



sydney dance company

soft
bruising



sydney dance company in

soft bruising



soft bruising is open heart dance. It concerns itself with the endless matathon — the striving to love and be loved. The runners are the heartbeat of the work — a pulse which quickens with the excitement of the chase and proximity to the beloved.

The dancers are the soul.

I am always amazed at the tenacity of the human spirit in its quest for love, it is to this end that the work is dedicated. **GM**

Choreography and Concept Graeme Murphy

Assistant to the Choreographer Janet Vernon

Music (in order) Gavin Bryars *First Viennese Dance* ("M.H.")

Steve Martland *Drill*

Gavin Bryars *String Quartet No 1*

Set Design George Freedman

Costume Design Jennifer Irwin

Lighting Design John Rayment

Performed by (in alphabetical order)

Sydney Dance Company's

Susan Barling Adrian Batchelor Louise Deleur

Kathryn Dunn Lea Francis Tonia Kelly

Cynthia Lochard Paul Mercurio Glen Murray

Stephen Page Dale Pengelly Ross Philip

Jan Pinkerton Carl Plaisted David Prudham

Georgia Shepherd Steven Suggitt

Greg Tredinnick Janet Vernon

Runners Sarina Baker and Greg Bowman or

Kathie Steven and Greg D'Arcy or

Rosie Vince and Raimund Navakas or

Sue Vuletich and Paul Eperjesi

Proudly presented by **State Bank**

DRAMA THEATRE, SYDNEY OPERA HOUSE
April 6 - May 19





Graeme Murphy A M
artistic director

The career of choreographer Graeme Murphy and the success of Sydney Dance Company have run a parallel course since November 1976, when Murphy was made Artistic Director of what was then called The Dance Company (N.S.W.). It was to become a significant and important appointment in the brief history of Australian dance. Graeme Murphy was only twenty-six years old and still a relatively unknown choreographer. At the time, Sydney audiences had not yet shown an affinity for contemporary dance. Classical ballet had flourished since the foundation of The Australian Ballet in 1962. The Company and its

Melbourne-based Australian Ballet School had produced a plethora of talented young dancers, among them were Graeme Murphy and Janet Vernon. They danced with The Australian Ballet for several years, but in 1971, following an eye-opening forty city tour of the United States, Murphy headed for New York to expand his knowledge of other dance forms, other companies. He went to England, where work permits were less complicated, and danced for six months with the Sadler's Wells Royal Ballet before settling in France, where he then worked for two years with the Grenoble-based Ballets Felix Blaska. This very European, very contemporary group of dancers working under choreographer Felix Blaska, appealed to Murphy simply because it was a choreographer's company touring busily in Europe, and the works, mostly by Blaska, explored contemporary music with stimulating originality. Murphy was joined at Blaska by Janet Vernon, an exciting young dancer from The Australian Ballet upon whom he had choreographed his first piece for workshop in Melbourne, *Ecco*. Working together first in Australia under Dame Peggy Van Praagh and then in Europe, they developed the tastes and the standards upon which they would eventually build the reputation of Sydney Dance Company.

W

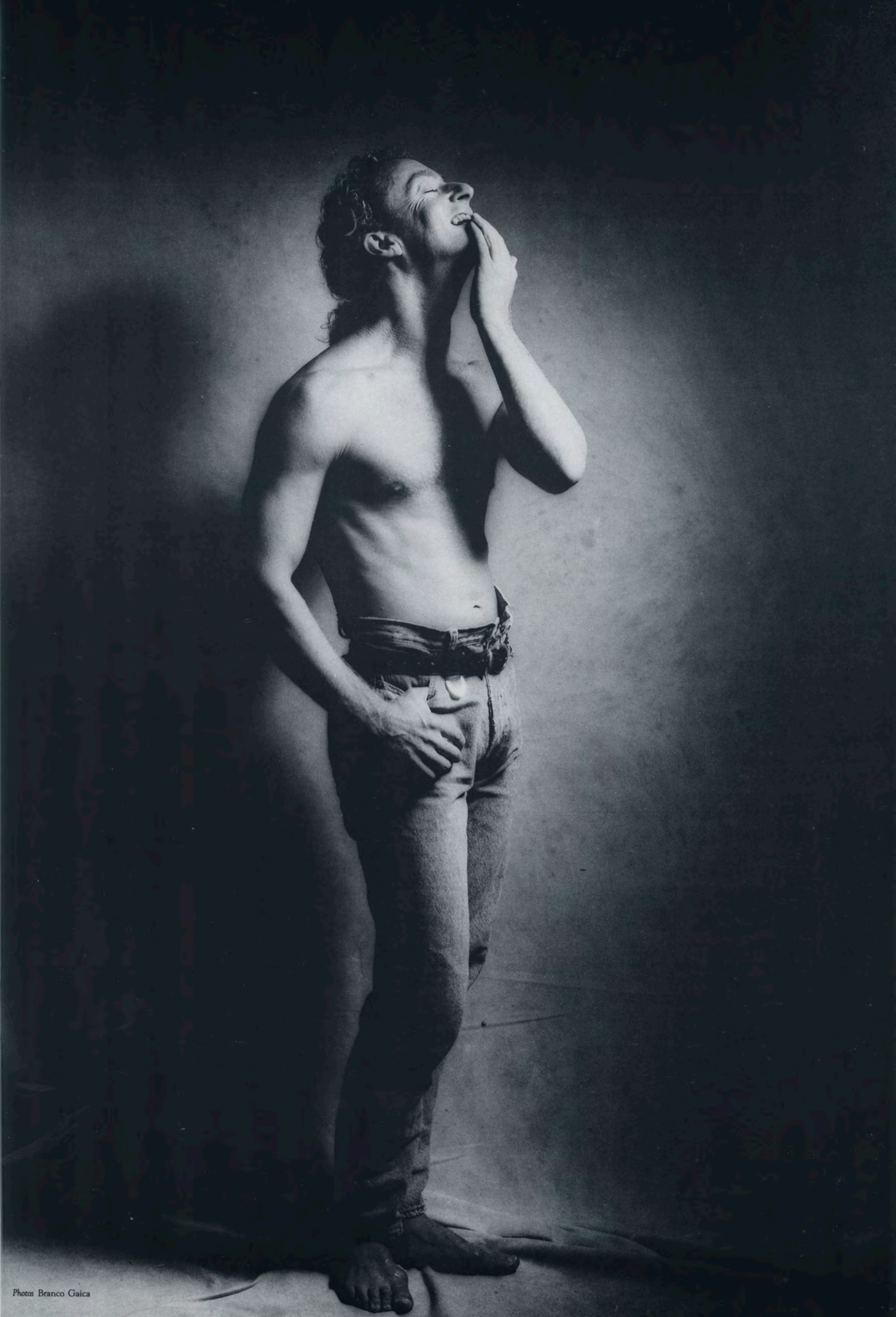
e have built something very special together. There have been fabulous times, but there is still so much more to do.

Janet Vernon

In 1975, after returning to Australia with Janet by his side, Graeme Murphy began to choreograph. He created works for several state companies most notably *3 Conversations* for The Queensland Ballet and *Papillon* for The Australian Ballet School's graduation performance. By 1976, both dancers longed to perform again. They rejoined The Australian Ballet and danced throughout Australia and on tour to the United States and England under the Artistic Direction of Anne Woolliams. Later that year, Graeme Murphy applied for positions as Artistic Director of The Dance Company (N.S.W.) and of The West Australian Ballet Company. Fortunately for Sydney, he chose New South Wales.

In retrospect, it has not taken long for Graeme Murphy's style of dance to take hold of the public's imagination and give Australians a choreographer's company of which to be proud. It is now close to fourteen years since Murphy and Vernon first brought their integrity up the rickety stairs of an old air-conditioner factory in Bourke Street, Woollloomooloo, to begin to create one of the most talked about success stories in the performing arts in this country. They also brought their imagination, their open-mindedness and their endless enthusiasm.

Basically, they set about bringing together the finest group of young dancers they could find, to perform in fresh and original new dance works, many created by Murphy, but a vast number in those early years by other Australian choreographers with a potent dance language to communicate. It seems now that, almost overnight,





Janet Vernon AM
associate artistic director

a new audience was found and developed. That audience, still growing today, is typically Australian in its intuitive response to intelligence, honesty and uncompromising technical standards presented on stage. Together with these qualities there has always been glamour at Sydney Dance Company, along with a good mix of youth, beauty and the energy akin to a whole new generation of Australians.

