

SYDNEY DANCE COMPANY  
NEW ADDITIONS

# SYDNEY DANCE COMPANY

Studios and Head Office: 36 Bourke Street, Woolloomooloo 2011, Australia  
Address for mailing: Post Office Box 303, Kings Cross 2011, Australia

## ARTISTIC STAFF

*Artistic Director* Graeme Murphy, A.M.  
*Assistant to the Director* Janet Vernon  
*Ballet Master* Robert Olup  
*Music Advisor* Richard Meale, M.B.E.  
*Design Advisor* James Mollison, Director  
Australian National Gallery  
*Pianist* Max Lambert

## PRODUCTION STAFF

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*Lighting Designer* John Rayment  
*Head Mechanist* Rick Dodds  
*Assistant Stage Manager* Frances Macken  
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Cover: Janet Vernon and Graeme Murphy in *Shéhérazade*  
Program Design: Janine Kyle Photography: Branco Gaica

# ARTISTIC DIRECTOR GRAEME MURPHY A.M.

1982 marks the beginning of Graeme Murphy's sixth year as Artistic Director of the Sydney Dance Company. His appointment in November 1976, together with Janet Vernon as Assistant to the Director, commenced a partnership that has thrust the Company into national status and stimulated international interest in contemporary dance. Thus also, commenced a flow of dance works of such originality, such theatricality, that the Sydney Dance Company's repertoire is now recognised as the start of a distinctively Australian tradition in dance-theatre.

The Sydney Dance Company has worked with a stream of Australian artists in the design of its works — George Gittoes, Alan Oldfield, Kristian Fredrikson, Robert Owen, Anna French — and with Australian composers for many of its scores — Carl Vine, Barry Conyngham, Richard Meale, Cameron Allan, Ian Farr, Michael Carlos. It is the Company to which the new generation of Australian choreographers has looked for development and expression of their ideas — Graeme Watson, Andris Toppe, Christine Koltai, Ian Spink, Barry Moreland, Don Asker, Paul Saliba and Graeme Murphy. In its new seasons for 1982 the Sydney Dance Company continues to pursue its aims to encourage and present the best of Australia's talent in all the related areas of dance-theatre, giving many 'new additions' to the repertoire.

In 1980-1981 the Sydney Dance Company made three international tours, commencing with a tour of Italy in November 1980 and followed in May 1981 by appearances at the New York City Center, the Spoleto Festival, U.S.A., and at Wolf Trap Farm Park for the Performing Arts near Washington D.C.



Graeme Murphy and his dancers presented a wide spectrum of Australian works which drew enormous interest and considerable acclaim from both the Italians and the Americans and established the Company as one of international standard. In September 1981 the Company was invited by the Sadler's Wells Theatre, London, to give a two week season which was immediately followed by appearances at the Festival of Asian Arts in Hong Kong.

The Sydney Dance Company presented the first Australian full-length dance works — *Poppy* a multi-dimensional probe into the life of Jean Cocteau; *Rumours*, an exploration of Sydney and its lifestyles; and *An Evening*, which looked at dance in its many forms. The Company has also produced a wide variety of short works, among them *Sequenza VII*, *Dialogues*, *Daphnis and Chloé*, *Toccata*, *Shéhérazade*, *Random Harvest* — exploring humour, romance and drama, and inspired its audiences to look ahead to the evolving dance styles of the future.

This then is the Sydney Dance Company — formed in 1965 by Suzanne Musitz as an educational dance group it grew, in 1971, into a full-time professional company. In 1975-76 under the directorship of Jaap Flier, it began to concentrate on a contemporary repertoire open to international influence, which led to the directorship of Graeme Murphy who has continued the tradition of growth, given the Company its intrinsically Australian stamp and opened up endless possibilities for the future.



Assistant to the Director **JANET VERNON**

# SHÉHÉRAZADE

**Choreography** Graeme Murphy  
**Music** Maurice Ravel 'Shéhérazade' (Words by Tristan Klingsor)  
**Design** Kristian Fredrikson **Costumes made by** Ivy Johnson

Fragrance Dioressence by **Christian Dior**

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

**Cast** Janet Vernon Graeme Murphy  
Susan Barling Bill Pengelly

"Shéhérazade is a choreographic mood painting at its most luscious . . .  
. . . it turns out to be one of the most thoroughly bewitching evocations of sensuality ever to grace a stage."

Brian Hoad, *Bulletin*

"Shéhérazade . . . seems to me to be a triumph . . . a milestone in the history of Australian Dance."

Haruko Morita, *Financial Review*

## Note:

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.

