

*air and other invisible forces*



sydney dance company



sydney dance company

artistic director graeme murphy AM associate artistic director janet vernon AM

# *air and other invisible forces*

World Premiere Season  
Drama Theatre, Sydney Opera House  
22 September – 23 October 1999

Main Auditorium, Civic Theatre Newcastle  
29 – 30 October 1999

**Choreography** Graeme Murphy  
**Creative Associate** Janet Vernon  
**Music** Michael Askill, Invisible Forces (Commissioned Score)  
Giya Kancheli, Mourned by the Wind  
**Set Design** Gerard Manion  
**Costume Design** Akira Isogawa  
**Lighting Design** Damien Cooper  
**Sound Design** Adam Iuston

**Rehearsal Director** Brett Morgan  
**Dancers, in alphabetical order** Katherine Arnold-Lindley  
Wakako Asano  
Josef Brown  
Tracey Carrodus  
Bradley Chatfield  
Kip Gamblin  
Catherine Goss  
Katherine Griffiths  
Christopher Harris  
Gavin Mitford  
Christopher Sheriff  
Simone Sault  
Matthew Shilling  
Simon Turner  
Janet Vernon  
Sally Wicks  
Xue-Jun Wang

**Music performed by** Riley Lee  
Michael Askill  
Michael McMenemy, understudy of Riley Lee

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Sydney Dance Company gratefully  
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In 1997 Sydney Dance Company  
launched the Believers Appeal. The  
financial support given by the Believers  
was purely philanthropic and was a  
moment of much appreciated generosi-  
ty that has ensured the future of  
Sydney Dance Company. We would like  
to acknowledge the following Believers:  
Mr Ross Adamson  
Mr R O Albert, AM  
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We would also like to thank all those  
individuals who gave what they could  
to the Appeal.

**Sydney Dance Company Partners**

Sydney Dance Company Partners assist  
in the continuing growth and develop-  
ment of the Company. We thank them  
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**Bequests**

We are grateful for the generous  
bequest from the estate of the late  
Patricia Sessions of Launceston,  
Tasmania.

If you would like to find out more about  
supporting the Company and its activi-  
ties, please call the Development  
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### Production

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JOHN HENDERSON  
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FELICITAS WILLEMS  
Master Craftsman  
MIKE MACGREGOR  
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### Thanks to

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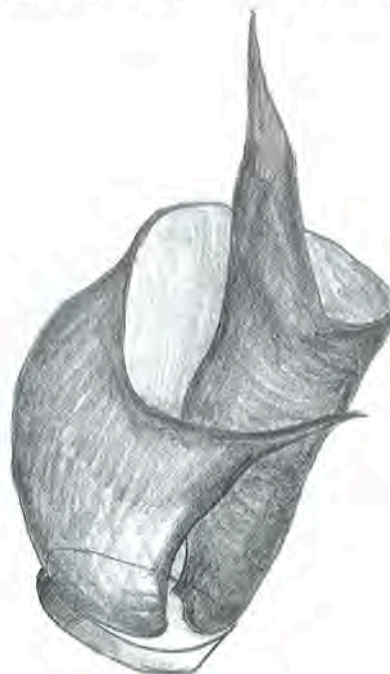
Michael Askill acknowledges:  
RILEY LEE for the excerpt from his  
piece Being Time and his suggestions  
for using the traditional Zen Buddhist  
pieces Kokû and Azuma Jichi.  
ECKART RAHN and CELESTIAL  
HARMONIES for permission to use  
music from: Salome, Free Radicals,  
Fata Morgana, Sacred Ceremonies,  
Fong Naam and The Music of Islam  
Producers DAVID PARSONS (Sacred  
Ceremonies and The Music of Islam)  
and BRUCE GASTON (Fong Naam)  
GIYA KANCHELI for the short excerpt  
from Mourned by the Wind  
NATALIE NICHOLAS-ASKILL and  
RG "BOB" ASKILL: my wife and my  
father, for their vocal contributions.  
ROBERT A.F THURMAN for his trans-  
lation of the Tibetan Book of the Dead,  
published by Bantam  
NASA for the Voyager Recordings

### Imaging

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### Thanks to

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ever international engagement at the Teatro Nazionale in 1980. It was great to be back in Rome.

Sydney Dance Company was supported by the Major Organisations fund of the Australia Council - the Australian Federal Governments Arts Funding and Advisory Body and the New South Wales Government through the Ministry for the Arts.

The tour was an Official Event in Reaching the World in the Third Olympic Arts Festival in the lead-up to the Sydney 2000 Olympic Games.



Official International and Domestic Airline

PHOTOS CLOCKWISE FROM RIGHT: THE PALACIO DE BELLAS ARTES IN MEXICO CITY, WHERE THE COMPANY CELEBRATED ITS 200TH PERFORMANCE OF FREE RADICALS; GRAEME MURPHY AFTER TECHNICAL REHEARSAL AT THE PIAZZALE MICHELANGELO IN FLORENCE; A VIEW OF THE CITY FROM THE CASTELLO DI BRESCIA WHERE THE COMPANY OPENED THE BRESCIA DANCE FESTIVAL;





## Sydney Dance Company on Tour

1999 has been one of Sydney Dance Company's busiest touring years ever on the overseas front. After the remarkable success of the United States tour of Free Radicals in 1997, including its season in New York at The Joyce Theater, the Company was invited to return to the US for even more performances. The 1999 tour of Free Radicals commenced in San Jose, California, then went on to New London for a performance at Connecticut College before heading south to New Orleans in Louisiana. The tour had many highlights and provided wonderful experiences for everyone. Especially memorable was the warmth of the audiences, who greeted the finale of Free Radicals with a standing ovation at every performance in every venue. Celebrations always followed, including a special party at Connecticut College hosted by Robert Archibald, Cultural Attache at the Office of the Australian Consul to New York.

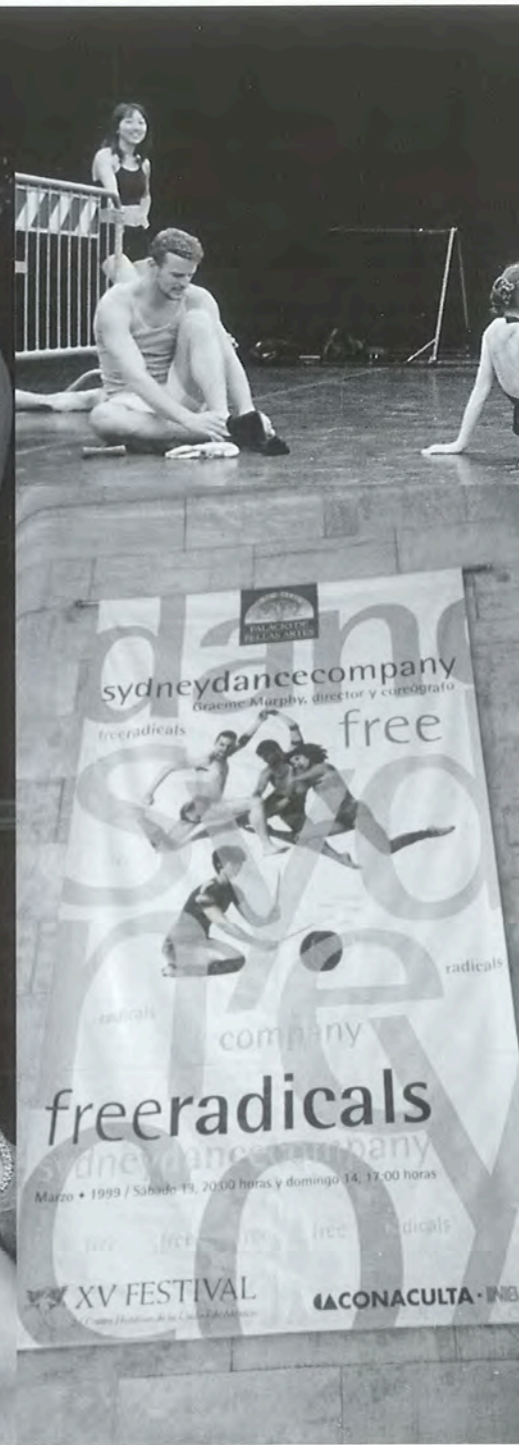
The tour took the Company on to Los Angeles where Free Radicals was staged at Royce Hall at UCLA, one of the most important dance venues in the United States. The Company then headed South of the Border for performances in Mexico City at the XV Festival del Centro Historico de la Ciudad de Mexico. Our performances were presented in the magnificent Palacio des Bellas Artes in the centre of the city - an historic Opera House with exquisite art deco interiors complete with murals by the Mexican painter Diego Rivera. Opening night was an unforgettable occasion, made more memorable by a post-performance reception for 100 guests hosted by the Australian Ambassador to Mexico, Mr. Robert Hamilton.

