





# SYDNEY DANCE COMPANY

GRAEME MURPHY'S

## THE PROTECTING VEIL

DOUGLAS WRIGHT'S

## GLORIA

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Premiere Thursday November 4

Season November 9 to 20, 1993

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OPERA THEATRE  
SYDNEY OPERA HOUSE

Season presented in association with the Sydney Opera House Trust

# THE PROTECTING VEIL

## *Premiere*

**Choreography** GRAEME MURPHY  
**Music** JOHN TAVENER *The Protecting Veil*  
**Design Concept** GRAEME MURPHY  
**Costume Design** GRAEME MURPHY and JENNIFER IRWN  
**Lighting Design** JOHN RAYMENT

## *Recording:*

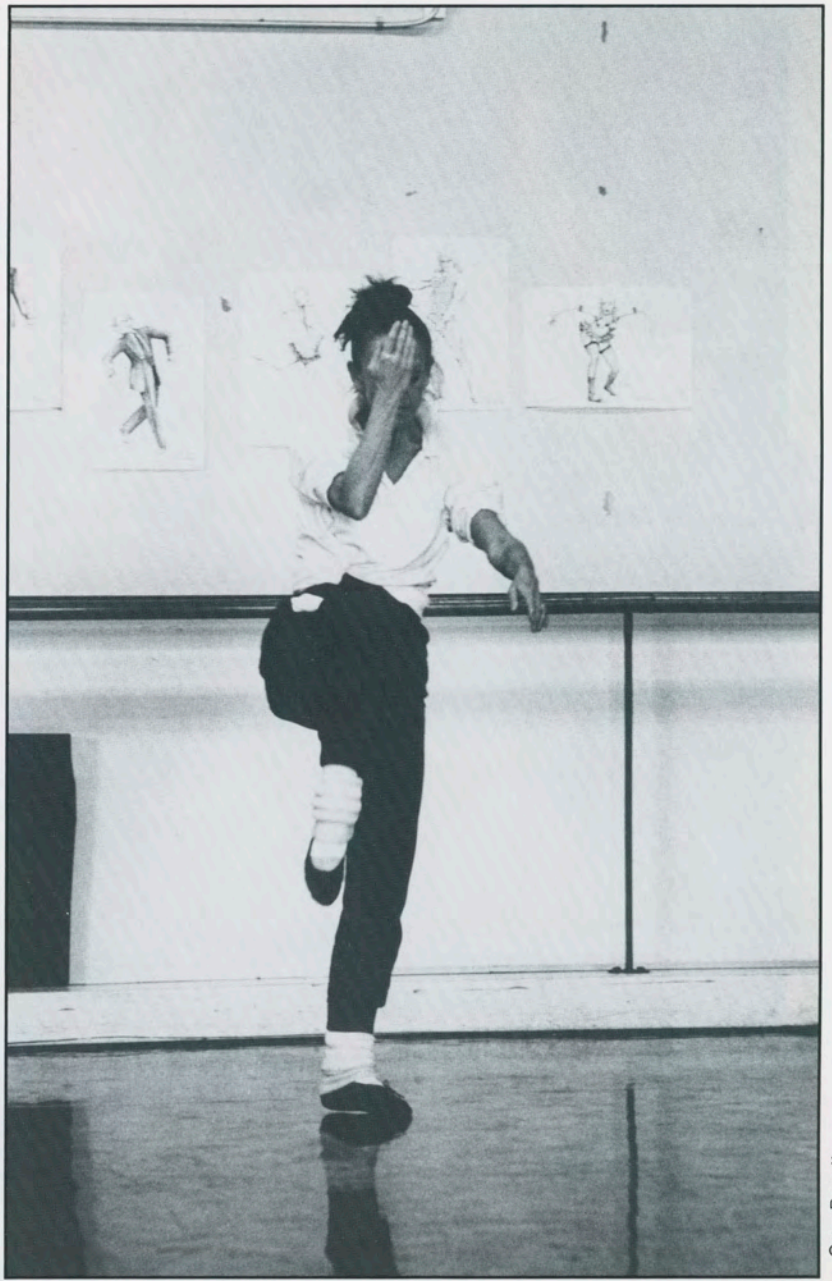
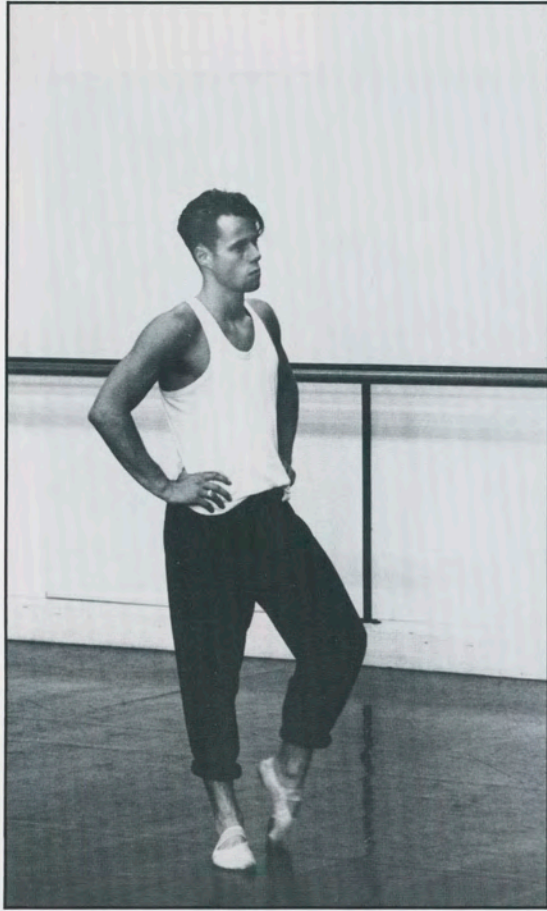
*Cello Steven Isserlis*  
*London Symphony Orchestra*  
*Conducted by Gennadi Rozhdestvensky*  
*1992 Virgin Classics Ltd*

Performances of John Tavener's *The Protecting Veil*  
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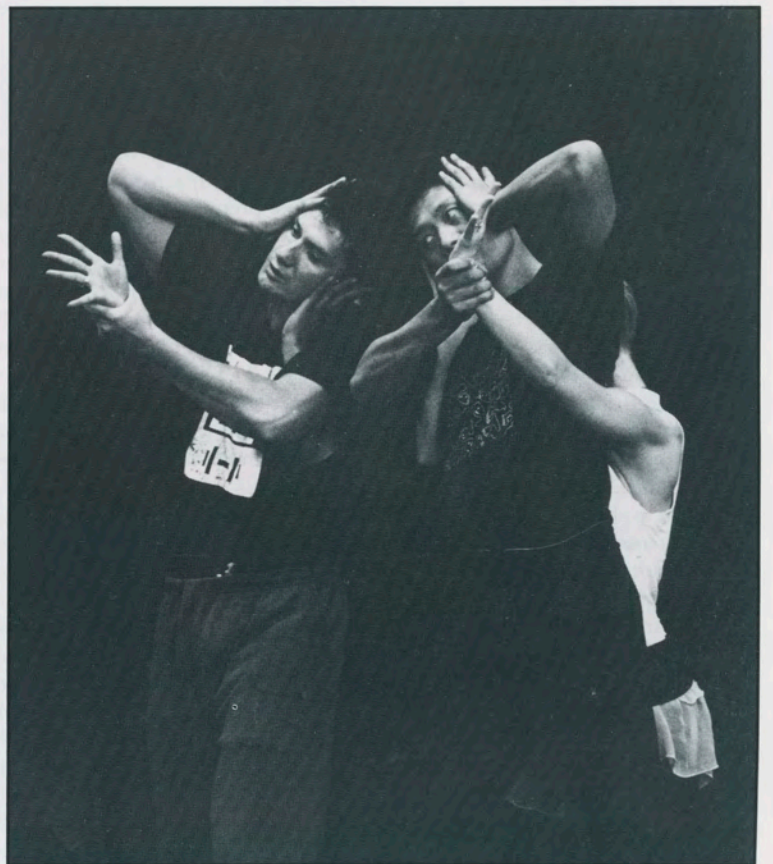
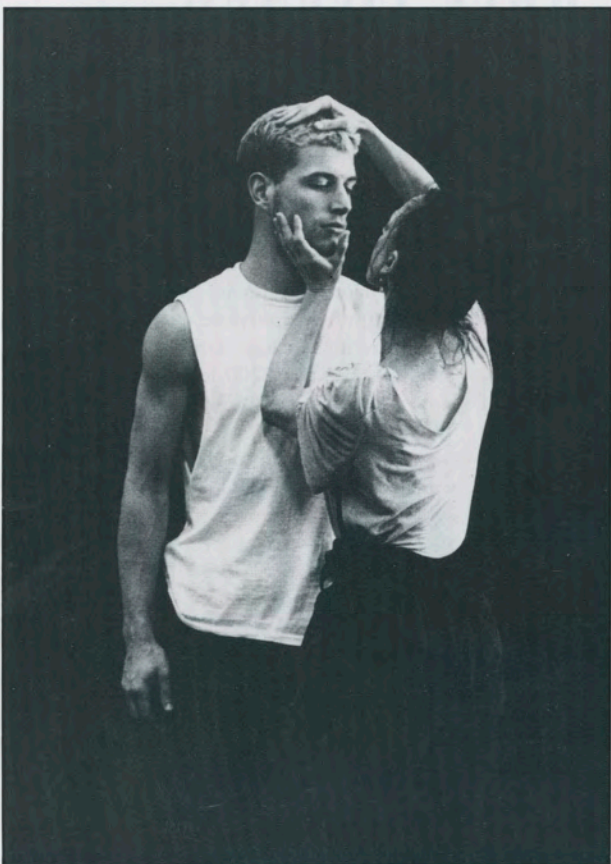




