

SYDNEY DANCE COMPANY



1980
SEASON

SYDNEY 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 Director Janet Vernon
Ballet Master Robert Olup
Assistant Administrator Christine Lenton
Production Director Ross Barnett
Lighting Design John Rayment
Stage Manager John Rayment
Assistant Stage Manager David Malacari
Wardrobe Ivy Johnson
Secretary Lee Kirkland
Publicity Janine Kyle
Photography Branco Gaica

Musical Advisor Richard Meale, M.B.E.
Design Advisor James Mollison, Director, Australian
National Gallery, Canberra
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Makeup Rouges Lyriques by Christian Dior

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Susan Barling, Jennifer Barry, Heidi Giersch*, Neil Grigg,
Kee Juan Han, Ramli Ibrahim, Tonia Kelly, Josephine
Meagher, Carl Morrow, Graeme Murphy, Robert Olup*,
Bill Pengelly, Ross Philip, Françoise Philipbert, Amanda Ryan,
Paul Saliba, Victoria Taylor, Janet Vernon, Kim Walker.

*Guest Artists



David Smith

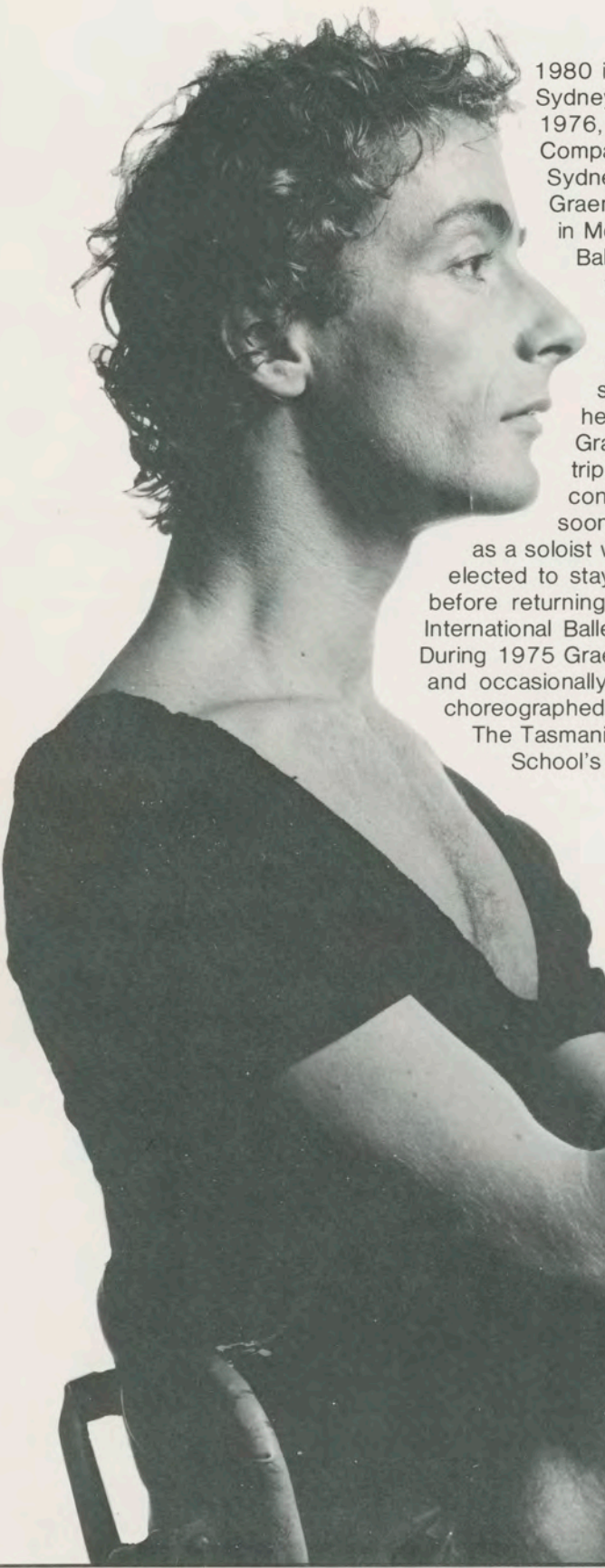
*The Sydney Dance Company gratefully acknowledges
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in its presentations during 1980:*

The Australian Government through the Theatre Board of
the Australia Council
The State Government of New South Wales through the
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*Cover: Kristian Fredrikson's design for Cupid in
Daphnis and Chloé.*

DIRECTOR GRAEME MURPHY



1980 is Graeme Murphy's fourth year as Artistic Director of the Sydney Dance Company. Since his appointment in November 1976, along with Janet Vernon as Assistant to the Director, the Company has been presented in seven major seasons at The Sydney Opera House and in regular seasons in interstate capitals. Graeme Murphy met Janet Vernon at The Australian Ballet School in Melbourne before each became a member of The Australian Ballet Company. He became one of the first young dancers to take advantage of Dame Peggy Van Praagh's encouragement of choreographic talent and later, as a direct result of the first hand experience of a United States tour, decided to leave The Australian Ballet and study overseas. After a short stay in New York, doing classes with The Joffrey Ballet, he went to England and joined The Royal Ballet.

Graeme spent six months with The Royal Ballet before a short trip to France acquainted him with Ballets Felix Blaska, a contemporary company based in Grenoble. He joined Blaska soon after, as did Janet Vernon, who, after more than two years as a soloist with The Australian Ballet, went for a holiday in France and elected to stay. Together they spent two years with Blaska's company before returning home to Australia in 1974 as temporary members of International Ballet Caravan.

During 1975 Graeme and Janet decided to work freelance, creating ballets and occasionally guesting with the fast growing regional companies. He choreographed 3 *Conversations* for The Queensland Ballet, *Pandora* for The Tasmanian Ballet and a full length *Papillon* for The Australian Ballet School's end of year graduation performances.

