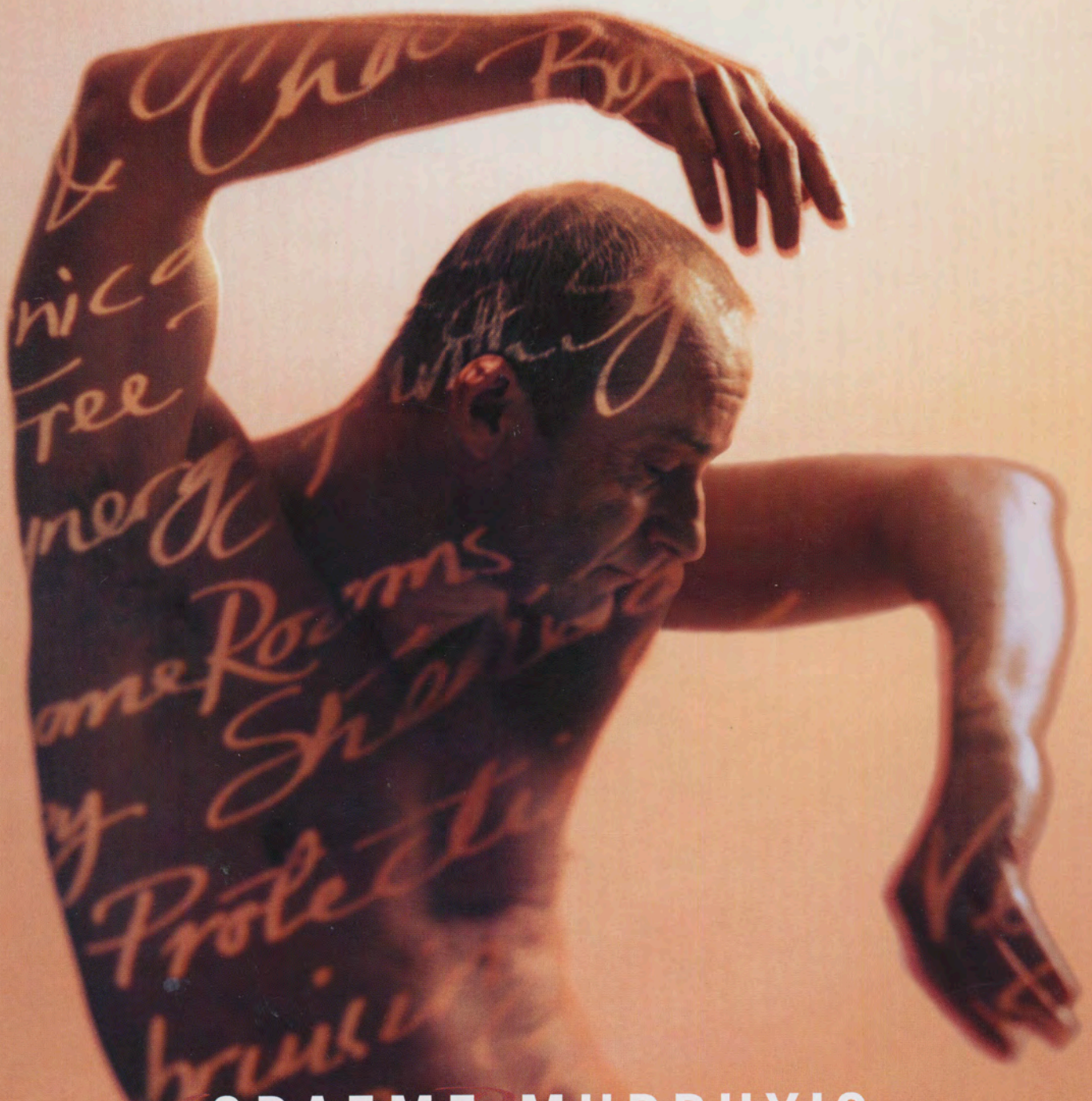


sydney dance company



GRAEME MURPHY'S

BODY OF WORK

A RETROSPECTIVE

sydney dance company

artistic director graeme murphy AM associate artistic director janet vernon AM

GRAEME MURPHY'S
BODY OF WORK
A RETROSPECTIVE

World Premiere Season
Opera Theatre, Sydney Opera House
9 - 27 May 2000

The Playhouse
Adelaide Festival Centre
6 - 10 June

Theatre North
Launceston
12 - 14 June

Theatre Royal
Hobart
15 - 17 June

Playhouse
Victorian Arts Centre
19 - 24 June

The Playhouse
Canberra Theatre Centre
19 - 23 September

Choreography Graeme Murphy
Creative Associate Janet Vernon
Set Kristian Fredrikson
Video Montage Philippe Charluet
Lighting Damien Cooper
Sound Adam Iuston
Rehearsal Director Brett Morgan

Dancers, in alphabetical order Katherine Arnold-Lindley
Wakako Asano
Andrea Briody
Josef Brown
Tracey Carrodus
Bradley Chatfield
Lea Francis
Katherine Griffiths
Christopher Harris
Gavin Mitford
Carl Plaisted
Christopher Sherrif
Simone Sault
Matthew Shilling
Simon Turner
Janet Vernon
Sally Wicks
Xue-Jun Wang

Musicians Michael Askill
Alison Eddington
Alison Low Choy
Philip South

Janet Vernon and Graeme Murphy take great pleasure in dedicating *Body of Work* to Janine Kyle, for the gift of her expertise and her loving dedication to every aspect of Sydney Dance Company's past, present and future.

Novell.

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THE AUSTRALIAN

National Media Sponsor



made to
move
2000



GRAEME MURPHY AND JANET VERNON
ON STAGE IN THE DRAMA THEATRE
AT THE SYDNEY OPERA HOUSE (1980)

Program

Body of Work is a selection of highlights from the following works:

SHINING (1986)

Music

Karol Szymanowski
- 4th Symphony

Original Design

Set: Andrew Carter
Costume: Anthony Jones
Lighting: John Drummond Montgomery

DAPHNIS AND CHLOÉ (1980)

Music

Maurice Ravel

Original Design

Set & Costume: Kristian Fredrikson
Lighting: John Rayment

SOFT BRUISING (1990)

Music

Steve Martland - Drill
Gavin Bryars - String Quartet No 1

Original Design

Set: George Freedman
Costume: Jennifer Irwin
Lighting: John Rayment

AN EVENING (1981)

Music

Leonard Bernstein
- Imaginary Coney Island

Original Design

Set & Costume: Kristian Fredrikson
Lighting: John Rayment

POPPY (1978)

Music

Carl Vine

Original Design

George Gittoes, Gabrielle Dalton,
Ross Barnett and Graeme Murphy,
Design Revision: Kristian Fredrikson

SYNERGY WITH SYNERGY (1992)

Music

Michael Askill - Banged & Tapped,
Istvan Marta - A Doll's House Story

Original Design

Set: Brian Thomson
Costume: Jennifer Irwin
Lighting: John Rayment

PIANO SONATA (1992)

Music

Carl Vine

Original Design

Design in Light: Graeme Murphy
and Roderick van Gelder

THE PROTECTING VEIL (1993)

Music

John Tavener

Original Design

Design in Light: John Rayment
Costume: Jennifer Irwin

SHÉHÉRAZADE (1978)

Music

Maurice Ravel

Original Design

Set and Costume: Kristian Fredrikson,
Lighting: John Rayment

SEQUENZA VII (1975)

Music

Luciano Berio

Original Design

Graeme Murphy

BERLIN (1995)

Music

Iva Davies, Max Lambert
and Andy Partridge

Original Design

Set: Andrew Carter
Costume: Jennifer Irwin
Lighting: John Rayment

FREE RADICALS (1996)

Music

Michael Askill

Original Design

Set: Matthew Serventy
Costume: Jennifer Irwin
Lighting: John Rayment

On film, throughout the performance are excerpts from the following works: *Shéhérazade*, *Wilderness*, *Rumours*, *Viridian*, *An Evening*, *Poppy*, *Some Rooms*, *After Venice*, *Boxes*, *Vast*, *Kraanerg*, *Late Afternoon of a Faun*, *Song of the Night*, *King Roger*, *Afterworlds*, *Daphnis and Chloé*, *Nearly Beloved*, *soft bruising*, *Synergy with synergy*, *Sensing*, *Beauty and the Beast*, *Fornicon*, *Berlin*, *Free Radicals*, *Salome*, *Air and Other Invisible Forces*, and the documentaries *Old Friends New Friends*, *Sydney Dance Company Tour '92 Paris*, *Astonish Me*, *Two Worlds of Sydney Dance Company*, *Australia Dances*

Graeme Murphy

Looking back, something I have never been good at, is even more daunting than I had ever imagined. If I start at the beginning, I remember a company called Ballet in a Nutshell – Janet Vernon's first employer – and its founder Suzanne Musitz (now Davidson). It was Sue who lobbied for its emergence as The Dance Company (N.S.W.) and for annual funding from the Australia Council. Following this thread we come to Jaap Flier until, in November 1976, a first-time Artistic Director (yours truly) and a most able bodied Assistant Director, dancer Janet Vernon, took the helm of what was to become Sydney Dance Company.

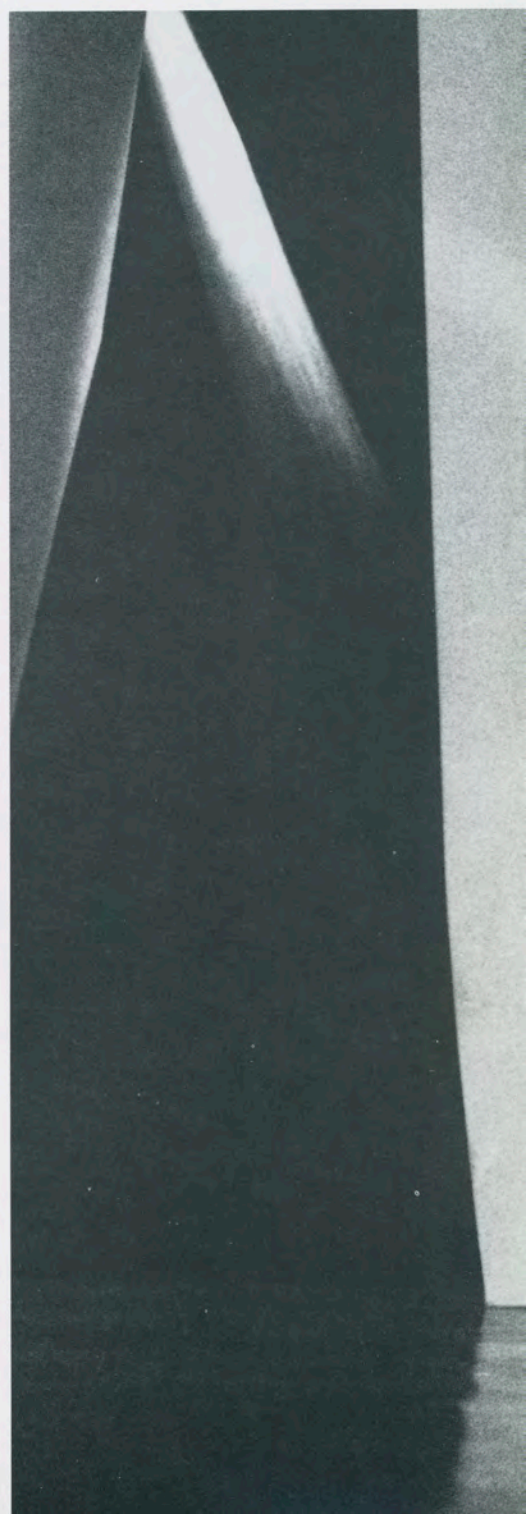
A company is its repertoire; tonight, presented in historic fragments. These short interludes can only hint at the larger picture – a huge body of full-length and shorter pieces which are Sydney Dance Company's heritage.

For those of you who have seen some of these works in their entirety, this evening will no doubt set off a chain reaction of memories. For others, you can but look at the work presented and ponder what proceeded or followed, who danced which role, and how these works reflected the time and environment in which they were created.

There are just three of us who have been constants throughout Sydney Dance Company's history. Myself; Janet Vernon, from Day One my muse, creative protagonist and disciplinarian; and Janine Kyle, Publicist/Marketing Director, now International Business Manager and always keeper of the past

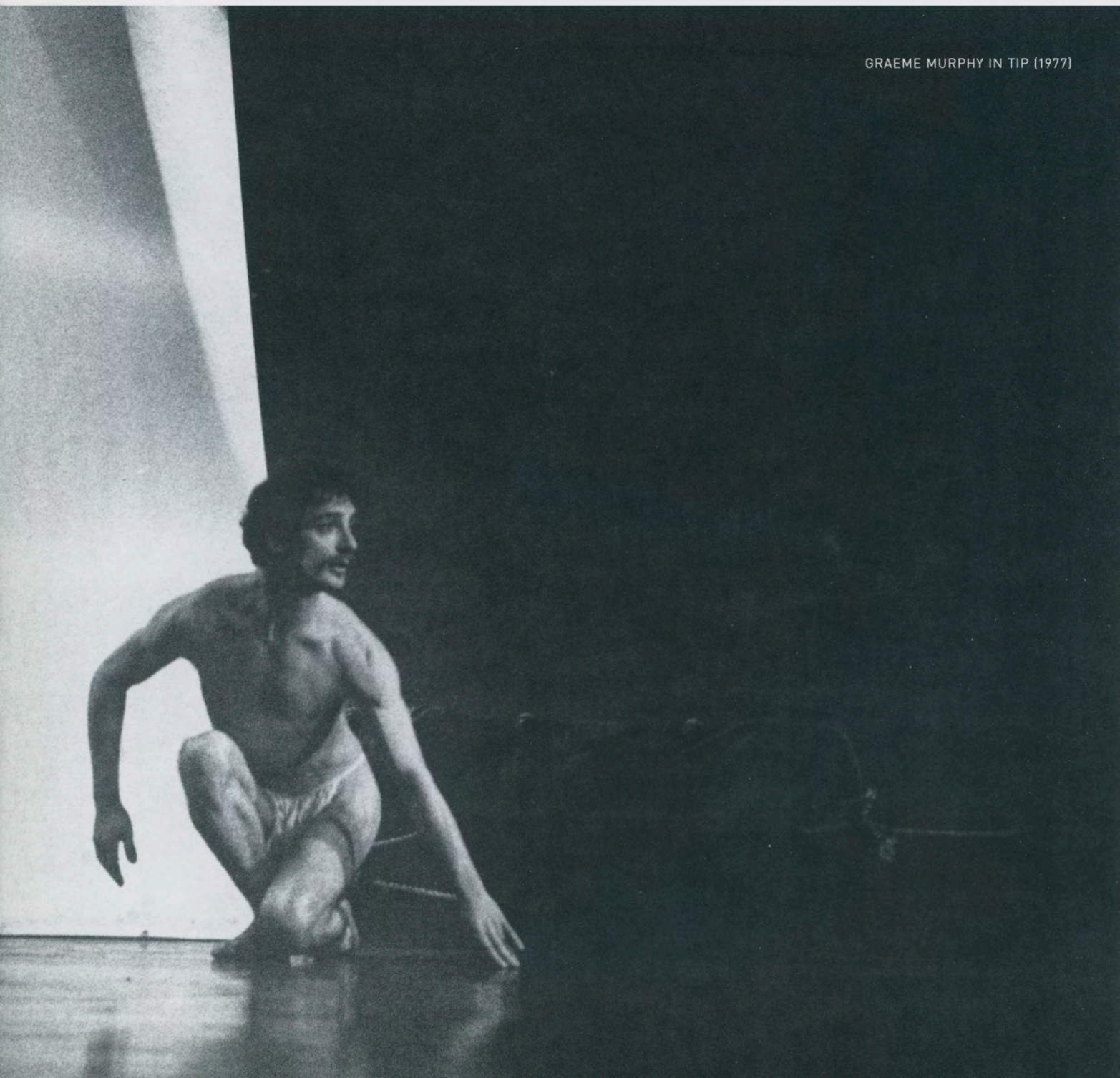
and eye to the future. We three have witnessed with enormous admiration the collective energies of a vast number of people whose talents, when added to the equation, have contributed to the magic you will glimpse tonight. Their literal presence may not be on-stage in *Body of Work*, but like the ghosts of *Nearly Beloved*, they are embued in the roles, the music, the design, the lighting and the administrative know-how – and are all evident in abstraction. Janet and I, the current dancers and you our audience, are ever the richer for their ongoing legacy.

We invite you to indulge with us in our past reflections, and join us for new adventures – as Sydney Dance Company moves ever onwards.





