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*The Australian Ballet*

*Artistic Directors:*

Dame Peggy van Praagh, D.B.E. 1962-1974

Sir Robert Helpmann, C.B.E. 1965-1976

Anne Woolliams, 1976-1977

Dame Peggy van Praagh, D.B.E. 1978-

The Australian Ballet Foundation gratefully acknowledges  
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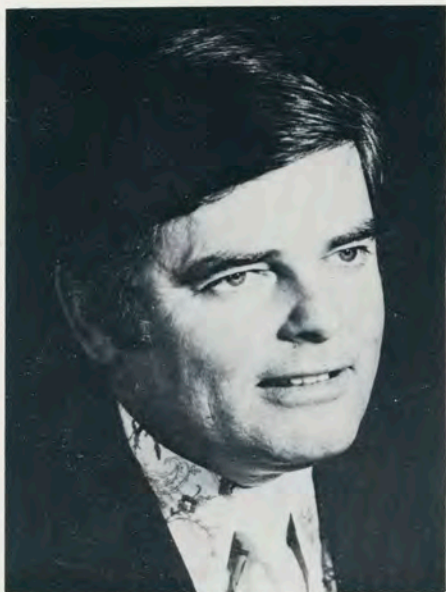
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THE AUSTRALIAN BALLET

acknowledges the valued assistance of TRANS-AUSTRALIA AIRLINES

MARTIN'S BALLET BOUTIQUE, Melbourne

HOOVER (AUSTRALIA) PTY. LIMITED in presenting its 1978 season.



Peter F. Bahen, M.B.E.



Dame Peggy van Praagh, D.B.E.

We welcome you to the second programme of the 1978 Melbourne subscription season—a programme which has as its highlights two important premieres for the company. Jerome Robbins has given us his great work *Afternoon of a Faun* and it is hoped that this will be the first of many ballets by this great and prolific choreographer to enter the repertoire of The Australian Ballet.

Graeme Murphy's *Tekton* is given its Melbourne premiere season during the current programme. The Australian Ballet has specially commissioned this work from Murphy, a graduate of The Australian Ballet School, a former member of the company and now Artistic Director of The Dance Company, N.S.W.

The Annual General Meeting of The Australian Ballet Foundation was held in Melbourne on 9 May last. For the information of our subscribers and patrons, extracts from my report on the activities of the company for the year ended 31 December 1977 are set out hereunder:

### **15th Anniversary year**

In 1977, our 15th anniversary year, 350,000 people came to The Australian Ballet. Our major presentation was a new *Swan Lake* produced by the artistic director Anne Woolliams with magnificent costumes and scenery by Tom Lingwood. (Although Miss Woolliams resigned as Artistic Director at the end of the year, it is gratifying to note that she will continue from time to time as a guest producer for the company.) Other popular full-length ballets presented included *The Sleeping Beauty*, John Cranko's *Onegin*, *Giselle* reproduced by Dame Peggy van Praagh, and Sir Robert Helpmann's *The Merry Widow*. Our company was increased to 56 dancers and our overseas guest artists included Dame Margot Fonteyn, Carla Fracci, Vanessa Harwood and Galina Samsova. Other international personalities associated with the 1977 season were choreographers Eugene Loring and Don Asker and teachers Asaf Messerer (by arrangement with The Australian Ballet School) and Eileen Ward.



So enormous was the public's interest that even in regional centres like Newcastle the season was sold out three weeks in advance and audiences in Launceston rushed to see Dame Margot.

We are proud to be continuing the tradition which once took the great Pavlova to Cairns and it is our intention to go on importing some international guests who will also tour country cities where possible.

### **International Arena**

It is also essential for The Australian Ballet to tour overseas at regular intervals. Unfortunately this has not been possible for various reasons for a couple of years. Yet it is vital for the company to be assessed from time to time in an international arena. It is good for the morale of the dancers, it helps to prevent a mass exodus of individual members, anxious to appear abroad—20% of the Nederlands Dans Theater, and a number of The Royal Ballet, American Ballet Theatre, London Festival and Stuttgart companies are Australians—and it is also necessary to retain Australia's prestige and reputation overseas as a country which produces more than top quality sheep and koalas.

### **Artistic Policy**

Perhaps it is timely, in the light of Australia's changing dance scene, publicly to state again the original policy of The Australian Ballet. We are a classically-oriented company and ever since our inception in 1962 our dancers have been trained in the classical technique.

In addition, our public has shown a marked preference for the traditional classical and romantic story ballets. We cannot afford to disregard their wishes.

This does not mean that we have constantly to repeat ourselves and concentrate only on 19th century works. Certain contemporary pieces based on the classical technique, such as *Onegin* or *Romeo and Juliet*, *The Merry Widow* and *The Display*, and indeed such masterpieces as Glen Tetley's *Gemini* and John Butler's *Threshold*, both based on a 'free' technique will always be part of our repertoire. But whether we should also be doing the way-out type of modern experimental work (sometimes consisting of obscure plot, cacophonous music, contortions and writhings) seems more and more questionable.

Particularly as, in recent years, a number of developing State dance groups who employ modern techniques such as those of Martha Graham and Merce Cunningham have been catering for audiences with a taste for the avant-garde.