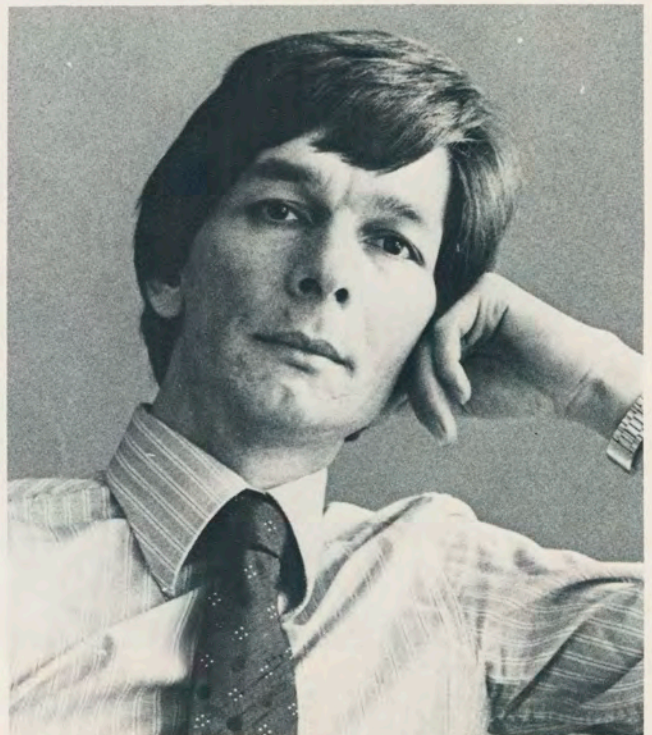
Where the two apparently disparate artists meet is in their stylistic ornamentation. The Klimt sinuous golds and shimmering transparencies are echoed by Ravel's ornate orchestrations and the arabesques for voice and solo instruments. Both colour and ideal of physical love with a languorous mystique and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

## Kristian Fredrikson • Designer

Kristian Fredrikson has become one of Australia's most prolific designers. He has designed several productions for The Australian Ballet including *Night Encounter*, *Cinderella* and *Coppelia*. He works regularly with The Australian Opera and productions to his credit include *The Abduction from the Seraglio*, *Lucrezia Borgia*, *The Merry Widow*, *Don Giovanni* (costumes), *Manon Lescaut* and, more recently, *Otello* (costumes). In 1980 he designed settings for George Ogilvie's *No Names . . . No Pack Drill* and complete designs for *The Merry Wives of Windsor*, both for the Sydney Theatre Company. Recent projects include a new production of Massenet's *Manon* for The Australian Opera and *The Hunchback of Notre Dame* for The Australian Ballet. Kristian Fredrikson has designed three productions for Graeme Murphy and the Sydney Dance Company — *Shéhérazade* (1979), *Daphnis and Chloé* (1980) and *An Evening* (1981).



# DIALOGUES

*Choreography* Barry Moreland  
*Music* Gustav Mahler *Quartet Movement in A Minor*  
*Design* Anna French  
*Cast* Janet Vernon Jennifer Barry

*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

Barry Moreland was a foundation member of The Australian Ballet before travelling to London in 1964 where he worked in films and in the West End. From 1968 to 1970 he danced with London Contemporary Dance Theatre for whom he choreographed six original works. In 1973 he was appointed Resident Choreographer with London Festival Ballet. Among many notable successes was his *Prodigal Son* (in ragtime) created for Paul Clarke, which was presented in Australia during London Festival Ballet's tour in 1974. Since 1976 Barry Moreland has created works for the Gulbenkian Ballet (Portugal), Malmo Stadsteater (Sweden) and for the Houston Ballet (Texas). In 1978 he created *Scriabin Pas de Deux* for the Festival of Two Worlds, Spoleto which was subsequently presented in the Nervi and Chicago International Dance Festivals.

Since 1980 he has created *Journey to Avalon* for London Festival Ballet, *Ondine* for Natalia Makarova and Anthony Dowell for the debut of Makarova and Company, remounted his *Summer Solstice* at the Paris Opera for Premiere Etoile Noella Pontois and choreographed *Dialogues* for Jennifer Barry and Janet Vernon of the Sydney Dance Company, which enjoyed considerable success both in Australia and during the Company's *American Debut Season*.

Barry Moreland has worked frequently in Australia during his long career in Europe and North America. For The Australian Ballet he has created *Sacred Space* (1974), *Trocadero* (1979), for The Queensland Ballet *Lost Domains* (1981) and for The West Australian Ballet *Spirals* (1979).

Barry has only recently returned from the New Aspect Arts Festival in Taiwan where he presented a small group of dancers and ballets under the banner of Covent Garden Dance Theatre. He is currently working on a new major project for the Sydney Dance Company in collaboration with artist Charles Blackman and composer Carl Vine to bring the story of Daisy Bates to the dance-theatre stage later this year.



## 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 recent work include The Sydney Theatre Company's productions 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.