In June, Sydney Dance Company headed off on yet another Qantas jet, this time to fulfil invitations to perform at the Zurich Summer Festival and at Tanzsommer, Innsbruck. On opening night in Zurich, the newly appointed Australian Ambassador to Bonn, Mr. Paul O'Sullivan, hosted a very elegant opening night reception at a nightclub situated within the theatre itself. These two prestigious Festivals gave Sydney Dance Company the opportunity to perform in Switzerland and Austria for the very first time and paved the way for our return to this wonderful part of Europe.

From Innsbruck we headed across the mountains to Italy, a country in which Sydney Dance Company has given numerous performances at a variety of festivals. This time we were invited to open dance festivals in the cities of Cremona and Brescia in the north before heading a little further south to appear for the first time at the Florence Dance Festival, one of Italy's most important summer festivals for international dance. All of our performances in Italy for the 1999 tour were in outdoor venues - an exciting aspect of Italian summer touring - replete with darting swallows and curious insect life on stage! The tour was completed in Rome with performances at an especially erected performance site within the beautiful gardens of the Villa Massimo. Performing in Rome was particularly nostalgic this time around as the eternal city had been the location for Sydney Dance Company's first



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PHOTOS CLOCKWISE FROM LEFT: BRADLEY CHATFIELD IN THE DRESSING ROOM AT THE CASTELLO DI BRESCIA; BRADLEY CHATFIELD AND LINDA RIDGWAY SWING DANCING ON OPENING NIGHT IN NEW ORLEANS; INGENIOUS SOLUTION TO THE NEED FOR BALLET BARRES ON-STAGE IN FLORENCE; JANET AND GRAEME

IN HOLLYWOOD; DANCERS KATHERINE ARNOLD-LINDLEY AND WAKAKO ASANO PREPARE TO PERFORM IN ROME AT THE VILLA MASSIMO; OUR POSTER AT THE ENTRANCE TO THE PALACIO DES BELLAS ARTES IN MEXICO CITY; CHRIS HARRIS CELEBRATES MARDI GRAS IN LOS ANGELES;







## Damien Cooper

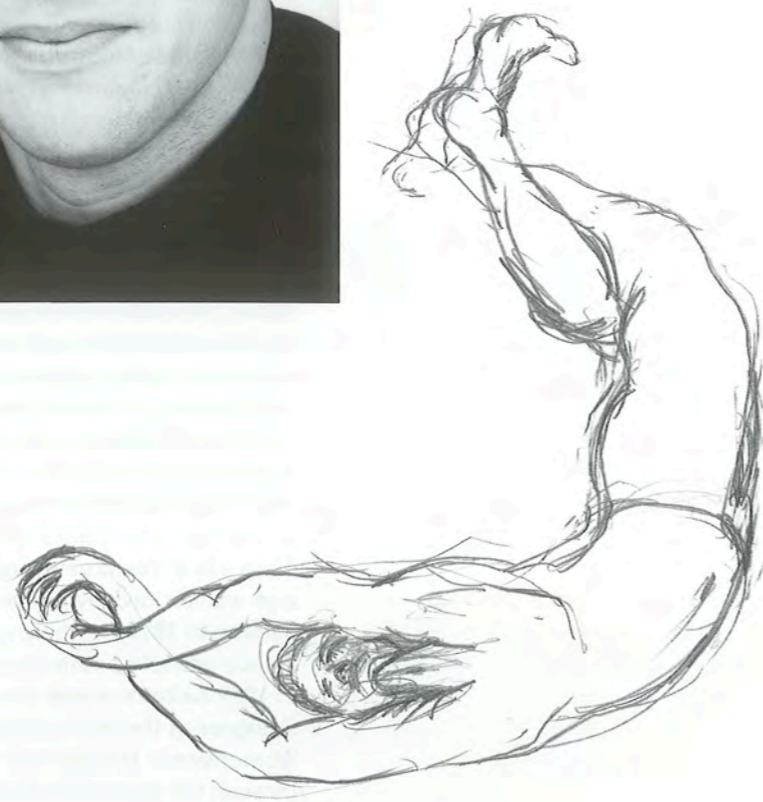
Damien graduated from NIDA Technical Production Course in 1996. Since then he has worked on numerous productions. His theatre credits include: the Australian tour of Frank the Sinatra Story in Song with Tom Burlinson; Monkey Trap with Griffin Theatre Company; and Theatre of Image's productions Exotic Pleasures and Hansel and Gretel.

His work with dance and physical theatre includes Homelands and Under the Influence for Legs on the Wall; Bodyparts, Fleshmeet, Spectre in the Covert Memory and Corrupted 1 and 2 for Chunky Move; and Heavy for Lucy Guerin Dancers.

Opera credits include Penelope by Fauré and Flamma Flamma by Nicholas Lens, which opened the 1998 Adelaide Festival. Damien has also designed for Taikoz, for the 1999 Sydney Festival and Red Square for the 1996 Adelaide Festival.

Damien is currently resident Lighting Designer for Synergy Percussion and One Extra Company. He is also working as Associate Lighting Designer with Nigel Levings for Fox Studios' Backlot Tour. In September he will design the lighting for Garry Stewart's Plastic Space for Thwack Dance Company, which opens at the Melbourne International Festival of Arts prior to touring.

Air and Other Invisible Forces is Damien's first lighting design for Sydney Dance Company.



## Defying Gravity

One of the many challenging aspects of a new work is creating an image for marketing purposes long before a single step has been choreographed. The photographic shoot thus often becomes an invaluable opportunity for experimentation. For Air and Other Invisible Forces, the shoot was scheduled for the beginning of June, just before the Company's European tour and eight weeks before the start of the creative period. With the work's themes of weightlessness and fluidity ripe for exploration, Graeme Murphy saw an opportunity to experiment with movement in a gravity defying medium: water. Coupled with an experienced underwater photographer and curious dancers, the idea of an underwater shoot was conceived.

The shoot, which took 3 days, took place at Ravenswood School for Girls. Preparation revealed significant logistical implications, such as: finding a swimming pool which was available, deeper than a standard pool but not as deep as a diving pool, and that lent itself to the blocking out of natural light; working out how to create a black background; and how to light the shots with underwater lights. All problems for photographer Hugh Hamilton and cinematographer Peter Mac. The dancers, Kath Griffiths, Josef and Kip, without the help of masks, wetsuits and scuba tanks, had a one day rehearsal shoot to acclimatise to being amphibean: to master holding their breath for longer; to synchronize with Hugh, Peter, Graeme and each other; and to work out how to communicate. Wearing Akira's costumes (consisting of up to 9 metres of fabric) was another challenge. With all this successfully



negotiated, the experiment into weightlessness, and creating the shot for Air and Other Invisible Forces, could begin.

ABOVE: PETER MAC SHOOTING UNDERWATER FOOTAGE OF KATH GRIFFITHS, JOSEF AND KIP FOR THE AIR AND OTHER INVISIBLE FORCES TELEVISION COMMERCIAL.



