

sy'nerg|y, *n* increased effectiveness, achievement, etc., produced as a result of combined action or co-operation.

Never could a dictionary definition have been better illustrated than in the creation of this new work by Sydney Dance Company. The creative process is always an exciting and stimulating experience but in the last few weeks, as the various elements of the production have drawn together, those strands have been more diverse than usual.

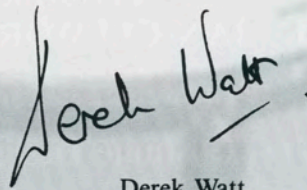
When the musicians of Synergy joined the dancers in the rehearsal studio and the visual elements of the production neared completion it was evident that the totality of this construction was indeed going to exceed the sum of the individual parts.

The synergy has extended well beyond the artistic collaboration between the creative team, the dancers, and the musicians.

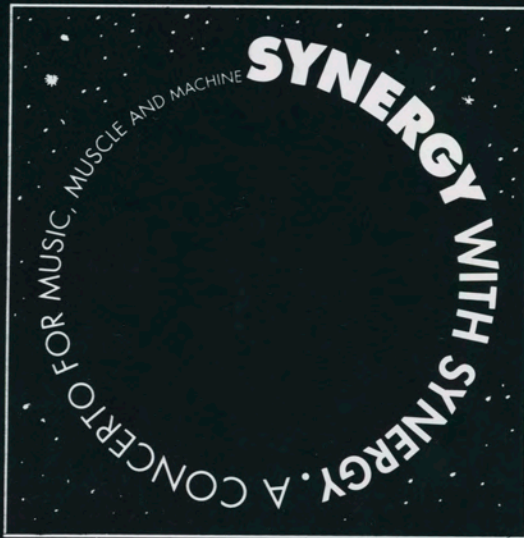
To bring this complex creation to the stage has involved our technical crew working with a number of companies whose names may not be associated immediately with contemporary dance. But Fletcher Construction, Aluminium Scaffolds and Multi-Lift Systems have each generously provided equipment and expertise to help bring *Synergy with Synergy* to the stage.

These firms join more expected company, most notably Yamaha Concert Percussion, whose glistening timpani so perfectly link the visual and aural elements of the production. And, of course, State Bank NSW, sponsor of the season, with whom we are celebrating a ten year association.

As our audience tonight, you are the final and most important element to be added to this potent brew.



Derek Watt
General Manager



SYDNEY DANCE COMPANY

AND

SYNERGY

Choreography and Production GRAEME MURPHY

**Music MICHAEL ASKILL JOHN CAGE ELLIOTT CARTER
ROSS EDWARDS ISTVÁN MÁRTA and NIGEL WESTLAKE**

Performed by SYNERGY

MICHAEL ASKILL IAN CLEWORTH* REBECCA LAGOS* COLIN PIPER*

Production Design BRIAN THOMSON

Costume Design JENNIFER IRWIN

Lighting Design JOHN RAYMENT

Graphic Imagery GREG BARRETT and GEORGINA STROUD

Sound Design PHILLIP MURPHY

OPERA THEATRE, SYDNEY OPERA HOUSE

Season Presented by State Bank NSW

NOVEMBER 6 to 28

*By arrangement with The Australian Broadcasting Corporation

ACT 1

CONSTRUCTION	COMPOSITION	INSTRUMENTATION
CONSTRUCTION 1	ELLIOTT CARTER <i>Canaries</i>	4 Timpani
TRANSITION 1 Enter the Site		
CONSTRUCTION 2	JOHN CAGE <i>Third Construction</i>	Log Drum, Shakers & Maracas 4 sets of Claves, Chinese cymbal 20 Tin Cans, 6 Congas, 6 Japanese Drums 2 Cowbells, Cuica, Tambourine, 2 Bamboo Devil-Chasers, Conch Shell, Quijada, Ratchet, 2 Lion's Roar Drums.
TRANSITION 2 Speed of Light MICHAEL ASKILL		
CONSTRUCTION 3	ROSS EDWARDS <i>Reflections</i>	Grand Piano, Marimba, Vibraphone Glockenspiel, 3 Thai Gongs, Tam Tam, Woodblock, 2 Templeblocks, Cymbal, Bass Drum, Sand-paper blocks, Cowbell.
TRANSITION 3 Banged and Tapped		
CONSTRUCTION 4	MICHAEL ASKILL <i>Lemurian Dances</i>	Marimba, Vibraphone, 2 Peking Opera Gongs, 2 Woodblocks, Bass Drum, Philippino Gong, 2 Vibraslaps, Timpani, 5 Templeblocks, 3 Taiwanese Templebowls, Kick Drum, 6 Drums, 2 Devil-chasers, Cymbals.

INTERMISSION

ACT 2

CONSTRUCTION 5	ELLIOTT CARTER <i>Improvisation</i>	4 Timpani
TRANSITION 4 Enter the Site II		
CONSTRUCTION 6	NIGEL WESTLAKE <i>Omphalo Centric Lecture</i>	2 Marimbas, Log Drum, Shaker, Cymbal
TRANSITION 5 Discobolus		
CONSTRUCTION 7	JOHN CAGE <i>Amores</i>	Prepared Piano, 9 Drums, Seed Pod Rattle, 7 Pieces of Wood
TRANSITION 6 Baby Grand Slam		
CONSTRUCTION 8	ISTVÁN MÁRTA <i>A Doll's House Story</i>	2 Marimbas, Xylophone, Tubular Bells, 4 Tenor Drums, Piccolo Snare Drum, 6 Thai Gongs, Tam Tam, 3 Woodblocks, Cymbals, 2 Bass Drums, 4 Timpani, 5 Tom Toms, Whip, 3 Cowbells, Triangle, Toy Piano and Musical Toys



GRAEME MURPHY

Graeme Murphy's career began as a dancer with The Australian Ballet. He created his first ballet, *Ecco*, for a choreographic workshop in 1971. Soon after, a grant from the Australia Council enabled him to study and dance in New York before joining the Sadler's Wells Royal Ballet in England and later the Ballets Felix Blaska in

Grenoble, France, with whom he danced and toured Europe for two years. He returned to Australia in 1975 and worked as a freelance choreographer before rejoining The Australian Ballet, both as a dancer and as a resident choreographer. He was appointed as Artistic Director of The Dance Company (N.S.W.) in November, 1976, where he began to build a large repertoire of original works by Australian choreographers. Graeme Murphy created his first full length work, *Poppy*, in 1978. In 1979 he initiated the change of name to Sydney Dance Company, announced at a Gala Performance of the company's *Signature Season* at the Sydney Opera House. He has choreographed over thirty original works for the company, including his 1992 short work *Piano Sonata*, and now *Synergy with Synergy*, his sixteenth full-length production.

In addition to his prolific output at Sydney Dance Company, Graeme Murphy has choreographed five original works for The Australian Ballet including *Beyond Twelve*, created for Kelvin Coe in 1980, *Gallery* in 1987 and, more recently, a new version of Tchaikovsky's *Nutcracker*, which premiered at the Sydney Opera House in March 1992. For The Australian Opera he has directed Brian Howard's *Metamorphosis* and an acclaimed production of *Turandot* in 1990. He has also choreographed for The Royal New Zealand Ballet, The Canadian Opera Company and numerous pieces for Torvill and Dean including *Fire and Ice* for London Weekend Television. In 1988 he was commissioned by the Australian Bicentennial Authority to create a landmark dance spectacle — *VAST*. The work brought

together the combined talents of seventy dancers from four companies — Australian Dance Theatre, The Queensland Ballet, The West Australian Ballet Company and Sydney Dance Company. Future projects include a narrative work for Sydney Dance Company, to premiere early in the new year and Richard Strauss' *Salome*

for The Australian Opera in collaboration with designer Kristian Fredrikson.

In 1992 Graeme Murphy celebrates, along with his Associate Director Janet Vernon, the fifteenth anniversary of his first season at the Sydney Opera House. During their years together, they have led Sydney Dance Company on a dozen foreign tours, bringing new Australian dance works to audiences in New York, Los Angeles, Washington, Madrid, Lisbon, Istanbul, London, Athens, Segovia, Santander, Rome, Palermo, Bari, Hong Kong, Singapore, Seoul and Tokyo to name only a few. In March 1992, Sydney Dance Company made its Paris debut at Maison des Arts, Creteil, followed by a six week tour through France, then on to Festivals in Colombia and Venezuela.

Graeme Murphy is a champion of contemporary music, using a broad variety of scores by both Australian and overseas composers as a basis for many of his dance works. He has commissioned scores from Carl Vine, Graeme Koehne and Barry Conyngham among others and has created new dance works to existing scores by such composers as Luciano Berio, Steve Martland, Gavin Bryars, Olivier Messiaen and by Iannis Xenakis whose *Kraanerg* he staged in November 1988 in a new production, conducted by Roger Woodward and played by a dedicated group of musicians whom we know today as Alpha Centauri. *Synergy with Synergy* is Graeme Murphy's first collaboration with the percussion group Synergy.



Photo: Graham McCarter from
Sydney People and Places
by Throsby and McCarter



JANET VERNON

Adelaide born Janet Vernon danced first with The Australian Ballet before travelling to France to join Ballets Felix Blaska, a contemporary company based in Grenoble. After touring Europe with the Blaska company, she danced again with The Australian Ballet for seasons in Russia and Eastern Europe and as a senior soloist upon her return to Australia in early 1976. She danced in works as diverse as Michel Fokine's *Les Sylphides* and Glen Tetley's *Gemini* under the artistic direction of Anne Woolliams. At the end of that year, she was appointed along with Graeme Murphy to the artistic helm of Sydney Dance Company. Janet had already danced in roles central to ballets created by Murphy very early in his career — works such as *Ecco* and *Glimpses*. At Sydney Dance Company they joined forces to create a company built on high technical standards and a repertoire of genuine originality. She immediately began to perform in Graeme Murphy's burgeoning list of new works, to the extent that few dancers today could cite a repertoire as rich and varied as that of Janet Vernon in her career at Sydney Dance Company. She has admirably combined her performing career with her responsibilities as Associate Artistic Director and has built an impressive career in each field. Janet is frequently described as Australia's most distinguished female

contemporary dancer. Outstanding roles include those in *Poppy*, *Rumours*, *Fire Earth Air Water*, *Shéhérazade*, *Homelands*, *An Evening* from the early years at Sydney Dance Company, followed by *Some Rooms*, *After Venice*, *Boxes*, *Nearly Beloved*, *Shining*, *Kraanerg*, *soft bruising* and as Queen Roxana in *King Roger*. Last year Graeme Murphy created a solo for Janet, *Take All My Love*, as well as *Duo of Sonnets*, which she performed with actor Luciano Martucci in *Bard Bits*, created for *The Shakespeare Dances* programme. Janet has also worked with guest choreographers, dancing roles in Louis Falco's *Black and Blue*, Paul Mercurio and Kim Walker's *Cafe* and more recently as Lady Macbeth in Kim Walker's *Before the Word*, again for *The Shakespeare Dances*. In the 15th Anniversary Programme at the Sydney Opera House last April, she danced in *Purgatory* from *Afterworlds* and as Blanche Dubois in Murphy's *A Streetcar Named Desire*. During the company's tour to France in March, Janet danced in *Some Rooms* and *Nearly Beloved* in Paris and in *The Shakespeare Dances* in regional France. For the company's performances at the Caracas and Bogota Festivals in April, she danced in *The Bathroom* from *Some Rooms*.

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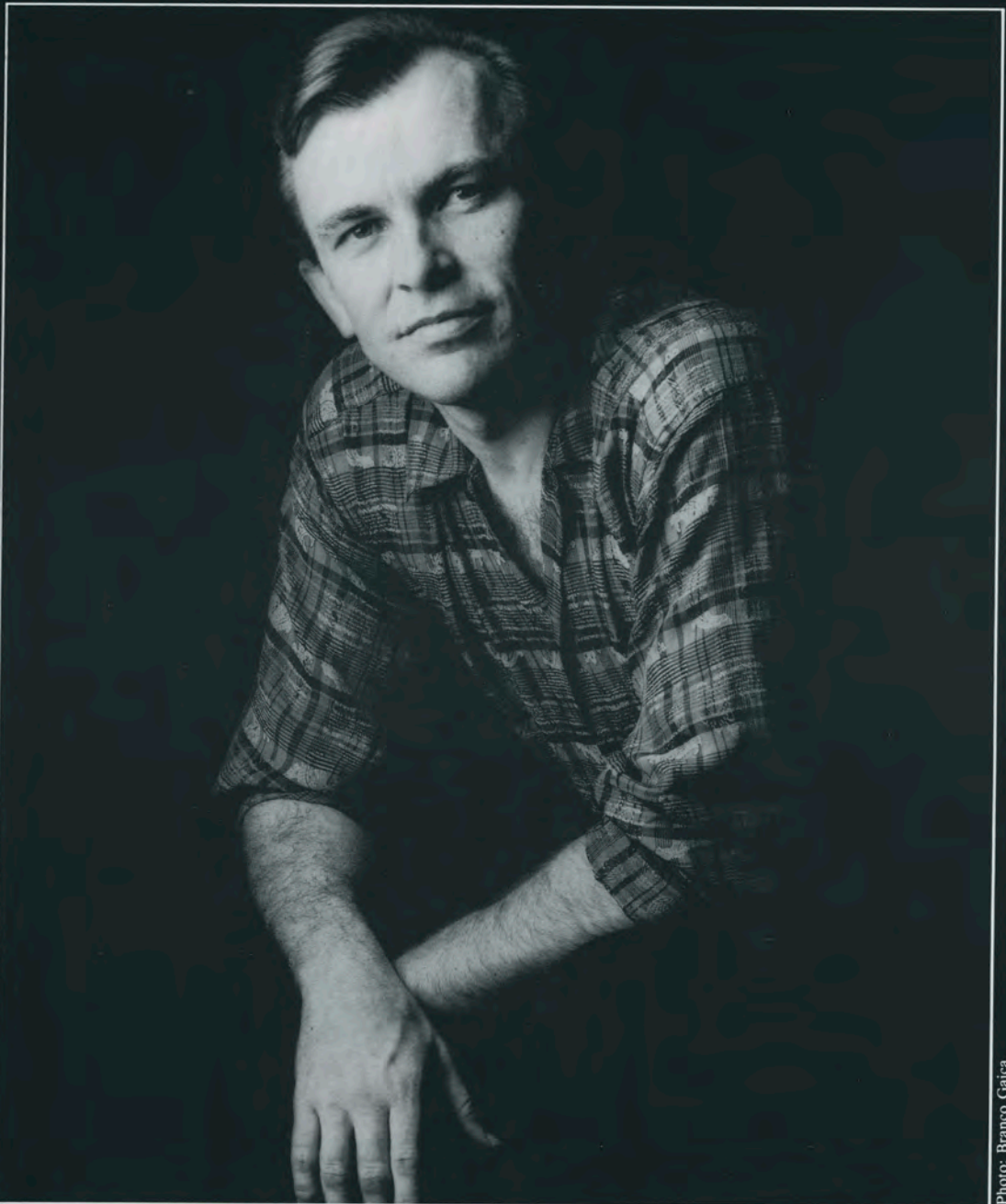