The dance world is now falling into a definite pattern with different groups concentrating on entirely different kinds of repertoire. There is a place for all of us. We should go on complementing each other. Therefore we fearlessly reiterate our commitment primarily to the classical-romantic. We should not try to compete, for instance with the Australian Dance Theatre in Melbourne and Adelaide or with the Dance Company of New South Wales. As Dame Peggy van Praagh put it recently, 'It is unfair to criticise this company because the majority of its repertoire is based on the policy of the classical technique . . . the whole motivation of this organisation rotates round the perfection of this classical training in order that our dancers can perform the works of any choreographer, classical or contemporary.'





JEROME ROBBINS



## JEROME ROBBINS

“Time: the present” said the programme note of Jerome Robbins’s first ballet, establishing at once the feature that has distinguished almost all his work ever since. Always Robbins has been concerned with what is happening here and now. That first ballet of his, created for American Ballet Theatre in New York on 18 April 1944, was *Fancy Free*. It must have burst upon the first-night audience at the Metropolitan Opera House with the same startling, overwhelming impact as his heroes, three sailors on shore leave, had upon the bar which formed the main feature of Oliver Smith’s setting. Boasting, cheating and rampaging their way through a crowded night ashore, chasing the local girls, sinking a quick beer or sharing a packet of chewing gum, they were figures straight off any sidewalk and about as far removed from the usual run of ballet characters as could be. Robbins and his composer, another young man just beginning to make his reputation, Leonard Bernstein, had a hit on their hands, and they consolidated their success later that year by turning the same story into a musical, *On the Town*, first on stage and later in a film version.

That is another thing about Robbins, the way he has lived with equal success in the worlds of ballet and theatre. As if it were not enough to be the most distinguished choreographer of the generation after Frederick Ashton and George Balanchine, he also became a household name as the inventor of *West Side Story*, which he conceived, directed and choreographed, and as the director and/or choreographer of many other musicals including *The King and I* and *Fiddler on the Roof*. He staged an opera, too, television shows and straight plays, even spending two years researching at his own American Theatre Laboratory, with a US government grant to explore theatre forms involving dance, song and speech. But what concerns us here is what he has done in ballet.

He began, of course, as a dancer; in early days with Ballet Theatre he was memorable not only in his own ballets (which included the light-hearted *Interplay*, a work that with *Fancy Free* has held its place in the repertory for nearly four decades) but also in witty, wicked cameo parts and even in the title role of *Petrushka*. He stayed with Ballet Theatre until 1948, showing in *Facsimile*, a fraught study of three lonely people, that he could tackle psychological drama as well as comedy.

In 1949 he moved to New York City Ballet, then a new venture that was later to become America’s greatest classic dance company. There he became Associate Artistic Director to Balanchine. During the next seven years he created a series of distinctive works for them. Some have disappeared since but left strong memories: *The Guests*, for instance, a very classical, almost abstract version of a theme that might have been race relations or the Montague/Capulet story, and *The Age of Anxiety*, an over-ambitious attempt to translate W H Auden’s long poem into stage terms. Other works from that period live on, among them *The Cage*, a macabre allegory of insect sex-life; *Fanfare*, a large-scale display piece to Benjamin Britten’s Variations on a theme of Purcell, and *The Concert*, a hilariously funny fantasy on an audience’s daydreams during a piano recital. Also from this period is his *Afternoon of a Faun*, a completely self-sufficient work about the relationship between two dancers working in a studio on a hot afternoon, which is also a subtle adaptation into contemporary terms of the Greek mythological characters in Nijinsky’s famous treatment of the same Debussy music. The narcissism of this couple, observing even a tentative kiss in the big rehearsal mirror (which you have to imagine



across the footlights) makes an odd contrast to the more blatant eroticism of Nijinsky's faun and nymphs.

This has become one of the most widely and frequently revived of Robbins's ballets; its first revival was in fact for the small company which he founded in 1958 under the title *Ballets: USA*. This was a venture originally undertaken for special performances at the Festival of Two Worlds in Spoleto and for the Brussels World Fair. A triumphant tour of Europe followed, then a New York season, but a US tour proved surprisingly less successful. After that there were only appearances from time to time on tour in 1959 and 1961, and a single performance at the White House in 1962.