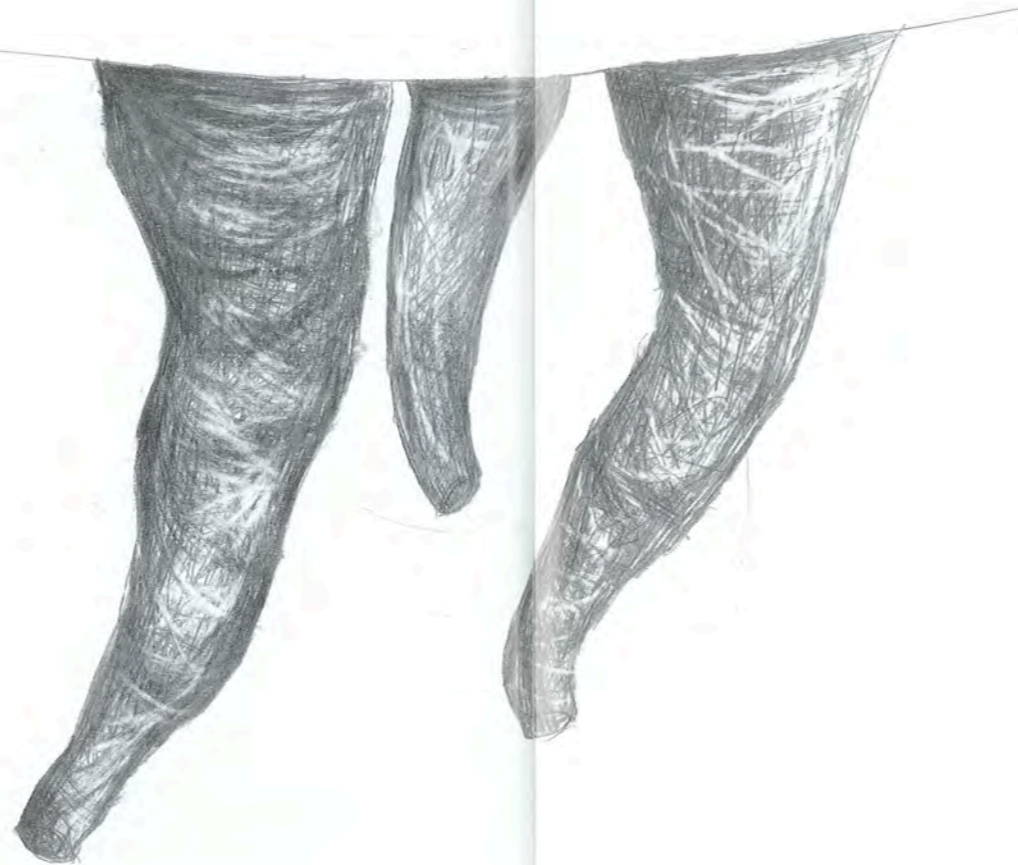
SET DESIGNER

## Gerard Manion

Gerard Manion was born in Southport, Queensland in 1971. He studied at Armidale Tafe gaining a Diploma in Fine Arts, majoring in drawing, painting and printmaking. Following his graduation he was invited back to the College as an artist in residence, and held his first solo exhibition less than a year later at the Armidale Aboriginal Cultural Centre in 1991. Encouraged by a sell-out of his work, he held a second exhibition in Goulburn during the Lilac Festival the following year, and continued to exhibit in galleries in Sydney and elsewhere. Since 1998 Gerard has exhibited a large number of his paintings and drawings at Barry Stern Gallery, Paddington.

Living in Bundeena for several years, Gerard was invited in 1998 to exhibit with seventeen other prominent Bundeena artists at the Australian Associated Press Building in Sydney. He completed a series of drawings and paintings of the Sydney Symphony Orchestra, seeking to evoke sound and emotion through his work. He has since begun an exploration of line and movement, embarking on a body of work that depicts the lyrical movement of dancers, to be exhibited at Barry Stern Gallery in 1999.

Air and Other Invisible Forces is Gerard's first commission for the stage.



COSTUME DESIGNER

## Akira Isogawa

Akira Isogawa was born in 1964 in Kyoto, Japan. Growing up when western and Japanese cultures were starting to fuse, Akira's Japan was still strictly conservative.

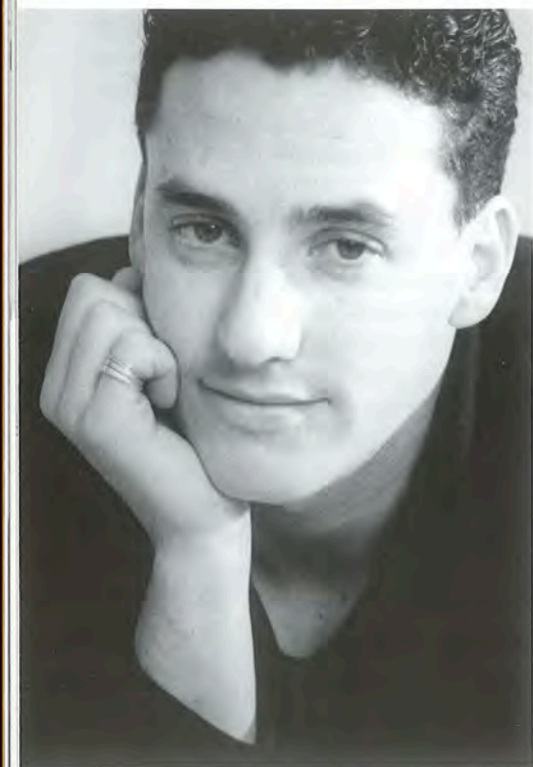
He began designing and constructing garments after immigrating to Sydney in 1986, and completed a Degree in Fashion Design at The Sydney Institute of Technology. Akira's first designs were distributed through boutiques in East Sydney and in 1993 he opened his own boutique in Queen Street, Woollahra.

Since his first Autumn/Winter showing Not Made in Japan in 1994, Akira's collections have attracted increasing international acclaim. Satori - Akira's ground breaking Spring/Summer collection for the 1997 Mercedes Australian Fashion Week was hailed by critics and international fashion luminaries. His collection Botanica for 1998 Fashion Week set a new standard in Australian fashion and was bought by both Browns of London and Barneys of New York. The Botanica collection was also Akira's first showing in Paris, at Royal Saint Honore.

Akira's first costume design commission was for Sydney Dance Company's Salome in 1998.

In 1999 Akira received Australian Designer of the Year and Australian Womenswear Designer of the Year through the Australian Fashion Industry Awards for his High Spirit Collection.

Akira's work can be found in boutiques and department stores internationally, including Browns in London, Barneys



New York in New York, Los Angeles, Chicago and Tokyo, Maria Luisa in Paris, Biffi in Milan, Joyce H.K. and Club 21 in Singapore.



## Michael Askill Invisible Forces

Michael Askill is recognized as one of Australia's leading contemporary music composers and percussionists.

Since 1996 Michael has worked closely with Graeme Murphy and Sydney Dance Company composing music for the highly successful productions *Free Radicals* and *Salome*, subsequently performing and touring with these productions throughout Australia, the United States, Europe and Asia.

*Air* and other *Invisible Forces* is Michael's 5th collaboration with Graeme Murphy and the 4th commission from Sydney Dance Company. He is joined by the shakuhachi master Riley Lee, with whom he has worked and recorded both in Australia and the United States. Born in Durban, South Africa before migrating to South Australia, Michael's early percussion studies were in Adelaide with the late Richard Smith, in Strasbourg with Jean Batigne and later in New York as the recipient of an International Fellowship from the Australia Council.

He has held principal positions with the Sydney and Melbourne Symphony Orchestras and the Australian Chamber Orchestra. He is founding member and Artistic Director of Synergy, one of Australia's most successful contemporary music ensembles.

CDs released on the Black Sun and Celestial Harmonies labels include: *Australian Percussion*, featuring music by Nigel Westlake, Ross Edwards, Martin Wesley-Smith and Peter Sculthorpe; *Shoalhaven Rise*, with Michael Atherton and Riley Lee; *Fata Morgana*, with the Turkish musician



Omar Faruk Tekbilek; *Free Radicals*; and *Salome*, which also featured Tekbilek. Michael is also featured on CDs by Synergy including the recently released "from me flows what you call time" by Toru Takemitsu with the Sydney Symphony Orchestra.

