

the dance company's signature season 1979



the dance company

Studios and Head Office: 36 Bourke Street,
Woolloomooloo 2011.

Address for Mailing: Post Office Box 303,
Kings Cross 2011.

Artistic Director: Graeme Murphy

Administrator: R. J. Allen

Assistant to the Artistic Director: Janet Vernon

Assistant Administrator: Christine Lenton

Production Director: Ross Barnett

Lighting Design:

Stage Manager: John Rayment

Wardrobe: Ivy Johnson

Secretary: Lee Kirkland

Publicity: Janine Kyle

Repetiteur: Graeme Watson

Dancers: Susan Barling, Jennifer Barry, Leigh Chambers,
Kathy Chard, Sheree da Costa, Neil Grigg,
Ramli Ibrahim, Graeme Murphy, Robert Olup,
Ross Philip, Francoise Philipbert, Victoria Taylor,
Andris Toppe, Nina Veretennikova, Janet Vernon,
Graeme Watson

Programme Design: Brian Crowther

Cover photo of Ross Philip by Branco Gaica

MAKE-UP LES RHYTHMIQUES BY CHRISTIAN DIOR



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The original designs by Kristian Fredrikson for the ballet
Sheherazade are now in the collection of The National
Gallery, Canberra.

*The Dance Company gratefully acknowledges the
support and co-operation of the following organisations
in its presentations during 1979:*

The Australian Government through the Theatre Board
of the Australia Council

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General Manager: Mr. Lloyd Martin



Signatures (Given at all performances during the season)

Choreography: Graeme Murphy

Music: Scriabin, Piano Etudes Opus 42

Pianist: Dennis Hennig

Signatures is a series of solos, duets, and trios designed by the choreographer to display the individual talents of the Company's sixteen dancers.

The Perils of Pauline August 10, 11 (Matinee and evening), 13, 22, 23, 28

Choreography: Graeme Watson

Music: Frank Zappa

Design: Vanessa Teahan

Choreographer's Note:

Hollywood has immortalised many heroes and heroines for better or for worse. Heroes are an important influence during our formative years. *The Perils of Pauline* takes a whimsical look at a number of heroes which have become universally recognised.

Carmina Burana August 10, 11 (Matinee and evening), 13, 22, 23, 28

Choreography: John Butler **Reproduced by:** Graeme Watson

Music: Carl Orff

Costumes designed by John Butler

Note:

The *Carmina Burana* are Latin poems, written by vagrant monks and wandering scholars during the late thirteenth century and collected into an anthology by monks in the Benedictbeuren Monastery in Bavaria. (Songs of Benedictbeuren—"Burana" is the Latin adjective used to refer to the district.)

Kept hidden until the monastery was dissolved, they found their way to Munich where they were discovered and published in 1847. The songs needed to be hidden as their content was by no means devotional. The vagrant monks, or goliards, were religious believers, but they tempered their Christianity with relish for the delights of bed and board which are celebrated in Carl Orff's musical anthology.

That Orff should have been the composer to do this is a singularly fitting piece of justice.

Benedictbeuren is only forty miles from Munich where Orff was born, in 1895, to a family of Bavarian nobility. Orff is one of the most original, forceful and inventive composers for the contemporary stage. In his early years Orff wrote many songs, operas and theatre scores.

After the first performance of his dramatic cantata "*Carmina Burana*" in 1937, he withdrew most of his early works and began to write exclusively for the theatre. His style was definitely formed in "*Carmina Burana*".

When Orff learnt of the collection of thirteenth century poems, discovered almost a century before, he found the inspiration to embark on his radical experiments in music, with a new set of values and a new orientation. Orff did not specify in his score the precise nature of scenery, costuming and staging, preferring to leave these matters in the hands of producers. The American premiere of "*Carmina Burana*" took place in San Francisco on October 3rd, 1954, and was a huge success.

In 1975 American choreographer John Butler was invited to mount his already famous interpretation of the ballet for The Dance Company (NSW). Butler is the creator of many contemporary masterpieces but perhaps foremost in his repertoire of major works would be his *Carmina Burana*. It was an immediate success for the Company and remains a mainstay of the repertoire.