GRAEME MURPHY IN TIP (1977)



Brian Hoad – “Time past carries forward time future on its shoulders”

Graeme Murphy and Janet Vernon, founding parents of Sydney Dance Company, must have had a wry smile on reading Ballet A Tutu – Free Zone? a rather startling banner headline in the Sydney Morning Herald of 21 February covering the latest report from the Australia Council, *Selling the Performing Arts*. I certainly did – mass burnings of all that tulle in the forecourt of the Sydney Opera House. For these are politically correct times. Conservatism rules. But at least, after more than 30 years of Australia Council efforts, something seems to be happening.

Dance, it seems, particularly “classical ballet” emerged as the dunce of the Australia Council’s survey attracting a mere 8% of younger generations, mostly from those guardians of tradition, trained by 1001 ballet schools scattered around the country, who, like their mothers and their mothers and their mothers... still hold sacred the memory of Anna Pavlova, the great Tutu Queen who blitzed Australia with two wildly successful tours in 1926 and 1929.

No more, it seems. The Australia Council’s latest report suggests that most youngsters find this sort of stuff a load of old rubbish rather lacking in “sparkle and colour” and “too innocent for the more streetwise consumer” of these times who prefer to spend their time revving it up at their own dance parties or watching movies and sport. The performing arts should be “a fun part of everyday life” says the Australia Council, “...even using football players to promote the arts”.

Now there’s a good idea! Even that most notorious of “white ballets” *Swan Lake* has recently been seen performed by 100 swans fluttering around a sports arena to much enthusiasm. Just imagine what could happen if those AFL players, the Sydney Swans took on the roles of Prince Siegfried’s huntsmen in black leather jock-straps pursuing their female prey, willy-nilly, around the Sydney Football Stadium.

That could be “fun”. But then you would need the choreographic genius of a Graeme Murphy (he has already choreographed various spectaculars for the ice-skaters Torvill and Dean on the international circuit) plus the enthusiastic push of his chief collaborator, Janet Vernon – not only one of the finest dancers Australia has produced, but also known as Murphy’s “muse”, and the “dominatix” of that extraordinary stream of dancers who over the past 24 years have turned the Sydney Dance Company into Australia’s best, and one much acclaimed around the world. Murphy calls her “Hawk - Eyes”.

But then, the Australia Council, disregarding the on-coming GST, also suggests lower seat prices; while footballers demand salaries of at least ten if not a hundred times that of dancers who, in athletic terms, are at the top of the world of sport, as artists. But economic rationalism rules.

In 1968 the Australia Council was set up as the federal government’s funding body for the arts under pressure from a postwar generation who were no longer prepared to accept imported, derivative,

museum culture. At that time Murphy and Vernon were dancing in the chorus line of The Australian Ballet; while I was asked to take over as arts editor for The Bulletin magazine. And then the arguments started between the old and the new.

In 1971 Murphy left The Australian Ballet for more fertile grounds in New York and Europe ending up with Ballets Felix Blaska, based in Grenoble, France (an extensive touring company under the total control of a prolific choreographer). In 1973, Vernon also turned up in Grenoble, dancing for Blaska – and so evolved a marriage of true dancing minds, between Murphy and Vernon.

Murphy and Vernon returned to Australia in 1975, took over the struggling Dance Company (NSW) in 1976 (he at the age of 25) and soon transformed it into Sydney Dance Company. 1978 was a very good year. Murphy came up with the very first full-length Australian dance work, *Poppy*, concerning the life and hallucinations of one of the most influential figures in the arts in Paris between the wars, Jean Cocteau – critic, essayist, poet, playwright, novelist, artist, film-maker, homosexual ... who, after the death of his lover, the young poet Raymond Radiguet at the age of 20, sort solace in opium.

Australian? Well, yes. During his years in France, Murphy had come under three major influences: first Blaska; meeting up again with Vernon; and discovering Cocteau who he considered to be the first multi-media artist in theatre, and a surrealist at that.

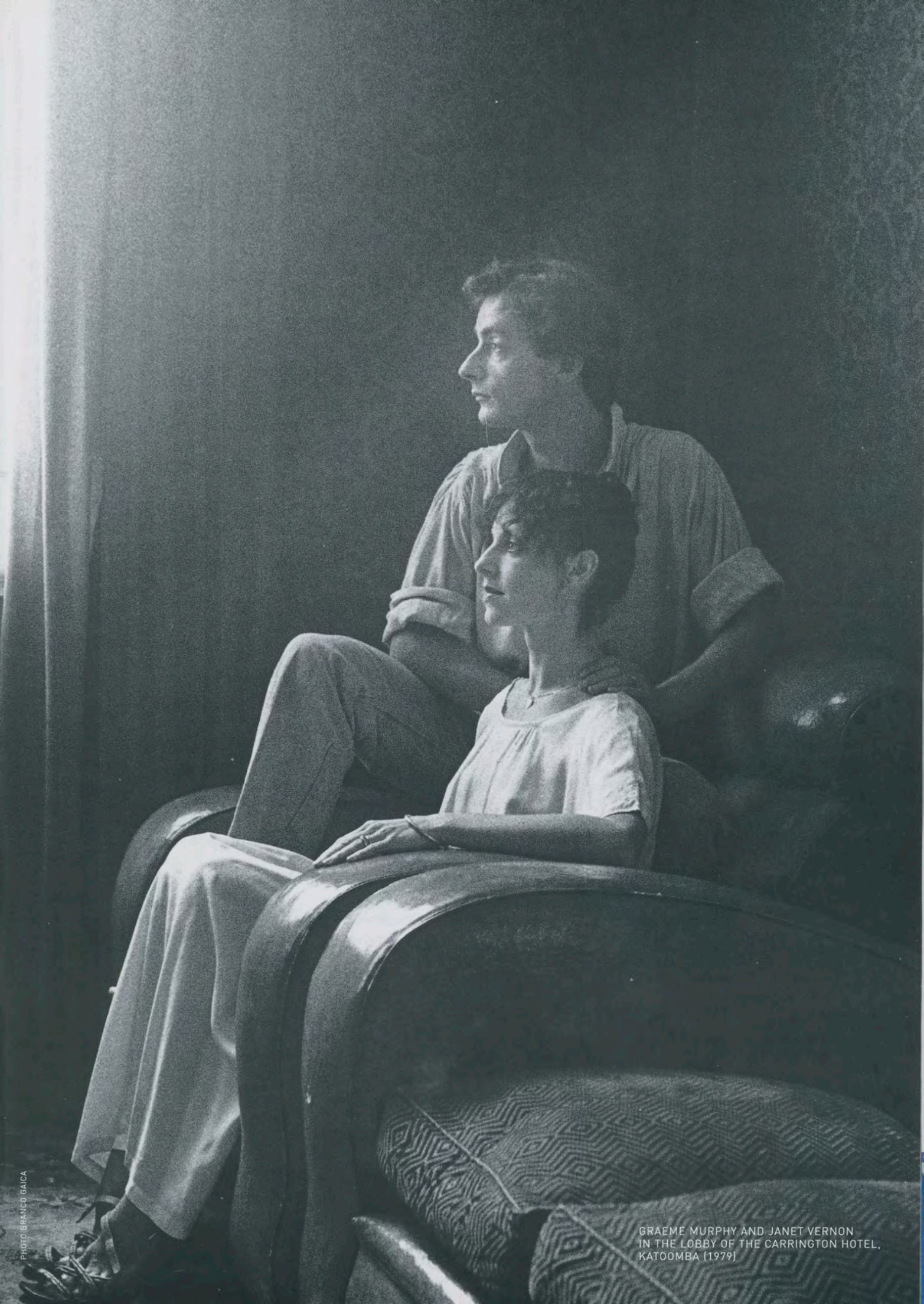


PHOTO BRANCO GAICA

GRAEME MURPHY AND JANET VERNON
IN THE LOBBY OF THE CARRINGTON HOTEL,
KATOOMBA (1979)

What is more, Murphy realised that the young Cocteau had been deeply involved with Diaghilev and his Ballets Russes, the company which between 1909 and his death in 1929 revolutionised the whole concept of dance. And then there were all those other expatriate Australian artists returning home to try to start their own revolutions.

At Sydney Dance Company, Murphy, who has always been keen on promoting Australian music, commissioned a new score from Carl Vine, brought in a local design team (including film effects), cast Diaghilev as a giant puppet, found a role for the tragic Nijinsky, and cast himself at the centre of the storm as Cocteau at Sydney's Theatre Royal, in April 1978.

The old traditionalists were shocked. The new-wavers were thrilled. And **Poppy**, ever revised, went on being one of the company's most popular dance-theatre works around Australia and the world for years.

It was the key work to all that was to come: Cocteau as master of the Muses; Nijinsky the wild young dancer and choreographer; Diaghilev the daring entrepreneur with an infallible flair for young and rising talent, a singular gift for integrating all aspects of art into his productions, immaculate taste and a knack for always keeping his company just on the right side of bankruptcy. Somehow, Murphy and Vernon managed between them to incorporate all such necessary virtues into their work.

In November 1978 Murphy, ever the great humanist of choreographers,

produced his second full length work, **Rumours**, a portrait of Sydney, with some beautiful limpid sets from Alan Oldfield and music from Barry Conyngham. The Australia Council bureaucrats would have loved that now, if not then. Here was lots of "fun" and lots of "sports" like sailing and cricket and tennis and swimming and people romping about on nude beaches. But, said Murphy at the time, he hoped that his audience would discover truths there too. Some were not particularly palatable. The beautiful people of the beautiful city have some pretty ugly streaks. Murphy is a master of dance-drama.

It all ended up at an old people's home. Golden youth had passed away. A couple in their seventies, dressed only in their underwear, begin a creaky old love duet. They are joined by themselves of 50 years earlier. What they were and what they are intertwined in an achingly beautiful dance of memories, before the grave swallows them up. Fun City fades. Only the ache of Murphy's potent compassion remains. Thereafter, the company was named Sydney Dance Company.

You never know what you are going to get when you go off to see Sydney Dance Company except that it will be another fascinating insight into the experiences of human life. People have called his work sexy, erotic, hedonistic; he can be funny, cheeky, witty; he is eclectic, free-minded, organic (one work certainly seems to lead to another).

I could not disagree: but there is always an undertow of anguish; and there is always that sense of compassion which

touches the heart, and uplifts it. His visions range from birth to death, from comedy to tragedy, from the bright and breezy to the darkest depths – yet always presented with that compassion which, for me, after some 50 years of fascination with the performing arts around the world, makes him one of the most memorable of artists.

So what next? The company having just returned from New Zealand, the company's 22nd international tour (tours which have included the North and South America, much of Europe, Japan and China) all quite apart from the endless tours around Australia has now got to get cracking on a spectacular new production called **Mythologia** for the 2000 Sydney Olympic Arts Festival before preparing for a 6th tour of the US (where they have proved to be a great success since their first "scandalous" visit to New York in 1981).

Meanwhile, they have been slogging away through a particularly humid summer in their home town preparing **Body of Work – A Retrospective**, the beginning of a new century, at which time the tireless Murphy says, is "a time to reflect a little and then move on..."

He has always enjoyed "taking risks", but to look back over his body of work, created between 1971 and the present, seems to be a very risky business indeed. At the time of writing they seem to have culled it down to live bits-and-pieces from some 20 of his major works plus film interludes from 20 more.

But then, as Murphy points out, dancers inevitably come and go, and it will be interesting to see how the current company of dancers experience and contribute to those works from the past. It will certainly help him "move on". He sees it as "a catalogue" which will hopefully capture the spirit of Sydney Dance Company. I see it also as one of those evenings for turning back the pages of the "family" photograph album. Time past carries forward time future on its shoulders.

I also see Murphy as a sort of Pygmalion of the dance. There are no signs of the high-kicking chorus line in his works. He treats each of his dancers as an individual. Whatever the basic idea in his mind he spins and weaves his choreography around the characters and capabilities of each of them. Dance, like humanity, is temporal. They leave. They go on as needs be: some to form their own companies; others to choreography; still more to go on dancing and teaching; and all of them carry a touch of Murphy with them.

As for the bits-and-pieces approach of a Retrospective, the company has been through that before. Through the usual bureaucratic bunglings they were all given the sack on November 9, 1983, and didn't seem to bat an eyelid - they just kept on working.

It had been the company's wobbliest year. They were indeed on the very edge of bankruptcy. Murphy (in Diaghilev mode) had spent much of it wandering the board rooms, conference rooms, solicitor's rooms, back-rooms and

general political rumpus rooms while shoving his dancers onto the cabaret circuit with lots of bits-and-pieces at the then highly popular night club, Kinselas, favourite watering hole for the yuppies of the day, a move which not only brought in a bit of pin-money for the dancers but also brought in a new sort of audience to the company in general.

They held three seasons there in all. And it was the only time I've ever seen the company produce a swan princess (Anna Pavlova, no less) doing a pas-de-deux with a dying (stuffed) swan which at first tried to keep its pecker up and respond to her Leda-like advances until incontinence set in (all over her tutu) and despite mouth-to-beak resuscitation, dropped off the twig.

Meanwhile, Murphy on his mercantile missions, joined forces with the Sydney Opera House Trust to keep his company afloat. His reponse was December 1983 was **Some Rooms**, one of his darker works in which his anti-hero discovers that life is more full of lust than love. It proved to be even more popular than **Poppy**.

But these are supposed to be program notes about Sydney Dance Company's forthcoming Retrospective at the Sydney Opera House. It is impossible. The bits-and-pieces, mix-and-match approach will certainly provide some great entertainment, it will give you some idea of the breadth of their interests and achievements, but it cannot show you the dramatic depths which have unfolded through his numerous 48 works for over the past 24 years. This year Murphy reaches the age of

50 on November 2. He will be at the Mahalia Jackson Center for the Performing Arts in New Orleans where his "family" will be performing **Air and Other Invisible Forces**. It will make a nice warm change after coming down from Anchorage, Alaska, just all part of the company's sixth US tour.

He's still just a youngster really. The great choreographer, George Balanchine, managed to rule over the New York City Ballet for 35 years until his death in 1983 at the age of 79 - and he stuck safely to abstract neo-classicism. Murphy is a much wilder card in the dance pack, and getting ready to "move on". As Byron declaimed in Childe Harold: "On with dance! Let joy be unconfined..."

Brian Hoad was Arts Editor for the Bulletin from 1969 - 1989, and Arts Reviewer until 1997.



GRAEME MURPHY CAPTURED AS JEAN COCTEAU IN THE LOBBY OF SYDNEY'S NOW DEFUNCT REGENT THEATRE (1978)

Graeme Murphy

Graeme Murphy has choreographed prolifically for Sydney Dance Company. His extensive repertoire includes works choreographed to a broad range of music, from Ravel's *Shéhérazade* and *Daphnis and Chloé*, to Iannis Xenakis' *Kraanerg*. His works are diverse and include *After Venice*, drawn from Mann's *Death in Venice* to Olivier Messiaen's *Turangalila Symphony*; *King Roger*, to Karol Szymanowski's opera of the same name; *Boxes* and *Berlin*, both to commissioned scores by Iva Davies, the latter in collaboration with Max Lambert. Graeme has created numerous works to the music of Australian composers, many of the scores 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 trained with Kenneth Gillespie in Launceston and at The Australian Ballet School in Melbourne. His professional career then began as a dancer with The Australian Ballet. He created his first ballet, *Ecco le Diavole*, 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 1976 as both a dancer and as resident choreographer.

He was selected as Artistic Director of The Dance Company (N.S.W.) in November, 1976, alongside Associate Director Janet Vernon. Together they have built a strong and individual

company with a repertoire by Australian and international choreographers and wherever possible, with Australian design and music.

In the first year at The Dance Company (NSW), Graeme and Janet produced two seasons in the Opera Theatre and a third in the Drama Theatre. These three ground-breaking seasons comprised a host of commissioned works from choreographers Don Asker, Chrissie Koltai, Graeme Watson, Andris Toppe, Ian Spink and of course Graeme Murphy. He created his first full length work, *Poppy*, in 1978 and his second, *Rumours*, the following year. It was on August 9, 1979 that they 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 has choreographed five works for The Australian Ballet including *Beyond Twelve*, created for Kelvin Coe in 1980, *Gallery* in 1987 and, in 1992, his acclaimed interpretation of Piotr Tchaikovsky's *Nutcracker*.

In 1984, he created *Orpheus* for The Royal New Zealand Ballet and, in 1987, he was commissioned by the Nederlands Dans Theater to create a new work, *Song of the Night*, which later entered the repertoire of Sydney Dance Company. In 1996 he created *Embodied*, a solo work for Mikhail Baryshnikov's White Oak Dance Project. For Opera Australia he has directed Brian Howard's *Metamorphosis*, Richard

Strauss' *Salomé*, Hector Berlioz' *The Trojans* and an acclaimed production of Giacomo Puccini's *Turandot*. In 1984 he worked with the Canadian Opera Company, creating choreography for Lotfi Mansouri's production of Benjamin Britten's *Death in Venice*. In 1998 he created choreography for Elijah Moshinsky's production of *Samson and Dalila* for The Metropolitan Opera in New York. The production was subsequently broadcast live on national television in the United States on the occasion of Placido Domingo's 30th Anniversary at The Met.