Like contemporary dance companies in Europe and America, Sydney Dance Company is led by a choreographer who has found a socially relevant yet sometimes extremely personal way of using dance as a theatrical means of expression. Graeme Murphy's repertoire of works is varied. Throughout the 1980s each new production was markedly different in style and approach to his two notorious milestone works of the 70s — *Poppy* and *Rumours*. Perhaps it is this measure of unpredictability that continues to fascinate the audience and the critics. Through Murphy and Vernon, Sydney Dance Company has been a champion of contemporary music, introducing the work of many composers to a new and comprehensive audience. The work of Australian composers has been prominent — composers such as Barry Conyngham (*Rumours*, *VAST*), Carl Vine (*Tip*, *Poppy*), Richard Meale (*Viridian*, *An Evening*) and Graeme Koehne (*Nearly Beloved*) will always be associated with Sydney Dance Company because of the extraordinary works created by Graeme Murphy to their music. He has also choreographed to the work of this century's most romantic composers such as Maurice Ravel's *Daphnis and Chloé*, *Shéhérazade* and *L'Après-midi d'un faune*, Leos Janáček's *Intimate Pages* and Karol Szymanowski's *3rd* and *4th Symphonies*, *Mythes Opus 30* and *1st Violin Concerto*.

Janet is like a pure white light; a combination of subtlety and perfection. She interprets my work perfectly. She always has.
Graeme Murphy

When Murphy is creating a new work, Janet Vernon's role has three facets — that of performer, associate director and producer. She works closely on the planning, moulding and casting of his works from the first rehearsal to the last. It is she he turns to for the most honest and accurate appraisal of his choreographic progress on a day to day basis. She has the ability to totally immerse her energies in every facet of a project, such as *soft bruising*, simultaneously making her impact on the work as it develops while perfecting her own role.

Sydney Dance Company has undertaken eleven international tours since its first, to Italy, in 1980. Such opportunities, cementing the reputation of Australian dance abroad, spring from the international thirst for new talent and new choreographers. Highlights include three seasons at New York's City Center Theater, a season in conjunction with The Australian Ballet at the Royal Opera House in London, a Command Performance at the Royal Palace in Madrid, and seasons at the top performing arts festivals of the world including those held in Athens, Amsterdam, Istanbul, Lisbon, Madrid, Santander, San Antonio and Spoleto. It is Sydney Dance Company's large, original repertoire that has made these opportunities possible, along with a reputation as an ensemble of skilled and charismatic dancers.



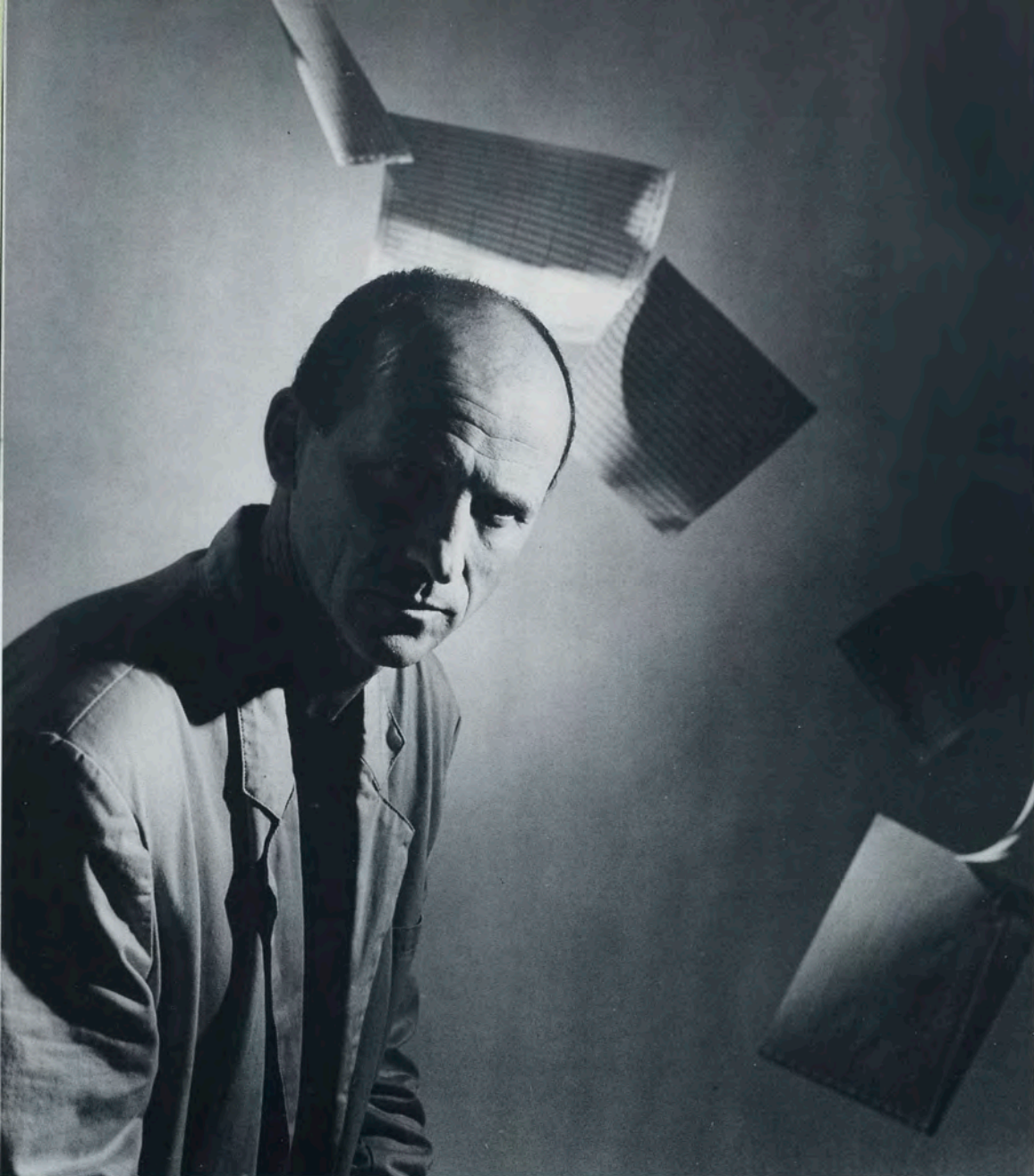


Photo Nick White

Gavin Bryars composer

First Viennese Dance ("M.H."), *String Quartet No. 1*

Gavin Bryars is one of Britain's leading composers. He was born in Yorkshire in 1943. He studied philosophy at Sheffield University and music composition privately with George Linstead. His first musical reputation was a jazz bassist working in the mid-sixties with improvisers Derek Bailey and Tony Oxley. He also worked closely with composers such as Cornelius Cardew, as well as founding The Portsmouth Sinfonia, which acquired a cult status for its performances and recordings of the classical repertoire with minimal music skills.

His first major work as a composer was *The Sinking of the Titanic*, written in 1969 and released along with his *Jesus Blood Never Failed Me Yet* on Brian Eno's *Obscure* label.

Over the last decade his compositions have ranged widely. They include the opera *Medea* produced by Robert Wilson at the Opera de Lyon and the Paris Opéra in 1984; *By the Vaar* for jazz bassist Charlie Haden in 1987; *Pico's Flight* recorded by the BBC Symphony Orchestra in 1988; a series of vocal works for The Hilliard Ensemble, including *Glorious Hill*, written in 1988, *Incipit Vita Nova*, 1989 and *Cadman Requiem*, 1989; and *Invention of Tradition*, a mixed

media piece conceived with the artists Bruce Maclean and David Ward for the opening of the Tate Gallery in Liverpool in 1988. His *String Quartet No. 1*, featured in Graeme Murphy's *soft bruising*, was commissioned from the composer by the Vienna Festival for the Arditti Quartet in 1985. His *First Viennese Dance* "M.H.") was written in the same period. Bryars had been fascinated to discover, in the midst of research for a theatre piece, the "tangential fact" that there had been a night in late 1906 when the three most celebrated dancers of the day — Mata Hari, Maud Allan and Isadora Duncan — were each staying in hotels in Vienna, hence the inspiration and title for the work.

Gavin Bryars' music has been used extensively in the theatre: by choreographers Lucinda Childs, Maguy Marin, Ohad Naharin and William Forsythe, as well as by French actor/director Sami Frey for his production of Péric's *Je Me Souviens*.

He is currently working on a new opera based on Jules Verne's novella *Dr. Ox's Experiment* with poet Blake Morrison. Gavin Bryars is Professor of Music at Leicester Polytechnic and Musical Associate at the Leicester Haymarket Theatre.



Steve Martland

composer *Drill*

In common with many composers of his generation, Steve Martland has opened himself to the influence of contemporary trends in popular music as well as to a broad range of classical influences. He graduated from Liverpool University in 1981, and in the same year won the Chandos Award for *Remembering Lennon*, a ten-minute work for eight players. Also, in 1981, he composed *Lotta Continua* for jazz band and orchestra. In 1982, Martland was awarded a Mendelssohn Scholarship for travel abroad, at which time he went to The Netherlands to study composition at the Royal Conservatory in The Hague, working with Louis Andriessen. The following year, he won the Stockhausen Prize for his piano work *Kgakala* at the International Festival of Contemporary Music in Bergamo. In 1984, he attended the Berkshire Music Centre in the United States as a composition fellow, studying with Gunther Schuller.

