

THE QUEENSLAND BALLET



IN

Spin-Off

A PROGRAMME OF NEW WORKS

THE TWELFTH NIGHT THEATRE
October 30th — November 1st 1975.

THE QUEENSLAND BALLET

Founder: Charles Lisner

Patron: His Excellency Air Marshall Sir Colin Hannah,
K.C.M.G., K.B.E., C.B., Governor of Queensland

President and Chairman of the Board:
The Hon. Mr. Justice Sir Charles Wanstall, S.P.J.

ARTISTIC DIRECTOR

HARRY HAYTHORNE

ADMINISTRATOR

ROBERT R. RANDLE

THE DANCERS

AMANDA CARLSSON
CAROLINE DOUGLAS

* CHRISTINE DWYER

WENDY FOSTER

EVA HOPPE

MADONNA MABRY

IRINA MITCHELL

* MARGARET SMITH

* JANET VERNON

JACQUELINE WRIGHT

JEAN BRICE

JOHN CICE

HAROLD COLLINS

NICHOLAS HERRMANN

TREVOR MALOUF

* GRAEME MURPHY

WAYNE NELSON

* Guest Dancers

Assistant to the Artistic Director

LESLIE WHITE

Stage Director

KENNETH RAYNER

Electrician

DAVID LEE

Mechanist

JOHN SHERGOLD

Wardrobe

PAMELA CONDOR

Public Relations

RHONDA HUNT (29.3355 or
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THE QUEENSLAND BALLET

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SPIN-OFF

Of all creative artists the choreographer is not only the rarest but also one who gets fewest opportunities to practice his craft. He cannot create alone, he must have dancers - a composer can reach an approximation on a piano, a painter can turn to his canvas, a writer to his book - but only when dancers are in motion does a choreographer's work begin to live. In addition, without choreography there can be no ballet, therefore, any company concerned not only for its own future but for that of its art must constantly search out and cultivate new choreographic talent.

The SPIN-OFF programme was devised to give opportunities to inexperienced choreographers and to allow more experienced ones to develop their talents more fully. Although choreographic encouragement of this kind is vital to ballet, funds for it are very limited. Consequently, the contributing choreographers, have been restricted in costuming to what they could find in the Company wardrobe; and their official rehearsal times have been very short. Most of the ballets, thanks to the generosity of the non-choreographing dancers of the Company, have been rehearsed and prepared in what would normally have been the dancers' leisure time. Over the past few months, one would often find a group of dancers after a gruelling day of travel and three shows in schools dedicatedly working around a tape-recorder in any spare space available.

All the works in the programme are new - except one, PEEPSHOW - which has been included for the express purpose of showing what CAN arise from a programme of this nature. PEEPSHOW was prepared for just such a programme presented by BALLET WORKSHOP at the Mercury Theatre, London in 1952, since when it has been seen in almost every country that can boast a ballet company.

SPRING CELEBRATION

Choreography

Merice Briffa

Music

Alexander Glazunov

Evà Hoppe and Jean Brice

with

Caroline Douglas

Christine Dwyer

Jacqueline Wright

Nicholas Herrmann

Trevor Malouf

Wayne Nelson

MERICE BRIFFA was born and trained in Brisbane, spending sixteen years studying classical ballet. After her marriage she gave up her career as a dancer to concentrate on teaching and choreography. Each year Merice choreographs new ballets for her own students to present at their annual displays.

ALEXANDER GLAZUNOV

(1865 - 1936)

Glazunov's life was singularly uneventful, few composers have made their debut under more favourable auspices or won appreciation so rapidly. He neither experienced in his youth the sting of neglect nor the inconvenience of poverty.

A protege of Balakirev, a pupil of Rimsky-Korsakov and endowed with a prodigious musical memory, his career seemed almost a musical fairy-tale until the revolution cast its shadow.

Although he wrote only three, probably his best known works with the possible exception of the Sixth Symphony, are his ballets. *SPRING CELEBRATION* is danced to excerpts from one of these, *The Seasons*.

SIAMESE TWINS

Choreography

Amanda Carlsson and
Wendy Foster

Music

Sergei Rachmaninov

Amanda Carlsson and Wendy Foster

AMANDA CARLSSON from Sydney is in her first year with The Queensland Ballet. Training initially in Sydney she then spent three years with The Royal Ballet School in London, and danced there with The Royal Ballet itself. This is her first venture into choreography.

WENDY FOSTER, also from Sydney, is spending her second year with The Queensland Ballet. Her training, entirely undertaken in Sydney, included entering choreographic competitions, and appearances with The Kirov Ballet.