In the years 1984-86, he created pieces for ice-skaters Jayne Torvill and Christopher Dean including their *World Tour Program* and the TV special *Fire and Ice* for LWT. In 1988 he was commissioned by the Australian Bicentennial Authority to conceive and choreograph its national dance event - *VAST* - involving seventy dancers from Australian Dance Theatre, the West Australian Ballet, The Queensland Ballet and Sydney Dance Company.

Graeme Murphy has led Sydney Dance Company on more than twenty international tours including, since 1997 alone, tours to Germany, Switzerland, Austria, Italy, Singapore, China, New Zealand, Mexico and the United States.

Graeme was awarded an AM in 1982 for services to dance. He was honoured at the Inaugural Sydney Opera House Honours in 1993, named a National Living Treasure in 1998, and is the recipient of three honorary doctorates - Hon. D Litt Tas (1990), Hon. D Phil Qld (1992), Hon. D Litt UNSW (1999).

Janet Vernon

Janet Vernon trained with Cecil Bates in Adelaide and at The Australian Ballet School in Melbourne. She has danced with The Australian Ballet, Ballets Felix Blaska, in France, and with Sydney Dance Company. In November 1976, whilst a Senior Soloist at The Australian Ballet, 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 works created by Graeme Murphy, including *Ecco Le Diavole* and *Glimpses* for The Australian Ballet.

At Sydney Dance Company Graeme and Janet set about creating a repertoire of genuine originality and a company built on strong technical standards. In the early years they danced frequently together in a now legendary partnership. When Graeme began to dance less in order to concentrate on his new productions, 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 closely with Graeme in the creation of every new work.

Janet 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, the Muziektheater in Amsterdam and City Center Theater in New York.

Outstanding roles from the early years include those in *Shéhérazade*, *Homelands*, as Lykanion in *Daphnis and Chloé* and *An Evening*, soon followed by *Some Rooms* (The Bathroom), *After Venice*, *Boxes*, *Nearly Beloved*, *Kraanerg*, *soft bruising*, as Blanche in *A Streetcar Named Desire*, as Queen Roxana in *King Roger*, in *Synergy with Synergy*, *The Protecting Veil*, *Fornicon*, *Berlin*, as Herodias in *Salome* and *Air and Other Invisible Forces*. Janet has worked with guest choreographers at Sydney Dance Company, including Louis Falco, Barry Moreland, Graeme Watson, Kim Walker, Paul Mercurio and Carl Plaisted.

In 1993 she starred with 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 Andromeque in Murphy's production of Berlioz' epic, *The Trojans*.

In 1989 Janet Vernon was awarded an AM for services to dance. In 1993 Janet was honoured together with Graeme Murphy for Services to Dance at a Gala Performance to celebrate the Inaugural Sydney Opera House Honours.

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





JANET VERNON AS THE SHY
GIRL IN RUMOURS (1979)

GRAEME MURPHY AND JANET
VERNON IN SHEHÉRAZADE (1979)



Brett Morgan

Brett Morgan spent six years at the Australian Ballet from 1984 to 1990. Contemporary roles included those in Graeme Murphy's *Gallery*, Glen Tetley's *Orpheus*, Jiri Kylian's *Symphony in D* and *Transfigured Night*, Maurice Béjart's *Gaité Parisienne* and *Le Concours*, Robert Ray's *Sentimental Bloke*, and Timothy Gordon's *Sonata for 7* and *My Name is Edward Kelly*.

Brett's roles from the classical repertoire include those in David Lichine's *Graduation Ball*, Leading Gypsy Boy in *Don Quixote*, Alain in Frederick Ashton's *La Fille Mal Gardée*, Crixus in Lazslo Seregi's *Spartacus*, Pontevedrian Solo in Ronald Hynd's *The Merry Widow* and Leading Ivan in Petipa's *The Sleeping Beauty*.

Brett joined Sydney Dance Company as a dancer in 1991. He danced in Paul Mercurio's *Edgeing*, Alfred Williams' *Lucrece*, Adrian Batchelor's *Hamlet*, Gideon Obarzanek's *Sleep No More*, Louis Falco's *Black and Blue* and in Graeme Murphy's *Nearly Beloved*, *Poppy*, *Piano Sonata*, *Viridian*, *Afterworlds*, *Synergy with Synergy* and *The Protecting Veil*. In 1995 he was appointed Dance Master. Brett also choreographed two pieces for Sydney Dance Company choreographic seasons: *On the Run* for RAW and *Rhumba Rum 'n' Raisin* for Chomp!

Interestingly, at the age of 16, Brett won the money to buy a ticket to *An Evening* in 1981 on a \$5 bet on a horse. He loved the sailors' trio and always wanted to dance it. Now nearly 20 years later, Brett fulfils his wish in *Body of Work*.



Katherine Arnold-Lindley

Wakako Asano

Andrea Briody



Born

London

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 Highlights

The West Australian Ballet; The Australian Opera; Paul Mercurio's Australian Choreographic Ensemble; *New Blood* season 1998; *Contact*; *Inside Out*; Australian Choreographic Ensemble; touring to America and Europe with Sydney Dance Company; performing the Rose in *Beauty and the Beast*, Duo in *Free Radicals* and Duo in *New Blood*

Born

Tokyo, Japan

Trained

Sasamoto Ballet Studio with Kimie Sasamoto and Iwao Nagae; The Australian Ballet School (Danced in *King Roger* in 1990 while still a student)

Joined the Company

1991

First Season

Poppy, Sydney season

CV Highlights

3rd prize, Japan Ballet Competition 1986; semi finalist, International Ballet Competition 1988; subject of a half hour profile on TV Tokyo; 9 years with Sydney Dance Company including Graeme Murphy's production of *The Trojans* for The Australian Opera; *Danced Into Dharma* (1996), a solo choreographed for me by Stephen Baynes; choreographing *Unwitting Sight* for *New Blood* season (1998); toured to 14 countries taking in Paris, Rome, New York, and Tokyo; Duo in *Air* and *Other Invisible Forces*

Born

Ballarat, Victoria

Trained

With Carole and Cheryl Oliver, Ballarat; The Australian Ballet School

Joined the Company

January 2000

First Season

Salome, Auckland

CV Highlights

The Dancers Company of The Australian Ballet; several seasons with Opera Australia and the Victorian State Opera; London Ballet Theatre; Trier Stadt Theatre, Germany; Saarbrücken State Theatre, Germany; having the opportunity to tour to many different countries; living in a foreign country (Germany) and learning a new language; performing the mother in Mozart's *Requiem*; dancing in Birgit Scherzer's *Swan Lake*, Daniela Kurz's *Monochrome*, *Wer Die Steine Reden Hört* by Anke Glasow

Josef Brown

Tracey Carrodus

Bradley Chatfield



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 Highlights

Soloist with The Australian Ballet; In the Body of the Son, Nomad Dance; International Opera; Modern Dans Toplulugu, Turkey; choreographing *Hala* for Sydney Dance Company's choreographic workshop and 3+Distraction for the Australian Ballet; working with choreographers Jirri Kylian, Billy Forsythe and Nacho Duato; performing the title role in John Cranko's *Onegin*, Danilo in *The Merry Widow* and John the Baptist in *Salome*; and anytime I get the chance to run flat out on stage or fall in love

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 Highlights

Creating and performing the title role in *Salome*; winning the Alumni Award for Performing Arts in 1998; dancing the role first created for Janet Vernon in *Berlin* for the 1997 Sydney season; touring nationally and internationally with Sydney Dance Company and Expressions Dance Company to Europe, UK, USA, China, India, Singapore, Mexico and Papua New Guinea – particularly New York and Rome

Born

Mordialloc, Victoria

Trained

Early years with Vivienne Dunn; The Australian Ballet School

Joined the Company

November 1991

First Season

Poppy, Sydney season

CV Highlights

Hong Kong Ballet; Worldwide Tour Company's *Aida*; dancing in The Australian Opera's production of *The Trojans*; 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 companies – the audiences were fantastic; performing *The Shakespeare Dances* during a five week tour of France; performing *Eros* in *Fornicon*; *Child* in *Berlin*; *Solo* in *Free Radicals*; *Synergy* with *Synergy*; *King Herod* in *Salome*

Lea Francis

Katherine Griffiths

Christopher Harris



Born

Christchurch, New Zealand

Trained

Bryan Lawrence School of Ballet
National Capital Ballet School

Joined the Company

January 1985, re-joined March 2000

First Season

After Venice, Perth season

CV Highlights

Being able to tour and perform all over the world; being invited to join Sydney Dance Company at the age of 16; performing the role of Baby Face in Louis Falco's *Black and Blue*; broadening my experience by working with many different choreographers and companies.

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 Highlights

West Australian Ballet in 1991, under the direction of Barry Moreland; *The Trojans* for the Australian Opera; Sydney Dance Company; performing pas de deux in *Flower Festival*, Beauty in *Beauty and the Beast*, Angel in *Berlin*, Solo in *The Protecting Veil*, Duo from *Air and Other Invisible Forces* with Matt Shilling

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,
world premiere season

CV Highlights

The Dancers Company of The Australian Ballet; Graeme Murphy's production of *The Trojans* for the Australian Opera; 1997 tour to Heilbronn, Germany and 11 cities in the USA, including two weeks at Joyce Theater, NY; performing a featured role in *The Protecting Veil*, Athlete in *Berlin*, the Page in *Salome*

Gavin Mitford

Carl Plaisted

Simone Sault



Born

Sydney, NSW

Trained

Denise Little Academy, Carlton NSW;
The Australian Ballet School

Joined the Company
1998

First Season

Salome, world premiere season

CV Highlights

The Dancers Company of The Australian Ballet; The Australian Opera; The Royal New Zealand Ballet; dancing first pas de trios in Balanchine's *Agon*; returning to Sydney to dance in my home town; choreographing for the *New Blood* season; dancing in *Troy Game*; performing title role in *Petrouchka*, Mercutio in *Romeo and Juliet*, leading light role in *Free Radicals*

Born

Strathalbyn, South Australia

Trained

The Australian Ballet School

Joined the Company

1989-98, rejoined 2000 for *Body of Work*

First Season

Song of the Night, Sydney season

CV Highlights

Dancing in many of Graeme Murphy's notable works, including *Piano Sonata*, *Synergy with Synergy*, *The Protecting Veil*, *Berlin*, and *Free Radicals*; working on Ohad Naharin's *Tabula Rasa* and *Arbos*, Douglas Wright's *Gloria*, and as Bull Washington in Louis Falco's *Black and Blue*; choreographing and staging *Insights in Dance*, an educational dance program for children presented at the Sydney Opera House and in New Zealand

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 Highlights

Dancing with The Australian Opera (1991- 92); the Australian production of *Phantom of the Opera* (1992-98); Sydney Dance Company's season of *Party* (1998); being offered the role of Demeter for the 1999 tour of *Cats*; touring to the US and Mexico and Europe; performing Meg in *Phantom of the Opera*, Street Dancer in the Australian Opera's *Romeo and Juliet*; dancing in *Salome*

Chris Sheriff

Matthew Shilling

Simon Turner



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 Highlights

The Dancers Company of The Australian Ballet; *Free Radicals* tour to Europe and USA; dancing in *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 Season

Berlin, Gala Performance, Brisbane Festival

CV Highlights

Le Grand Ballets Canadien; The Australian Opera; 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 performing *Wolves in Beauty and the Beast*; my role in *Berlin*; performing *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 Highlights

The Dancers Company of The Australian Ballet; Graeme Murphy's production of *The Trojans* for The Australian Opera; 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; performing the *Soldier* in *Salome*, the *Gothic Beast* in *Beauty and the Beast*, a featured role in *The Protecting Veil*, duo with Katherine Griffiths in *Free Radicals*

Xue-Jun Wang

Sally Wicks



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 Highlights

Guangzhou Dance Troupe; Guangdong
Dance Theatre; Sydney Festival Ballet;
returning to China in June 1998 to
perform with Sydney Dance Company;
performing the Rock Beast in *Beauty
and the Beast*, Kid Lefty in Louis Falco's
Black and Blue; dancing in Berlin,
Fornicon and *The Protecting Veil*

Born

Canada, 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 Highlights

The Protecting Veil, Berlin, *Free
Radicals*, *Beauty and the Beast*,
Salome, *Air and Other Invisible Forces*;
choreographing, composing and
film making for the *New Blood* season
(1998); winning Best Contemporary
Dancer at Sanlam International
Ballet Competition South Africa (1995)
with *The Power of One* choreographed
by Natalie Weir

Michael Askill

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*, *Salome* and most recently *Air and Other Invisible Forces*. He has subsequently performed and toured with Sydney Dance Company throughout Australia, the United States, Europe and Asia.

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.

Alison Eddington

Born in Perth, Alison Eddington has been working as a freelance percussionist since 1990. She has performed with such groups as the Sydney Symphony Orchestra, Australian Chamber Orchestra, Sydney Alpha Ensemble, the Seymour Group and Sydney Dance Company. Alison has been actively involved performing and touring with Sydney Dance Company since the creation of *Free Radicals* in 1996, a work featuring three percussionists. She has also been a member of Australia's leading percussion ensemble Synergy since 1997. Musical highlights include winning the ABC Young Performer of the Year Award in 1995, and winning the Arts category in Western Australia for the Young Australian of the Year Award in 1996.



Alison Low Choy

Alison Low Choy holds music degrees from both the Sydney Conservatorium and Canberra School of Music. Since graduating, she has maintained a varied freelance career, which has enabled her to perform all over the world. As an orchestral member, she recently completed a term as Principal Timpanist with the Tasmanian Symphony Orchestra, and in following this passion was awarded a 2000 Churchill Fellowship. She has just completed this trip, in which she had the opportunity to take lessons with timpanists from the Berlin Philharmonic, London Symphony, Royal Concertgebouw, La Scala, NY Philharmonic and Metropolitan Opera Orchestras.

As a percussionist, Alison has been engaged in contemporary ensemble work including Synergy, with whom she was Associate Artist during 1997. This included her performance of Maki Ishii's *13 Drums* in their July subscription concert. She first appeared with the group in 1992 as part of the Sydney Dance Company's *Synergy with Synergy*, and in 1996 performed an integral role in *Free Radicals*. Other ensembles she has performed and recorded with include the Sydney Alpha, Canberra New Music Ensemble, Ensemble 24 and the New Zealand percussion group STRIKE. Alison will be returning to New Zealand in July to tour with the NZ Chamber Orchestra.

Philip South

Philip received a Bachelor of Music with Honours in percussion performance in 1991 from the Sydney Conservatorium. He has performed in major contemporary, folk and jazz festivals within Australia as well as Holland, Denmark, Turkey, Singapore, Malaysia and the USA. He has worked and recorded with ensembles such as Synergy Percussion, the Sydney, Tasmanian, West Australian and Queensland Symphony Orchestras, the Australian Chamber Orchestra, Sydney Opera House Orchestra, Royal Danish Orchestra and the Hong Kong Philharmonic. He has also worked with many contemporary ensembles including the Sydney Alpha Ensemble, the Australian Art Orchestra, The Song Company, Pipeline, The Dimitry Prokofsky Ensemble, Voiceworks and Symeron.

Philip has also collaborated with artists including Tina Arena, Meryll Bainbridge, Paul Kelly, Tim Finn, Apache Indian (Asia) and John Farnham. Also, with Jazz Vibraphonist Dave Samuels, guitarist Steve Khan and Swiss Drummer, Fritz Hauser. In 1997 he was awarded a Winston Churchill Memorial Trust Fellowship and the Susan Matthew's Upton Fellowship for study overseas.

Philip is currently working on a range of solo and ensemble projects with his co-lead band *Persistence of Vision*. He is also involved in a duet project with leading saxophonist, Sandy Evans.

This year Philip joins Synergy Percussion as a core member, although he has been involved with the group since 1985.



Kristian Fredrikson



Since leaving New Zealand in the early 1960's, Kristian Fredrikson has become one of Australia's most prolific designers. A former graphic artist and journalist, Kristian studied design under Harry Baker in Wellington and has won numerous awards for his work. Kristian's designs have featured in productions for opera, drama, ballet, film and television and he is currently one of a specialised team of designers working on the ceremonies of the Sydney 2000 Olympic Games.