Scintillation August 14, 15, 16, 17, 25 (evening), 27, 29, 31

Choreography: Graeme Murphy

Music: "Scintillation" Carlos Salzedo

Harpist: Alice Giles

Music Note:

This is probably the most famous of Carlos Salzedo's virtuoso compositions for solo harp, abounding as it does with both fascinating effects and colourful musical substance. Written in 1936 following a stay in Mexico, *Scintillation* is constructed on the basis of idealised dance patterns. The introduction evokes the stately sarabande. There follows a relaxed yet strongly rhythmical rumba section, then the famous scintillating episode from which the music takes its title. This culminates in a climax of great dynamism and colour which takes us back to a shortened recapitulation of the sarabande. A tango like epilogue prepares the way for the triumphal closing passages.

"Scintillation" was first brought to the attention of choreographer Graeme Murphy by The Sydney Music Club. He was immediately impressed with the choreographic possibilities of the piece and set to work to complete the ballet which takes the same name. First presented in workshop at the Dance Company Studios in Woolloomooloo, *Scintillation* was performed to the live accompaniment of Alice Giles.

Random Harvest August 14, 15, 16, 17, 25 (evening), 27, 31

Choreography: Graeme Watson

Music: Beethoven String Quartet in F major Op. 135

Design: Vanessa Teahan

The Dance Company gratefully acknowledges the assistance of Lincoln Mills (Australia) Pty. Ltd. and Grazcos Pty. Ltd. in the presentation of *Random Harvest*.

Choreographer's Note:

Random Harvest was first performed in 1976 and dedicated to Jaap Flier and Willy de la Bye. Each movement is an exploration of various facets of romanticism. *Random Harvest* does not attempt to establish any obvious literal or emotional content. For me it was to capture the essence of romantic encounter. I believe the ballet speaks better than any words I could choose to describe it.

Shéhérazade August 14, 15, 16, 17, 25 (evening), 27, 31

Choreography: Graeme Murphy

Music: Ravel "Shéhérazade" (Words by Tristan Klingsor)

Design: Kristian Fredrikson

The original designs by Kristian Fredrikson are now in the collection of The National Gallery, Canberra.

Ravel's images are more of desire and erotic anguish than the hedonistic passions conjured by the title "Shéhérazade". This intensely private composer has created an exquisite sensuality out of melancholy—where longing itself threatens to erupt in orgasmic chaos. The dilemma is the ever present struggle between Self and The Lover—that ideal One who will confirm our existence yet will invite us to merge Soul in Soul. For Ravel a look, a backward glance, is an intense caress.

Klimt, on the other hand, is vibrantly erotic—his joy in the female nude, gauzed and glitteringly patterned, is uninhibited. The few times the male appears in his paintings, nude or part wrapped in bold decoration, he is conjoined with the female, overwhelming her in an embrace that metamorphoses two figures into a single gorgeously embroidered phallic image. There is in Ravel an ambiguity of sexuality—in Klimt this sexual force is clarified and fulfilled.

Where the two apparently disparate artists meet is in their stylistic ornamentation. The Klimt sinuous golds and shimmering transparencies are echoed by Ravel's ornate orchestrations and the arabesques for voice and solo instruments. Both colour the ideal of physical love with a languorous mystique and pursue the seemingly unattainable.

Maurice Ravel, in his music, covets that which Gustav Klimt reveals in his painting, the quivering light and dark of the human heart.

Kristian Fredrikson

Sequenza VII Aug. 18 (Mat. and eve.), 20, 21, 24, 25 (Mat.), 30, Sept. 1 (eve.)

Choreography: Graeme Murphy

Music: Luciano Berio, Sequenza VII

Sequenza VII shows off Murphy's style as well as it can be done. It is short, polished, economical and mind-bending. It fires the imagination, reminds you of a thousand interlocked Asian statues, pleases the eye—and makes you laugh, all at the same time.