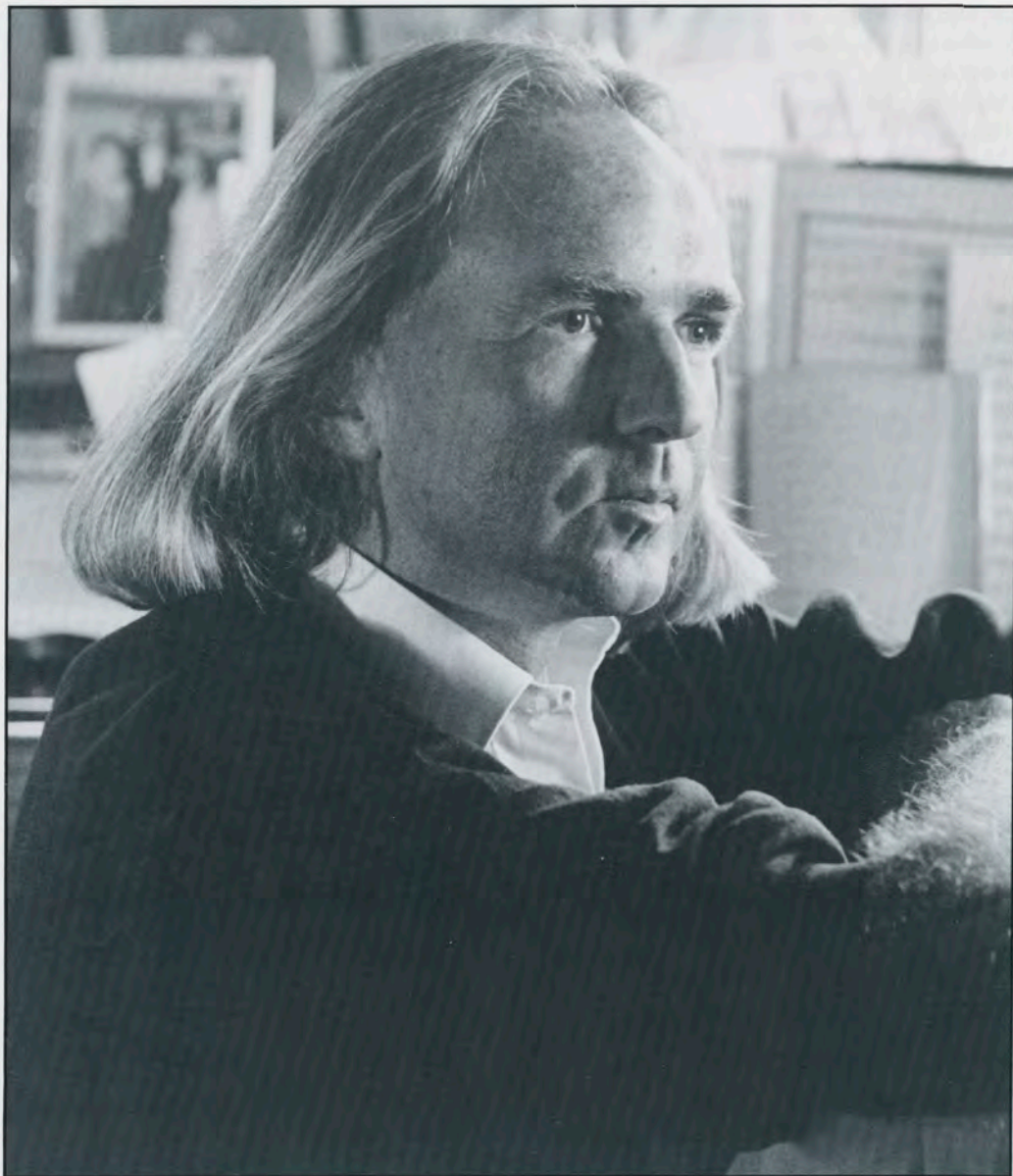
The Protecting Veil  
in rehearsal at The Wharf;  
Clockwise, right: Janet Vernon;  
Alfred Taahi, Lea Francis,  
Xue-Jun Wang and Wakako Asano;  
Janet Vernon and Carl Plaisted;  
Christopher Harris.  
Opposite Page: Graeme Murphy



Greg Barrett







Clive Barda

# JOHN TAVENER

Composer *THE PROTECTING VEIL*

**B**orn in London in 1944, John Tavener showed his musical talents at an early age. By the time he entered Highgate School he was already an extremely proficient pianist and organist. He proceeded to the Royal Academy of Music where he won several major prizes for composition. Among his teachers were Sir Lennox Berkeley and the Australian, David Lumsdaine. In 1965 his dramatic cantata, *The Whale*, given in the debut concert of the London Sinfonietta, took its London audience by storm. Since that time Tavener has continued to show an originality of concept and an intensely personal idiom, making his a voice quite separate from those of his contemporaries.

The first recordings of his work were issued by Apple, the label made famous by the Beatles. Over the years the contemplative side of his nature has led him in more spiritual directions and his commitment to the Russian Orthodox Church, which he joined in 1977, is now evident in all his work. Major works include a setting of the complete Orthodox *Vigil Service* and the *Akathist*

*of Thanksgiving* which was given a standing ovation in a packed Westminster Abbey at its premiere in 1988. *The Protecting Veil* was written for solo cello and strings at the suggestion of cellist Steven Isserlis. Commissioned by the BBC in 1989, the work's first performance was rapturously received by both Promenade season audiences and Radio 3 listeners. The idea of a work entirely devoid of the human voice is something of a departure for Tavener whose purely instrumental works represent less than a fifth of his entire output.

In 1990, Tavener experienced another triumph in the shape of a large-scale choral and orchestral work, *Resurrection*. In September 1991, the world premiere of *The Repentant Thief* was given in the opening concert of the London Symphony Orchestra's 1991/2 season, with Andrew Marriner playing solo clarinet and Michael Tilson Thomas conducting. In 1992, his chamber opera, *Mary of Egypt*, was premiered at the Aldeburgh Festival; *Village Wedding* was premiered at the Glamorgan Music Festival; *The Last Sleep of the Virgin* at the Cheltenham

Festival and the choral piece, *We Shall See Him As He Is*, made its debut at the Proms.

*The Protecting Veil* won John Tavener and cellist Steven Isserlis nominations for the Mercury Prize. 'I aspire to create religious icons in music,' he says. 'I don't understand the purpose of abstract music . . . I write because I must.' Tavener received more than 200 letters following the first performance of *The Protecting Veil* at the 1989 Proms, each one urging that he ensure the work would be recorded. Subsequently, the Virgin Classics release sailed up the charts, capturing the imagination of the public to an unprecedented degree. 'The idea of *The Protecting Veil* is more of a theological concept than I want to make liquid. It is not didactic,' Tavener explained to Andrew Stewart in *Classical Music* magazine. 'I can't tell you why this piece should have sold so well. If you believe, as I do, that the chant of any culture goes right back to the dawn of civilisation, and comes from the breath of God, although it's an extreme point of view, it might explain why such a piece has proved so attractive.'



# GLORIA

For Deirdre Mummery (7.12.64–2.9.85)

A celebration of her life

*Beauty for ashes, the oil of joy for mourning,  
the garment of praise for the spirit of heaviness. Isaiah 61.3*

Choreography	DOUGLAS WRIGHT
Assistant to the Choreographer	DARREN SPOWART <i>for Sydney Dance Company</i>
Music	ANTONIO VIVALDI <i>Gloria in D</i>
Costume Design	AZZIE JAMES
Original Lighting Design	ALLAN McSHANE
Lighting Design for Sydney Dance Company	JOHN RAYMENT

Created in 1990 for the Douglas Wright Dance Company

*Recording:*

*Choir of St. John's College, Cambridge*

*The Wren Orchestra*

*Conducted by Dr. George Guest*

*Digital Recording by Argo*



Ross Brown



# DOUGLAS WRIGHT

Choreographer *GLORIA*

**D**ouglas Wright is now recognised throughout the world as one of the finest dance-choreographers seen in recent times. His works consistently set new standards for the performing arts in New Zealand and in an international context.

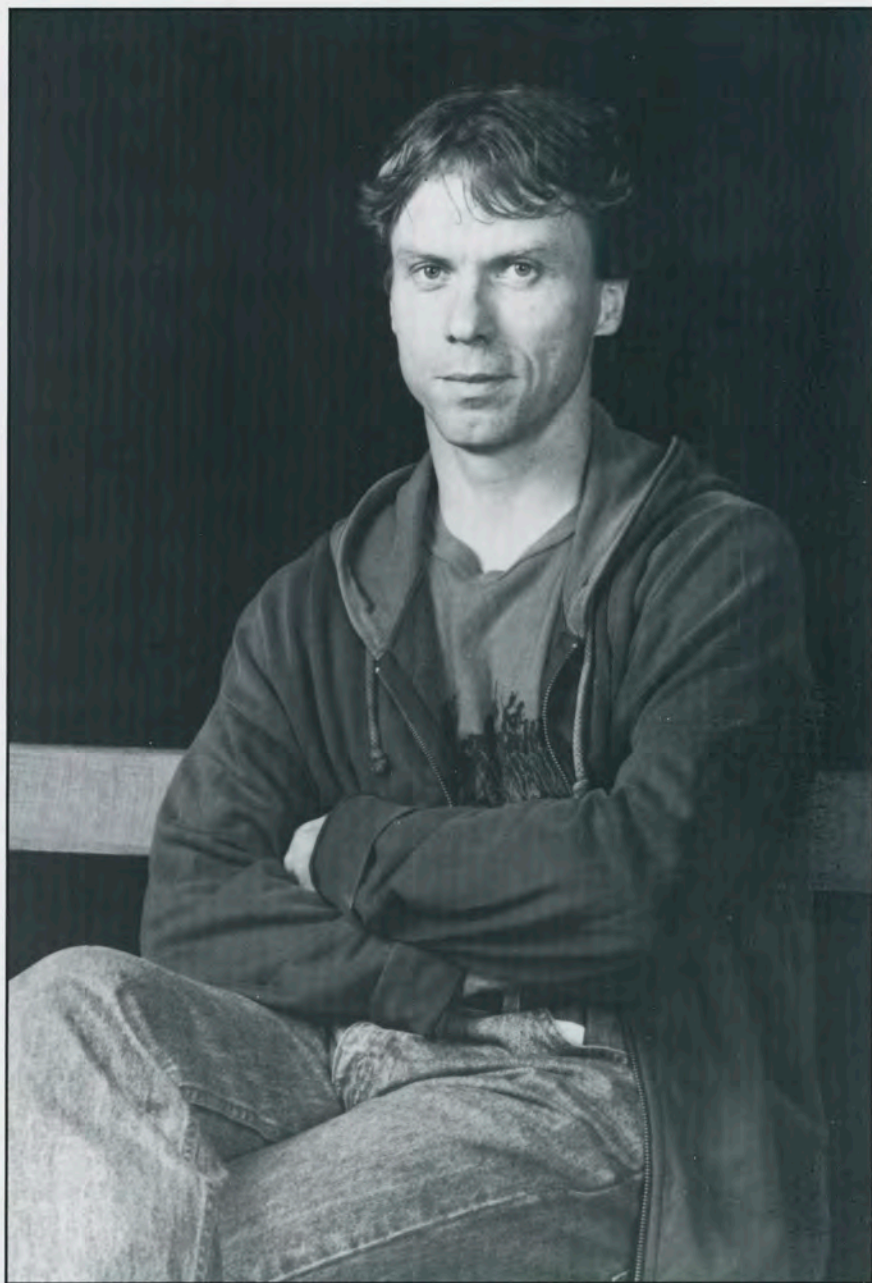
Wright was born in Tuakau, South Auckland, New Zealand, in 1956 and trained as a gymnast. He began his dance career with New Zealand's Limbs Dance Company before joining, in 1983, the prestigious Paul Taylor Dance Company in New York, where he remained until 1987. During this time, Douglas Wright toured Europe and North America with Paul Taylor's company, one of the dance world's greatest legends. He danced in Taylor's *Aureole*, *Arden Court*, *Roses*, *Last Look*, *Musical Offering* and *Cloven Kingdom* among others.

He returned to New Zealand with a firm commitment to make it his base. During the two years he then spent with Limbs, the company reached the height of its popularity. Douglas Wright created a new piece, *Now is the Hour*, for the company, which was performed on a nationwide tour.