Photo: Branco Gaitca

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 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 in those early years including Viridian and Rumours. Bill has performed with the

company on many of its international tours, beginning with the first tour to Italy in September, 1980. He has danced 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 roles of Best Man and Mrs Miller in Nearly Beloved, Herod in the Salome sequence from Sirens, 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 Rehearsal Director for VAST, co-ordinating the complex rehearsal schedule for the

four dance companies involved in this 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 and The West Australian Ballet for which he mounted The Selfish Giant. As 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's 1988 World Tour. In 1989, he was cast as

Enrico the proprietor in Paul Mercurio and Kim Walker's production, Cafe, and in 1990, as the Madame in Graeme Murphy and Paul Mercurio's production In the Company of Wo/Men. For The Shakespeare Dances season last year, he performed the Prospero role in Stephen Page's Mooggrah and partnered Georgia Shepherd in Fear No More — one of Graeme Murphy's Bard Bits. For the 1992 tours to France and the Arts Festivals in Bogota, Colombia and Caracas, Venezuela, Bill danced in Nearly Beloved, Bard Bits and Mooggrah and in the role of the Priest in Some Rooms. For the Drama Theatre Season at the Opera House in April/May this year, Bill danced in Paul Mercurio's edging, and as Mitch in Graeme Murphy's A Streetcar Named Desire.

ROSS PHILIP

Ross Philip danced with Ballet Victoria before joining the Bat Dor Dance Company in Israel in 1976. He returned to Australia and was invited to join Sydney Dance Company in 1977. His partnership with Janet Vernon was launched in Graeme Murphy's ballet Tip, and together they have danced in a variety of works that have been cornerstones in Sydney Dance Company's development; such as Glimpses, Rumours, Poppy, Daphnis and Chloé (as Bryaxis), Some Rooms, Afterworlds, Nearly Beloved, VAST and King Roger. Ross has left a special stamp on many roles choreographed for him by Graeme Murphy most notably in Viridian, Shéhérazade, Poppy (as Dargelos and Oedipus),

Some Rooms (The Bathroom), as The Outsider in Boxes, as Stanley Kowalski in A Streetcar Named Desire, and the central roles in Nearly Beloved and King Roger.

During 1981-82, Ross left the company to study Fine Arts at the University of Tasmania. He returned in 1983 then left again in 1987 to pursue his artwork. Soon after, he was invited back to dance in VAST for its five city tour in 1988.

In 1989 he danced in seasons of soft bruising, Daphnis and Chloé, Some Rooms, Cafe (for which he designed sets), In the Company of Women, and the lead role of King Roger in King Roger.

He has danced on almost all of Sydney Dance Company's

overseas tours since 1980.

Ross maintains an interest in choreography and stage design and remains an active painter and sculptor with several important current commissions despite his busy schedule at The Wharf.

In 1991, Ross created designs for The Shakespeare Dances season at the York Theatre, Seymour Centre. In 1992 he danced on tour in France, Venezuela and Colombia in Nearly Beloved and Some Rooms. At the 15th Anniversary Season, Ross danced in roles created on him in Murphy's Viridian, A Streetcar Named Desire and Afterworlds and in Kim Walker's Monkey See in the 3 Premieres programme.

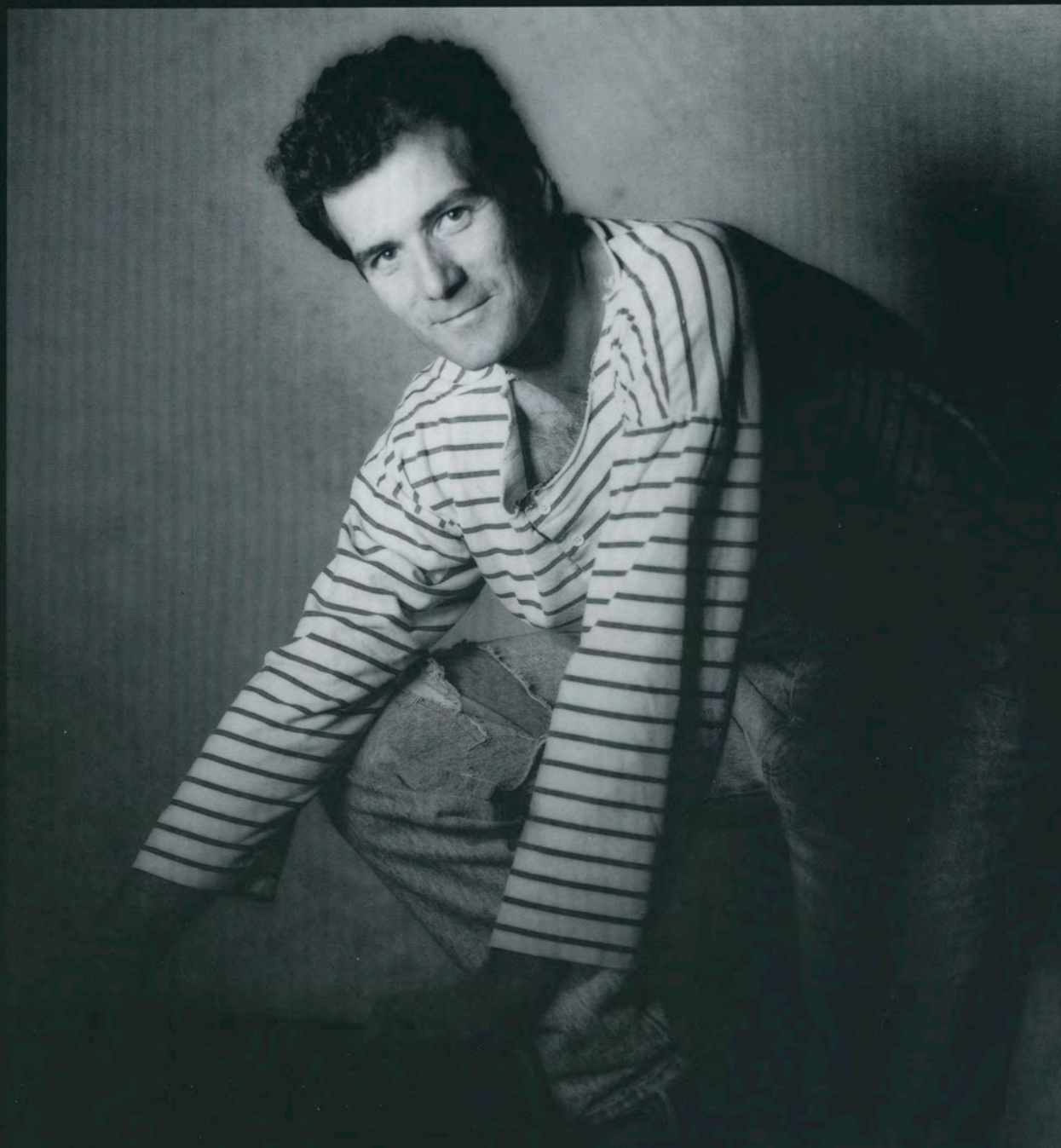




Photo: Branco Gaita

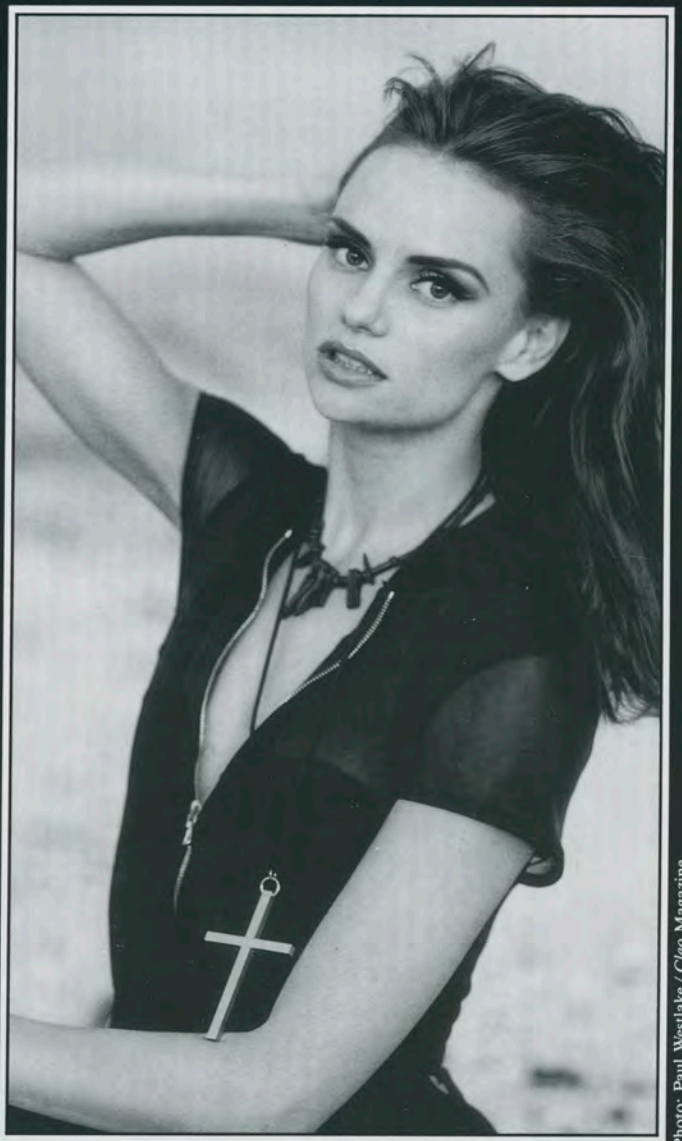


Photo: Paul Westlake / Cleo Magazine

LEA FRANCIS

New Zealand born Lea Francis joined Sydney Dance Company at the end of 1984 after seven years of study with Janet Karin in Canberra. At the time of joining, Lea was the youngest company member. In her first year she danced on an important tour to Greece and Italy in works such as *After Venice* and *Some Rooms*. Before long, Lea had grown into one of the company's strongest and most admired dancers with a long list of important roles in the works of Graeme Murphy including *Afterworlds*, *Poppy*, *Kraanerg*, *Some Rooms*, *soft bruising*, and in the solo *Blow Blow Thou Winter Wind* and the quartet *Witches Fair and Foul*, both from *Bard Bits*. Her most recent work for Graeme Murphy includes her powerful performances in his short work *Piano Sonata*.

She has also danced in works by visiting choreographers such as in Louis Falco's *Black and Blue*, Paul Mercurio's *Waiting*, Kim Walker and Paul Mercurio's *Cafe*, Ohad Naharin's *Arbos* and *Tabula Rasa* and, in the series of works under the umbrella of The Shakespeare Dances, such as Gideon Obarzanek's *Sleep No More* and Stephen Page's *Mooggrah*. During the company's 1992 tour to France, Venezuela and Colombia, Lea danced in *Some Rooms*, *Nearly Beloved* and *The Shakespeare Dances*. At the recent season in the Drama Theatre in April/May, Lea danced key roles in Murphy's *Afterworlds*, *Bard Bits*, *Viridian* and *Piano Sonata*, Kim Walker's *Monkey See* and Paul Mercurio's *edging*. Due to injury, Lea will not appear during the *Synergy* with *Synergy Season*.

KATHRYN DUNN

Brisbane born Kathryn studied at The Royal Ballet School in London. She danced the principal role in Balanchine's *Serenade* upon graduation and later joined The Royal Ballet under the Artistic Direction of Anthony Dowell where she performed in a variety of roles in works such as Kenneth Macmillan's *Baiser de la Fée*, *Elite Syncopations*, *Manon*, *Concerto*, *Mayerling* and *Rite of Spring*; in Frederick Ashton's *The Dream*, *La Fille mal gardée*, *Cinderella*, *The Two Pigeons*, *Ondine*; Jerome Robbins' *The Concert* and a soloist role in his *Opus 19*; in David Bintley's *Gallantaries*, *Sons of Horas* and in Anthony Dowell's new production of *Swan Lake*.