To Shirley & Ray
with thanks
for all your
support &
encouragement
Graeme

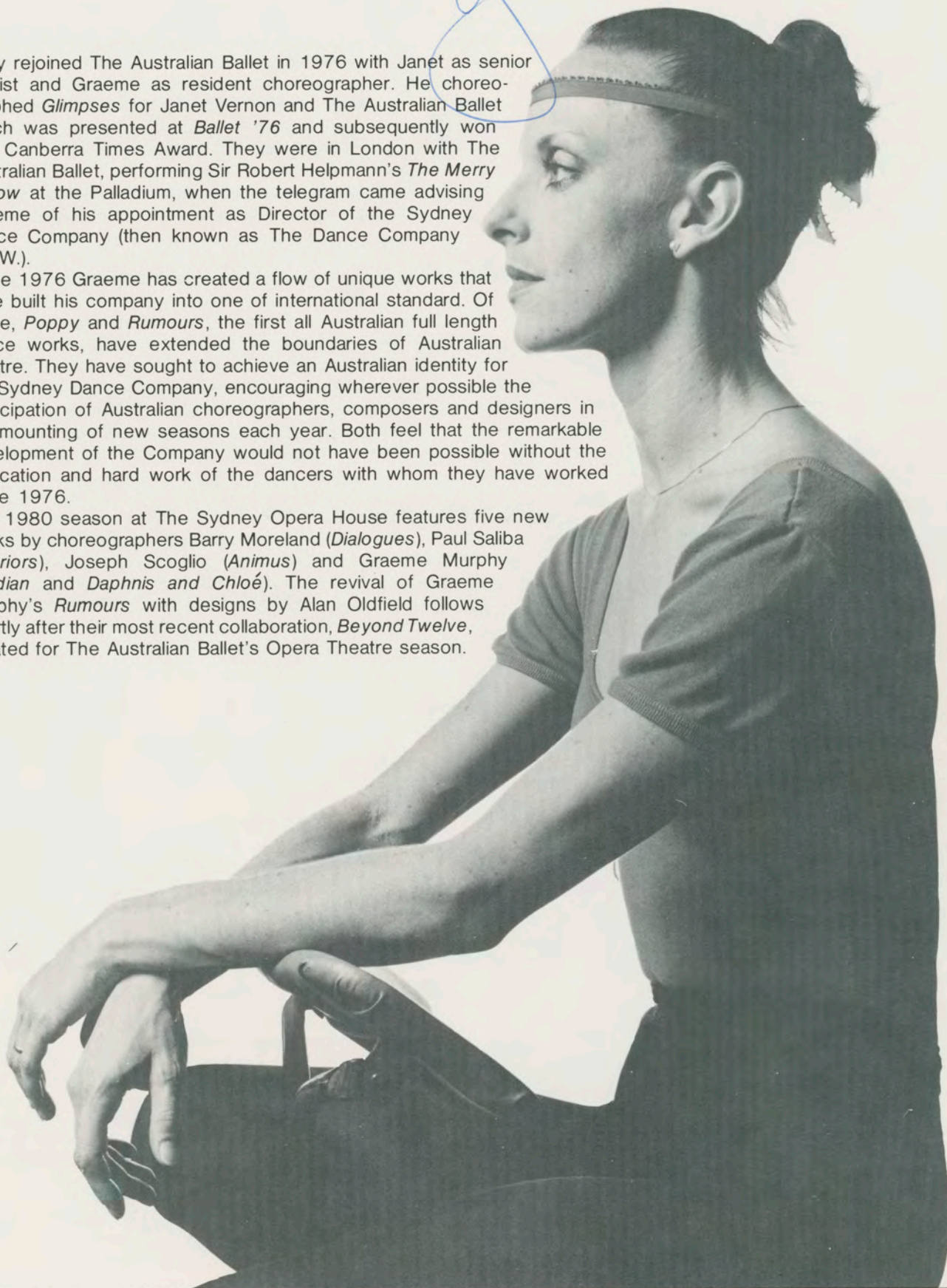
To Mum + Dad, (2 very special people)
Our love always.

Janet + Wallace

They rejoined The Australian Ballet in 1976 with Janet as senior soloist and Graeme as resident choreographer. He choreographed *Glimpses* for Janet Vernon and The Australian Ballet which was presented at *Ballet '76* and subsequently won The Canberra Times Award. They were in London with The Australian Ballet, performing Sir Robert Helpmann's *The Merry Widow* at the Palladium, when the telegram came advising Graeme of his appointment as Director of the Sydney Dance Company (then known as The Dance Company N.S.W.).

Since 1976 Graeme has created a flow of unique works that have built his company into one of international standard. Of these, *Poppy* and *Rumours*, the first all Australian full length dance works, have extended the boundaries of Australian theatre. They have sought to achieve an Australian identity for the Sydney Dance Company, encouraging wherever possible the participation of Australian choreographers, composers and designers in the mounting of new seasons each year. Both feel that the remarkable development of the Company would not have been possible without the dedication and hard work of the dancers with whom they have worked since 1976.


The 1980 season at The Sydney Opera House features five new works by choreographers Barry Moreland (*Dialogues*), Paul Saliba (*Interiors*), Joseph Scoglio (*Animus*) and Graeme Murphy (*Viridian* and *Daphnis and Chloé*). The revival of Graeme Murphy's *Rumours* with designs by Alan Oldfield follows shortly after their most recent collaboration, *Beyond Twelve*, created for The Australian Ballet's Opera Theatre season.



David Smith

ASSISTANT TO THE DIRECTOR JANET VERNON

SHĒHĒRAZADE

Proudly sponsored by  BMI Limited

Choreography Graeme Murphy

Music Maurice Ravel 'Shĕhĕrazade' (Words by Tristram Klingsor)

Design Kristian Fredrikson

Fragrance Dioressence by Christian Dior

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

Ravel's images are more of desire and erotic anguish than the hedonistic passions conjured by the title "Shĕhĕrazade". 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

VRIDIAN

Choreography Graeme Murphy

Music Richard Meale *Viridian*

Design in Light John Rayment Costumes made by Ivy Johnson

Richard Meale had this to say on his latest composition: "*Virid* Green, verdant. *Viridarium* A pleasure-garden or green court of an ancient Roman villa or palace. *Viridian* Veronese green. (Oxford English Dictionary)

"Completed in February, 1979, *Viridian* falls into three movements. The first and last of these use rich rubatos."

Richard Meale • Musical Advisor & Composer of *Viridian*

Born in Sydney in 1932, Richard Meale studied piano, clarinet, harp, history and theory at the New South Wales State Conservatorium of Music, but has never taken formal composition lessons. In 1960 he was awarded a Ford Foundation Grant which he used to undertake research in non-Western music at the University of California in Los Angeles. From 1961-68 he worked in the Music Department of the Australian Broadcasting Commission. As a pianist, lecturer, conductor and composer, he has played an important part in the propagation of avant garde music in Australia. In 1971 he was awarded the MBE for his services to music in this country. Since 1969 he has taught at the University of Adelaide, where he is a Reader in Music.

