Zealand’s acclaimed Black Grace Dance Company. Janessa joined Sydney Dance Company in 2009. She has been named in the 2012 and 2014 Dance Australia Critics’ Survey for ‘Most Outstanding Dancer’.

NELSON EARL
Nelson was born in Sydney, where he began most of his dance training at Newtown High School of the Performing Arts. He went on to achieve the Marcus Santos outstanding male dancer award in 2013. After graduating from NHBPA, Nelson undertook a year of full time dance training at Sydney Dance Company’s Pre-Professional Year where he received a full scholarship from Mary Zuber. Nelson joined Sydney Dance Company on their regional Australian tour where he performed in "Lux T enebris". At the end of his full time year Nelson was granted a position as a trainee with Sydney Dance Company for 2016 where performed in CounterMove featuring Rafael Bonachela’s Lux Tenebris.

CASS MORTIMER EIPPER
Born in Melbourne, Cass trained at the Australian Ballet School and performed with the West Australian Ballet from 2006–2009. In 2010 Cass became co-director of the Australian dance/media company, Ludvig, where he created and performed in several dance works and won several awards including most Outstanding Performance at the 2011 Rome International Choreography Competition. Cass joined Sydney Dance Company in January 2013 and won the 2016 Helpmann Award for ‘Best Male Dancer’ in William Forsythe’s Quintett. Cass has created two works for Sydney Dance Company including their 2015 collaboration with Sydney Symphony, Le Grand Tango.

BERNHARD KNAUER
Born in Germany, Bernhard attended the Palucca School in Dresden before completing his dance training at The Royal Conservatory in The Hague. In 2005 Bernhard was invited to join the ballet of Theater Görlitz in Germany. He then performed with the State Theatre of Tyrol. Bernhard joined the Dutch National Ballet for the 2008 season of Toer van Schayk and Wayne Eagling’s Nutcracker and Mouse King. He performed in Yuri Zhukov’s Pioneer Plaques 2009 and Hlin Diego Hjalmarsdottir’s Caught In The Square as part of Zhukov Dance Theatre’s 2009 season in San Francisco. Bernhard joined Sydney Dance Company in 2010.

CHLOE LEONG
Chloe started dancing at the age of six at Sydney’s Brent Street studios, and later studied at Lindfield’s Ecole Ballet and Dance Theatre. In 2010 she completed three years training at London’s Rambert School of Ballet and Contemporary Dance. Chloe moved to Barcelona in 2012 to join the junior contemporary company IT Dansa under the direction of Catherine Allard. During her two years with the Company she performed works by Rafael Bonachela, Alexander Ekman, Ohad Naharin and Sidi Larbi Cherkaou. Chloe joined Sydney Dance Company in 2015. She won the 2016 Helpmann Award for ‘Best Female Dancer’ for her performance in William Forsythe’s Quintett.

JESSE SCALES
Born in Hobart, Jesse completed her early training in Adelaide with Terry Simpson where she was awarded the RAD Solo Seal. She received full scholarships to study with Complexions Contemporary Ballet in New York and Nederlands Dans Theatre in The Hague and went on to train in classical ballet at the New Zealand School of Dance. Jesse performed a feature role in the Australian premiere of William Forsythe’s Quintett for which she was awarded the 2016 Green Room Award for Female Dancer and a nomination for the 2016 Helpmann Award for ‘Best Female Dancer’. Jesse has been with the Company since 2012. She made her choreographic debut in 2016 as part of Sydney Dance Company’s New Breed season.

LATISHA SPARKS
Born in Perth, Latisha began dancing with the Gail Meade Performing Arts Centre at the age of 4. In 2010 she moved to Melbourne to attend the Victorian College of the Arts Secondary School (VOASS). Latisha then decided to further her contemporary studies at The New Zealand School Of Dance (NZSD), in Wellington. Graduating in 2015 with her Diploma in Dance Performance, Latisha was invited to perform in the Metamorphosis Summer Residency in Mexico with Irene Exte Anza. She has worked with choreographers such as Tim Harbour, Matthew Thompson, Ursula Robb, Lina Limosani, Craig Bary, Douglas Wright, Mahlia Johnstom, Ross McCormack, Thomas Bradley, Sarah Foster Sproull and Irene Exte Anza. Latisha joined the Company in 2016.