As a record producer, Michael has worked with the Daniel Binelli Septet in Buenos Aires on *Tango for Black Sun*, and the Song Company in the Sydney Opera House on *Schwanengesang* for Celestial Harmonies.

## Riley Lee

Riley Lee is Australia's only Grand Master of the shakuhachi, and one of the few outside of Japan. He began playing the shakuhachi in Japan in 1971. For three years, he toured internationally as a full-time performer of taiko (festival drums) and shakuhachi with Ondekoza (Demon Drummers, now called Kodo), a group of traditional Japanese musicians.

Riley's studies with traditional teachers in Japan have included such peculiar methods as practicing barefoot in the snow, blowing into his flute under waterfalls and in blizzards until icicles form at its end, and running the Boston Marathon and then playing taiko drums at the finish line.

In 1980 he became the first non-Japanese to attain the rank of dai shihan (grand master) in the shakuhachi tradition. His present shakuhachi teacher is Katsuya Yokoyama, one of the world's most respected master of the Zen inspired repertoire. Since 1981, he has released over thirty recordings worldwide; a recent project, performed with the Queensland Symphony Orchestra, was released in August 1998 on ABC Classics label.

He completed his BA and MA degrees at the University of Hawaii, and received his PhD degree in ethnomusicology from the University of Sydney. His PhD thesis topic was on the Zen repertoire of the shakuhachi. This combination of scholarship and performance professionalism taken to such a high degree is rare with any musical instrument, especially so in such a cross-cultural East/West context.

Recently, using his taiko experience, Riley has co-founded with Ian Cleworth the ensemble Taikoz. Its largest drum weighs nearly 300kgs. Riley performed with Taikoz in the Sydney Festival in both 1998 and 1999. Riley has also formed a multicultural music group. Called *Con Spirit Oz*, the group includes guitarist Guy Strazzullo, didjeridu player Matthew Doyle, and percussionists Ian Cleworth and David Hewitt.

In 1998, besides concerts in Sydney, Melbourne, Canberra, Brisbane and regional centres of NSW, Riley performed in the Manly Festival, the Tyalgum Music Festival, the Blue Mountains Folk Festival, the Pearl Beach Festival, the Brisbane Festival and the Bamboo Organ Festival in Manila. He toured the Philippines and Japan with other musicians, and toured the USA as a solo artist. He was one of the artists invited to perform at the World Shakuhachi Festival in Boulder, Colorado, USA in July.

## About the shakuhachi

The shakuhachi is a very simple instrument. Made from yellow-green bamboo, each one is unique in dimensions, density and bore. Playing the instrument is thus mostly an intuitive process.

It has no keys or pads like those on a western flute. It doesn't even have a mouthpiece like the recorder. With only five finger holes (four in the front of the flute and one in the back for a thumb), it has less finger holes than almost any other common wind instrument, including the penny whistle. Yet despite its simple construction, the shakuhachi in the hands of a master can produce an unbelievably wide range of sounds, and can be as expressive as the human voice.

The shakuhachi was first introduced into Japan from China in the eighth century. It has been used in a spiritual context since the 15th century or earlier. In the Edo period (1600-1868), playing the shakuhachi was the primary meditative practice of a sect of Zen Buddhist monks, who called themselves komusô ('priests of nothingness').

For these Zen monks, the shakuhachi was a spiritual tool, not a musical instrument. They also knew that the act of playing the shakuhachi relaxed the mind and body in many ways, and subsequently aided their meditation and contemplation. The wisdom of the 'priests of nothingness' has been transmitted to today's shakuhachi players through their repertoire of sacred pieces (honkyoku).



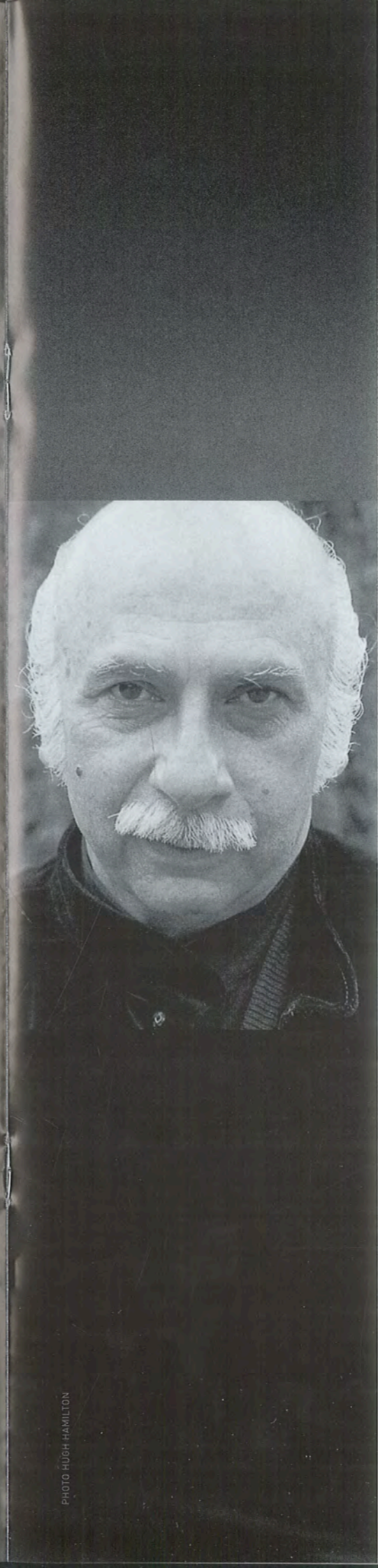


PHOTO: HUGH HAMILTON

COMPOSER

## Giya Kancheli Mourned by the Wind

Born in Tbilisi, on 10 August 1935, Giya Kancheli is Georgia's most distinguished living composer and a leading figure in the world of contemporary music. Best-known as a composer of symphonies and other large-scale works, Kancheli has written seven symphonies as well as the "liturgy" for viola or cello and orchestra, *Mourned by the Wind*.

As a child, Kancheli had piano lessons at the music school of his native city, and from 1959 to 1963 studied composition with I.I. Tuskiya at the Tbilisi Conservatory. After graduating he worked as a freelance composer, a then unusual occupation in the Soviet Union. In 1971, Kancheli was appointed Director of Music at the Rustaveli Theatre in Tbilisi, and for two decades wrote the incidental music for many productions by Rustaveli's director Robert Sturua. His opera, *Music for the Living*, which has won considerable praise in the former Soviet Union and Western Europe since its premiere in 1984, was written in collaboration with Sturua. Kancheli's compositional style owes much to his work in the theatre.

The advent of glasnost brought growing exposure for and recognition of Kancheli's distinctive musical voice, leading to prestigious commissions and increasingly frequent performances in Europe and America. Dennis Russell Davies, Jansug Kakhidze, Gidon Kremer, Yuri Bashmet, Kim Kashkashian, Mstislav Rostropovich and the Kronos Quartet are among his passionate champions.

Among his most recent scores are: *À la Duduki* for brass quintet and orchestra (1995), *SIMI* ("Joyless Thoughts") for

solo cello and orchestra (1995), *V & V* for solo violin, tape and strings (1995), *Valse Boston* for piano and string orchestra (1996). *Diplipito* for cello, counter-tenor and chamber orchestra, and *Time... and Again* for violin and piano (1997).

Kancheli left Georgia in 1991, and has since lived in Western Europe. He and his family moved to Berlin where he received a grant from the German Academic Exchange Service. In 1995-96 he was composer-in-residence at the Royal Flemish Philharmonic Orchestra in Antwerp. In 1999 he received a commission from the New York Philharmonic to compose a "Message for the Millennium". He is currently composer-in-residence at the Lucerne Festival, and continues to live in Antwerp.



