

The Royal New Zealand Ballet

Orpheus

orpheus

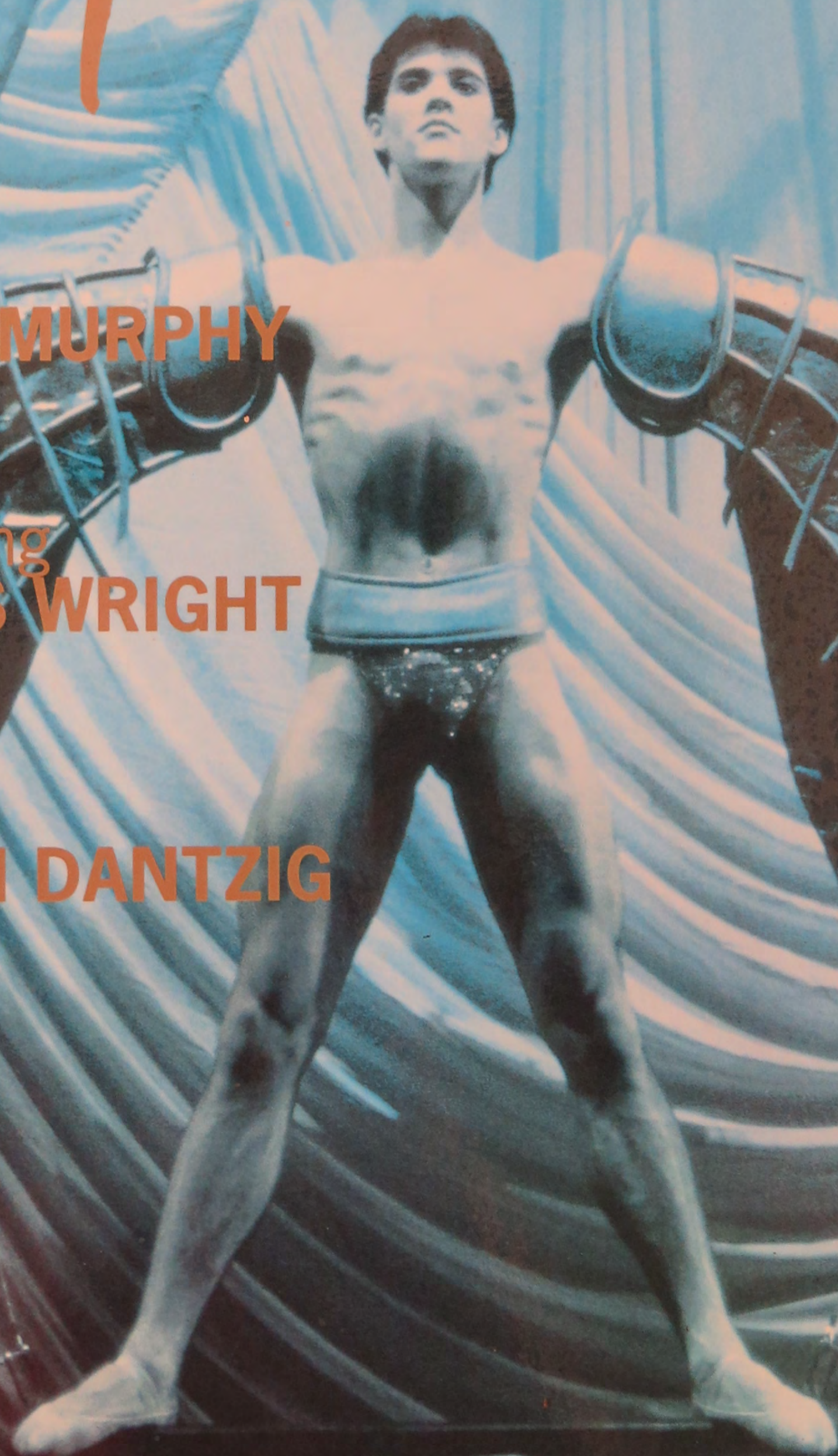
GRAEME MURPHY

the decay of lying

DOUGLAS WRIGHT

four last songs

RUDI VAN DANTZIG



'The Angel of Death'
Design by Kristian Fredrikson

It is with very mixed emotions that I write this foreword to our first programme for 1992.

Joy - that The Royal New Zealand Ballet can bring such an adventurous and forward looking selection of one-act ballets to our loyal ballet going audience without whom the Company could not continue to exist.

Pride - that within the programme we have the first major work for the Company by New Zealand's own Douglas Wright - whose work has been acclaimed both here and overseas; that for the first time in New Zealand is included a work by leading Dutch choreographer Rudi van Dantzig; that we are presenting a latter day masterpiece ORPHEUS created in 1982 on and for The Royal New Zealand Ballet by Graeme Murphy Artistic Director of the widely acclaimed Sydney Dance Company.