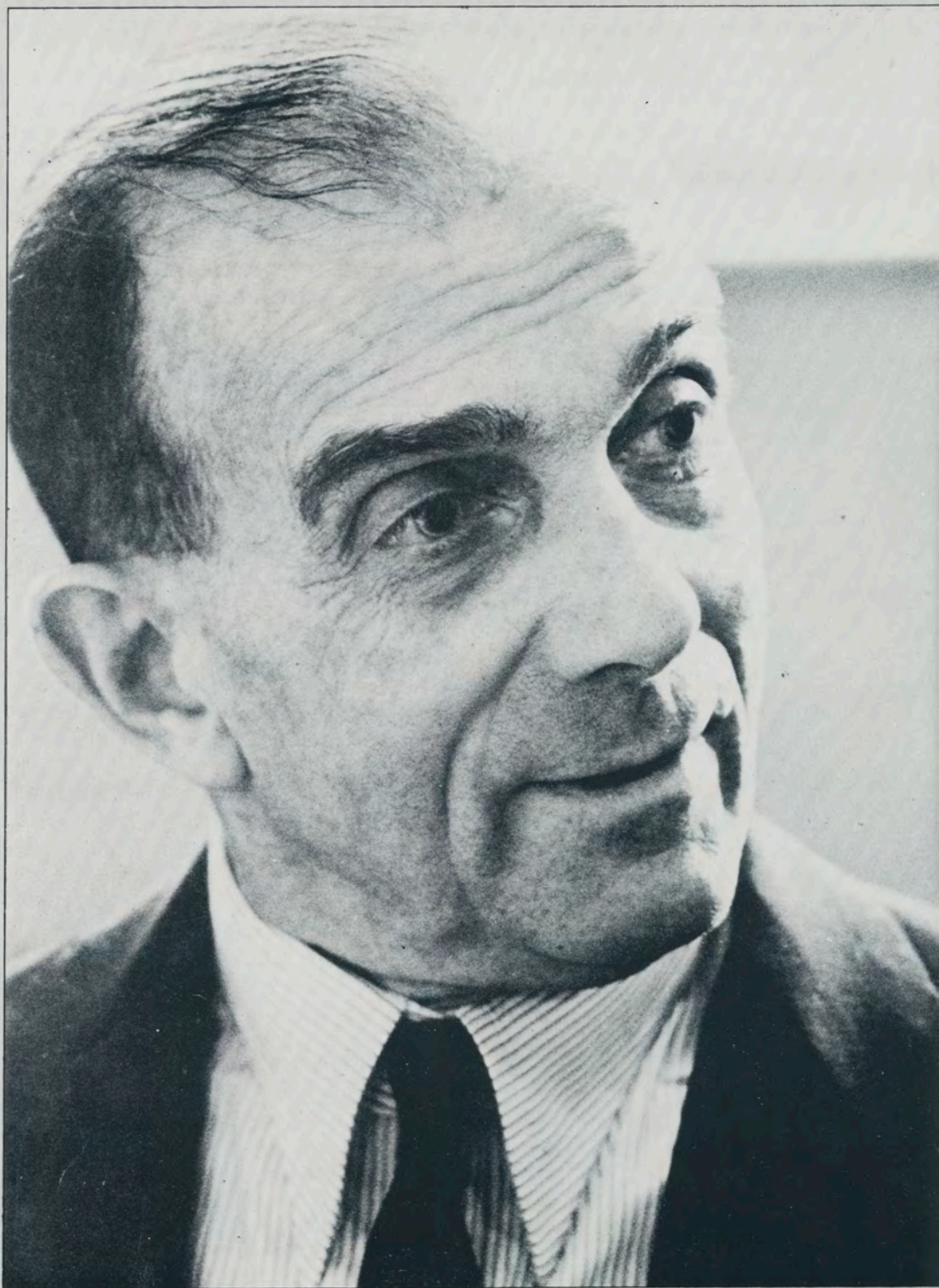
But rarely can so few performances have had so big an effect. Robbins had swung back to his American roots to find a new style that combined influences from ballet and jazz dancing with a very cool presentation. There were three major new works: *Moves*, a "ballet in silence about relationships", and two to symphonic jazz scores by Robert Prince, *NY Export*, *Opus Jazz* and *Events*. Together with revivals of *The Concert* and *Afternoon of a Faun*, they made a repertory which won tremendous acclaim all over Europe and inspired many of the choreographers who began work in the following decade. But after the company disbanded, Robbins turned his back on ballet for many years, devoting himself to other branches of the theatre. An isolated exception came in 1965 when Ballet Theatre persuaded him to stage a version of *Les Noces*; then again no more ballets until 1969 when he made *Dances at a Gathering*. It was meant first to be just a pas de deux for New York City Ballet, then he began to think in terms of a pas de six, worked in rehearsal with whatever dancers were free and found that he had ended up with a cast of ten. Robbins said afterwards "I didn't know it was going to be that long a ballet... I was so surprised that the dances began to come out." The ballet looks casual and easy, to Chopin pieces played on the piano, but the choreography turned traditional classical and character dancing into something special, fresh and original, and at the end of the hour it lasts, audiences find they know a lot more about the dancers taking part in it.

*Dances at a Gathering* seemed to unlock whatever barrier had held Robbins back from choreography. It was followed in fairly quick succession by other works including a large-scale staging of Bach's complete *Goldberg Variations* and an unusual dramatic piece *Watermill* that incorporated into ballet many of the ideas of the influential theatrical director, Robert Wilson. For New York City Ballet's Stravinsky Festival in 1972 and Ravel Festival in 1975 he made several works; other recent creations have included a further collaboration with Bernstein, *Dybbuk Variations*, and a showpiece duet *Other Dances* which he made for two international stars, Natalia Makarova and Mikhail Baryshnikov, at a gala to aid the New York Library of Performing Arts. During this time also many of his creations have been revived for other major companies, including the Royal Ballet at Covent Garden and the Ballet de l'Opéra in Paris.

Right from the start of his career, Robbins was obviously the first major American ballet choreographer; until him, the best native creative talent had all gone into modern dance. Robbins's achievement was to help make classical ballet equally "modern". And with the passage of time there has also become clear Robbins's international pre-eminence among the generation of choreographers who arose during or after the war. His flair, his theatrical skill and his dance invention may all have been rivalled but they have not been surpassed.