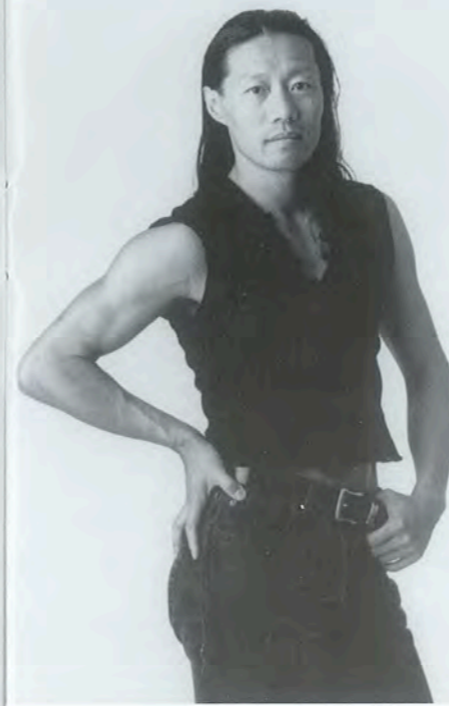
Christopher Sheriff

Matthew Shilling

Simon Turner

Xue-Jun Wang

Sally Wicks



**Born**  
Toowoomba, Queensland

**Trained**  
The Queensland Dance School of Excellence; The Australian Ballet School

**Joined the Company**  
Danced in Beauty and the Beast in 1997 while a student; joined full time in 1998

**First Season**  
Free Radicals, Auckland season

**CV includes**  
The Dancers Company of The Australian Ballet

**Career highlights**  
Free Radicals tour to Europe and USA

**Favourite roles**  
Jabula, choreographed by Natalie Weir for The Dancers Company; dancing in Salome; New Blood season

**Born**  
Taree, NSW

**Trained**  
Glen Street Academy; Ecole Superieure de la Danse de Quebec (Montreal Canada)

**Joined the Company**  
1996

**First Seasons**  
Berlin, Gala Performance, Brisbane Festival

**CV includes**  
Les Grands Ballets Canadiens; The Australian Opera

**Career highlights**  
Dancing in Free Radicals at the Joyce Theater, New York City; performing in the New Blood season 1998; working for choreographers Nacho Duato, Mark Morris and Graeme Murphy

**Favourite roles**  
Wolves in Beauty and the Beast; my role in Berlin; Polkenschlag, choreographed by Mark Morris in Canada; duo with Katherine Griffiths in Air and Other Invisible Forces

**Born**  
Yorkshire, England

**Trained**  
The Queensland Ballet School; The Queensland Dance School of Excellence; The Australian Ballet School

**Joined the Company**  
1993; danced in Synergy with Synergy in 1992 whilst still a student

**First Season**  
Beauty and the Beast, premiere season

**CV includes**  
The Dancers Company of The Australian Ballet; Graeme Murphy's production of The Trojans for The Australian Opera

**Career highlights**  
Dancing open air in the Villa Massimo in Rome; choreographing Inner Piece for the New Blood season (1998); dancing Free Radicals at the Joyce Theater, NY

**Favourite Roles**  
The Soldier in Salome; the Gothic Beast in Beauty and the Beast; featured role in The Protecting Veil; duo with Katherine Griffiths in Free Radicals

**Born**  
Beijing, People's Republic of China

**Trained**  
The Institute of Nationalities, Beijing; Beijing Academy of Dance, Bachelor of Arts Degree

**Joined the Company**  
1992

**First Season**  
Synergy with Synergy

**CV includes**  
Guangzhou Dance Troupe; Guangdong Dance Theatre; Sydney Festival Ballet

**Career highlights**  
Returning to China in June 1998 to perform with Sydney Dance Company

**Favourite roles**  
The Rock Beast in Beauty and the Beast; Kid Lefty in Louis Falco's Black and Blue; roles danced in Berlin, Fornicon and The Protecting Veil

**Born**  
Canada, but grew up in Brisbane

**Trained**  
The Queensland Ballet School; L' Ecole Classique, Sydney; Queensland University of Technology, Associate Diploma in Arts (Dance)

**Joined the Company**  
1995

**First season**  
The Protecting Veil and Seven Solos

**CV includes**  
Choreographing, composing and film making for the New Blood season (1998); choreographing and performing Amber Beginnings for the Sydney Lithuanian Community (1998)

**Career highlights**  
Finalist, Fourth Asia-Pacific Ballet Competition, Tokyo (1993); Winner, Best Contemporary Dancer - Sanlam International Ballet Competition South Africa (1995)

**Favourite roles**  
Narcissus and The Power of One choreographed by Natalie Weir; for Sydney Dance Company: featured role in The Protecting Veil; the young girl in Berlin;



Kip Gamblin

Catherine Goss

Katherine Griffiths

Christopher Harris

Gavin Mitford

Simone Sault



**Born**  
Sydney, NSW  
**Trained**  
McDonald College, Sydney; The Australian Ballet School  
**Joined the Company**  
March 1998  
**First Season**  
Salome, world premiere season  
**CV includes**  
The Australian Ballet; West Australian Ballet; The Dancers Company of The Australian Ballet  
**Career highlights**  
Acting and dancing in a feature film to be released in 1999; returning to my home town to perform with Sydney Dance Company  
**Favourite roles**  
For The Dancers Company: lead solo in Paquit and Le Corsaire. For The Australian Ballet: danced in Maurice Bejart's The Competition; Stephen Page's Alchemy; William Forsythe's In the Middle, Somewhat Elevated; Stephen Baynes' Shadows In The Facet; solo in Free Radicals and solo, duo and trio in Air and Other Invisible Forces.

**Born**  
Germany to Australian parents  
**Trained**  
With Bryan Lawrence and Janet Karin, Canberra; Victorian College of the Arts, Diploma of Dance (1983-86)  
**Joined the Company**  
1991-92; then rejoined in 1996  
**First Season**  
Nearly Beloved, Sydney season  
**CV includes**  
The Royal New Zealand Ballet 1987-90: Soloist; Reflex Dansgezelschap (Holland) 1994-95; Les Noces, Wellington International Festival 1996; Toute Femme - project for Dance City (England) 1993  
**Career highlights**  
Working with choreographers Jonathon Taylor, Gray Veredon, Eugene Polyacov and Graeme Murphy; international tours including Europe, the USA and South America  
**Favourite roles**  
Sweet Sorrow by Jonathon Taylor; The Bride in Les Noces for Eric Languet and Dancers; for Sydney Dance Company: dancing in Shakespeare Dances, Piano Sonata, Free Radicals and New Blood

**Born**  
South Africa - grew up in Sydney  
**Trained**  
Glen Street Academy; Sydney Festival Ballet Academy  
**Joined the Company**  
1993  
**First Season**  
Beauty and the Beast, world premiere season  
**CV includes**  
The West Australian Ballet; Trojans for The Australian Opera; Sydney Dance Company  
**Career highlights**  
Working with some fabulous choreographers including Barry Moreland, Gideon Obarzanek, Chrissie Parrot and all my adventures with Graeme Murphy; finding the weird and wonderful with my colleagues during our Choreographic Workshop seasons; opening nights; touring internationally; and being the Rexona Girl!  
**Favourite roles**  
West Australian Ballet: Flower Festival pas de deux; Sydney Dance Company: Beauty in Beauty and the Beast; Angel in Berlin; solo in The Protecting Veil

**Born**  
Nelson Bay, NSW  
**Trained**  
Robyn Yvette Dance School, Nelson Bay; Robyn Turner Dance School, Newcastle; The Australian Ballet School  
**Joined the Company**  
1993  
**First Season**  
Beauty and the Beast, premiere season  
**CV includes**  
The Dancers Company of The Australian Ballet; Graeme Murphy's production of The Trojans for The Australian Opera  
**Career highlights**  
1997 tour to Heilbronn, Germany and 11 cities in the USA, including two weeks at Joyce Theater, NY  
**Favourite roles**  
Featured role in The Protecting Veil; Athlete in Berlin; the Page in Salome