# VIRIDIAN

Choreography Graeme Murphy  
Music Richard Meale *Viridian*  
Design in Light John Rayment Costumes made by Ivy Johnson

"I know of no ballet that relies so completely on the interchange between light and movement and the result is stunning."  
John Cargher, *The National Times*

Cast  
Susan Barling Bill Pengelly  
Jennifer Barry Louise Dowling Tonia Kelly Josephine Meagher  
Francoise Philipbert Christine Walsh Trevor Green Neil Grigg  
Kee Juan Han Michael Hennessy Alain Israel Paul Saliba Kim Walker



# HOMELANDS

*Choreography* Graeme Murphy  
*Music* Leos Janacek *Intimate Pages*  
*Design* Kenneth Rowell  
*Lighting* John Rayment  
*Costumes Hand-painted by* Victoria Rowell

*Cast* Janet Vernon Mary Duchesne  
Kim Walker Kelvin Coe  
Trevor Green Neil Grigg Kee Juan Han  
Michael Hennessy Alain Israel Paul Mercurio  
Bill Pengelly

*Note:*

*A woman, at last in harmony with the harsh Australian environment, remembers her youth in gentler surrounds, and the tortured longing she felt before recognising and accepting the strange beauty of her new homeland.*

Farms, granges, doubled up among the hills,  
A land of sweeping plains,  
and cattle grazing in the watered vales,  
Of ragged mountain ranges,  
And cottage-chimneys smoking from the woods,  
Of droughts, and flooding rains,  
And cottage-gardens smelling everywhere,  
Her beauty and her terror,  
Confused with smell of orchards.  
A wide brown land for me.

Extracts from *The Sweetness of England* by Elizabeth Barrett Browning  
and *My Country* by Dorothea Mackellar.



Mary Duchesne, Kelvin Coe,  
Kim Walker and Janet Vernon in  
rehearsal for the creation of  
*Homelands*.



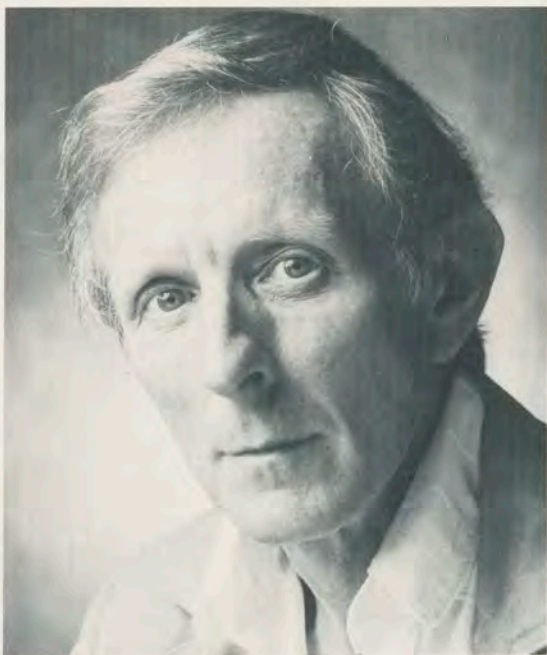
## MARY DUCHESNE **Guest Artist**

Australian born Mary Duchesne commenced her classical ballet training with Lorraine Norton and Leon Kellaway in Sydney. Her first company was The National Ballet in Melbourne, following extensive experience in operas, musicals and revues while still a student. She was briefly a member of The Borovansky Ballet before travelling to London to join Ballet Rambert under the direction of Dame Marie Rambert. She toured with the Walter Gore Ballet before joining London Festival Ballet, at that time directed by Anton Dolin. Mary Duchesne returned to Australia to become a foundation member of the newly formed Australian Ballet under Dame Peggy Van Praagh, but retired fairly soon after because of injury. Following this premature end to her classical dancing career, Mary worked frequently in variety shows as well as commercial television, both as an actress and a dancer while retaining her involvement with classical ballet through teaching and adjudicating at leading ballet schools. She was actively involved as a co-ordinator for dance committees and the organisation of dance in education groups such as Ballet in a Nutshell.

In December 1973 Mary appeared in The Australian Ballet's first season in the newly opened Sydney Opera House as the Queen in Sir Robert Helpmann's staging of Petipa's *The Sleeping Beauty*. This commenced a string of notable acting and character roles with The Australian Ballet, including Lady Capulet in Cranko's *Romeo and Juliet*, the Queen in *Swan Lake*, Tatiana's mother in Cranko's *Onegin* and a very dramatic role in Kenneth MacMillan's *Las Hermanas*.

For The Australian Opera she appeared in the premiere season of Verdi's *Aida* as the High Priestess which led to an invitation to work as ballet mistress for the dancers of the opera company for a further two years. She also worked with choreographer Keith Bain on *The Beggar's Opera* for The Australian Opera Company.

After regular part-time association with the National Institute of Dramatic Art, Mary completed the Director's course and began working soon after as a dance tutor for N.I.D.A. students. For The Sydney Theatre Company she has only recently worked with director Rodney Fisher on the play *Chinichilla* and with George Ogilvie on the 1982 season of *You Can't Take It With You*. Mary Duchesne will tour Australia during 1982 as a Guest Artist for the Sydney Dance Company, appearing in Graeme Murphy's *Homelands*.