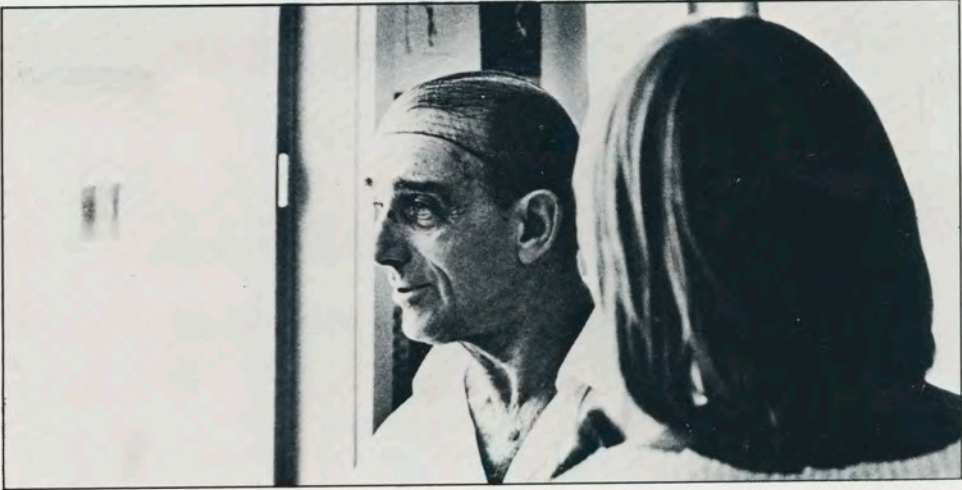
John Percival





LEONIDE MASSINE





Massine in rehearsal with Alan Alder—Canberra, 1971.

Leonide Massine who trails the glory of the golden age of ballet, of Imperial Russia and the Czars, of Pavlova, Nijinsky and Diaghilev . . . visited Australia in 1971 to stage his *Mam'zelle Angot* for The Australian Ballet. The work had its Australian premiere at the Princess Theatre, Melbourne, on 9 December 1971. Lucette Aldous danced the title role, Alan Alder was the Barber, Marilyn Jones the Aristocrat and Kelvin Coe the Caricaturist.

Based on Charles Lecocq's opera-bouffé *La Fille de Madame Angot*, Massine created his ballet for American Ballet Theatre and it was premiered at the Metropolitan Opera House, New York, on 10 October 1943. The principal roles at that performance were danced by Nora Kaye, Massine, Rosella Hightower and André Eglevsky. Four years later, Massine revived it—with new scenery and costumes by André Derain—for The Royal Ballet. At its Covent Garden premiere on 26 November 1947, the leading roles were danced by Margot Fonteyn, Alexander Grant, Moira Shearer and Michael Somes.



Massine in performance: as the Peruvian in his *Gaité Parisienne*.



## THE AUSTRALIAN BALLET

Administrator: PETER F. BAHEN, M.B.E.      Artistic Director: DAME PEGGY VAN PRAAGH, D.B.E.

Associate Directors:  
Ray Powell, M.B.E., Bryan Ashbridge

Music Adviser: John Lanchbery

Guest Conductor: Robert Rosen.

### *Principals*

Ann Jenner  
Marilyn Jones, O.B.E.  
Michela Kirkaldie  
Marilyn Rowe

Alan Alder★  
David Burch  
Kelvin Coe★  
Gary Norman  
Craig Sterling  
Ross Stretton

★guest artist

### *Soloists*

Janne Blanch  
Julie da Costa  
Susan Dains  
Josephine Jason  
Valmai Roberts  
Christine Walsh  
Abril Ward

Dale Baker  
Mark Brinkley  
Paul de Masson  
Joseph Janusaitis  
Rex McNeill  
Colin Peasley



*Coryphees*

Roma Egan  
Lynette Mann  
Terese Power  
Jak Callick  
Martin Raistrick

*Artists*

Penelope Briffa  
Amanda Clerke  
Dianne Flanagan  
Carol Green  
Fay Hyam  
Kathryn Jarvis  
Victoria Jestyn  
Kim Love  
Joanne Michel  
Beverley Parker  
Kathleen Reid  
Shirley Ross  
Lucinda Sharp  
Andrea Toy  
Kim Traynor

Andrew Batten  
Stephen Baynes  
Paul Cini  
Kenn Coldicutt  
Allan Cross  
Michael Curry  
John Dovey  
John Hackett  
Jess Jimenez  
Rogert Johannsen  
Larry Köhne-Drube  
Brian Nolan  
William Pepper  
Craig Phillips  
Ken Whitmore