SERGEI RACHMANINOV

(1873 - 1943)

Rachmaninov has been severely dealt with by many critics who, alienated perhaps by his lush style and open sentimentality, predicted that his work would be forgotten soon after his death .. yet over thirty years later many of his compositions have retained their hold on the public's affections and continue constantly to be played.

His 2nd Piano Concerto in C Minor, one movement of which accompanies *SIAMESE TWINS* has from the beginning been immensely popular, perhaps because its uninhibited romanticism transcends the sentimental to appeal to a deeper-rooted emotion. This concerto has frequently served as a ballet score notably for Walter Gore's *WINTER NIGHT*.

FAREWELL TO A FRIEND

Choreography

Irina Mitchell

Music

Deodato

Irina Mitchell and Harold Collins

IRINA MITCHELL Well-known to followers of The Queensland Ballet, Irina has danced with this company for five years now, having before that danced with Ballet Victoria, The Dance Concert and Ballet Australia companies.

DEODATO

Eumier Deodato was born in Brazil, he travelled to North America where he became well known for his contemporary arrangements for soul singer Roberta Flack. He has written scores for numerous films and now produces his own albums.

ATHLETES OF WAR

Choreography

Norman Hall

Music

Gustav Holst

Caroline Douglas

Eva Hoppe

Jacqueline Wright

Jean Brice

John Cice

Trevor Malouf

Individuals compete and fight, separately, in groups, and as nations, in games of love and hate, sport and war. But within is always the conflict -- is the achievement and domination attained worthwhile, and who is the ultimate winner....?

NORMAN HALL originally trained as an Art Teacher at Newcastle Teacher's College and National Art School. His interest in dance evolved from his athletics and drama activities.

In 1974 he won second prize in the Ballet Australia Choreographic Competition, and has choreographed ballets for the South Australian Ballet, New Dance Theatre Sydney and The Queensland Modern and Contemporary Dance Company.

GUSTAV HOLST

(1874 - 1934)

Highly regarded in his lifetime, Holst's work was somewhat neglected after his death but has in recent years been re-evaluated and he is now regarded as one of the most original British composers of his time.

The re-instatement of his work has been largely due to the sensitive partisanship of his conductor-daughter Imogen. However, his set of tone poems THE PLANETS, has always retained its place in the concert repertoire (and for many years in the ballet repertoire owing to its use by master choreographer Anthony Tudor.) Norman Hall has chosen MARS from this suite to accompany his ballet.

INTERVAL

BRIEF ENCOUNTERS

Choreography

Harold Collins

Music

Frank Hutchens

Amanda Carlsson

Caroline Douglas

Madonna Mabry

Harold Collins

Nicholas Herrmann

HAROLD COLLINS, a Queenslander, has danced all over the world with such companies as London Festival Ballet, the New Zealand Ballet and several American companies. Last year he returned home to join The Queensland Ballet. BRIEF ENCOUNTERS marks his debut as a choreographer.

FRANK HUTCHENS

(1892 - 1916)

Frank Hutchens was born in Christchurch, New Zealand, and early displayed an outstanding musical ability. Subsequently he studied in London and was elected in 1913 Associate (later Fellow) of The Royal Academy of Music. He came to Australia in 1916 and was one of the first teachers appointed to the NSW Conservatorium of Music.

The present Piano Quintet was first performed in 1930, and is in one movement. The writing is direct, clear-cut and varied in its moods, ranging from the leaping, vigorous opening statement, to a wistful romantic rumination.

THE SISTERS

Choreography

Caroline Douglas

Music

Sergei Prokofiev

Wendy Foster

John Cice

Jacqueline Wright

CAROLINE DOUGLAS. English-born Caroline Douglas was trained at the Ballet Rambert School in London. She joined the Sadler's Wells Opera Ballet and then danced with both the Western Theatre and Scottish Ballet companies, dancing many solo roles with them. Last year she toured the Far East with International Ballet Caravan, and then travelled on to Australia to join The Queensland Ballet.

SERGEI PROKOFIEV

(1891 - 1953)

Prokofiev showed extraordinary musical gifts by the time he was six and early developed into a brilliant pianist. Much of his early music was harsh and avoided all romantic and emotional means of ingratiation, to appeal to the listener by purely musical means; although other compositions from this period such as the Classical Symphony show that he had wit and an undoubted melodic gift - sometimes both sides of his musical personality were brought rewardingly together as in VISIONS FUGITIVES, part of which is used to accompany THE SISTERS.

