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**HER MAJESTY'S
THEATRE**



The
Queensland
Ballet

AUTUMN SEASON, 1975

The Company

THE QUEENSLAND BALLET this year celebrates its fifteenth birthday. The Company evolved in 1962 from The Lisner Ballet which had been formed two years earlier and was the first professional theatrical company to be established in this State.

Until his resignation last year, THE QUEENSLAND BALLET grew and prospered under the Artistic Direction of its founder Charles Lisner. He will be sadly missed, but without the burden of the day to day worries of directing a company he now has the time to expand his already considerable talents as a choreographer and it is hoped that as a result, the Queensland public will be able to enjoy many new works from him in the future.

The Company's artistic policy "to produce as much new work by Australian choreographers, composers, designers and writers as possible" is being vigorously pursued by Mr. Lisner's successor Harry Haythorne. Adelaide born, Mr. Haythorne took up his appointment this January after many years in Europe both as a dancer and a ballet-master with companies in Britain, Holland, Germany, France, Italy and Israel. He has appeared frequently on television and film and has danced as a guest artist with the Royal Ballet at Covent Garden. He comes to THE QUEENSLAND BALLET from The Scottish Ballet with whom he was Assistant Artistic Director, and which toured Australia last year with Dame Margot Fonteyn as a guest artist. When asked about future plans for the Company he said, "We will aim to present to the Queensland public the best ballet which the size of the Company and the amount of money at our disposal will allow; ballets which reflect our dance heritage on the one hand and hold a mirror to contemporary life on the other — ballets which explore the full range of dance expression. However, we will keep before us always the thought that not only is dance an innate cultural joy but it is an ENTERTAINMENT which transcends the differences of age creed and language."



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

The Queensland Ballet

(Founder Charles Lisner)

PATRON

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Governor of Queensland

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ARTISTIC DIRECTOR

Harry Haythorne

ADMINISTRATOR

Robert R. Randle

ASSISTANT TO THE ARTISTIC DIRECTOR

Leslie White

THE DANCERS

Madonna Mabry, Harold Collins, Irina Mitchell, Jean Brice, Amanda Carlsson, Caroline Douglas, Wendy Foster, Eva Hoppe, Jacqueline Wright, John Cice, Trevor Malouf, Wayne Nelson

STAGE DIRECTOR & LIGHTING DESIGNER

Kenneth Rayner

MECHANIST

Geoff Bielefeld

ELECTRICIAN

David Lee

WARDROBE

Pamela Conder

BOOKKEEPER

Jennifer Crocker

PUBLIC RELATIONS

Rhonda Hunt (Telephone 29 3355 or 70 1888)

The Queensland Ballet, 307 Queens Arcade, 77 Queen Street, BRISBANE, QLD. 4000.



Harry Haythorne
Artistic Director



Robert R. Randle
Administrator



Leslie White
Assistant to the Artistic Director

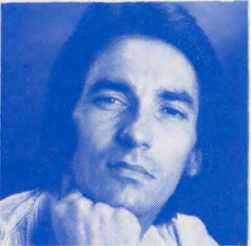


Choreographers: Charles Lisner, Graeme Murphy, Rex Reid, Leslie White

The Dancers



Madonna Mabry



Harold Collins



Irina Mitchell



Jean Brice



Amanda Carlsson



John Cice



Caroline Douglas



Wendy Foster



Eva Hoppe



Jacqueline Wright



Trevor Malouf



Wayne Nelson

Images Classiques

Choreography:

Charles Lisner

Music:

Claude Debussy & Maurice Ravel

Design:

Hugh Colman

Madonna Mabry, Harold Collins,

Wendy Foster, Eva Hoppe,

Irina Mitchell,

Jean Brice

Amanda Carlsson, John Cice,

Trevor Malouf, Wayne Nelson.

"Images Classiques" is a neo-classical work reflecting ancient Greek ritual dances involving translucent archaic images of a timeless past.

One of THE QUEENSLAND BALLET's proudest achievements is the immense repertoire it has been able to present over the years. The majority of the ballets in this repertoire were choreographed by Charles Lisner, whose range in his chosen medium is unusually large and varied. "Images Classiques" (under the title 'Danses Sacrees et Profanes') was choreographed for THE QUEENSLAND BALLET in 1971 and a year later taken into the repertoire of The Australian Ballet, who have kindly loaned the scenery and costumes from their production for this revival.

