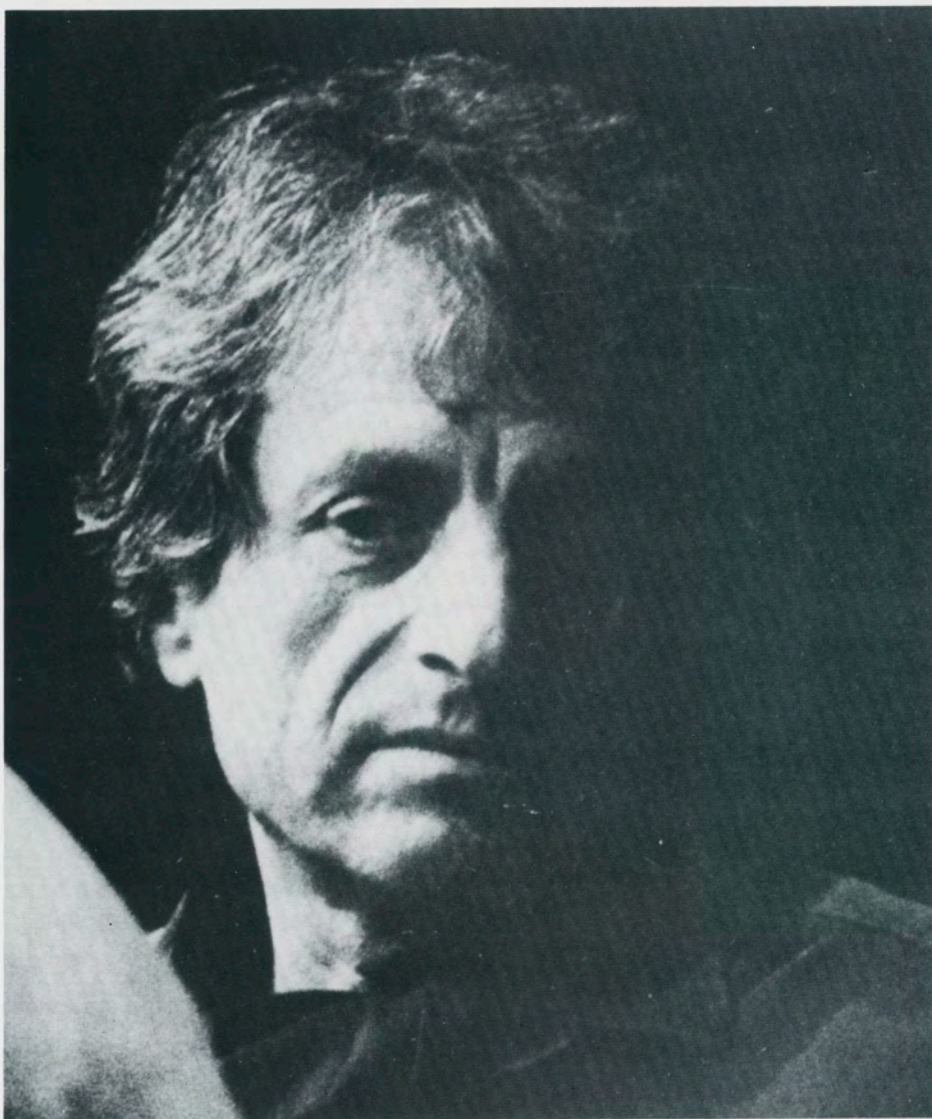


SYDNEY DANCE COMPANY

**KRAA NERG**



# KRAA NERG



## IANNIS XENAKIS

*"For sheer dramatic impact, for sonic originality coupled with sheer dramatic power, is there any music of the last thirty years to match that of Iannis Xenakis?"*

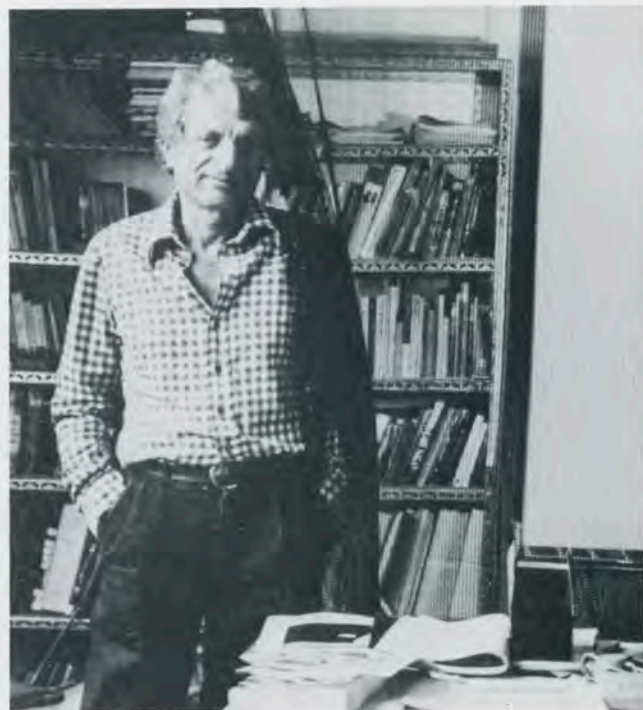
Nicholas Kenyon, *The Sunday Times*, London

# THE MUSIC IANNIS XENAKIS

If only Iannis Xenakis's music were a little more like Chopin's, his biography would long since have been seized on by the film industry. It is undoubtedly the most romantic (true) story of a genius triumphing over adversity in the history of modern music, and perhaps in all of twentieth century art. Born in 1922 to Greek parents living in the Rumanian seaport of Brai'la, he lost his mother, an enthusiastic pianist, at the age of five. At school, in constant conflict with music teacher (and others), he excelled at sport. He joined the wartime resistance, was gravely wounded at the end of 1944, was sentenced to death by the right-wing post-war regime, and eventually managed to escape to Paris. Here, miraculously, his training as an engineer at the Athens Polytechnic helped him to an illegal job in the studio of the great French architect Le Corbusier. Lonely, and still in despair, he was probably saved from suicide by his meeting with an equally alienated and desperate young woman who, as Françoise Xenakis, was later to become a highly esteemed novelist. His dream of an utterly new kind of music, a music of huge shifting planes and densities, alloying modern science with ancient cosmologies, suddenly became realistic through his architectural work. Certain etches for buildings also served as the basis for musical compositions.

The first works, violently at odds with both conservative and avant-garde orthodoxies, provoked legendary scandals but also gained fanatical adherents. In the next few years, works overtly designed to exemplify sophisticated mathematical theorems — especially those dealing with the laws governing 'chance' distributions — caused further controversy, especially when their realisation was partly entrusted to an early IBM computer. But in Paris (which Xenakis was to describe as 'the modern Athens') support gradually amassed. In the late sixties, as intellectual unrest fermented and student movements exploded in the '68 uprisings, Xenakis's music augmented in passion, without ever renouncing its logical and mathematical precepts. Group theory, Markoff chains and Brownian motions, far from removing emotion from contemporary music, now provided a new basis for it to flood back in. Along with the concert hall compositions came 'spectacles' such as the multimedia *Polytopes* (music, architecture, light) and, at the other end of the spectrum, research into computer aids to composition capable of great sophistication but also accessible to the innocent experiments of small children (the UPIC).

Today, aged sixty-six, Xenakis is the author of just over one hundred works, utterly distinctive in style, yet always testimony to inner restlessness, to a need to be 'on the move'. And in his seventh decade, his influence on young composers has probably never been greater. Of leading figures, Dusapin, Dillon and Rihm come immediately to mind. Even the arch-iconoclast Morton Feldman, shortly before his death, summed up the European situation as follows: "Stockhausen: *kaput*, Boulez: *lost*, Ligetti: *crazy*, Berio: I don't know. The most important European composers of the fifties aren't producing any good work these days. Xenakis still has energy, but he's not part of all that. They've never accepted him, not even today. Xenakis is the really interesting one."



Of the cardinal artistic documents from the late sixties, *Kraanerg* is one of the most overpowering, and yet one of the least known. Even the legions of Xenakis's admirers throughout the world know it, for the most part, only from a five disc set of his music, issued in the early seventies in a suitably sombre and imposing black box. Perhaps the sheer length of the piece told against it — seventy-five minutes amounted to a whole evening in the concert hall or in the theatre, the length of two *Rites of Spring* in effect, and its monolithic intransigence is still enough to intimidate any but the boldest choreographer. The French critic Maurice Fleuret, present at the premiere in Ottawa in 1969, surmises that the first choreographer, Roland Petit, was probably rather overwhelmed by the cataclysmic music on the one hand, and the dazzling optical games offered by Victor Vasarely's suspended op-art cubes on the other, and found no authentic space of his own. Xenakis himself, in an interview given a few months later, said "Since the music is self-sufficient, or should be, the dance should be something else . . . the relationship should not be exact, but blurred, relative . . . a peaceful coexistence (in which peaceful can also imply contradiction) between music and dance".

*Kraanerg* is one of the few works of Xenakis to place two media that he normally prefers to explore separately — electroacoustic music and the orchestra — in a situation of juxtaposition and confrontation. His electroacoustic music has almost always been linked to some kind of transcendental spectacle, whether it was for the Philips Pavilion that Xenakis himself designed for the Brussels World Fair in 1958 (*Concert PH*), for the *Polytopes* — epic interactions of architecture, light and sound — of *Montreal*, *Cluny* and *Mycenes* for the ruins of the ancient Iranian city of *Persepolis*, for the Japanese Space Pavilion at the 1970 Osaka World Fair — *Hibiki Hana Ma*, or for the Diatope in the Parisian Place Beaubourg — *La Legende d'Er*.

Always the ancient or the ultra-modern: for Xenakis, who once described himself as "a classical Greek living in the twentieth century", there is no comfortable mediating factor (such as the History of European Civil-

isation). On the one hand, the music of *Kraanerg* is uncompromisingly modern; on the other, it seems to invoke a terrifying, almost primeval world in which savage deities wage war on the various monsters that populate ancient Greek myth. It is a music of extremes — very high or very low, very loud or very soft: as if one were standing on either the base or the rim of some massive crater, gazing down into the darkness, or up at the distant sky, but in either case only dimly aware of the gigantic linking walls.

Its extreme gestures are partly a matter of temperament, but also partly a reflection of recent history. If the fifties were a time for 'purism' — for the formation of cold and rigorous theories, and the composition of works which unflinchingly exemplified them — then the sixties saw the birth of an initially cautious pluralism, which soon escalated and exploded into anarchic diversity: a period of unbridled hopes and fears.

So too with Xenakis. A couple of early, iconoclastic works (*Metastasis*, *Pithoprakta*) full of vibrant, startling post-Varèsian sonorities soon gave way, in the late fifties and early sixties, to a series of drier, more speculative works, of which only *Herma* for solo piano and *Eonta* for piano and brass seem to point towards a new hyper-expressivity.

But in the mid-sixties, spurred on above all by a series of stage music for plays by Aeschylus and Seneca, Xenakis seems to rediscover and reformulate the Varèse legacy: the intelligence and, especially, the energy that is latent in sound itself. Suddenly, his music becomes an exemplar of Heraclitean flux: every element of sound — pitch, duration, loudness and timbre — is destabilised, each sound begins to throb. One could scarcely find a better example of Yeats's "terrible new beauty" being born. The orchestral works which immediately precede *Kraanerg* (*Terretektorh*, *Nomos Gamma*) are, in Xenakis's terminology, "sonotrons" in which the musicians are seated *amidst* the audience, and sound is stochastically dispersed throughout the auditorium.