Choreography

Jean Brice

Music

Joaquin Rodrigo

Eva Hoppe and John Brice

JEAN BRICE was born in Stanthorpe and trained in Queensland and at The Australian Ballet School. After three years with The Australian Ballet, he danced for six months at the Basel Opera House, Switzerland. Then back to Australia for a short season with The Tasmanian Ballet Company before joining The Queensland Ballet this year.

JOAQUIN RODRIGO (1902 -)
Although blind from the age of three, Rodrigo's musical talent precociously revealed itself. In common with his compatriots Albeniz, Falla and Turina, he at first made Paris his headquarters but returned to Spain for good at the outbreak of the Spanish Civil War in 1936, settling in Madrid in 1939 where he won instant fame with his Aranjuez Concerto for guitar and orchestra, the second movement of which has been used by Jean Brice.

INTERVAL

PEEPSHOW

Choreography and Costumes (for L.J.H.B.)

Walter Gore

Setting

Walter Gore

(Realised by Kenneth Rayner)

Music

Jean Francaix

Madonna Mabry

John Cice

Leslie White

A witty and unusual Tableau-vivant

Two men and a girl are sporting in and under the sea. First we see only their legs; then we see only the tops of their bodies as they swim from nowhere to nowhere. Then we meet them under the sea, and finally.....

well, it really is most unusual.

WALTER GORE It is impossible to encapsulate the career of Walter Gore in a few lines. As a dancer he was the creator of many roles, among them the original Rake in *RAKE'S PROGRESS*, and was one of the artists on which British Ballet founded its reputation. As a choreographer he is world renowned and his ballets have been mounted by companies in every continent. It is sufficient to say we are indeed fortunate to have him here in Brisbane in person to oversee this production of *PEEPSHOW*

JEAN FRANCAIX (1912 -)
It has been said that the music of Jean Francaix is "often witty but rarely profound, not self-consciously 'neo-classic' but marked on the whole by a classical restraint and sobriety - in a word, by those qualities of clarity, proportion and elegance which have always been the hallmark of the Gallic spirit in the arts".

The graceful, sparkling and exquisitely written Concertino for piano and orchestra published in 1932, to which *PEEPSHOW* is set, is one of his earliest compositions; it immediately established him as one of the most gifted composers of his generation.

SEQUENZA VII

Choreography

Graeme Murphy

Music

Luciano Berio

Margaret Smith

Janet Vernon

Graeme Murphy

Tasmanian born GRAEME MURPHY a former soloist of The Australian Ballet, began his choreographic career by presenting a ballet in that Company's first choreographic workshop. He was awarded an overseas study grant by the Australia Council and studied choreography in New York, London and Paris. His first ballet for The Queensland Ballet was the highly praised *THREE CONVERSATIONS*.

LUCIANO BERIO

(1925 -)

Berio remains with Stockhausen and Boulez one of the pillars of advanced music in Europe today, although apart from a similar willingness to search out new ways and a sympathy for each others views the music of each is quite personal.

Berio is aided by excellent craftsmanship and a profound knowledge of the traditional musical repertory. Perhaps because of this his music has an easy melodic quality which makes it readily acceptable without compromising its modernity.

HOTCH POTCH

Choreography

Leslie White

Music

Igor Stravinsky

Full Company

LESLIE WHITE, The Queensland Ballet's Assistant Artistic Director, is a former member of The Royal Ballet with whom he toured widely throughout Europe before settling in Australia to teach and choreograph. Leslie's previous choreographic works for this company are *GLAZUNOV DANCES*, *THE PARTY* and *POSSESSED*.

IGOR STRAVINSKY

(1882 - 1971)

Stravinsky had the rare gift of being able to provide music that was good for dancing, which remained good music. His Ballets *PETRUSHKA* and *FIREBIRD* will probably remain standard repertory works as long as there are dancers to interpret them while *THE RITE OF SPRING* is one of the key compositions of 20th Century Music. *DANCES CONCERTANTES* (1941) which accompanies *HOTCH POTCH* is a much later work and marks not only the end of his so-called "neo-classic" period but also the re-eruption of creativity which coincided with the composer's settling finally in the U.S.A. This piece has been used several times for ballets most notably by George Balanchine and Kenneth MacMillan.

CREDITS

The Queensland Ballet gratefully acknowledges the support it receives from the Queensland State Government and The Australia Council.

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A special debt of gratitude to:

Singapore Airlines
Mr. Helmut Paidasch

Sets for SPIN OFF constructed by Mr. Geoff Bielefeld

The Queensland Ballet's next presentation:

CINDERELLA

at

HER MAJESTY'S THEATRE, BRISBANE

December 10th - December 27th

Bookings Open Her Majesty's November 10th