Kathryn toured the world with The Royal Ballet performing in Russia, Japan, Canada, Korea, East and West Germany, Spain and Portugal, Hungary and

Australia. She left The Royal Ballet in 1988. Kathryn was invited to join Sydney Dance Company in 1990 and since that time has performed in Graeme Murphy's *soft bruising*, *Poppy*, *Nearly Beloved*, *Some Rooms*, *Viridian*, *Afterworlds*, *In the Company of Wo/Men* and *King Roger*. She also danced in Paul Mercurio and Kim Walker's *Cafe*. In The Shakespeare Dances season in 1991, Kathryn danced in Murphy's *Bard Bits* in the solo *O Mistress Mine* and the duo *A Lover and His Lass*, and in the title role in Alfred Williams' *Lucrece*, both of which she performed recently on tour in France. For the April/May Drama Theatre Season at the Sydney Opera House, Kathryn danced lead roles in both Graeme Murphy's *Piano Sonata* and in Paul Mercurio's commissioned work, *edging*.



Photo: Greg Barrett

KIM WALKER

Sydney born Kim Walker studied dance with Margaret Walker, his mother, and later with the Aboriginal Islander Dance Theatre School before joining Sydney Dance Company in 1980. In the years that followed Kim was recognised as one of Sydney Dance Company's leading performers earning a place among the outstanding contemporary dancers of his generation. Special roles in the works of Graeme Murphy include those in Daphnis and Chloé (Cupid and Pan), After Venice (Jashu), Boxes, Kraanerg, An Evening, Homelands, Deadly Sins and VAST. With guest choreographers working at Sydney Dance Company, Kim danced roles for Louis Falco (Black and Blue), Ohad Naharin (Arbos and Tabula

Rasa) and Paul Mercurio (Waiting).

In 1989 he choreographed Cafe in collaboration with Paul Mercurio for Sydney Dance Company. Cafe enjoyed outstanding success, resulting in three seasons, staged in Sydney and Melbourne. As the result of an injury, Kim stopped performing full-time in early 1990 and began to choreograph more frequently and to direct. For the Sydney Theatre Company he choreographed A Midsummer Night's Dream and was choreographer and assistant director for Richard Wherret's Once in a Lifetime. In 1990, he choreographed Four of One for the One Extra Dance Theatre and worked as assistant to

Graeme Murphy on Turandot for The Australian Opera's seasons in Sydney and Melbourne.

He was awarded a project grant by the Performing Arts Board of the Australia Council to create Harold, a major work on the life of Aboriginal opera singer Harold Blair first performed at The Wharf Studio in 1991. He also created a work for NIDA called The Wake and a commissioned work, Before the Word, for Sydney Dance Company's season of The Shakespeare Dances at the York Theatre in July '91. He next spent eight weeks in Bali working with Kai Tai Chan in the creation of Dancing Demon. Kim's recent projects include the remounting of

Harold as a major full-length work, staged as an independent production for an acclaimed tour of Queensland and New South Wales. Early this year, he received the Performing Arts Award from the Sidney Myer Fund. He has just premiered a new work, Two Worlds, for the Victorian Arts Centre's Education Branch. Kim is directing Dreaming: Fact Not Fiction for NAISDA's end of year performances. Future projects include Assistant to the Director, Graeme Murphy, on his production of Salome for The Australian Opera's 1993 Season and an invitation to create choreography for The Australian Opera's production of La Périchole.

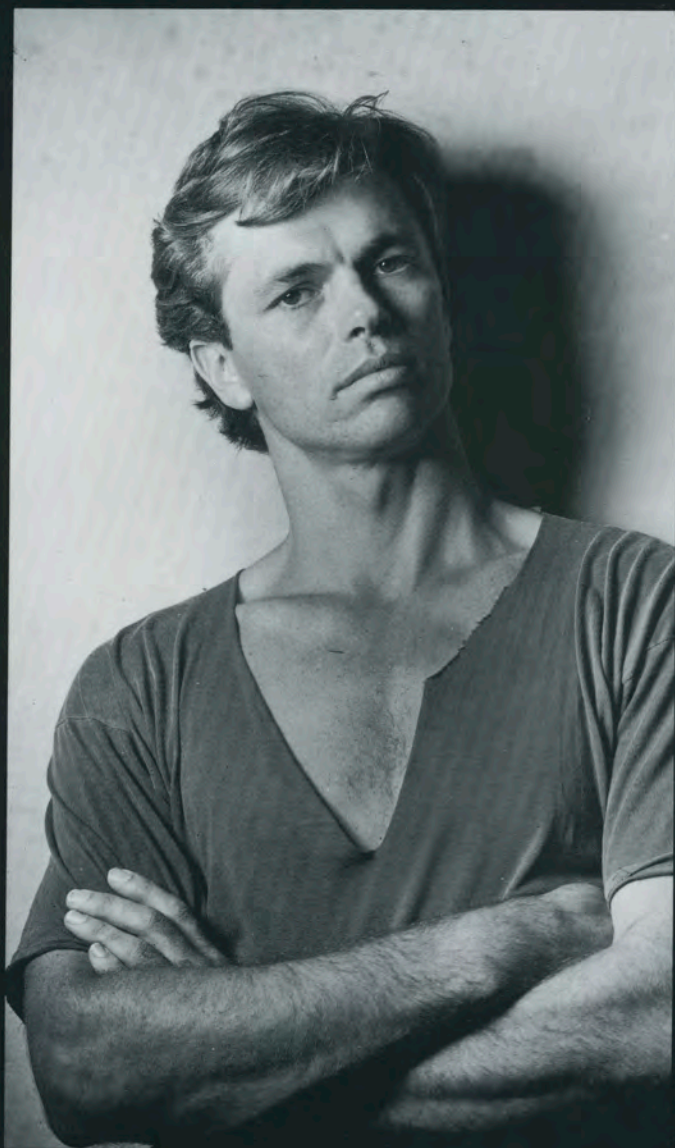


Photo: Ashley De Prazer

ADRIAN BATCHELOR

Auckland born Adrian Batchelor joined New Zealand's Limbs Dance Company in 1977. During his time with Limbs Adrian created six short works for the company. In 1982, Adrian studied in New York with a variety of dance teachers and in 1983, was invited to join Sydney Dance Company. Since that time Adrian has danced in much of the company's major repertoire and has taken part in numerous Australian as well as overseas tours including two New York Seasons, an Asian tour, the 1988 World Tour for the Australian Bicentennial Celebrations and the 1992 Paris debut and tour of France followed by appearances at the Caracas and Bogota Festivals in Venezuela and Colombia.

In 1991 he choreographed Hamlet for The Shakespeare Dances season at the Seymour Centre. The work was subsequently performed during the tour to France this year. Adrian has also danced in works mounted or created by guest choreographers working at Sydney Dance Company such as in Louis Falco's Black and Blue, Ohad Naharin's Arbos and Paul Mercurio and Kim Walker's Cafe. Among roles Adrian has performed or created in the works of Graeme Murphy's are those in Some Rooms, Shining, VAST, Kraanerg, Afterworlds, soft bruising, as John the Baptist in the Salome sequence from Sirens at Kinselas, as the Archbishop in King Roger, as Merlin in Poppy, Viridian, Nearly Beloved and the Winter duo from Bard Bits.

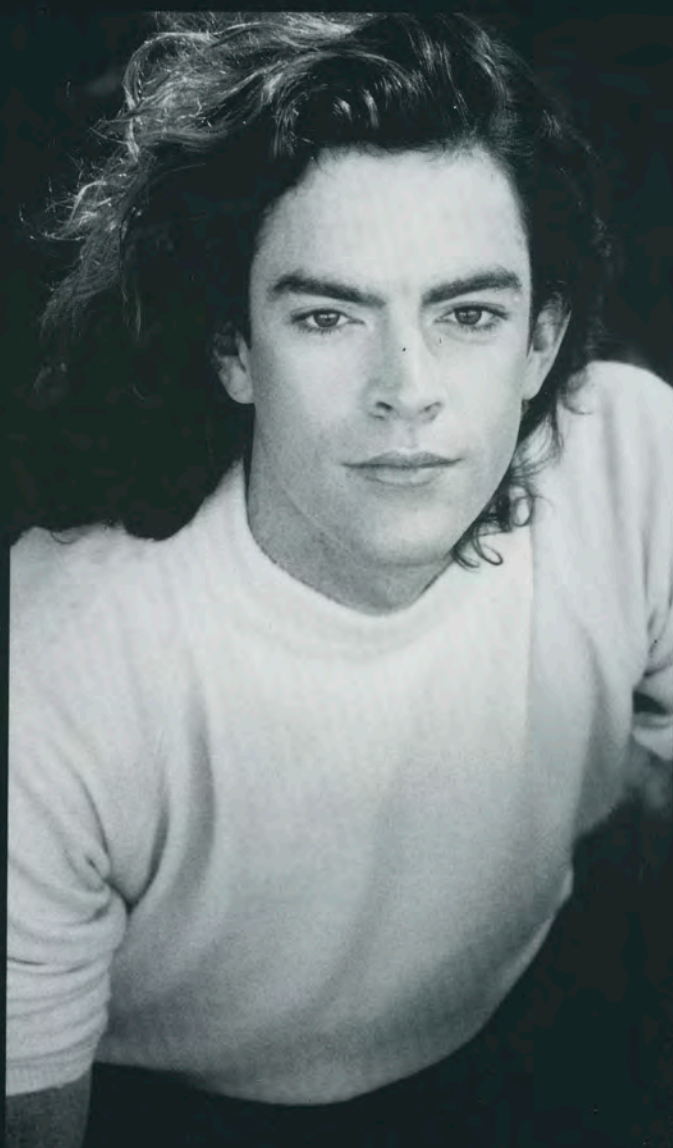


Photo: Branco Gaica

DARREN SPOWART

Perth born Darren Spowart graduated from The Australian Ballet School with honours in 1983. He joined The Australian Ballet where, in his first year, choreographer Graeme Murphy featured Darren in a principal role in the commissioned work, Meander. In 1985 he joined Sydney Dance Company performing in works such as After Venice, Boxes and Shining and touring with the company to the United States, the People's Republic of China, to Greece and Italy for the Athens and Spoleto Festivals, and throughout Asia in '87 and Europe in '88. In 1989 he performed the role of Daphnis in Murphy's Daphnis and Chloé and danced in the works of visiting choreographers Ohad Naharin — Tabula Rasa and Arbos — and Ralph Lemon — Happy Trails. In 1990 Darren joined the Chrissie Parrott Dance

Collective, performing and touring in new works created by its choreographer/director as well as by guest choreographers including Stephen Petronio from the US, in whose work, Surrender II, Darren received much success. During this time, he also performed with the New Zealand-based Douglas Wright Dance Company, touring with them to the Umbrella Festival in the United Kingdom for performances in Newcastle, Leicester and London and to the Holland Festival in 1991. Most recently Darren performed in By Invitation, a project developed by choreographer Russell Dumas in Sydney. Darren was invited to rejoin Sydney Dance Company in September '92, following performances by The Chrissie Parrott Dance Collective at the Kawaguchi Festival in Japan.

GEORGIA SHEPHERD

Georgia Shepherd danced with The Queensland Ballet from 1985-88. She danced in Lindsay Kemp's Parades Gone By, Andris Toppe's Les Biches and in the works of Artistic Director Harold Collins, including Romeo and Juliet, Once Around The Sun, Afternoon of a Faun and White Suite Variations. She first worked with Graeme Murphy in VAST, the National Bicentennial Dance Event, which toured Australia in 1988. In 1989 Georgia decided to take a year away from dance to pursue her second great interest: acting.

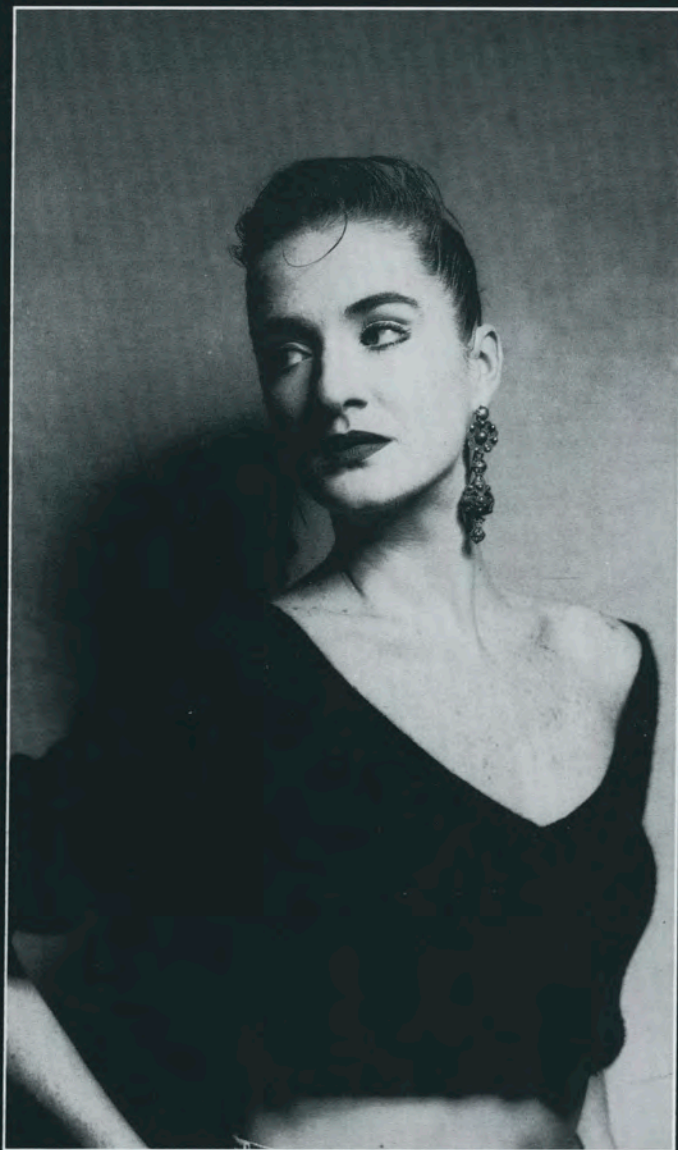
She was offered the opportunity to perform at The Queensland Performing Arts Centre in the role of the Princess in Igor Stravinsky's A Soldier's Tale, staged and produced by the Queensland Performing Arts Trust.