## KENNETH ROWELL **Designer**

Kenneth Rowell is an Australian painter and designer who has for many years been prominent in the theatre in both England and Australia. Initially gaining a considerable reputation in his own country, his first visit to England was the result of a British Council Scholarship which he was awarded in 1950. Within a short time he was designing productions for numerous companies including the Old Vic *Hamlet* with Richard Burton; The Shakespeare Memorial Company, Stratford, Sadler's Wells Opera, Ballet Rambert, The Festival Ballet and the Royal Ballet, Covent Garden where his designs for Kenneth MacMillan's *Le Baiser de la Fee* were acclaimed.

Later he was associated with Prospect Theatre Company designing *Edward II*. Throughout his career in the theatre Mr Rowell has maintained continual links with Australia and among a long list of productions he has designed are The Australian Ballet's *Giselle*, *The Sleeping Beauty*, *Ballet Imperial*, *Sun Music*, *Sebastian* and *Threshold*.

Opera productions include The Australian Opera's *Rites of Passage*, and for Victoria State Opera, *La Belle Helene*, *Pelleas et Melisande*, *Orpheus in the Underworld* and *Count Ory*. He designed both the Australian and London productions of the musical *Irene* and has worked on the Continent for companies including The Royal Danish Ballet and the Norwegian State Ballet. Kenneth Rowell's activities as a theatre designer have always been paralleled by his commitment to painting and his development in this medium was seen in a recent exhibition of paintings at The Tolarno Galleries, Melbourne. He is represented in collections in England, Australia and the U.S.A. The Australian National Gallery recently acquired a comprehensive collection of stage designs spanning his career in the theatre.

Mr Rowell has designed for The Australian Opera's 1982 season sets and costumes for *Ba-ta-clan* and *Rosina*.

He has been commissioned to design the exterior decorations for the opening of the Concert Hall of the Arts Centre, Melbourne, and has been appointed Artist-in-residence at Melbourne University for 1982.