Kristian was Resident Designer for Melbourne Theatre Company for eight years; working on productions including *Three Sisters*, *The Servant of Two Masters* and *War and Peace*. Kristian has designed a large number of

Jennifer Irwin



Jennifer worked as costume supervisor/resident designer with Sydney Dance Company from 1981 to 1997. During this time she designed 15 works for Graeme Murphy, including *Synergy with Synergy*, *Shining*, *Piano Sonata*, *Berlin*, *Kraanerg*, *The Protecting Veil* and the Bicentennial dance event *VAST*.

Jennifer has designed Ohad Naharin's *Arbos*, Gideon Obarzanek's *Saccharin Suite*, Stephen Page's *Moograh Ochres* (for Sydney Dance Company), *Praying Mantis Dreaming*, *Fish*, *Dance Clan* and *The Dreaming* for Bangarra Dance Theatre. Her dance film credits include for ABC-TV Graeme Murphy's *Sensing* and *Gluttony*, and for The Australian Ballet Stephen Page's *Rites*, *Alchemy*, and Stanton Welch's *X*. Jennifer also designed the costumes for the opening ceremony of the Festival of the Dreaming, the Paralympic handover in Atlanta and recently *Cyrano de Bergerac* for Sydney Theatre Company. Jennifer also cut all the costumes for the feature films, *The Matrix*, starring Keanu Reeves and *Mission Impossible II* with Tom Cruise.

Distinctions include a Theatre Board grant to study at La Scala Opera in Milan, and five consecutive annual nominations for the Green Room Awards for Best Dance Costume.

Presently, Jennifer is designing the indigenous segment for the Sydney 2000 Olympic Arts Festival's welcoming ceremony as well as Bangarra's *Skin* (premiering at the Sydney Opera House), and the *Main Event* for the Federation of Australia in 2001.

productions for companies including the Australian Ballet (*Cinderella* and *The Nutcracker*), The Australian Opera (*Turandot* and *Salomé*), Western Australian Opera (*Albert Herring*), The Royal New Zealand Ballet (*Swan Lake* and *Peter Pan*) Wellington City Opera (*The Magic Flute* and *Faust*), Sydney Dance Company (*King Roger*), and Sydney Theatre Company (*Macbeth*).

Kristian is a recipient of four Erik Design Awards, five Green Room Awards (*After Venice*, *King Roger*, *Turandot*, *The Nutcracker* and *Salomé*) and an AFI award for *Undercover*. Kristian also received a Penguin Award for the mini-series *The Shiralee*. In 1999 Kristian received the Australian Dance Award for Services to Dance.

Philippe Charluet

Damien Cooper



Since graduating from the Australian Film, Television and Radio School in 1986, Philippe Charluet has dedicated a large amount of his film making to the arts, with a particular passion for dance theatre. This has involved adapting a multitude of stage works for television including Sydney Dance Company's *Air and Other Invisible Forces* and *Viridian* for ABC-TV, *Synergy with Synergy* and *Poppy* for SBS. Philippe has also created many diverse film components integrated within live performances - The Australian Ballet's *Nutcracker*, the Green Mill Dance Project's *Star Dragon*, The Australian Opera's *Salomé*, Theatre of Image's *Swimming in Light* and *An Imaginary Life*, World Expo's *The Sky Wizard* and Sydney Dance Company's *Nearly Beloved*.

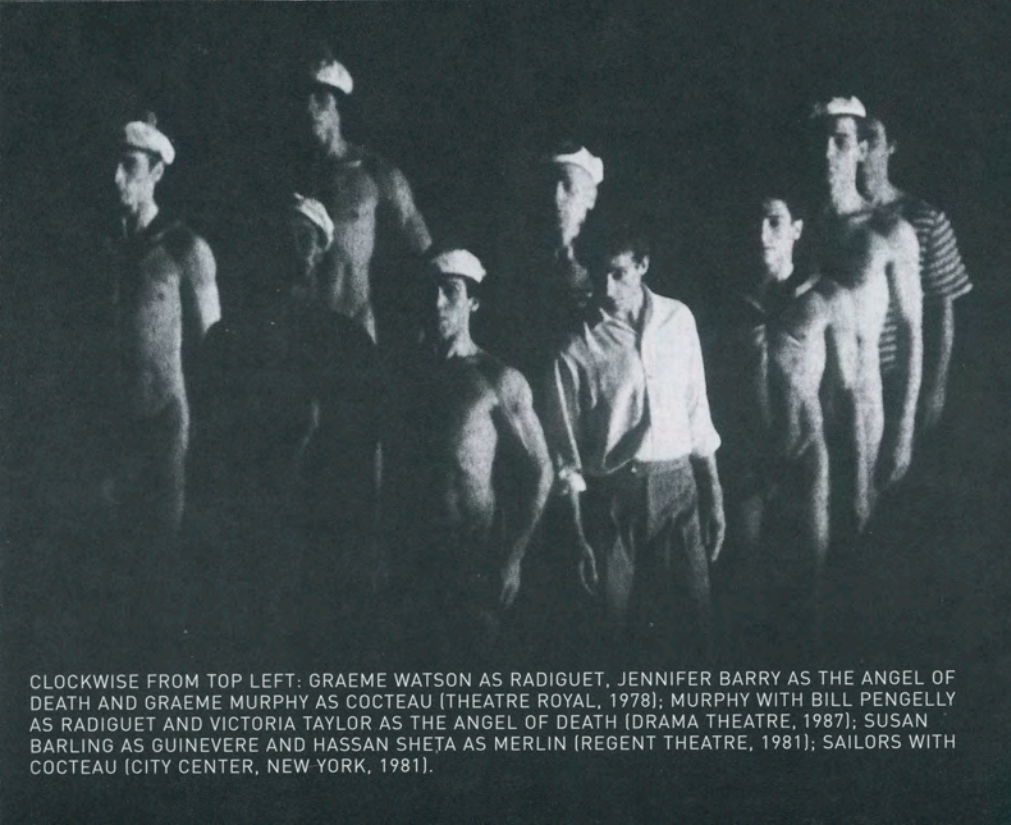
Philippe has also directed many diverse programmes for TV from social issues documentaries to arts and magazine style programmes. These include working on the *Imagine Arts* series for SBS; the *Artzone* series for Film Australia-ABC Education; and documentaries *Bill Henson - Dreams of Darkness* (SBS), and *Old friends, New Friends* (ABC-TV).

Philippe has received various Gold Awards for his work in filming dance (US International Film & Video Festival and the Australian Cinematographers Society). Philippe now works for the Sydney Dance Company regularly, producing commercials and promotional videos, and his films of the company's repertoire, from *Salome* to *Some Rooms* are considered invaluable.

Damien graduated from NIDA Technical Production Course in 1996. Since then he has worked on numerous dance and theatre productions. His dance credits include *Air and Other Invisible Forces*, his first commission for Sydney Dance Company, *Birdbrain* for Australian Dance Theatre, *Plastic Space* for Garry Stewart's company, *Twack* and *Helmet* for the Sydney Mardi Gras Festival and *Heavy* for Lucy Guerin Dancers. He is currently resident lighting designer for One Extra Company whose productions include *Fugly*, choreographed by Garry Stewart and *Stung*, choreographed by Sue Healey and Phillip Adams. His work for Chunky Move includes *Bodyparts* choreographed by Gideon Obarzanek and Lucy Guerin, *Fleshmeet*, *Spectre in the Covert Memory* and *Corrupted 1 and 2*. Damien has also designed *Homelands* and *Under the Influence* for *Legs on The Wall*.

Damien's theatre credits include *Death of Sita* for this year's Adelaide Festival, *Red Square*, *Taikoz*, *Backlot Tour* for Fox Studios Australia (Associate Lighting Designer with Nigel Levings), the Australian tour of *Frank the Sinatra Story in Song* with Tom Burlinson, *Monkey Trap* for Griffin Theatre Company, Theatre of Image's productions *Exotic Pleasures* (Seymour Centre), *Hansel and Gretel* (Wharf 2 and Parramatta Riverside, 1999) and most recently *Grandma's Shoes* (in association with Opera Australia). Other Opera credits include *Penelope* by Fauré and *Flamma Flamma* by Nicholas Lens, which opened the 1998 Adelaide Festival. Damien is resident Lighting Designer for Synergy Percussion.

Poppy



CLOCKWISE FROM TOP LEFT: GRAEME WATSON AS RADIGUET, JENNIFER BARRY AS THE ANGEL OF DEATH AND GRAEME MURPHY AS COCTEAU (THEATRE ROYAL, 1978); MURPHY WITH BILL PENGELLY AS RADIGUET AND VICTORIA TAYLOR AS THE ANGEL OF DEATH (DRAMA THEATRE, 1987); SUSAN BARLING AS GUINEVERE AND HASSAN SHETA AS MERLIN (REGENT THEATRE, 1981); SAILORS WITH COCTEAU (CITY CENTER, NEW YORK, 1981).

PHOTOGRAPHS BRANCO GAICA, ROBERT HARTMAN

Shéhérazade



CLOCKWISE FROM BOTTOM LEFT: MURPHY AS COCTEAU IN POPPY (REGENT THEATRE, 1978); 3 NIJINSKYS - BRETT MORGAN, DAVID PRUDHAM AND PAUL MERCURIO WITH ADRIAN BATCHELOR AS DIAGHILEV IN POPPY (OPERA THEATRE, 1991); SHEREE DA COSTA IN SHÉHÉRAZADE (DRAMA THEATRE, SYDNEY OPERA HOUSE, 1979)

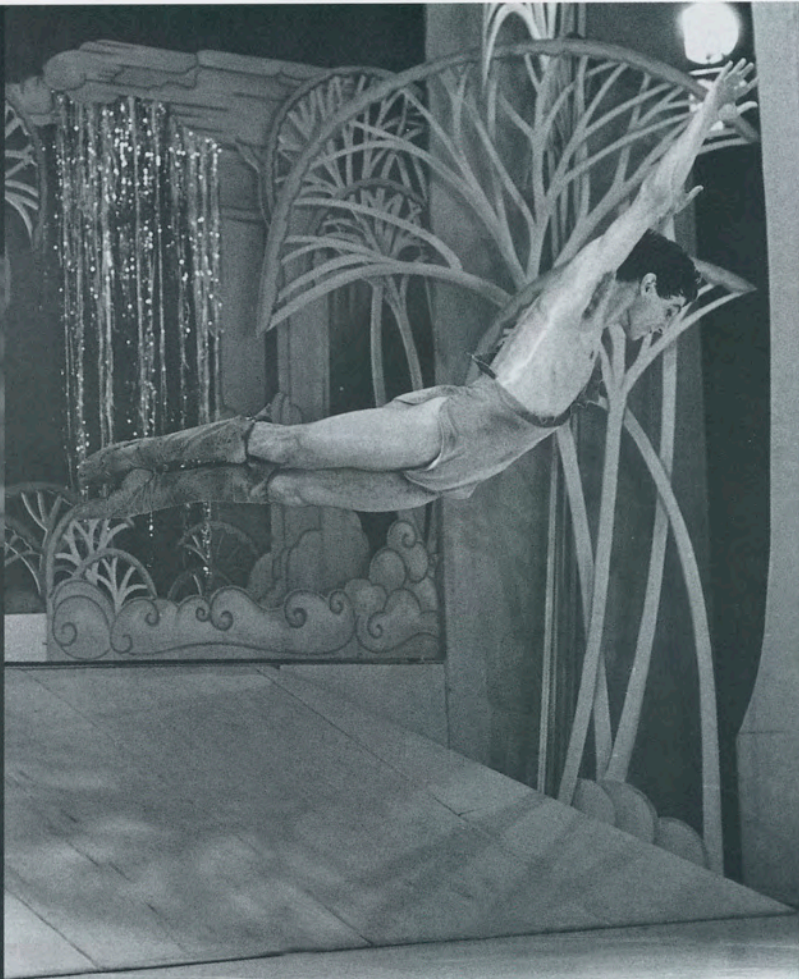


Rumours

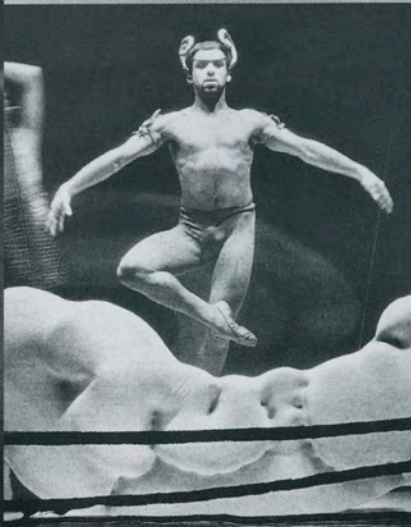
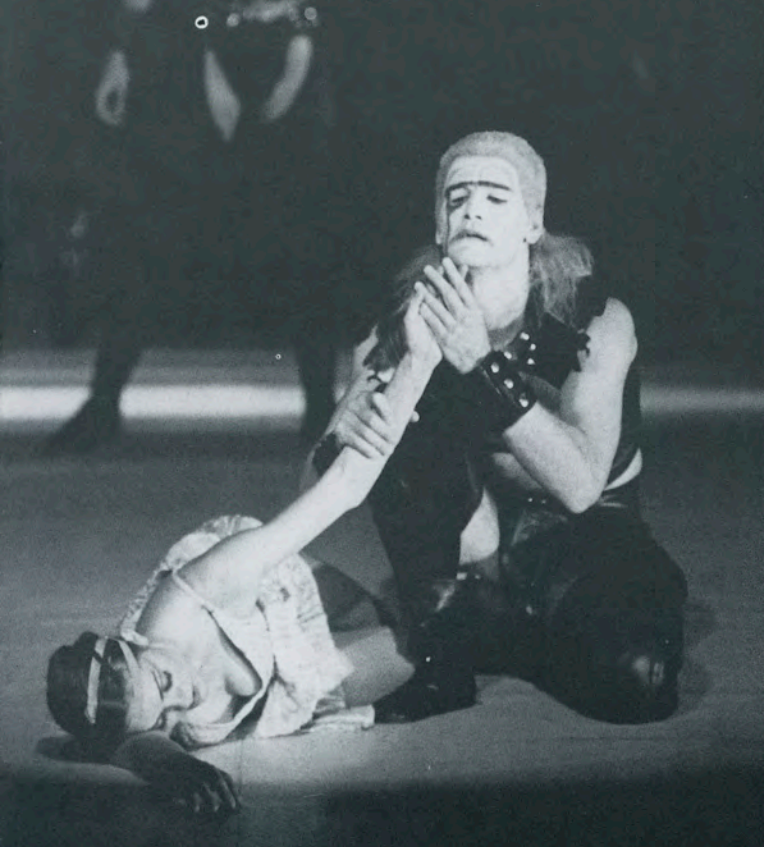
CLOCKWISE FROM TOP LEFT: RAMLI IBRAHIM AS THE VOYEUR;
GRAEME MURPHY AND ROBERT OLUP AS THE OLD COUPLE
WITH SUSAN BARLING AND BILL PENGELLY AS THEIR YOUNGER
SELVES; JENNIFER BARRY AS TRANSISTOR GIRL