The music for "Images Classiques" is drawn from 'Danses Sacrees et Profanes' written for harp and strings by Claude Debussy (1862-1918) and the 'Introduction and Allegro' for harp, string quartet, flute and clarinet by Maurice Ravel (1875-1937). At one time these two composers were almost invariably bracketed together, but time has shown that, although there are some superficial similarities, each had a very original and individual talent — undoubtedly they are two of the greatest and most influential French composers of the recent past.

Hugh Colman graduated from the University of Melbourne in 1967 with a Bachelor of Arts (Honours) Degree in English Literature and Fine Arts. Two years later he joined the design department of the Melbourne Theatre Company for whom he has designed over fourteen productions, and although now a freelance, designed Ibsen's 'The Lady from the Sea' for their present season. He has also two productions in the current repertoire of the South Australian Theatre Company 'She Stoops to Conquer' and 'As You Like It'. He has designed two other productions for The Australian Ballet besides "Images Classiques"; one of them, 'Night Episodes', is by another Queensland choreographer, John Meehan.

THE QUEENSLAND BALLET is very grateful to THE AUSTRALIAN BALLET for their kind assistance with this production.

Interval



Three Conversations

A PERSONAL VIEW OF COMMUNICATION

Choreography and Design:

Graeme Murphy

Music:

Bela Bartok and excerpts from Concert
Collectif du Groupe de Recherches
Musicales.

FIRST CONVERSATION

The Company

SECOND CONVERSATION

The Company

THIRD CONVERSATION

Eva Hoppe, Jean Brice,

with Amanda Carlsson,
Caroline Douglas, Wendy
Foster, John Cice, Trevor Malouf.

Tasmanian born Graeme Murphy was awarded the Lady Nathan Scholarship at 15 years of age and two years later was accepted into The Australian Ballet, where he danced many solo roles during the ensuing three years and also began his career as a choreographer by presenting a ballet in that Company's first Choreographic Workshop. Following this, he was awarded an overseas study grant by the Australian Council for the Arts to further his choreographic studies in New York, London and Paris. "Three Conversations" created especially for this tour is his first work for THE QUEENSLAND BALLET although he already has ballets in the repertoires of the Ballets Feix Blaska in France and the Tasmanian Ballet.

Bela Bartok (1881-1945) is a Hungarian composer through many of whose compositions throb the folk rhythms and melodies of his native land. But despite (or perhaps because of) the strong folk element in his music his greatest compositions burst the narrow barriers of nationalism and place him in the foremost ranks of the world's composers of his generation.

The Musical Research Groupe (Le Groupe de Recherches Musicales) was formed in 1950 in Paris to explore the relationship of "sound material" to musical compositions. The extracts used in THREE CONVERSATIONS are taken from a record of a collaboration between seven composers and four electronic music experimentalists in a joint exploration of some of the possibilities in achieving a synthesis of their methods.

Interval



Possessed

Choreography:

Leslie White

Music:

Antonio Vivaldi & Pink Floyd

Scenery:

Kenneth Rayner

Costumes:

Pamela Conder

Mrs. Green:

Caroline Douglas

Anna, her daughter:

Irina Mitchell

Their Maid:

Jacqueline Wright

Their Guests:

Wendy Foster, Wayne Nelson, Eva Hoppe, John Cice, Amanda Carlsson,

Mr. Edward, a distant relation of Mrs. Green:

Harold Collins

His Companion:

Leslie White

This ballet was inspired by the film 'The Exorcist'.

Mrs. Green and her beloved daughter, Anna, have invited some of their closest friends to celebrate Anna's sixteenth birthday, when a distant relative returns unexpectedly from abroad. On realising it is Anna's birthday Edward's mysterious companion gives her a trinket, an ancient amulet of the Persian god Asmodeus, fiend of rage and lechery...

POSSESSED is the third ballet of Leslie White's to enter the repertoire of THE QUEENSLAND BALLET, the others being GLAZOUNOV DANCES and THE PARTY. After training at the Royal Ballet School, he danced with The Royal Ballet for five years, coming to Australia with them as one of their soloists in 1958. He decided to stay and opened a ballet school in Adelaide later becoming co-founder there with Elizabeth Dalman of The Australian Dance Theatre. Since then he has danced and choreographed works for several Australian dance companies besides the commercial theatre and television.