In 1988, he travelled to London to work with DV8 Physical Theatre, performing in and co-devising the award winning *Dead Dreams of Monochrome Men*. In 1989, he formed his own company, which immediately won respect in its first New Zealand tour with *How on Earth*. At this time, Wright choreographed a *far Cry* for the Australian Dance Theatre in Adelaide under its then artistic director, Leigh Warren.

In 1990 the Douglas Wright Dance Company firmly established itself as part of the New Zealand psyche with *Gloria*, which was filmed for Television New Zealand along with a documentary on Wright entitled *I am a Dancer*.

In 1991 he mounted *Gloria* for Perth's Chrissie Parrott Dance Company before returning to New Zealand to devise a new full length work, *As it Is*. The programme toured six centres throughout New Zealand. After invitations to perform a *far Cry* and *Gloria* in



Peter Molloy

Europe, the company debuted at the Holland Dance Festival and at Dance Umbrella in London.

A performance at the 1992 New Zealand International Festival of Arts followed, and, later that year, Wright choreographed a new piece *The Decay of Lying* for the Royal New Zealand Ballet. In November of 1992 he devised a new solo piece entitled *Elegy for Jim, Leigh and Bayly* which premiered at ARTZAID in Wellington. This piece was filmed and has since won the Stage/Studio Recording category of Frankfurt's Dance Screen'93 Festival.

Douglas Wright recently danced the title role in *Petrouchka* for The Royal New Zealand Ballet. In May 1993 he premiered a new piece, *Forever*, which successfully toured New Zealand. *Forever* will be presented on a European and Australasian tour by the Douglas Wright Dance Company during 1994-95.



# JANET VERNON

**Associate Artistic Director  
Principal Female Dancer**

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 where they joined forces to create a company built on high technical standards and a repertoire of genuine originality.

By that time, Janet had begun to dance in roles central to the ballets created by Graeme Murphy very early in his career — works such as *Ecco* and *Glimpses, Sequenza VII* and *3 Conversations*. Then, right from the early seasons at Sydney Dance Company through until the present, she has continued to create roles in each of Graeme Murphy's major works for his company. Janet Vernon's repertoire of original roles would be considered enviable by any artist. In addition, she has combined her performing career with her responsibilities as Associate Artistic Director, building 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 first few years at Sydney Dance, followed in the '80s by *Some Rooms, After Venice, Boxes, Nearly Beloved, Shining, VAST* and *Kraanerg*. Roles from recent years include those in *soft bruising*, as Queen Roxana in *King Roger, Take All My Loves* and *Duo of Sonnets*, which she performed with actor Luciano Martucci in *Bard Bits, Synergy with Synergy* and the Rose in *Beauty and the Beast*.

Janet has also worked with guest choreographers at Sydney Dance Company, dancing roles in Louis Falco's *Black and Blue*, Barry Moreland's *Dialogues* and *Daisy Bates*, Paul Mercurio and Kim Walker's *Cafe* and as Lady Macbeth in Kim Walker's *Before the Word*. During the company's 1992 tour to France and South America, Janet danced in *Some Rooms* and *Nearly Beloved* in Paris; in *Some Rooms* at the Festivals in Bogota and Caracas and in *Bard Bits* and *Before the Word* on tour through regional France.

Janet has recently completed filming Graeme Murphy's *Sensing* for ABC-TV in which she dances the lead female role, opposite Carl Plaisted, and with the artists of Sydney Dance Company.