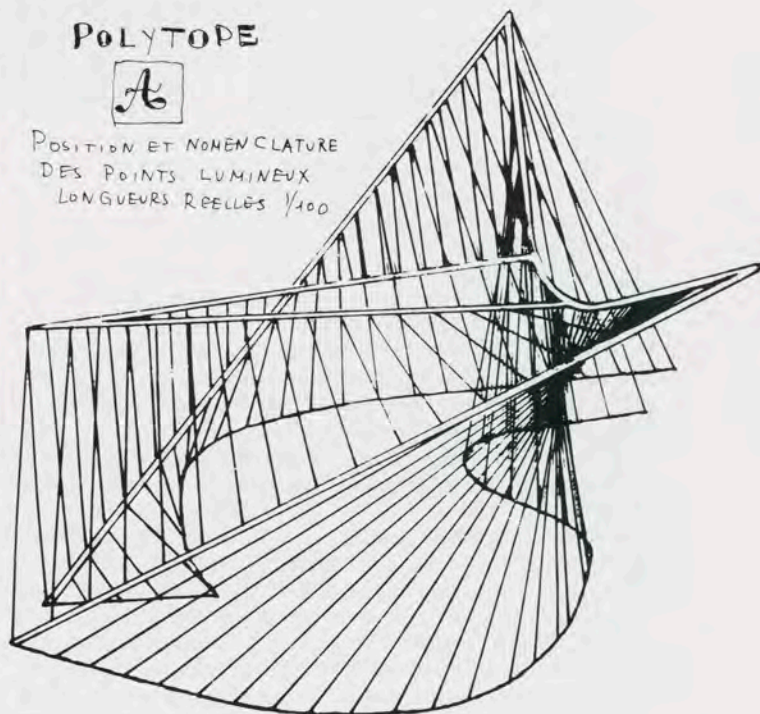
In *Kraanerg* the musicians are, admittedly, back in the pit, though the sounds they make are normally relayed around the auditorium by means of amplification. However, they are still in open combat with an electronic orchestra *in absentia* — a pre-recorded tape consisting mainly of transformed orchestral sounds which seem to evoke both antiquity and the future, thus hemming in the 'present' of the live orchestra. In his programme note, Xenakis talks of the biological struggle between future generations which underlies the conception of *Kraanerg*; and even at the prosaic level of performance practice, a certain 'biological' struggle takes place between technological and 'protein-based' music-making.

The struggle also has a more concrete historical basis. In many pieces from the mid-sixties onwards, images drawn from antiquity serve simultaneously to revitalise Xenakis's memories of Athens during the resistance, of night-time crowds and tanks swarming through the darkness, of chance distributions and Brownian motions motivated by heroism and panic alike. The titles of his works become less abstract, as do the programme notes — most notably in relation to the electrifying choral work (*Nuits*) of 1968.

1968: The year of student uprisings throughout the Western world, a year when idealism and total disenchantment with every form of authority combined in an attempt to stage a social apocalypse, in which a Resistance spirit was rekindled, however briefly: that's the key to *Kraanerg*. Nouritza Matossian, author of the Xenakis biography, tells how during the May revolution in Paris, Xenakis, living in the United States, "never missed a television broadcast or a news report". But if Xenakis's score is partly a document of turbulent times, it is also prophecy;

the composer writes: "In barely three generations, the population of the globe will have passed 24 thousand million. 80% will be aged under 25. The result will be fantastic transformations in every domain. A biological struggle between generations unfurling all over the planet, destroying existing political, social, urban, scientific, artistic and ideological frameworks on a scale never before attempted by humanity, and unforeseeable.

"This extraordinary multiplication of conflict is pre-figured by the current youth movements throughout the world. These movements are actually the beginnings of this biological turmoil which awaits us, irrespective of the ideological contents of these movements. A rivetting perspective which underlay the composition of '*Kraanerg*'."



The seventy-five minutes of the *Kraanerg* score fall broadly into three more or less equal parts. In the first there is constant dialogue between tape and instruments, in the second the texture becomes more fragmentary, with frequent silences, while in the third, the tape part gradually overwhelms and displaces the live orchestra (this, too, may be prophetic . . .). The orchestra of 23 players also has three components: 5 woodwind, 6 brass and 12 strings (the tape, though based on the sounds of the same instruments, also provides the 'missing' percussion section. Each group is composed for as a separate entity with its own distinctive materials. The orchestra thus becomes a sort of triumvirate, entering into abrasive discourse with its ominous pre-recorded shadow. The string parts, for example, operate with a limited number of basic 'musics' such as (in order of appearance) high 'spectral' harmonics, seemingly chaotic ('ataxic') clouds of disparate sounds (glissandi, trills, tremolos, sound near or in the bridge), microtonal fluctuations around central notes, regular rhythms played with the wood of the bow, and dense blocks of very high or very low notes (or both at once). Sometimes these types are combined, but for the most part they remain distinct. Rightly or wrongly, one imagines each of the materials having been composed separately, as a huge, essentially uniform continuum, then cut apart, and reassembled as tiles within a vast mosaic.

Richard Toop

Richard Toop is Head of the School of Musicology at the New South Wales Conservatorium of Music.

# ROGER WOODWARD

## MUSIC DIRECTOR

**R**oger Woodward's performances of the traditional repertoire and his direction of the contemporary classics have won him a unique reputation as both a 'genius' and 'musician's musician'. 'Dazzling technique' is admired by the critics, but always in the context of his musical intellect and rare ability to communicate the most exacting and demanding scores to audiences. His interpretation of the traditional repertoire is brilliantly original, always fresh and exciting.

Lauded by critics and master musicians as 'the greatest living performer of contemporary music' (Frederick Page, *The Listener*), 'sacred monster of the avant garde' (*Express*, Rome) and as a 'formidable pianist with fingers and nerves of steel' (Andrew Porter, *The New Yorker*), Woodward has been recently described in the British press as 'one of the most consistently exciting and convincing interpreters of virtuoso avant garde' (*Financial Times*, London), 'awesome' (*Telegraph*, London) and 'inspired' (Paul Griffiths, *The Times*, London). Roger Woodward has given world-premieres of music by the most famous composers of our time — Iannis Xenakis, Pierre Boulez, Jean Barraque, Olivier Messiaen, Karlheinz Stockhausen, Luciano Berio, Sylvano Bussotti, Toru Takemitsu, John Cage, Morton Feldman and Australia's foremost composers — Gerard Brophy, Peter Sculthorpe, Richard Meale, Ross Edwards and Barry Conyngham whose music Woodward has extensively recorded.

He has worked with many of the world's most distinguished musicians such as conductors Lorin Maazel, Pierre Boulez, Kurt Masur, Charles Mackerras, Zubin Mehta and Witold Rowicki. His many recordings, including the Brahms D minor Piano Concerto directed by Kurt Masur, are greatly admired by Sviatoslav Richter. RCA is currently re-releasing Woodward's early recordings on compact disc worldwide, beginning with the award-winning 24 Preludes and Fugues by Shostakovich. A series of recordings devoted to Beethoven's piano sonatas are planned.

During Australia's Bicentennial celebrations, Roger Woodward toured for the ABC, performed for the Festival of Sydney and toured little country areas, his great love, with 'recitals in the Melba tradition', as he describes them. He also performed Beethoven's 32 Piano Sonatas, this time for World Expo '88. His interpretation of this great cycle reflects a deep understanding of one of the most revolutionary composers. He performs this cycle again in Edinburgh next season.

Following the success of his extensive UK tour with New York's celebrated free jazz pianist Cecil Taylor, Woodward appeared again at this year's *Paris Festival d'Automne*, for which he has been invited to direct the world premiere of his own composition, commissioned by the Festival to celebrate the Bicentennial of the French Revolution in 1989.

Woodward has also been an active composer, chamber music player and ensemble director during the last twenty-three years in both Europe and America. He has directed the Los Angeles Philharmonic Orchestra in Bach, performances at the *Music Today Festival* in Tokyo as well as the UK, Poland, Cuba, Greece, France and Australia. This year he has performed his ninth season for the BBC Promenade Concerts to unanimous rave reviews from the British press. He has also appeared throughout Eastern and Western Europe including the opening concert of the *Warsaw Autumn Festival*, after an absence of ten years. He has been invited back to Poland for further concerts next season.

Born in Sydney, Roger Woodward studied the piano with Alexander Sverjensky (a pupil of Sergei Rachmaninov and Alexander Siloti); conducting with Eugene Goossens; organ and church music studies with Kenneth Long; composition

with Alexander Burnard and Raymond Hanson. He continued conducting studies with Witold Rowicki and toured widely with him as a soloist including a six week coast to coast tour of the United States. Piano studies also continued with Zbigniew Drzewiecki and Jorge Luis Herrero Dante. His interpretation of Chopin was admired by Artur Schnabel and Yehudi Menuhin and he became a fellow of the Chopin Society in Warsaw. Further composition studies were completed with Jean Barraque. During this period, Woodward made films with Pierre Boulez and Karlheinz Stockhausen and founded and directed the international *London Music Digest*, a celebrated series of historic concerts recorded by the BBC, EMI and Decca. At present, Harrison Birtwistle is writing a new work for him and the Australian composer Gerard Brophy has completed *Le Reveil de l'Ange* — a major new work for piano and chamber orchestra published by Ricordi, Milan and which will be premiered in Europe in 1990.

In recent years, Xenakis wrote the largest of his solo piano works for Roger Woodward — *Mists* — as well as his third work for piano and orchestra — *Keqrops* — a work of vast scale and compelling directness. *Keqrops* was premiered at New York's Lincoln Center with electrifying performances by Zubin Mehta and the New York Philharmonic. Woodward, who plays the forbidding-looking score from memory, has now performed the work in Perth, Milan, London, Paris, Warsaw and Turin with further performances scheduled for next season. The critics and public were unanimous in their enthusiastic reception of this colossus during the *Warsaw Autumn*, for which no less than fifteen rehearsals were scheduled before the soloist's arrival.

At the request of the composer, Woodward directs Xenakis' *Kraanerg* for Sydney Dance Company throughout November. He then returns to Europe for continuing engagements in December at the Concertgebouw, Holland followed in the New Year by concerts in the UK, Poland, Portugal, Greece, Eire, Scandinavia, France, and Italy.

**"Art as experiment will survive, art as security will not."**

*Adorno*

**O**ne of the first concerts for my International Festival at the *London Music Digest* in 1972 was entirely dedicated to Iannis Xenakis, whose music I had already played in Europe and America. However, the work I wanted to program most of all remained elusive. *Kraanerg*, an imaginary ballet and vast energy zone, at least the length of the Ninth Symphony, was written in the aftermath of the social upheavals which took place in 1968, and was the hardline sixties masterpiece for which I had been searching many years. The title carried fine omens of clarity and strength from its Greek translation: *Kraan* (accomplishment) + *erg* (active energy).

When I first read this score the surprising thing about its 'modern' sounding textures was their extraordinary originality. Xenakis's music was a phenomenon because it was not derivative, was tonally conceived and entirely notated by conventional means. Each sound had been placed bar-by-bar with unusual precision for chamber orchestra with four channel tape. Between these extreme parameters of live-versus-taped sounds, strings hovered, mysteriously, almost inexplicably, between a threshold of dreams and the intangible (the taped or 'static' aspect of this work) and a more tangible reality provided by the live musical ensemble ('active', polaric sound-opposite). The work's resonance yielded a new consciousness which demanded the dancers and musicians of our dreams — warriors, not artists.

This, then, on my first reading, was what my eyes told me would reach my ears, although without realising it, I had



Roger Woodward and Iannis Xenakis  
at Lincoln Centre in New York  
following the premiere of *Keqrops*.

prepared myself for an aural update on Stockhausen's work from the sixties. *Kraanerg* was different. The unexpected role played by the tape complemented the musicians' efforts and it was virtually impossible to distinguish between taped and live sound. The marriage between alien machine and traditional instruments worked.

Xenakis's brass writing I knew well from *Eonta* (for piano, 2 trumpets and 3 tenor trombones) which I had played and directed many times before, but *Kraanerg* was scored with brass choir of two horns, trumpets, trombones with innovative nostalgia in which there appeared spectacular, even grotesque solos. Everything had been stripped down to the barest essentials in a work which offered less compromise than before. Heroic and tragic moments unleashed sacred and forbidden forces as musical narrative under constant siege reawakened the past. Counterpoints bristled everywhere like military divisions or sentinels; massive outbursts and releases of herculean energy dominated; whole boulders of sound were brutally torn away in a flash; columns and pillars of sound swept by in tidalwaves which engulfed land masses and plateaux in seconds. Secret gardens, magic kingdoms on small islands were densely notated with thousands of notes like little clouds. In other places electric storms in distant stellar galaxies almost obliterated the white of the page with endless showers directed by supernatural forces. This vision of the apocalypse also scaled ecstatic heights, yet it was the strange sheen of silvery light, olympian narratives, heralded then mirrored by tape in combat with the live body of musicians, which fascinated me most of all. Taped narrative seemed frozen far away into the future — an abstruse attempt to explain what may happen. The ensemble provided warmth and comfort; some more tangible emotional reality or flashback of present events in a dimension we understood.

The five wind parts, (piccolo, oboe, E flat clarinet, bass clarinet and double bassoon) martialled bleak and disturbing shock troops of rigorously pitched sonorities within a quarter or three quarters of a tone in many places. There were even whole passages measured to differences of an eighth of a tone which demanded altogether fresh commitment, fierce dedication and a new mastery. I learnt *Evrjali*, *Synaphai*, and then Xenakis wrote several new works for me — *Mists* — the largest of the solo piano pieces, and a third work for piano and orchestra, the colossus — *Keqrops*, which took even more time to memorize than any of his other works. In the light of what had been composed by Xenakis until then, it was unconceivable that *Kraanerg* remained virtually unknown. Certainly its primordial foliage and shattered soundscape remains the '*ne plus ultra*' from postwar

orchestral writing, even when compared with Xenakis's *Pithoprakta*, *Nomos Gamma*, *Terretektorh*, *Akrata* and *Bohor*.