Regret - that this will be the last time I will be visiting most North Island cities as the Artistic Director of New Zealand's national dance company. My retirement takes effect from the end of May this year. (However I will remain with the Company until the end of 1992 to help my successor settle in).

Pleasure - that I am able to welcome as my successor such a distinguished artist as Ashley Killar.

Nostalgia - in that I have enjoyed my time with The Royal New Zealand Ballet and would if I could do it all again. Of course there have been headaches and heartaches but these pale into insignificance when set beside the many highlights experienced by the Company since I first became the Artistic Director in January 1981.

It has been a reward and a delight to be able to re-introduce in their homeland New Zealand artists who have triumphed internationally, to watch artists within the Company grow in artistic stature, to be able to introduce to the repertoire work by New Zealand based artists both innovative and traditional, to participate in the Company's entry onto the international stage with tours to Australia, China, Europe and the USA; to welcome ballet stars from many countries as guests to perform with our own dancers; to establish regular seasons in co-production with the New Zealand Symphony Orchestra.

The list could be much longer so much has happened and so many advances have been made in the past twelve years - to say nothing of the many people who have contributed, money and talent complimenting the Company's wonderful group of dancers and associated artists and crafts people. I am grateful to them all but most of all I am grateful to have been given the opportunity to meet and make friends with so many marvellous Kiwis throughout the country and to know that I personally and The Royal New Zealand Ballet have had their generous support not only through the 'ups' but also the 'downs' by which roller coaster method it seems any theatrical company must progress.

Therefore with both sadness, humility and pride I thank all the dancers, musicians, artists, administrative and technical staff who have supported The Royal New Zealand Ballet with their talents throughout its existence; and not least acknowledge my great debt to my predecessors whose dedicated work ensured the continuance of the Company. But above all I am grateful to each and every member of the audience without whom no continuity or progress would have been possible. Now as the time of my departure nears I wish The Royal New Zealand Ballet itself continued growth and success and to its audiences many many more years of joyful ballet-going.



Keith Hindle
Chairman



Mark Keyworth
Chief Executive



Harry Haythorne
Artistic Director

A handwritten signature in dark ink, appearing to read 'Harry Haythorne', written in a cursive style.

Orpheus



Commissioned and first performed by **The Royal New Zealand Ballet**, State Opera House, Wellington, July 1982.

Choreography	Graeme Murphy
Music	Igor Stravinsky (1948)
Design	Kristian Fredrikson
Lighting Design	Chris J. Mangin realised by Allan McShane

Orpheus	Eric Languet or Ou Lu
Angel of Death	Jason Carnachan or Vivencio Samblaceno
Eurydice	Kerry-Anne Gilbert or Karin Wakefield
Furies and Elysian Spirits	Artists of The Royal New Zealand Ballet

The ancient Greek legend of ORPHEUS tells of Eurydice's death from a serpent bite, the journey of her heart-broken husband Orpheus to the realm of the shades in search of her, his being allowed to return to Earth with her provided he does not look into her face and his losing her finally when he disobeys that condition.

The Orphic legend as I tell it is simply an acknowledgement of three forces, **ART, LOVE** and **DEATH**.

What else is there?

Orpheus, the artist, is inspired initially by the second force **LOVE** and resolves to risk all for it; but it is the third force **DEATH** that spurs him to great heights of artistry by revealing the darkness after which no light can ever appear the same. The Artist's task is to illuminate his findings in this 'new light'.

- Graeme Murphy

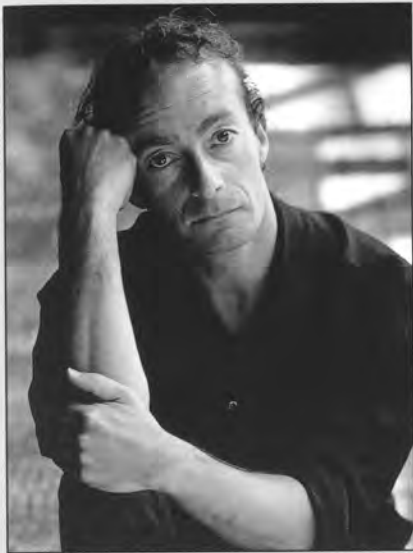
Wellington performances are accompanied by the Wellington Regional Orchestra

General Manager: Brian Budd, Leader: Bruce Corlett

Auckland performances are accompanied by the Auckland Philharmonia Orchestra.