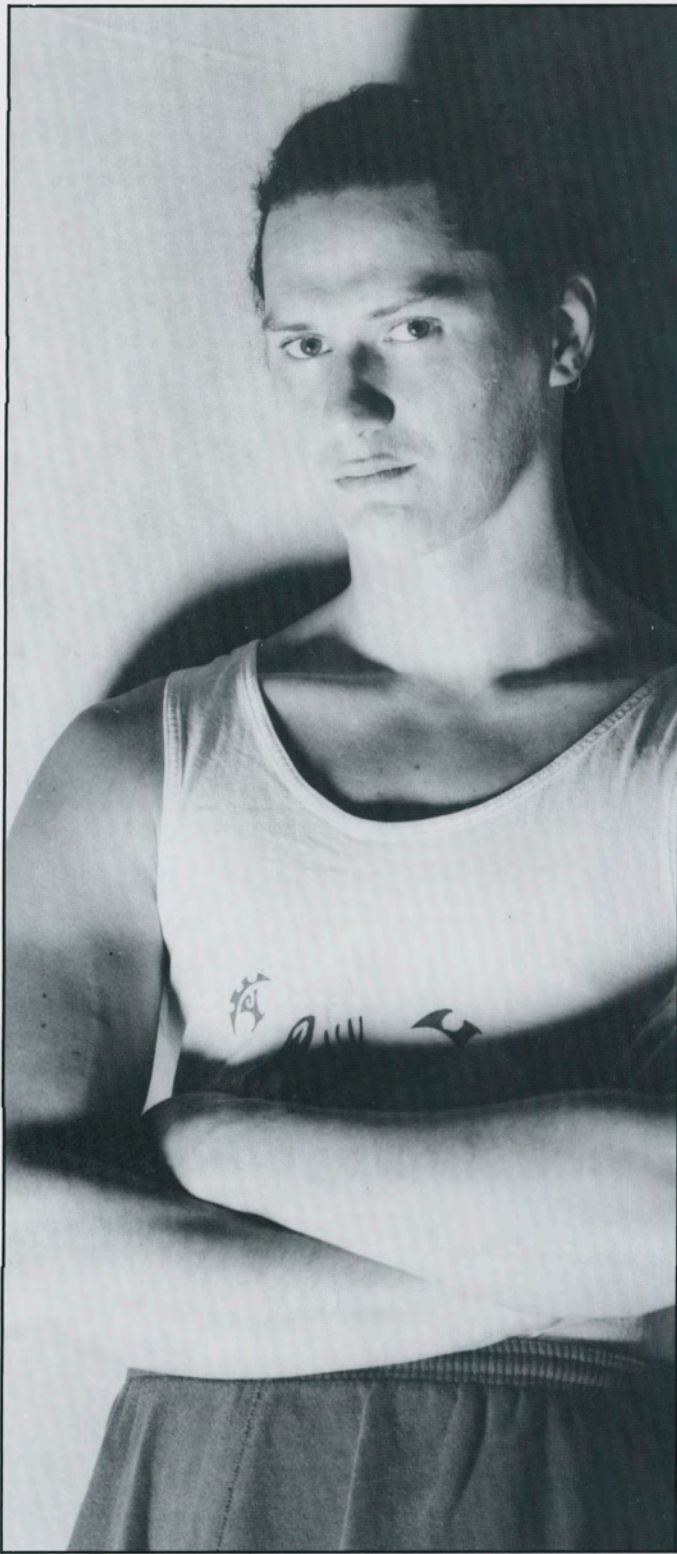




Greg Barrett portrait from Danceshots



ALFRED TAAHI



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James Pozarik

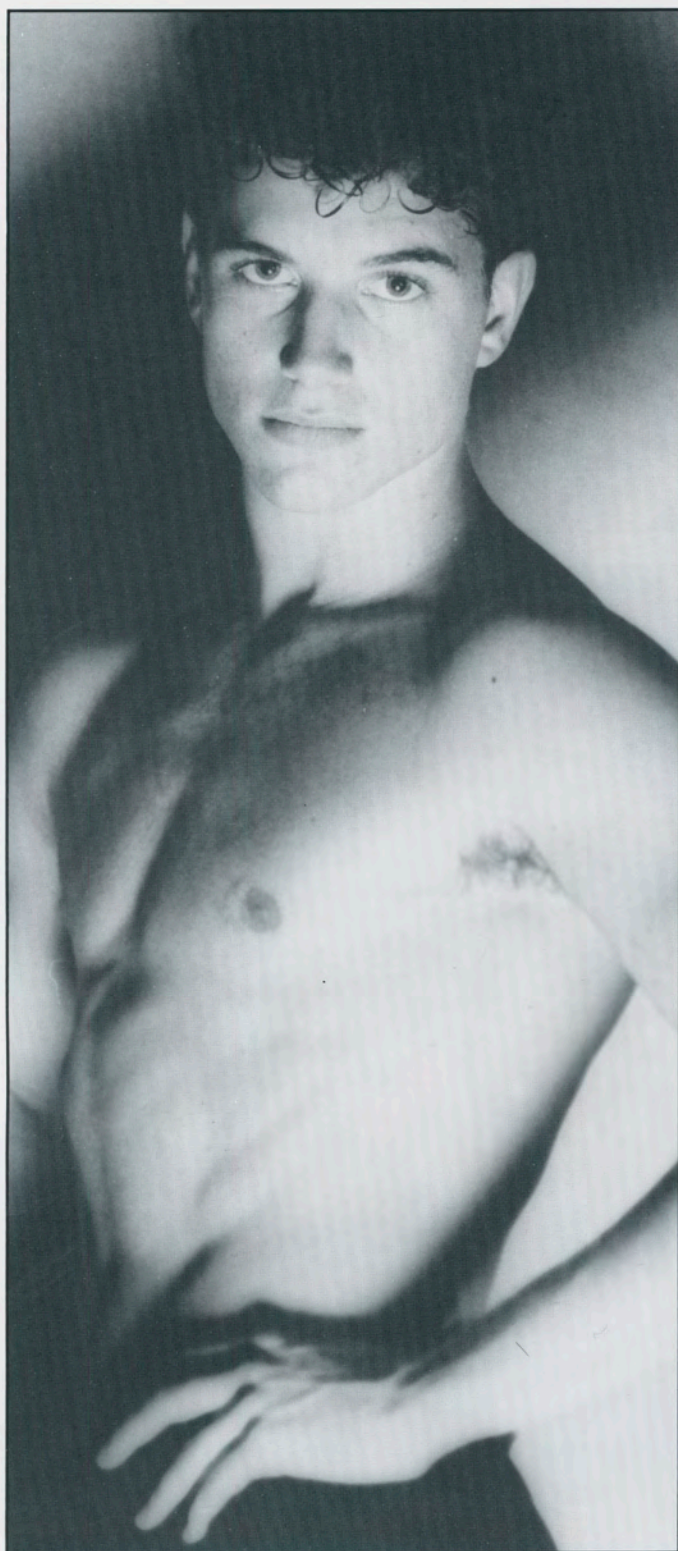
KATHRYN DUNN



LEA FRANCIS



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CARL PLAISTED



ANNA DE CARDI



Roy McAuley

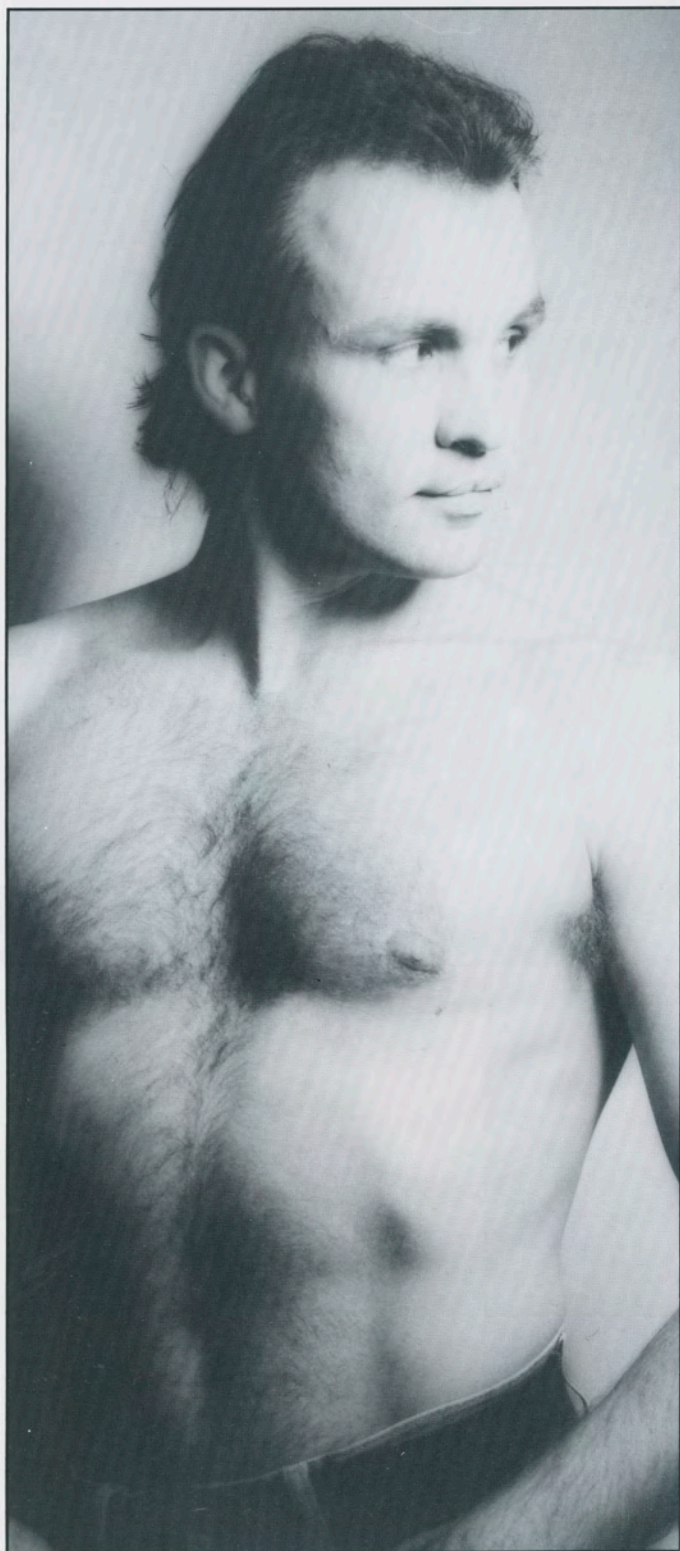


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GEORGIA SHEPHERD



WAKANO ASANO



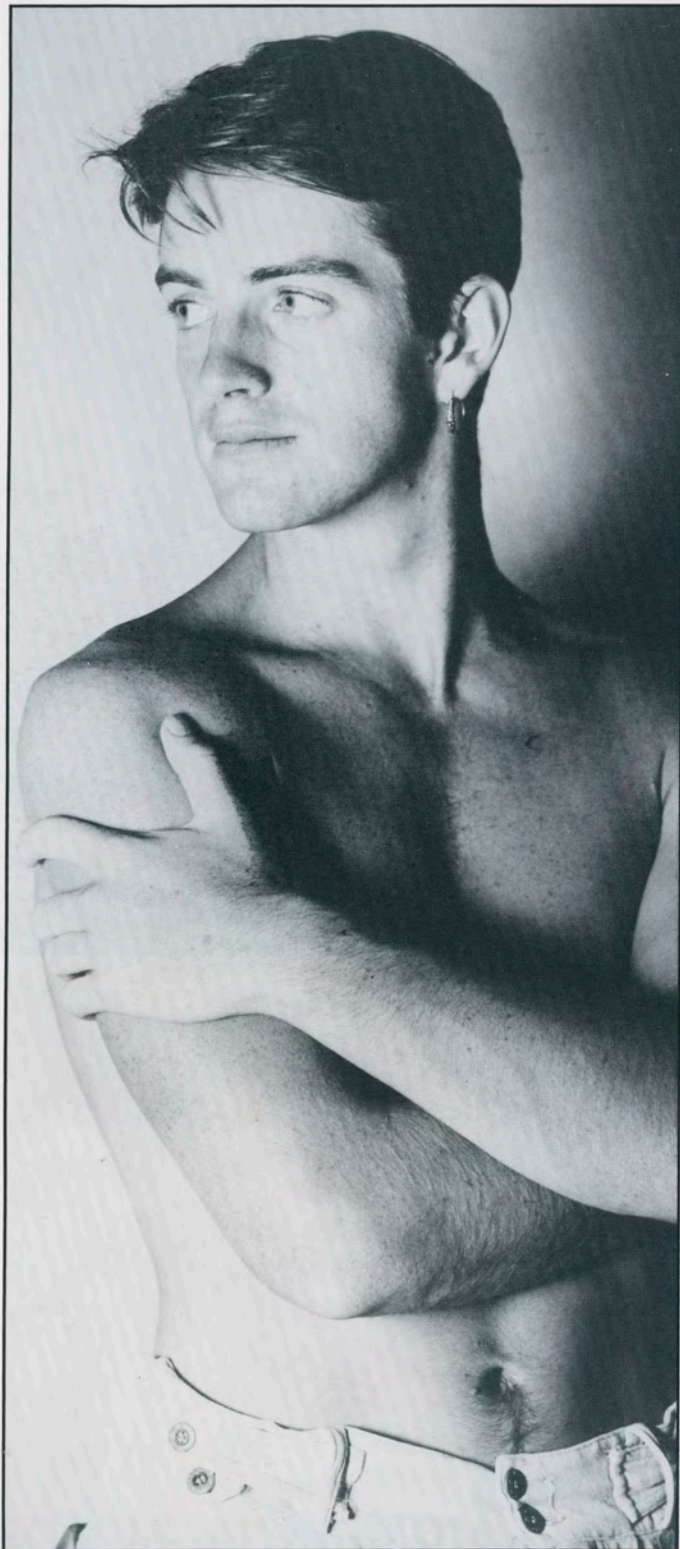
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BRETT MORGAN