with

THE ELIZABETHAN MELBOURNE ORCHESTRA

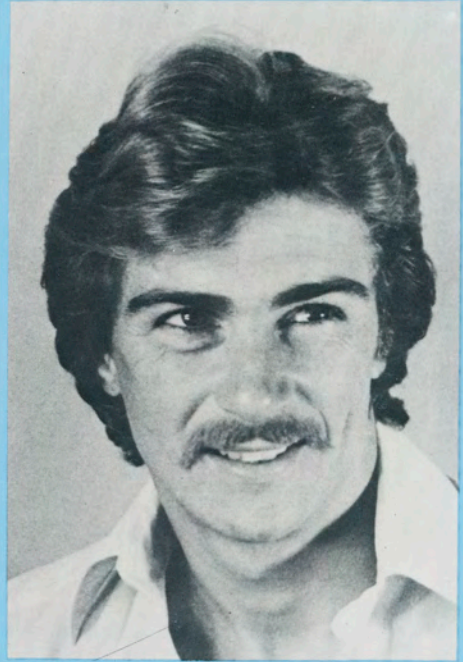
*Concertmaster:* Maurice Stead



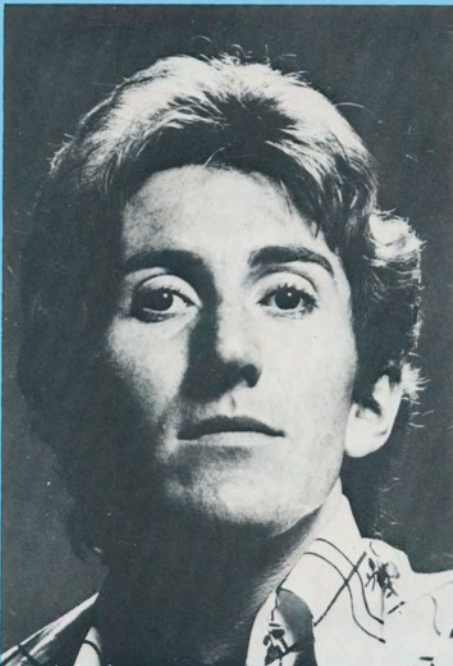
*Principal Artists*



ALAN ALDER



DAVID BURCH



KELVIN COE



ANN JENNER





MARILYN JONES O.B.E.



GARY NORMAN



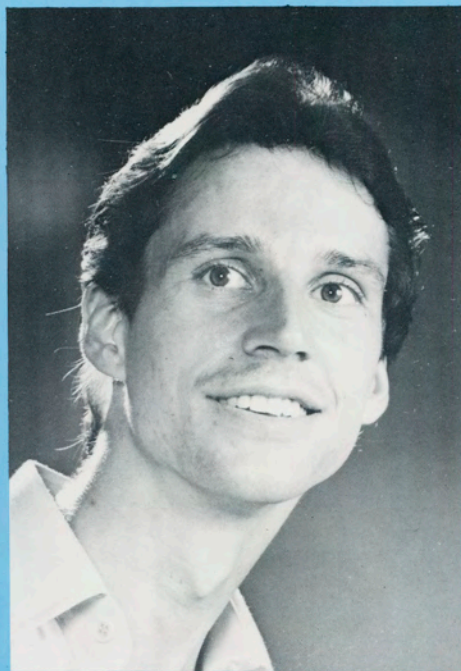
MICHELA KIRKALDIE



*Principal Artists*



MARILYN ROWE



CRAIG STERLING



ROSS STRETTON

## NEW PRINCIPAL ARTIST



ANN JENNER, who makes her first appearance with the company during the present season, was born in London and trained at The Royal Ballet School. She graduated into The Royal Ballet in 1961 after making an outstandingly successful debut in *Les Patineurs* at The Royal Ballet School matinee of that year. She distinguished herself in the *corps de ballet* by her beautiful line and crisp execution. In 1964 she was promoted to Soloist rank and in 1970 became a Principal.

Ann Jenner's lively personality and strong technique are admirably suited to such roles as Lise in *La Fille mal Gardée* and the Neapolitan Dance in *Swan Lake*, but she also dances purely classical roles like Princess Aurora in *The Sleeping Beauty*, the romantic title-role in *Giselle* and Juliet in *Romeo and Juliet*.

Other roles in her repertoire include Countess Larisch in *Mayerling*, Titania in *The Dream*, Louisa in *The Nutcracker*, the Celestial in *Shadowplay*, both the Young Girl and the Gypsy Girl in *The Two Pigeons*, the title-role in *The Firebird* and roles in *Symphonic Variations*, *Dances at a Gathering*, *La Bayadere*, *Les Sylphides*, *Concerto*, *Monotones* and *Elite Syncopations*.

She has given appearances in France and in 1976 appeared in Nureyev and Friends at the London Coliseum. In 1977 she danced in the Far-East, Western Australia and America. During the 1978 season of The Royal Ballet she danced in Korea and the United States.

Ann Jenner danced opposite Mikhail Baryshnikov when he first appeared in *La Fille mal Gardée* at Covent Garden.





## GRAEME MURPHY

Graeme Murphy was appointed Artistic Director of The Dance Company of N.S.W. in November 1976. During 1977 he mounted his already established works on his company including *Sequenza VII*, *3rd Conversation* and *Glimpses*. Murphy created *Glimpses for Ballet '76* which The Australian Ballet staged in Canberra that year. Based on the world of Norman Lindsay, it won Murphy *The Canberra Times* award. New works created by him especially for The Dance Company include *Tip and Fire*, *Earth, Air, Water*. In February last, he received the National Critics Circle Award for his work as both director and choreographer of The Dance Company. Born in Tasmania, Graeme Murphy studied with Kenn Gillespie before he undertook the graduate course at The Australian Ballet School. Later, as a member of The Australian Ballet, he was one of the first young dancers to take advantage of Dame Peggy van Praagh's encouragement of choreographic talent. In 1971 he was given an Australia Council grant which enabled him to study dance and choreography overseas. He then danced with The Royal Ballet in London and with Ballets Felix Blaska—a contemporary ensemble based in France. Murphy returned to Australia in 1975 and created works for The Queensland Ballet, The Tasmanian Ballet and The Australian Ballet School. He rejoined The Australian Ballet for its 1976 season and toured with it that year to United States and Britain. Graeme Murphy's commission to create *Tekton* for The Australian Ballet immediately follows the highly successful production of *Poppy*, his first full-length work choreographed and produced especially for The Dance Company. *Poppy* is based on the life and art of the celebrated French poet Jean Cocteau.