Antonio Vivaldi (c. 1675-1741) was born in Venice, the son of a violinist. He was ordained a priest in 1703 but most of his life was given to music. He left an immense body of work some of it remaining unpublished to this day; although for many years almost forgotten, with the upsurge of interest in Baroque music he has regained his rightful place as one of the greatest Italian composers.

The music for POSSESSED is completed by excerpts from two Pink Floyd albums, 'One of These Days' and "Echoes" from Meddle and "Careful of the Axe, Eugene" from Ummagumma.

Kenneth Rayner and Pamela Conder were associated with Leslie White last

season in the production of the successful ballet THE PARTY. Pamela Conder was born on the Atherton Tableland and grew up in Townsville where she trained as a classical dancer, eventually becoming a soloist with Ballet Theatre le Francais in Sydney. It was for that company that she first began designing costumes, and although since then she has been associated with almost every branch of theatre production she has continued to design dance costumes, notably for the Dance Company of New South Wales and The Queensland Ballet. Kenneth Rayner began his career by spending five years as actor and stage manager with THE ENSEMBLE THEATRE in Sydney. Since then he has had wide experience in Australia and England in all aspects of stage management and lighting including the stage management of a London season and Australian tour of the Peter Cooke — Dudley Moore revue 'Behind the Fridge'.

Interval

This Ballet will be performed only at evening performances.



Bouquet Garni

Choreography:

Rex Reid

Music:

Gioacchino Rossini (arranged
Benjamin Britten)

Design:

James Aldridge

WALTZ & MARCH

The Company

POLKA ITALIANA (orchestrated by Colin Brumby)

Jacqueline Wright, John Cice

TYROLESE

Irina Mitchell, Trevor Malouf

CANZONETTA

Madonna Mabry with Jean Brice
and Harold Collins

BOLERO

Caroline Douglas or Wendy Foster with
Amanda Carlsson, Eva Hoppe

FINALE

The Company

In a garden lit by moonlight, romantic people are gathered to share the pleasure of a summer's evening. Symbols of white fans, hearts and garlands of forget-me-nots preserve the spirit of romanticism.

Rex Reid is one of Australia's most talented choreographers and has produced ballets for most of the Australian companies besides having his work presented in Europe and South America. For the former National Theatre Ballet Company he choreographed John Antill's **CORROBOREE** which was premiered in Sydney in 1950 and for The Australian Ballet **MELBOURNE CUP** which was presented at Covent Garden when that company visited London for the first time. A former Director of The West Australian Ballet '**Bouquet Garni**' is his first work for THE QUEENSLAND BALLET.

Gioacchino Rossini (1792-1868) is known principally for his operas, of which he wrote over thirty. However, he also wrote much other music and '**Bouquet Garni**' is set to a group of what were originally vocal pieces for one and two voices with piano accompaniment but which were adapted for orchestra by Benjamin Britten.

Adelaide born, James Aldridge, was hailed in 1966 as one of South Australia's most promising young artists. His work has been shown in several successful exhibitions but he has more recently taken an interest in theatrical design. For a highly praised production of the mock '30's musical **DAMES AT SEA** he designed not only the sets and costumes but the posters and programmes as well. His first ballet designs were for Ray Cook's ballet to Stravinsky's music **EBONY CONCERTO**, while his work for **BOUQUET GARNI** is his first attempt at ballet designs in the Romantic idiom.



The Party

Choreography:

Leslie White

Music:

Neil Diamond & Ewan MacColl

Scenery:

Kenneth Rayner

Costumes:

Pamela Conder

Irina Mitchell, Leslie White,
Jacqueline Wright, John Cice,
Madonna Mabry, Harold Collins.

A glimpse of the inter-relationships
at a swinging party, in a blend of
classical and modern idioms.