When I read the string sections for just 12 players: 3+3+2+2+2, fine poetry was characterised by distant and objective beauty, juxtaposed in miraculous combinations with instruments or tape and often scored completely alone, seeking out unearthly sonorities with razor sharp precision. Although winds, brass and tape also played alone at certain stages, there were occasions when everything unexpectedly stopped dead. Vast silences consumed all, especially in the central development. With just twenty-three performers, an amazing economy of means and dramatic expression served his bold vision which involved unexplained uses of light and movement. In this sense, *Kraanerg* was a continuation of *Polytope de Montréal*, composed the year before (1967) — an architectural sonic/light spectacle which involved four orchestras, electronics, statistical and probability mathematics, set theory, astrophysics, molecular biology, engineering, Greek drama and poetry.

In one gigantic timespan, the elemental grandeur of this magnum opus declared itself from the outset with choirs of winds and brass thrown into turbulent narrative which unfolded in the present. Immediately an avalanche of impenetrable, previously unimagined events swept us into an entirely new dimension. We, the participants, momentarily became observers of our own fate — an inevitable, social metamorphosis bordering on catastrophe. Strings reassured us of the present — one which had changed considerably — closer to the prophecies heard moments before. In fact, each time the tape was heard, whether alone or with the ensemble of live musicians, this critical displacement between present and future narrowed further.

Towards the end of the work, the musicians ceased playing altogether. A terrible collision of events from entirely different dimensions in time took place in the sixty-ninth minute, sixth second. At this fatal point, taped and live sound became one. The tape then provided its own destined and gargantuan coda as if sculpted by the very hands of nature herself enshrouding the final meaning of the work behind huge veils. The enigma remained concealed — inaccessible once more as massive strettos engulfed the whole.

Like Bach before him, Xenakis had majestically galvanised those codes which straddled two ages of thought and feeling — an awesome responsibility. In this way, the two composers greet each other across centuries like brothers whose prolific output holds the embodiment of profound genius.

Roger Woodward

# THE DANCE



Branco Gaica

## GRAEME MURPHY<sup>AM</sup>

ARTISTIC DIRECTOR and  
CHOREOGRAPHER

**G**raeme Murphy choreographed his first work, *Ecco*, for The Australian Ballet's workshop in 1969. It was the essential beginning to a choreographic career that would lead, with appropriate breaks to pursue life as a dancer on the stage, to the direction of his own Company and the creation of over forty original works, thirteen of which are full-length productions.

He commenced his dancing career with The Australian Ballet, followed briefly by a contract with the Sadler's Wells Royal Ballet in London and then with the Ballets Felix Blaska in France. He was appointed Artistic Director of the Sydney Dance Company, at that time known as The Dance Company (N.S.W.), in November 1976.

His first full-length production, *Poppy*, was premiered in April 1978. The success of *Poppy* established Graeme Murphy as a choreographer with a theatrical director's perception of staging and production. His trilogy *Rumours*, premiered in March 1979, revealed familiar aspects of Australian life through choreography that was welded to the music of Barry Conyngham and the ingenious and economical designs of Alan Oldfield —

proof of Murphy's mastery of a new standard in the presentation of Australian contemporary dance.

*Rumours* and *Poppy* reinforced his stated belief in the enormous potential of Australian artists. In the years that followed he created a string of works consolidating these beliefs, offering numerous commissions to composers, musicians, puppeteers, sculptors and painters and untried as well as established theatre designers.

Graeme Murphy's repertoire of works is extremely varied. Throughout the 1980's each new production that followed on from these two landmark works was markedly different in style and approach. It is this measure of unpredictability that continues to fascinate his audience and his critics. He has been a champion of contemporary music, introducing the work of many composers to new and appreciative audiences. In addition, he has choreographed works to some of this century's most romantic music such as Ravel's *Daphnis and Chloé* and *Shéhérazade*, Debussy's *L'Après-midi d'un Faune*, Janacek's *Intimate Pages for Homelands* and Szymanowski's *4th Symphony, 1st Violin Concerto* and *Mythes Opus 30*, all for *Shining*.

Perhaps the work which most notably combines Murphy's talent for narrative story-telling, theatrical staging and passionately musical choreographic phrasing is *After Venice*, premiered in 1984. Set to Olivier Messiaen's *Turangalila Symphony*, a score at once romantic and contemporary, *After Venice* is a re-telling of Thomas Mann's novella *Death in Venice* and one of Murphy's most durable successes.

In 1988 he commissioned a new score from Melbourne-based composer Barry Conyngham for *VAST*, the National Bicentennial Dance Event. The production realised Murphy's inspired idea to combine Australia's four leading state dance companies for one ambitious full-length production. It was a noble return to the fully Australian work — thematic material, choreography and dancers; music and musicians, designers of sets, costumes and lighting — were each assembled from an impressive range of talent from across the country.

In the years that he and his associate Janet Vernon have directed the artistic path of the Sydney Dance Company, there have been many breakthroughs for Australian contemporary dance. The Company began its regular tours to interstate capitals in 1978 and made its first foreign tour in 1980.

Sydney Dance Company has now undertaken ten overseas tours, cementing the international reputation of Australian contemporary dance. Highlights of the tours include three seasons at New York's City Center Theater, a season in conjunction with The Australian Ballet at The Royal Opera House, Covent Garden, a Command Performance at the Royal Palace in Madrid, and seasons at the top performing arts festivals of the world such as those held in Athens, Amsterdam, Istanbul, Lisbon, Santander, Madrid and San Antonio. Sydney Dance Company has also enjoyed the distinction of being the only Company in the world to have performed at all three international Spoleto Festivals; in Italy the U.S. and Australia.

Such opportunities spring from an international thirst for new talent and new choreography. It is the Sydney Dance Company's large, original repertoire that brings these opportunities, coupled with its reputation as an ensemble of finely tuned, charismatic dancers.





# KRAA NERG

## CHOREOGRAPHER'S NOTE

This work utilises a choreographic language derived from the dancers themselves. Their capabilities have encouraged me to exploit a seemingly endless physical resource. *Kraanerg* has been a revelation for us, albeit a difficult one, and an important evolution in the Sydney Dance Company's creative development.

In this work, the choreography evolved most often in silence. By a process of editing my own "visiontrack", to and against the score, I hoped to achieve a harmonic but independent energy flow. The constant image was of two great energies, one created of movement, the other of sound, flowing sometimes in parallel, sometimes at cross-currents, and at others, in head-on collision. Roger Woodward — a "lighthouse-keeper" was placed between two monumental forces. The music, which he had introduced to me some two years earlier, was always the departure point and will remain the backbone of the work. By not imposing the score on the initial choreographic process, I believed the dance would retain its independence and integrity.

Not long after I had completed the work, it was comforting to discover that Xenakis seemed in accordance with my instincts. After the premiere of *Kraanerg* in Canada in 1969, he had expressed the following:— "Since the music is self sufficient, or should be, the dance should be something else . . . the relationship should not be exact, but blurred, relative . . . a peaceful coexistence (in which peaceful can also imply contradiction) between music and dance."

**Graeme Murphy**

Choreography  
Assistant to the Choreographer  
Music  
Music Director  
Design  
Costume Design  
Lighting Design  
Sound Design  
Orchestra Co-ordinator  
Orchestra Manager  
Stage Manager  
Head Mechanist  
Head Electrician  
Tape

GRAEME MURPHY A.M.  
JANET VERNON  
IANNIS XENAKIS  
ROGER WOODWARD  
GEORGE FREEDMAN  
JENNIFER IRWIN  
JOHN DRUMMOND MONTGOMERY  
ROLF GEHLHAAR  
TRISH LUDGATE  
JOHN MILLER  
SUE McINTYRE  
RICK HARRISON  
ANGUS DENTON  
PATRICK CRAWFORD

Sets constructed by

RICK HARRISON assisted by  
CHRIS PIGOTT, MARTIN ROBERTS, BRIAN COOK, JOHN GRIMMO,  
STIFAN BERGER, MIKE CAEN, DAVID SKEET, ROBERT SUITER  
JENNIFER IRWIN and CATHERINE SHARPE  
ANGUS DENTON  
RALPH REMBEL — Module; TIM ALLISON — Set  
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Roger Woodward:

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MILAN KUNDERA

## XENAKIS, "prophet of insensibility"

**I**t was two or three years after the Russian invasion of Czechoslovakia. Suddenly I fell in love with the music of Varèse and Xenakis.

I wonder why. Through avant-garde snobbery? Given my solitary life at this time, snobbery would have served no purpose whatsoever. Professional interest? Though I could, if necessary, grasp the structure of a composition by Bach, faced with the music of Xenakis I was completely helpless, untrained, uninitiated, in fact a completely naive listener. And yet I felt profound and sincere pleasure when listening to his works: to *Terretektorh*, *Persephassa*, *Nuits* and others which I listened to avidly almost every day. I needed them: they brought me a bizarre kind of solace.

There: I've said it. I found solace in the music of Xenakis. I learnt to love it during the darkest period of my life, and of my country's history.

But why did I seek solace in Xenakis, and not in Bach (who gives us an illusion of calm or balance) or in the music of Smetana (where I might have found the illusion that my country, which had just been condemned to death, would last for ever)?

I remember that at the same period I was unable to read Dostoevsky. This allergy has nothing to do with aesthetic judgements, and doesn't say anything about Dostoevsky: it simply betrays something about me. But why? Why couldn't I bear him?

At the time I thought it was just an anti-Russian reflex. Yet I never stopped liking Chekhov. Nowadays, I understand: what I found unbearable in Dostoevsky was his *hypersensitivity*, his sentimental exhibitionism, his inclination to elevate feeling to the rank of values and truths.

The disenchantment caused by the catastrophe that fell on my country (a catastrophe with secular consequences) was not just limited to politics: it concerned man as such, man not only with his cruelty, but also with his alibi for this cruelty — man always ready to justify his barbarism through his feelings. I understood all at once that agitation based on feeling (in private as well as public life) is not in opposition to brutality but mixed up in it, part of it.

Hence the passion for Xenakis: he revealed the world to me, rich, vast, complex . . . and without sentiment; a space of consoling objectivity in which the aggressiveness of a soul bent on self-expression has no place.

I remember a remark of Carl Gustav Jung. In his analysis of *Ulysses*, he calls James Joyce a "prophet of insensibility": "We possess some bases for understanding that our sentimental trickery has assumed frankly unseemly proportions. Let's think of the really catastrophic role of popular sentiment in times of war . . . Sentimentality is a superstructure of brutality. I am convinced that we are prisoners . . . of sentimentality, and that consequently we should find it quite acceptable that there may arise in our civilisation a prophet of insensibility, by way of compensation."

"Prophet of insensibility" or not, James Joyce could still remain a novelist. I even think he was able to find predecessors for his "prophesy" in the history of the novel. The novel as a category is not necessarily tied to a sentimental conception of mankind. Music, on the contrary, is based on just such a conception. It's all very well for someone like Stravinsky to reject music as the expression of feelings; the naive listener has no other way of understanding it. That's the curse of music, that's its stupid side. A violinist has only to play the first three held

notes of a Largo, and the sensitive listener sighs "Ah, how beautiful!" In these first three notes which have provoked such emotion, there is nothing, no invention, no creativity, nothing at all: just the most ridiculous "sentimental trickery". But no one is exempt from this way of perceiving music, from the imbecilic smile that it elicits.

European music is based on the artificial sound of the note and the scale; it is far removed from the rough, "objective" sonority of the world. From the start, it is tied by insurmountable conventions to the need to express subjectivity. It seems opposed to the rough sound of the outer world, just as the sensitive soul is opposed to the insensitivity of the universe.

European civilisation (such as it emerged around the year 1000) is the only civilisation to have been accompanied by a great and dizzying history of music. This civilisation, with its adoration of the sufferings of Jesus, its chivalrous love, its cult of the bourgeois family, and its patriotic sentiments, fabricated *sentimental man*. Music contributed decisively to this progressive "sentimentalisation" of man.

But a moment can come (in the life of one man or that of a whole civilisation) in which sentimentality (previously regarded as a force which makes man more human, and mitigates the coldness of Reason) is suddenly unmasked as "the superstructure of brutality". It was at such a moment that Music seemed to me like the *deafening noise of the emotions*, whereas the world of noise in Xenakis's compositions became, for me, *beauty*: beauty with the affective filth washed away, beauty stripped of sentimental barbarism.