In June, 1985, Martland's *American Invention* was premiered at the Aldeburgh Festival by the London Sinfonietta, conducted by Oliver Knussen. Another notable success of that year was the joint world premiere by the St. Louis Symphony Orchestra, conductor Leonard Slatkin and by the Royal Philharmonia Orchestra, conductor Nicholas Cleobury, of *Babi Yar*, written for orchestra in 1983. Also in 1985, Steve Martland was awarded the Dutch Government Prize for Composition. The connection with Holland continued in two works written for Dutch ensembles, *Shoulder to Shoulder* for De Volharding, and *Remix* for the Maraten Altena Octet. *Remix* toured in Holland and *Shoulder to Shoulder* was subsequently premiered in London by the ensemble, Lontano, conducted by Odaline de la Martinez. The composer himself conducted the work at the 1987 Almeidon Festival, where *Remix* was also heard and where Martland co-ordinated a weekend of new Dutch music. Steve Martland's *Letters*, written as a dance work, premiered in September 1989 for the Cardiff-based Diversions Dance Company, choreographed by Beppie Blankert. In England, he has worked with the jazz orchestra Loose Tubes, the singer Sarah Jane Morris, the band Test Department and on *Albion*, a unique thirty-minute audio visual project for BBC Television, screened in 1988.

Following a New York performance at the Bang on a Can Festival, the Village Voice dubbed Martland's two piano piece *Drill*, written in 1987, 'one of the most gripping works the post-minimalist aesthetic has produced'. *Drill* was written for Cees Van Zeeland and Gerard Bouwhuis, who have played together for ten years in the Dutch power-band Hoketus. These two pianists have developed so intimate a knowledge of each other's nuances that watching them is like observing a single machine. Listening to them achieve the almost superhuman feats of synchronization demanded in *Drill* you could almost imagine there are a dozen pianos at work. *Drill* is resonant with the pounding chords that have become Martland's signature. It is loud, thrilling and uplifting, provoking an emotional response not to be found in the mainstream of British composition.

George Freedman set designer

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 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 US Pavilion at the Osaka World Fair in 1969 and the interiors of the Price Waterhouse offices in Buffalo, New York.

He came to Australia for the first time in 1969 on the 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, created in conjunction with Allen Jack & Cottier.

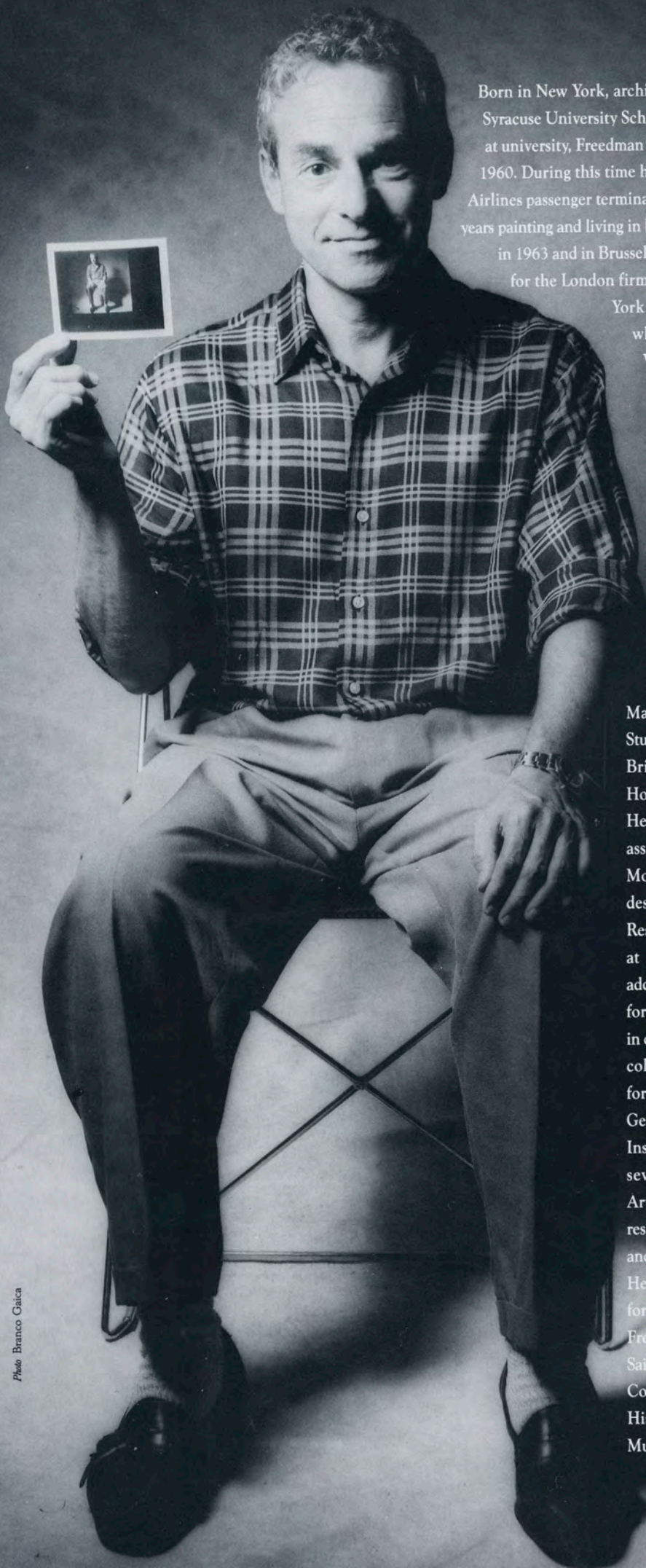
Marsh Freedman Associates have also designed the Artes Studios showrooms in Melbourne, Perth, Adelaide, Sydney and Brisbane, Five Way Fusion Boutique in Double Bay, Leighton House at St. Leonards, Hoyts Theatres in Adelaide and Perth, Her Majesty's Theatre in Sydney and Kinselas Brasserie, in association 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 has recently completed several projects including the Knoll Showroom for Artes/Arredorama as well as private homes for the Melbourne restaurateurs Blyth and Gloria Staley of Fanny's and Glo-Glo's, and Sydney restaurateurs Malcolm and Helen Spry of Chez Oz. He is currently working on several projects, including designs for new offices for the Macquarie Bank Ltd.

Freedman is a member of the committee for the Loudon Sainthill Scholarship Fund for NIDA and a judge for the Dulux Colour Awards.

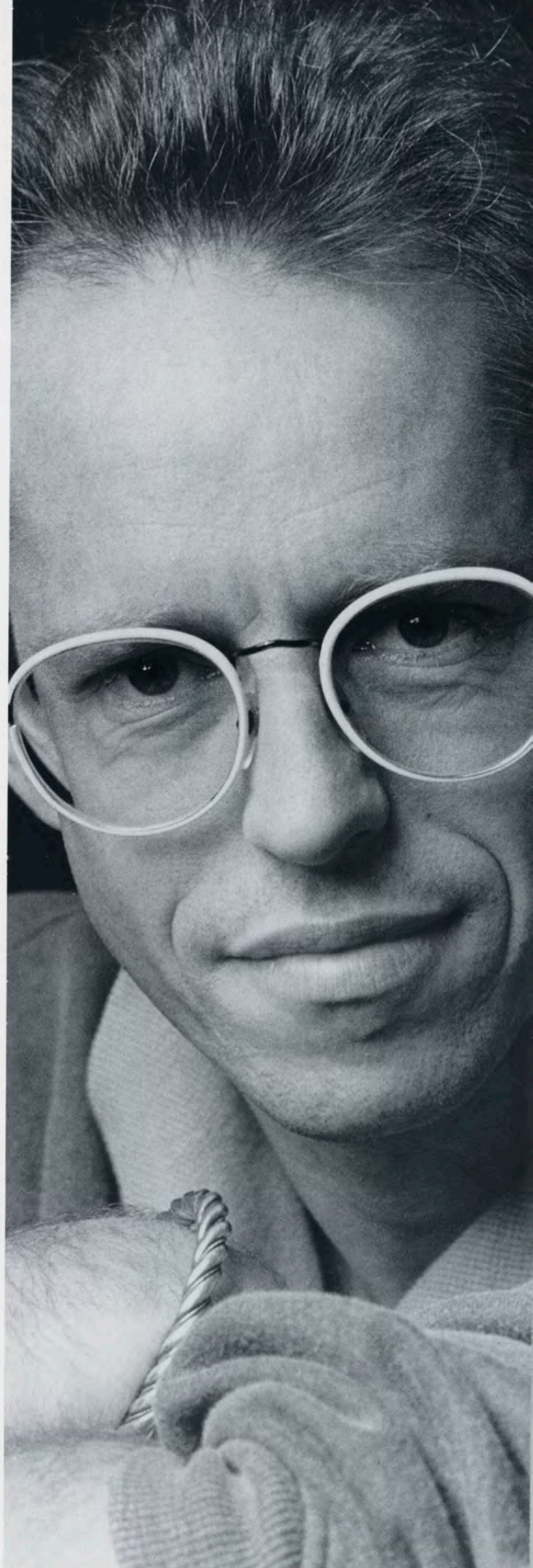
His first design commission for the theatre was Graeme Murphy's *Kraanerg* in 1988.