In 1990 Georgia joined Sydney Dance Company and danced first in Kim Walker and Paul Mercurio's Cafe then in Graeme Murphy's soft bruising. Roles since that time include those in Murphy's In the Company of Wo/Men, Nearly Beloved, Some Rooms, Afterworlds, Viridian, as

Roxana's Handmaiden in King Roger; as Eurydice in Act 2 and Chosen Maiden in Act 1 of Poppy; as Ophelia in Kim Walker's Before the Word and the duo Fear No More in Graeme Murphy's Bard Bits, from The Shakespeare Dances, performed in Sydney and more recently on tour through France in April.



Photo: Branco Galica



LOUISE DELEUR

Melbourne born Louise Deleur studied at The Australian Ballet School from 1983-85 and joined The West Australian Ballet in 1986 where she remained for three years. Louise first worked with Graeme Murphy on VAST, the National Bicentennial Dance Event, while still a member of WA Ballet. She joined Sydney Dance Company in 1989. Outstanding roles since that time include those in Ralph Lemon's *Happy Trails*, Kim Walker and Paul Mercurio's *Cafe*, Gideon Obarzanek's *Sleep No More*, Stephen Page's *Mooggrah* and *Witches Fair* and *Foul* from Murphy's

Bard Bits; all from The Shakespeare Dances season. Other roles include those in Graeme Murphy's *Afterworlds*, *Poppy*, *soft bruising*, *Some Rooms*, *Nearly Beloved* and *Viridian*. In her first year with the company Louise toured to Seattle, Los Angeles, San Francisco and Colorado Springs on the company's West Coast tour which featured Graeme Murphy's *Some Rooms*. In 1992 the company toured to France and South America where Louise danced in both *Some Rooms* and *Nearly Beloved* as well as The Shakespeare Dances.

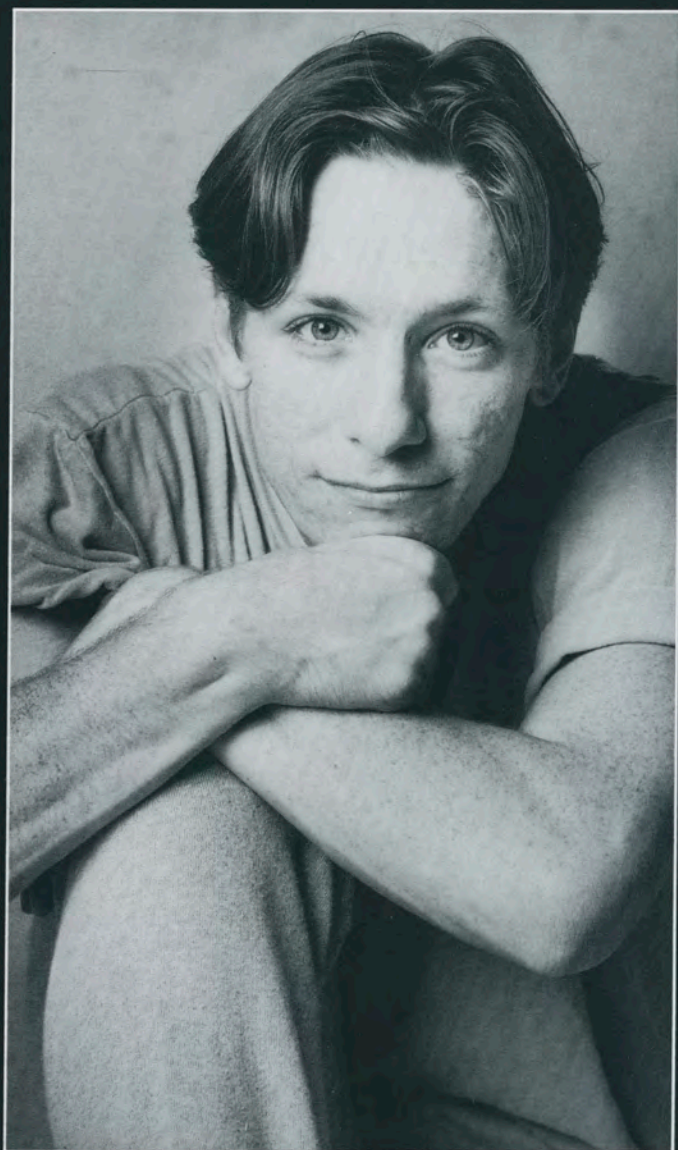


Photo: Branco Gaitca

TRISTAN BORRER

Tristan Borrer was born in Sydney where he studied ballet at Halliday's Dance School. An eye-catching dance student, Tristan won the Peter Stuyvesant Ballet Scholarship in 1981 and headed for London to further his studies at The Royal Ballet School and Ballet Rambert. While still studying in Australia, he was engaged by Sydney Dance Company at the age of fifteen to perform in *Poppy* at the The Regent Theatre. After completing his dance studies Tristan stayed on in Europe, performing principal and soloist roles with several top European companies. He worked with The Nederlands Dans Theater, London City Ballet, Vienna Festival Ballet, and then spent six years with

The Scottish Ballet, under the Artistic Direction of Peter Farrell.

Among the major roles Tristan has performed from the classical repertoire include *Albrecht* in *Giselle*, the *Prince* in *Nutcracker* and *Jean de Brienne* in *Raymonda*, the title role in *Petrouchka*, *Garcia* in *Carmen*, *Romeo*, *Mercutio* and *Benvolio* in John Cranko's *Romeo and Juliet*, and *Benno* in Peter Darrell's production of *Swan Lake*. Tristan always felt that when it was time to return home he would like to work with choreographer Graeme Murphy. Following his outstanding career in Europe, his appearances in Synergy with Synergy mark Tristan's first major performances in Australia.

MARTIN LEWIS

Martin Lewis was born in Sydney where as a small child he took part in several television commercials and television series. He played an orphan in the feature film Five Mile Creek. Martin studied with John Byrne at The Academy Ballet in Randwick before entering The Australian Ballet School in Melbourne, graduating in 1989. He joined The Australian Ballet in 1990. In his first year Martin toured with the company to the

United States, performing at The Metropolitan Opera House in New York's Lincoln Center.

Martin joined Sydney Dance Company in 1992. His first season with the company was at The Hills Centre in January, performing in Gideon Obarzanek's Sleep No More, Stephen Page's Moograh, Graeme Murphy's Bard Bits and Alfred Williams' Lucrece from The Shakespeare Dances programme. Earlier this year Martin toured with Sydney

Dance Company to France, Colombia and Venezuela performing in The Shakespeare Dances and in Graeme Murphy's Some Rooms and Nearly Beloved. During the April/May season at the Sydney Opera House, Martin danced in Murphy's Afterworlds, Bard Bits and Viridian and in Kim Walker's Monkey See. Synergy with Synergy is the first time that Martin has danced in a newly created work by Graeme Murphy.

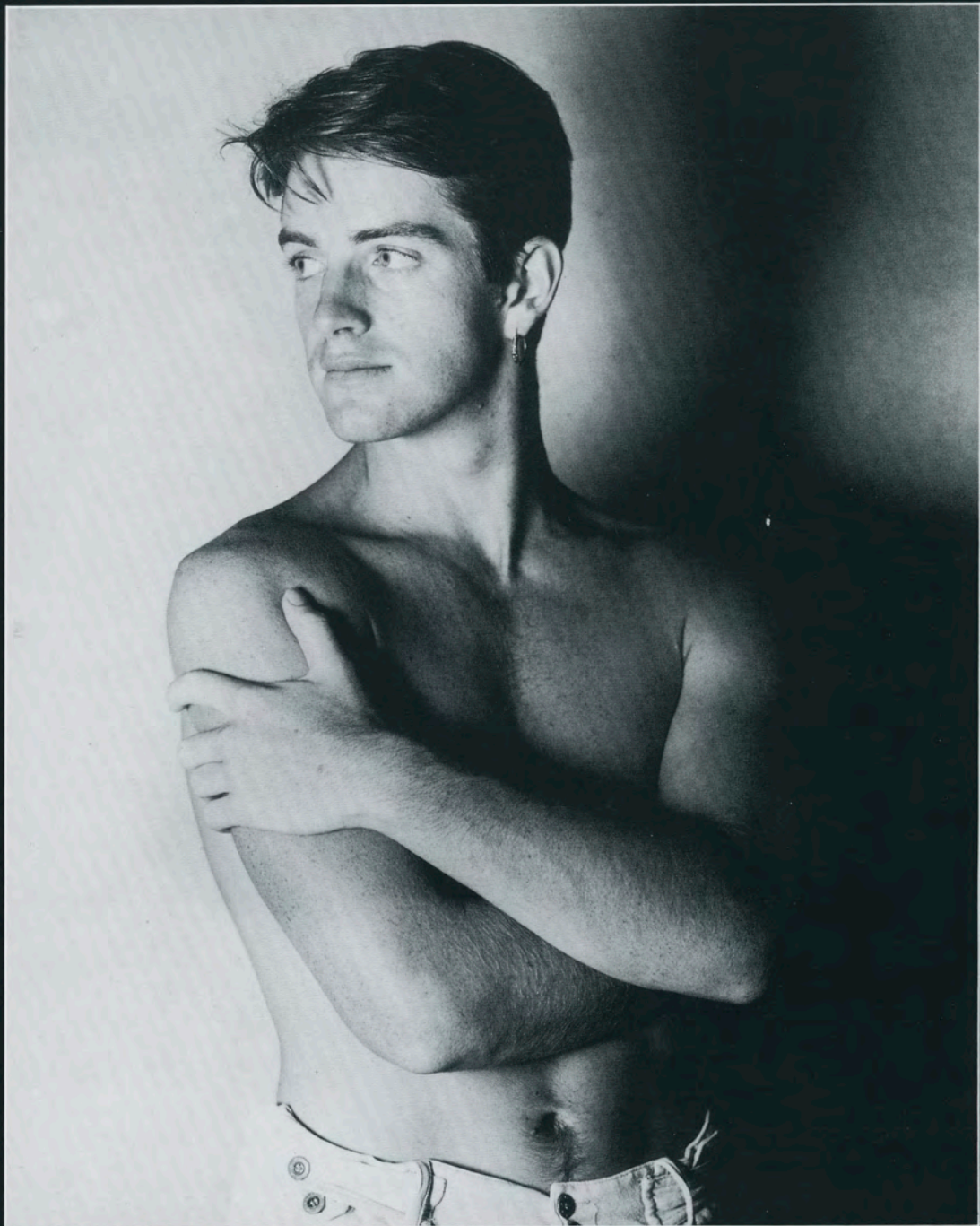


Photo: Branco Gatea



Photo: Branco Gaica

CATHERINE GOSS

Catherine Goss studied dance in several countries during her childhood, including the United States, Thailand and Israel. While living in Canberra, Catherine studied ballet at the Bryan Lawrence School of Ballet with Janet Karin and Bryan Lawrence, now known as the National Capital Ballet School. From 1984 to 1986 Catherine studied at The Victorian College of the Arts and graduated with a Diploma in Dance. Catherine then danced for four years with The Royal New Zealand Ballet and was promoted to soloist after two years with the company. She toured throughout Europe, to the West coast of the United

States and to Australia with the company. Catherine performed in a variety of works including Romeo and Juliet, Coppélia, Giselle, Jonathon Taylor's Sweet Sorrow, Gray Veredon's A Servant of Two Masters and Tell Me a Tale. She was awarded a scholarship to study in Tokyo with the Matsuyama Ballet Company where she also performed in its production of Coppélia. Catherine joined Sydney Dance Company in 1991, dancing in the Sydney Opera House seasons that year of Murphy's Nearly Beloved and Poppy. For The Shakespeare Dances premiere season at the Seymour Centre, Catherine

danced the role of Ophelia in Adrian Bachelor's Hamlet, and the Winter duo in Graeme Murphy's Bard Bits. For the Company's Paris debut season at Maison des Arts de Creteil, Catherine danced with Paul Mercurio in The Bedroom duo from Some Rooms, which she also performed at the Festivals in Bogota Colombia and Caracas Venezuela. During the Sydney Opera House season in April / May this year, Catherine danced in Graeme Murphy's Bard Bits, Viridian and Afterworlds as well as in Kim Walker's Monkey See and Murphy's newest work Piano Sonata.

XUE-JUN WANG

Xue-Jun was born in Beijing, in the People's Republic of China. At age twelve he was selected to study ballet in Canton where, after only six months he was sent to Beijing to further his studies at The Institute of Nationalities, where he remained for four years. He then studied at The School of Ballet in The Beijing Academy of Dance graduating in 1988 with a Bachelor of Arts. As a student in China, Xue-Jun took part in workshops with visiting American dancer/choreographers such as Ben Stevenson of Houston Ballet and Luise Perez of The Joffrey Ballet. While still a student, Xue-Jun also performed as a lead dancer with the Guangzhou Dance

Troupe, performing Chinese dance and drama. In 1988 he was made a principal dancer with The Guangdong Dance Theatre, where he remained until 1991.