TAMASIN NOLAN

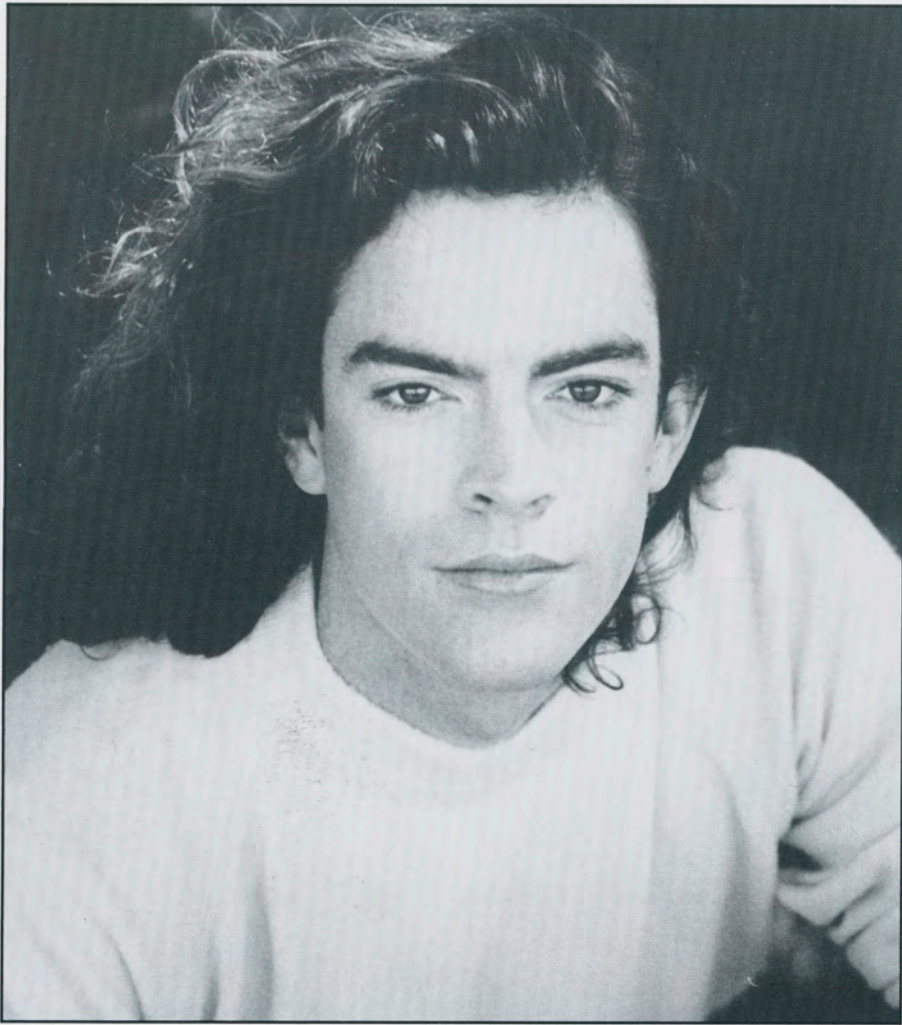


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MARTIN LEWIS

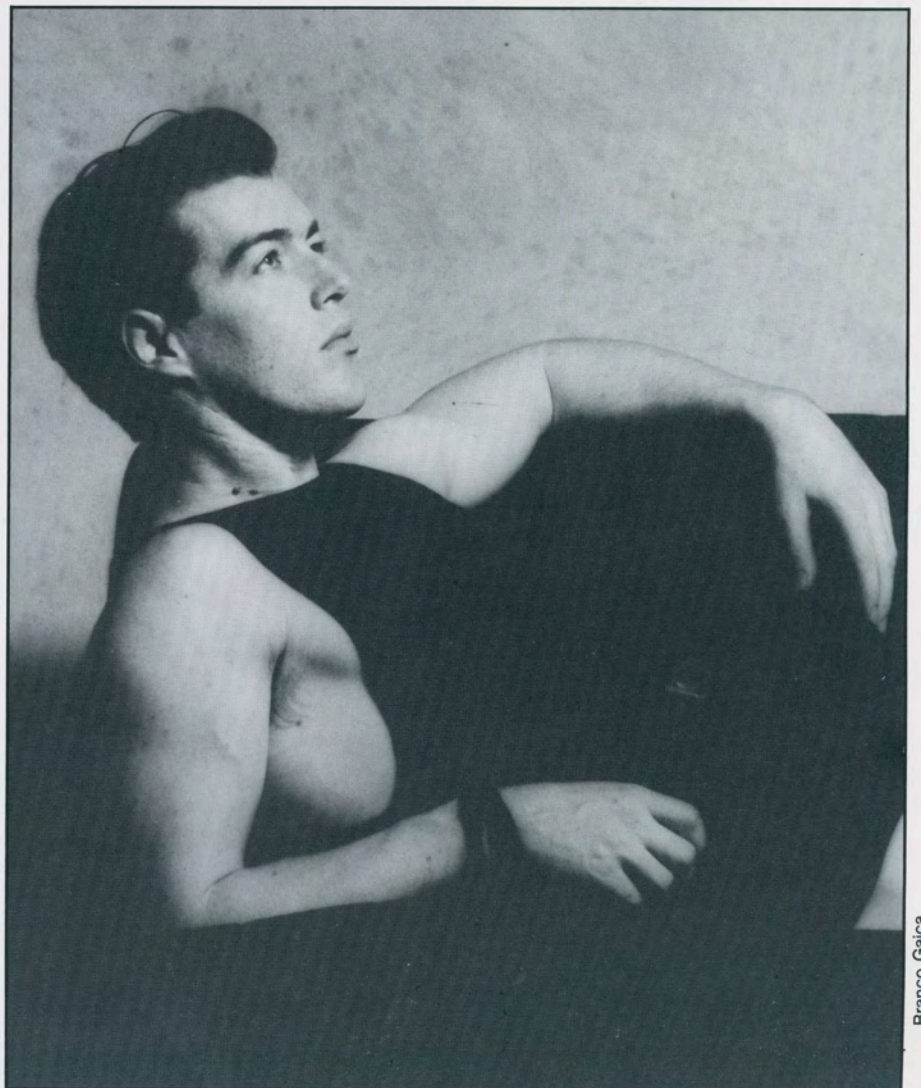


DARREN SPOWART



Ashley de Prazer

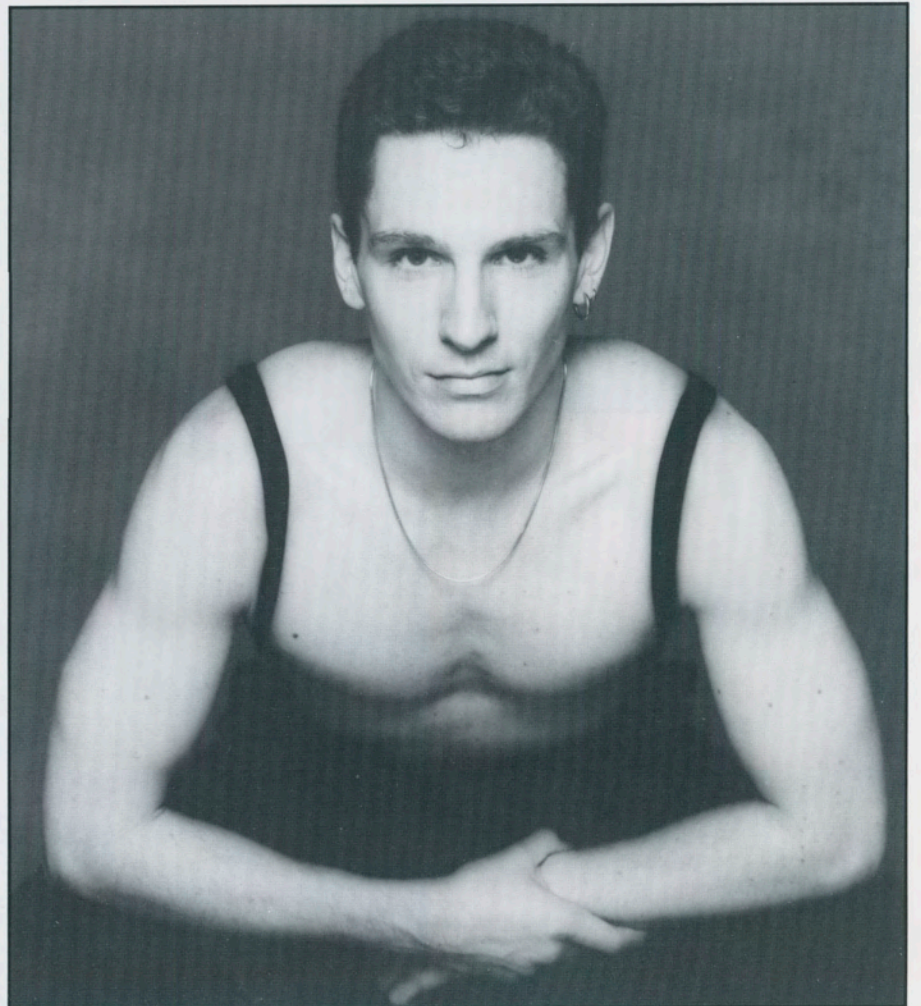
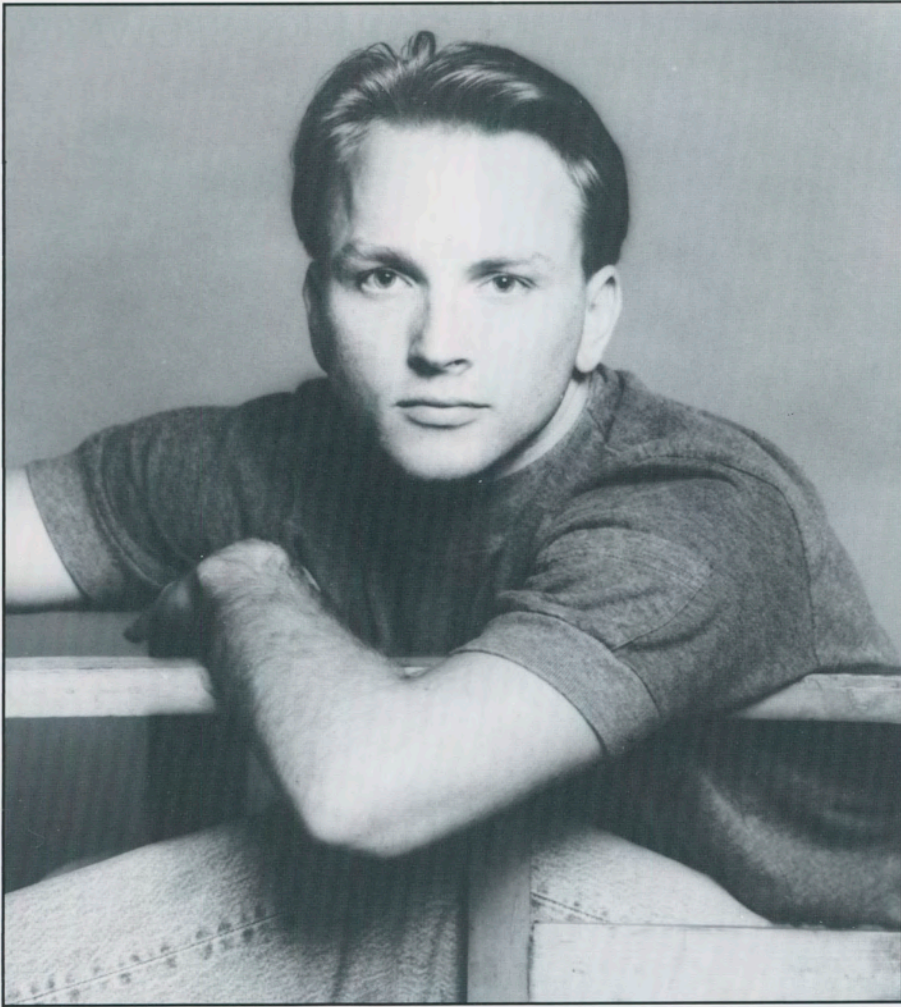
GLEN MURRAY



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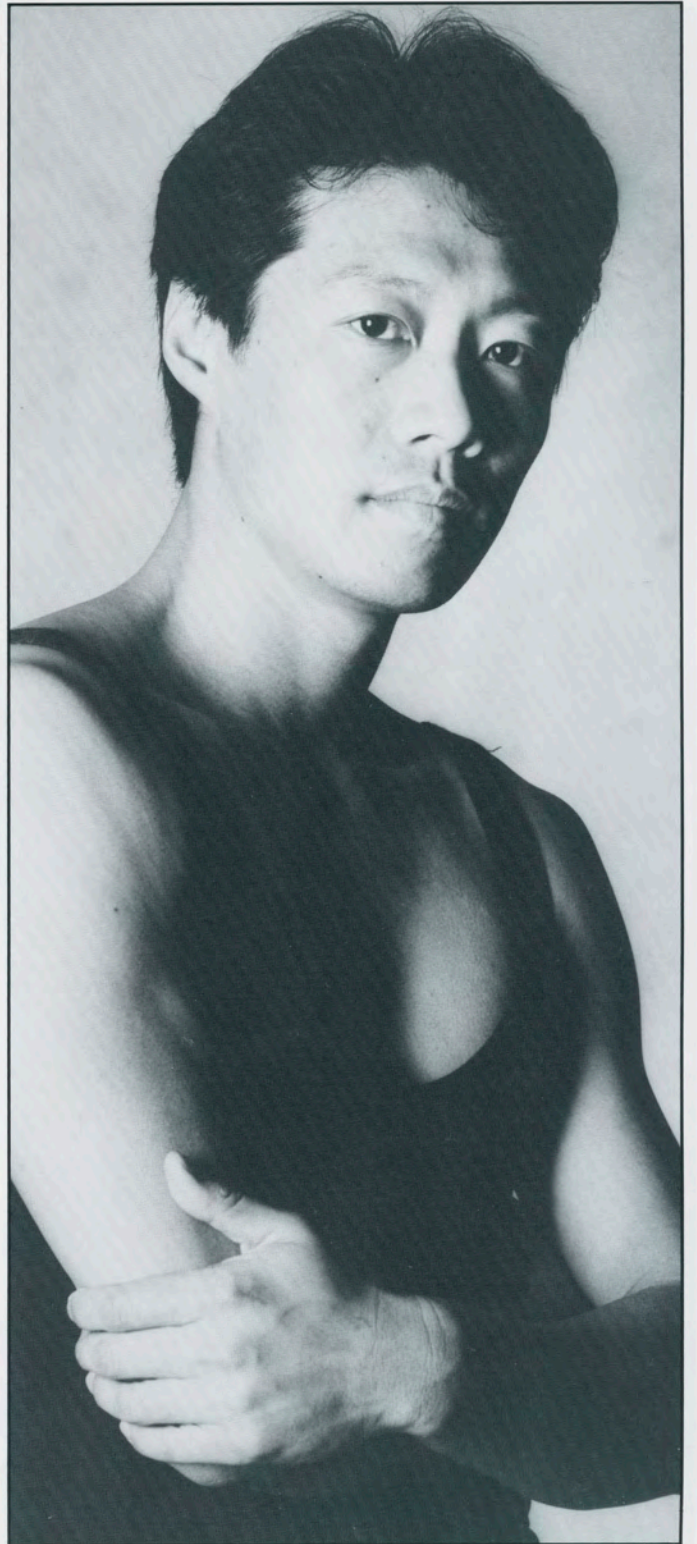
BRADLEY CHATFIELD