PALAIS THEATRE—MELBOURNE

*13 September - 19 September, 1978*

The Australian Ballet Foundation

presents

THE AUSTRALIAN BALLET

in the

Second programme of the Melbourne Subscription Season

TEKTON

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AFTERNOON OF A FAUN

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*Pas de deux and variations*

from

SYLVIA

and

FLOWER FESTIVAL AT GENZANO

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MAM'ZELLE ANGOT

Season 1978

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The cast for the present performance is set out  
on the nightly sheet, which is issued gratis to patrons.



World premiere season of commissioned work.

## TEKTON

*Choreography by* GRAEME MURPHY

*Music:* TOLIA NIKIPROWETZKY

*(Hommage à Antonio Gaudi)*

*Costume and scenic design:* YANN PAHL

*Assistant to the Choreographer:* JANET VERNON

*Choreographer's note:*

The development of *Tekton*, a title which came much later, derived from my interest in the music *Hommage à Antonio Gaudi*, the Spanish *art nouveau* architect, by composer Tolia Nikiprowetzky.

Consequently, my approach to the choreography became sculptural and, within that framework, I chose to use large sections of dancers, to dehumanise them and to create a mood of building and structure against more individual and emotional performances by the principals.

These thoughts were my personal springboard for the concept of *Tekton* but need not be taken as a literal guide to the choreographic action.

*Lighting designed by:* CHRISTOPHER MAVER

Costumes: Manufactured by The Australian Ballet Production Division, Melbourne, (Production Manager Peter Condon) and Joan Barrie Pty. Ltd., Sydney.

Scenery and Properties: Manufactured by 'The Firm' Scenery Makers, Melbourne.

Scenery painted by Scenic Studios, Melbourne.

*Interval*

# AFTERNOON OF A FAUN

*Choreographed by* JEROME ROBBINS

*Music by* CLAUDE DEBUSSY

*Staged by* FRANCISCO MONCION

*Scenery:* JEAN ROSENTHAL

*Costumes:* IRENE SHARAFF

*Setting and original lighting:* JEAN ROSENTHAL

*The Place:*

A Room with a Mirror

## *Historical Note*

Debussy's music, *Prelude à L'Après-midi d'un faune*, was composed between 1892 and 1894. It was inspired by a poem of Mallarmé's which was begun in 1865, supposedly for the stage, the final version of which appeared in 1876. The poem describes the reveries of a faun around a real or imagined encounter with nymphs. In 1912 Nijinsky presented his famous ballet, drawing his ideas from many sources including Greek sculpture and painting.

This pas de deux, choreographed by Jerome Robbins, is a variation on these themes. It was first performed in 1953 by the New York City Ballet Company, and is dedicated to Tanaquil Le Clercq for whom the ballet was choreographed.

Scenery manufactured by 'The Firm' Scenery Makers, Melbourne.

Costumes executed by The Australian Ballet Production Division, Melbourne.

(Production Manager: Peter Condon)

*Pause: Approximately 5 minutes, during which the audience is asked to remain seated.*



# SYLVIA

## Pas de deux and variations

*Choreography by* MARILYN JONES

*Music by* LEO DELIBES

*Sylvia*, one of the last full-length ballets created in the 19th century at L'Opéra, Paris, received its world premiere on 14th June, 1876, with choreography by Louis Merante. Delibes' melodic score was greatly acclaimed and was considered, by no less a personage than Tchaikovsky himself, to be the greatest of all ballet music. The original choreography has now been lost, but numerous choreographers have since produced new versions—among them Sir Frederick Ashton for The Royal Ballet (1952) and Laszlo Seregi for the Hungarian State Ballet (1972). Two full-length productions have been seen in Australia: Laurel Martyn's for Victorian Ballet Guild (1963) and Marilyn Jones' for Ballet Theatre of Queensland (1974).

The present *pas de deux* is the first choreography by Marilyn Jones to be danced by this company.

# FLOWER FESTIVAL AT GENZANO

## Pas de deux and variations

*Choreography by* AUGUST BOURNONVILLE

*Music by* EDVARD HELSTED

Bournonville's one-act ballet *Flower Festival at Genzano* was first produced at the Royal Theatre, Copenhagen on 19th December, 1858. The work is based on a real-life event of the early 19th century and depicts the love and trials of a young couple. Today, the complete work is rarely performed. This *pas de deux* was first danced in Australia on 14th December, 1962 by Sonia Arova and Erik Bruhn whilst they were guest artists with The Australian Ballet during its inaugural Sydney season. It was then produced for this company's repertoire by Poul Gnatt in 1964. Among artists who have danced it are Marilyn Jones with Garth Welch and Kathleen Geldard with Kelvin Coe.