Jill Sykes, "The Sydney Morning Herald"

Toccata August 18 (Matinee and evening), 20, 21, 24, 25 (Matinee), 30, September 1 (evening)

Choreography: Andris Toppe

Music: "Toccata" Carlos Chavez

Design Concept: Andris Toppe

Choreographer's Note:

Mexican composer Carlos Chavez (born 1899) has stated his strong attachment for the musical rhythms of his country's folklore as his inspiration for "Toccata". I have also tried to incorporate a feeling for folk dance into the choreography and have added, to a simple narrative structure, a dimension of passion and human vulnerability.

Regale August 18 (Mat. and eve.), 20, 21, 24, 25 (Mat.), 30, September 1 (eve.)

Choreography: Graeme Watson

Music: Mozart String Quintet No. 4 in C minor K. 406

Design: Vanessa Teahan

Choreographer's Note:

Regale was choreographed to delight the senses but also to juxtapose the usual way that dance is habitually seen and how certain forms are associated with particular musical styles. A great deal of the movement was inspired by Gene Kelly, Fred Astaire, Ginger Rogers and Carmen Miranda. Their art was one of delight and excitement and I hope in some way their essence has been captured in this ballet.

Glimpses August 18 (Mat. and eve.), 20, 21, 24, 25 (Mat.), 30, September 1 (eve.)
... a look at the world of Norman Lindsay

Choreography: Graeme Murphy

Music: Margaret Sutherland "Haunted Hills Suite"

Design: Christian Clare Robertson

Music Note:

"Haunted Hills", composed in 1953, is one of the few works of Margaret Sutherland which contain programmatic connotations. The "haunted hills" of the title refer to the Dandenong Ranges situated near Melbourne. "Haunted Hills" falls into two parts, framing a short central meditative passage. The work opens with bold strokes, indicating the grandeur of the terrain. There follows a sturdy, but uneven turn of some rhythmical power which softens to a misty meditation on the antique land of an antique people. Marked, *scherzando*, the second section takes wing on a joyous flight of melody, to end the work with the strong jutting chords of the opening.

James Murdoch

Margaret Sutherland's "Haunted Hills" has been recorded by the Melbourne Symphony Orchestra, conducted by John Hopkins, on Festival L42013.