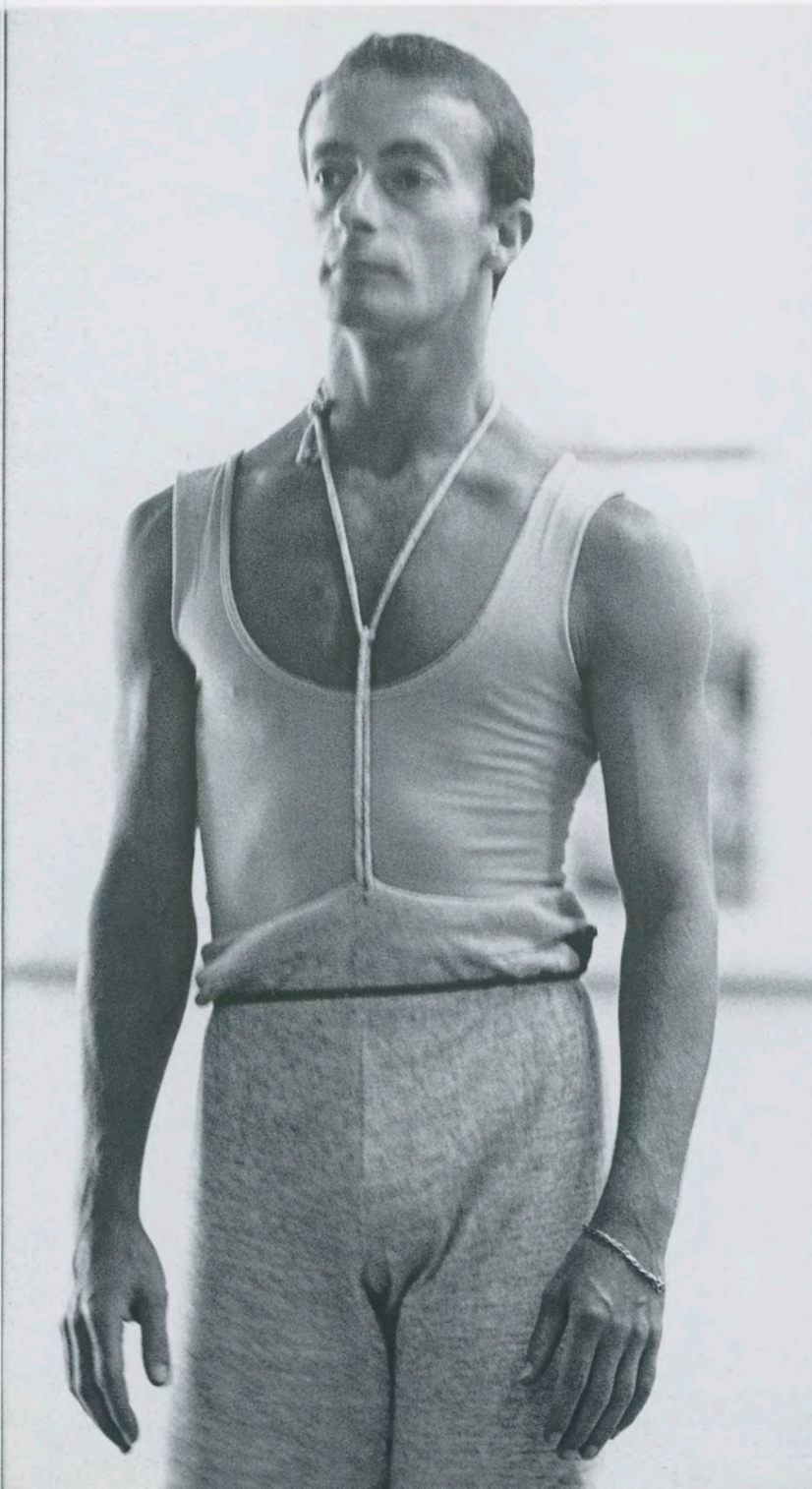


Daphnis and Chloé



CLOCKWISE FROM TOP LEFT: KIM WALKER AS PAN (1989); CARL MORROW AS DAPHNIS (1980); KIM WALKER AS CUPID (1980); PAUL SALIBA AS PAN (1980); VICTORIA TAYLOR AS CHLOÉ WITH ROSS PHILIP AS BRYAXIS (1980)





Some Rooms

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: GRAEME MURPHY IN A REHEARSAL OF HOMELANDS AT THE COMPANY'S ORIGINAL WOOLLOOMOOLOO STUDIOS; KELVIN COE AND JANET VERNON; MARY DUCHESNE KELVIN COE, KIM WALKER AND JANET VERNON IN HOMELANDS. BELOW: JANET VERNON AND ROSS PHILIP, THE BATHROOM ACT 2



After Venice

THEATRE WORLD



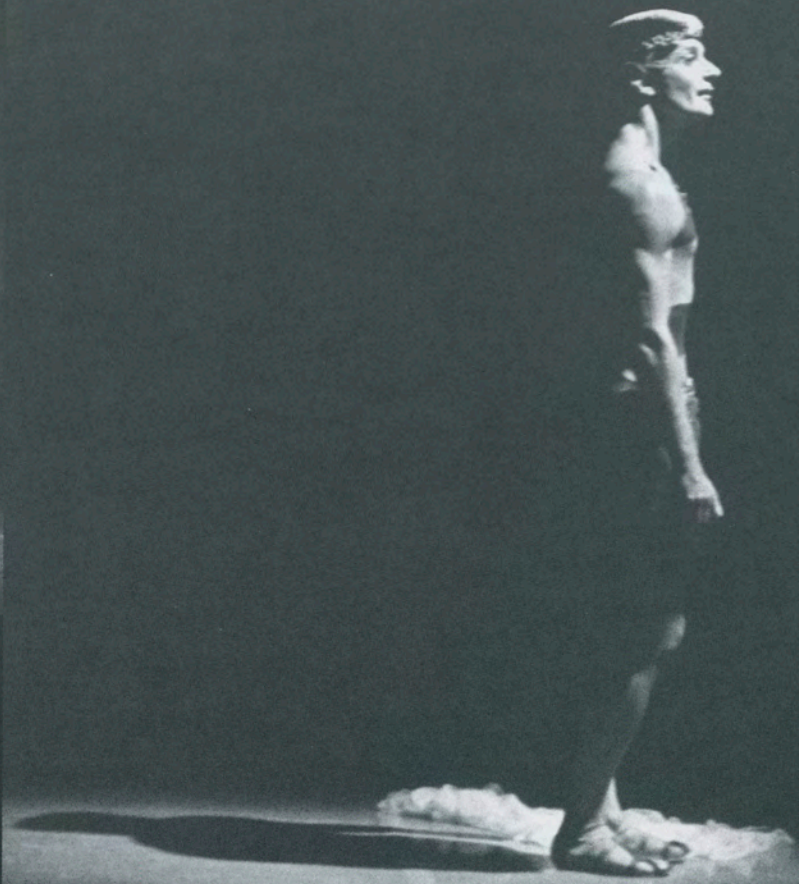
CLOCKWISE FROM ABOVE: JANET VERNON; GARTH WELCH AND PAUL MERCURIO; GARTH WELCH AND BILL PENGELLY

PHOTOGRAPHS BRANCO GAICA

Late Afternoon of a Faun



CLOCKWISE FROM TOP LEFT: STEPHEN PAGE AS THE STREETWISE FAUN; GRAEME MURPHY AS THE FAUN; AND WITH THE SHOP-WINDOW NYMPHS - JANET VERNON (CENTRE), NINA VERETENNIKOVA AND VICTORIA TAYLOR



1987

Song of the Night

1988

Kraanerg

THEATRE COMPANY



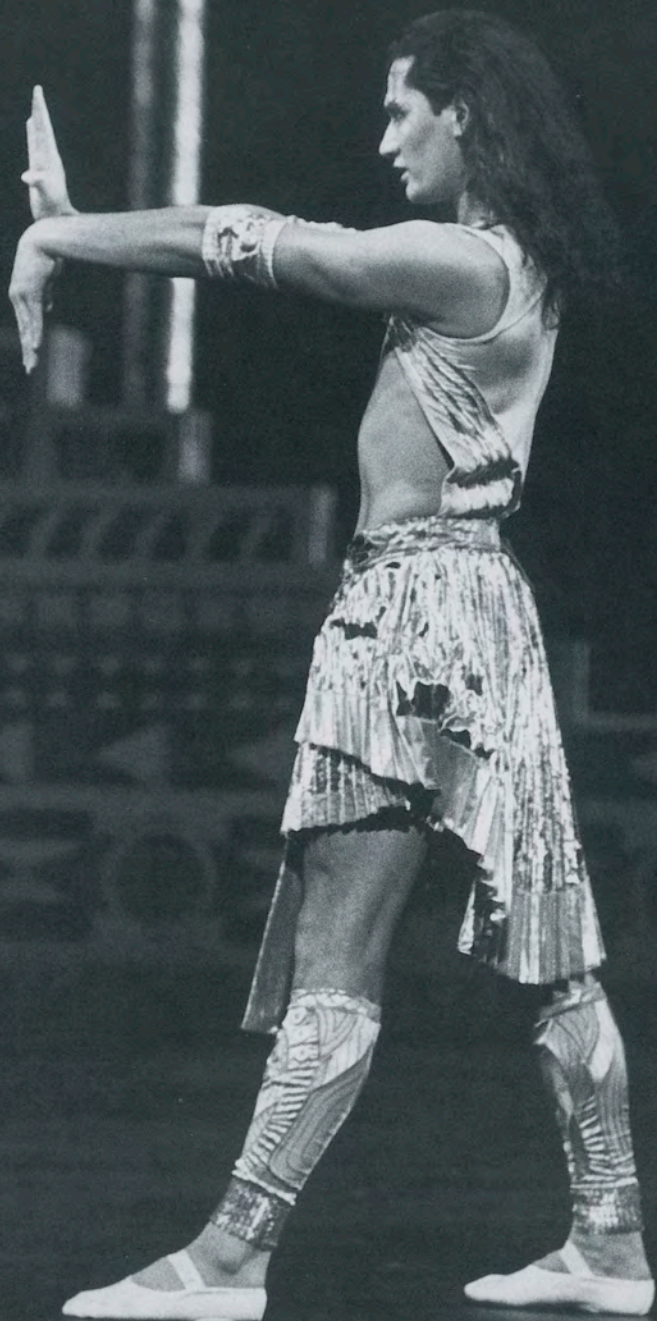
CLOCKWISE FROM BELOW: JAN PINKERTON; VICKI ATTARD WITH DAVID PRUDHAM IN SONG OF THE NIGHT; PAUL MERCURIO AND ANDREA TOY IN KRAANERG



PHOTOGRAPHS BRANCO GALCA

1990

King Roger



1995

Berlin Fornicon



CLOCKWISE FROM LEFT: ALFRED TAAHI AS THE SHEPHERD IN KING ROGER; IVA DAVIES (AT REAR) WITH CHRISTOPHER HARRIS, LEA FRANCIS, TIMOTHY HEATHCOTE, JAMES TAYLOR, ANNASTACIA FLEWIN, LEE TUAN ANH AND CARL PLAISTED IN BERLIN; JAN PINKERTON



Graeme Murphy's Body of Work

- 1971 ECCO LE DIAVOLE (for The Australian Ballet)
Music: Nino Rota **Design:** Graeme Murphy
- 1974 OFF (for Ballets Felix Blaska)
Music: Olivier Messiaen **Design:** Pierre Gaudu
- 1975 PANDORA (for the Tasmanian Ballet)
Music: Collage **Design:** Graeme Murphy
- SEQUENZA VII
Music: Luciano Berio **Design:** Graeme Murphy
- 3 CONVERSATIONS (for The Queensland Ballet)
Music: Bela Bartok **Design:** Graeme Murphy
- PAPILLON (for The Australian Ballet School)
Music: Carl Offenbach
Design: Christian Clare Robertson
- 1976 GLIMPSES (for The Australian Ballet)
Music: Margaret Sutherland
Design: Christian Clare Robertson
- 1977 VOLUMINA
Music: Gyorgy Ligeti **Design:** Graeme Murphy
- UP
Music: Gyorgy Ligeti **Design:** Graeme Murphy
- TIP
Music: Carl Vine* **Design:** Brian Crowther
- SCINTILLATION
Music: Carlos Salzedo **Design:** Graeme Murphy
- FIRE EARTH AIR WATER
Music: John Tavener **Design:** Ross Barnett
- 1978 TEKTON (for The Australian Ballet)
Music: Tolia Nikiprowetsky **Design:** Jann Pahl
- 1978 POPPY (full length)
Music: Carl Vine* **Design:** George Gittoes, Gabrielle Dalton Ross Barnett and Graeme Murphy
Set and Costume Revision: Kristian Fredrikson
- RUMOURS II (part of a trilogy completed in 1979)
Music: Barry Conyngham
Set and Costume: Alan Oldfield
Lighting: John Rayment
- 1979 SIGNATURES
Music: Alexander Scriabin **Design:** Graeme Murphy
- SHÉHÉRAZADE
Music: Maurice Ravel
Set & Costume: Kristian Fredrikson
Lighting: John Rayment
- RUMOURS I & III (completion of trilogy)
Music: Barry Conyngham
Set and Costume: Alan Oldfield
Lighting: John Rayment
- 1980 VIRIDIAN
Music: Richard Meale **Design in Light:** John Rayment
- BEYOND TWELVE (for The Australian Ballet)
Music: Maurice Ravel **Set and Costume:** Alan Oldfield
Lighting: Christopher Maver
- DAPHNIS AND CHLOÉ
Music: Maurice Ravel
Set and Costume: Kristian Fredrikson
Lighting: John Rayment
- 1981 AN EVENING (full Length)
Music: Collage **Set and Costume:** Kristian Fredrikson
Lighting: John Rayment
- 1982 HOMELANDS
Music: Leos Janacek
Set and Costume: Kenneth Rowell
Lighting: John Rayment



CLOCKWISE FROM TOP LEFT: KIM WALKER IN HIS SOLO FROM "HELL", DEADLY SINS (1984); NINA VERETENNIKOVA IN AFTERWORLDS (1987); GRAEME WATSON (1978); FRANCOISE PHILIPBERT AS YMA SUMACK IN SIRENS (1985)

Graeme Murphy's Body of Work

1982 HATE
 Music: Carl Vine* Set and Costume: Peter Tully
 Lighting: John Rayment

LIMITED EDITION (full length)
 Music: Graeme Koehne
 Design: Kim Carpenter and Graeme Murphy

WILDERNESS
 Music: Bela Bartok Set and Costume: Michael Pearce

1983 THE SELFISH GIANT
 Music: Graeme Koehne*
 Set and Costume: Kristian Fredrikson

ORPHEUS (for The New Zealand Ballet)
 Music: Igor Stravinsky
 Set and Costume: Kristian Fredrikson

FLASHBACKS (full Length)
 Music: Collage Design: Various

SOME ROOMS (full Length)
 Music: Collage
 Set: Graham Jones and Graeme Murphy
 Costume: Anthony Jones
 Lighting Design: David Malacari

1984 DEADLY SINS (full Length)
 Music: Collage Set: Robert Dein
 Costume: Anthony Jones

DEATH IN VENICE
 (choreography - for the Canadian National Opera)
 Music: Benjamin Britten

MEANDER (for The Australian Ballet)
 Music: Jean Sibelius Set and Costume: Roger Kirk

OLD FRIENDS, NEW FRIENDS
 (later became Nearly Beloved, Act 3)
 Music: Graeme Koehne* Set: Stephen Curtis
 Costume: Anthony Jones

1984 AFTER VENICE (full length)
 Music: Olivier Messaien
 Set and Costume: Kristian Fredrikson
 Lighting: John Drummond Montgomery

1985 METAMORPHOSIS
 (choreography and production - for The Australian Opera)
 Music: Brian Howard* Design: Robert Dein

TORVILL AND DEAN - THE WORLD TOUR
 Music: Collage Costume: Bob Murphy

SHIMMERING (later became Shining, Act 2)
 Music: Karol Szymanowski Costume: Robert Burton

BOXES (full length)
 Music: Iva Davies*, Bob Kretschmer
 Set: Laurence Eastwood Costume: Anthony Jones
 Lighting: John Drummond Montgomery

SIRENS (full length)
 Music: Collage Set: Anthony Jones
 Costume: Jennifer Irwin

1986 NEARLY BELOVED (full length)
 Music: Graeme Koehne* Set: Stephen Curtis
 Costume: Anthony Jones
 Lighting: John Drummond Montgomery

FIRE AND ICE
 (for the Torvill and Dean World Tour Company)
 Music: Carl Davis Set: Michael Seymour
 Costume: Stephen Adnitt

SHINING (full length)
 Music: Karol Szymanowski Set: Andrew Carter
 Costume: Jennifer Irwin
 Lighting: John Drummond Montgomery

1987 LATE AFTERNOON OF A FAUN
 Music: Claude Debussy
 Set and Costume: Kristian Fredrikson
 Lighting: John Drummond Montgomery