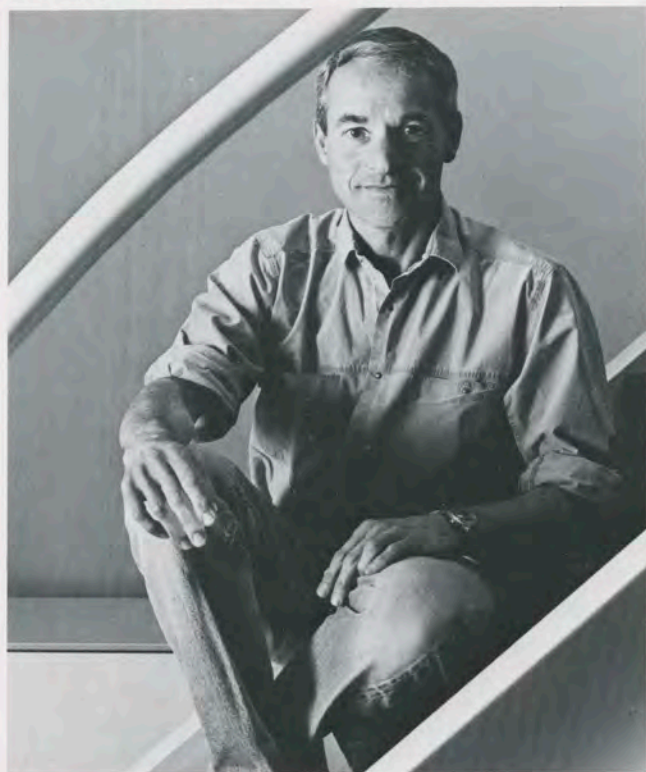
As a "prophet of insensibility" Joyce could still remain a novelist; Xenakis, on the other hand, has had to *go beyond music*. His innovation is quite different in character to those of Bach, Debussy and Schoenberg. They never lost their ties with the preceding history of music, they could always "go back" (and often did). For Xenakis, the bridges are burnt. All the great musicians before him set themselves against the previous phase of music. Xenakis sets himself against the history of European music in its tonality. His point of departure is located elsewhere: not in an artificial sound, separated from nature in order to express subjectivity, but in an "objective" noise of the world, a "sonorous mass" which doesn't gush from the heart, but comes towards us from outside, like the tread of a rainstorm or the voice of the wind.

With Xenakis, one finds oneself beyond the history of music; this history no longer seems the only possible one; it is over, and it yields its position. For the first time, one wonders what it (as a whole) sought to tell us, and why it is going. And one asks (perhaps with a certain anguish) what necessity (in the deepest sense) has led Xenakis to side so radically with the "objective" sound of the world, against that of a single soul and its sentimental subjectivity.

Born in Czechoslovakia, Milan Kundera was a founding member of Charter '77 and since 1975 has lived in Paris. He is among the leading figures of contemporary European literature and author of *The Unbearable Lightness of Being*.

by Milan Kundera  
from *Regards Sur Xenakis, 1981, Editions Stock Paris,*  
English translation by Richard Toop

# THE DESIGN



## GEORGE FREEDMAN

Graeme Murphy has long admired George Freedman's unique and harmonious sense of colour and proportion, sensing that an exciting new theatre designer might be discovered if Freedman were commissioned to make his theatrical debut. Born in New York, architect and interior designer George Freedman attended the Syracuse University School of Architecture from 1953 to 1958. Following his years at University, Freedman worked with Kahn & Jacobs Architects in New York until 1960. During this time he created, among other things, interiors for the American Airlines passenger terminal at Idlewild Airport.

He travelled to Europe and spent the following five years painting and living in both Spain and the Netherlands. He exhibited in Amsterdam in 1963 and in Brussels in 1964, before resuming his career as an interior designer for the London firm of Tandy, Halford and Mills. In 1968 he returned to New York and spent two years with Knoll International Limited for whom he designed interiors for the U.S. Pavilion at the Osaka World Fair in 1969, the Bank of New South Wales offices in Sydney and the interiors of the Price Waterhouse offices in Buffalo, New York.

He came to Australia for the first time in 1969 on a commission to design offices for the Bank of New South Wales. George Freedman became a partner in Neville Marsh Interiors from 1970 and is at present a Principal in Marsh Freedman Associates. His most celebrated designs of recent years include the executive offices of the State Bank of New South Wales in Sydney's Martin Place, 'colours and finishes' for Lionel Glendenning for the

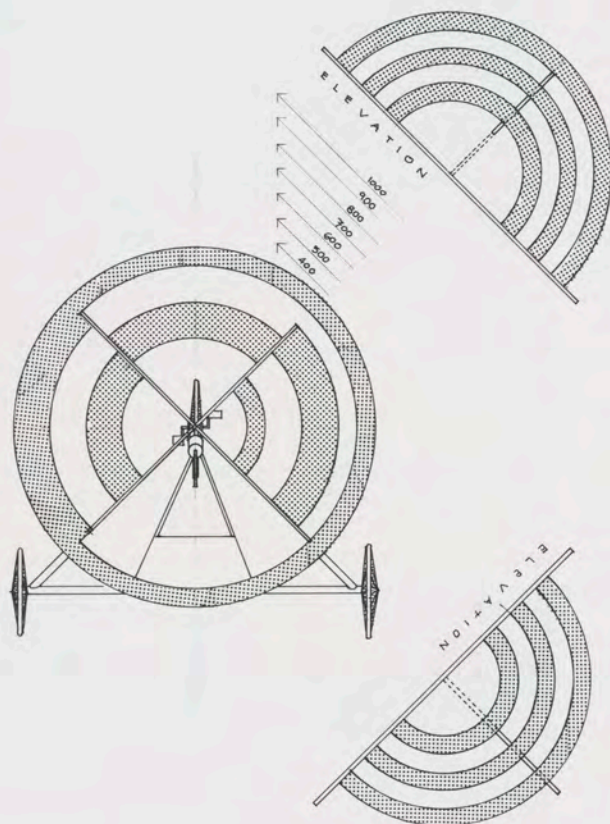
Powerhouse Museum in Ultimo, and the building which houses the Macquarie Galleries in conjunction with Allen Jack & Cottier.

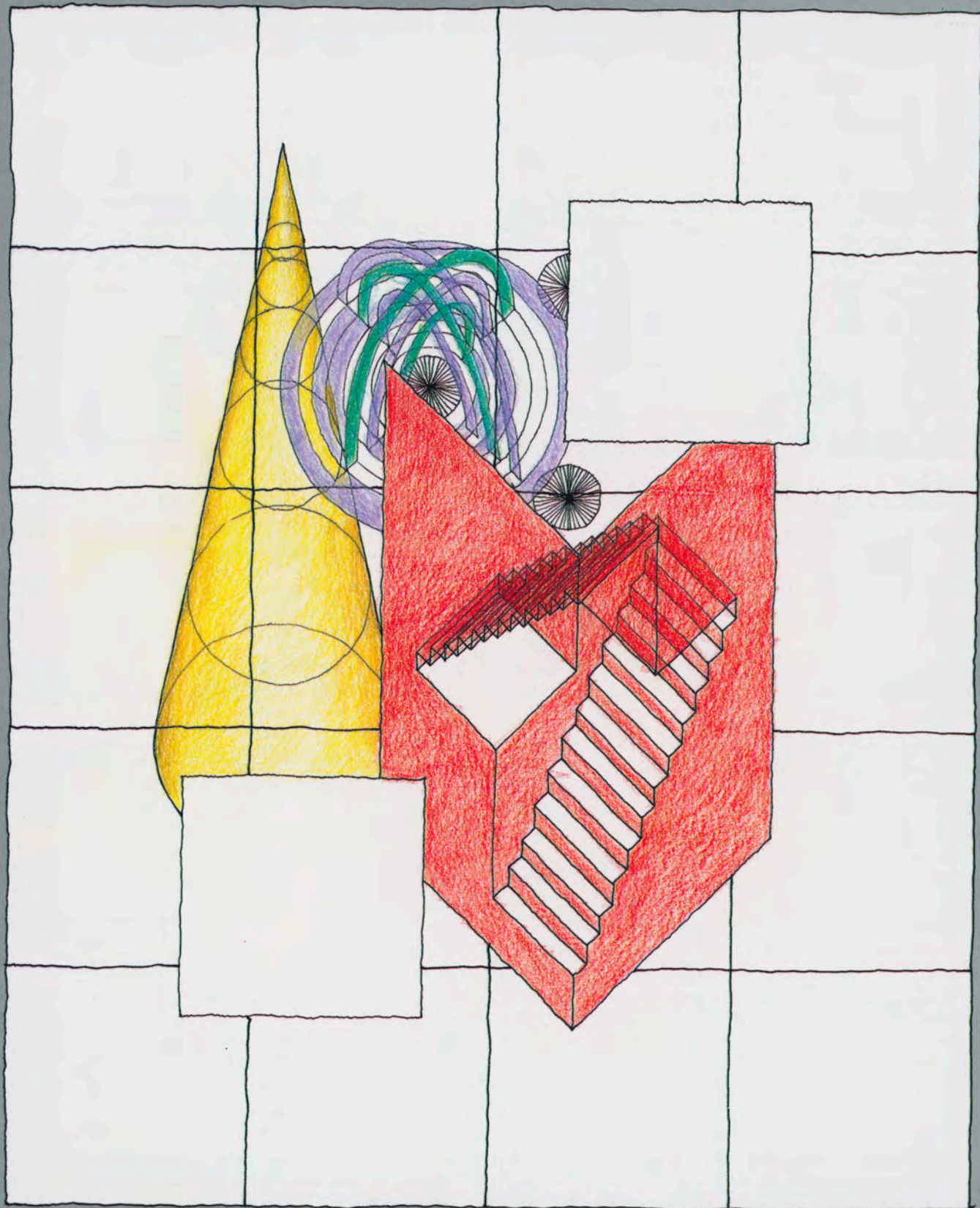
Marsh Freedman Associates have also designed the Artes Studios showrooms in Melbourne, Perth, Adelaide, Sydney and Brisbane, Five Way Fusion Boutique in Double Bay, Leighton House at St. Leonards, Hoyts Theatres in Adelaide and Perth, Her Majesty's Theatre in Sydney and Kinselas Brasserie, in association with Glen Murcutt and Michael Davies.

More recently, Marsh Freedman Associates have created designs for Taylor's Restaurant in Potts Point, Claude's Restaurant in Paddington and Bilson's a la carte Restaurant at the Overseas Passenger Terminal at Circular Quay. In addition, Marsh Freedman has designed 'colours and finishes' for the Apple Computers building on Sydney's North Shore in conjunction with Allen Jack & Cottier and created 'external colours' for the Australian Pavilion at Expo '88 in Brisbane for Ancher Mortlock & Woolley.

George Freedman was elected as a Member of the Design Institute of Australia in 1984. He is currently working on several projects, including designs for the new Clinic Building at St. Vincent's Private Hospital in Darlinghurst. Freedman is a member of the committee for the Loudon Sainthill Scholarship Fund for NIDA and a judge for the Dulux Colour Awards.

*Kraanerg* is George Freedman's first design for the theatre.







**JOHN DRUMMOND  
MONTGOMERY**  
LIGHTING DESIGN

**J**ohn Drummond Montgomery was appointed Production Manager and Lighting Designer in Residence to Sydney Dance Company early in 1984. Since that time he has lit each of the Company's new productions and has overseen the mounting of repertoire in theatre around Australia and overseas. As Production Manager, John is responsible for the execution of each new production according to ideas conceived by the set designer in collaboration with Graeme Murphy.

John obtained his Bachelor of Arts at Flinders University in South Australia. He commenced his professional career in the theatre as Stage Manager of The Dance Company (N.S.W.). In those early days he worked with the N.S.W. Theatre of the Deaf and at the Bondi Pavilion Theatre as Technical Director. In 1979 he was appointed Technical Stage Manager to the Australian Dance Theatre in Adelaide and soon began lighting ballets. During the years 1981 to 1983 John worked in Europe before accepting the position of Production Manager to the Bat Dor Dance Company, a modern dance company based in Israel. He toured with Bat Dor to Zaire, Kenya, New York and Los Angeles before electing to return to Australia in 1983.