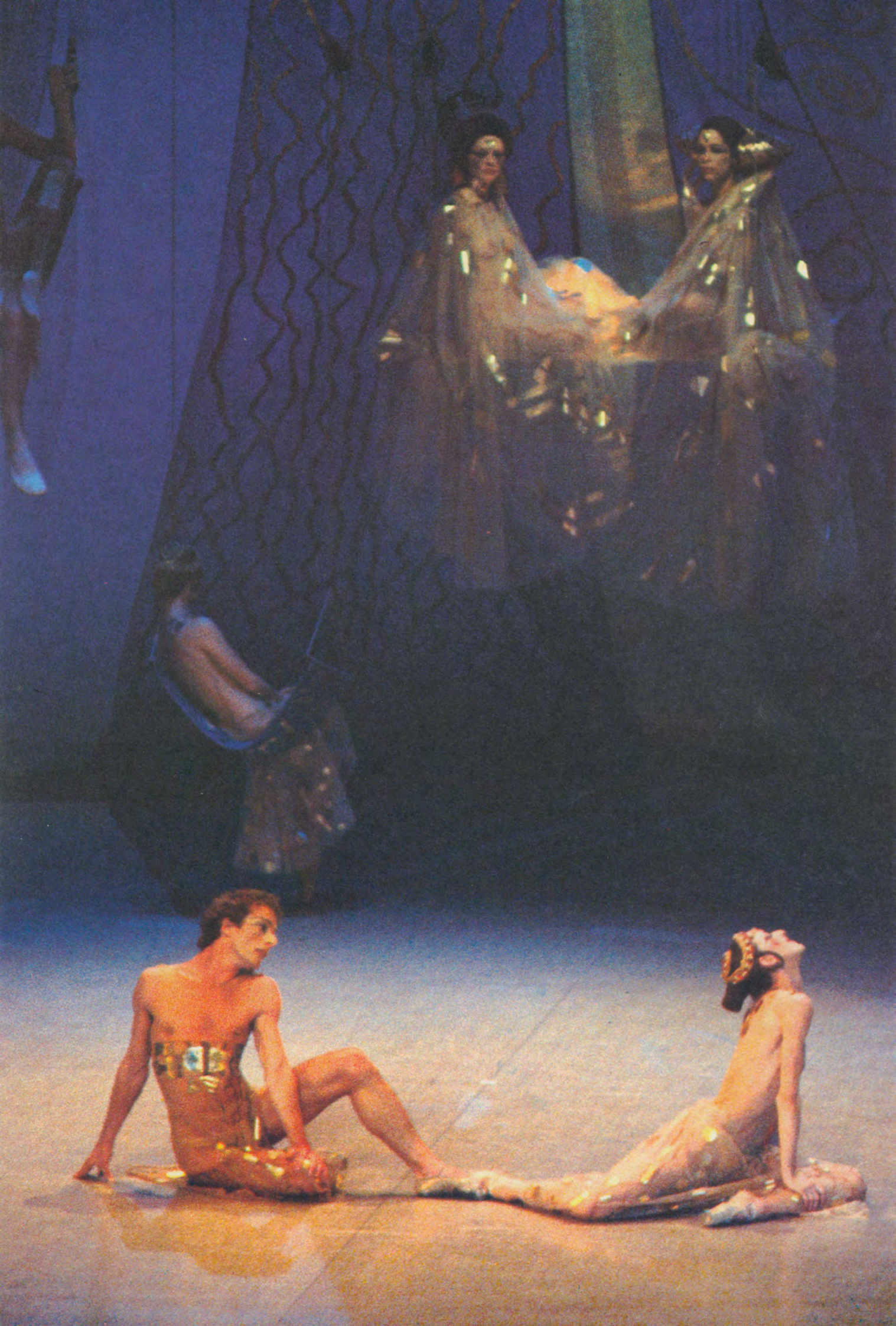


John Rayment • Designs in Light, *Viridian*


John Rayment started his career on productions for the Victorian Opera Company and State Opera Company of South Australia before joining Theatre 62 in Adelaide as their Stage Manager and Touring Lighting Designer. He left that company to travel to Europe where he was engaged by the London Ballet Theatre as Stage Director and Touring Lighting Designer. He subsequently toured with that company throughout Europe and the Far East. It was during his time with LBT that he first met Graeme Murphy. On his return to Australia he took the position of Assistant Director with The Hole in the Wall Theatre in Perth, Western Australia. This was followed by an actors contract with the National Theatre Company in Perth.

Returning to Sydney he was invited by Graeme Murphy to light the premiere performance of *Rumours* in 1978. He has been Lighting Designer and Stage Manager since that time. John Rayment was recently awarded a grant by the Calouste Gulbenkian Foundation to travel to the U.K. and the U.S.A. to observe top lighting designers at work.





DAPHNIS & CHLOË

Proudly sponsored by  GLUTHA COAL

Choreography Graeme Murphy

Music Maurice Ravel *Daphnis and Chloë*

Design Kristian Fredrikson

Yamaha Motorcycles with compliments of McCulloch of Australia Pty. Ltd.

*They wanted something but did not know what they wanted.
All they knew was this, that a kiss had proved fatal to Daphnis
and a wash to Chloë.*

from *Daphnis and Chloë* by Longus

Historical Note: Maurice Ravel accepted a commission from Serge Diaghilev to write a score for Fokine's proposed ballet of *Daphnis and Chloë* in 1909. Ravel's slowness in completing the score is now a part of ballet history and the finished piece was not actually delivered for a further three years.

The idea for adapting the Longus tale for the stage was, of course, Fokine's and was very much inspired by his interest in the art of ancient Greece. Diaghilev's interest was, at the time, very much focused on the choreographic debut of Vaslav Nijinsky whose ballet *L'Après Midi d'un Faune* also had a Greek theme. The attention focused on Nijinsky's work and Diaghilev's lack of interest in *Daphnis* were the chief reasons for Fokine's resignation from the *Ballet Russes* soon after the premiere of *Daphnis and Chloë* on June 8, 1912.

According to regisseur Grigoriev's excellent document *The Diaghilev Ballet 1909-1929*:

'The ballet deserved better treatment than it received—for it had everything to recommend it: a distinguished score; a delightful setting, in three scenes, by Bakst; protagonists of an affecting simplicity in Nijinsky and Karsavina; and choreography devised by Fokine with all his accustomed skill.'

At a later revival of the work in Monte Carlo in 1914 when Fokine had been invited back to rejoin the *Ballet Russes*, he danced the title role himself with Karsavina again as Chloë. Karsavina noted in her biography *Theatre Street* some memories of early rehearsals.

'There were many stumbling blocks in the music of Daphnis and Chloë. In sonority; suave noble and clear as a crystal spring, it had some nasty pitfalls for the interpreter. There was a dance in it for me in which the bars followed a capricious cadence of ever changing rhythm. Fokine was too maddened, working against time, to give me much attention; on the morning of the performance the last act was not yet brought to an end. Ravel and I at the back of the stage went through — 1 2 3 — 1 2 3 4 5 — 1 2 till finally I could dismiss mathematics and follow the pattern of the music.'

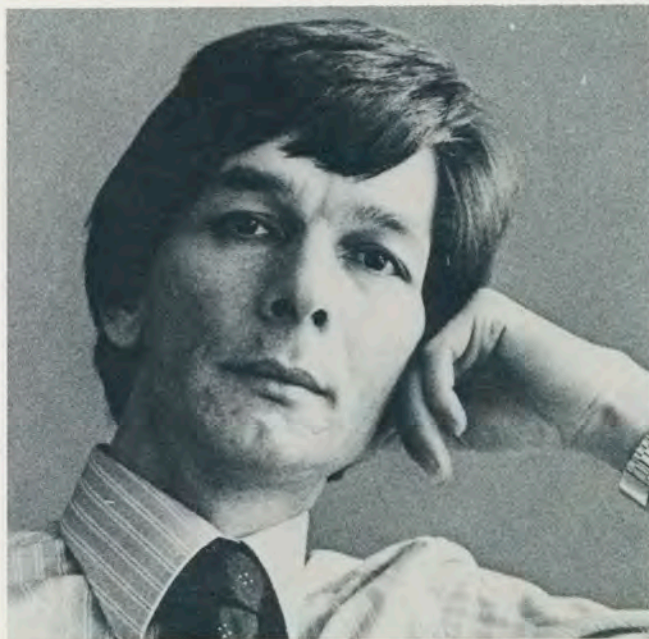
In more recent years many leading choreographers have tackled new productions of *Daphnis and Chloë* including Sir Frederick Ashton, Glen Tetley, Hans Van Manen and John Neumeier. Graeme Murphy's production is the first ever mounted in Australia and the first time that an Australian choreographer has attempted the work. Murphy has taken his inspiration from the Longus tale and has, wherever possible in the structure of the score, restored aspects of the story which for him capture the romance of *Daphnis and Chloë*.

Kristian Fredrikson • Designer

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 for The Melbourne Theatre Company and has also designed productions for The Australian Ballet, including *Aurora's Wedding*, *Night Encounter*, *Cinderella* and *Coppelia*. He has designed *The Abduction from the Seraglio*, *Lucrezia Borgia*, *The Merry Widow* and *Don Giovanni* (costumes) for The Australian Opera as well as designs for the 1978 tour by *The Stars of World Ballet*. In 1979 Kristian Fredrikson designed costumes for Deborah Kerr in *The Day After the Fair*.

Kristian's most recent accomplishment is the design for George Ogilvie's production of *No Names . . . No Pack Drill* for The Sydney Theatre Company. He is currently working on *Manon Lescaut* for The Australian Opera and *The Merry Wives of Windsor*, again for The Sydney Theatre Company.

Kristian worked with Graeme Murphy for the first time in 1979 on their production of Ravel's *Shéhérazade*, a return season of which is a feature of the Company's current season. *Daphnis and Chloë* is their second collaboration which, coincidentally, again uses the music of Ravel.