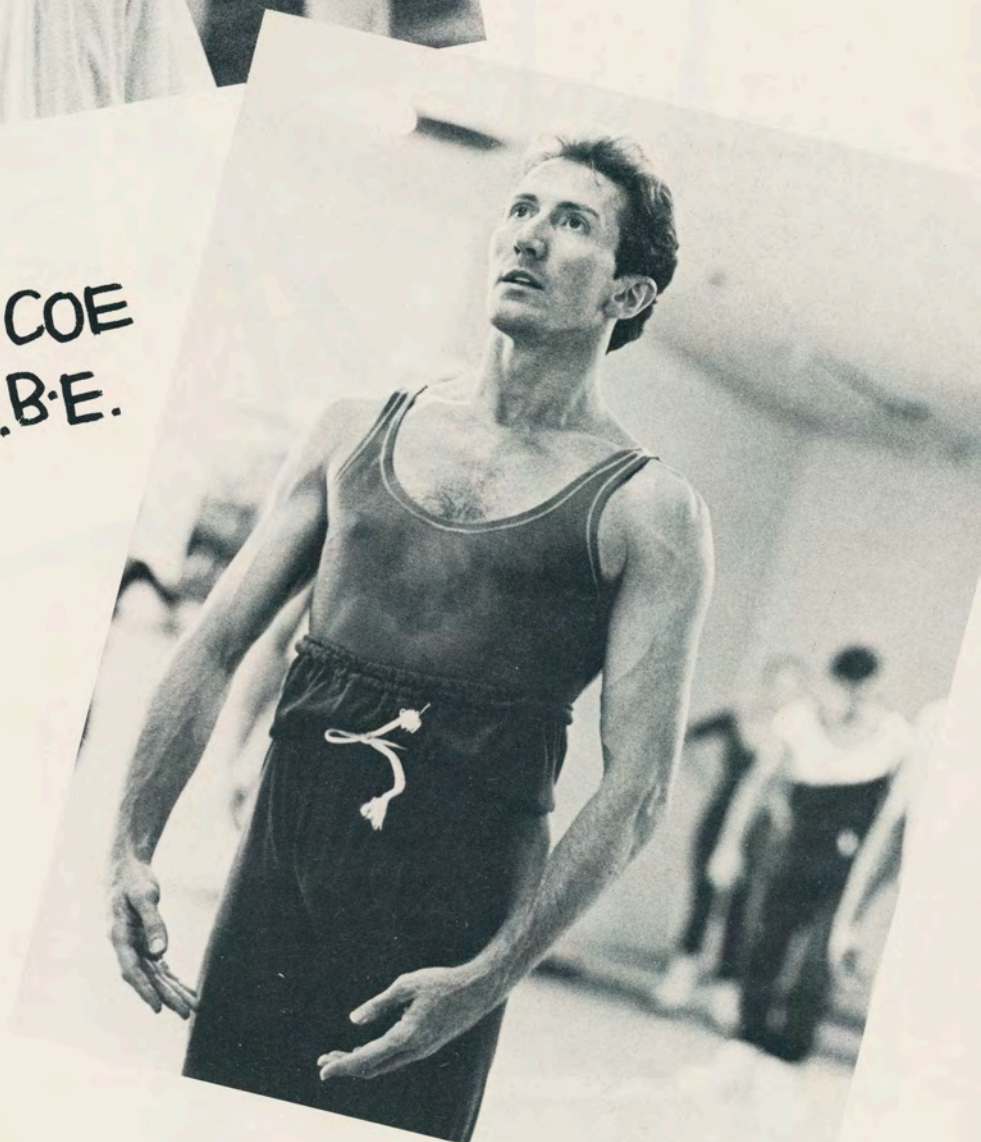
## JOHN RAYMENT **Lighting Designer**

John Rayment has over thirty designs for dance and drama to his credit. Those of the Sydney Dance Company include *Poppy*, *Rumours*, *Daphnis and Chloé*, *Shéhérazade*, *Viridian*, *Dialogues* and *An Evening*. Most recent was The Sydney Theatre Company's *Chinichilla*.

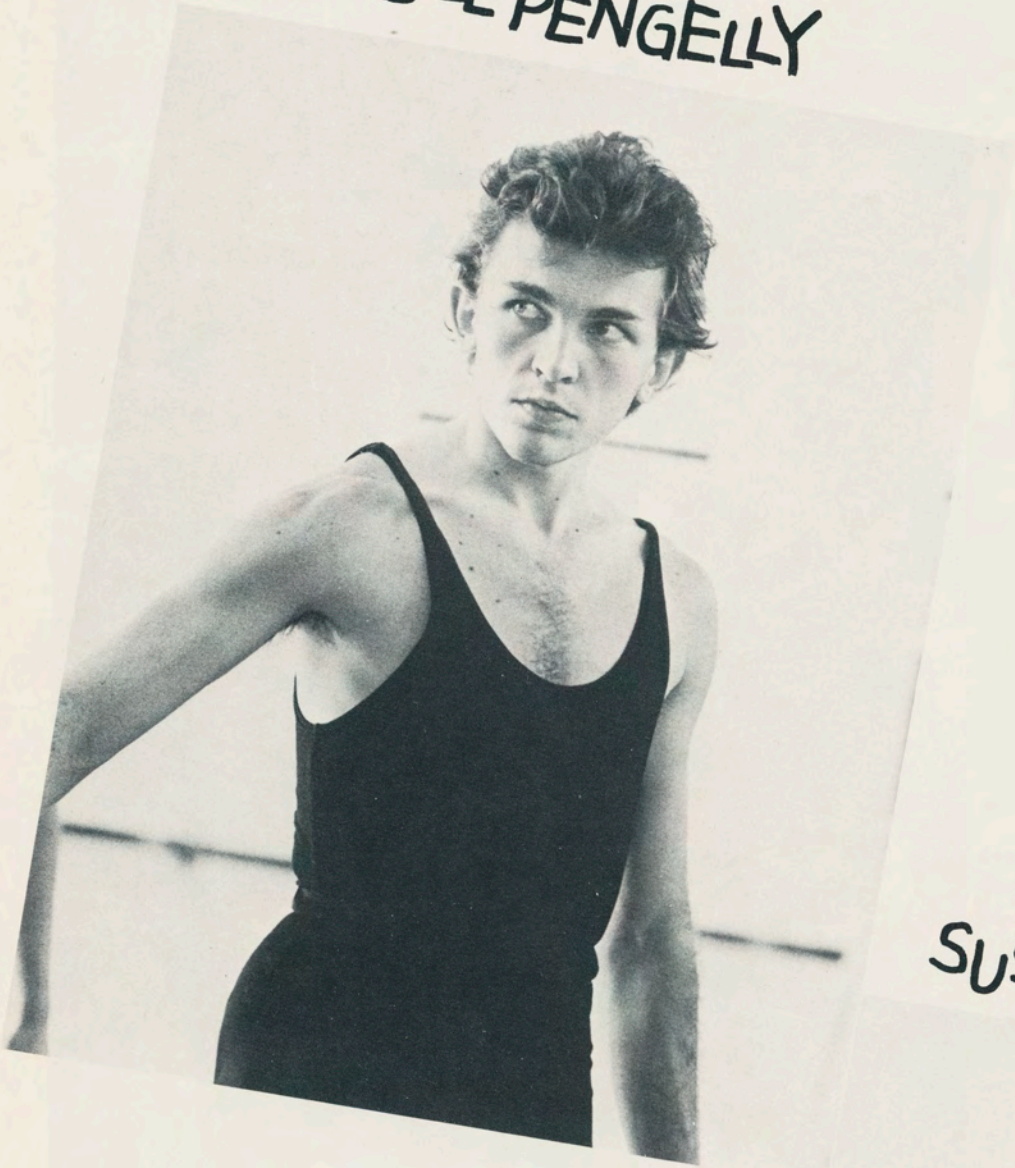


JANET VERNON

KELVIN COE  
O.B.E.