John Rayment
lighting designer

John Rayment was resident lighting designer, stage manager and subsequently production manager for Sydney Dance Company from 1979-82, during which time he lit many works, most notably *Rumours*, *Poppy*, *Daphnis and Chloé*, *Shéhérazade*, *Viridian* and *Homelands*. His theatrical career has included work as an actor, assistant director and drama teacher. His lighting design credits include *Die Walküre*, *Aida*, *Norma* and *The Mikado* for The Australian Opera; *A Midsummer Night's Dream*, *The Resistible Rise of Arturo Ui*, *Wild Honey* and *She Stoops to Conquer* for the Nimrod Theatre; *Romeo and Juliet*, *The Touch of Silk* and *Peter Pan* for the State Theatre Company of South Australia and numerous commercial productions such as *West Side Story*, *A Star is Torn*, *The Rocky Horror Show*, *Steaming*, *Brighton Beach Memoirs*, *Sweet Bird of Youth* and *Top Silk*. For the Sydney Theatre Company, John Rayment has lit some twenty productions including *Chinchilla*, *Macbeth*, *As You Desire Me*, *The Perfectionist*, *Fields of Heaven*, *The Way of the World*, *The Cherry Orchard*, *The Cobra*, *The Conquest of Carmen Miranda*, *Nicholas Nickleby*, *The Doll Trilogy*, *The Madras House*, *Emerald City* (including its London season), *Harold in Italy* and, most recently, *A Midsummer Night's Dream* and *The Secret Rapture*.

During 1987-88 John was Head of Technical Services for all entertainment presented by World Expo '88 in Brisbane, and was lighting designer for the Wool Corporation's Bicentennial Collection, televised internationally. He has recently developed a lighting consultancy and now combines lighting design and technical expertise in projects for the commercial arena. He is currently Technical Director for the multi-media production *The Story of Sydney*, a new tourist and resource centre opening in the Rocks in November, 1990. John Rayment was recently appointed a Member of the Artistic Directorate of the Marian Street Theatre.



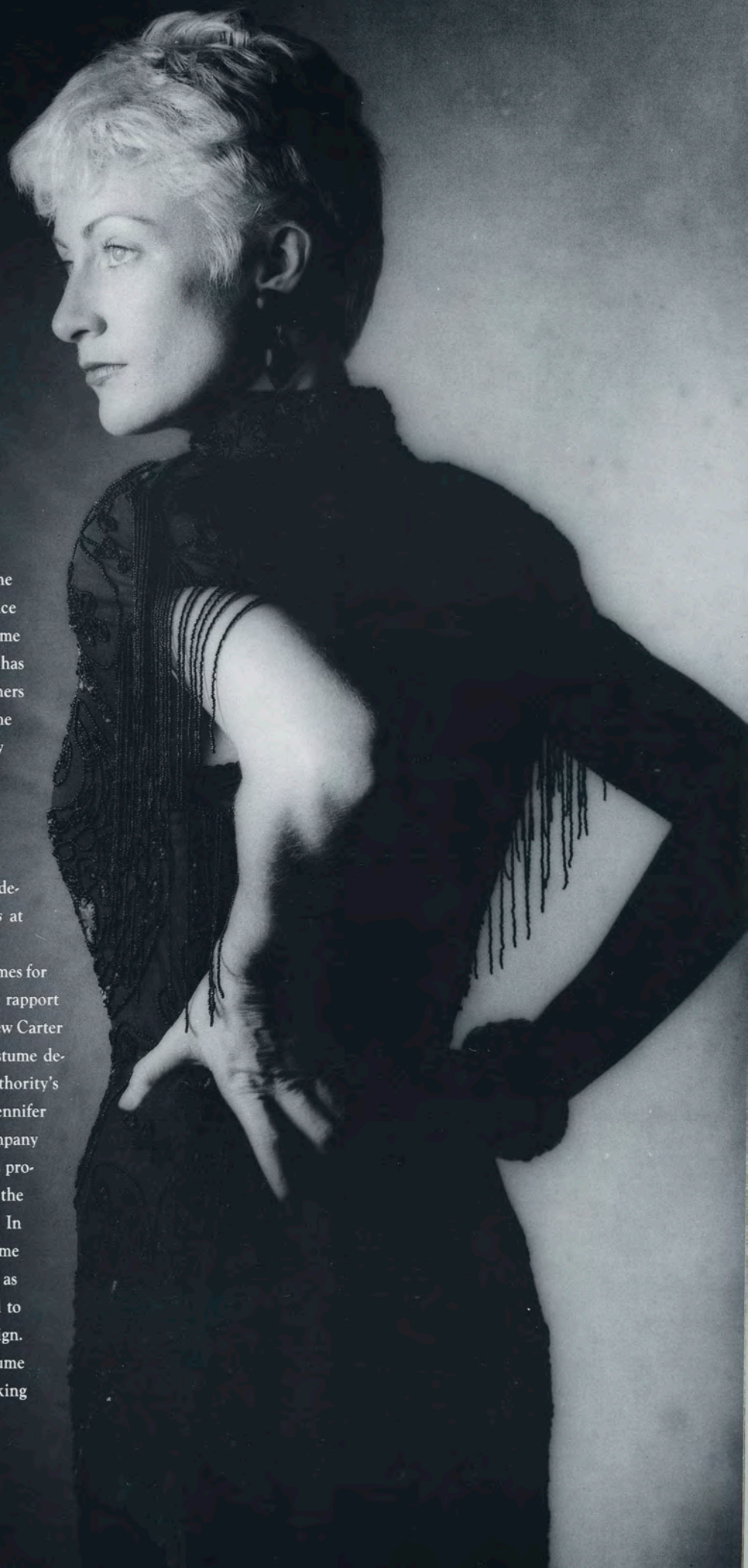
Louise Deleur
wears
Jennifer Irwin's
olive jersey
draped costume
for *soft bruising*.



Jennifer Irwin
costume designer

Sydney born designer Jennifer Irwin first joined the Production Department team at Sydney Dance Company in 1982 and was appointed as Costume Supervisor in early 1983. Since that time she has worked alongside Australia's top theatre designers commissioned to create dance works with Graeme Murphy, including Kristian Fredrikson, Anthony Jones, Andrew Carter 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 offered her first costume design commission by Graeme Murphy for *Sirens* at Kinselas.

In 1986 she was commissioned to create the costumes for *Shining*, for the 10th Anniversary Season. Her rapport with Graeme Murphy and with set designer Andrew Carter on *Shining* made her the obvious choice for costume designer for VAST, the Australian Bicentennial Authority's National Dance Event of 1988. Later that year, Jennifer returned from Europe with Sydney Dance Company and began work on designs for Graeme Murphy's production of Iannis Xenakis' *Kraanerg*, working for the first time with set designer George Freedman. In early 1989, after completing work on Graeme Murphy's *Song of the Night* and *Evening Suite*, as well as Ohad Naharin's *Arbos*, Jennifer returned to Italy to further pursue her interest in Italian design. Since her return she has worked as Head Costume Supervisor for *Chess* while simultaneously working on her designs for *soft bruising*.