RUMOURS

RUMOURS I

WEEK-DAY DREAMING

Music 'Sky' Barry Conyngham

Interval

RUMOURS II

BARE FACTS & FANTASIES

Music 'Five Windows' Barry Conyngham

Interval

RUMOURS III

LAST DREAMS

Music 'Snowflake' and 'Ice Carving' Barry Conyngham

Choreography Graeme Murphy

Music Barry Conyngham

Scenery and Costume Design Alan Oldfield

Assistant to the Choreographer Janet Vernon

Production Director Ross Barnett

Lighting Design John Rayment

Baby Puppet, 'Genitalia' for *Rumours II*;

Masks for *Rumours III* Joe Gladwin

Costumes made by Ivy Johnson

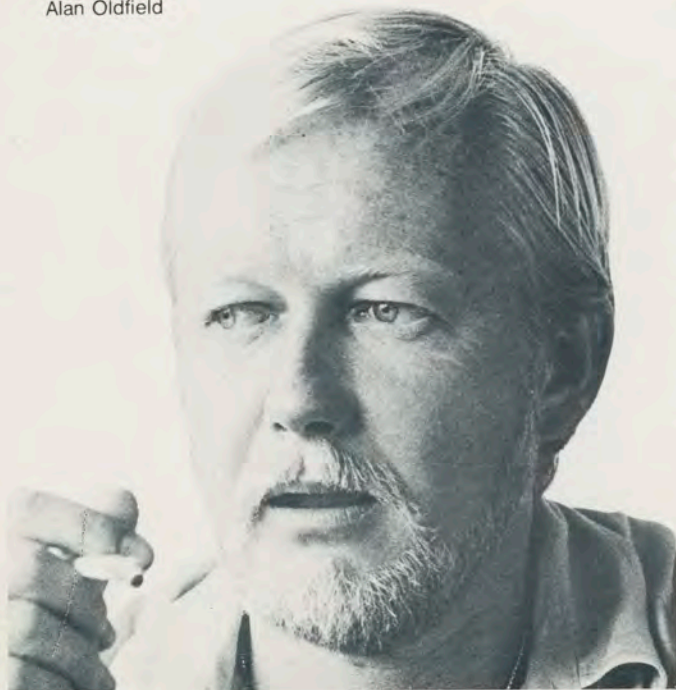
The original designs by Alan Oldfield are now in the collection of The Australian National Gallery, Canberra.

NOTE: The aspects of Sydney life depicted in this trilogy are the rumours that I care to spread. I am not pretending they are everybody's, or that they succeed in covering all facets of our lifestyles. The essence of the work stems from my observations, the dancers' involvement and the collaborative efforts of all in the production. For those who require more graphic guidelines in a programme note, I hope the following is of assistance.

Rumours I deals with dance abstracted images of Sydney and its inhabitants. The choreographic approach is pure dance. *Rumours II* touches a specific area of Sydney. Detailed characters are drawn and developed to create complex theatrical comment. *Rumours III* deals with the aged. It attempts to show a loss of independence and the resulting loss of dignity. Choreographically, I describe it as danced-drama. There are no books on the geographical, sociological or physical aspects of Sydney that would have been in any way relevant to my dance concept. Consequently in rehearsals, we were all forced to share freely of our personal experiences, a situation that was exciting though sometimes unnerving. Through this shared experience I believe we have stumbled on some enlightening truths. It is my hope that you too will find some truth in *Rumours*.