BILL PENGELLY



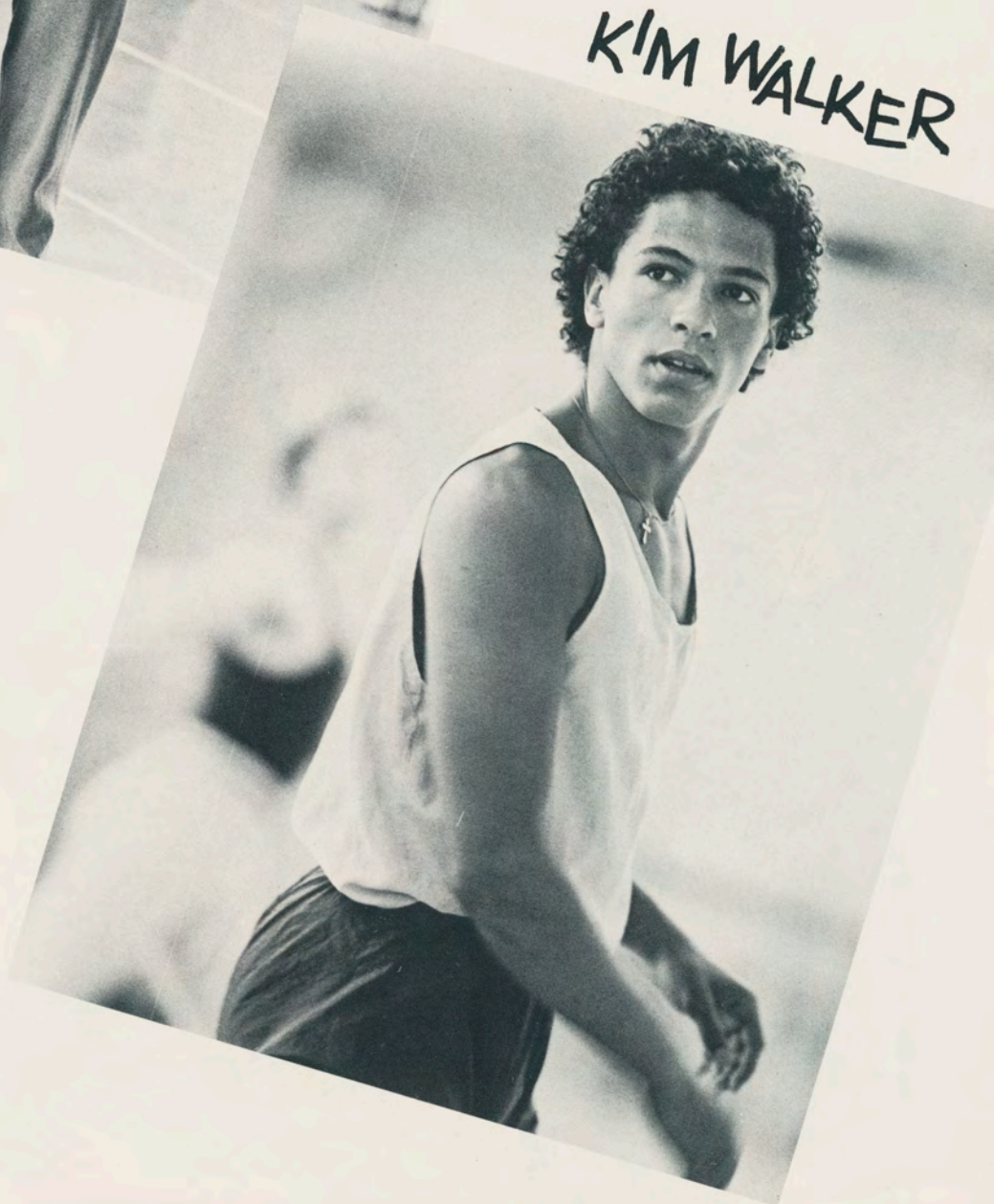
SUSAN BARLING



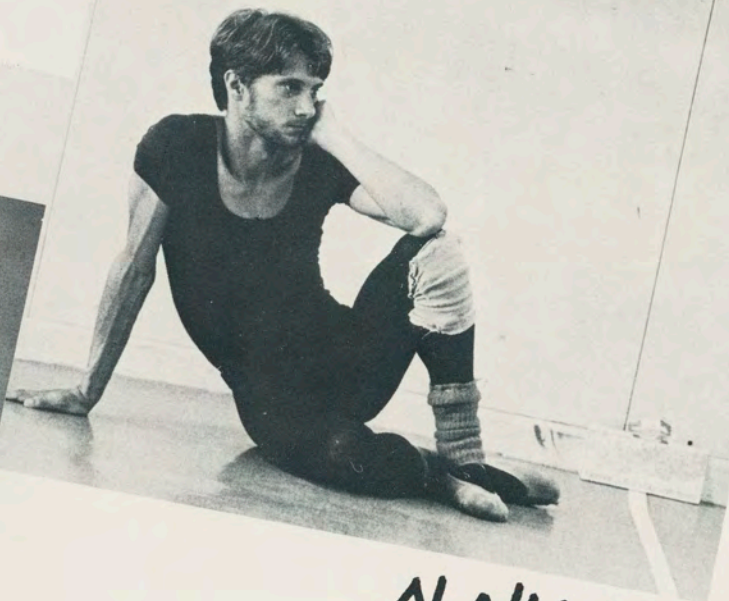
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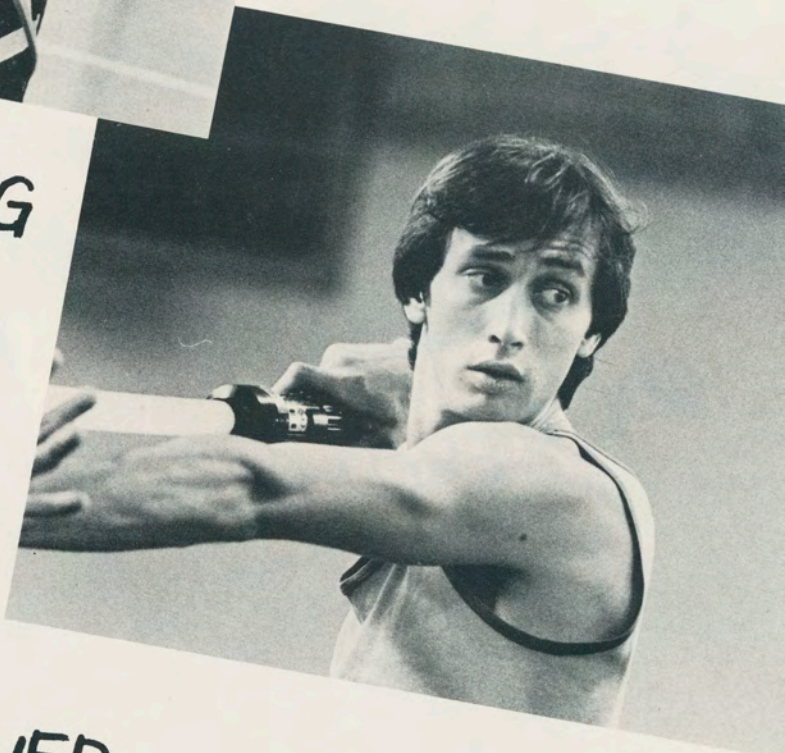