the dance company

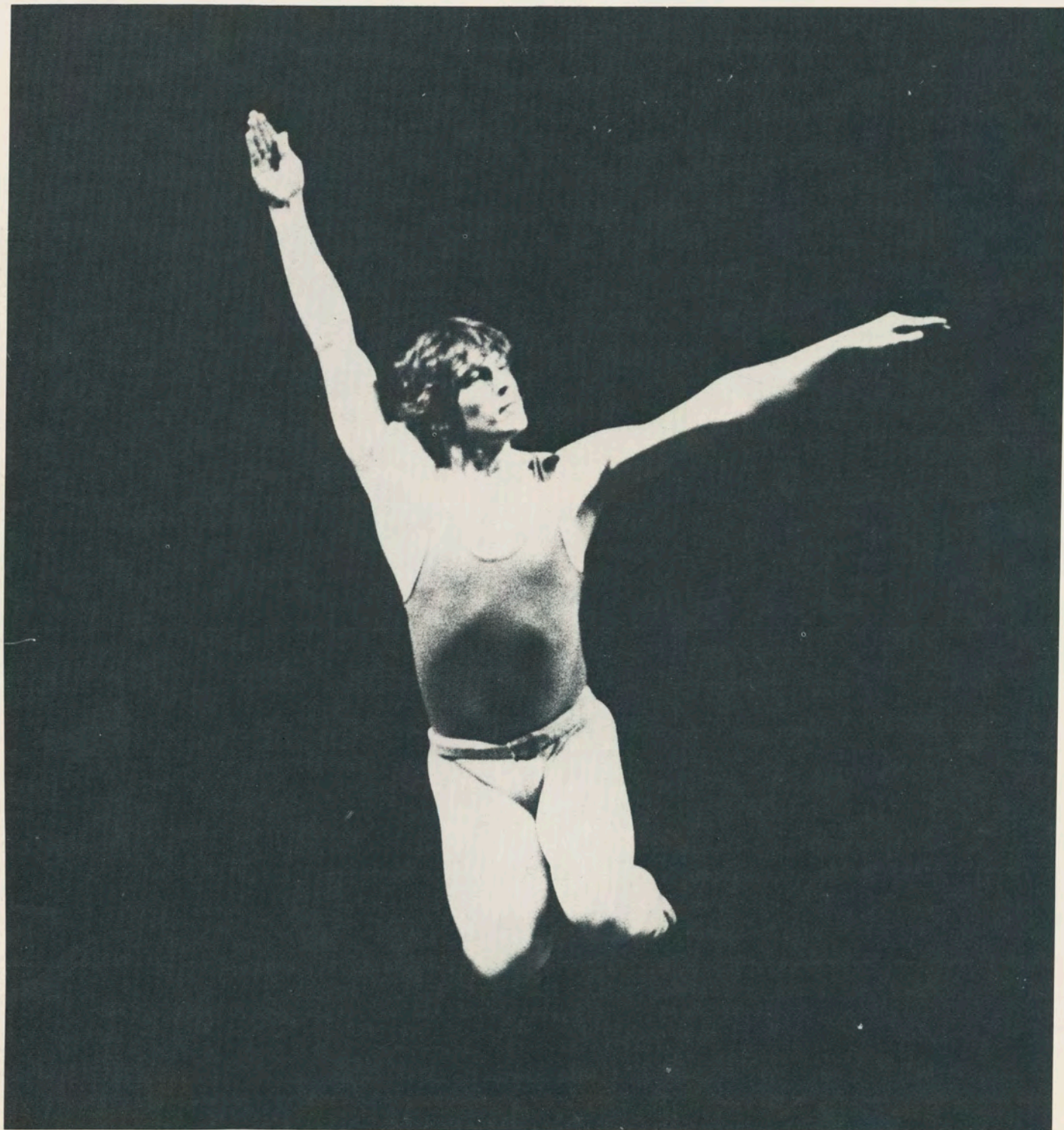
THE DANCE COMPANY became a full time professional group in 1971 giving New South Wales its first permanent dance company. It had begun in 1965 when Dame Peggy van Praagh had invited Australian Ballet senior soloist, Suzanne Musitz, to form a small group and take educational dance programmes into secondary schools in Sydney.

Suzanne Musitz was the company's devoted Executive Director until 1974 and was responsible for its growth and development. It was under her directorship that the Company became the first to perform in the Concert Hall of The Sydney Opera House in a programme which included Christine Koltai's highly regarded work *Narnia*. Jaap Flier came to The Dance Company in 1975 after relinquishing the directorship of Australian Dance Theatre in Adelaide. Flier's wife, Willy de la Bye, acted

as Rehearsal and Training Director, and together they fired new enthusiasm into the Company's dancers with their rigid disciplines and firm view that the company should aim exclusively towards a modern dance repertoire.

During Flier's directorship the dancers enjoyed the opportunity of working with several overseas choreographers — John Butler, Remy Charlip and Anna Sokolow. The Company began to gain greater notice in the performing arts community. Flier mounted works such as Glen Tetley's *Pierrot Lunaire* and *Circles* and worked vigorously with The Australian Opera, collaborating on productions of *Lakme*, *Les Noces* and *L'Amfiparnaso*.

When Jaap Flier and Willy de la Bye decided to return to Europe at the end of 1976 the job of Artistic Director



Graeme Watson

went to young Australian dancer/choreographer Graeme Murphy.

Murphy had returned to Australia from Europe and had spent a twelve month period as a freelance choreographer, assisted by his long time companion Janet Vernon. The remarkable talent displayed in the works created in that period — *Sequenza VII*, *Pandora*, *Tableaux*, *3 Conversations* and *Papillon* — brought him to the attention of the media. Before his selection in 1976 as successor to Jaap Flier, Graeme rejoined The Australian Ballet for a year as both he and Janet Vernon felt the need to be professionally involved as dancers again.