Graeme Murphy

Alan Oldfield

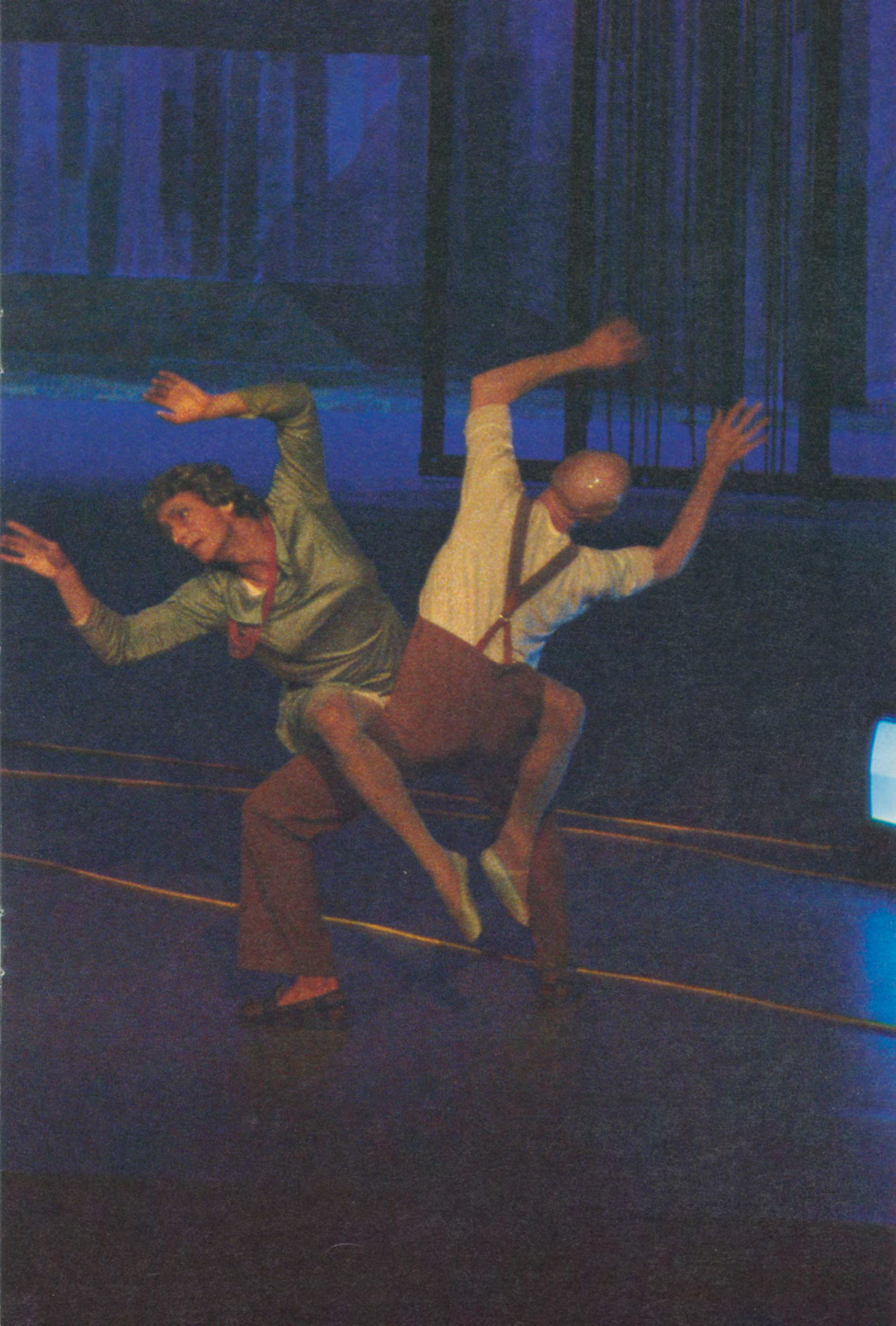


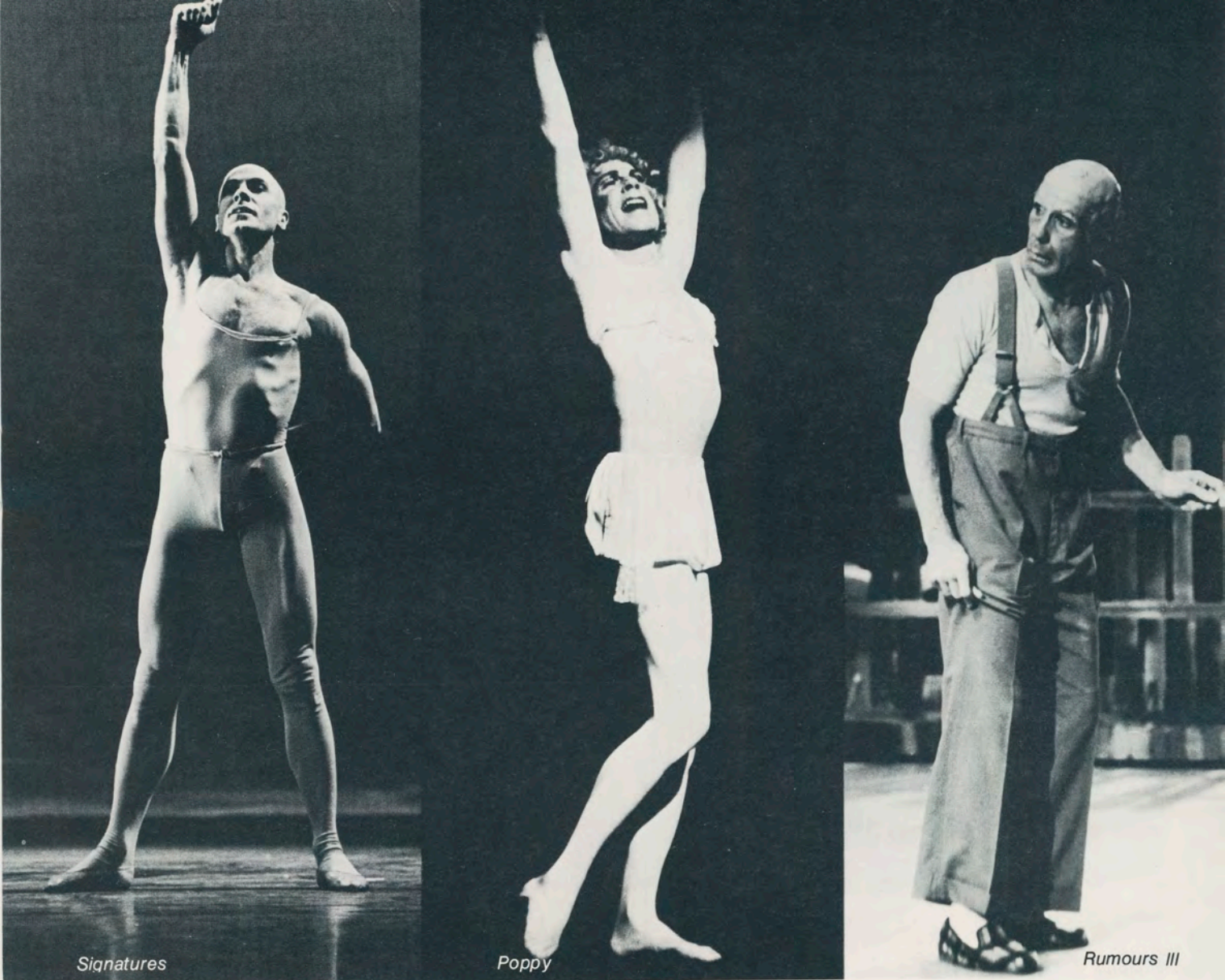
Alan Oldfield was born in Sydney on 30th December, 1943. He studied at the National Art School, Sydney, from 1962-1966 and later taught there. In 1973 he received a grant from the Visual Arts Board of the Australia Council to paint and study in Rome. Returning from Rome after eighteen months, he was appointed as lecturer at the Alexander Mackie College of Advanced Education. He lives in Palm Beach, New South Wales.

Alan Oldfield has held eleven One Man Exhibitions and has won many art awards including the Sulman Prize (1976), Vizard-Wholohan Prize, awarded by the Art Gallery of South Australia (1976), and the Civic Permanent Art Award (1977). His work has twice been sent abroad by the Australian Government in important travelling exhibitions.

In 1978 he was commissioned by The Australian National Gallery, Canberra, to design Graeme Murphy's *Rumours*. The full length version of *Rumours* was premiered at the Sydney Opera House Drama Theatre on March 28, 1979. More recently, Alan Oldfield designed a second work for Graeme Murphy, *Beyond Twelve*, for The Australian Ballet's recent Opera Theatre season.

The work of Alan Oldfield is represented in The National Gallery, Canberra, and most State, regional and university collections. He is represented in private collections in the United States and Europe and the collection of King's College, Cambridge.





Signatures

Poppy

Rumours III

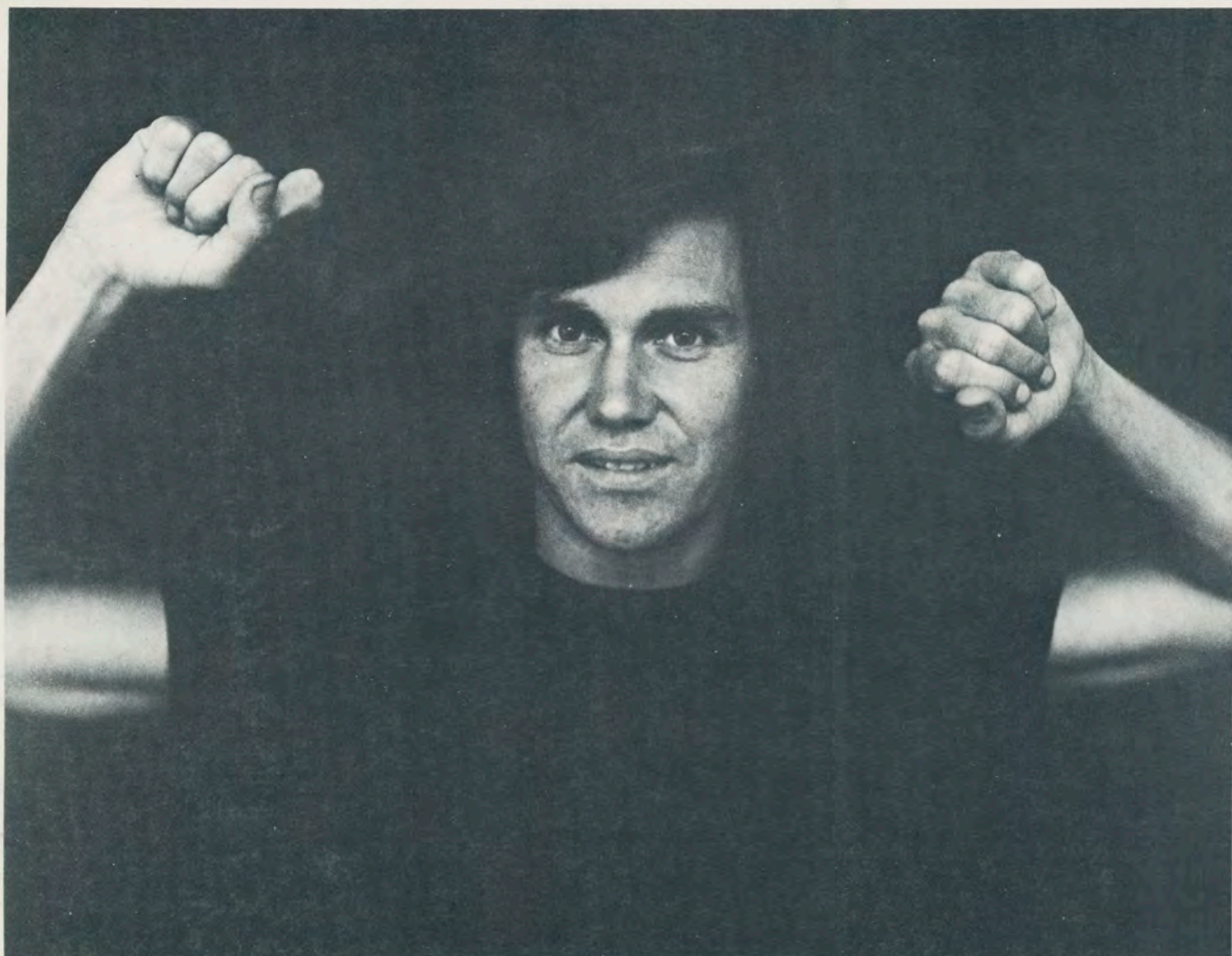
Robert Olup • Ballet Master • Guest Artist

Robert Olup was a foundation member of The Australian Ballet leaving the company as a soloist in 1976. During his remarkable career with that company he performed a wide range of roles in many major productions.