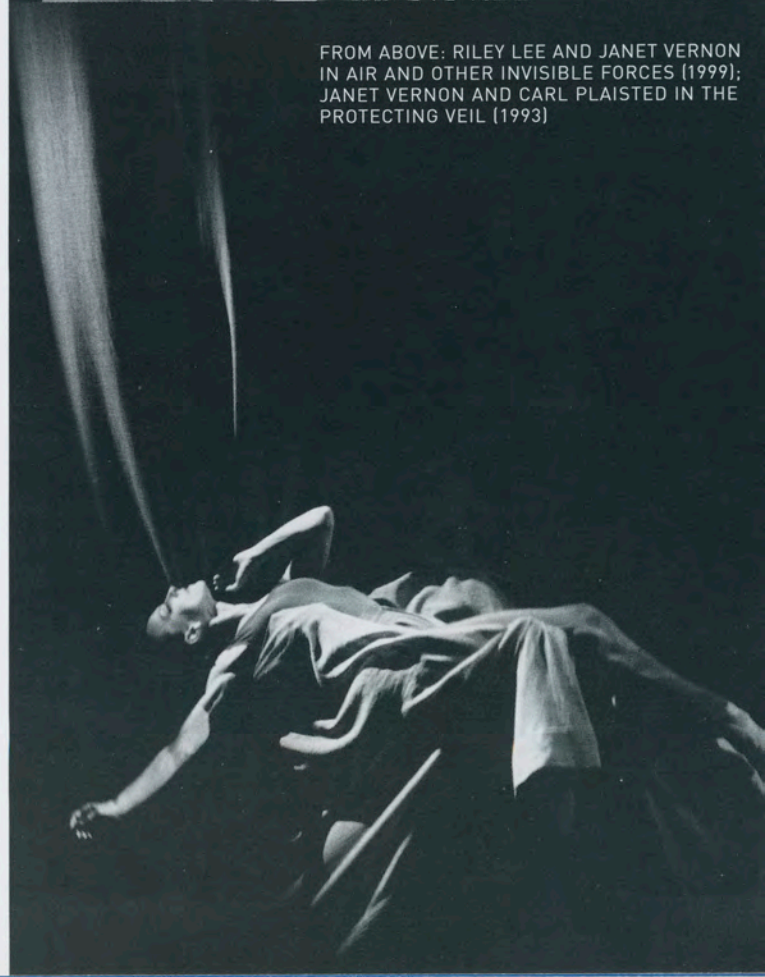
- 1994 SENSING (for ABC-TV)
 Music: Ross Edwards Set: ABC-TV
 Costume: Jennifer Irwin
- 1995 FORNICON (full length)
 Music: Martin Armiger* Set: Brian Thomson
 Costume: Jennifer Irwin Lighting: John Rayment
- BERLIN (full length)
 Music: Iva Davies* and Max Lambert
 Set: Andrew Carter Costume: Jennifer Irwin
 Lighting: John Rayment
- 1996 FREE RADICALS (full length)
 Music: Michael Askill* Set: Matthew Serventy
 Costume: Jennifer Irwin Lighting: John Rayment
- EMBODIED
 (for Mikhail Baryshnikov's White Oak Dance Project)
 Music: Alfred Shnittke Costume: Graeme Murphy
- 1998 SALOME (full length)
 Music: Michael Askill* Set: John Rayment
 Costume: Akira Isogawa Lighting: John Rayment
- SAMSON AND DALILA
 (choreography - for The Metropolitan Opera, New York)
 Music: Camille Saint-Saens
 Set and Costume: Richard Hudson
- PARTY (full length)
 Music: Daniel Askill and Michael Askill, various
 Design Concept: Graeme Murphy
- 1999 AIR AND OTHER INVISIBLE FORCES (full length)
 Music: Michael Askill*, Giya Kancheli
 Set: Gerard Manion Costume: Akira Isogawa
 Lighting: Damien Cooper

FILM FOR THE OPENING OF FOX STUDIOS
 Director: Gillian Armstrong

* denotes commissioned score



FROM ABOVE: RILEY LEE AND JANET VERNON
 IN AIR AND OTHER INVISIBLE FORCES (1999);
 JANET VERNON AND CARL PLAISTED IN THE
 PROTECTING VEIL (1993)



REHEARSALS AT WOOLLOOMOOLOO:
CHRISTINE WALSH, JOSEPHINE MEAGHER,
TONIA KELLY AND NINA VERETENNIKOVA



Dancers

Lee Tuan Anh	Luke Giacomini	Richard Morrod	James Taylor
Katherine Arnold-Lindley	Catherine Goss	Carl Morrow	Victoria Taylor
Wakako Asano	Peta Green	Graeme Murphy	Katrina Todd
Vikki Attard	Trevor Green	Glen Murray	Andris Toppe
Timothy Balfour	Katherine Griffiths	John Nobbs	Andrea Toy
Susan Barling	Neil Grigg	Tamasin Nolan	Greg Tredinnick
Jennifer Barry	Judith Haines Oliver	Gideon Obarzanek	Simon Turner
Bill Batchelor	Patrick Harding-Irmer	Robert Olup	Nina Veretennikova
Adrian Batchelor	Christopher Harris	Nikki O'Shea Ryan	Janet Vernon
Roger Bennett	Timothy Heathcote	Stephen Page	Kim Walker
Peter Bishop	Traci-Lee Heilbronn	David Palmer	Christine Walsh
Tristan Borrer	Michael Hennessy	Dale Pengelly	Xue-Jun Wang
Walter Bourke	Gary Hill	Bill Pengelly	Graeme Watson
Jo-Anne Bradley	Derek Holtzinger	Ross Philip	Garth Welch
Eleanor Brickhill	Ramli Ibrahim	Francoise Philipbert	Sally Wicks
Andrea Briody	Alain Israel	Jan Pinkerton	Todd Willard
Josef Brown	Robert Jackson	Carl Plaisted	
Tracey Carrodus	Marilyn Jones	Narelle Proctor Benjamin	
Jacqui Carroll	Kee Juan Han	David Prudham	
Shane Carroll	Stefan Karlsson	Linda Ridgway	
Leigh Chambers	Tonia Kelly Davis	Jonathan Rosten	
Cathy Chard	Chrisa Keramidas	Graham Rowe	
Bradley Chatfield	Larry Köhne-Drube	Nick Rowe	
Kelvin Coe	Susan Laraghy	Justin Rutzou	
Rosetta Cook	Marilyn Ledwidge	Amanda Ryan	
Sheree Da Costa	Martin Lewis	Anthony Ryvers	
Anna De Cardi	Jasmin Lind	Paul Saliba	
Louise Deleur	Cynthia Lochard	Simone Sault	
Louise Dowling	Kim Love	Georgia Shepherd	
Mary Duchesne	Angus Lugsdin	Christopher Sheriff	
Kathryn Dunn	James McArdle	Hassan Sheta	
Lael Evans Taahi	Merrilee McCourt	Matthew Shilling	
Ursula Fernandez	Josephine Meagher	Michele Smith	
Martyn Fleming	Paul Mercurio	Darren Spowart	
Annastacia Flewin	Natasha Middleton	Stephanie St Clair	
Lea Francis	Gavin Mitford	Mark Stevens	
Nobuo Fujino	Brett Morgan	Steven Suggitt	
Kip Gamblin	Christopher Morley	Alfred Taahi	
Heidi Gersch	Glenda Morley	Richard Talonga	

Choreographers

DON ASKER

Adrian Batchelor
Josef Brown
John Butler
Kai Tai Chan
Rosetta Cook
Louise Deleur
Louis Falco
Jaap Flier
Kip Gamblin
Catherine Goss
Michael Hennessy
Chrissie Koltai
Ralph Lemon
Daniel Mahoney
Peter Matthews
Paul Mercurio
Gavin Mitford
Barry Moreland
Brett Morgan
Norman Morrice
Carl Morrow
Mike Mullins
Glen Murray

Ohad Naharin
Gideon Obarzanek
Stephen Page
Bill Pengelly
Ross Philip
Carl Plaisted
Eleo Pomare
Paul Saliba
Joseph Scoglio
Helen Simondson
Anna Sokolow
Ian Spink
Alfred Taahi
Victoria Taylor
Andris Toppe
Simon Turner
Nina Veretennikova
Leigh Warren
Graeme Watson
Kim Walker
Garth Welch
Sally Wicks
Todd Willard

Australian Composers

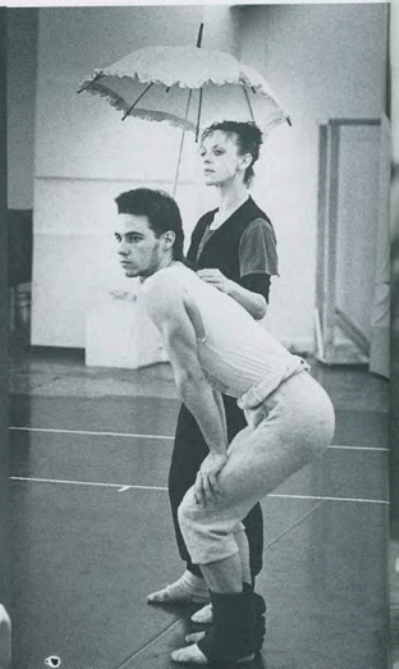
Commissioned Scores:

David Adams,
1 commission
Cameron Allen,
1 commission
Michael Askill,
3 commissions
Judy Bailey,
1 commission
Michael Carlos,
1 commission
Barry Conyngham,
1 commission
Iva Davies,
2 commissions
Ross Edwards,
1 commission
Bill Fontana,
1 commission
Graeme Koehne,
3 commissions
Bob Kretschmer,
1 commission

Max Lambert,
2 commissions
Private Orchestra,
1 commission
David Page,
1 commission
Carl Vine,
6 commissions

Existing Scores:

Barry Conyngham
Ian Farr
Richard Meale
Margaret Sutherland
Carl Vine
Nigel Westlake



Scenic, Costume and Lighting Designers

Ross Barnett
Charles Blackman
Rocco Bufano
Robert Burton
Kim Carpenter
Andrew Carter
Damien Cooper
Brian Crowther
Stephen Curtis
Gabrielle Dalton
Robert Dein
John Drummond Montgomery
Laurence Eastwood
Kristian Fredrikson
George Freedman
Anna French
George Gittoes
Joe Gladwin
Rosemary Grant
Vesna Golubovic
Jennifer Irwin
Akira Isogawa
Azzie James
Graham Johnson

Anthony Jones
Mari Kajiwara
David Malacari
Gerard Manion
Biran McLeod
Marie McMahon
Alan Oldfield
Ardea Oosthuizen
Robert Owen
Michael Pearce
Ross Philip
John Rayment
Christian Clare Robertson
Kenneth Rowell
Victoria Rowell
John Rayment
Gordon Rayner
Kenneth Rayner
Michael Ryan
John Senczuk
Matthew Serventy
Joop Stovkis
Vanessa Teahan
Ralph Tembel

Brian Thomson
Peter Tully
Tony Twigg
Roderick Van Gelder

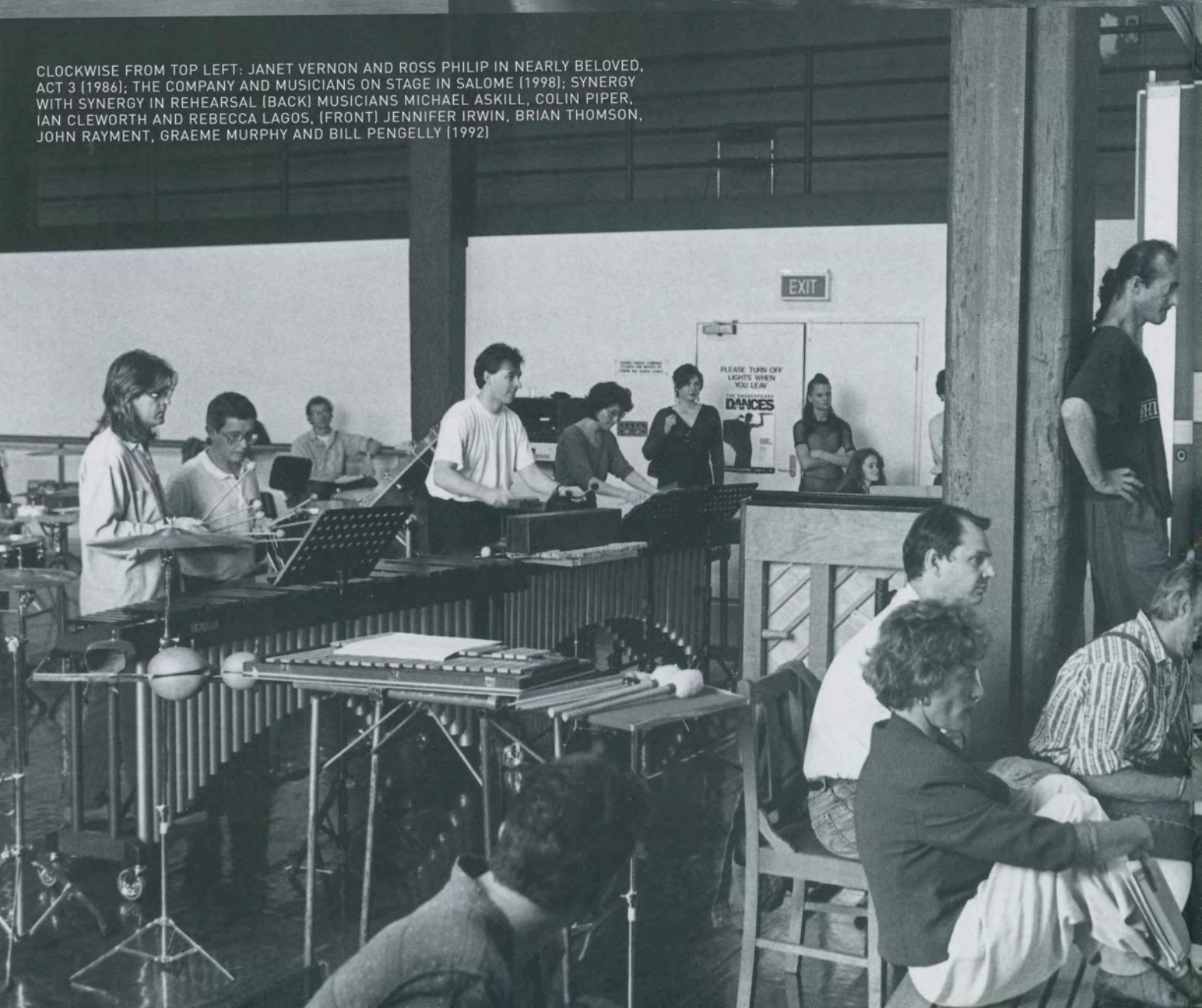
And the many others whose creative contribution has been invaluable to Sydney Dance Company

FROM LEFT TO RIGHT:
NINA VERETENNIKOVA
WITH BILL PENGELLY;
DAME PEGGY VAN PRAAGH
WITH GRAEME MURPHY ON
HIS 30TH BIRTHDAY; PAUL
MERCURIO AND JANET
VERNON; FRANCOISE
PHILIPBERT AND STEPHEN
PAGE; GRAEME MURPHY





CLOCKWISE FROM TOP LEFT: JANET VERNON AND ROSS PHILIP IN NEARLY BELOVED, ACT 3 (1986); THE COMPANY AND MUSICIANS ON STAGE IN SALOME (1998); SYNERGY WITH SYNERGY IN REHEARSAL (BACK) MUSICIANS MICHAEL ASKILL, COLIN PIPER, IAN CLEWORTH AND REBECCA LAGOS, (FRONT) JENNIFER IRWIN, BRIAN THOMSON, JOHN RAYMENT, GRAEME MURPHY AND BILL PENGELLY (1992)



Musicians, Filmmakers, Actors, Singers

Michael Askill
composer/musician

Gordon Bennett
musician

Marc Bonetti
musician

Steve Bull
musician

Brett Cabot
filmmaker/musician

David Chapman
musician

Philippe Charluet
film-maker

Laura Chislett
musician

Ian Cleworth
musician

Valmai Cogines
musician

Malcolm Cole
musician

Gabriel Daniel
actor

Iva Davies
composer/musician

Roslyn Dunlop
musician

Lauris Elms
singer

Paul Fenton
musician

Tom Fromhyr
musician

Alice Giles
musician

James Greening
musician

Michael Kieran Harvey
musician

Dennis Hennig
musician

David Hewitt
musician

Sonia Hyland
musician

Rob Ingram
musician

Graham Jaccups
musician

Peter Jenkin
musician

Graham Jesse
musician

Trevor Jones
musician

Bob Kretschmer
composer/musician

Rebecca Lagos
musician

Max Lambert
composer/musician

Riley Lee
musician

Alison Low Choy
musician

Robert MacIndoe
musician

Michelle Mahrer
film-maker

Luciano Martucci
actor

Martin Moncrieff
musician

Linda Nagle
singer

Christopher Nicolls
conductor

Michael O'Dea
musician

David Page
composer/musician

Linda Pearson
musician

Jennifer Penno
musician

Jill Perryman
actor/singer

Sharman Pretty
musician

Petra String Quartet

Susan Pickering
musician

Colin Piper
musician

Darryl Poulsen
musician

Private Orchestra
musician/composer

Katherine Routley
musician

Mirka Rozmus
musician

Julia Ryder
musician

David Saffir
musician

Jeff Segal
musician

Lloyd Swanton
musician

Richard Tognetti
musician

Geraldine Turner
actor/singer

Andra Ulrichs
musician

Linda Walsh
musician

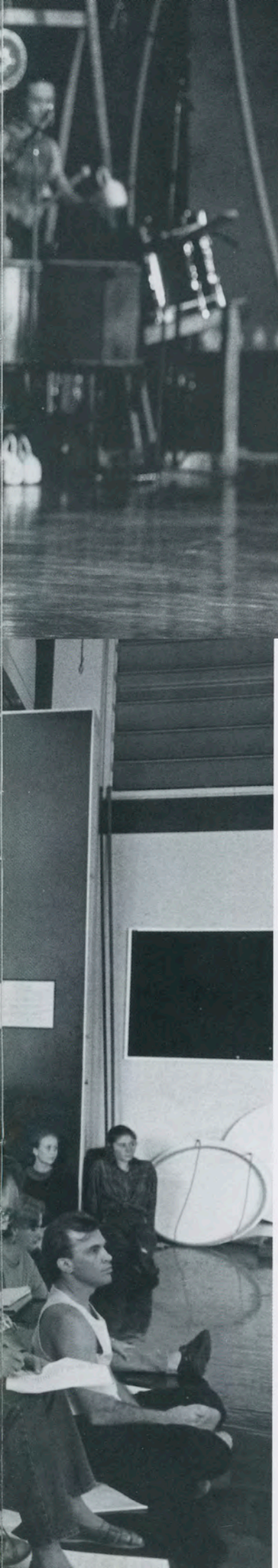
Graham Webster
musician

Paul Wheeler
musician

Mark Williams
actor/singer

Roger Woodward
conductor

Barbara Woolley
musician



Production

Production Manager
John Henderson
Master Craftsman
Mike MacGregor
Stage Manager
Lee Wegner
Head Electrician
Charles Wiles
Head Mechanist
John Shedden
Wardrobe supervisor
Tammy Hall
Wardrobe Assistants
Andrea Gaskill
Suzannah McRae
Scenic construction by
Dean Lewis
Marcus Pointon
Saul Swan
Jeff Wood
Production Secondments
Yolande Smith
Alison O'Connell