Much has been accomplished since Graeme Murphy became Artistic Director of The Dance Company. In 1978 the Company presented the first full-length dance work created by Australians, *Poppy*. The production was a huge success for both its choreographer, Graeme Murphy and The Dance Company, and was a turning point in the Company's development. *Poppy* has now been seen in Sydney, Canberra, Brisbane and, more recently, Hobart, Launceston and Adelaide.

In 1979 The Dance Company premiered Graeme Murphy's newest full evening's work, *Rumours*.

Rumours is a trilogy inspired by urban lifestyles with designs created by Sydney artist, Alan Oldfield. It was warmly received by both the media and audiences and firmly established The Dance Company as the most innovative contemporary company in Australia. This

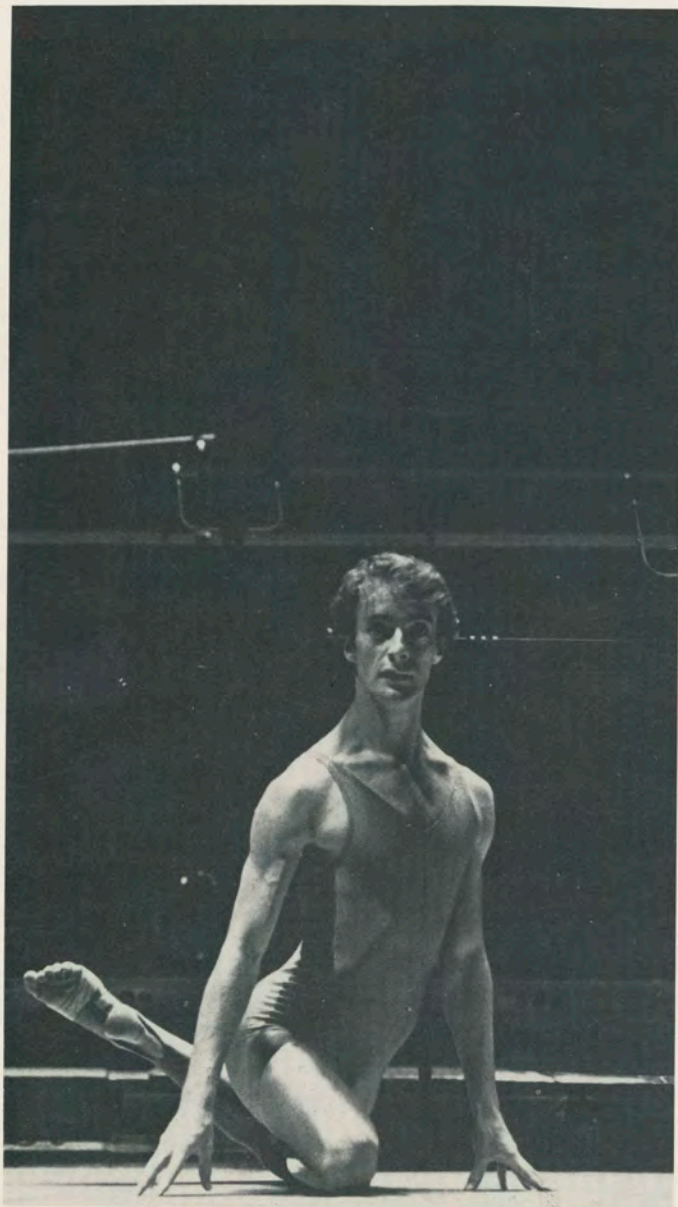
year *Rumours* will be presented in Canberra, Brisbane and Perth.

A major feature of the company's success lies in the strength of the company's dancers and in Resident Choreographer and Repetiteur Graeme Watson, who has created five original works since rejoining in 1977. Three of Graeme Watson's works are featured in this current season — *Regale*, *The Perils of Pauline* and *Random Harvest*. The latter was choreographed by Watson during Jaap Flier's directorship and now has new designs by Watson's wife, Vanessa Teahan.