In 1977 he began to make regular guest appearances with the Sydney Dance Company becoming extremely popular with contemporary dance audiences and causing a sensation as the Victorian Lady in Graeme Murphy's *Glimpses*. In 1978, after creating the roles of *Barbette* and *Heurtebise* in Murphy's full length production, *Poppy*, he agreed to join the company on a full time basis. Soon after he worked with choreographer Don Asker and danced in his work *Everyman's Troth*. Early the following year he appeared as Groucho Marx in Graeme Watson's very popular *The Perils of Pauline* for the Festival of Sydney.

Robert danced in the original presentation of Graeme Murphy's *Rumours II* at the Australian Festival of Dance, *Ballet '78*, giving his hilarious portrayal of the nude beach 'trendy' and later in the completed three part production of *Rumours*. His portrayal of the ailing husband in the final scene of *Rumours III* has gained him considerable acclaim along with his solo from Graeme Murphy's *Signatures*, first given at a Gala Performance during the Company's *Signature Season*.

In 1980, as well as performing in *Rumours* and *Poppy*, Robert Olup was invited to accept the responsibilities of Ballet Master to the Sydney Dance Company.



Barry Conyngham • *Composer*

Barry Conyngham occupies a central position in Australian composition, both as a leading figure of the 'middle generation' of Australian composers and because of his achievements in different areas.

Born in Sydney in 1944, he did not begin to compose seriously until 1965, when he entered the music course at the University of Sydney, at the same time continuing legal studies. Previously he had been almost entirely occupied with jazz music.

At this time, composition activity at the Music Department of the University of Sydney was the most lively in Australia. He took supplementary lessons from Raymond Hanson, and in 1967 gained a Commonwealth Scholarship, and won a prize from the Guild of Australian Composers for his *Dialogue for String Trio*, which was recommended for performance at the 1967 Cologne ISCM Festival.

In the next year his first choral work *Farben* was performed at the ISCM concert for the 1968 Adelaide Festival of Arts. The same year saw an impressive work *Crisis—Thoughts in a City* for two string orchestras and percussion, followed in 1969 by *Five Windows* for symphony orchestra and percussion, and *Three*, for two groups of percussion and a string quartet. An important commission, *Horizon*, written for the Australian Pavilion at the Osaka Festival Expo '70, coincided with a Churchill Fellowship and took him to Japan where he spent six months and worked with Toru Takemitsu. He returned

with two important works, *Water . . . Footsteps . . . Time* and *Ice Carving* for amplified violin and four string orchestras. After returning to Australia Conyngham composed a large music theatre work, *Edward John Eyre*, which was produced by the NSW University Opera Group, who subsequently took it to Europe where it was well received. *Six*, his next work, was commissioned by the Australian Broadcasting Commission for Les Percussions de Strasbourg.

In 1972 he was awarded a Harkness Fellowship which took him to the United States for nearly two years, and later with a Music Board grant he spent a year in Europe. During these three years he gained a wide experience of the international music scene as well as with major electronic and computer music studios.

On his return to Australia in 1976, he was appointed as lecturer at the Music Department of the University of Melbourne, where he has invigorated the department with his promotional activities for contemporary music and set up the Computer Music Project of that university which has received substantial funding.

Other major works include *Without Gesture* (1974) which was premiered at an ABC Prom Concert in 1977; *Sky* (1977) which was commissioned by Musica Viva for the Australian Chamber Orchestra; an opera to a text by Alan Seymour, *Ned Mark II* (1978), and a music theatre work to a text of Murray Copland, *The Apology of Bony Anderson* (1978), for the Victorian State Opera. Barry Conyngham's compositions are published by Universal Edition (Australia).

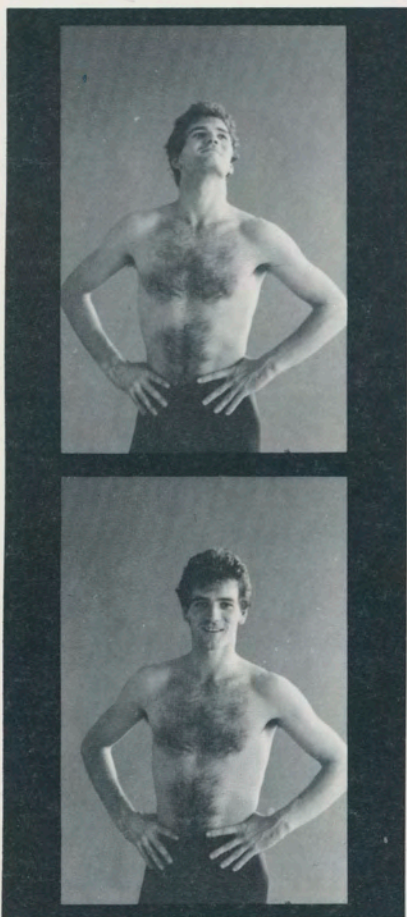
—James Murdoch





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Carl M. Morosini



Louisa Kelly

Amber Jean

Pross. P. 0/2



Amanda Ryan

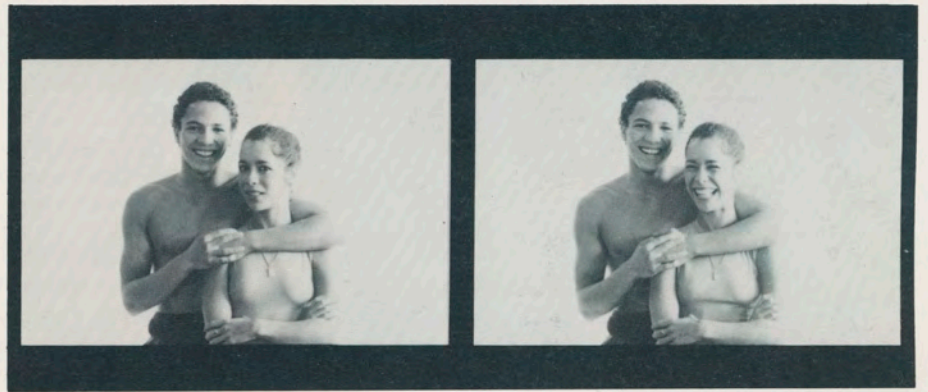
Neil 1995

W. Pengelly



Jennifer Barry

Paul



Tran-soise
Philipbert

R Walker

Josephine Maghee



S Barling . Victoria J. Taylor

DIALOGUES

Choreography Barry Moreland

Music Gustav Mahler *Quartet Movement in A Minor*

Design Anna French

Barry Moreland has been assisted by the Theatre Board of the Australia Council.