Outstanding achievements in lighting design for Sydney Dance Company include *Boxes*, *Nearly Beloved*, *After Venice*, *Shining*, *Late Afternoon of a Faun* and the 1987 restaging of *Poppy* at the Sydney Opera House. Despite his busy schedule, John has lit productions for the Royal New Zealand Ballet, The Australian Opera and The Australian Ballet for whom he created lighting for Graeme Murphy's *Gallery* in 1987. Most recently, John has lit several events for the Australian Bicentennial Authority's *New Directions* Festival, in Sydney.



**ROLF GEHLHAAR**  
SOUND DESIGN

**R**olf Gehlhaar was born in Breslau in 1943, and emigrated to the USA in 1953. He studied philosophy at Yale University from 1961-65, and music at the University of California from 1965-67. He received the composition prize of the Music Department at Berkeley in 1967 and moved to Cologne to become the assistant to Karlheinz Stockhausen and a member of his ensemble from 1967-70. Rolf Gehlhaar founded the Feedback Studio Verlag, a composer's publishing company and centre for modern music activities in Cologne 1970 and received the music prize of Northrhine-Westphalia in 1973. He was lecturer in composition at the Ferienkurse für Neue Musik in Darmstadt in 1974 and 1976; lecturer in composition at Dartington College of Art 1977; and composer-in-residence at the NSW Conservatorium of Music in Sydney 1977. He has carried out several periods of original research at IRCAM in Paris, which led to the first live digital performances employing 'three-dimensional' sounds in 1981.

Rolf Gehlhaar received a bursary from the Arts Council of Great Britain 1983 for research and developmental work in the field of computer assisted composition. He has designed and developed an ultrasonic echo-location system, and in collaboration with Philippe Prevoit (LIMCA) developed a live, digitally synthesised computer controlled, interactive musical environment which employs this system. The SOUND-SPACE, first exhibited in 1985 for four months in the Centre Pompidou, Paris is now permanently installed in the new museum of Science and Industry, La Villette, Paris. This real-time control and synthesis system serves as the basis of continuing artistic development in various projects involving musicians, dancers, actors, children and handicapped persons. He resides in London.





## JENNIFER IRWIN

### COSTUME DESIGN

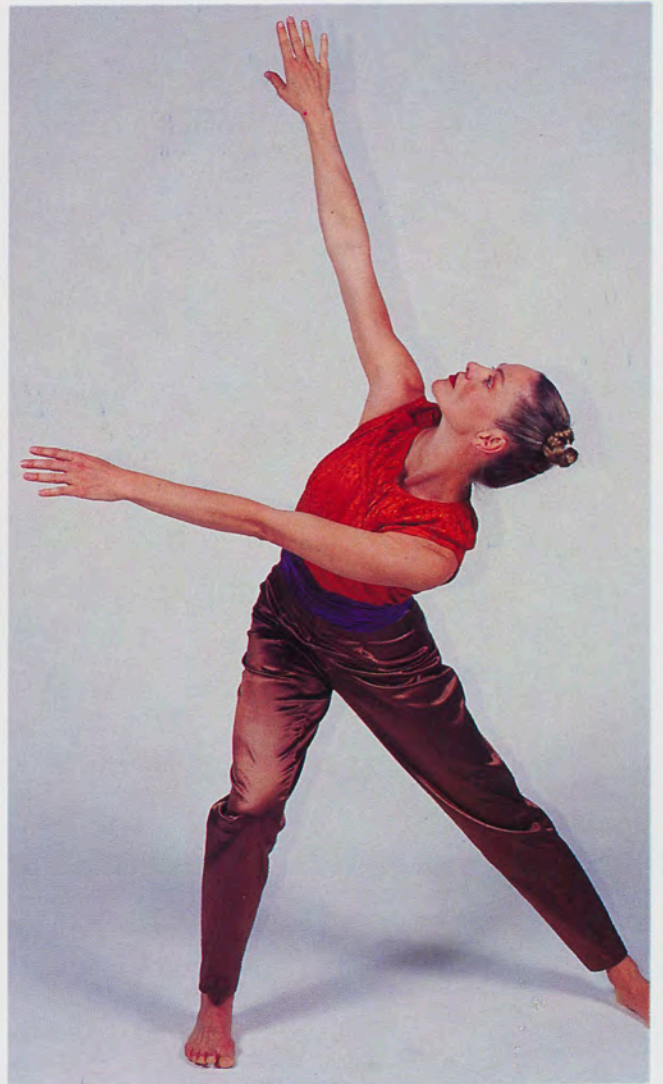
**S**ydney born designer Jennifer Irwin received her Diploma of Applied Art from the Riverina College of Advanced Education. She commenced her professional career with the Riverina Trucking Company in 1977. Jennifer attended the Technical Theatre Course at the Centre for the Performing Arts in Adelaide in 1980. She worked with the Australian Dance Theatre and the State Opera Company of South Australia for two years before returning to Sydney.

Jennifer joined the Production Department team at Sydney Dance Company in 1982 and was promoted to Costume Supervisor in early 1983. Since that time she has worked alongside Australia's top theatre designers commissioned to create works with Graeme Murphy including Kristian Fredrikson, Anthony Jones and Kenneth Rowell. In 1984 Jennifer received a grant from the Theatre Board of the Australia Council to study with the scenic artists at La Scala Opera House in Milan, Italy. In 1985 she was invited by Graeme Murphy to design costumes for *Sirens* at Kinselas.

In 1986 she was commissioned to create the costumes for *Shining* — a three act work which celebrated the Tenth Anniversary of the Artistic Direction of Sydney Dance Company by Janet Vernon and Graeme Murphy.

Jennifer won personal acclaim for the exquisite costumes designed for *Shining* and *Sirens*. The beautiful garments designed and made by Jennifer are always enhanced by her special understanding of the special requirements of dance costumes to facilitate movement. Her rapport with Graeme Murphy and with set designer Andrew Carter on *Shining* made Jennifer the obvious choice when a Costume Designer was sought for *VAST*, the Australian Bicentennial Authority's National Dance Event in March/April this year.

Since 1985, Jennifer has capably balanced the responsibilities of Costume Supervision for each of Sydney Dance Company's seasons both in Australia and overseas with the increased demands for her skill as a designer. *Kraanerg* is Jennifer's fourth costume commission from Graeme Murphy.



Above: Victoria Taylor  
Opposite: Jan Pinkerton  
and Stefan Karlsson.  
Photos by James Pozarik.





# JANET VERNON

## ASSISTANT ARTISTIC DIRECTOR

When Graeme Murphy creates a new work, Janet Vernon's role always has two facets — that of performer and that of associate director. She has always worked closely with Murphy on the planning and casting of his works from the first rehearsal to the last. It is she who always turns to for the most accurate appraisal of his choreographic progress on a day-to-day basis, from the first day of rehearsal to the first public performance. For the entire period of the creative process, Janet is immersed in every facet of the project, simultaneously assisting the choreographer in the work's development and building and perfecting her own dancing role.

Janet Vernon was born in Adelaide and studied there with Cecil Bates before entering The Australian Ballet School in Melbourne, resulting in her selection, by Sir Robert Helpmann, to dance with The Australian Ballet. She excelled not only in the classics but in the contemporary and modern works in The Australian Ballet's repertoire. She was promoted to Soloist in 1970, but in 1973 decided to join the Ballets Felix Blaska in France to share the experience of working and touring throughout Europe with her friend Graeme Murphy.

Within months of joining Blaska's Company, she received an invitation from Dame Peggy Van Praagh to dance with The Australian Ballet on its tour of the U.S.S.R., Poland and Czechoslovakia. Blaska granted her leave for the tour, after which she returned to his company, dancing until the end of 1974. Janet returned to Australia and spent 1975 working freelance alongside Graeme Murphy, who had invitations to choreograph works in Queensland, Victoria and Tasmania. When Murphy created these new works, he and Janet Vernon often danced as guest artists, and the experience further prepared them for a future that would be filled with choreographing, performing and touring.

In 1976, Janet rejoined The Australian Ballet as a Senior Soloist, dancing in ballets as diverse as Fokine's *Les Sylphides* and Tetley's *Gemini*. At the end of that year, when the news came that Murphy had been appointed Artistic Director of the Sydney Dance Company, Janet Vernon decided to accept the position of Assistant Artistic Director. She held a deep conviction concerning his future as a choreographer and quickly saw the potential to build a new repertoire that would mould the Company's future. She knew too that, for her, working with a creative choreographer was the most satisfying outlet for her performing skills.

In the years that Janet Vernon has danced with Sydney Dance Company, throughout Australia and overseas, she has earned a reputation as one of the country's most

admired performers. Along with Graeme Murphy she has shared not only the distinction of successfully establishing a large audience for contemporary dance, but the joy of nurturing a generation of young performers who are now among Australia's finest.

Not only does she contribute to the planning of future seasons and the selection of new dancers for the Company's ranks, but Janet shares the task of the remounting of repertoire for touring and the reteaching of roles to new casts. In 1987, she remounted *Sequenza VII* for The Australian Ballet's all-Murphy programme in the State Theatre of the Victorian Arts Centre.

Graeme Murphy has created countless roles around her luminous talents as a performer, outstanding among which are those in *Glimpses*, *Shéhérazade*, *Daphnis and Chloé*, *An Evening*, *Homelands*, *Some Rooms*, *After Venice*, *Nearly Beloved* and *VAST*.

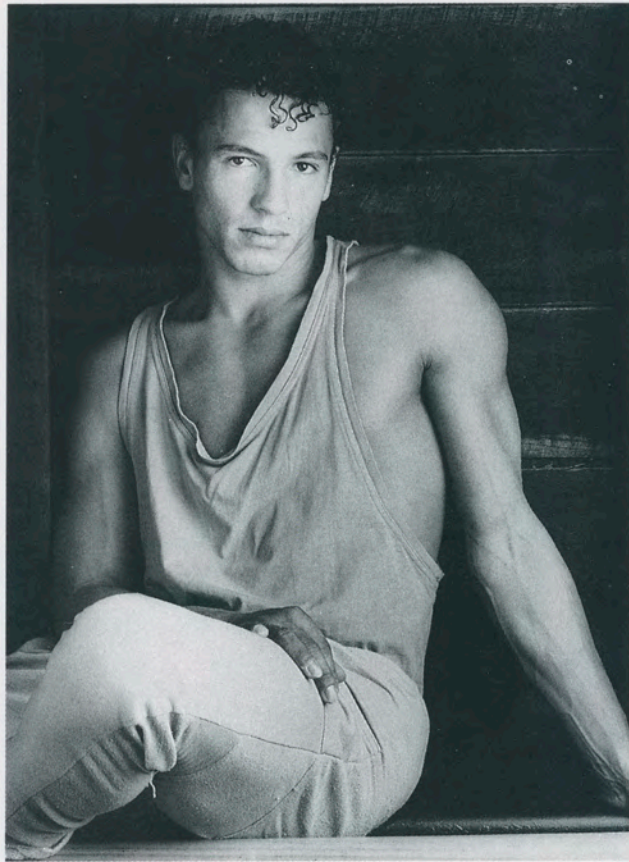


Greg Barrett.