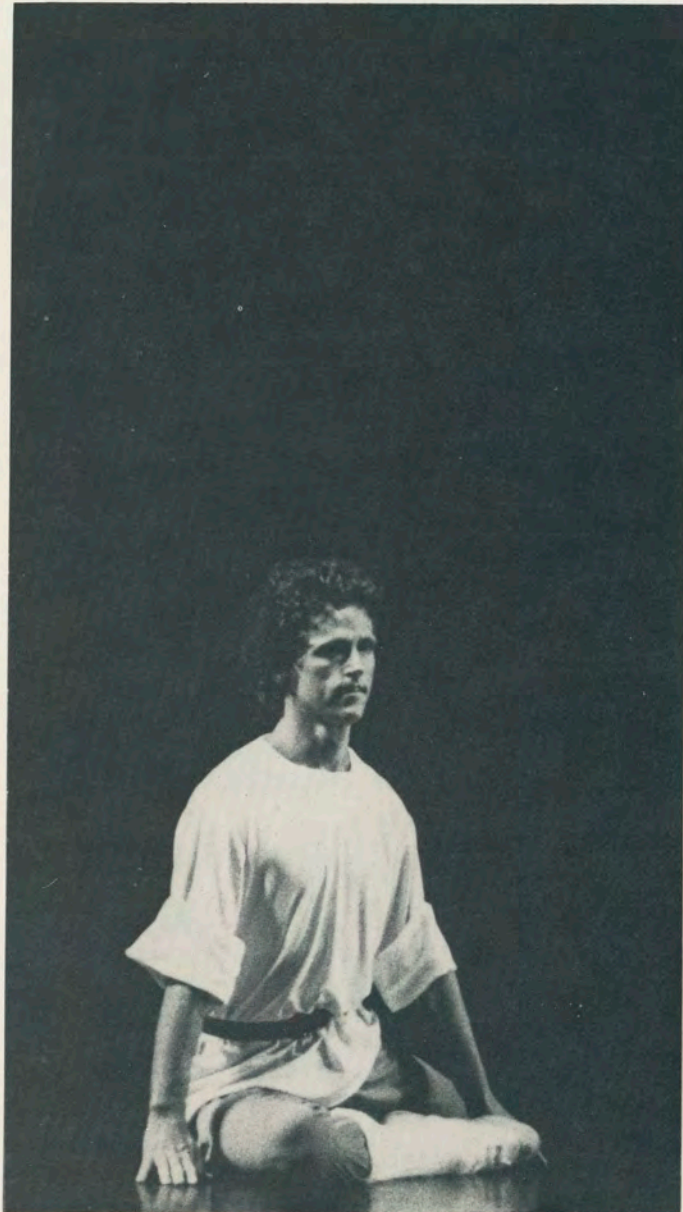
Graeme Watson's most recent work is *Obstacles*, choreographed for the Queensland Contemporary Dance Theatre. In March 1979 he choreographed a television commercial for the Australian Gas Light Company using female dancers from the Company as "living flames".

Dancer/choreographer Andris Toppe has recently returned to the Company after a year spent studying in Europe and America. Before rejoining the Company he spent three months teaching at The Victorian College of the Arts, at the invitation of Anne Woolliams, Director of the new School of Dance at the college.