*Interval*

# MAM'ZELLE ANGOT

Ballet in three scenes by LEONIDE MASSINE

Choreography by LEONIDE MASSINE

Music selected from the works of ALEXANDRE CHARLES LECOCQ

Orchestrated by GORDON JACOB

Scenery and costumes: ANDRÉ DERAÏN

Assistant to Leonide Massine: KATE FLATT

Scenery and costumes made in the former Production Division of The Australian Elizabethan Theatre Trust

*Cast and Synopsis set out overleaf.*





# MAM'ZELLE ANGOT

## *Cast of characters:*

### *Scene I*

Mam'zelle Angot  
A Barber  
The Caricaturist  
The Aristocrat  
A Government Official  
The Chief of Police  
Two Gendarmes  
The Butcher  
The Tailor  
The Bootmaker  
The Fishwife  
The Florist  
The Seller of Fruit  
The Seller of Vegetables  
Ladies, Children,  
Urchins, Market Women

### *Scene II*

The Officer  
Soldiers, Guests

### *Scene III*

Pirates  
Savages  
Minstrels  
Officer and His Lady  
Incroyables  
Merveilleuses  
Grisettes  
Cafe Proprietor  
Customers,  
Musicians,  
Waiters, Soldiers

## *Synopsis:*

### *Scene I - The Market*

Mam'zelle Angot, betrothed against her will to a Barber, falls in love with a Caricaturist, who returns her affections. The Caricaturist whilst drawing a cartoon mocking the Government official falls for the latter's mistress, an Aristocrat, and forgets Mam'zelle Angot. Mam'zelle Angot is jealous and insults the Aristocrat in public, realising that her acts will cause her arrest, and help her to avoid her obligations to marry the Barber.

### *Scene II - The House of The Aristocrat*

A reception is in progress, and the Caricaturist, fleeing from the soldiers sent to arrest him for his damaging caricatures, is discovered in the house. This scene is witnessed by the lovelorn Mam'zelle Angot, who has been sent for by the offended Aristocrat to explain her behaviour, but the meeting reveals that they are old school friends. The unhappy Barber, in search of Mam'zelle Angot, is also present. The Government Official orders the Caricaturist to prison, and the latter chooses this exact moment to declare his love for the Aristocrat.

### *Scene III - The Carnival*

Mam'zelle Angot has plotted a meeting between the Aristocrat and the Caricaturist at the Carnival. With the help of her market friends, she exposes the Aristocrat to the duped Government Official, who has arrived in disguise. All mock their victims unmercifully and Mam'zelle Angot decides, after all, that it is the Barber she loves.



## ROBERT ROSEN

### *Guest Conductor*

Robert Rosen was born in Rumania. After a thorough musical training with Georges Enesco, he studied at the Royal Conservatorium of Music, Bucharest. In 1948 he became a permanent conductor at the Bucharest State Opera and in 1952 was appointed Principal Conductor. He has also had an extensive career as a symphonic conductor and has been associated with Europe's leading dancers and singers.

He came to Australia in September, 1964, and was appointed Musical Director of The Australian Ballet, the position he held until the end of the 1970 season.

During the 1965 overseas tour he conducted the Sydney Symphony Orchestra for this company's performances in Liverpool, Glasgow and at the Royal Opera House, Covent Garden. He later toured Europe and America with the company which then had Margot Fonteyn and Rudolf Nureyev as guest artists.

Other leading orchestras he conducted during the tour included the Orchestra of the Paris Conservatoire in both Paris and Lebanon. He has on numerous occasions conducted and recorded with the Melbourne, Tasmanian, West Australian and Sydney Symphony Orchestras.

He was also guest conductor for the first Australian tours of Natalia Makarova, Mikhail Barishnikov and Valery and Galina Panov.

Robert Rosen is on the music staff of The Victorian College of the Arts and of Carey Baptist Grammar School. He was guest conductor with the New Zealand Symphony Orchestra for the 1978 Auckland Festival during which he conducted an all Beethoven programme.



## *The Elizabethan Orchestras*

*Director of Music:* William Reid

### THE ELIZABETHAN MELBOURNE ORCHESTRA

*Concertmaster:* Maurice Stead

*Orchestra Manager:* Judith Kolecany

*Deputy Orchestra Manager:* Peter Narroway

- First Violins:* Maurice Stead, *Concertmaster*;  
Richie Hanna, *Associate Concertmaster*; Samuel Podjarski,  
Noel Hughes, Peter Devlishev, Linda Liebenritt, Antoni Czech,  
John Philp, Mark Drummond, Mara Migdal
- Second Violins:* Philip Mortimer\*, Robin Hanna\*, Norma Hales,  
Sally Mainwaring, Jacques Sarah, Mary Galan, Sarah Yffer
- Violas:* Joel Migdal\*, Patricia King\*, Daniel Neumann, Alison Feiner,  
Paul Richardson, Deborah Wirsu
- Celli:* Raymond Fraser\*, Victoria Rogers\*, Mary Rowe, Ivana Bradova,  
Susan Willder
- Basses:* Judith McKenzie\*, Robert Dowdell\*, Richard Earle
- Flutes:* Glenda Higgins\*, Michael Smith
- Piccolo:* Rosamund Plummer\*
- Oboes:* Lannie Wegner\*, Lyn Julian
- Cor Anglais:* Brian Harvey\*
- Clarinets:* John Lennox\*, Alberto Caselli\*
- Bass Clarinet:* Diana Todwilliam\*
- Bassoons:* Jill Mowson\*, Amanda Lee
- Contrabassoon:* Zbigniew Wawryk\*
- Horns:* Richards Runnels\*, Jerome Deakin\*, Andrew Bottomley,  
Albert Vleek\*, Doris Grant
- Trumpets:* Robert Smithies\*, Christopher Perrin\*, Mark Summerbell
- Trombones:* George Powers\*, Philip Davis\*
- Bass Trombone:* Geraldine Evers\*
- Tuba:* Peter Whish-Wilson\*
- Harp:* Susan Smith\*
- Timpani:* Robert Augustinus\*
- Percussion:* Ron Brown\*, Richard Kumé
- Orchestral Assistant:* Shayne Wells