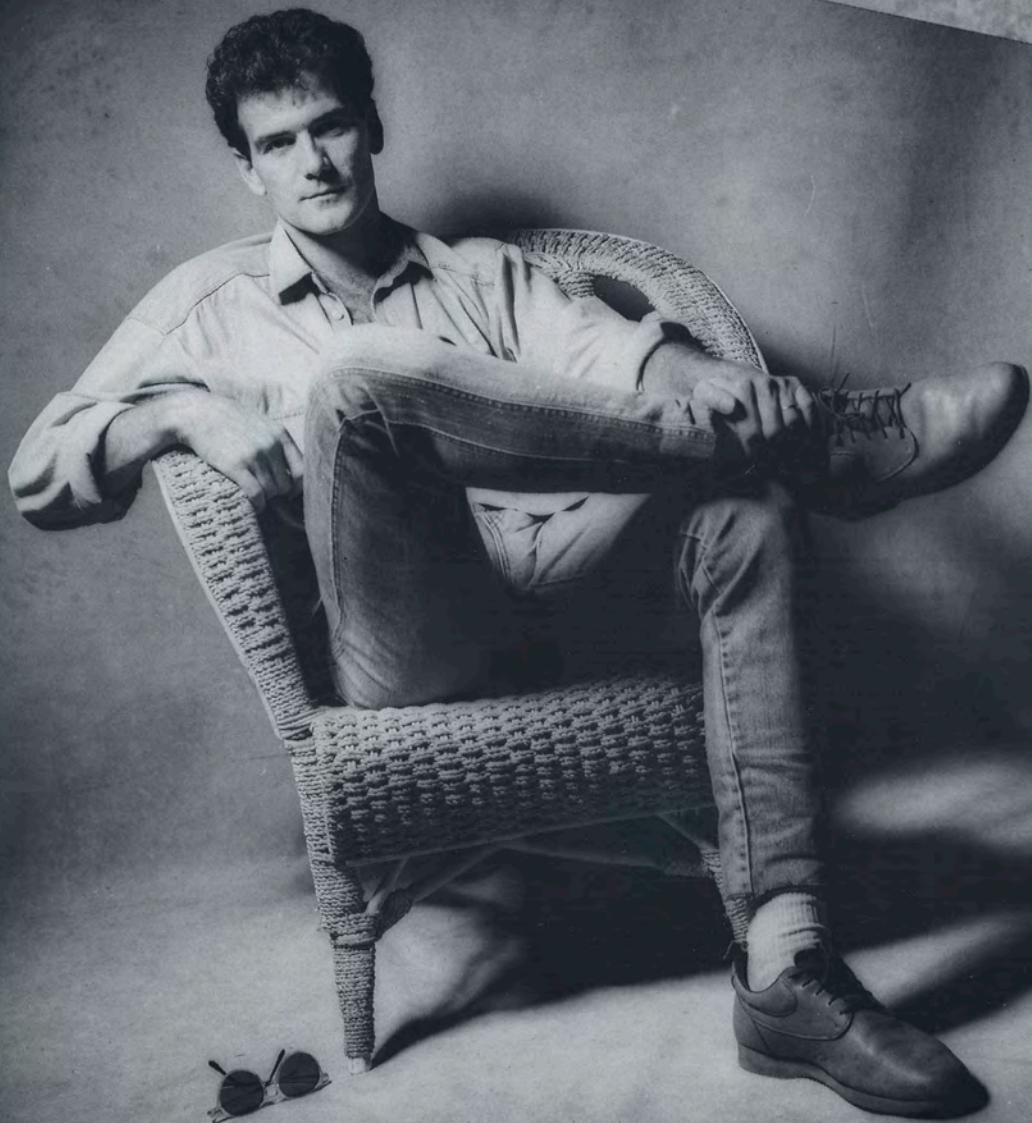
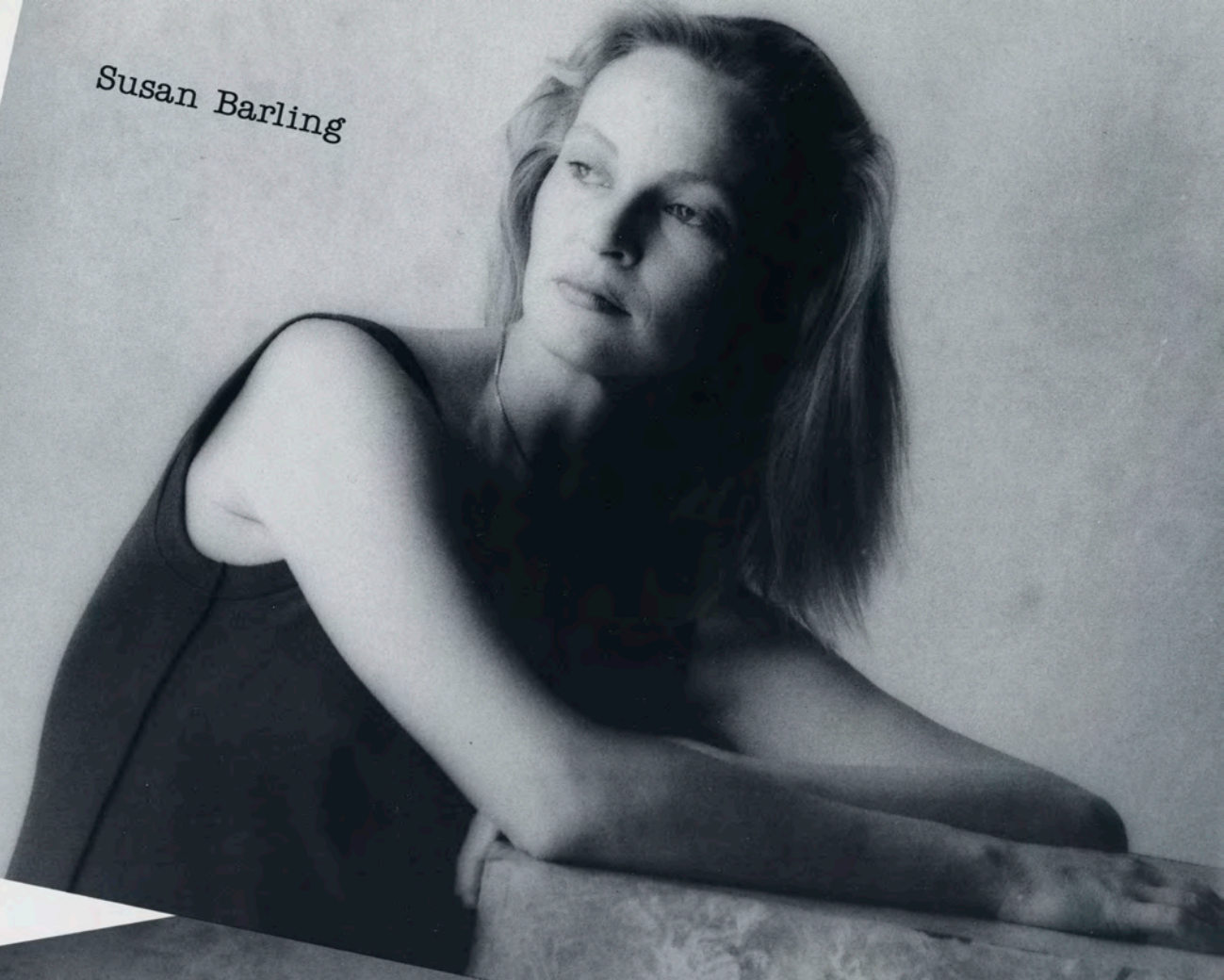
Bill Pengelly dance master

Bill Pengelly joined Sydney Dance Company as a dancer in January, 1980. He was appointed as Dance Master to the Company early in 1986. Born in Townsville, Bill commenced his professional dancing career with The Queensland Ballet in Brisbane, at that time under the Artistic Direction of Harry Haythorne. He first danced in a work by Graeme Murphy in 1975, when the choreographer was invited to create an original piece, *3 Conversations*, for The Queensland Ballet. In his first year as a dancer at Sydney Dance Company Bill was cast as Dorkon in the premiere season of *Daphnis and Chloé* at the Sydney Opera House. He danced in a wide variety of works in repertoire during that busy touring year including *Viridian* and *Rumours*. Bill has performed with the Company on nine of its international tours, beginning with the first tour to Italy in September, 1980. He has created an impressive variety of principal roles including The Giant in Murphy's production of Oscar Wilde's *The Selfish Giant*, Raymond Radiguet in *Poppy*, the Young Aschenbach in *After Venice*, the Best Man in *Nearly Beloved*, the Priest in *Some Rooms (The Bathroom)* and in *Wilderness*, *Janiculum*, *Mansions* and *Black and Blue*.

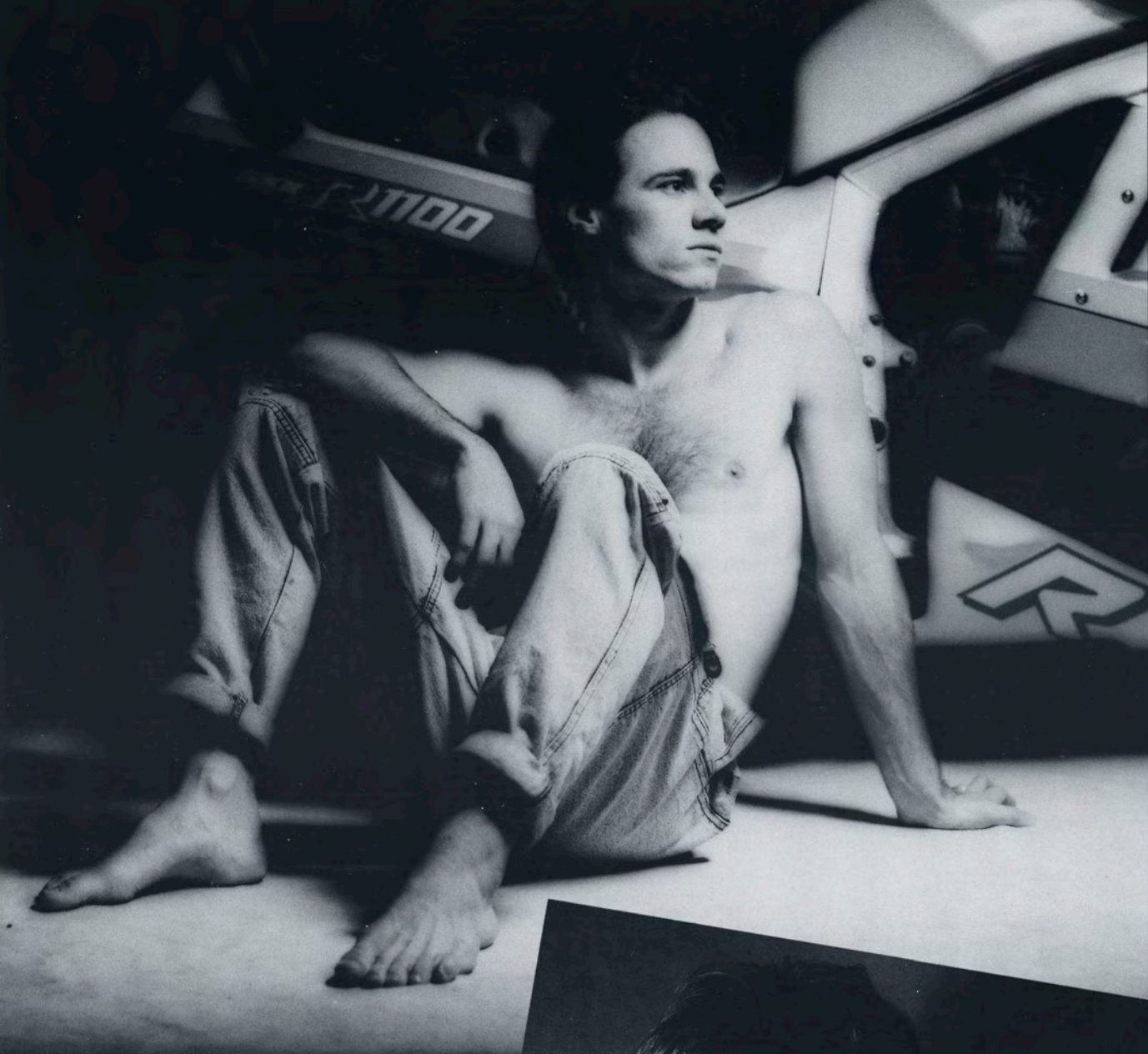
In his role as Dance Master, Bill is responsible for the teaching of daily classes as well as the assignment and scheduling of guest teachers. In 1988, Bill was assigned the task of Rehearsal Director for VAST, co-ordinating the complex rehearsal schedule for the four dance companies involved in the National Bicentennial Dance Event. Bill assists in the reproducing of repertoire for Sydney Dance Company seasons and is often called upon to remount the works of Graeme Murphy for interstate and overseas companies, such as Singapore Dance Theatre for which he reproduced Graeme Murphy's *Sequenza VII* and *Wilderness pas de deux*.