**Born**  
Sydney, NSW  
**Trained**  
Denise Little Academy, Carlton NSW; The Australian Ballet School  
**Joined the Company**  
1998  
**First Season**  
Salome, world premiere season  
**CV includes**  
The Dancers Company of The Australian Ballet; The Australian Opera; The Royal New Zealand Ballet  
**Career highlights**  
Dancing first pas de trois in Balanchine's Agon; returning to Sydney to dance in my home town; choreographing for the New Blood season  
**Favourite roles**  
Title role in Petrouchka; Mercutio in Romeo and Juliet; dancing in Troy Game; for Sydney Dance Company: the Page in Salome; leading light role in Free Radicals

**Born**  
Melbourne, Victoria  
**Trained**  
National Theatre Ballet School, St Kilda, Victoria  
**Joined the Company**  
Danced in Party 1998 and toured with the company to the US and Mexico before joining the company in April 1999  
**First Season**  
Salome, Canberra season  
**CV includes**  
Danced with The Australian Opera (1991-92); the Australian production of Phantom of the Opera (1992-98); Sydney Dance Company's season of Party (1998)  
**Career highlights**  
Performing the role of Meg in Phantom of the Opera; being offered the role of Demeter for the 1999 tour of Cats; touring to the US and Mexico and joining the Company full time in 1999  
**Favourite Roles**  
Street Dancer in The Australian Opera's Romeo and Juliet; principal role of Meg in Phantom of the Opera; dancer in Salome



Brett Morgan

Katherine Arnold-Lindley

Wakako Asano

Josef Brown

Tracey Carrodus

Bradley Chatfield

**Born**

Sydney, NSW

**Trained**

The Australian Ballet School

**Joined the Company**

January 1991, as dancer

Appointed Dance Master in 1995

**First Season**

Nearly Beloved, Sydney season

**CV includes**

The Australian Ballet 1984-90

Danced roles such as: Alain in La Fille

mal gardée; Crixus in Spartacus; Gypsy

Boy in Don Quixote; and in Graeme

Murphy's Gallery; Timothy Gordon's

Sonata for 7; My Name is Edward Kelly

**Career highlights**

Tour of Russia and London in 1988;

dancing before Queen Elizabeth as

Leading Ivans in The Sleeping Beauty

**Favourite roles**

Piano solo from Synergy with Synergy;

danced in Alfred Taahi's Lucrece from

The Shakespeare Dances; The Gothic

Beast in Beauty and the Beast; Nijinsky

in Act 1 of Poppy

**Born**

London - grew up in Canberra

**Trained**

Betsy Sawers School of Dancing,

Canberra; WA Academy of Performing

Arts, Perth

**Joined the Company**

1996; first worked with Graeme Murphy

on his production of The Trojans for The

Australian Opera in 1994

**First Season**

Beauty and the Beast, Auckland season

**CV includes**

Danced with: The West Australian

Ballet; The Australian Opera; Paul

Mercurio's Australian Choreographic

Ensemble

**Career highlights**

New Blood season, 1998; Contact,

Australian Choreographic Ensemble;

touring internationally with Sydney

Dance Company

**Favourite roles**

The Rose in Beauty and the Beast; duo

in Free Radicals

**Born**

Tokyo, Japan

**Trained**

Sasamoto Ballet Studio with Kimie

Sasamoto and Iwao Nagae; The

Australian Ballet School

**Joined the Company**

Danced in King Roger in 1990 while still

a student; joined the Company in 1991

**First Season**

Poppy, Sydney season

**CV includes**

3rd prize, Japan Ballet Competition

1986; subject of a half hour profile on

TV Tokyo; Graeme Murphy's production

of The Trojans for The Australian Opera

**Career highlights**

Danced Into Dharma (1996), a solo

choreographed for me by Stephen

Baynes; choreographed Unwitting Sight

for New Blood season (1998); toured to

14 countries taking in Paris, New York,

and Tokyo

**Favourite roles**

Duo, trio and quartet in Synergy with

Synergy; solo in Into Dharma; solo in

Free Radicals; Quartet in The

Protecting Veil

**Born**

Woomera, South Australia

**Trained**

Still in training

**Joined the Company**

March 1997; first worked with Graeme

Murphy on Nutcracker for The Australian

Ballet (1994)

**First Season**

Berlin, Sydney season

**CV includes**

Soloist with the Australian Ballet;

In the Body of the Son, Nomad Dance;

International Opera; Modern Dans

Toplulugu, Turkey

**Career highlights**

Choreographing Hala for Sydney Dance

Company's choreographic workshop

and 3+Distraction for The Australian

Ballet's; working with choreographers

Jiri Kylian, Billy Forsythe and Nacho

Duato; all the times I have been filled

by the tremendous generosity of

teachers, choreographers, musicians,

colleagues and audiences; and anytime

I get the chance to run flat out on stage

or fall in love.

**Favourite roles**

The title role in John Cranko's Onegin

Daniloin; The Merry Widow; John the

Baptist in Salome

**Born**

Brisbane, Queensland

**Trained**

The Queensland Ballet School with

Mary Heath; Queensland University of

Technology, Associate Diploma of Dance

**Joined the Company**

December 1996

**First Season**

Beauty and the Beast, Auckland season

**CV includes**

Six years with Expressions Dance

Company; touring nationally throughout

Australia and to Europe, UK, USA, India

and Papua New Guinea

**Career highlights**

Creating the role of Salome; winning

the Alumni Award for Performing Arts

in 1998; touring internationally with

Sydney Dance Company and Expressions

Dance Company - particularly Rome

and New York

**Favourite roles**

Title role in Salome; danced in the role

first created for Janet Vernon in Berlin

for the 1997 season at the Sydney

Opera House; and dancing in

Decadances for Expressions Dance

Company

**Born**

Mordialloc, Victoria

**Trained**

Early years with Vivienne Dunn;

The Australian Ballet School

**Joined the Company**

November 1991

**First Season**

Poppy, Sydney season

**CV includes**

Hong Kong Ballet; Worldwide Tour

Company's Aida; dancing in The

Australian Opera's production of

The Trojans

**Career highlights**

Opening the Gala Performance night at

the Brisbane Festival with THWACK!, a

solo created for me by Garry Stewart;

performing in Some Rooms as part of

the Caracas Festival (1992) with 67 com-

panies - the audiences were fantastic;

performing The Shakespeare Dances

during a five week tour of France

**Favourite roles**

For Sydney Dance Company: Eros in

Fornicon; Child in Berlin; Solo in Free

Radicals; Synergy with Synergy; King

Herod in Salome



## Janet Vernon

Adelaide born Janet Vernon has danced with The Australian Ballet, Ballets Felix Blaska, in France, and with Sydney Dance Company. In November 1976, Janet was appointed, along with Graeme Murphy, to the artistic helm of The Dance Company (N.S.W.), later changed to Sydney Dance Company. At that time, Janet had already danced in a number of new works created by Murphy during his young career including Ecco Le Diavole and later Glimpses for The Australian Ballet.

At Sydney Dance Company, Janet Vernon and Graeme Murphy set about creating a repertoire of genuine originality and a company built on strong technical standards. In the early years they danced together in a now legendary partnership. Later, Janet formed new partnerships with dancers such as Ross Philip, Kim Walker, Paul Mercurio, Kelvin Coe and Carl Plaisted. In addition to the demands of combining her performing career with the role of Associate Artistic Director, Janet also works alongside Graeme Murphy as Creative Associate during the making of every new work. Janet Vernon has danced with Sydney Dance Company throughout the world, performing at many of the most renowned opera houses including the Royal Opera House, Covent Garden and City Center Theater in New York. Outstanding roles from the early years include those in Shéhérazade, Daphnis and Chloé, Homelands and An Evening, soon followed by Some Rooms, After Venice, Boxes, Nearly Beloved, Kraanerg, soft bruising, King Roger, Beauty and the Beast, Song of the Night, Synergy with Synergy, The Protecting Veil, Berlin, Fornicon and most recently as Queen

Herodias in Salome. Janet has also worked with guest choreographers at Sydney Dance Company, including Louis Falco, Graeme Watson, Kim Walker and Carl Plaisted.