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JENNIFER BARRY

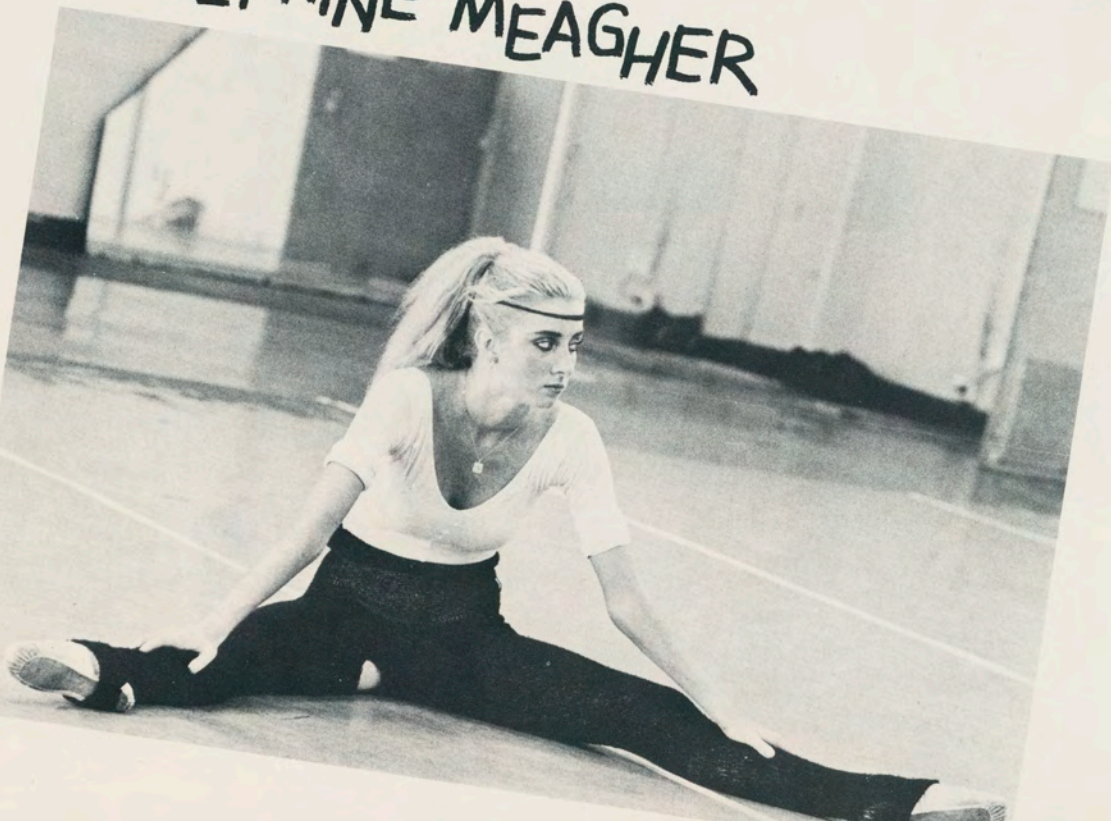
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NEIL GRIGG