Since becoming Dance Master he has continued to perform in special roles such as Young Aschenbach in *After Venice*, which he danced in New York, San Antonio, Madrid and at the Santander Festival during the Sydney Dance Company Bicentennial World Tour. In 1989, he was cast as Enrico in Paul Mercurio and Kim Walker's highly successful production, *Cafe*, which was subsequently revived by popular demand during January/February 1990.

Susan Barling



Ross Philip



Paul Mercurio




Adrian Batchelor



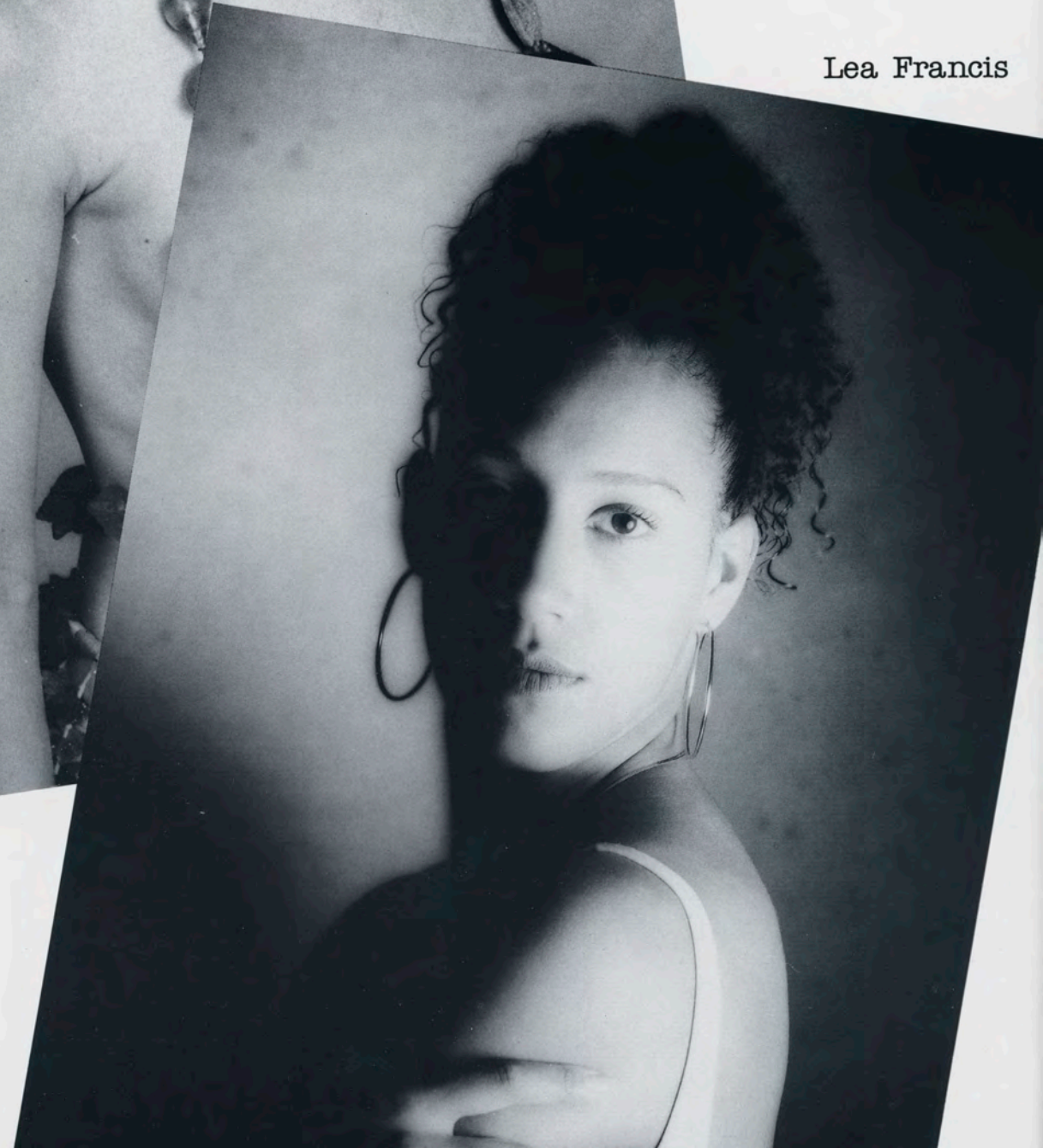
David Prudham



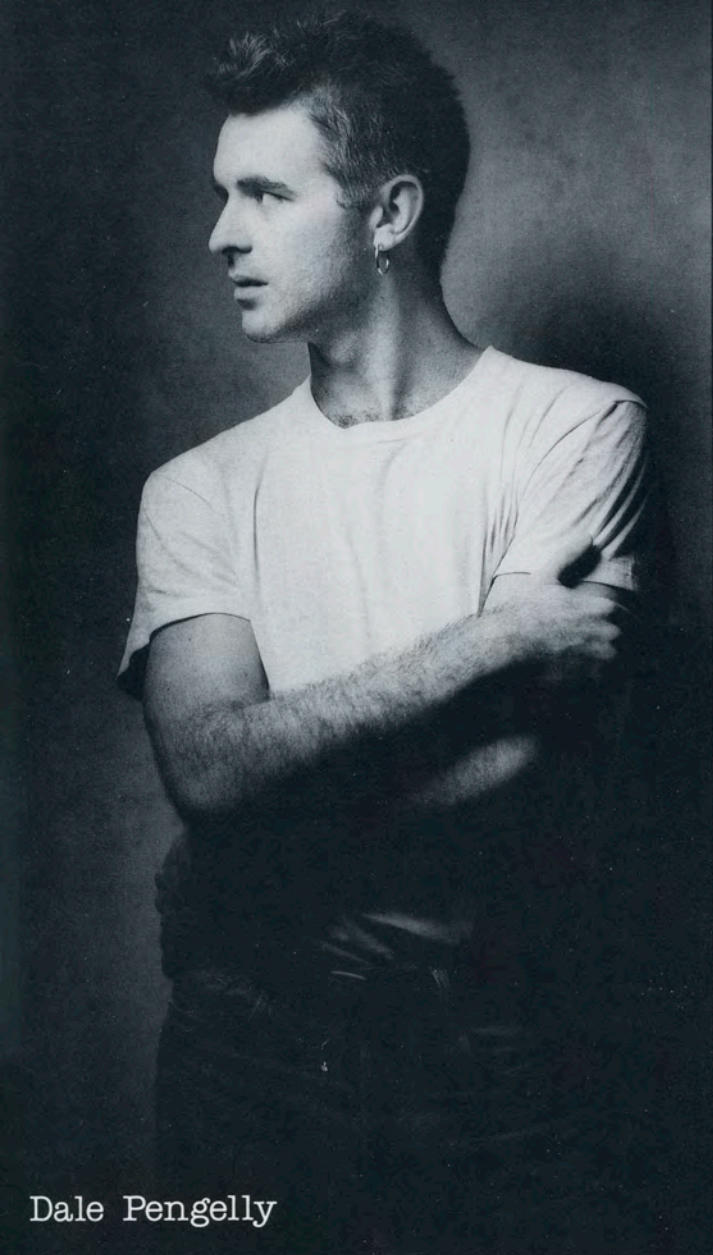
Tonia Kelly

A black and white portrait of Jan Pinkerton. She has long, wavy hair and is wearing a necklace with large, dark, teardrop-shaped beads. She is looking directly at the camera with a slight smile. The background is a plain, light color.