In 1993 she starred with dancer Carl Plaisted in Graeme Murphy's Sensing, a unique dance film created especially for ABC-TV. For The Australian Opera's Winter Season of 1994, she danced the role of Andromaque in Murphy's production of Berlioz' epic Les Troyens.

In 1989 she was awarded an AM for services to dance.

In July 1996, Janet Vernon was named in Dance Australia magazine's Dance Greats Survey as one of Australia's five greatest ever female dancers along with ballerinas Marilyn Jones, Marilyn Rowe, Kathleen Gorham and Lucette Aldous.



PHOTO GREG BARRETT



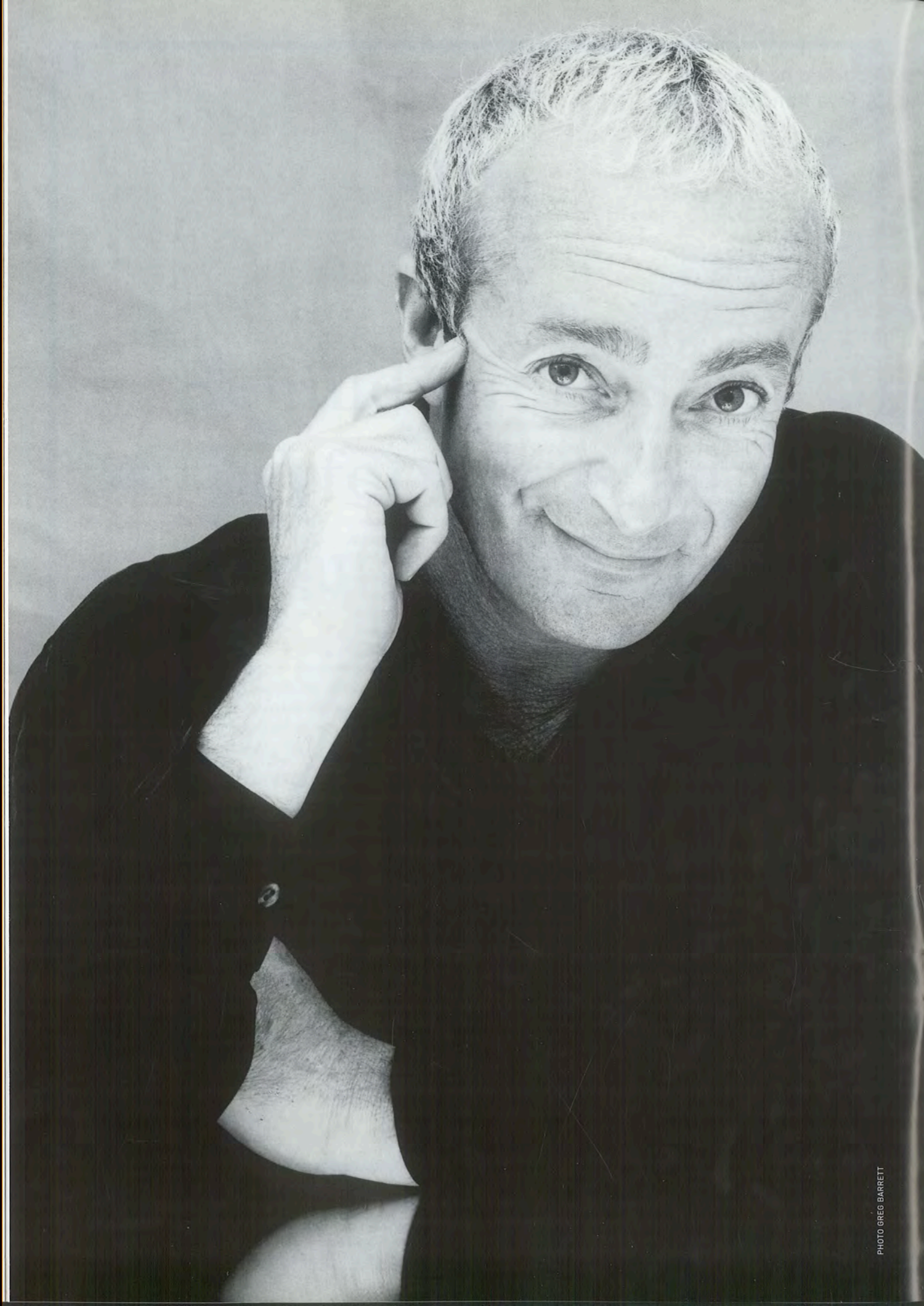


PHOTO GREG BARRETT

ARTISTIC DIRECTOR / CHOREOGRAPHER

## Graeme Murphy

Graeme Murphy has choreographed over forty original works for Sydney Dance Company, including the 1999 production *Air and Other Invisible Forces* - his twenty-fourth full-length ballet. His extensive repertoire includes works choreographed to a broad range of music, from Ravel's *Shéhérazade* and *Daphnis and Chloé*, to John Tavener's *The Protecting Veil* and Iannis Xenakis' *Kraanerg*. His full length works are diverse and include the highly regarded *After Venice*, drawn from Mann's *Death in Venice*, and set to Olivier Messiaen's *Turangalila Symphony*; *King Roger*, to Karol Szymanowski's opera of the same name; *Boxes and Berlin*, choreographed to commissioned scores from Iva Davies, the latter in collaboration with Max Lambert. Graeme Murphy has created many of his works to the music of Australian composers, many of which were commissioned, including those by Barry Conyngham, Richard Meale, Carl Vine, Graeme Koehne, Martin Armiger, Ross Edwards, Iva Davies, Max Lambert and Michael Askill.

Graeme Murphy's career began as a dancer with The Australian Ballet. He created his first ballet, *Ecco*, for a choreographic workshop in 1971. He later danced with the Sadler's Wells Royal Ballet (now Birmingham Royal Ballet), and the Ballets Felix Blaska in France. In 1975 he worked as a freelance choreographer before rejoining The Australian Ballet in early '76 as both a dancer and as a resident choreographer.

He was appointed as Artistic Director of The Dance Company (N.S.W.) in November, 1976, alongside Janet Vernon who left her soloist career with

The Australian Ballet to join him on this exciting new venture. Both Graeme and Janet have since built a strong and individual company with a repertoire of original works by Australian choreographers and wherever possible, with Australian design and music. In his first year at The Dance Company (NSW), Graeme Murphy produced two seasons in the Opera Theatre and a third in the Drama Theatre. These three groundbreaking seasons comprised a host of commissioned works from choreographers Chrissie Koltai, Graeme Watson, Andris Toppe, Ian Spink and of course Murphy himself. He created his first full length work, *Poppy*, in 1978 and his second, *Rumours* the following year. It was on August 9, 1979 that Graeme Murphy initiated the change of name to Sydney Dance Company, announced at a Gala Performance of the company's Signature Season at the Drama Theatre of the Sydney Opera House.

In addition to his work 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, in 1992, an acclaimed new interpretation of Piotr Tchaikovsky's *Nutcracker*. In 1987, he was commissioned by the Nederlands Dans Theater to create an original work, *Song of the Night*, designed by Perth based artist Andrew Carter.

For The Australian Opera he has directed Brian Howard's *Metamorphosis*, Richard Strauss' *Salome*, Hector Berlioz' *Les Troyens* and Puccini's *Turandot*. He has also choreographed for The Royal New Zealand Ballet, The Canadian Opera Company and numer-

ous pieces for Jayne Torvill and Christopher Dean including *Fire and Ice* for London Weekend Television. In 1988 he was commissioned by the Australian Bicentennial Authority to conceive and choreograph its national dance event - VAST - involving the four leading state companies for a national tour.

In 1996 he created *Embodied*, a new solo work for Mikhail Baryshnikov and the White Oak Dance Project. In 1998, he was invited to create the choreography for Elijah Moshinsky's new production of *Samson and Delilah* for the Metropolitan Opera, New York, starring Plácido Domingo. Later that year, he returned to New York for the nationwide simulcast of *Samson and Delilah* on the occasion of Domingo's 30th Anniversary at The Met.