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KATHERINE GRIFFITHS



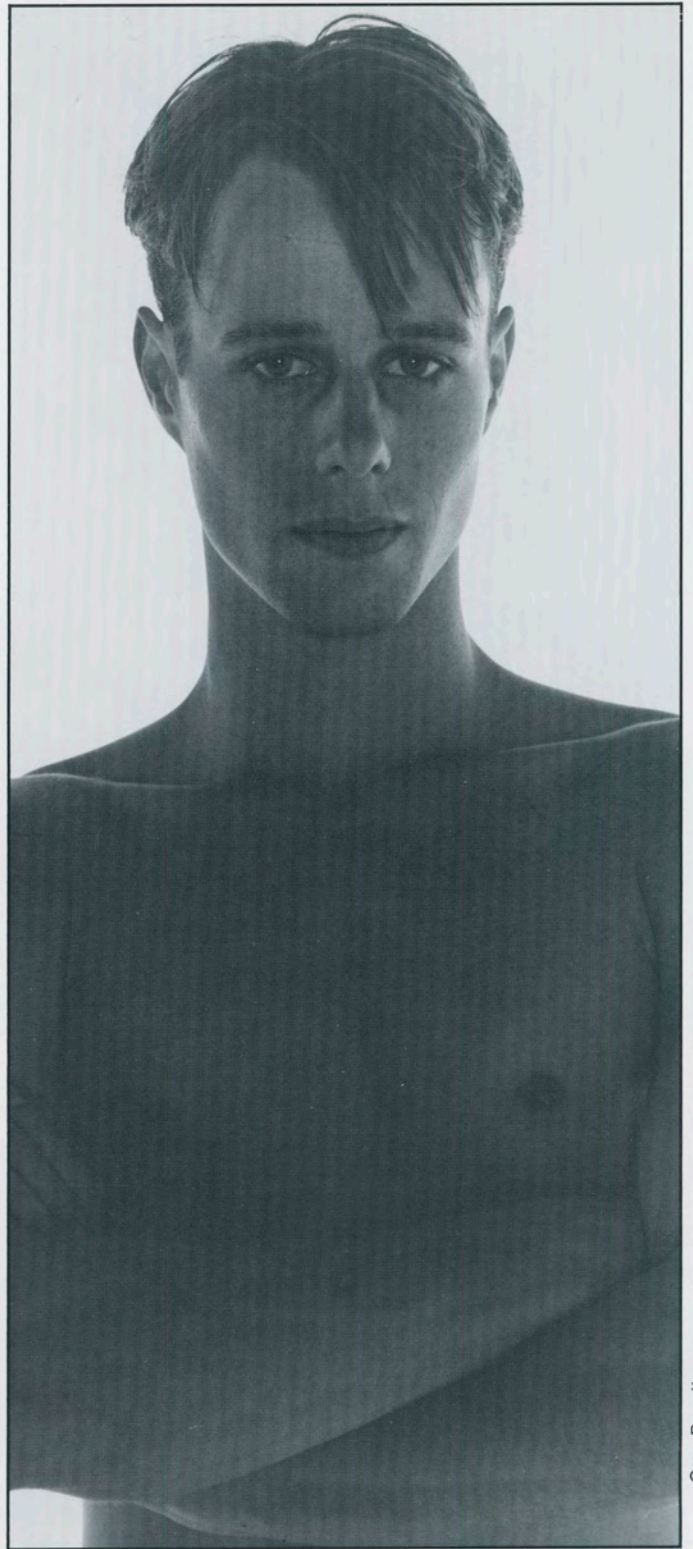
XUE-JUN WANG



CHRISTOPHER HARRIS



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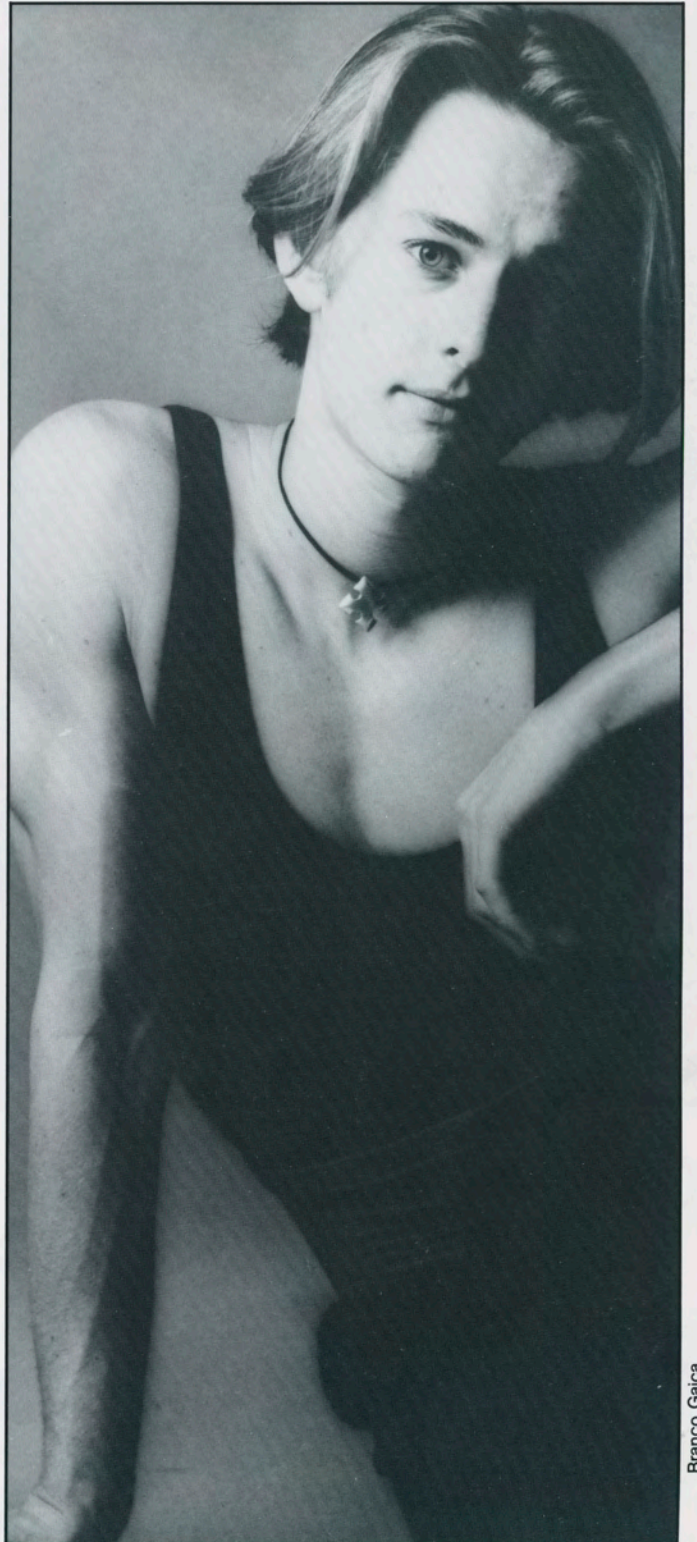
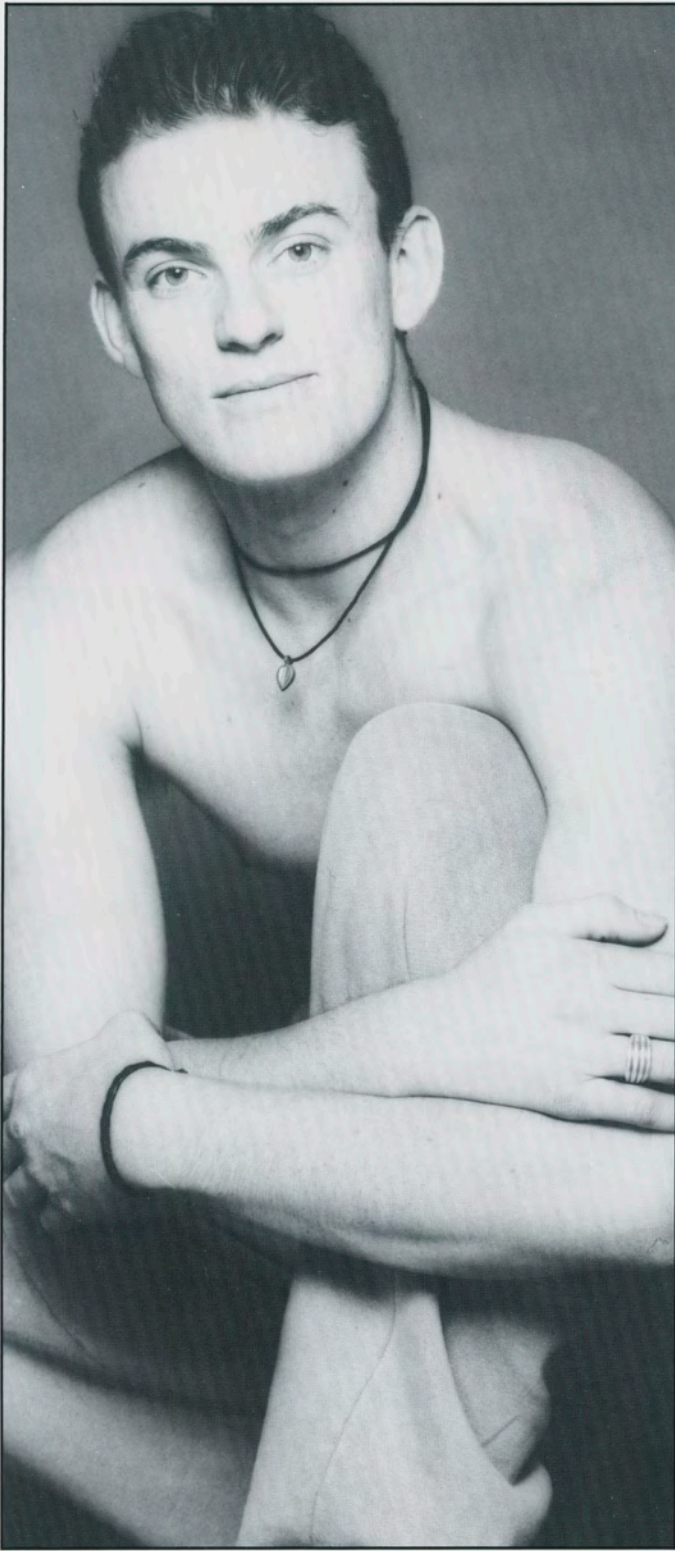