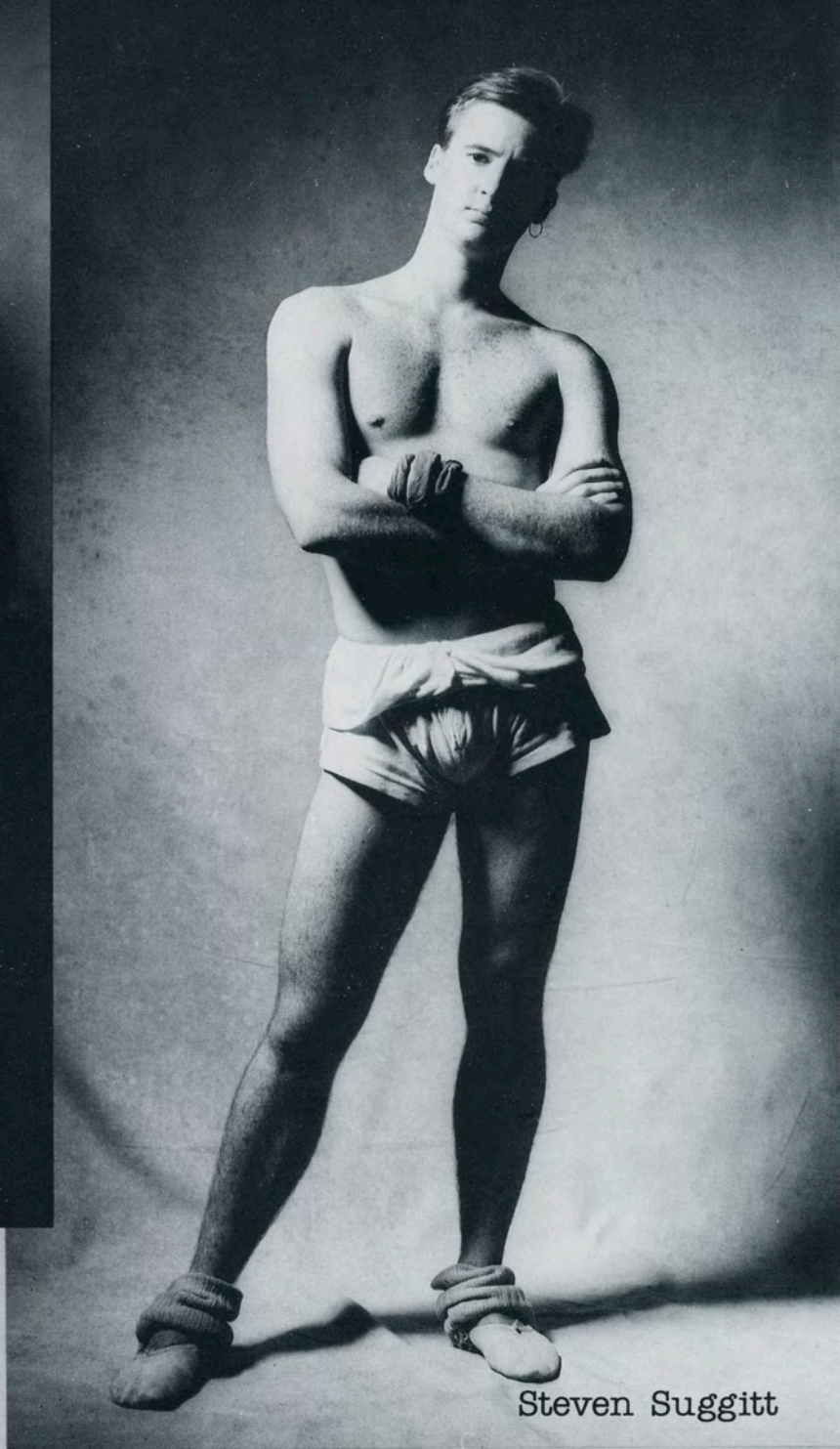
Jan Pinkerton

A black and white portrait of Lea Francis. She has dark, curly hair and is wearing large hoop earrings and a light-colored, possibly white, top. She is looking towards the camera with a neutral expression. The background is dark and moody, with strong shadows on her face.