He has led Sydney Dance Company on more than twenty international tours including, in the last two years alone, tours to Germany, Switzerland, Austria, Italy, Singapore, the People's Republic of China, New Zealand and the United States.

Graeme Murphy was awarded an AM in 1982. He is the recipient of three honorary doctorates - Hon. D Litt Tas (1990), Hon. D Phil Qld (1992) Hon. D Litt UNSW (1999).



## Mourned by the Wind by Giya Kancheli

"When composing, I establish basic themes, a dramaturgical scheme of the whole, and then gradually, note by note, create a musical progression. This progression should soar in the listener's imagination. It should convey the sensations of beauty and eternity gleaming in light. Above all, it should inspire the widely understood feeling of religiousness which is manifest in all the music dearest to my heart."

Giya Kancheli

Kancheli intends for his music to have a regenerative role, to "fill a space in the heart that has been deserted", especially for those who, like his fellow Georgians, are well acquainted with loss and sorrow. With a strong religious influence, and inspired by the "mysterious spirit" of Georgian folklore, Kancheli's music resonates with heart-felt yet refined emotion.

Mourned by the Wind is a "Liturgy" Kancheli wrote as a memorial to a close friend, Givi Ordzjonikidze, who died in 1984. The poignancy of the personal sorrow Kancheli felt for the loss of his friend heightens the inner sensitivity and emotional power of the work, which has been described as "heart rendingly beautiful". The composition was originally written for viola and large orchestra and was completed in 1988, receiving its premiere in Berlin on September 9, 1990. Kancheli later transcribed the work for solo cello, and it is this version that Graeme Murphy has chosen for his ballet *Air and Other Invisible Forces*.

Kancheli is known to work slowly on his compositions, often spending years polishing, editing and refining. Mourned by the Wind took four years to com-

plete. This is indicative also of Kancheli's organic approach to composition, which as Wolfgang Sandner describes, takes its cues from general principles, "such as the duration of breath, pauses, crescendos and tension, excitement and calm, rising and falling". The result is a dramatic and expressive musical language of seeming contradictions - where luminous, serene, transcendental passages are contrasted with ominous "real-world" outbursts, which emphasise the fragility of the beauty and spirituality of the surrounding music. Composer Alfred Schnittke describes Kancheli's music as having "the rare gift of a floating sense of time".

In an interview Kancheli once said of his compositions "I simply write quiet, slow music and am terrified that the audience will fall asleep". Mourned by the Wind could be described as being one of his quietest and most static works, but it is not likely to put any audience to sleep. Experiencing the Liturgy performed at the Brooklyn Philharmonic in 1993, the response of one critic describes the emotional impact of Kancheli's most important and difficult composition: "there is no denying the powerful sincerity of this music and its riveting hold on the imagination - a grip that doesn't relent until the consoling conclusion in which the individual and his turbulent, unpredictable universe arrive at a reconciliation".

### Recording

World Premiere Recording  
I Fiamminghi - The Orchestra of Flanders  
Conducted by Rudolf Werthen  
France Springuel, cello  
1997 Telarc CD 80455

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## Invisible Forces by Michael Askill

Invisible Forces is not a musical composition in the conventional sense of putting pen or pencil to manuscript paper, attempting to imagine the musical result and then handing parts to the musicians.

Instead the process was a recollection of sounds and music that have significant importance and resonance in my life, re-worked into a musical dream-scape of my own invention. There is music from two of the great Buddhist traditions, Tibetan Vajrayana Buddhism and Japanese Zen Buddhism. Along the way there is also music from Thailand, Pakistan and Java.

There are atmospheres and rumbles, the winds of earth and the winds of outer space recorded by NASAs Voyager. And the voices: my father's Morse code from his naval years in WWII, didjeridu exponent David Hudson's breath and "chatter" and the gentle yet profound words of Guru Padmasambhava's 8th century Tibetan Book of the Dead spoken by my own Natalie.

The first part of Invisible Forces with its chanting and turbulence alludes to the protectors and wrathful deities of Tibetan Buddhism. The Zen piece Kokû (Empty Sky), heard on the solo shakuhachi, is a further allusion to the Buddhist notions of relative and absolute truth. The second part is in the form of a nocturne. Beginning with an early evening raga, the piece moves through to a lullaby sung by a single female voice and finally to the between period as described in the Tibetan Book of the Dead... "a predawn autumn sky, neither day nor night".

I am grateful to the great shakuhachi master Riley Lee for this opportunity to work with him once again and for his live interpretations of Kokû (Empty Sky) and Azuma Jichi (The Lion of Azuma) which act as central themes and inspirations for the rest of the music.

I am indebted to my friend Eckart Rahn for his encouragement and permission to use music from the Celestial Harmonies/Black Sun catalogue.

And special thanks to all the artists heard, but not seen throughout the piece - the 'Invisible Forces': the Tibetan Buddhist Monks of Dip Tse Chok Ling Monastery, Omar Faruk Tekbilek, David Hudson, Ustad Bary Fateh Ali Khan and musicians, Apinya Sheevaganont, David Hewitt, Ian Cleworth, Rebecca Lagos, Alison Low Choy and Alison Eddington.







PHOTO HUGH HAMILTON

## Music is the Force

Created during the Sydney winter of 1999, *Air and Other Invisible Forces* is the twenty-fourth full evening work by choreographer Graeme Murphy since the premiere of *Poppy* at the Theatre Royal, Sydney, in 1978. Additionally, he has produced numerous shorter works, but his prolific outpouring of full length productions is remarkable and quite possibly unrivalled.

From the outset of his career as a choreographer, Graeme Murphy's taste in music was acknowledged as eclectic, his fast growing repertoire a reflection of broad musical interests. Along the way, many works were drawn from existing music - including some early works to scores by Australian composers - Margaret Sutherland (*Glimpses*), Richard Meale (*Viridian, An Evening*), Colin Brumby (*Afterworlds*) and Barry Conyngham (*Rumours*). But importantly, Graeme Murphy has commissioned more than twenty new scores from Australian composers - nearly a score for every year of Sydney Dance Company's existence - and as a consequence, he has made a significant contribution to the recognition and understanding of Australian contemporary music. These regular collaborations between choreographer and composer have exposed dance audiences variously to new music by Carl Vine (*Poppy, Piano Sonata*), Graeme Koehne (*The Selfish Giant, Nearly Beloved*), Ross Edwards (*Sensing*), Martin Armiger (*Fornicon*) Iva Davies (*Boxes, Berlin*), Max Lambert (*Berlin, Deadly Sins*) and, most recently, Michael Askill (*Free Radicals, Salome, Air and Other Invisible Forces*).

But alongside his passion for original Australian music, Murphy has continued to create to the music of interna-

tional composers of the 20th Century including Bela Bartok (*Wilderness*), Iannis Xenakis (*Kraanerg*), Leos Janacek (*Homelands*), Maurice Ravel (*Daphnis and Chloé, Shéhérazade*), Karol Szymanowski (*Shining, Song of the Night, King Roger*) and John Tavener (*Fire Earth Air Water, The Protecting Veil*) to name only a few.

The creation of *Air and Other Invisible Forces* could be seen as a fusion of these dual inspirations. Murphy had known for some years that he wanted to work with the *Liturgy, Mourned by the Wind* by composer Giya Kancheli, finding its dynamism and emotional intensity irresistible. Graeme Murphy then invited Michael Askill to create a new score that would make its own investigation of the ballet's title. The resultant *Invisible Forces*, played live by the composer and Riley Lee - is a further important chapter in the ongoing creative relationship between Graeme Murphy and Michael Askill. Their work together has produced four major dance works, and their 1996 collaboration, *Free Radicals*, has toured extensively throughout the world. In assessing their teamwork on *Salome*, destined for its US debut next year, the Sydney Morning Herald's music critic Roger Covell said on May 10, 1999: "The continuing collaboration between Graeme Murphy as choreographer and the composer percussionist Michael Askill is one of the most interesting co-operative ventures in performing arts here, producing works of major duration and scope... Such a thoroughgoing partnership is remarkable and deserves international celebrity."



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