JOSEPHINE MEAGHER



MICHAEL HENNESSY

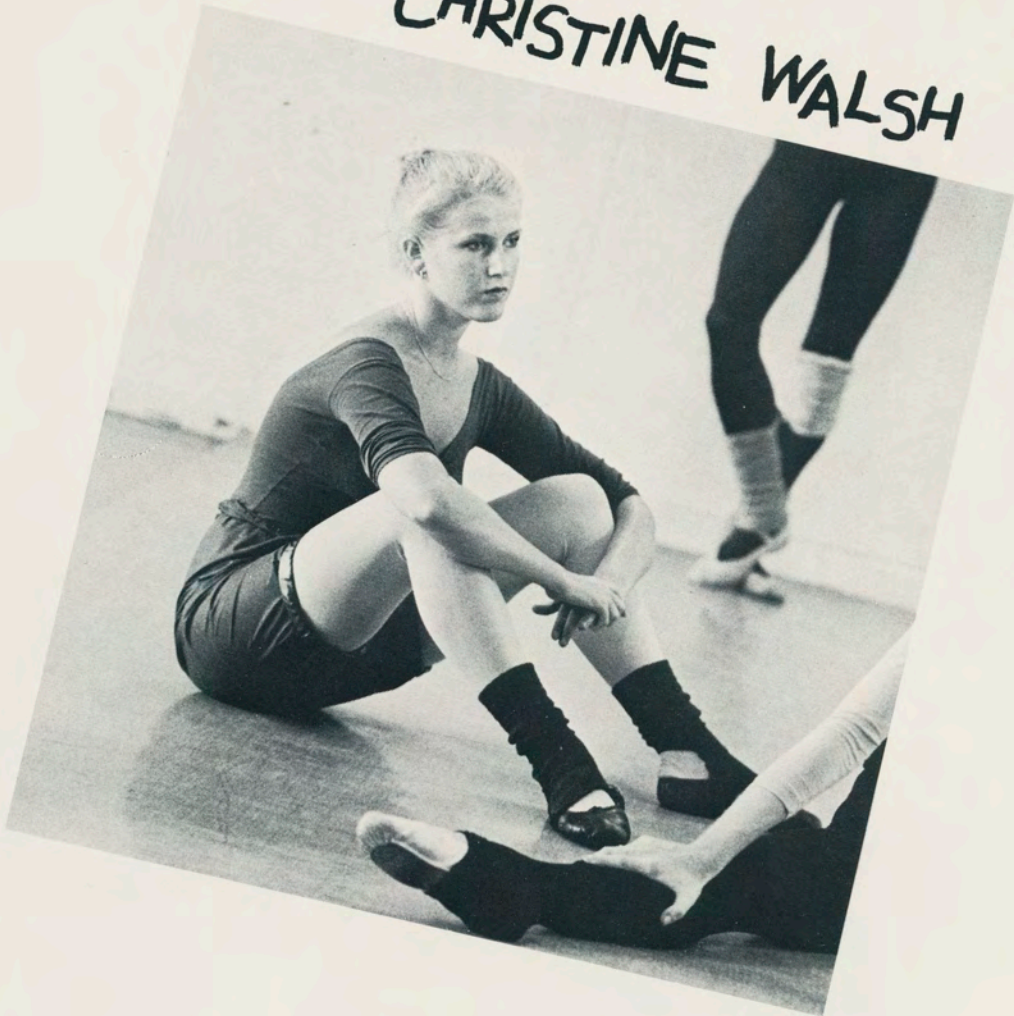


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**Managing Director and Advertisement Director** Brian Nebenzahl

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