Thanks to

Coda Audio Services
B.R.E. Communications
Pty Ltd

Video Montage

Acknowledgements

Philippe Charluet
Andrew Lloyd James
James Wilson
John Tristram
Richard Reisz
Don Featherstone
Peter Mac
Frank Heimans
Matthew Denton
Geoff Nottage
Brett Cabot
Michelle Mahrer
Bill Fitzwater
Christopher Muir
Stephen Burstow
Greg Shears
Catherine Brown
Greg Barrett
George Gittoes
Bernie Eddy
Malcolm McDonald

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ABC Television
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Keep Dancing! Archives
- Screensound Australia
Stella Motion Pictures
Featherstone Productions
Juniper Films

This video component was made possible with the generous support of **The Wentworth - A Rydges Hotel**

Music Acknowledgements

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Recordings

4th Symphony by Karol Szymanowski, EMI Classics
Daphnis and Chloé by Maurice Ravel, RCA
Victor/BMG Classics
Drill by Steve Martland, Pinnacle Records
String Quartet No.1 by Gavin Bryars, ECM Records
Piano Sonata by Carl Vine, ABC Classics
Shéhérazade by Maurice Ravel, EMI Classics
Sequenza VII by Luciano Berio, Philips
The Berlin Tapes by Iva Davies & Icehouse, Diva Records Pty Ltd/The Massive Recording Company

The Selfish Giant by
Graeme Koehne, Tall Poppies
Palm Court Suite (aka Old
Friends New Friends) by
Graeme Koehne, Tall Poppies
Fornicon by Martin Armiger
Mourned by the Wind by Giya
Kancheli, Telarc/Festival
The Protecting Veil by John
Tavener, Virgin Classics/EMI

Imaging

Production Photography

Branco Gaica

Portrait Photography

Greg Barrett

Cover Photograph

Hugh Hamilton

Program Notes

Brian Hoad

Janine Kyle

Program Graphic Design

Panopera

Campaign Graphic Design

Yolande Gray

Janet Vernon and Graeme Murphy's special thanks to

Bill Pengelly and Kathryn
Dunn for assisting
in teaching repertoire.
Brett Morgan and the
company's current dancers
for their invaluable input
into the reproduction of
repertoire for Body of Work.



GRAEME MURPHY, JANET
VERNON AND GERALDINE TURNER
IN AN EVENING PART 2 (1981)

Sydney Dance Company

Sydney Dance Company Friends

Artistic Director

Graeme Murphy AM

Associate Artistic Director

Janet Vernon AM

General Manager

Leigh Small

Board of Directors

Chairman

Rowan Ross

Deputy Chairman

Robert Campbell

Emma Cooper

Derek Denton

Tom Dery

Vivien James

Tony Jones

Ian Scobie

The Company

Rehearsal Director

Brett Morgan

Dancers

Katherine Arnold-Lindley

Wakako Asano

Andrea Briody

Josef Brown

Tracey Carrodus

Bradley Chatfield

Lea Francis

Katherine Griffiths

Christopher Harris

Gavin Mitford

Carl Plaisted

Simone Sault

Christopher Sheriff

Matthew Shilling

Simon Turner

Xue-Jun Wang

Sally Wicks

Production

Production Manager

John Henderson

Stage Manager

Lee Wegner

Head Electrician

Charles Wiles

Head Mechanist

John Shedden

Wardrobe Supervisor

Tammy Hall

Administration

International Business Manager

Janine Kyle

Administrator

Brett Davidson

Marketing Manager

Antonia Makey

Development Manager

Nick Broun

Tour Manager

Andris Toppe

Publicist

Carli Ratcliff

Accountant

Gerald McAfee

Accounts Assistant

Rosemary Warner

Office Administrator

Astrid Sadrinna

Research Project Manager

Catherine Williams

2000 Season

Guest Teachers & Pianists

Fay Adler

Narelle Benjamin

Kathryn Dunn

Alistair Grant

Bill Pengelly

Graham Rowe

Sydney Dance Company Medical Consultant

Doctor Millons

Sydney Dance Company Osteopath

Ross Partington

Sydney Dance Company gratefully acknowledges the support of both Federal and NSW Governments



Major Organisations Fund of The Australia Council, the Australian Government's Arts Funding and Advisory body



New South Wales Government through The Ministry for the Arts

Learn more about Sydney Dance Company and its activities by becoming a friend. Membership costs \$45 - \$120 per year, and entitles you to substantial ticket discounts, special work in progress evenings and the quarterly Sydney Dance Company Magazine, mailed to your home.

For more information call 02 9221 4811

Sydney Dance Friends Committee

Jeni Cavanagh

Bradley Chatfield

Dave Clark

Diane Dwyer

Carolyn Killen

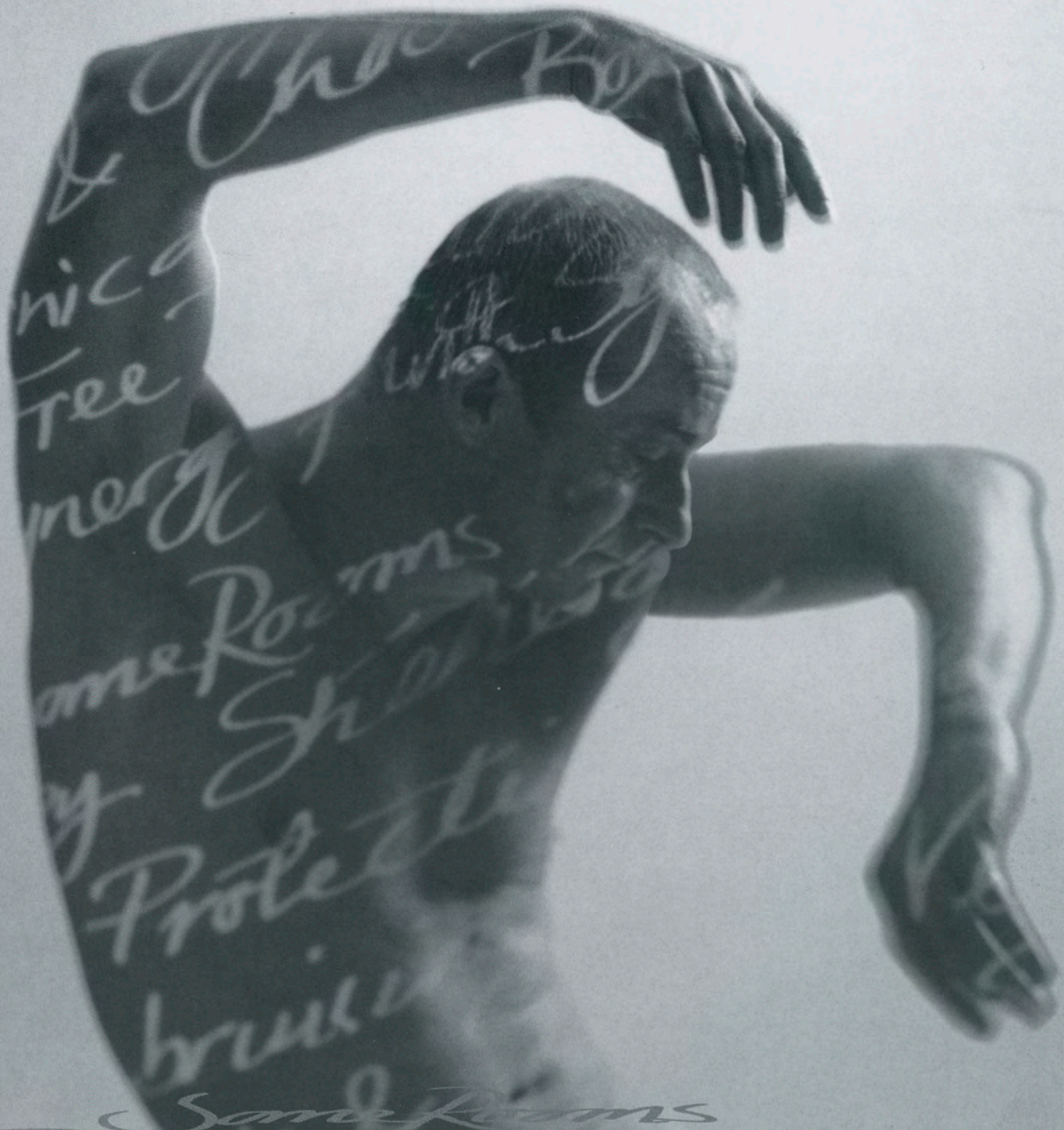
Angela Miall

Molly Stacey

Simon Turner

If you would like to find out more about supporting the Company and its activities, please call the Development Manager on (02) 9258 4800.

sydney dance company



GALA PERFORMANCE

SATURDAY 6 MAY 2000



GALA PERFORMANCE

Opera Theatre, Sydney Opera House
Saturday 6 May 2000

Choreography	Graeme Murphy
Creative Associate	Janet Vernon
Set	Kristian Fredrikson
Video Montage	Philippe Charluet
Costume	Kristian Fredrikson Anthony Jones Jennifer Irwin
Lighting	Damien Cooper
Sound	Adam Iuston
Rehearsal Director	Brett Morgan

Dancers, in alphabetical order Katherine Arnold-Lindley, Wakako Asano
Andrea Briody, Josef Brown, Tracey Carrodus
Bradley Chatfield, Lea Francis
Katherine Griffiths, Christopher Harris
Gavin Mitford, Brett Morgan, Graeme Murphy
Carl Plaisted, Christopher Sheriff
Simone Sault, Matthew Shilling, Simon Turner
Janet Vernon, Sally Wicks, Xue-Jun Wang

Special Guests, in order of appearance Suzanne Johnston, Kathryn Dunn
Mark Williams, Iva Davies
Geraldine Turner, Max Lambert
Judi Connelli, Jennifer McGregor
David King, Robert Olup, Ross Philip

Percussionists Michael Askill, Alison Eddington, Alison Low Choy

and the Sydney Youth Orchestra
Conducted by Thomas Woods

Novell.

Principal Sponsor



Production Sponsor

THERE'S MORE TO THE STORY IN
THE AUSTRALIAN

National Media Sponsor

Program

Galas can be a time to re-unite old friends, welcome new ones, indulge in nostalgia, spark memories, evoke some laughter, and some tears. It is my hope that this evening's Gala Benefit, with so many illustrious guest artists and the talents of Sydney Dance Company's dancers, past and present, will achieve this. Tonight is a celebration of the many people whose diverse and generous contribution has made Sydney Dance Company what it is today; and pointed the way to our future. Enjoy.
GM

ACT I

POPPY (1978)

Music

Carl Vine

Original Design

George Gittoes, Gabrielle Dalton, Ross Barnett and Graeme Murphy

Design Revision (1981)

Kristian Fredrikson

Featuring

3 Tangos: Janet Vernon, Graeme Murphy, Simon Turner and the Company with the Sydney Youth Orchestra

SHÉHÉRAZADE (1978)

Music

Maurice Ravel,

Words by Tristram Klingsor

Original Design

Set & Costume: Kristian Fredrikson

Lighting: John Rayment

Featuring

Duo: Katherine Griffiths and Josef Brown
Mezzo Soprano Suzanne Johnston with the Sydney Youth Orchestra

SEQUENZA VII (1975)

Music

Luciano Berio

Original Design

Graeme Murphy

Featuring

Wakako Asano, Janet Vernon and Graeme Murphy

THE PROTECTING VEIL (1993)

Music

John Tavener

Original Design

Design in Light: John Rayment

Costumes: Jennifer Irwin

Featuring

Kathryn Dunn with Simon Turner, Xue-Jun Wang, Wakako Asano, Katherine Arnold-Lindley and Katherine Griffiths

FORNICON (1995)

Music

Martin Armiger

Lyrics: Martin Armiger & Mark Williams

Original Design

Set: Brian Thomson

Costumes: Jennifer Irwin

Lighting: John Rayment

Featuring

Once in My Life: Mark Williams
Fornicon: Mark Williams, Janet Vernon, Graeme Murphy and Carl Plaisted

AN EVENING (1981)

Music

Leonard Bernstein

– Imaginary Coney Island

Original Design

Set & Costume: Kristian Fredrikson

Lighting: John Rayment

Featuring

Sailors: Bradley Chatfield, Christopher Harris and Brett Morgan

BERLIN (1995)

Music

Iva Davies and Max Lambert – Berlin

Andy Partridge – Complicated Game

Bryan Ferry – Really Good Time

Original Design

Set: Andrew Carter

Costume: Jennifer Irwin

Lighting: John Rayment

Featuring

Iva Davies

Really Good Time: Lea Francis and Carl Plaisted

Circus: Wakako Asano, Simon Turner and Josef Brown

Complicated Game: The Company

FREE RADICALS (1996)

Music

Michael Askill

Original Design

Set: Matthew Serventy

Costume: Jennifer Irwin

Lighting: John Rayment

Featuring

Massage: Wakako Asano, Bradley Chatfield, Christopher Harris, Carl Plaisted and Matthew Shilling with Michael Askill, Alison Eddington and Alison Low Choy

SYNERGY WITH SYNERGY (1992)

Music

Michael Askill

Original Design

Set: Brian Thomson

Costume: Jennifer Irwin

Lighting: John Rayment

Featuring

Banged and Tapped:

Chris Sheriff and Michael Askill

AN EVENING (1981)

Music

Irving Berlin - Change Partners/
Let's Face the Music and Dance

Featuring

Geraldine Turner, Graeme Murphy,
Janet Vernon, Josef Brown and the
Company with Max Lambert and the
Sydney Youth Orchestra

Music

Jule Styne - The Music
that Makes Me Dance

Featuring

Geraldine Turner and Janet Vernon
with Max Lambert

FREE RADICALS (1996)

Music

Michael Askill

Featuring

Solo: Bradley Chatfield

Finale: The Company with

Michael Askill, Alison Eddington
and Alison Low Choy

ACT II

THE 3 DIVAS

Music

George Gershwin and Ira Gershwin
- Gershwin Medley

Featuring

Judi Connelli, Suzanne Johnston
and Jennifer McGregor with David King

NEARLY BELOVED (1986)

Music

Graeme Koehne - Palm Court Suite

Original Design

Set: Stephen Curtis

Costume: Anthony Jones

Featuring

Janet Vernon and Ross Philip,
Graeme Murphy, Robert Olup and
the Company; **Ballroom Couple:**
Kathryn Dunn and Brett Morgan
with Max Lambert and the Sydney
Youth Orchestra Quartet

'YOU AND I'

Music

Leslie Bricusse,
Arranged by Max Lambert

Featuring

Judi Connelli with Max Lambert

'SOME OTHER TIME'

Music

Leonard Bernstein,
Lyrics by Betty Comden
and Adolph Green

Featuring

Geraldine Turner, guest artists
and the Company with Max Lambert

On film, throughout the performance
are excerpts from the following works:
Shéhérazade, 3rd Conversation,
Wilderness, Rumours, Viridian, An
Evening, Homelands, Poppy, Some
Rooms, After Venice, Boxes, Vast,
Kraanerg, Late Afternoon of a Faun,
Song of the Night, King Roger, Bard
Bits, Afterworlds, Daphnis and Chloé,
Nearly Beloved, soft bruising, Synergy
with Synergy, Sensing, Beauty and the
Beast, Fornicon, Berlin, Free Radicals,
Salome, Air and Other Invisible Forces

And from the documentaries:
Old Friends New Friends, Sydney Dance
Company Tour '92 in Paris, Astonish
Me, Two Worlds of Sydney Dance
Company, Australia Dances

Thanks to: Don Featherstone Productions
Juniper Films, ABC-TV, SBS-TV,
Australian Film, Television and Radio
School and Screen Sound Australia

Special Guests



MAX LAMBERT

Max Lambert studied music at the NSW Conservatorium of Music. He has since been involved in an enormous number of theatre productions and musicals as a composer, performer and supervisor. He has composed for theatre productions such as *Miracle City*, *Arcadia*, *St Joan and Coiolanus* (with Martin Armiger) for Sydney Theatre Company; *Summer Of The Seventeenth Doll* and *Madame Butterfly* for Melbourne Theatre Company; *After The Ball*, *Corporate Vibes* for Queensland Theatre Company; *St Joan* for Duncan Weldon for the London Strand Theatre; and of course *Berlin* (with Iva Davies) for Sydney Dance Company. Max has also performed in many theatre productions and musicals, including *Berlin*, *Chicago*, *Hot Shoe Shuffle* and *Dancin' Man*. Max has worked as a

music supervisor on a diverse range of productions and has taught at the West Australian Academy of Performing Arts, NIDA and The Central Queensland Conservatorium of Music. He has numerous recordings of his compositions, two of which have won ARIA awards - *The Boy from Oz* and *Playschool in the Car*, which Max also produced. Currently Max is working on a new musical with Colleen McCullough *Mrs. Delvecchio Schwartz* and is the Director of Music of the XVII OLYMPIAD.