Note: The music for Barry Moreland's *Dialogues* is from Musica Viva Australia's recording of the Mahler Quartet Movement in A Minor, recorded by the *Quartetto Beethoven di Roma* in the Recording Hall of The Sydney Opera House. The performance of the Mahler Quartet Movement in A Minor represents the world premiere on disc of this work by Gustav Mahler, which was written when he was sixteen years of age.



Barry Moreland • Choreographer

In 1962 Barry Moreland joined The Australian Ballet for its inaugural season and, in 1964, went to London where he worked in films and musicals for the next three years. During this time, he studied at the London School of Contemporary Dance where his admiration for Martha Graham's work was strengthened by training in the Graham technique. From 1968 to 1970 he danced with, and first began to choreograph for, the London Contemporary Dance Theatre. He received two awards from the Arts Council of Great Britain and created six works for the Company.

In 1971 Glen Tetley invited him to dance in the Tetley works *Circles* and *Chronochromie* with the Hamburg Staatsoper Ballet. Barry Moreland became Resident Choreographer with London Festival Ballet where he created five ballets between 1973 and 1976. His *Prodigal Son (in ragtime)* was a notable success and was performed in Sydney during the 1976 visit of London Festival Ballet.

Since 1976 Barry Moreland has freelanced and created works for the Gulbenkian Ballet, Malmo Stadsteater, Sweden and for Houston Ballet, Texas. He has choreographed two works for The Australian Ballet, *Sacred Space* (1974) and *Trocadero* (1979) and created Scriabin Pas de Deux for Elisabetta Terabust and Patrice Bart especially for the Festival of Two Worlds, Spoleto, Italy in 1978. His work for the W.A. Ballet Company — *Spirals* — was seen at the Sydney Opera House during Ballet '79.

At the invitation of the Teatro Comunale, Bologna, he returned to Italy in 1980 to stage *Summer Solstice* (originally created for London Festival Ballet) and subsequently was invited to stage dance evenings with members of London Festival Ballet for a two week tour of Northern Italy.

For the London Festival Hall season of London Festival Ballet in August 1980, he will create a new work to the music of Peter Maxwell Davies.

Dialogues is Barry Moreland's first work for the Sydney Dance Company.

Anna French • Designer

In 1977 Anna French won the Theatre Critics' Award in Perth for her work as Resident Designer for the National Theatre Company. Soon after, as a result of her work for that company and for the South Australian Theatre Company in Adelaide, she was awarded a Loudon Sainthill Scholarship to study in Europe.

Choreographer Barry Moreland, for whom Anna designed her first complete ballet *Trocadero*, commissioned designs for *Dialogues* in November 1979. Prior to her association with Barry Moreland Anna had worked as assistant to designer Kristian Fredrikson on *Coppelia* for The Australian Ballet and on the *Stars of World Ballet* tour, presented by Michael Edgley. More recently Anna assisted Fredrikson on designs for Deborah Kerr in *The Day After the Fair*.

Anna's most recent work was for The Sydney Theatre Company's production of *No Names . . . No Pack Drill* directed by George Ogilvie. Both Anna's costume designs and the sets by Kristian Fredrikson have received enthusiastic praise.





INTERIORS

Choreography Paul Saliba

Music Arthur Honegger *Toccata et Variations & Sept Pièces Brèves*

Design Robert Owen *Costumes made by Ivy Johnson*

Pianist Dennis Hennig *by courtesy of The New South Wales State Conservatorium of Music*

The production of Interiors has been assisted by the Sydney Dance Company Friends and The Australian National Gallery, Canberra. The original designs by Robert Owen are now in the Theatre Arts collection of The Australian National Gallery.



Paul Saliba • Choreographer

Adelaide born Paul Saliba graduated from The Australian Ballet School to join The Australian Ballet in 1969. He was promoted to soloist in 1972, dancing in a wide variety of classical and contemporary roles and working with such choreographers as Sir Robert Helpmann, Barry Moreland and John Butler.

Paul was among the few young dancers who responded to Dame Peggy Van Praagh's enthusiasm for choreographic talent and created his first work, *Tries*, for the first Australian Ballet Choreographic Workshop. During the following five years Paul created five more works, including *Rapid Transit* for The Australian Ballet's participation in *Ballet '77*, The Australian Festival of Dance.

Early in 1977 Paul had been awarded the Sir Robert Helpmann Scholarship by The Friends of The Australian Ballet to study in New York for three months. He returned to the company for the remainder of the year and then left The Australian Ballet at the conclusion of the 1977 season in Sydney.

In January 1978 Paul returned to New York to undertake a two year course at The Martha Graham School of Contemporary Dance, with the assistance of The South Australian Government. Before leaving, he created his first work for the Sydney Dance Company called *And You Came Too*, which was given at The Festival of Sydney's Dance Week.

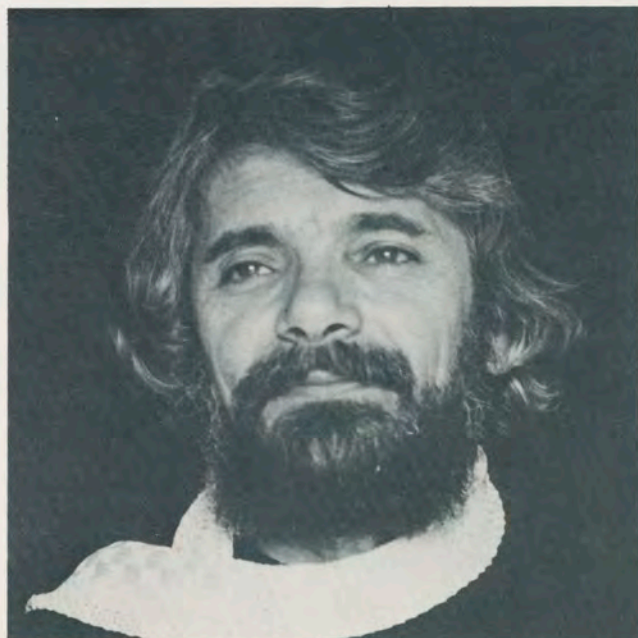
Paul returned to Australia in January 1980 at the invitation of Graeme Murphy, to work with the Sydney Dance Company as dancer, teacher and choreographer. *Interiors* is Paul's second work for the Company.

Robert Owen • Designer

Robert Owen was born in Sydney in 1937 and studied at the National Art School from 1958-62. Robert lived in Greece from 1963-66 and in London from 1966-75. He is presently living in Sydney and is working as a Visiting Lecturer at the Alexander Mackie College of Art. He has had seven One Man Exhibitions and his work is exhibited in many Australian collections including those of The Australian National Gallery and The Art Gallery of New South Wales. As well as exhibiting in the Sydney Biennale in 1979 Robert also represented Australia in the Venice Biennale in 1978.

Although known as a Constructivist Sculptor, he works in a variety of areas with a diversity of materials and concepts, an example of which was his 1979 Colour Works Exhibition at The Australian Centre of Photography.

Encouraged by James Mollison, Director of The Australian National Gallery, Canberra, Robert accepted a commission to design *Interiors* in order to extend his three dimensional concepts on a larger scale.



ANIMUS

Choreography Joseph Scoglio *by special arrangement with Australian Dance Theatre*

Music Claude Debussy *Fêtes & Nuages*

Design Joseph Scoglio

David B. Simmonds



Joseph Scoglio • Choreographer

Joseph Scoglio was born in New York in 1943. He commenced his dance training at the School of American Ballet, the official school of The New York City Ballet, and later attended The Joffrey Ballet School. Simultaneously, he attended the City University of New York, where in 1965 he obtained his Bachelor of Arts Degree, specialising in Education. In 1967-68 he attended the Columbia University where he obtained his Master's Degree majoring in Dance Education. He then decided on a career in dance and worked with The Lucas Hoving Dance Company, The Lotte Gosslar Company and Les Grand Ballets Canadiens.