Greg Barrett

ANNASTACIA FLEWIN



SIMON TURNER



TIMOTHY HEATHCOTE



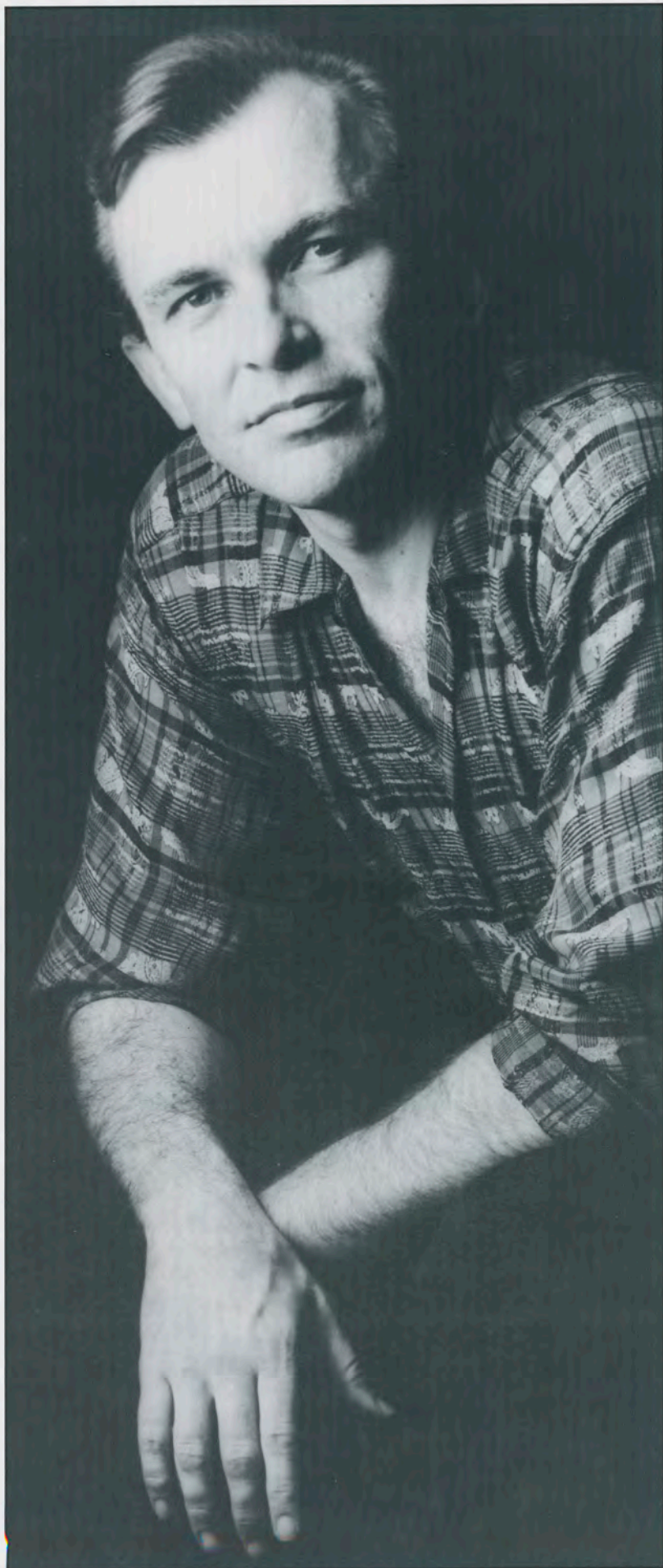
# BILL PENGELLY

## 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. Bill began his dance career with The Queensland Ballet, at that time under the Artistic Direction of Harry Haythorne. After joining Sydney Dance Company, Bill performed roles in the premiere stagings of many works by Graeme Murphy, including *Daphnis and Chloé*, *Viridian*, *Rumours*, *An Evening*, *Wilderness*, as The Giant in *The Selfish Giant*, as Raymond Radiguet in *Poppy*, the Young Aschenbach in *After Venice*, the roles of Best Man and of Mrs Miller in *Nearly Beloved*, Herod in the *Salome* sequence from *Sirens*, the Priest in *Some Rooms (The Bathroom)* and in the works of guest choreographers whose works were mounted during the 1980s, such as Barry Moreland's *Daisy Bates* and *Mansions*, Joseph Scoglio's *Animus*, Garth Welch's *Janiculum*, and Louis Falco's *Black and Blue*.

Since his appointment to the responsibilities of Dance Master, Bill has continued to perform in special roles and has worked with a new generation of guest choreographers to the company, appearing as Enrico, the cafe proprietor, in Paul Mercurio and Kim Walker's production, *Cafe*, and as the Madame in Graeme Murphy and Paul Mercurio's *In the Company of Wo/Men*. For *The Shakespeare Dances* season in 1991, he performed the role of the Prospero figure 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 to 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 1992 he danced in Paul Mercurio's *edgeing*, and as Mitch in Graeme Murphy's *A Streetcar Named Desire*.

More recently, Bill performed the role of Beauty's father in Graeme Murphy's production, *Beauty and the Beast*. The production premiered in Sydney in February and has since toured to Perth, Adelaide and Melbourne.





# JENNIFER IRWIN

## Resident 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 1992 design success — *Piano Sonata*, a new Murphy work which premiered at the Sydney Opera House Drama Theatre. *Synergy with Synergy* was Jennifer's first collaboration with Production Designer Brian Thomson. More recently, she supervised the making of Kristian Fredrikson's costumes for *Beauty and the Beast*. For the current season, Jennifer worked together with Graeme Murphy on the creation of costumes for his new work *The Protecting Veil*.



# JOHN RAYMENT

## Lighting Designer

John Rayment's work spans all disciplines and virtually all the major companies in the country. For Sydney Dance he has lit over thirty works including the premiere stagings of *Poppy*, *Rumours*, *Viridian*, *Sheherazade*, *Daphnis and Chloé* and *Homelands* between 1978-82. During his early association with the company, John lit and staged its first major international tours including its premiere New York Season at City Center. In 1983 he began a prolific freelance career lighting productions such as *The Life and Adventures of Nicholas Nickleby*, *The Doll Trilogy*, *Chinchilla*, *Harold in Italy* and *A Midsummer Night's Dream*, among twenty-one designs for the Sydney Theatre Company; *Norma*, *Aida*, *The Mikado* for The Australian Opera; and shows such as *A Star is Torn*, *Rocky Horror Show*, *An Imaginary Life*, *Steaming*, *Sweet Bird of Youth*, *My Fair Lady* 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. He returned to Sydney and in 1990 lit Graeme Murphy's *soft bruising*. In 1992, John recreated his Design in Light for Murphy's *Viridian* for the company's 15th Anniversary at the Sydney Opera House. That season, he also lit Kim Walker's *Monkey See* and Paul Mercurio's *edging*. In June of 1992, John was invited to return to Sydney Dance Company on a full-time basis as Stage Director and Lighting Designer. John has since overseen the production of the company's seasons and tours and has created lighting for Graeme Murphy's *Synergy with Synergy*, *Beauty and the Beast* and now *The Protecting Veil*. Future projects include lighting design for Graeme Murphy's new production of *Les Troyens* for The Australian Opera in 1994.





GRAEME MURPHY'S *BEAUTY AND THE BEAST* HAS  
TAKEN SYDNEY DANCE COMPANY TO PERTH ADELAIDE  
AND MELBOURNE DURING 1993



David B. Simmonds



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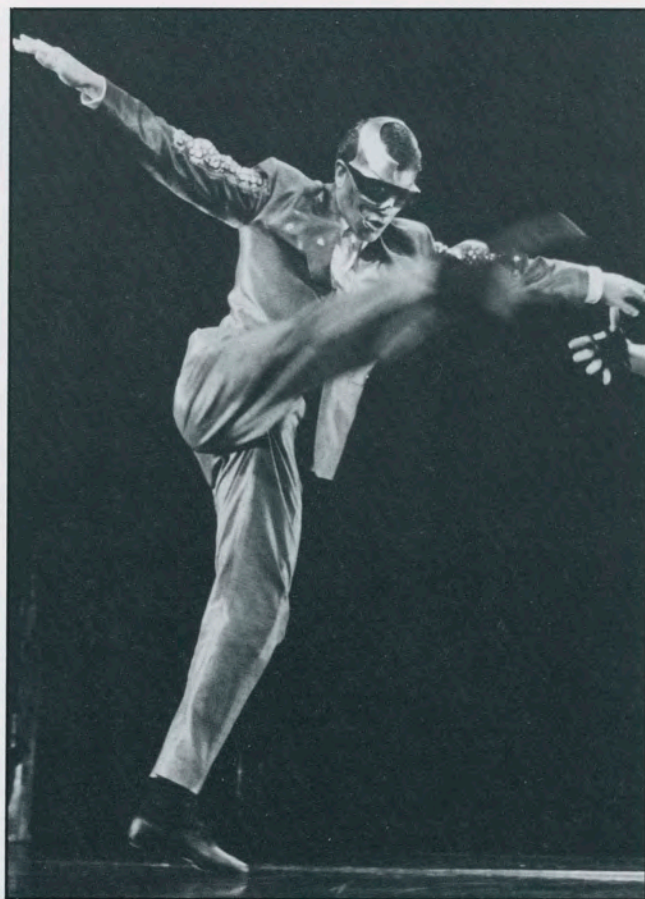
The national tour of *Beauty and the Beast* which followed almost immediately after the two month Sydney season at the Metro Theatre, was an outstanding success for Sydney Dance Company. Dancers Anna de Cardi and Kathryn Dunn alternated in the role of Beauty throughout the tour, as did Janet Vernon and Georgia Shepherd in the role of the Rose. Brett Morgan and Tristan Borrer, in the demanding role of the Gothic Beast, alternated for most performances as did Martin Lewis and James Taylor as the Rock Beast. Carl Plaisted danced at all performances in his popular role as the Corporate Beast. In all, forty-five thousand people in four capital cities — Melbourne, Adelaide, Perth and Sydney — saw the production. The two-week Adelaide season sold out just a week after bookings opened, and the Melbourne season, which followed *The Phantom of the Opera* at the Princess Theatre, saw an overwhelming demand for tickets, giving the company one of its most successful seasons ever in the Victorian capital. However, *Beauty and the Beast* was not the only production to tour in 1993. In June, Sydney Dance Company and Synergy performed *Synergy with Synergy* in the Lyric Theatre of the Queensland Cultural Centre. In January 1994, Sydney Dance and Synergy will again perform *Synergy with Synergy* at the National Theatre of Taiwan.

This page:  
Carl Plaisted as  
the Corporate Beast.  
Below: Kathryn Dunn and  
Tristan Borrer at the Metro  
Theatre in Sydney.