Lea Francis



Dale Pengelly



Steven Suggitt



Glen Murray



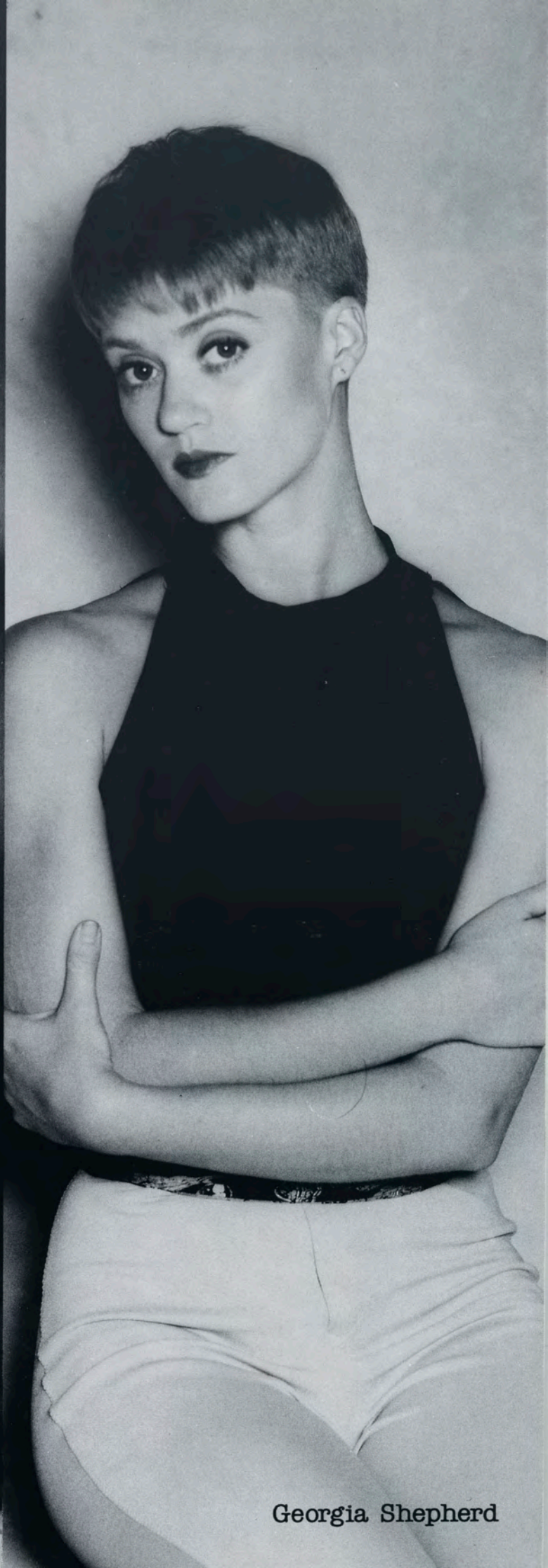
Cynthia Lochard



Louise Deleur



Kathryn Dunn



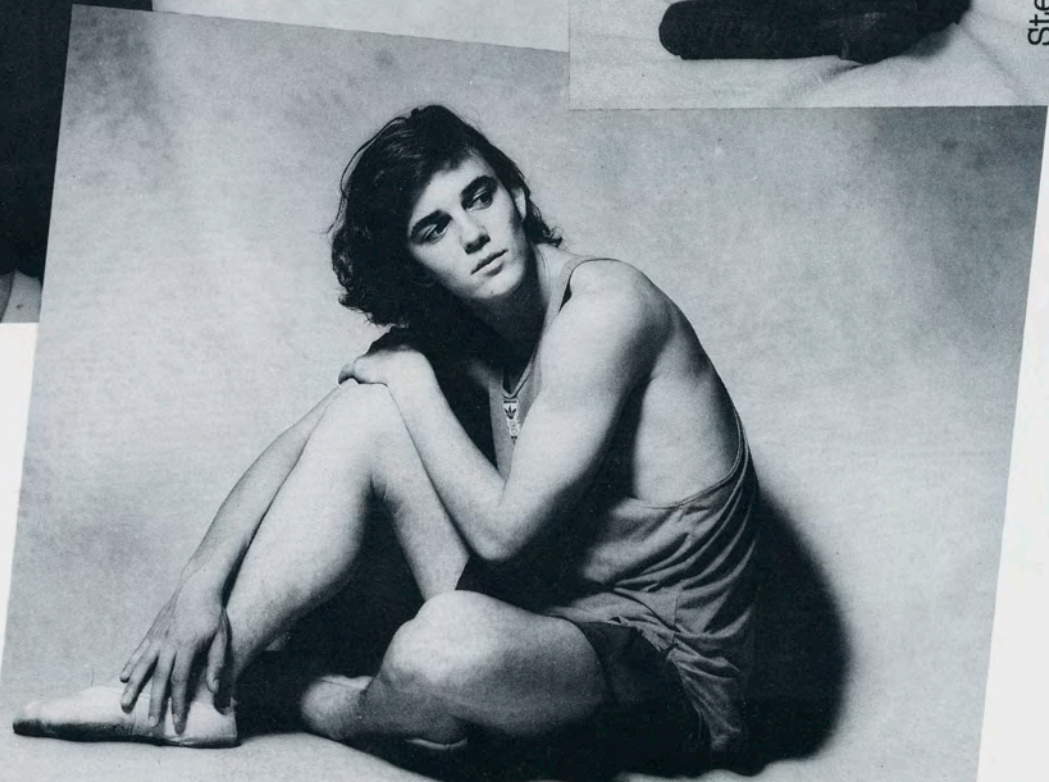
Georgia Shepherd



Carl Plaisted



Stephen Page

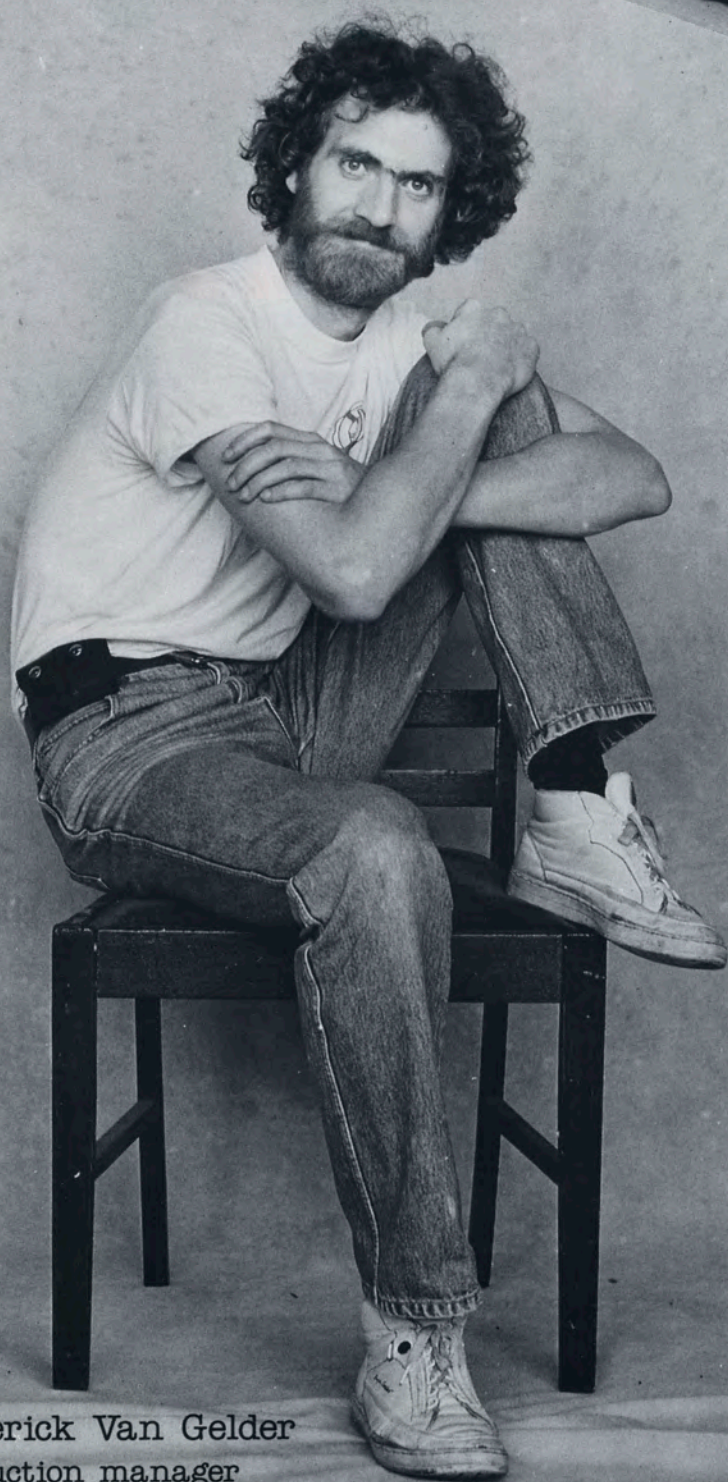
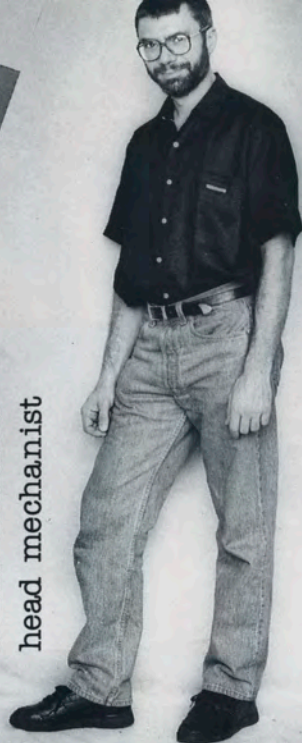


Greg Tredinnick

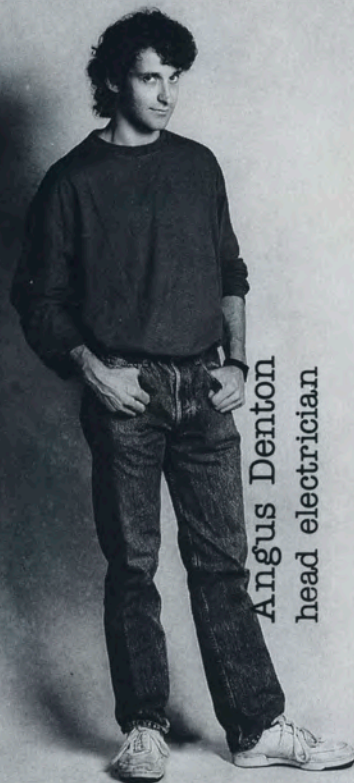
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Roderick Van Gelder
production manager



Angus Denton
head electrician



Rosemary Grant
costume supervisor



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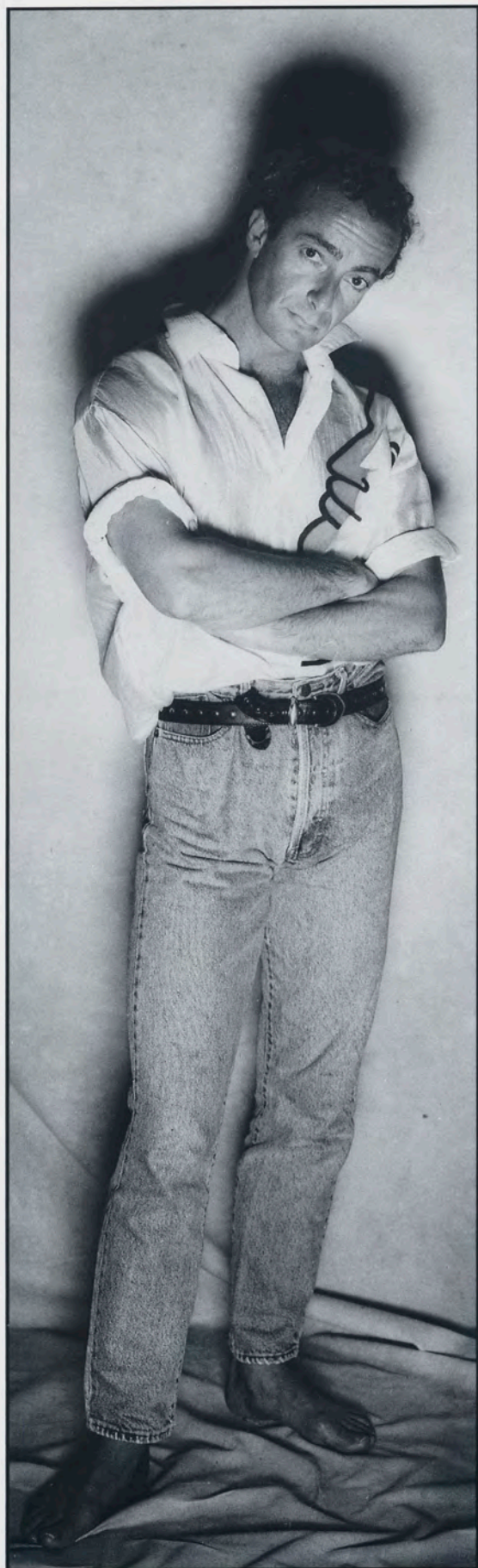
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soft bruising

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Hair and Makeup Consultant Peter Woodward

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