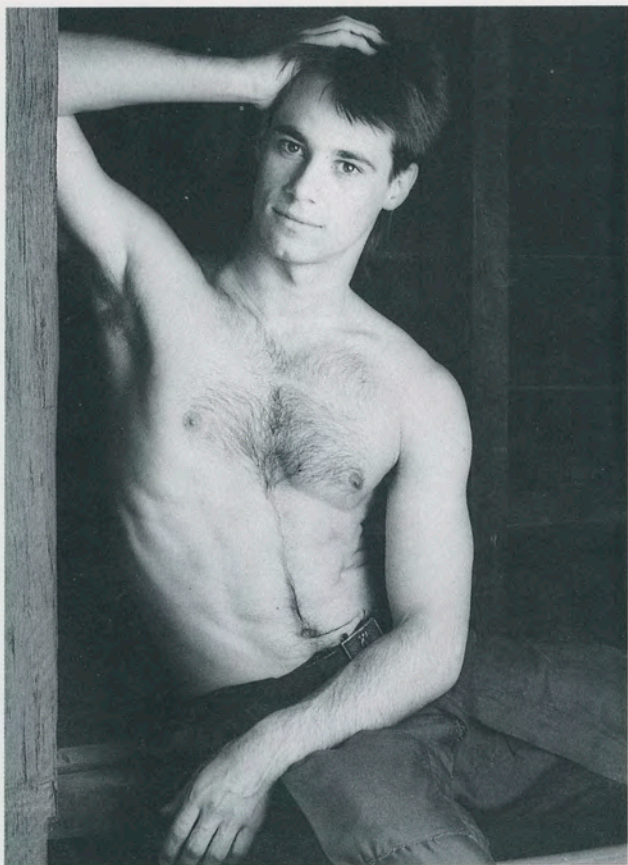
# THE DANCERS



**JANET VERNON**



**KIM WALKER**



**PAUL MERCURIO**

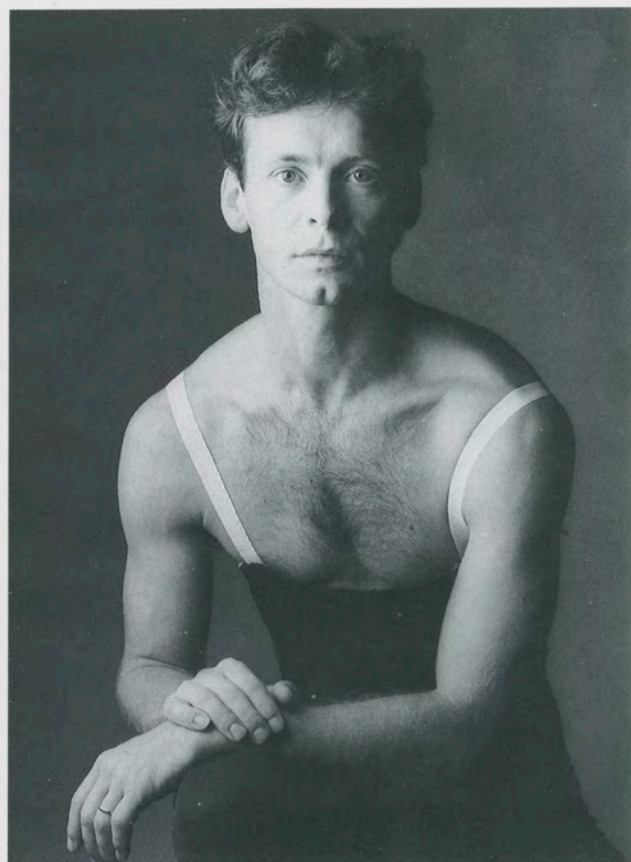


**ANDREA TOY**

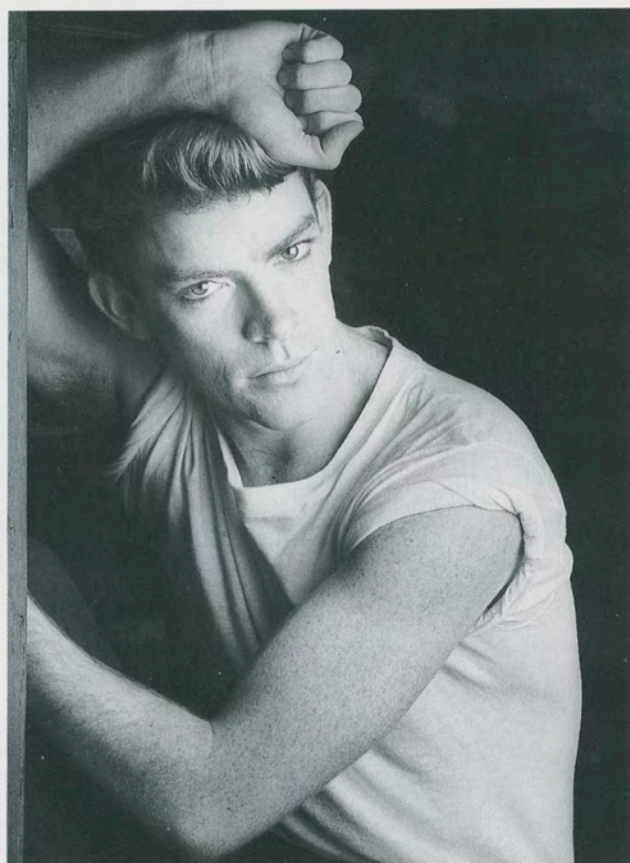
# THE DANCERS



**NINA VERETENNIKOVA**



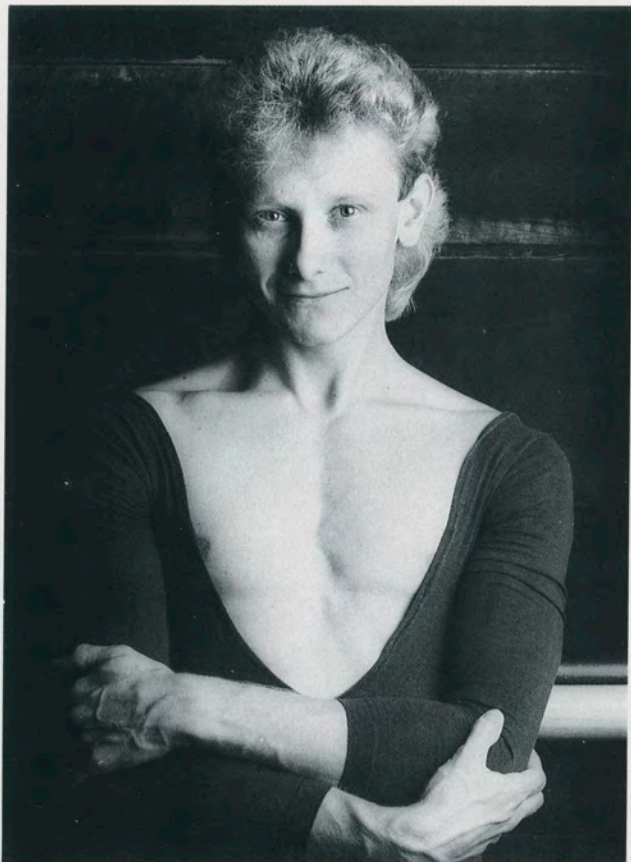
**STEFAN KARLSSON**



**DARREN SPOWART**



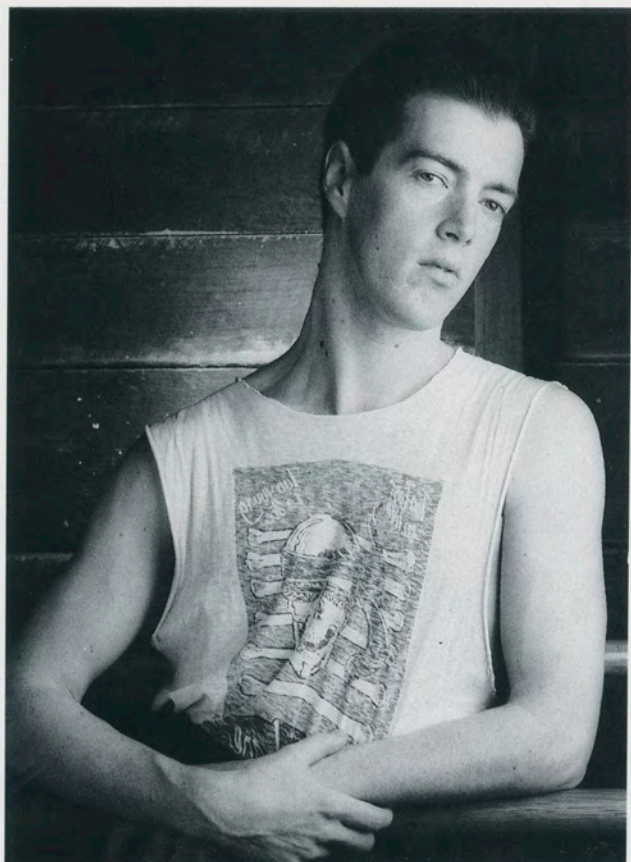
**JAN PINKERTON**



**DAVID PRUDHAM**



**FRANCOISE PHILIPBERT**

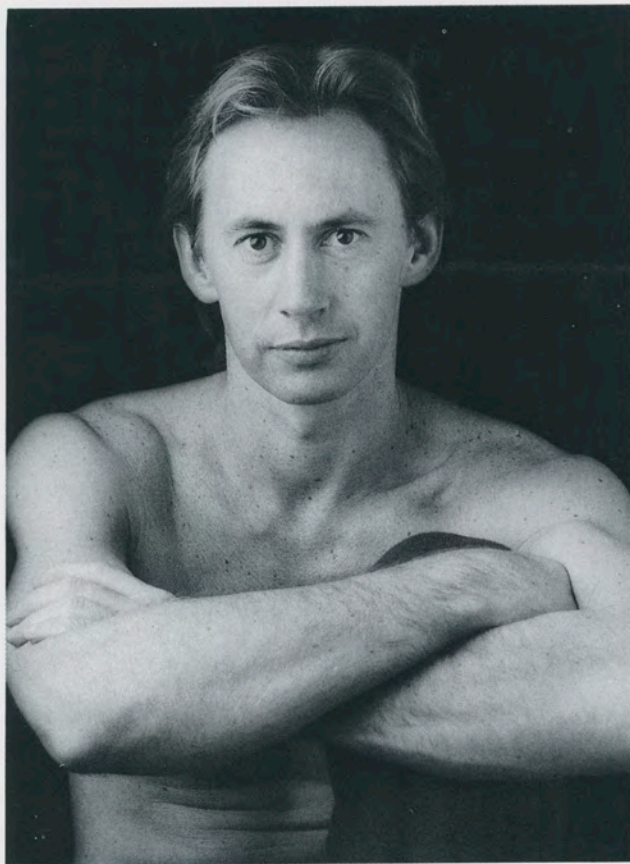


**GLEN MURRAY**



**VICTORIA TAYLOR**

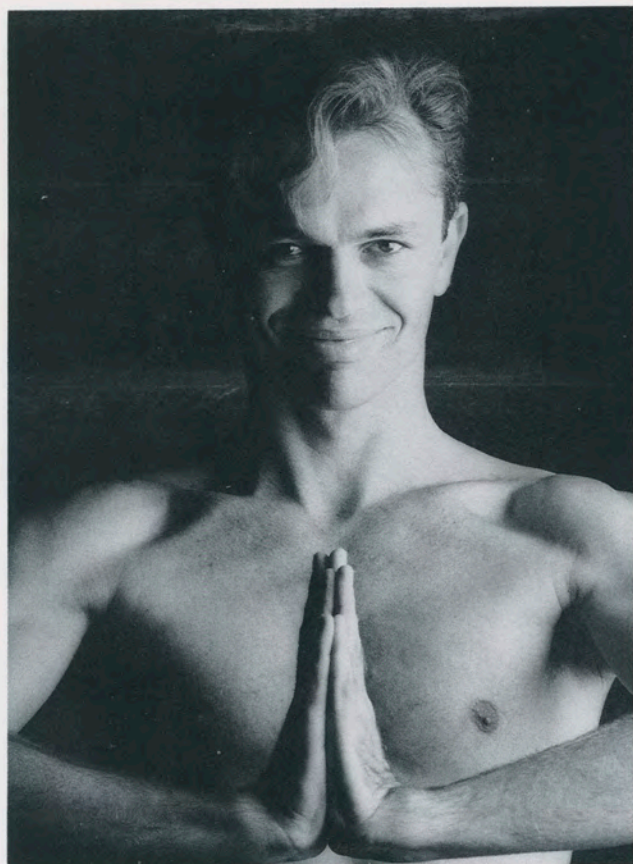
# THE DANCERS



**MICHAEL HENNESSY**



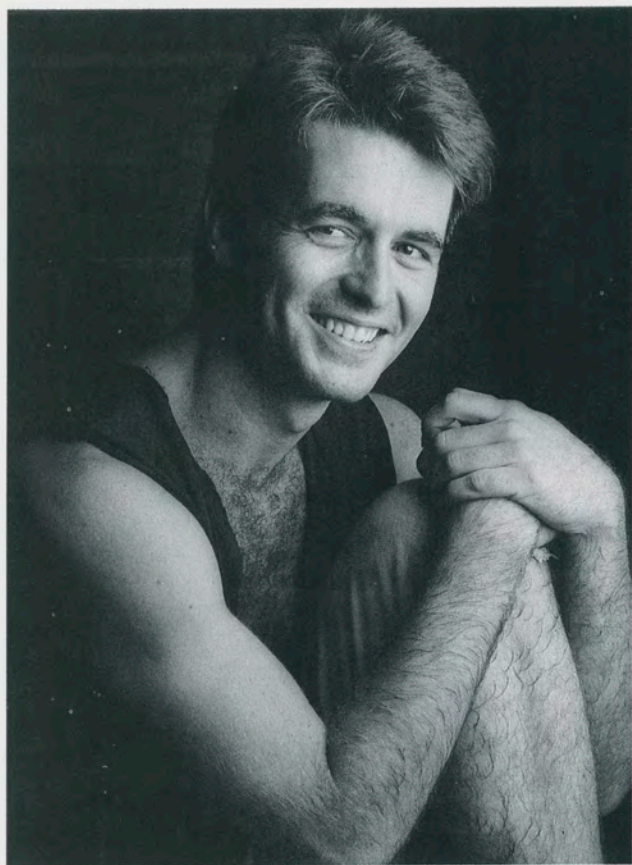
**TONIA KELLY**



**ADRIAN BATCHELOR**



**LEA FRANCIS**



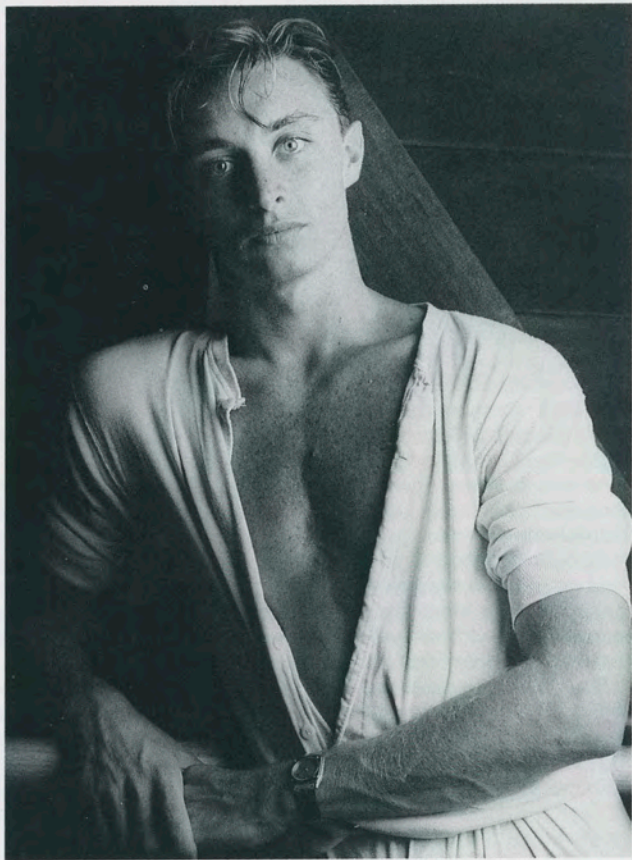
**DALE PENGELLY**



**LAEL EVANS**



**SUSAN LARAGHY**



**TODD WILLARD**

# CONQUERING THE WORLD IN STAGES

Following two years of preparation and complex planning, Sydney Dance Company departed Australia on May 10th for a four-month Bicentennial World Tour — sixteen cities in seven countries. Company publicist, Janine Kyle, recalls some highlights.

The Company was proud to start the tour on the West Coast of the United States, performing at one of California's unique theatres at Stanford University, just outside San Francisco. Nowhere else in the world are the arts such an integral part of University life. Theatres such as those at Stanford and U.C.L.A. are the cream of West Coast touring for the world's leading dance companies. Sydney Dance Company performed Graeme Murphy's *Shining* to a packed house of dance lovers from all over the region, including a large contingent of the regular San Francisco dance audience, well accustomed to the rich and varied arts programme at Stanford. A standing ovation sent the Company on its way to New York City.

Travelling on to New York for our third season at City Center Theater, home to dance greats such as Martha Graham, Alvin Ailey, Merce Cunningham and The Joffrey Ballet, the dancers, crew and staff experienced those feelings of security that sit comfortably with familiarity. After the 1981 and 1985 seasons, City Center now feels like home. The security guards at stage

Scheduled in the prestigious, new Muziektheater we presented *Shining* to Amsterdam's large, dance-educated audience. We followed appearances by the Dutch National Ballet and the Michael Clark Company from London. In another theatre across the city the Stephen Petronio Company from New York was performing. The whole season was a joy, and the marvellous scope of the Muziektheater stage enhanced the staging of *Shining*, giving the dancers added confidence and energy.

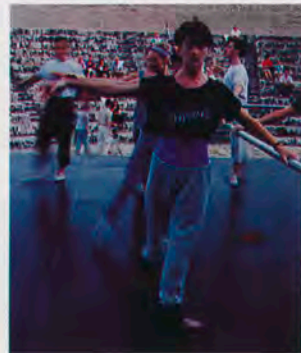
With hardly a chance to catch our breath, the Company was off to Turkey for performances at the Istanbul Festival. The scale of the 5,000 seat outdoor amphitheatre in the centre of the city was spectacular and the large audiences proved to be knowledgeable and extremely warm. The Maurice Bejart Company was also in town, giving both companies a rare opportunity to see each others' work. In Istanbul, we presented a triple bill programme which included the Company's first performance of *Tabula Rasa* by American/Israeli choreographer Ohad Naharin; a work which the dancers had prepared whilst in New York. On



London



Istanbul



Palazzolo Alcreide

door remembered us and said g'day, the administration of the 55th Street Theater Foundation welcomed us, the ballet staff of The Joffrey Ballet ushered us into our regular rehearsal space on the fourth floor. And yet, we knew that once on stage, the Company must push to the limit to prove itself once again. Along with the familiarity came the unrelenting pressure that goes hand in hand with performing in the reigning world capital of contemporary dance.

Graeme Murphy chose to open the two week season with the New York premiere of *Shining*, followed two days later by the return of *After Venice*, a work which made a strong impact during our last New York season.

As ever, it was exhilarating, demanding, nerve-wracking but immensely rewarding. Graeme Murphy and the dancers emerged triumphant. New York's Mayor, Ed Koch, opened the celebrations, hosted for the Company by the State Bank of N.S.W. The third season in New York was a strong consolidation of our past successes in this most challenging of cities. Our New York dance peers reaffirmed Sydney Dance Company as a continuing force on the international dance scene. New York knows we will return.