Xue-Jun then moved to Sydney and joined Sydney Festival Ballet as a principal male dancer under the direction of Hassan Sheta, dancing at Sydney's Glen Street Theatre and on tour throughout New South Wales performing in works such as Paquita and La Bayadère. He was invited by Graeme Murphy and Janet Vernon to join Sydney Dance Company in August 1992. Xue-Jun makes his Sydney Dance debut in Murphy's Synergy with Synergy at the Sydney Opera House.

TAMASIN NOLAN

Tamasin Nolan was born in Warragul, Victoria. She travelled to Melbourne in 1984 to study dance at The Victorian College of the Arts where she remained for four years. In 1988 she entered The Australian Ballet School to further her classical training for three additional years, graduating in 1990. While still a student, Tamasin appeared in The Australian Ballet's production of Ashton's La Fille mal gardée and later as an extra in Anne Woolliams' production of Swan Lake.

During 1991, she began taking classes with Sydney Dance Company and in August Tamasin was invited to join the company. Her debut performance with the

company was in Graeme Murphy's Poppy for its recent Sydney Opera House season. Tamasin has also performed in Graeme Murphy's Viridian, Nearly Beloved, A Streetcar Named Desire, Afterworlds, Poppy, and Some Rooms. For The Shakespeare Dances season at The Hills Centre last January, Tamasin danced the title role of Lucrece in Alfred Williams' work and in the solo Shall I Compare Thee from Murphy's Bard Bits which she also performed on tour through France last March. She also danced in Sydney Dance Company's Paris debut season in both Murphy's Some Rooms and Nearly Beloved at the Festivals in Bogota, Colombia and Caracas, Venezuela.

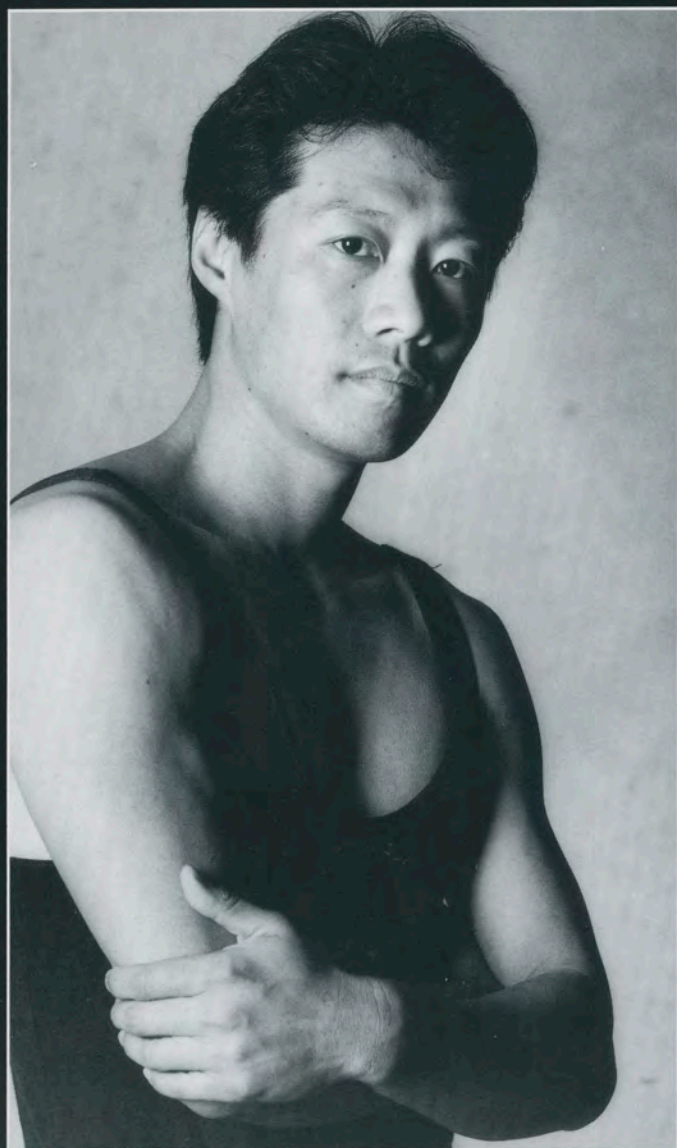


Photo: Branco Gaica

WAKAKO ASANO

Wakako was born in Tokyo. She travelled to Australia in 1988 to study at The Australian Ballet School in Melbourne under the Artistic Direction of Dame Margaret Scott. During her third year, Wakako discovered the choreography of Graeme Murphy whilst learning a role in his work Signatures, a work choreographed in 1979 for Sydney Dance Company and now frequently mounted for graduation performances at The Australian Ballet School.

In 1990, she was invited, along with three other final year

students, to perform with Sydney Dance Company in Graeme Murphy's new work, King Roger. Wakako returned to Tokyo and soon after received an invitation to join Sydney Dance Company through a sponsorship made possible by the Daikyo Face of Australia quest. She arrived back in Sydney to commence work in October 1991. For her first season Wakako understudied several roles in Graeme Murphy's production of Poppy at the Sydney Opera House. In 1992 Wakako toured with the

company to France, Colombia and Venezuela. In Paris, Wakako danced in Murphy's two full-length works Some Rooms and Nearly Beloved. She has enjoyed success in Graeme Murphy's Bard Bits, performing the solo Take All My Loves in The Shakespeare Dances programme both at The Hills Centre in Sydney and on tour throughout France. In the recent Drama Theatre season, Wakako danced in Murphy's Bard Bits, Viridian, Afterworlds and Kim Walker's Monkey See.

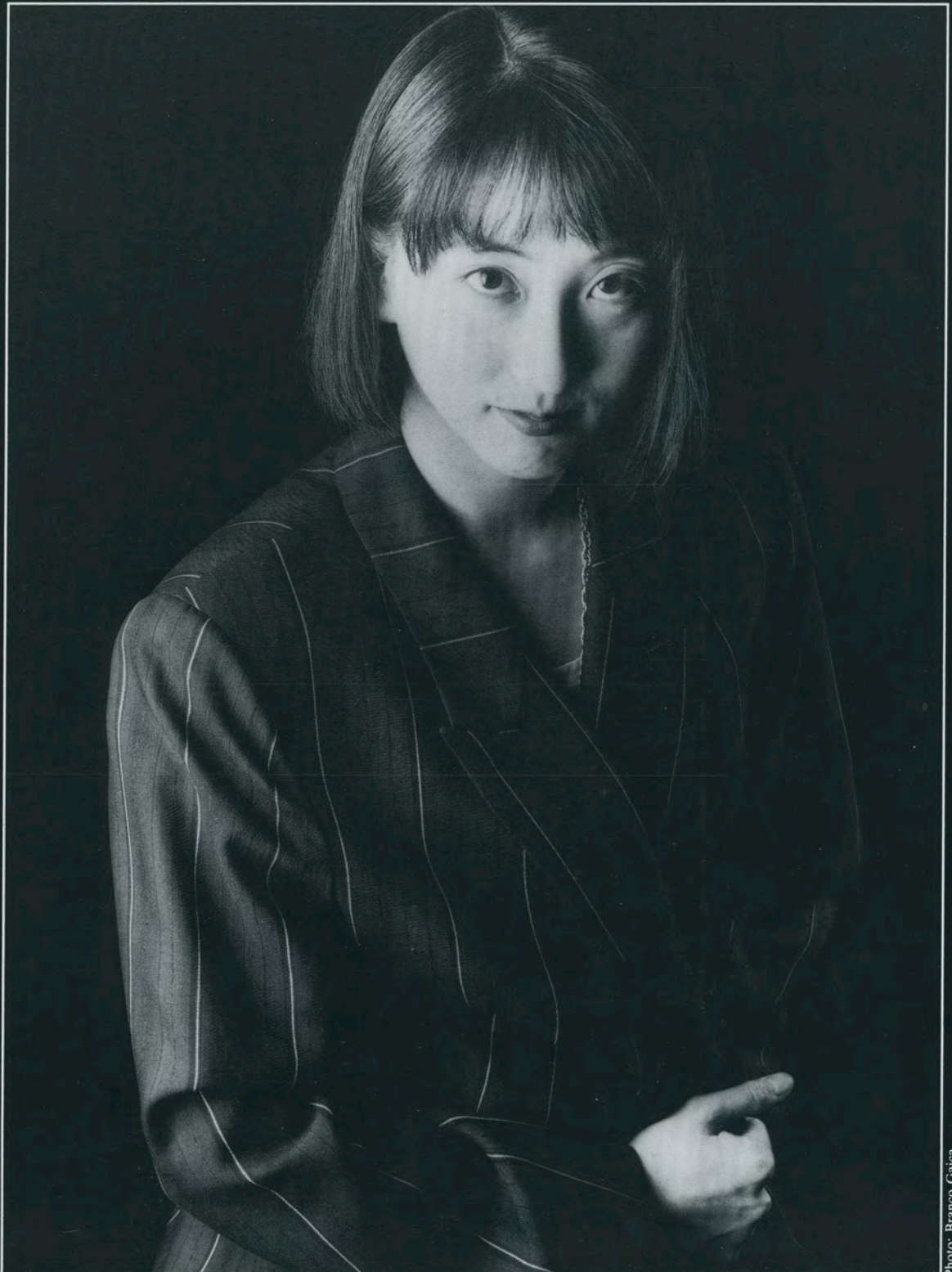


Photo: Branco Gaica

BRADLEY CHATFIELD

After training at The Australian Ballet School in Melbourne for three years Bradley Chatfield moved to Hong Kong and spent one year performing with The Hong Kong Ballet. He performed in many works including Paquita, Swan Lake, La Sylphide, Graduation Ball, Nutcracker, Tales of Hoffman and Spectre of the Rose.

Bradley joined Sydney Dance Company in November 1992. His first major roles were as the Ariel figure in Stephen Page's Moograh and in the solo from Murphy's Bard Bits — Blow Blow Thou Winter Wind, for The Shakespeare Dances season at The Hills

Centre in January. For the recent tours to France, Colombia and Venezuela as well as the recent Brisbane season and Sydney Opera House season, Bradley has danced a variety of roles, emerging as one of the company's most popular young soloists. His repertoire now includes several Murphy works such as Poppy, Some Rooms, Nearly Beloved, Afterworlds, Viridian and Bard Bits as well as Alfred Williams' Lucrece, Kim Walker's Monkey See. Synergy with Synergy marks the first time Bradley has worked with choreographer Graeme Murphy in the creation of a new work.

SYNERGY

Synergy has the dual distinction of being Australia's foremost percussion quartet and longest established contemporary music group. With a commitment to developing a repertoire of the finest in new music, this outstanding ensemble has performed with a conviction and imagination that has won it large and enthusiastic audiences of all ages and musical tastes. Since 1974, Synergy has commissioned countless new works from Australian composers, performing them alongside works from all over the world with a combination of precision and energy that has become the group's trademark.

As well as recent performances in Paris (1989), the United Kingdom (1990), the Adelaide Festival (1990 and 1992), and national tours for Musica Viva (Canberra and Newcastle in 1991; Melbourne Brisbane and Sydney in 1992), Synergy regularly presents its own subscription series in the Eugene Goossens Hall and presented its first collaborative music-theatre piece *Matsuri* at Sydney's Performance Space during 1991.

Synergy has been the recipient of numerous national awards for its performance of new Australian music and was awarded the 1991 Sidney Myer Performing Arts Award for its contribution to the performing arts in Australia. Synergy's second CD, released in 1991, was the only Australian recording to receive a Certificate of Merit at the ABC/FM Stereo Record of the Year Awards. Both John Cage's *Third Construction* and Michael Askill's *Lemurian Dances* are featured on this CD. A third CD is currently in production for release in 1993.

Synergy with Synergy represents the first collaboration between Sydney Dance Company and Synergy. ■



REBECCA LAGOS

Rebecca Lagos began playing percussion for the Canberra Opera Society at the age of twelve and percussion with the Canberra Symphony Orchestra at the age of thirteen. Moving with consummate ease between the roles of percussionist and pianist, Rebecca is also an accomplished tabla player. She has held scholarships for piano as well as for percussion. Rebecca graduated with distinction from Indiana University in the United States, where she studied for her Bachelor of Music with the assistance of an International Fellowship from the Australia Council.

Since her return to Australia, she has held the positions of part time lecturer at the Canberra School of Music and Principal Timpanist at the Tasmanian Symphony Orchestra. Since taking up her current positions with the Sydney Symphony Orchestra and Synergy, Rebecca Lagos has also played with The Seymour Group and the Australian Chamber Orchestra. Rebecca is also a part time teacher at the Sydney Conservatorium of Music.



IAN CLEWORTH

Ian Cleworth studied with Richard Smith at the University of Adelaide and was appointed Principal Percussionist of the Sydney Symphony Orchestra in 1986 following a three year period with the Queensland Symphony Orchestra. Ian has performed with the Australia Ensemble and The Seymour Group and has appeared as soloist with the Sydney Symphony Orchestra and the Tasmanian Symphony Orchestra in a work written for him by composer Ross Edwards — *Yarrageh: Nocturne for Percussion and Orchestra*. Ian also has an ongoing interest in the music of the traditional Japanese drums — the taiko — after beginning studies in Japan in 1981 with master drummer Sen Amano. Since then he has performed frequently with Amano and the taiko group Araham as its only non-Japanese member, touring to Japan for performances in Tokyo, Hiroshima, Fujisawa and Kofu.