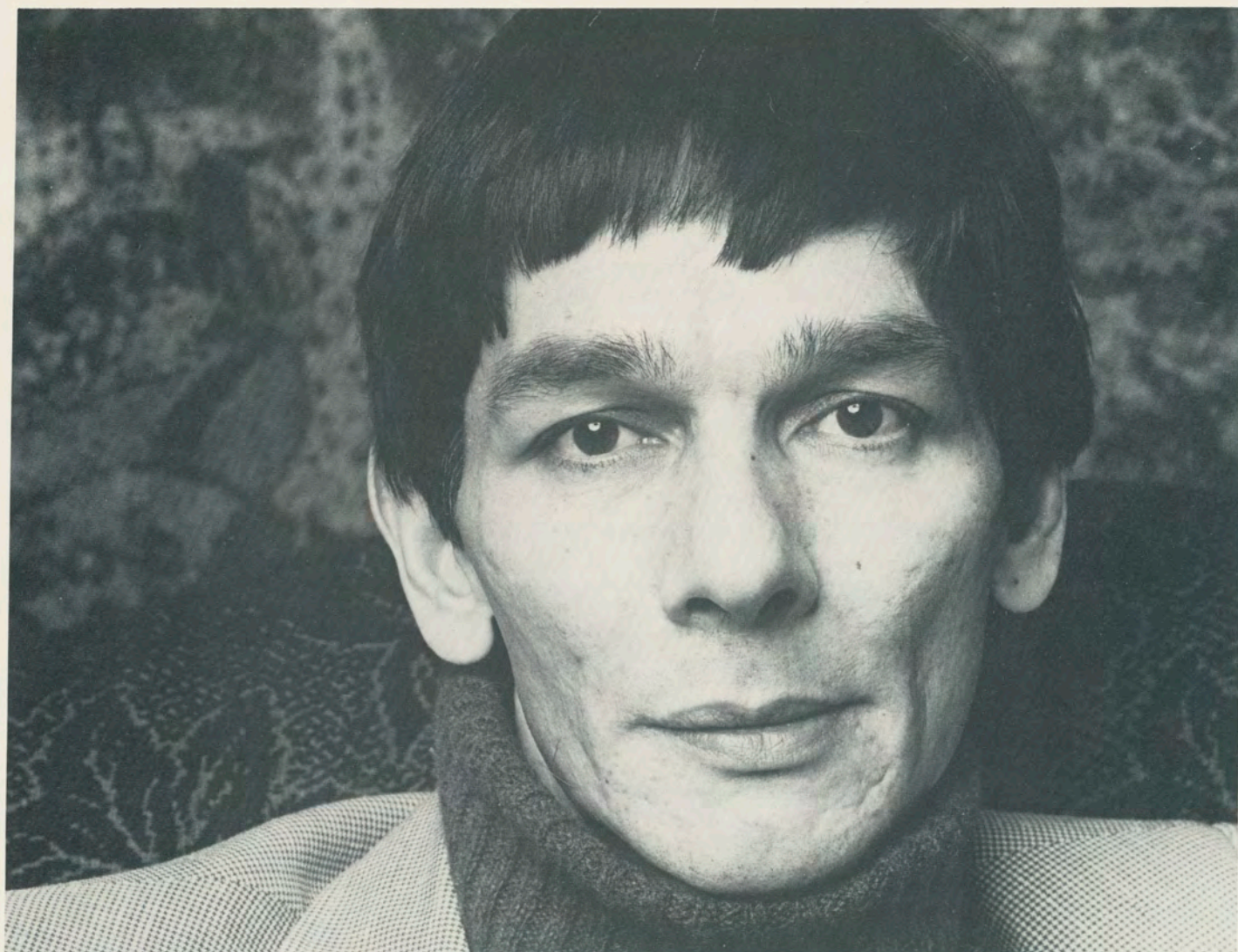
He has recently taken part in the company's tour of *Poppy* and will dance in numerous works this season including *Regale*, *Random Harvest*, *Scintillation* and *Glimpses*. His highly charged and brilliant pas de deux *Toccata* was his first choreographic work, created in 1977. *Toccata* can be seen during the current season.



Graeme Murphy



Andris Toppe



Kristian Fredrikson

Trained at the Wellington School of Design in New Zealand, Kristian Fredrikson has become one of Australia's most prolific designers. For a number of years he was Resident Designer with The Melbourne Theatre Company and has also designed a number of productions for The Australian Ballet, including *Aurora's Wedding*, *Night Encounter*, *Cinderella*, and more recently *Coppelia*. He has designed *The Abduction from the Seraglio*, *Lucrezia Borgia*, *The Merry Widow* and the *Don Giovanni* costumes for The Australian Opera as well as designs for the recent Stars of World Ballet tour. Kristian is currently working on designs for the play *The Day After the Fair*, which will star Deborah Kerr and on a new production of *Manon Lescaut* for The Australian Opera.

Sheherazade is his second commission for The Dance Company, having previously created designs for John Butler's *Les Noces*.