In 1969 he travelled to London to join Ballet Rambert. Joseph enjoyed a very successful career with Ballet Rambert working with such choreographers as Glen Tetley (*Ragdances*), Louis Falco (*Tutti Frutti*), Christopher Bruce

(*Duets, There Was A Time, For Those Who Die as Cattle and Ancient Voices of Children*) and Norman Morrice (*That is the Show*). It was while working with Ballet Rambert that he met his wife, dancer Julia Blaikie, and choreographer Jonothan Taylor.

In 1976 Jonothan Taylor was appointed Artistic Director of the Adelaide based Australian Dance Theatre. Both Joseph and his wife Julia left Ballet Rambert to come to Australia with Taylor to work with Australian Dance Theatre. Joseph has been Assistant Artistic Director and dancer with the Company since that time.

Since being with Australian Dance Theatre he has recreated his work *Small Hours* as well as choreographing *Songs of Innocence* for the Company. He is currently working on another new work in Adelaide.

Animus is Joseph's first work for the Sydney Dance Company.



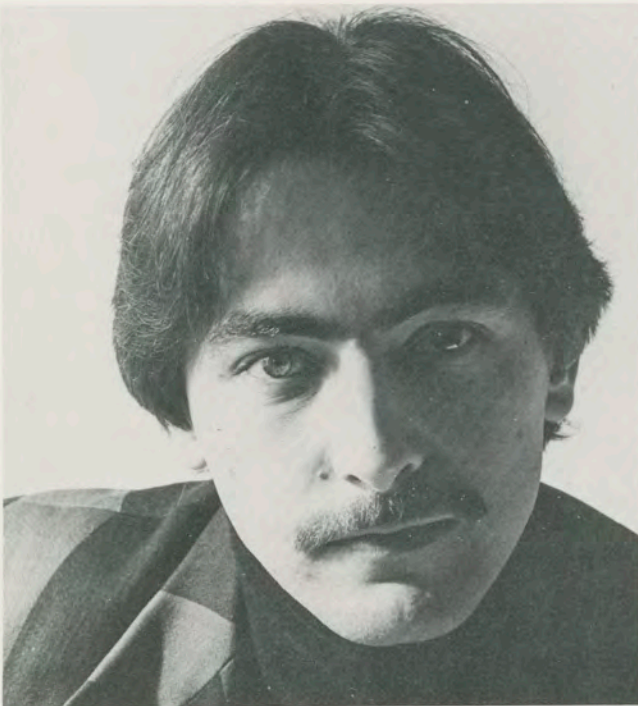
James Mollison • *Design Advisor*

James Mollison was appointed Director-Designate, Australian National Gallery in 1971 and his appointment as Director was confirmed in February 1977.

His long standing interest in the theatre is reflected in the extensive holdings of the Theatre Arts collection at the Australian National Gallery, which contains material from both the Diaghilev and de Basil ballets.

In addition, a significant and an increasing number of Australian Theatre designers are represented.

He was appointed Honorary Design Advisor to the Sydney Dance Company in March 1980.



Dennis Hennig • *Pianist for Interiors*

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.

In 1979 Dennis Hennig performed with the Sydney Dance Company during the *Signature Season* at The Sydney Opera House. 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'.

Programme Concept and Design by Janine Kyle

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SYDNEY DANCE COMPANY

ARTISTIC DIRECTOR GRAEME MURPHY

PROGRAMME 1

SHÉHÉRAZADE

Proudly sponsored by BMI Limited

Choreography: GRAEME MURPHY Music: MAURICE RAVEL *Shéhérazade* (Words by Tristram Klingsor)
Design: KRISTIAN FREDRIKSON Fragrance *Dioressence* by Christian Dior
Lighting: JOHN RAYMENT

First Song <i>Asie</i>	Janet Vernon	Graeme Murphy
Second Song <i>La Flute enchantée</i>	Susan Barling	
Third Song <i>L'Indifferent</i>	Janet Vernon	Susan Barling
	Graeme Murphy	Ross Philip

Interval

VRIDIAN

Choreography: GRAEME MURPHY
Music: RICHARD MEALE *Viridian* Designs in Light: JOHN RAYMENT

Cast

	Susan Barling	Ross Philip		
Jennifer Barry	Tonia Kelly	Josephine Meagher	Francoise Philipbert	
Amanda Ryan	Victoria Taylor	Janet Vernon	Neil Grigg	Kee Juan Han
Ramli Ibrahim	Carl Morrow	Bill Pengelly	Paul Saliba	Kim Walker

Interval

DAPHNIS & CHLOÉ

Proudly sponsored by Clutha Coal

Choreography: GRAEME MURPHY Music: MAURICE RAVEL *Daphnis and Chloé*
Design: KRISTIAN FREDRIKSON Lighting: JOHN RAYMENT

Yamaha Motorcycles with compliments of McCulloch of Australia Pty. Ltd.

Cast

<i>Daphnis</i>	Carl Morrow
<i>Chloé</i>	Victoria Taylor
<i>Lykanion</i>	Janet Vernon
<i>Dorçon</i>	Bill Pengelly
<i>Bryaxis</i>	Ross Philip
<i>Pan</i>	Paul Saliba
<i>Cupid</i>	Kim Walker
<i>Dorçon's Dancing Partner</i>	Jennifer Barry
<i>Nymphs</i>	Tonia Kelly Amanda Ryan Josephine Meagher
<i>Pirates</i>	Susan Barling Jennifer Barry Francoise Philipbert
	Neil Grigg Kee Juan Han Ramli Ibrahim
<i>Villagers</i>	Artists of the Sydney Dance Company

A SUMMARY: The scene of the story is drawn by the God, Pan. A pleasant garden is described; there were hills and banks spread with vines; the fields abounded with corn and the valleys with orchards. Daphnis set eyes upon Chloé for the first time that day. Her hair seemed as gold as fire and her eyes were as big as those of an ox. It was as if he had eyes for the first time and had been blind all his life before. But Dorçon the Herdsman cast in words about the marrying of Chloé. Seeing the confusion of Chloé, the others suggest that Daphnis and Dorçon might dance to win Chloé's favour, and Daphnis worries that Dorçon shall appear more handsome than he.

But it is Lykanion, who has set her heart upon Daphnis as a lover, who helps him to win Chloé's kiss. Daphnis reacted to the kiss as if he had been stung; he wanted to look at Chloé but when he did so he blushed all over. Cupid teaches them that love is a God, winged and beautiful, and love increases between them.

But the Pirates land at the fields, plundering all they can lay their hands on and carry away Chloé. Daphnis vows that he will die if Chloé

is not returned; but the Nymphs comfort him. Pan sends a terror on Bryaxis the General and the Pirates, and returns Chloé, joyful to Daphnis.

Daphnis awakens from his prayers and washes his whole body; Chloé, now returned, watches him and it seems to her that Daphnis was beautiful; having never seemed beautiful to her before, she thinks that this beauty must be the result of washing. Daphnis shivers several times and tries to control his pounding heart. But at first finding he is frustrated and laments that he is unskilful in the practice of the Art of Love. Lykanion, watching, finds that she has lit upon an opportunity to satisfy her own desires and vows that she will teach Daphnis the practices of Love. Lykanion finds Daphnis so willing and forward beyond her expectations and begins to instruct him thus and Lady Nature shows him how to do the rest.

And afterward, when Daphnis layed again with Chloé and did the trick the Lykanion had taught him, then Chloé knew that those things they had done in the wood, were only the sweetest sports of shepherds.