COLIN PIPER

Colin Piper completed the Diploma Course at the New South Wales Conservatorium of Music studying piano and percussion. He is a percussionist in the Sydney Symphony Orchestra and is a founding member of Synergy. He participated in the internationally acclaimed performances of Hans Werner Henze's *El Cimarron* at the 1976 Adelaide Festival in the presence of the composer. Colin Piper also took part in performances of Olivier Messiaen's music during his visit to Australia in 1988 and played in performances with Luciano Berio in 1975. As well as performing regularly as a percussionist and pianist, he is earning a reputation as a conductor. He has been musical director of The Lane Cove (now Mosman) Orchestra since it was re-formed in 1985 and, in 1989, was invited by Professor Roger Covell to help establish an orchestra at the University of New South Wales.

Colin Piper has a great commitment to the development of young talent and to this end, conducts for the Sydney Youth Orchestra Association and tutors regularly for Youth Music Australia, formerly known as the National Music Camp Association. At the end of 1991, he conducted a studio orchestra in a recording session with the group INXS and this year is conducting the Sydney Symphony Orchestra in several series of Metropolitan School Concerts and Babies' Proms. He has recently been appointed to the National Score Reading Panel which has been set up as a result of Nathan Waks' review of ABC music policy.

Michael Askill's early percussion studies were in Adelaide with the late Richard Smith; in Strasbourg with Jean Batigne and later in New York as a recipient of an International Fellowship from the Australia Council.

He has held principal positions with the Sydney and Melbourne Symphony Orchestras, the Australian Chamber Orchestra, the A.E.T.T. Sydney Orchestra and performed with many ensembles devoted to the performance of contemporary music including A.C.M.E., Flederman, the Magic Puddin' Band, The Seymour Group and the French ensembles Studio 111 and Les Percussions de Strasbourg.

He has been soloist with the Sydney, Queensland and Adelaide Symphony Orchestras and the Australian Chamber Orchestra working closely with composers Richard Mills, H. K. Gruber, Peter Sculthorpe and Olivier Messiaen.

As a founding member of Synergy, and also the ethno-classic group Southern Crossings, he has performed in Korea, Canada, Hong Kong, Indonesia, the Philippines, throughout the United States, France, England, Italy, Jamaica, Mexico and India mainly in association with Musica Viva and the Department of Foreign Affairs and Trade.

With guitarist John Williams he developed the idea which led to the formation of Attacca, a partnership of three Australian and four London based musicians (including John Williams) which recently presented concerts in the United Kingdom and Australia, including Birmingham's new Symphony Hall, Edinburgh's Usher Hall, London's Barbican, Melbourne's Concert Hall and Sydney's Opera House Concert Hall.

He has been commissioned to write music for Synergy, Southern Crossings, Attacca, ABC Radio and TV and Film Australia. His work as performer and composer can be heard on many CD's including a solo CD entitled Australian Percussion which showcases the work of four Australian composers with whom he has had a long association: Peter Sculthorpe, Ross Edwards, Martin Wesley-Smith and Nigel Westlake.

He is presently head of the percussion department at the Canberra School of Music and artistic director of Synergy. ■

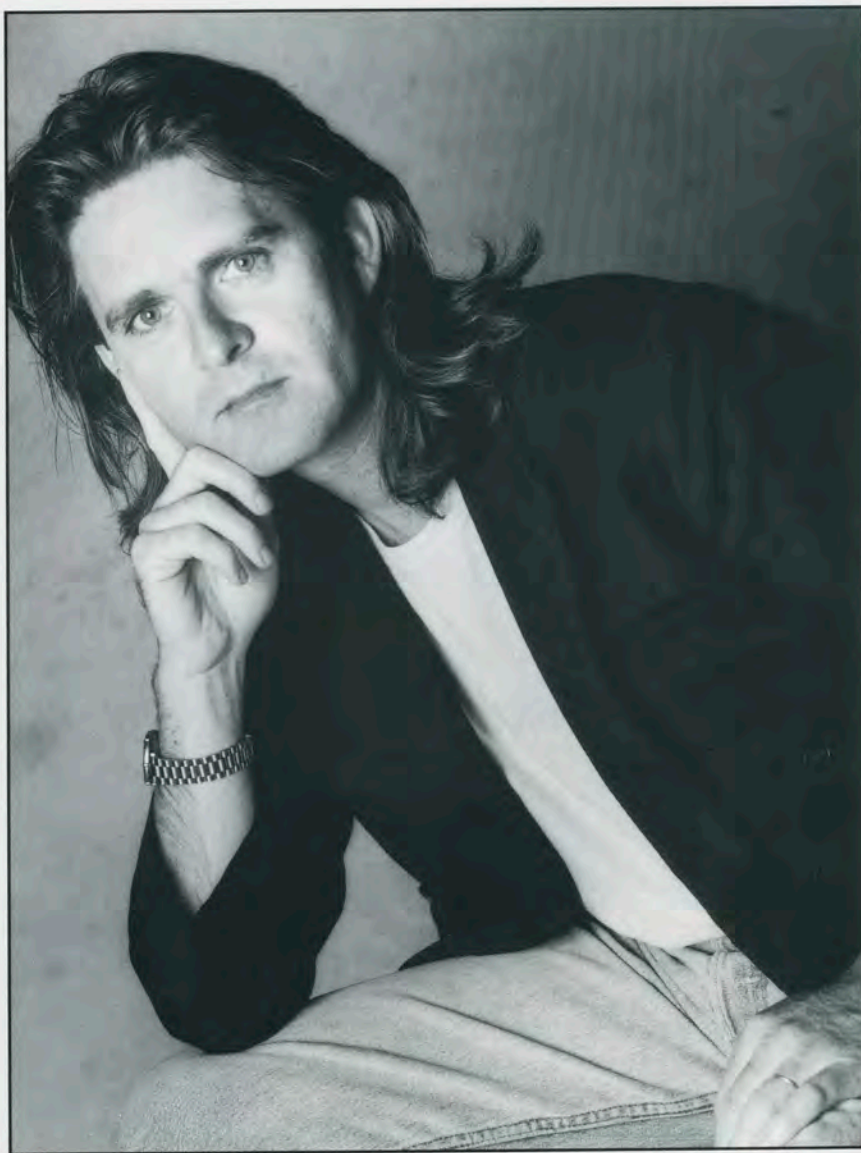


Photo: Branco Gaica

MICHAEL ASKILL

Artistic Director *Synergy*
Composer *Lemurian Dances*

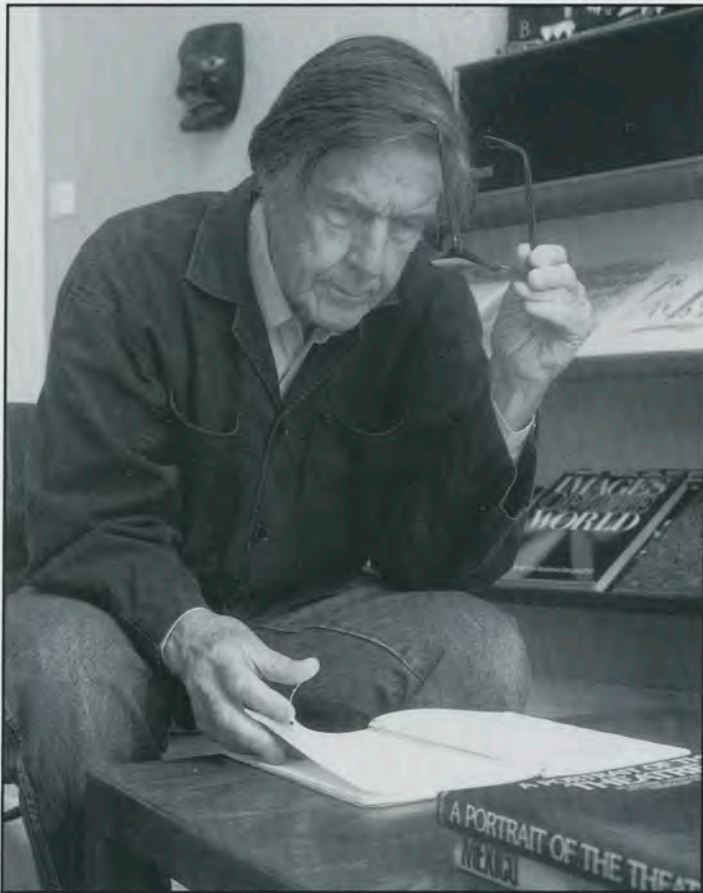
Music Note:

The composer writes: "At the time of composing *Lemurian Dances* I came across the legend of a sunken Pacific continent that may once have included portions of the eastern landmass of Australia. Many unexplained mysteries of the Pacific (the statues of Easter Island, the underwater city of Nan Madol), point to the existence of a once great Pacific civilisation.

"The notion of a single ancient civilisation that combined the many diverse cultures of the modern Asia-Pacific region seemed to reflect certain aspects of present day multi-cultural Australia. This diversity is reflected in the instrumentation of the piece: gongs from China, drums from Japan, bamboo instruments and gongs from The Philippines, temple bowls from Taiwan and instruments whose origins can be traced back to South America and Africa. Even the most 'Western' of instruments, a large timpano, mimics the sound of the Bayan of Northern India with its obsessive glissandi.

"The opening quasi Vibraphone improvisation acts as a call to which all of the other players eventually respond in unison. The first dance gives way to second and third dances — ritualistic then meditative — until a call, this time from the Marimba, unites the players in a final ecstatic dance."

Lemurian Dances was commissioned by Synergy Percussion with financial assistance from the Performing Arts Board of the Australia Council.



JOHN CAGE

Composer *Third Construction*
and *Amores*

John Cage was born in Los Angeles in 1912. His composition studies were undertaken with some of the greatest names in 20th Century music including Adolph Weiss, Henry Cowell, Arnold Schoenberg and Edgar Varese. While the influence of these composers on his music was considerable, Cage nonetheless drew additional inspiration from several other sources. One of the most important of these was Oriental philosophy and in particular the I Ching. The element of chance which characterises the I Ching became something of a compositional philosophy for Cage with works constructed so as to be recreated at random. According to Cage, in music as in life, there can be no grand scheme, but only a series of chance occurrences.

The music of Erik Satie and the Italian Luigi Russolo also influenced Cage and deepened his fascination with the relationship between music and noise, and art and nature. In the early 1950's John Cage came to the conclusion that every single sound is capable of being integrated into a musical whole, and that one sound or a series of sounds was just as euphonious as any other.

Cage was in some sense a musical surrealist, in the spirit of his friend Marcel Duchamp; but he was all too close to the spirit of Andy Warhol and his Americanised conceptual chic. Like Warhol, Cage easily gives the impression of having confronted the problems of devising indigenous art by filling a vacuum with a vacuum, which is not to deny the musical substance of a clutch of memorable pieces, for instance the three *Constructions* for percussion (1939-41). Cage's work in not strictly musical media was extensive and striking: a prodigious series of experimental writings, including *The Lecture on Nothing* 1959, and latterly a series of abstract etchings, *Dereau*, which Cage thought of as a continuation of music by other means.

Says Cage of his music: "I am devoted to the principle of originality . . . originality in the sense of doing something which it is necessary to do . . . not the things that have been done, but the ones that have not yet been done . . . if I have already done something, then I consider it my business not to do that but to find what must be done next." ■

Music Notes:

Third Construction is the most complex of Cage's works for percussion ensemble. In this piece, written in 1976, he writes for numerous Mexican, Indian and Central American instruments including a conch shell, lion's roar drum and split bamboo "cricket callers". Adding to the exotic and colourful tapestry of sounds created by these instruments, Cage introduces an instrument perhaps more indigenous to western civilisation — the tin can.

The rhythmic structure of this work is related to Cage's "square root theory" in which components of various relationships within the piece reflect the numeric proportions of the square root. This piece is constructed of twenty-four bar sections each of twenty-four bars in length, and a twenty-four bar introduction. Within this framework, Cage extends these relationships through the use of cross-rhythm.