Texas felt like a breath of fresh air, as we flew in for performances at the San Antonio Festival. The performing arts complex was modern and impressive, and we were thrilled with the very large stage area. The reception we received was as warm as the temperature outside the theatre which never seemed to fall below 35 degrees. *After Venice* was predictably controversial, filling the theatre with the appreciative and the curious. A hay-ride to a crowded after-show reception welcomed the Company in true Texas style. Three days later, all but one of the Company flew out to Europe. Dancer, Lea Francis had undergone an appendectomy in a San Antonio hospital where she must remain, and rest, for at least ten days.

First stop in Europe was the world-renowned Holland Festival.

our last night, the entire Company enjoyed a sail on the Bosphorus where we were entertained by a belly-dancer and surrounded by an avid band of photographers.

After four extraordinary days in this historic city we flew to Rome to commence our third appearance on the arduous Italian summer festival circuit — Dance Festivals in Vignale and Salerno, then on to Sicily for performances in Notto, Catania and in the Roman Theatre at Palazzolo Alcreide, just outside Syracuse. A final stop in Pescara ended the string of 'one-nighters'. It was exhausting. Everyone cries 'never again', but everyone wants to go back.

Two days later we gave a Command Performance at the Royal Palace in Madrid before an elegantly dressed invited audience of 2,000 dignitaries. The courtyard at the Palace was a breathtaking setting for *Shining*. The performance ended at midnight and the crew loaded the sets for transport to Lisbon for performances in the spectacular grounds of Portugal's Gulbenkian Foundation. Meanwhile, the dancers travelled by overnight train to Lisbon for the five night engagement.

It is now July 24 and the Company has been on the road for 76 days. We made our way back to Madrid on the overnight train and then travelled by coach to the magnificent ancient city of Segovia in the north of Spain, where the weather is dry and hot for the Company's performance. The hospitality of the people, the marvellous food and atmosphere made Segovia a highlight of the tour.

Our next stop would be London, to appear with The Australian Ballet at The Royal Opera House at Covent Garden. After two months in Europe it was a pleasure to be greeted by the familiar faces of our friends from the State Bank, Qantas and the Australian Bicentennial Authority. Everyone was thrilled to be a part of this unique celebration of Australian dance. Two performances of an all-Murphy programme featuring The Aus-

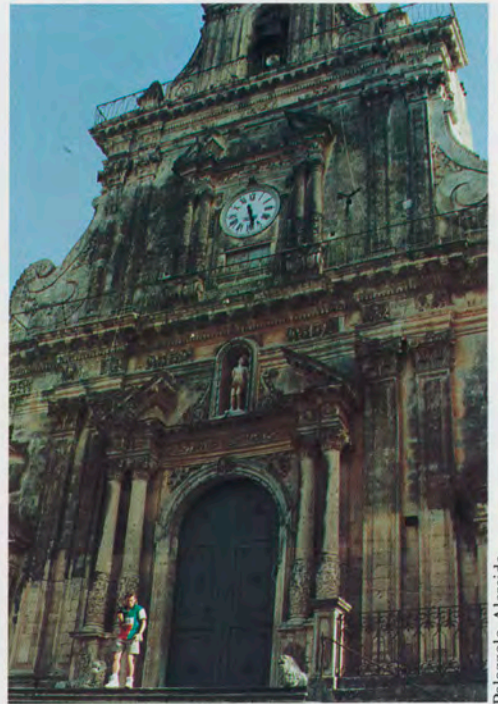
London



The Royal Palace, Madrid



Palazzolo Alcreide



Palazzolo Alcreide



The Royal Palace, Madrid  
Photos Phil Dunesky, Angus Denton

tralian Ballet and Sydney Dance Company were to be given. Graeme Murphy and Janet Vernon ran from one rehearsal to another, working with the dancers of The Australian Ballet on Graeme's two works, *Beyond Twelve* and *Gallery*, then back to Sydney Dance Company to rehearse *Shining*. At each performance, our dancers seem fired by a new confidence. The occasion was a triumph for both companies as well as for Graeme Murphy and we celebrated at a happy and crowded reception, given by the Royal Opera House in the Crush Bar of the theatre.

On Sunday August 7, the Company returned to the continent for performances at one of Europe's most important summer festivals at Santander in the north of Spain. We were reunited with our Guest Artist, Garth Welch, for the first stagings of *After Venice* since the San Antonio Festival in Texas. In a freak accident during the first performance, principal dancer Paul Mercurio broke his foot on-stage, causing emergency rehearsals for his understudy, David Prudham, who performed the role of Tadzio the following night. The Company returned to Madrid for the final engagement of the tour, giving three performances of *After Venice* at the Conde Duque Theatre.

It has been a long, unforgettable tour. For many, a once in a lifetime experience. There are countless memories and wonderful new friends. Sydney Dance Company made a valuable

impact and proudly represented Australia in its Bicentennial year. It gave debut performances in many important arts centres, returned to New York and London, and reaffirmed its position on the world dance scene. It was over. As we heard the Australian accents of the Qantas flight crew, we knew we would soon be home. Our 'official carrier' returned the Company to Sydney on August 21 and, after several days of well-earned rest, the dancers were back in rehearsal at The Wharf, preparing for Graeme Murphy's thirteenth full-length work — *Kraanerg*.