TODD SUTHERLAND
Todd Sutherland was born in Queensland and received his early training at the Queensland Dance School of Excellence and later at the Australian Ballet School. In 2004, Todd toured with the Dancer’s Company (Australian Ballet) before accepting a contract with Walt Disney Productions for performances in Tokyo, Japan. In 2006 he joined Queensland Ballet where he remained until the end of 2010. Todd is an accomplished gymnast, having been the Queensland All-round State Champion from 1999-2001. He was also a member of the Australian Gymnastics Team. Todd joined Sydney Dance Company in 2011. He recently was awarded ‘Most Outstanding Dancer’ for Lux Tenebris in Dance Australia’s Critics’ Survey.
PETROS TREKLIS
Born in Melbourne, Petros moved to London in 2007, where he was offered a place on the Degree Course at Laban Conservatoire for Contemporary Dance. In 2010 Petros joined Tavaziva Dance, where he stayed for four years. He has also danced for Watkins Dance, joining the Company as a guest artist in 2012 and IJAD Dance Company working with them on their 2013 project In-Finite Space. In 2014, Petros made the move back to Australia joining Sydney Dance Company for Louder Than Words.

CHARMENE YAP
After graduating from Western Australian Academy of Performing Arts with a Bachelor of Arts in 2006, Charmene worked with Dancenorth, Chunky Move, Tasdance, Lucy Guerin Inc and numerous choreographers. Joining Sydney Dance Company in 2010, Charmene has won multiple awards including ‘Best Female Dancer’ for the 2012 Helpmann Awards and ‘Outstanding Performance by a Female Dancer’ for the 2013 Australian Dance Awards for her performance in Rafael Bonachela’s 2 One Another. She was awarded the 2014 Helpmann Award for ‘Best Female Dancer’ for her performance in Rafael Bonachela’s 2 in D Minor. Charmene made her choreographic debut with Do We for New Breed 2014.

SAM YOUNG-WRIGHT
Sam began dancing with Quantum Leap Youth Dance Company in Canberra, before studying at the Western Australian Academy of Performing Arts and Sydney Dance Company’s Pre-Professional Year program, and was selected to tour with the Company on a two-month under study contract performing 2 One Another in Western Australia, Queensland and regional New South Wales. In 2015 Josie was offered an official trainee ship with the Company, which saw her perform in Inside There Falls, Frame of Mind and De Nuo. Josephine officially joined the Company in 2016.

JOSEPHINE WEISE
Originally from Queensland, Josephine commenced her dance training at the Pamela Marshall Academy of Dance in Hervey Bay. In 2013 she graduated from the Queensland Dance School of Excellence. In 2014, Josephine undertook full-time study as part of Sydney Dance Company’s inaugural Pre-Professional Year program, and was selected to tour with the Company on a two-month under study contract performing 2 One Another in Western Australia, Queensland and regional New South Wales. In 2015 Josie was offered an official traineeship with the Company, which saw her perform in Inside There Falls, Frame of Mind and De Nuo. Josephine officially joined the Company in 2016.
THE COMPANY

THE COMPANY

REHEARSAL DIRECTOR
Chris Aubrey

DANCERS
Juliette Barton
Izzac Carroll
Davide Di Giovanni
Holly Doyle
Janessa Dufty
Nelson Earl
Cass Mortimer Eipper
Bernhard Knauer
Chloe Leong
Jess Scales
Latisha Sparks
Todd Sutherland
Petros Treklis
Josephine Weise
Charmane Yap
Sam Young-Wright

PRODUCTION

PRODUCTION

TECHNICAL DIRECTOR
Guy Harding

STAGE MANAGER
Simon Turner

PRODUCTION TECHNICIAN
Tony McCoy

HEAD MECHANIST
John Shedden

MECHANIST
Joshua Opokua

WORKSHOP ASSISTANT
Torrence Alaska

SCENIC ARTIST
Niel Mallard

SCENIC ASSISTANT
Jess Fitzpatrick

WARDROBE SUPERVISOR
Wendy James

WARDROBE ASSISTANT
Olivia Pilot

DANCERS TREATMENT & CARE

COMPANY DOCTOR
Dr. Michael Berger

SPORTS DOCTOR
Dr. James Lawrence

PHYSIOTHERAPISTS
Ashlea-Mary Cohen
Marko Beecejski
Catherine Goss
Kristina Oren

COMPANY TEACHERS
Simone Smiles
Lisa Grifiths
Chris Aubrey

PRE-PROFESSIONAL YEAR

COURSE DIRECTOR
Linda Gamblin

COURSE SUPERVISOR
Shane Carroll

DANCE STUDIOS

DIRECTOR, DANCE CLASSES
Ramon Doringo

PUBLIC PROGRAMS MANAGER
Polly Brett

PUBLIC PROGRAMS COORDINATOR
Narelle HowaWrth

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(in tribute to my mum)

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Alden Toes and Judi Wolf
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Ed Gilmartin
Yang Yang
Ursula Zaouii

UP TO $5,000

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Sydney Dance Company’s
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we need to commission new
works, share them with audiences
around Australia and overseas,
grow our education program
and support emerging talent.
We would like to thank all those
who have contributed to our
Commissioning Fund, Touring
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to thank all of our Partners who wish
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