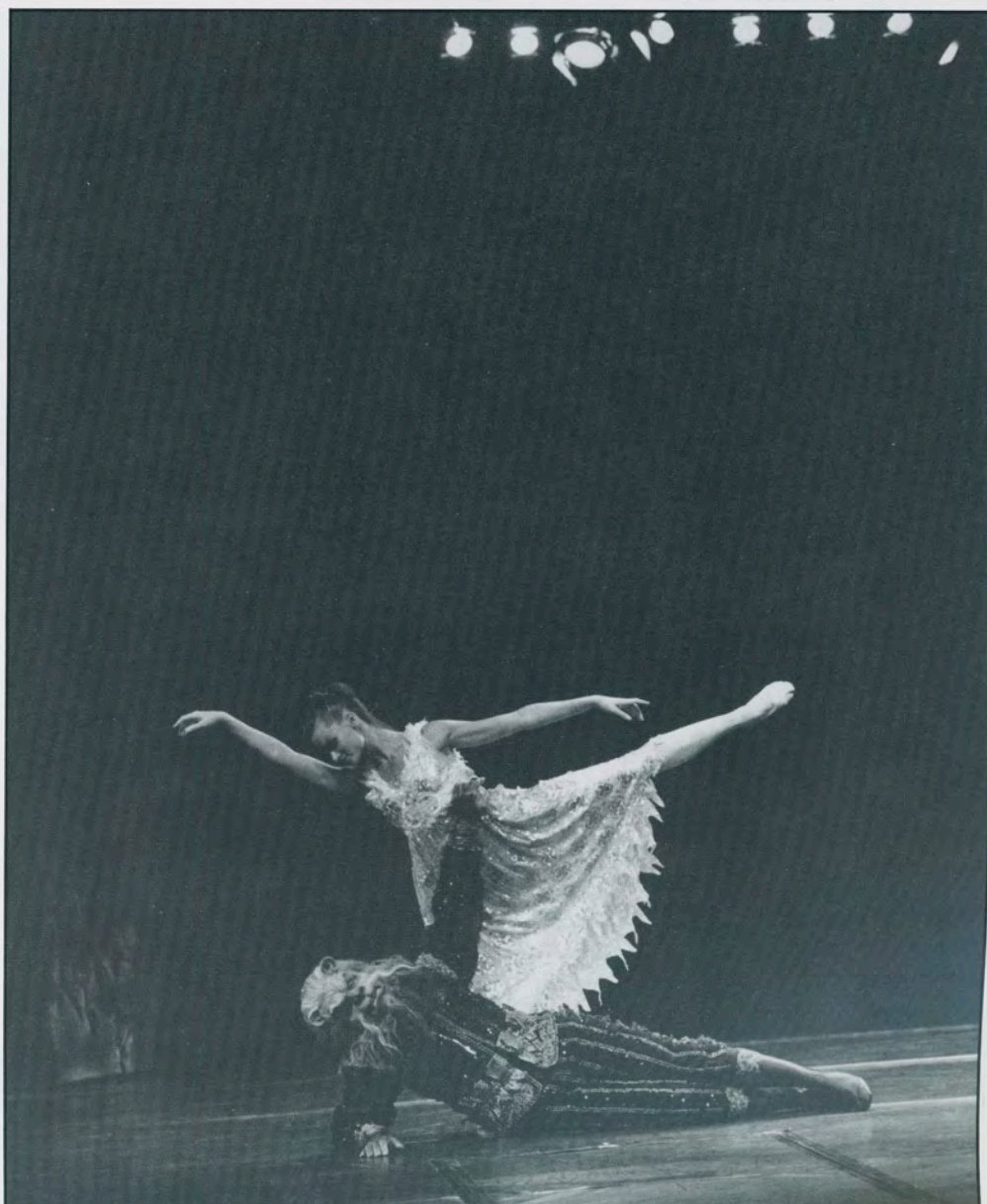
Opposite page, top left:  
Anna de Cardi and  
Brett Morgan at the Princess  
Theatre in Melbourne.

Main photo:  
Anna de Cardi as Beauty.

Bottom left: Tamasin Nolan,  
Annastacia Flewin and  
Wakako Asano as the  
*Hypodermics*.

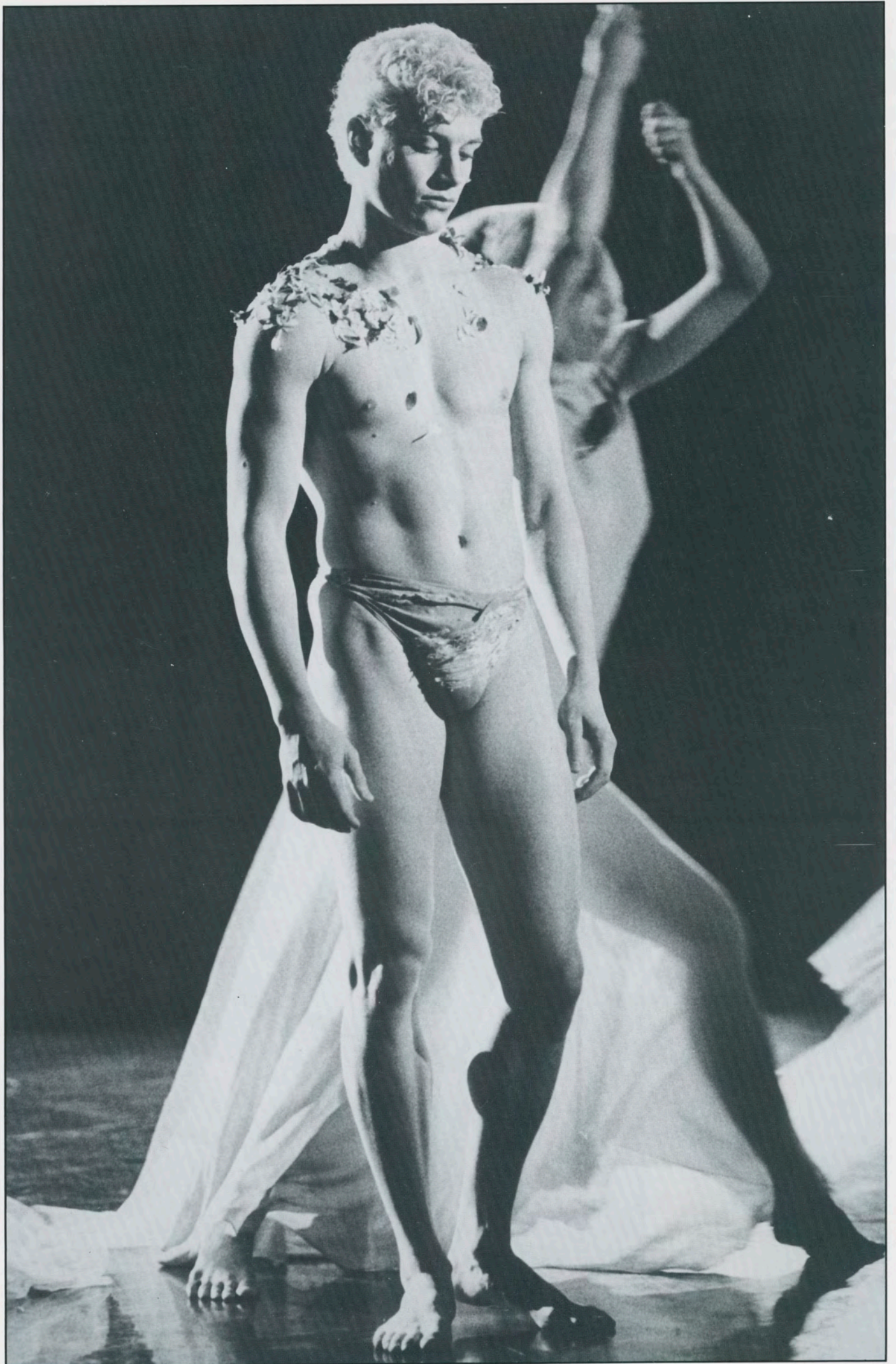


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Derek Biermann







Carl Plaisted, Janet Vernon  
and artists of the  
Sydney Dance Company  
on location for the filming  
of Graeme Murphy's *Sensing*  
— a co-production  
between ABC-TV and  
Sydney Dance Company.



**S***ensing*, a journey through the five senses, is a new Sydney Dance Company/ABC collaboration made especially for television. It is a visual feast, crammed with potent images created by Graeme Murphy, set to a commissioned score by Australian composer Ross Edwards, and recorded by the Queensland Symphony Orchestra. *Sensing* will be screened as an ABC Review Special at 9.30pm on November 29.



The project was devised and choreographed by Graeme Murphy and directed by the ABC's Stephen Burstow, whose recent directorial credits include the dance version of the ABC's *Seven Deadly Sins*, which featured the work of seven choreographers and companies.

*Sensing*, with dazzling costumes by Sydney Dance Company's resident designer Jennifer Irwin, stars Janet Vernon, Carl Plaisted and the dancers of Sydney Dance Company. Vernon is the facilitator who leads Plaisted, the sensor, on a journey from innocence to experience, symbolically exposing him in turn to each of the five senses. Five weeks of rehearsal preceeded the two-week shoot which took place in September at an array of locations around Sydney including the Sydney Theatre Company's Blackfriars space at Pier 4, at a swimming pool at Ravenswood Girls' School, a groyne at Kurnell, a Darling Harbour over-pass and Sydney Dance Company's Pier 4 rehearsal studios.





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## *Sydney Dance Company*

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Walsh Bay NSW 2000 Australia  
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Facsimile (02) 251 6904

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<i>Associate Artistic Director</i>	<b>JANET VERNON</b> AM
<i>Dance Master</i>	<b>BILL PENGELLY</b>
<i>Technical Director</i>	<b>JOHN RAYMENT</b>
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<i>Head Electrician</i>	<b>IAN FERGUSON</b>
<i>Costume Supervisor</i>	<b>JENNIFER IRWIN</b>

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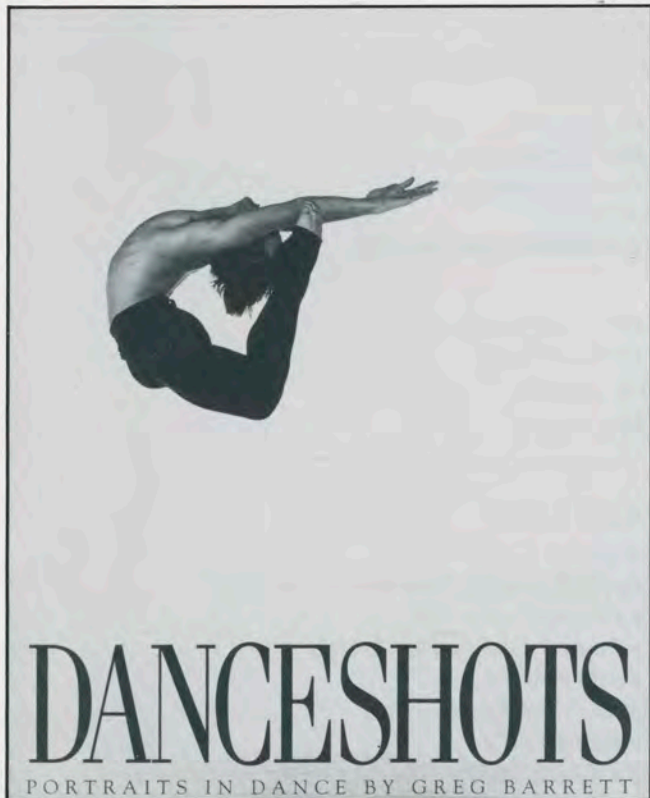
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*With thanks to:*

NIDA Secondments    Natasha Marich  
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Costumes made by    Jennifer Irwin  
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Programme devised by Janine Kyle



Sixty dancers and choreographers are featured in a new book of dance photography titled *DANCESHOTS, Portraits in Dance* by Greg Barrett. Many of Sydney Dance Company's most popular artists and past and present, including Graeme Murphy and Janet Vernon, appear in the book.

Greg Barrett is one of Sydney's busiest photographers. He is well known for his work in directing television commercials and films, along with fashion photography and portraiture. He was recently commissioned by Peter Weiss to complete a portrait exhibition of notable Australians, exhibited at the Gallery on the 7th level of David Jones in Sydney. He first became interested in working with dancers in the late 1970s through several magazine commissions to photograph Graeme Murphy.

The introduction to *DANCESHOTS* has been written by leading dance critic Jill Sykes. Maggie Tabberer, one of Barrett's regular photographic subjects, has provided notes which give an insight into the photographer's work.

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