General Manager: Paul McLaren, Principal Guest Conductor: Eric Bergel, Concert Master: Brecon Carter

The performances of ORPHEUS are given by permission of Boosey & Hawkes (Australia) Pty Ltd



Graeme Murphy **AM**

Appointed as Artistic Director of Sydney Dance Company in 1976, Graeme Murphy has established a reputation as the most outstanding Australian choreographer of his generation. He has choreographed over thirty original works for Sydney Dance Company including fourteen full-length productions. He has led Sydney Dance Company on eleven international tours including three seasons at New York's City Center Theater. The success in 1978 of his first full-length work **POPPY**, concerning the life and art of Jean Cocteau, set a standard at Sydney Dance Company for highly theatrical productions. Graeme Murphy has directed **Puccini's TURANDOT (1990)** and **Brian Howard's METAMORPHOSIS** for The Australian Opera (1985), created choreography for Lotfi Mansouri's production of **DEATH IN VENICE (1984)** for The Canadian Opera Company, choreographed for the Torvill and Dean World Company, including the television special **FIRE AND ICE**, and created **SONG OF THE NIGHT** for the Nederlands Dans Theater (1987). He has created four one-act works for The Australian Ballet and his new version of

Tchaikovsky's **NUTCRACKER** for them will premiere at the Sydney Opera House in March. In 1988 he was commissioned by the Australian Bicentennial Authority to create **VAST**, a three-act work which drew together the sixty-six dancers of Australia's four major state dance companies. Graeme Murphy is a Member of the Order of Australia, awarded by the Commonwealth Government for his contribution to the performing arts and to dance. He has recently been made an Honourary Doctor of Letters by the University of Tasmania. His most recent accomplishments at Sydney Dance Company include a three act dance work to Karol Szymanowski's operatic score **KING ROGER**. His next major works for them are **PIANO SONATA** and **SYNERGY WITH SYNERGY**.

Kristian Fredrikson

Kristian Fredrikson's designs for major Royal New Zealand Ballet productions have made his name in this country synonymous with flair, spectacle and innovative design. His unique talent has made an important contribution to the success of **TELL ME A TALE, SWAN LAKE, A SERVANT OF TWO MASTERS, JEAN, CINDERELLA** and of course **ORPHEUS** among others. A New Zealander now based in Sydney, Kristian has established an international reputation. He has worked with the Melbourne Theatre Company, the Sydney Theatre Company and collaborated with Graeme Murphy on many Sydney Dance Company productions. Kristian is one of the designers most frequently called upon to work with The Australian Opera and has a number of film and television credits. Kristian received much praise from critics when his ballets were presented in New York and at Covent Garden and in late 1990 he designed The Australian Opera's sensational **TURANDOT**. This year he has designed **THE NUTCRACKER** for The Australian Ballet.



Igor Stravinsky (1882-1971)

Igor Stravinsky has been the most influential composer of ballet music in this century. His contribution to the development of music for theatre dance has equalled if not surpassed that of Tchaikovsky with whom he has often been compared. Born in Russia, his potential as a composer for ballet was first discovered by Serge Diaghilev in 1909 and led to his being commissioned to collaborate (his contribution to his early ballets went far beyond providing just the music) on a series of masterworks **THE FIREBIRD, PETROUCHKA, RITE OF SPRING, PULCINELLA** and **LES NOCES**. He lived in France from 1920 until he emigrated to the USA in 1945. There Stravinsky began his famous series of collaborations with choreographer George Balanchine, among them the ballet **ORPHEUS**.

The Royal New Zealand Ballet

Telecom Dance Centre 2nd Floor 29 Brandon Street Wellington
Postal address: P O Box 10-786 Wellington 6036
Telephone (04)499 1107 Fax (04)499 0773

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Sonya Behrnes	Ou Lu
Alexandra Blair	Lee Patrice
Kim Broad	Simon Pointon
Jason Carnachan	Turid Revfeim
Christopher Cavill	Vivencio Samblaceno
Anneliese Gilbert	Diana Shand
Kerry-Anne Gilbert	Andrew Shiner
Sarah Gregory	Nadine Tyson*
Sarah Lawrey*	Gabrielle Vincent
Jane McDermott	Karin Wakefield
Steven McTaggart	Jocelyn Walker*
Brendan Meek	Alister Wright

* Shell Dance Scholar

Production Acknowledgements

The Royal New Zealand Ballet is grateful for the valuable assistance of:

The New Zealand School of Dance (Director: Anne Rowse)

Voice & Vision - design and print co-ordination • Mary O'Leary - media placement • Crystal Dry Cleaning - Petone
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Inter Allied Trading - jewellery • Martin Stewart - photographs • Ken Hislop - New Zealand Fabrics Limited
Alan Clouston - tree for THE DECAY OF LYING • Marmalade Recording Studios - THE DECAY OF LYING soundtrack

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The Royal New Zealand Ballet

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Fancy Dress

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Drapes, Rostra and Electrical
291 Mansfield St, Newtown, Wellington
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Saturday (by prior arrangement)