**This ballet will be performed only
at matinee performances.**

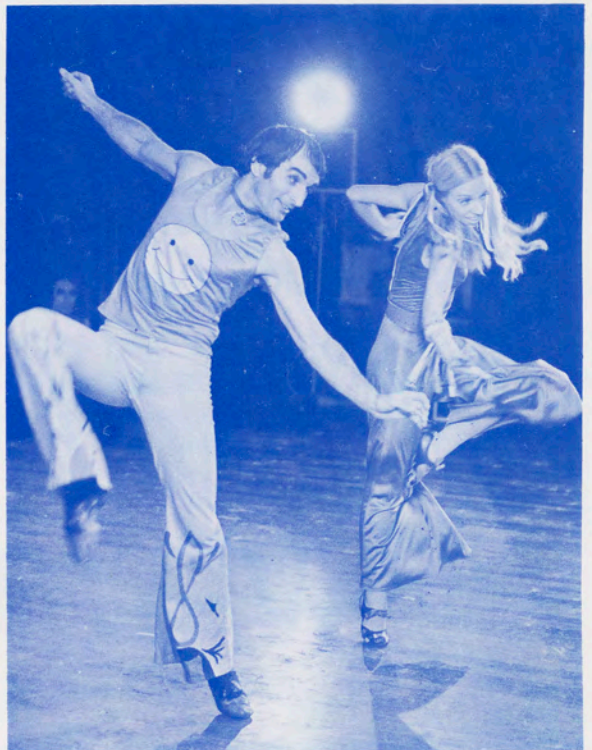
**PROGRAMME ORDER FOR
MATINEES**

BOUQUET GARNI

THREE CONVERSATIONS

IMAGES CLASSIQUES

THE PARTY



The Queensland Ballet in 1975

1975 is a very full year for the Queensland Ballet. After an introductory rehearsal period the Company undertook a tour of the Coastal Districts as far north as Cairns, and immediately following the present Brisbane season will undertake a further tour, this time to Western Districts. By the time they return to the Capital they will have travelled over 10,500 kilometres and given 55 performances in 40 centres.

Then after a short rehearsal period the dancers will be on the road once more, this time divided into smaller groups of five dancers each, who between them will cover the State appearing in schools from Thursday Island to Cunnamulla and from Mount Isa to the Gold Coast with a special programme aimed at introducing school children to ballet and letting them find out at first hand what fun dancing can be. Both the performances in the schools and the performances on the current tour are presented in conjunction with the Arts Council of Queensland.

In addition to these activities the Company will be mounting a programme of new and experimental ballets for one week at the Twelfth Night Theatre, and then ending their year with a three-week season at Her Majesty's Theatre, Brisbane, with a spectacular new three act fairytale ballet — a treat for children and grown-ups alike.

Western Districts Tour

If you have enjoyed this programme please inform your friends in the following centres that the Queensland Arts Council will shortly be presenting The Queensland Ballet in their area with the same ballets.

Toowoomba, City Hall — Monday, June 2
Mitchell, Shire Hall — Wed. June 4
Charleville, Town Hall — Thurs. June 5
Cunnamulla, Shire Hall — Fri. June 6
Blackall, Memorial Hall — Mon. June 9
Barcaldine, Shire Hall — June 10
Winton, Shire Hall — Wed. June 11
Mount Isa, Civic Centre —
Fri. and Sat. June 13 and 14
Longreach, Civic Centre — Tues. June 17
Aramac, Civic Centre — Wed. June 18
Tambo, Shire Hall — Thurs. June 19
Roma, Hibernian Hall — Sat. June 21

Credits

The Queensland Ballet is deeply grateful to its ladies Social Committee for organising, supervising and providing hostesses for all the company's social functions.

All costumes and scenery made by THE QUEENSLAND BALLET Production Department unless otherwise stated.

IMAGES CLASSIQUES

Scenery made and painted by the Australian Ballet Production Department.
Costumes by The Australian Ballet Wardrobe Department.

THREE CONVERSATIONS

Assistant to the Choreographer, Janet Vernon.

POSSESSED

Properties by John Williams.

BOUQUET GARNI

Polka Italiana and Bolero, recorded by Queensland Youth Orchestra. Polka Italiana orchestrated by Dr. Colin Brumby.

Cloths and Gauzes: Scenery Centre Pty. Ltd.

Building Materials: Elder Smith Goldsbrough Mort Pty. Ltd.

Paints: British Paint Ltd.

Lighting Equipment: Harvey Theatrical Lighting Pty. Ltd. G.E.C.—A.E.I. Pty. Ltd.

Tights: Martin's Ballet Boutique.

Sewing Machines: Elna Sewing Machine Pty. Ltd.

Shoes: Joan Barrie Pty. Ltd., Martin's Ballet Boutique, Paul Wright Pty. Ltd.

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