IVA DAVIES

Iva Davies, although best known as a popular musician, is an Associate in Music Australia (Distinction) and is a formally trained classical musician (oboe). While still studying music, he performed extensively with professional ensembles, chamber groups as a

soloist and with the ABC National Training Orchestra, Elizabethan Trust Opera Orchestra, and Symphony Orchestra. His parallel interest in popular music and ability as guitarist/singer/composer led, in 1977, to the formation of the Australian musical group *Flowers*, which later became known as *Icehouse*. The multi award winning *Icehouse* has produced roughly thirty local hit songs, a number of European and American Top 20 Hits (including international no. 1's) and album sales approaching two million in Australasia alone.

Iva has performed extensively throughout the USA, UK, Europe and Japan including performances at Madison Square Garden in New York.

Iva Davies first worked with Graeme Murphy and Sydney Dance Company in 1985 with the creation of *Boxes*, a commissioned work co-written with Bob Kretschmer. *Boxes* achieved sell-out status at the Sydney Opera House and was filmed by ABC-TV. In 1995, Iva was commissioned by Graeme Murphy to create a new project for Sydney Dance Company in collaboration with composer/arranger Max Lambert. The resultant work was *Berlin*, in which Iva toured Australia in 1996 and returned by public demand to the Sydney Opera House in 1997.

On New Year's Eve, 1999, Iva Davies was invited to perform his composition *Great Southern Land* as part of the City of Sydney Millennium Celebrations for live international broadcast from the Sydney Opera House.

GERALDINE TURNER OAM

Geraldine Turner is synonymous with Australian show business and has thrilled theatre going audiences in musicals such as *A Little Night Music*, *Sweeney Todd*, *Into the Woods*, *Company*, *Chicago*, *Anything Goes*, *Cabaret*, *Kismet*, *Oliver!*, *Guys and Dolls*, *Noel & Gertie*, *Mack & Mabel*, *Ned Kelly*, *Grease*; opera and operettas such as *La Belle Helene*, *IMS Pinafore* and *The Mikado*; and plays including *Present Laughter*, *Don's Party* and *Summer of the Seventeenth Doll*. Her many concerts and cabaret performances have taken her across Australia and to New York, Vancouver, San Francisco, Africa and most recently, in the birthplace of cabaret, Berlin - where critics wrote "Sensational... an earthquake hits Berlin!"

Geraldine's television career has varied from dramatic roles in series and television specials to personal appearances like *Beauty and the Beast*. Her films include *Careful He Might Hear You*, *Summerfield* and most recently the record breaking movie, *The Wog Boy* - all roles she has relished.

In the recording world Geraldine is recognised internationally as a Stephen Sondheim interpreter par excellence - being the first artist worldwide to record and release an all-Sondheim album *The Stephen Sondheim Songbook*. Other albums include *Torch Songs - And Some Not So Tortuous*, *When We Met*, *All the Colours of the Rainbow*, *Once in a Blue Moon* and cast albums of her stage hits like *Chicago* and *Anything Goes*.



Geraldine Turner has won several awards including two prestigious Green Room Awards - in 1984 for Nancy in *Oliver!* and again in 1989 for Reno Sweeney in *Anything Goes*; and two MO Awards - for her performance as Mrs Lovett in *Sweeney Todd*, and a Gold MO Award for her performance in *Anything Goes*.

MARK WILLIAMS

An experienced performer, Mark Williams was blessed with the gift of music from an early age. Through the 70s and 80s, he was the biggest recording artist in New Zealand. Although now living in Australia, Mark remains a Kiwi at heart. The success of his single *Show No Mercy*, released in 1990, followed by the release of two CDs places Mark amongst the finest singers in Australia.

Having gained a reputation as a dynamic and versatile performer, Mark was invited to play a leading role in the 1995 Sydney Dance Company production *Fornicon*. Other productions to his credit include *Dancing in the Street* (*The Motown Story*), *Soul* (1998 World Expo); *The Toadshow's Musical Comedy* (a Queensland production); *Glamourlot*; and the lead in *Jesus Christ Superstar*.

Tours of Australia and New Zealand and recording have kept him busy. Most recently, his acoustic performances in both countries have served to highlight the depth and breadth of his talents.

Special Guests

JUDI CONNELLI

One of Australia's most versatile and respected performers, Judi Connelli's diverse career has included opera, operetta, theatre, musicals, television, cabaret and recording.

For The Australian Opera her roles have included Mother Goose in *The Rake's Progress*, Katisha in *The Mikado*, Golda in *Fiddler On The Roof* and Zozo in *The Merry Widow*. Her musical theatre repertoire includes *The Witch in Into The Woods*, Mrs Peachum in *The Threepenny Opera*, Matron Mama Morton in *Chicago*, *The Pack of Women*, *Jerry's Girls* and *Aurora in The Emerald Room*. Judi has been honoured with two MO Awards and The Melbourne Theatre Critics Green Room Award.

Concentration on her solo cabaret performances have brought much success in major Australian cities, and now internationally. Following her triumphant appearance at the New York Cabaret Convention in 1995, Judi was invited to return in 1997, followed by a season of sell-out concerts at The Weill Recital Hall (Carnegie Hall), Club Eighty-Eights, and the famed Oak Room at the Algonquin Hotel.

In 1998, Judi returned home to sing the role of Phyllis in *Follies – The Concert*, at the Sydney Opera House, with the Sydney Symphony Orchestra. This was followed by a solo cabaret season at *The Talk Of London*, resulting in a return season and the launch of a CD *Judi – Live In London*. The end of the year saw Judi back in New York, and a three week season at The Firebird Café.



Last year included concerts with both the Sydney and Melbourne Symphony Orchestras, and saw the release of the ARIA award winning CD *Perfect Strangers* for ABC Classics, with Suzanne Johnston and the Tasmanian Symphony Orchestra.

Following The 3 Divas Australian tour, Judi will sing the role of Mama Rose in the concert version of *Gypsy* at the Melbourne State Theatre for The Production Company.

The year concludes with another appearance at the New York Cabaret Convention – this time with Suzanne Johnston – and then back to Australia to sing the role of Katisha in Opera Queensland's season of *The Mikado*.

SUZANNE JOHNSTON

Suzanne Johnston is one of Australia's most versatile artists, acclaimed for her performances on the opera, musical theatre and concert stages. Suzanne made her debut in 1981 as Prince Orlofsky in *Die Fledermaus* with the Victoria State Opera. She has since performed with that company in a variety of operatic roles including Suzuki in *Madama Butterfly*, Tebaldo in *Don Carlos* and her performance in the title role in *Carmen*. In 1993 she starred as Eliza Doolittle, in the VSO's sellout production of *My Fair Lady*.

Following her debut with The Australian Opera in 1986 as Feodor in *Boris Godunov*, she has performed numerous roles to critical acclaim with that company, including Cherubino in *The Marriage of Figaro*, Zerlina, Dorabella,

and notably, Urbain in the performances of Les Huguenots marking the retirement of Dame Joan Sutherland. Her performances in new productions for the AO have included, the title roles in L'Incoronazione di Poppea, La Perichole, Orsini in Lucrezia Borgia and the title role in Carmen.

1989 marked Suzanne Johnston's international debut as Thisbe in La Cenerentola at the Salzburg Festival. This was followed in 1991 by her British debut at the Glyndebourne Festival Opera as Dorabella in a new production of *Così fan tutte* by Trevor Nunn, under the baton of Sir Simon Rattle. Following her success in this role, Suzanne was invited to return to the Festival in 1992.

In 1993, she received the Sydney Theatre Critics' Circle Award for Operatic Performance of the Year, a MO Award for Operatic Performer of the Year, and was awarded a Churchill Fellowship. She has also received Green Room Awards for her performances as Rosina, Thisbe and Cherubino. Suzanne regularly performs with all of the ABC symphony orchestras and has toured Australia several times for Musica Viva and has given recitals in London, Paris, Milan, New York and Los Angeles.

Suzanne Johnston's recordings include *Perfect Strangers*, her ARIA award winning CD for ABC Classics recorded with Judi Connelli and the Tasmanian Symphony Orchestra.

She returns to Opera Australia in 2000 for further performances of Orlofsky in Melbourne and Sydney.

JENNIFER MCGREGOR

Jennifer McGregor began her professional career in straight theatre and television. After graduating from the Sydney Conservatorium of Music, she won the prestigious Armstrong Martin Scholarship, following which she became a resident principal artist with Opera Australia between 1982 and 1986. Her roles included Olympia (*Les Contes d'Hoffmann*), Queen of the Night (*The Magic Flute*), Musetta (*La Bohème*), Rosina (*Il Barbiere di Siviglia*), Ophelia (*Hamlet*), and the title roles in *Lucia di Lammermoor*, *Manon* and *La Fille du Regiment*. Since 1987, Jennifer McGregor has returned regularly to Opera Australia as a guest artist, performing roles that include Zerlina (*Fra Diavolo*), Juliette (*Romeo et Juliette*) and the title role in *Lulu*, for which she received unanimous acclaim.

Jennifer McGregor made her European debut with the Heidelberg Opera as Queen of the Night in 1988, and performed roles with the Company such as Cleopatra (*Giulio Cesare*), Aminta (*Die Schweigsame Frau*), Gilda (*Rigoletto*) and the title role in a new production of *Lulu*. It was this role which heralded her return to Australia in 1990 when she appeared in a concert performance of *Lulu* for the ABC under the late Stuart Challender.

Jennifer McGregor also pursues a busy concert and recital career, performing frequently around Australia with the ABC Symphony Orchestras, the Australian Pops Orchestra, Sydney and Adelaide Festivals, Queensland and Sydney Performing Arts Trusts and the



West Australian Ballet. European concert engagements include *First Flower Maiden* in a concert performance of *Parsifal* with the Concertgebouw Orchestra under Edo de Waart.

Jennifer is now resident in London. She returns to Sydney in 2000 for further performances of *Cleopatra* with Opera Australia.

The Three Divas brings together three of Australia's most exciting solo performers - Judi Connelli, Suzanne Johnston, Jennifer McGregor. Together they combine their special talents to explore the musical diversity of opera, popular song, musicals and cabaret in a programme which ranges from the best known arias to specially written arrangements of the music of Bernstein, Sondheim and Richard Rogers.

Special Guests



KATHRYN DUNN

Born in Brisbane, 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. She performed in a variety of roles for the Company, including the late Kenneth Macmillan's *Baiser de la Fee*, *Elite Syncopations* and *Rite of Spring*; in Frederick Ashton's *The Dream*, *La Fille mal gardee* and *Cinderella*; in Jerome Robbins' *The Concert* and a soloist role in his *Opus 19*; and in David Bintley's *Gallantaries* and *Sons of Horas*. Kathryn toured with The Royal Ballet to Europe, Russia, Japan, Canada, Korea, and Australia.

Kathryn was a dancer with Sydney Dance Company from 1990 to 1995,

performing in works including Graeme Murphy's *soft bruising*, *Poppy*, *Nearly Beloved*, *Some Rooms*, *Viridian*, *King Roger*, *Synergy* with *Synergy* and *Piano Sonata*. She also danced in Paul Mercurio and Kim Walker's *Café*, in the title role in Alfred Williams' *Lucrece*, and in Paul Mercurio's commissioned work *edgeing*.

In 1996 Kathryn travelled overseas, studying dance and acting in London, New York and Amsterdam. Kathryn helped to establish *Chunky Move* and performed *Fast Idol* and *Bonehead* locally and overseas. She also performed in *Ochres* for Bangarra Dance Theatre, and choreographed for Bruce Beresford's film *Paradise Road*. Kathryn is now Creative Director of moving pictures and is currently producing a children's dance show.

ROSS PHILIP

Ross Philip is one of Australia's most experienced and innovative artists. Ross' artistic experience spans virtually every area of the visual and performing arts. Over the past 20 years Ross has worked as a professional dancer, choreographer, sculptor, painter, actor, director and set designer.

Ross became a professional dancer at the age of 18. From protege of Ballet Victoria, Ross toured the world from New York, Paris, London, Tokyo, Beijing, Shanghai, Rome, Bogota to the open theaters of Athens. Ross has shared the stage with the likes of Natalia Makarova and Mikhail Barisnikov.

Ross has enjoyed a long and fruitful association with Sydney Dance Company. He has had many roles created especially for him by Graeme Murphy and others, and has had countless memorable performances including a Royal Gala Performance and guest appearances with Bangarra Dance Company.

Career highlights include touring to Africa with Bat Door Contemporary Dance Company of Israel and working with choreographic luminaries such as Alvin Ailey and John Butler.

In the last few years, Ross has focused predominantly on creating "total art" in collaboration with other noted Australian artists such as Ken Unsworth. He is currently working on a book entitled "What Is Art?" due for release in 2001.



ROBERT OLUP

Born in Sydney, Robert was a Leading Chorister at St. Andrew's Cathedral and Junior Athletic Champion. His mother was a dancer with J.C. Williamson's and his father was a professional wrestler and undefeated Estonian Champion. Robert was trained in the Cecchetti method, and danced in various television productions before joining the Borovansky Ballet in 1959. On the Company's disbandment he joined The Australian Elizabethan Opera Company as a dancer and choreographer, and was an original cast member in the rock musical *Bye Bye Birdie*.

Robert joined The Australian Ballet in 1962 as a foundation member, and later became a Senior Soloist. He first appeared in Graeme Murphy's *Glimpses* in 1976, and subsequently joined Sydney

Dance Company as dancer and Ballet Master, appearing in works including *Poppy*, *Signatures*, *Rumours*, *Deadly Sins*, and *Nearly Beloved*. Robert joined the administration of The Australian Ballet in 1989 as the manager of the Patrons Programme for NSW, ACT and Queensland. Robert was also a Guest Artist with the Irish National Ballet and toured Spain and Europe as a member of London's Festival Ballet (now the English National Ballet).

THOMAS WOODS

Artistic Director / Conductor
Thomas Woods played as a cellist with the Western Australian Youth Orchestra and graduated with a B.Mus in conducting and cello at the WA Conservatorium of Music. He went on to study in Moscow working under Vladimir Ponkin at the Gnessin Institute.

Thomas has conducted the WA Youth Orchestra, the WA Symphony Orchestra, WA Opera, the Australian Opera, Queensland Symphony Orchestra and has taught at the Sydney Conservatorium of Music.

In addition to his commitment to the SYOA he holds the position of Music Director at the Orange Music Centre and conducted Tchaikovsky's *The Nutcracker* for the Queensland Ballet in 1999. Thomas recently adjudicated the National Concerto Competition in New Zealand. This year he will conduct *'The Mikado'* for Queensland Symphony Orchestra and Opera Queensland. Future engagements include conducting for the Queensland Ballet and Opera Australia.

SYDNEY YOUTH ORCHESTRA

The Sydney Youth Orchestra Association exists to provide the very best orchestral ensemble playing experience for Sydney's young musicians. With 350 members, the SYOA combines to form four junior string orchestras, a flute choir, a brass ensemble, a percussion ensemble, a harmony ensemble, one classical orchestra and two full symphony orchestras. The flagship of the SYOA is the Sydney Youth Orchestra itself, a full symphony orchestra representing 85 of Sydney's professional musicians of the future.

The SYOA actively promotes Australian music by performing and commissioning new Australian works. The SYOA is funded by the Australia Council and the NSW Ministry for the Arts and sponsored by Sydney Airport.

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