\*Principal Players

### THE ELIZABETHAN SYDNEY ORCHESTRA

*Concertmaster:* Ladislav Jasek

*The Elizabethan Orchestras operate under the direction of The Australian Elizabethan Theatre Trust and are supported by the Australia Council and the State Governments.*

# THE AUSTRALIAN BALLET

## *Staff*

### ADMINISTRATION

Deputy Administrator: Noel M. Pelly  
Administrative Co-ordinator: Donald G. Ellis  
Chief Accountant: Kevin Barty  
Tour Manager: Christopher Morice  
Production Manager: Peter Condon  
Sales Manager: Kelvin Cordell  
Press Representative: Jan Foxwell  
Research Officer: Edward H. Pask  
Accountant: David James

### BALLET

Ballet Master: Colin Peasley  
Assistant Ballet Mistress: Barbara Langley  
Professor of the Dance: Leon Kellaway  
Secretary/Assistant to Dame Peggy: Modesta Gentile

### MUSIC

Assistant Conductor: Ormsby Wilkins  
Pianist: Gary Laycock

### STAGE

Stage and Lighting Director: Christopher Maver  
Stage Manager: Francis Croese  
Assistant Stage Manager: Angela Embleton  
Head Technician: Maurice McCarty  
Mechanist: James Lawrence  
Wardrobe Mistress: Frances Towers  
Wardrobe Master: John Langmaid  
Electrician: Colin Graham

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Sydney Representative: Colonel John McCaffrey. Telephone 02 357 3003

London Representative: David Palmer, 10 Pembroke Square, London W8 6PA  
Telephone 01 937 5587

New York Representative: Susan Bloch, 165 West 66th St., New York, N.Y. 10023  
Telephone (212) 873 0706

Subscription Consultants (Melbourne): J. & J. Finlay

Head Office and Studios: 11 Mt. Alexander Road, Flemington, Vic. 3031 Telephone 376 1400

Telegraphic Address: "Austballet" Melbourne. Telex number 35905

## THE AUSTRALIAN BALLET FOUNDATION

The Foundation invites applications from prospective members. The annual subscription is \$10. For further information and membership application forms kindly telephone Mrs. Scott on 376 1400 or write to:

The Secretary, The Australian Ballet Foundation, P.O. Box 75, FLEMINGTON 3031



# THE AUSTRALIAN BALLET at the PALAIS THEATRE, ST. KILDA

Saturday evening, 16th September, 1978

The 32nd performance of:

## TEKTON

*Choreography:* Graeme Murphy    *Music:* Tolia Nikiprowetzky  
Kim Love    Ross Stretton  
Andrea Toy    David Burch  
*Guest Conductor:* Robert Rosen

*Interval of 20 minutes*

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The 32nd performance of:

## AFTERNOON OF A FAUN

*Choreography:* Jerome Robbins    *Music:* Claude Debussy  
*The Place:* A Room with a Mirror  
*The Dancers:* Marilyn Jones    Craig Sterling  
*Guest Conductor:* Robert Rosen

*Pause of 5 minutes, during which the audience is requested to remain seated.*

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## SYLVIA

*Pas de deux and variations*

*Choreography:* Marilyn Jones    *Music:* Leo Delibes  
Michela Kirkaldie    Ross Stretton  
*Guest Conductor:* Robert Rosen

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## FLOWER FESTIVAL AT GENZANO

*Pas de deux and variations*

*Choreography:* August Bournonville    *Music:* Edvard Helsted  
Ann Jenner    Kelvin Coe  
*Guest Conductor:* Robert Rosen

*Interval of 20 minutes*

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The 97th performance of:

## MAM'ZELLE ANGOT

*Choreography:* Leonide Massine    *Music:* Alexandre Charles Lecocq

Cast of characters:

*Mam'zelle Angot*    Josephine Jason  
*A Barber*    Alan Alder  
*The Caricaturist*    Craig Sterling  
*The Aristocrat*    Michela Kirkaldie  
*A Government Official*    Colin Peasley  
*The Officer*    Rex McNeill  
*The Chief of Police*    William Pepper  
Scene I    The Market  
Scene II    The House of the Aristocrat  
Scene III    The Carnival  
*Conductor:*    Ormsby Wilkins

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THE ELIZABETHAN MELBOURNE ORCHESTRA

*Concertmaster:* Maurice Stead  
*Associate Concertmaster:* Ritchie Hanna

*The performance will conclude at approximately 10.20 p.m.*