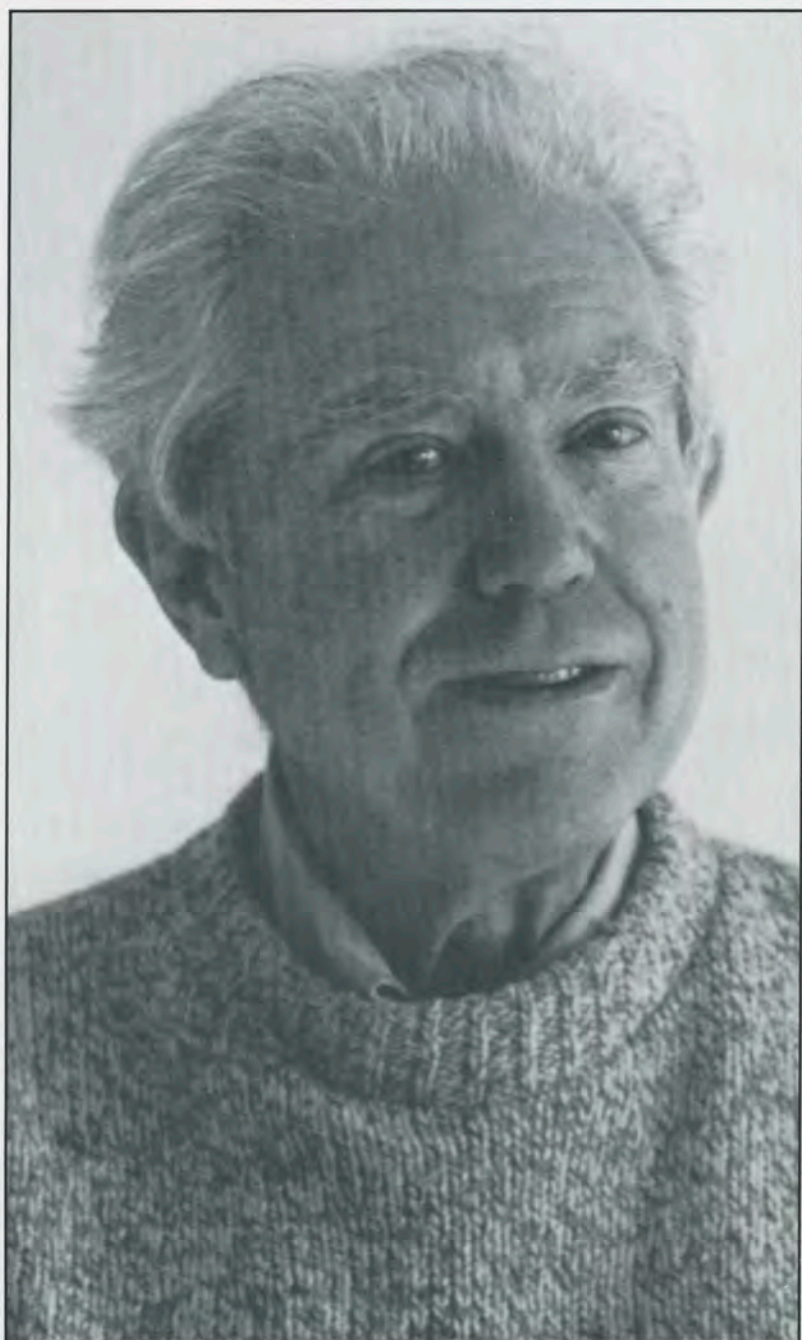
Amores was written in 1943 for prepared piano and three percussionists. The first and fourth movements are solos for the piano which is prepared by placing screws, rubbers, nuts and bolts in between the strings of eighteen notes specified by the composer. The result is "an instrument having convincingly its own special characteristics, not even suggesting those of a piano".

The second movement is a trio for nine drums and seed pod. Each player uses three drums graduated in pitch. These are played with the hands. One player occasionally uses a wire brush, dragging it across the drum skin.

The third movement is a trio for seven graduated pieces of resonant wood.

These performances of Third Construction and Amores by John Cage are given by arrangement with Peters Edition Limited, England.

Adapted from a note for Musica Viva



ELLIOTT CARTER

Composer *Canaries* and *Improvisation*
from *Eight Pieces for Four Timpani*

“Elliott Carter is one of America’s most distinguished creative artists in any field. He has developed a style of musical composition uniquely his own . . . There is no question but that our position in the world of contemporary music has been enhanced by Carter’s accomplishments.” Thus spoke Aaron Copland when Carter was nominated for the National Institute of Arts and Letters Gold Medal for Music in 1971. In 1988, the composer’s eightieth birthday was celebrated around the world with performances of virtually all of his orchestral and chamber music played repeatedly in Europe and America. Born in New York in 1908, Carter earned degrees in English literature and music from Harvard University. From 1932-35 he studied privately with Nadia Boulanger at l’Ecole Normale de Musique in Paris. From 1936-40 Carter served as Music Director for Ballet Caravan; in 1940 he taught at St. John’s College, Annapolis, Maryland and then for two years he worked as a consultant in the United States Office of War Information. Subsequently he taught at the Peabody Conservatory, Columbia University, Queens College, Yale University, Cornell University and the Juilliard School of Music.

His first major awards included a Guggenheim Fellowship in 1945, the Prix de Rome in 1953, and first prize in the Liege Concours International de Quatuor a Cordes for his String Quartet No 1. His String Quartets No 2 and 3 both received Pulitzer Prizes in Music in 1960 and 1973 respectively. American colleges and universities have conferred upon him nine honorary doctorates. Elliott Carter is a member of the select fifty member American Academy of Arts and Letters and the Academy of Arts and Sciences as well as the Berlin Akademie der Kunste. He was recently named a Com-mandeur dans l’Ordre des Arts et des Lettres in France. ■

Music Notes:

I n 1950 Elliott Carter wrote six studies for timpani, intended as compositional studies mainly in inter-relating tempo changes mathematically and the manipulation of some of the four-note chords he was using as a means of harmonic organisation. He showed the pieces to many New York percussionists at the time and was not pleased with the way they sounded. In the mid-sixties Carter revised the pieces with the aid of the percussionist Jan Williams in order to make them more effective in performance. He then composed two additional pieces. The eight pieces are an anthology and whatever Carter’s reservations about these pieces may have been, in their revised form they are equally compelling as formal designs and as instrumental vehicles.

Improvisation. A study in tempo modulation and free continuity. The work is based on the cross-cutting of speeding and slowing materials. The illusion of improvised speed change is created through six co-ordinated tempi.

Canaries. The title is a reference to a Renaissance dance imported from the “wild men” of the Canary Islands — and not chirping birds, though the pun is probably intended. The different possible long-short patterns within the opening motif appear quickly, speeding up the pulse of the music so that within its first twenty bars the tempo has doubled. Later a constant pulse and an accelerating one are superimposed and towards the end of the multiple speed layers of the piece are both combined polyrhythmically and cross cut.

These performances of Improvisation and Canaries from Eight Pieces for Four Timpani by Elliott Carter are given by permission of G. Schirmer (Australia) Pty. Ltd.



ROSS EDWARDS

Composer *Reflections*

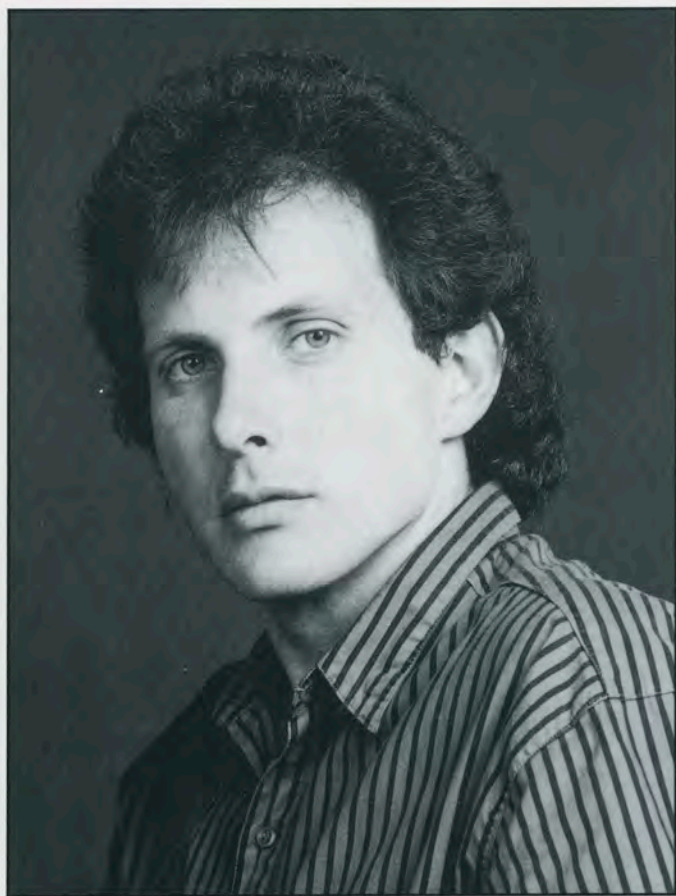
Ross Edwards was born in Sydney in 1943. After extensive study in Australia and Europe — he is a graduate of the Universities of Sydney and Adelaide and his teachers include Richard Meale, Peter Sculthorpe, Peter Maxwell Davies and Veress — he held teaching positions at the University of Sydney and the New South Wales Conservatorium of Music until 1980 when he began to compose full time. He was awarded the Australia Council's Don Banks Fellowship for 1989 and, in 1990, was awarded an Australian Creative Fellowship.

In the 1970's Ross Edwards perfected a musical language unmistakably his own, its crystalline starkness powerfully evokes the essential sound and feel of Australia's eastern seaboard. The textures of such works as *The Tower of Remoteness* (1978) for clarinet and piano and *Yarrageh* (1989) reflect his fascination with the sounds of insect life. A stage of further abstraction was initiated in 1981 when he began to compose the hour-long Maninya cycle of instrumental and vocal pieces, completed in 1986, in which the rhythmic patterns of nature are ritualised into dance forms. ■

Music Note:

Reflections is written in a highly personal language whose essence has been distilled from the temporal distribution of sounds in nature. Edwards claims to have been particularly influenced by "the perverse, overlapping patterns and textures of the insect chorus with its inexorable drones and mysteriously abrupt starts and stops."

These performances of Reflections by Ross Edwards (UE), are given by permission of Boosey and Hawkes (Australia) Pty. Ltd as agents for Universal Edition.



NIGEL WESTLAKE

Composer *Omphalo Centric Lecture*

Nigel Westlake first studied the clarinet with his father, Donald Westlake, and left his regular school studies at an early age to pursue a career in music. In 1983, he furthered his studies in contemporary music in Holland, specialising in bass clarinet with Harry Sparnaay. He has toured extensively overseas and around Australia as clarinetist with the Australia Ensemble. As a composer he has completed commissions for ensembles, orchestras, films, theatre, circus, television and radio. In 1987 he was appointed Composer-in-Residence for the ABC. He has won numerous awards including the gold medal at the New York Radio Festival. His compositions and performances are released on Tall Poppies, ABC Records, Vox Australis, Entr'acte and Great Island labels. As part of the ABC's 60th anniversary celebrations this year, Nigel Westlake's *Guitar Concerto* was performed by John Williams and the Tasmanian Symphony Orchestra in a concerto series in Hobart, Melbourne, Canberra and Sydney. He also joins guitarist John Williams for tours of Australia and the United Kingdom with the new seven piece group Attaca. ■

Music Note:

Omphalo Centric Lecture (named after a painting by Paul Klee which influenced the piece indirectly) was written for a concert given by Synergy in 1985. The piece also owes much to the music of the African balafon (or xylophone), with its persistent ostinati, cross rhythms and variations on simple melodic fragments. Like African music, it seeks, in the words of the composer, "to celebrate life through rhythm, energy and movement". It deals with the basic principles of repeated rhythm, melodic fragments and high energy mallet virtuosity. The work is featured on a CD on the Southern Cross label of Australian percussion music performed by Michael Askill. *Omphalo Centric Lecture* represented Australia at the 1986 Paris Rostrum of Composers.



ISTVÁN MÁRTA

Composer *A Doll's House Story* (1985)

István Márta was born in Budapest in 1952. His training as a composer took place at the Béla Bartók Secondary School for Music and the Liszt Ferenc Academy of Music as the pupil of Jozsek Soproni, Rezso Sugar and Emil Petrovics. He was keenly interested in contemporary film and theatre while still studying and was a member of a number of amateur dramatic societies and music groups. In 1976, the "25th Theatre", engaged him on its music staff and from that time onwards he has regularly been composing music for the stage, screen and television. For a number of years he was in charge of the music section of the Club of Young Artists and secretary of the Composers' Circle of the Academy of Music.

In the summer of 1978 he attended a composing course at Groznanj in Yugoslavia, held by Witold Lutoslawski. From 1981 he taught the history of classical music and 20th century music analysis as a member of the jazz department of the Béla Bartók Secondary School for Music. Between 1980 and 1982 he was an active member of the 180 Group which stands for all the latest trends in music (minimal and periodic music), and Secretary (1982-3) of the Young Composer Group of the Hungarian Music Federation.

His *Christmas Day — Lesson 24* was awarded the audience prize of the Contemporary Music Series of Hungarian Radio in 1981 and also a prize at the Tribune Internationale des Compositeurs in Paris. That year he also held his first one man show titled *The Forester's Letter* at the Club of Young Artists. From 1981 he has regularly toured Europe performing Renaissance, Baroque and contemporary music on the harpsichord and percussion as a member of the Mandel Quartet. ■

Music Note:

A *Doll's House Story* (1985) renders in music the events of a tragic revolution of a few minutes' duration.

The revolution broke out overnight in the toy department of a store. There did not seem to be any rhyme or reason to it, and indeed, it erupted over a petty affair — it appears to be petty in hindsight anyway. The toys (plastic dolls, tin soldiers, bicycled regiments, intrepid civilians, undercover chimney sweeps, smart police officers, clowns, dwarfs and giants) engaged in pitched battle of unprecedented cruelty.

The fragmentary reports that have come down to us allow the reconstruction of but a few aspects of those events albeit rather important ones.

I have discovered, for instance, that the very first minute of the revolution claimed nine lives (among them that of a Pierrot, a Columbine and a heroic Harlequin). Within the next five minutes, six more deaths occurred, all victims of base instincts running amok.

The appearance of a night watchman put a temporary stop to the events, but fighting continued with even more bitterness once the torchlight had been switched off. The streets were overrun by ambulances with their shrieking sirens, tanks firing shells and other military vehicles — and soon there was silence. The presence of mechanised troops did its work: the rebels and fighters withdrew into their homes. The dead silence was only occasionally disturbed by the fumbings of a doll, groping cautiously in the dark for its lost limbs or head.

In the morning, the shop assistants, tired and sleepy after a short night's rest, were incredulously taking in the mess, looking in vain for signs of burglary or theft.

Later, in the course of the morning, a tiny wind-up guillotine swung into action but nobody took any notice.

István Márta (1986)

P.S. *A Doll's House Story* was written in 1985 for the Amadinda Ensemble of Budapest.

These performances of A Doll's House Story by István Márta are given by permission of Boosey & Hawkes (Australia) Pty Ltd as agents for Editio Musica Budapest.