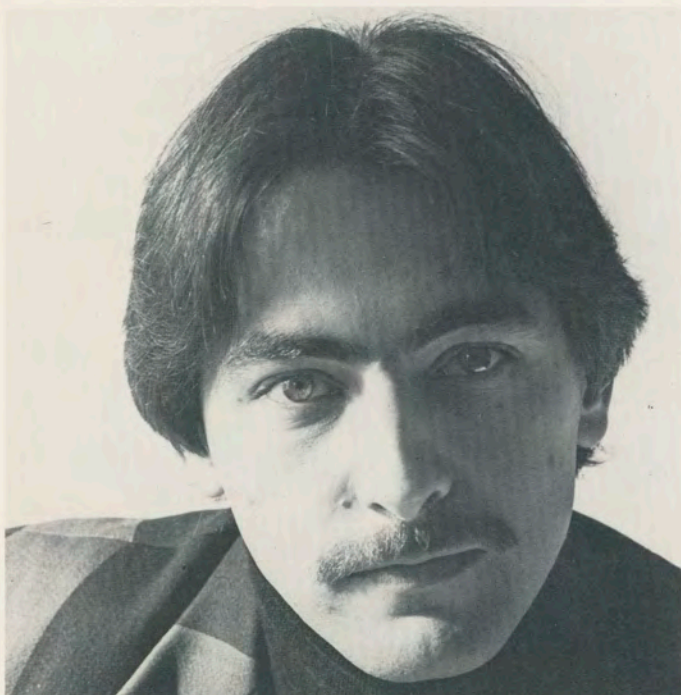
Sheree da Costa wearing Kristian Fredrikson's costume design for "Shéhérazade". Make-up *Les Fantastiques* by Christian Dior.



Vanessa Teahan

Vanessa Teahan's career in theatre design began in 1977 when she was invited by choreographer Graeme Watson to create costumes for *A Gathering of Vagrants*. Since then she has designed many works for Graeme Watson including *Regale*, *Scrambles*, *Soft But Still Firm*, *White Women*, and *The Perils of Pauline*. For this current season Vanessa has created new designs for *Random Harvest* and is currently working on *Obstacles* (Queensland Contemporary Dance Theatre) and *Come on and Popple Oppe Off to Sleep* for choreographer Graeme Watson.

Vanessa danced with The Dance Company for five years and has also appeared with The Stylistics, Issac Hayes, Dionne Warwick, Max Bygraves, Barbara Eden, Des O'Connor and Norman Gunston.



Dennis Hennig

Dennis Hennig is a Lecturer at the New South Wales State Conservatorium of Music having previously lectured at The Canberra School of Music for three years. He has studied extensively overseas and has won several awards for piano recitals in Australia. He has performed frequently as a soloist and was the official accompanist for The National Boys' Choir tour of Japan in 1976. John Sinclair of The Melbourne Herald says of Hennig "(he has) strong musical instinct, a technique that is the result of great talent and fine training, and an exceptionally full, rich tone".



Alice Giles

Born in Adelaide in 1961, Alice Giles studies harp with June Loney and is currently second harpist with The Sydney Symphony Orchestra. She has performed several solo harp recitals and was a State Finalist in the 1978 and 1979 ABC Instrumental & Vocal Competitions. Alice made her debut with The Dance Company in 1977 with the premiere of Graeme Murphy's *Scintillation* and has been invited to play again for The Dance Company during the current season.

Robert Olup

Nina Veretennikova

Andris Toppe

Graeme Watson



Neil Grigg

Top: Robert Olup.
Centre: Andris Toppe, Nina Veretennikova, Graeme Watson.
Kneeling: Neil Grigg.

S. Barling

Leigh Chambers

Kathy Chard



Victoria Taylor

Jennifer Barry

Left to right (back) Susan Barling, Leigh Chambers, Kathy Chard, (front) Victoria Taylor, Jennifer Barry.

Ross Philip. 9/3

Françoise Philipbert

Sheree da Costa



Ramli

Left to right: Ross Philip, Françoise Philipbert, Ramli Ibrahim, Sheree da Costa.