*Our deepest appreciation goes to those people and corporations who shared our dreams and commitment to the most ambitious project ever undertaken by this Company — The 1988 Bicentennial World Tour.*

*John O'Neill, Sally Herman, Rod Northam, Peter Kearns, Rowan Courtney, Geoff Thomson, John Bartholomew, Julie Aguilera and the State Bank of NSW.*

*John Ward, Dennis Crawford, Des Sullivan, Tony Luker, Howard Goldberg, Cheryl Pearson, Lynn Hodgson, Jan Picken, Joan Cory and Qantas Airways Limited.*

*James Kirk, Peter Sarah, Philip Rolfe, Peter Canavan, and the Australian Bicentennial Authority.*

*Maina Gielgud, Noel Pelly, Ian McRae, Noel Smith, Sir Robert Southey, David Palmer and The Australian Ballet Foundation.*



# THE MUSICIANS



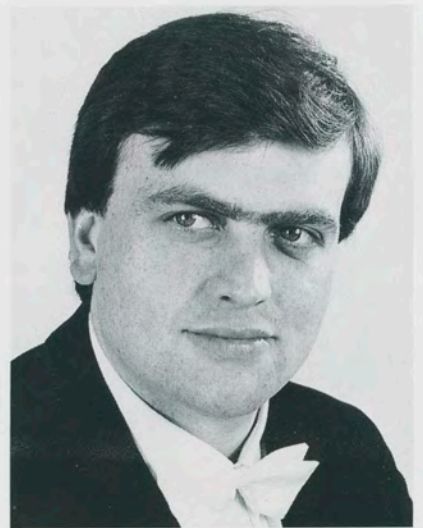
**TOR FROMYHR**  
Violin (Leader)



**DAVID SAFFIR**  
Violin



**KATHERINE ROUTLEY**  
Violin



**MICHAEL O'DEA**  
Violin



**MIRKA ROZMUS**  
Violin



**MALCOLM COLE**  
Violin



**GRAHAM JACUPS**

Viola



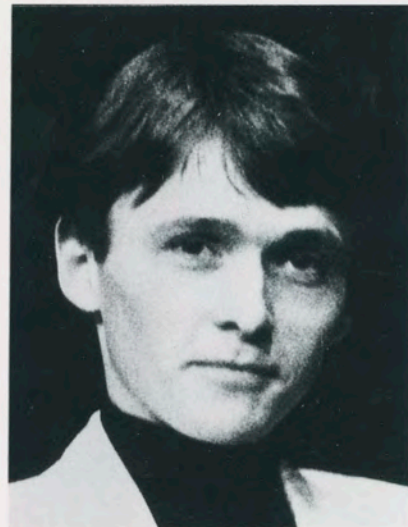
**VALMAI COGGINS**

Viola



**JULIA RYDER**

Cello



**MARC BONETTI**

Cello



**JENNY PENNO**

Bass



**LLOYD SWANTON**

Bass

# THE MUSICIANS



**LAURA CHISLETT**

Piccolo



**LINDA WALSH**

Oboe



**ROSLYN DUNLOP**

Eb Clarinet



**PETER JENKIN**

Contrabass Clarinet



**LINDA PEARSON**

Contrabassoon



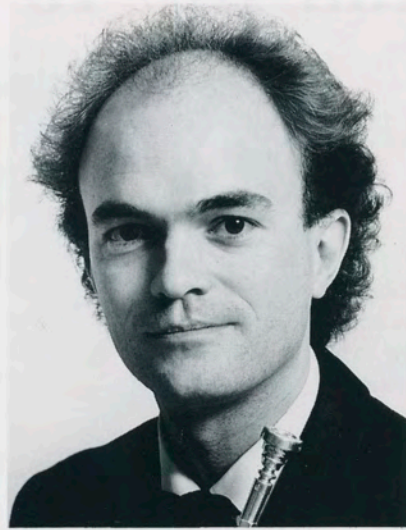
**DARRYL POULSEN**

Horn



**GABRIELLE WEBSTER**

Horn



**MARTIN MONCRIEFF**

Trumpet



**JEFF SEGAL**

Trumpet



**JAMES GREENING**

Trombone



**TREVOR JONES**

Trombone

# I'D LIKE YOU TO MEET SOME FRIENDS



*"Why did I join? Heavens, it's so long ago I can't remember. I love dance — it was in the early days when the Company was really struggling and we all just wanted to help. I guess I believed in what they believed in. Still do!"*

Really, nothing much has changed. Of course, the Company is established and acclaimed worldwide now. They're firmly ensconced in their home at Pier 4, and our name has changed to the rather more welcoming Sydney Dance Company Friends. Essentially, though, everything is still the same. A disparate, friendly group of people happily united by an abiding common interest: almost 1300 strong and growing daily.

*Well, our One Day of the Year has to be the Double Bay Fair. Our Friends stall's in a prime spot and we all have a great day. The only hassle is conscripting the volunteers. People hum and ha and then say 'Well, I can only come for an hour between 10 and 11,' but they're usually still there, having a ball, at 6.30pm."*

It's really more a case of fun-raising, although over the years the Friends **have** done their bit to help the Company — there's the rehearsal piano, the fully equipped massage room, we've given funds to help establish the Company's Archives and support the Bicentennial Dance Event, VAST. And the Company's always giving us reasons for a party! A party to farewell them and wish them luck on another tour. A party to welcome them home again. A party for Christmas. A party that started out as a workshop or a Volunteers meeting. We don't seem to need much of an excuse.

*"The trip to China was the most fantastic experience for me. A group of us went there at the same time as the Company. We went to the first night in each city — you know, just to give support, lead the applause and so on. Most of us had never been there before. We saw so much: it was wonderful."*

That trip had a profound effect on everyone who went. Some people have returned to China or plan to do so and others have been inspired to pursue a whole new area of study and interest as a result. More recently a group of SDC Friends followed the Company to a marginally less exotic destination — Canberra — for the opening night of *Shining*. The idea of Friends groups travelling in conjunction with the Sydney Dance Company is a new one, but it's been such a success that there are sure to be repeat performances.

*"You know I was in New York when the Sydney Dance Company was there last? I saw our Sydney Dance Company Friends t-shirts on the streets there! They're real collectors' items."*

As well as t-shirts, there are sweatshirts and polo shirts, superbly comfortable dance pants, tote bags and the new *Kraanerg* t-shirts which are a real winner. The merchandise, like all the Sydney Dance Company Friends administration, is handled from The Office which appears to be a small converted cupboard full of frenzied activity and laughter just to the left of the entry to the SDC premises at Pier 4. Either there, or in the overflowing storeroom next door, can usually be found Sally Davis, the Friends Manager, and often a group of Friends Volunteers helping or hindering as the case may be.

*"Thanks to the Newsletter I see more theatre than I ever used to — all I needed was a friendly nudge. It gets better every issue."*

In fact the bi-monthly Newsletter is a fine example of co-operation. Produced by the SDC Friends, it is printed for us by Qantas, one of the Company's major sponsors. It's packed with news, interviews, gossip (of the nicest sort, of course) and information on forthcoming events. We also offer Friends special discount theatre seats to a number of the current shows on in Sydney.

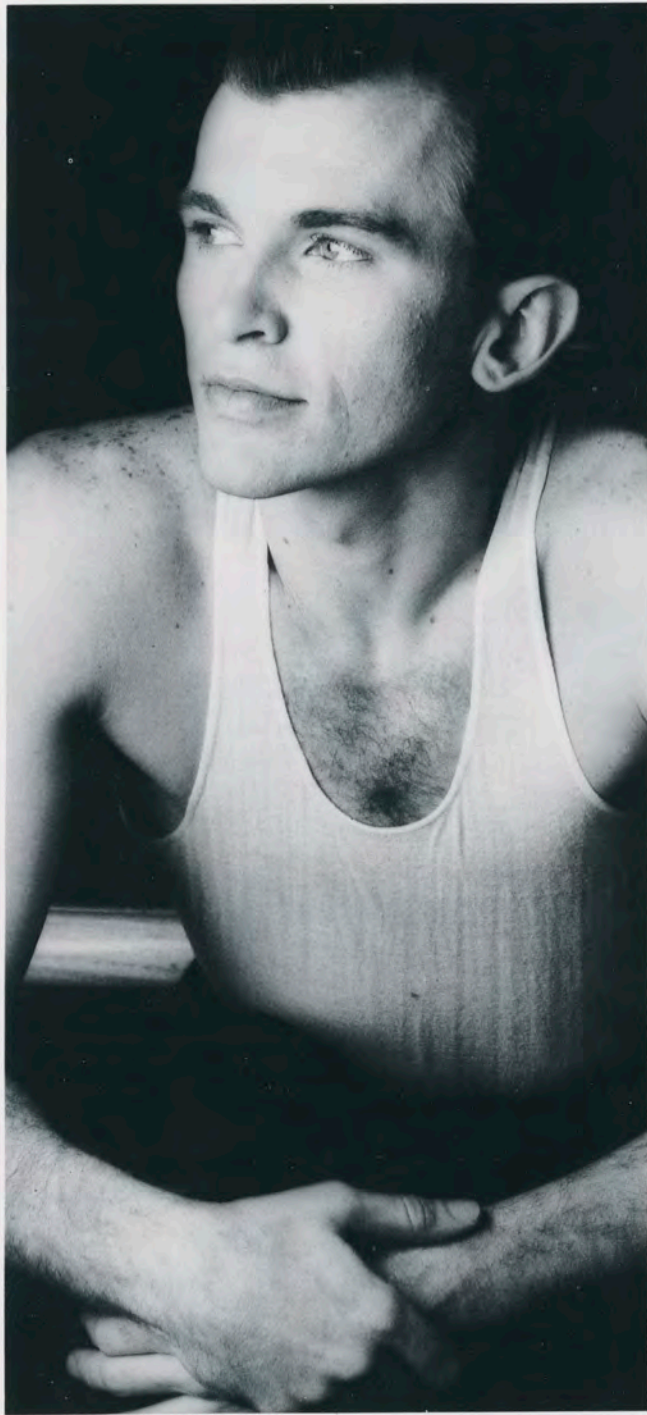
*"This is great. If you guys weren't here to do all this, it would be impossible — we owe you a lot."*

A fine tribute to SDC Friends on the night of the *Kraanerg* Workshop in October. The Workshops are one of the very best things about being a Friend. While a new work is in progress Graeme, Janet and the Company allow us the rare privilege of seeing part of a ballet under construction. They're pleasantly informal evenings — a few drinks beforehand, the workshop itself where with words and dance Graeme and the Company give us an insight into the philosophy and development of the piece. Then a get-together afterwards with Friends, friends and dancers which somehow never seems to finish at the advertised time. It's at functions such as this that one clearly sees the respect and affection which has developed over the years between the Company, the dancers and the Friends.

I think we might give Graeme Murphy the last word . . . At the *Kraanerg* Workshop in October . . .

*"So, what you're getting tonight is something special, not something for everyone. It's just for you; for the Dance Company's — our — Friends."*

Libby de Vos



# BILL PENGELLY

## DANCE MASTER

**B**ill Pengelly joined Sydney Dance Company as a dancer in 1980. He was appointed Dance Master to the Company early in 1986. Born in Townsville, Bill commenced his professional dancing career with The Queensland Ballet in Brisbane. He first worked with Graeme Murphy in 1975 when Murphy came to The Queensland Ballet to choreograph *3 Conversations*. In his first year as a dancer with Sydney Dance Company Bill was cast as Dorkon in *Daphnis and Chloé* as well as dancing in *Rumours* and *Viridian* and many other works in that busy year. Bill has performed with the Company on nine of its overseas tours, beginning with the first tour of Italy in 1980. He has danced in an impressive variety of principal roles in the Company's repertoire including The Giant in *The Selfish Giant*, Raymond Radiguet in *Poppy*, the Young Aschenbach in *After Venice*, as well as in *Wilderness*, *Janiculum*, *Some Rooms*, *Nearly Beloved* and *Black and Blue*.

In his role as Dance Master Bill is responsible for the teaching of daily classes as well as the assignment and scheduling of guest teachers. Earlier this year, Bill was assigned the role of Rehearsal Director for *VAST*, coordinating the complex daily rehearsal schedule for the four companies involved in the National Bicentennial Dance Event. He assists in the essential remounting of repertoire for seasons and is often called upon to remount the works of Graeme Murphy for interstate and overseas companies.

Most recently he has mounted *Signatures* for The Australian Ballet School and *Sequenza VII* and *Wilderness pas de deux* for the Singapore Dance Theatre. He continues to perform with the Company in roles which demand his special qualities such as Young Aschenbach in *After Venice* which he performed this year in New York, San Antonio, Madrid and the Santander Festival in Spain.



SYDNEY DANCE

SYDNEY DANCE COMPANY  
THE WHARF PIER 4/5 HICKSON ROAD  
WALSH BAY NSW 2000  
PO BOX 5 MILLERS POINT NSW 2000  
TELEPHONE (02) 221 4811  
FACSIMILE (02) 251 6904  
TELEX AA176678 SYDANC

# KRAA NERG



## ARTISTIC PERSONNEL

Artistic Director	GRAEME MURPHY
Assistant Director	JANET VERNON
Dance Master	BILL PENGELLY

## ADMINISTRATION

General Manager	LYNN RALPH
Publicity	JANINE KYLE
Tour Co-ordinator	MARY STIELOW
Sponsorships	MEREDITH MAISONNEUVE
Accountant	RAY SIGNER
Office Manager	PAM CUSACK

## PRODUCTION PERSONNEL

Production Manager and	
Lighting Designer	JOHN DRUMMOND MONTGOMERY
Stage Manager	SUE McINTYRE
Head Mechanist	RICK HARRISON
Costume Supervisor	JENNIFER IRWIN
Head Electrician	ANGUS DENTON

## BOARD OF DIRECTORS

Chairman	GRAEME GALT
Deputy Chairman	KENNETH McKINNON
	RENA BARNUM
	DAVID GREATOREX
	ROSEMARY LUKER
	GERALDINE PATON
	GARY PENNY
	JEREMY WRIGHT
	JAMES YONGE

## SYDNEY DANCE COMPANY FRIENDS

President	RENA BARNUM
Manager	SALLY DAVIS
Committee	RENA BARNUM
	ANN CARTER
	ANDREW HAWKINS
	DICK PAGET-COOKE
	ANDREW PATERSON
	SUSAN ROGERS
	ANTHONY WISE
	NATALIE YUEN