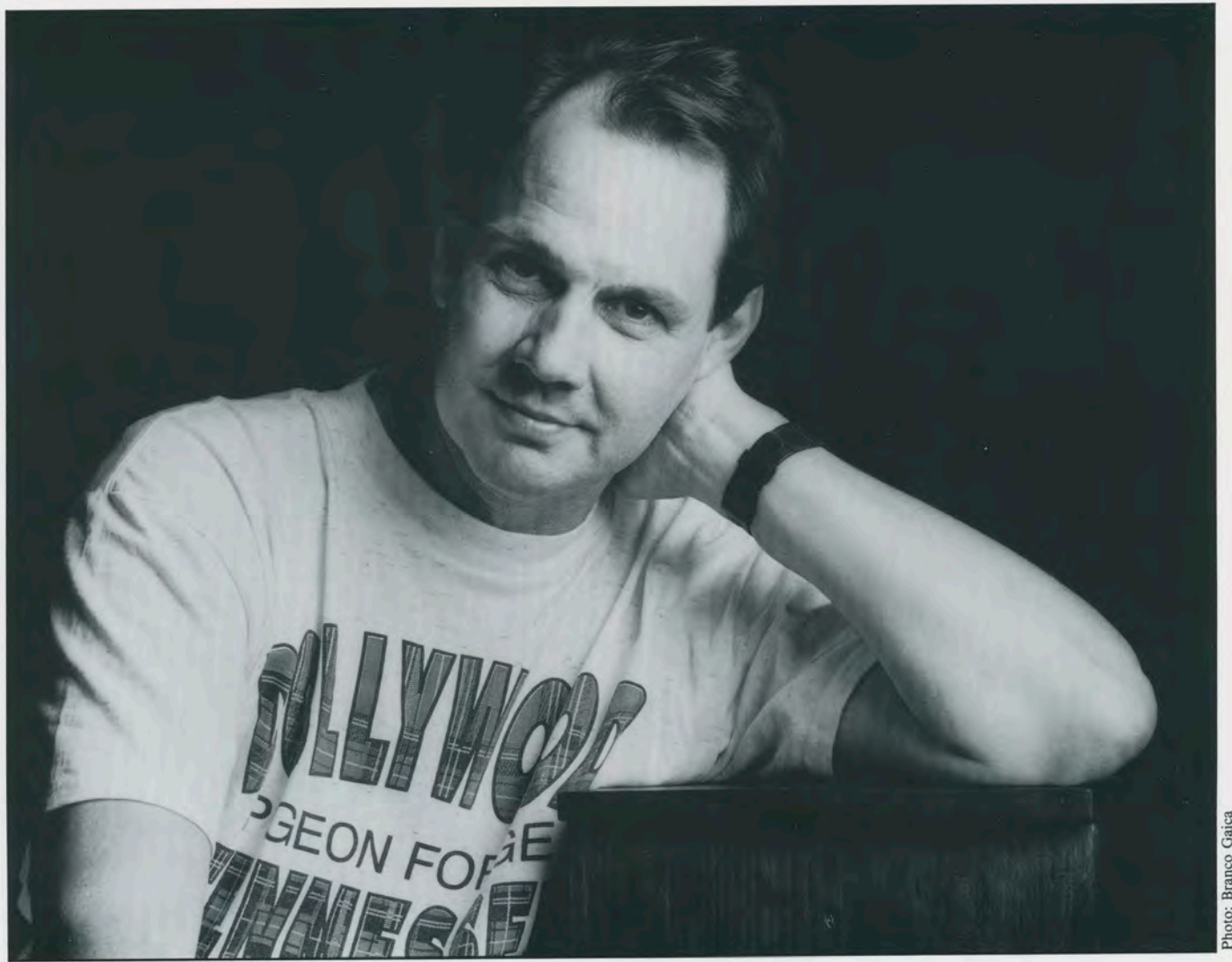


Photo: Branco Gaitca

BRIAN THOMSON

Production Designer

Brian Thomson is known internationally as a designer of plays and musicals, opera, film and television mini-series, rock videos, events and exhibitions. He designed the original London and Australian productions of the musicals *Jesus Christ Superstar* and *The Rocky Horror Show*. Other musicals to his credit include *Hair*, *Chicago*, *The Stripper* (which he also directed), *Company* and *Chess*. He designed Barry Humphries' *Housewife Superstar!!!* in London and New York. Major theatre credits include *As You Like It*, *Arturo Ui*, *The Threepenny Opera* and *Big Toys* for the Old Tote; *A Cheery Soul*, *Chinchilla*, *Macbeth*, *The Doll Trilogy*, *Extremities*, *The Cobra*, *The Ham Funeral*, *Harold in Italy* and *A Midsummer Night's Dream* for the Sydney Theatre Company; *Lulu* and *Shepherd on the Rocks* for State Theatre Company of South Australia; *Rock-Ola* and *Arturo Ui* for the Nimrod; *Ghosts* and *The Tempest* for the Belvoir Street Theatre. He was awarded the 1989 Theatre Critics Award as Best Designer. For television he designed the mini-series *Barlow and Chambers* and *Shadow of the Cobra*. Feature films include *Shirley Thompson Vs The Aliens*, *The Rocky Horror Picture Show*, *Shock Treatment*, *Starstruck*, *Rebel*, *Ground Zero*, and *Turtle Beach*. He designed and directed the featurette *Night of Shadows*. Brian received the AFI Best Production Design Awards for *Rebel* and *Ground Zero*.

Opera designs include *Death in Venice* and *The Makropulos Affair* for the State Opera of South Australia; *Turandot* for the Victoria State Opera, *Voss*, *Death in Venice* and *Tristan and Isolde* for The Australian Opera. Recently, he designed *Love Burns*, a new opera by Graeme Koehne and Louis Nowra for the Seymour Group premiered at the 1992 Adelaide Festival of Arts. He has designed rock videos for Mental as Anything, The Hoodoo Gurus and Apollonia 6. He also designed the very controversial Bicentennial Birthday Cake.

He directed and designed the 1991 Australian Film Awards presentation. Outstanding recent achievements include the acclaimed new production of *The King and I*, settings for Belvoir Street Theatre's *The Master Builder* and *Buzz* and Sydney Theatre Company's *The Crucible*, *The Homecoming*, *Uncle Vanya* and *Six Degrees of Separation*. He has recently created the production design for the feature film *Frauds* starring Phil Collins. New projects include *Frogs* for Belvoir Street Theatre, the musicals *How to Succeed in Business Without Really Trying* and *South Pacific* for producer John Frost and *Death and the Maiden* for Sydney Theatre Company. *Synergy with Synergy* is Brian Thomson's first Production Design for Graeme Murphy and Sydney Dance Company.



JENNIFER IRWIN

Costume Designer

Sydney born designer Jennifer Irwin has worked regularly at Sydney Dance Company since 1982 as both a designer in her own right and as a costumes supervisor, working alongside Australia's top designers who have been commissioned to design productions for Graeme Murphy, such as Kristian Fredrikson, Andrew Carter, Anthony Jones, Alan Oldfield and Kenneth Rowell. In 1984 Jennifer studied with the scenic artists at La Scala, in Milan, Italy. Her first costume design commission was for Sydney Dance Company's *Sirens at Kinselas* in 1986. Later that same year she designed costumes for *Shining* for the Sydney Dance Company's 10th Anniversary Season. In 1988 she worked with scenic designer Andrew Carter on Graeme Murphy's Bicentennial Dance Event, *VAST*, designing over two hundred costumes for seventy dancers. Since that time she has designed costumes for Graeme Murphy's *Kraanerg* and *soft bruising*, both productions in collaboration with set designer George Freedman. In 1991, Jennifer worked with set designer / dancer, Ross Philip, to create costumes for *The Shakespeare Dances*, a series of short works on themes from Shakespeare choreographed by six artists for a season at the Seymour Centre. Murphy's *Bard Bits* from *The Shakespeare Dances* remains one of her favourite projects along with her most recent design triumph — *Piano Sonata*, a new Murphy work which premiered at the Sydney Opera House Drama Theatre in May. *Synergy with Synergy* is Jennifer's first collaboration with Production Designer Brian Thomson.



JOHN RAYMENT

Lighting Designer

One of Australia's leading lighting designers, John Rayment's work spans all disciplines and virtually all the major companies in the country. His work has received critical acclaim from London to New York, from Hong Kong to Rome and several festivals in between. John spent four years with Sydney Dance Company as both Stage Director and Lighting Designer from 1978-82. His designs from that time include the premiere stagings of *Poppy*, *Rumours*, *Shéhérazade*, *Daphnis and Chloe* and *Homelands*. John oversaw the company's first major international tours including its premiere New York Season at City Center. He then embarked on a prolific freelance career lighting productions in all branches of live theatre. Highlights include *The Life and Adventures of Nicholas Nickleby*, *The Doll Trilogy*, *Chinchilla*, *Harold in Italy* and *A Midsummer Night's Dream* for the Sydney Theatre Company; *Norma* for The Australian Opera; *A Star is Torn*, *The Rocky Horror Show*, *An Imaginary Life*, and *Return to the Forbidden Planet*. In 1987 he accepted a two-year contract as Technical Director for all entertainment presented by World Expo 88. In 1990, he lit *soft bruising* for the company's Drama Theatre season and, in 1992, was invited to recreate his Design in Light for Murphy's *Viridian* for the 15th Anniversary Season at the Opera House. He subsequently created lighting designs for Kim Walker's *Monkey See* and Paul Mercurio's *edgeing* for the 3 Premieres Programme. In June, John was invited by Graeme Murphy to return to Sydney Dance Company as its Stage Director and Lighting Designer. *Synergy with Synergy* will be John's fifteenth collaboration with Production Designer Brian Thomson who makes his debut as a dance designer with this project.

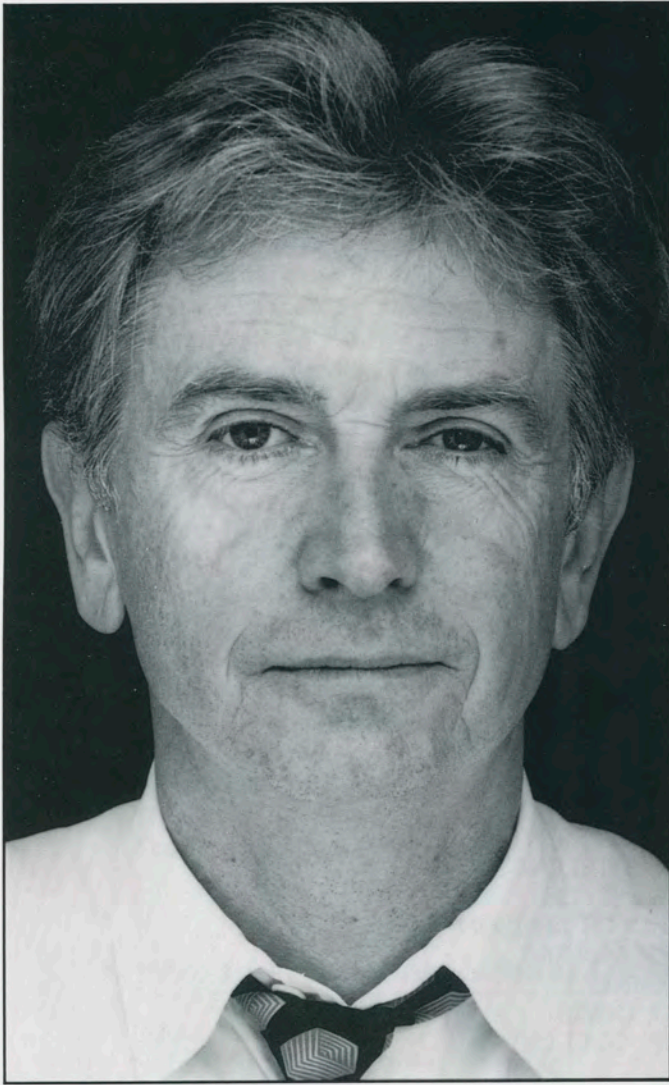


Photo: Michele Morrin

GREG BARRETT

Graphic Imagery

Greg Barrett is a photographer, television commercial director and film director who thrives on collaboration. He sees no contradiction in constantly swapping hats, but considers rather that each discipline refreshes and reinforces the others. He would have liked very much to have been a dancer, too.



Photo: Greg Barrett

GEORGINA STROUD

Graphic Imagery

Georgina Stroud is a Production Designer, Art Director, Scenic Artist, Film Maker, Illustrator and Graphic Designer who sees the most rewarding part of working in the Arts is the absence of clearly defined boundaries between all of the above occupations. She relishes any challenge which further breaks down these boundaries.



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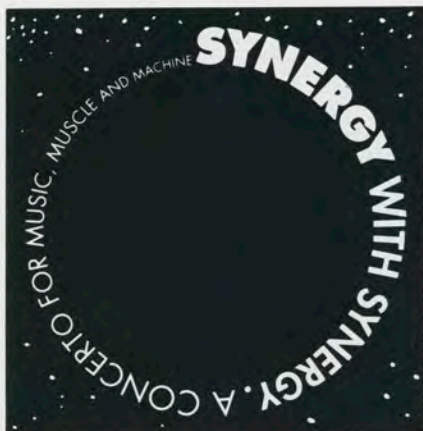
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Assistant to the Choreographer JANET VERNON AM
Production Design BRIAN THOMSON
Costume Design JENNIFER IRWIN
Lighting Design JOHN RAYMENT
Graphic Imagery GREG BARRETT and GEORGINA STROUD
Sound Design PHILLIP MURPHY Coda Audio Services

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MARCUS KELSON
GREG NOWLAN

Costumes made by JENNIFER IRWIN
MERETHE TINGSTAD
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