

Sydney Dance Company Mythologia



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Fish 1997
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*The Festival of the
Dreaming, A Sea Change*

Mimi 1997
The Marrugeku Company
A collaboration with
Stalker, The Kunwinjku
People of Western Arnhem
Land and Indigenous
Artists of Australia
*The Festival of the
Dreaming*

Sculpture by the Sea 1998
Vince Vozzo
*Running After the
Beach Ball
A Sea Change*

INTRODUCTION

The Olympic Games is the world's largest festival. In the spirit of Olympism, nations come together every four years to express and rejoice in their athletic, cultural and social achievements.

Sports and the arts were blended in the Games of ancient Greece. **Baron Pierre de Coubertin**, the founder of the modern Games, carried forward this philosophy. He wrote:

“In the golden age of
Olympia,”

“the harmonious combination of the arts,
letters and sport assured the greatness of
the Olympic Games.”



Photo: Heidrun Lohr

Cloudstreet 1999
Company B Belvoir,
Black Swan Theatre,
Sydney Festival, and
Festival of Perth
Reaching The World

Carnegie Hall, New York 1999
Sydney Symphony Orchestra
Reaching The World

The Field 1999
Strange Fruit
Reaching The World

The Sydney 2000 Olympic Arts Festival is the fourth in a series of Olympic cultural celebrations that have been held in the years leading up to the Sydney 2000 Olympic Games.

In 1997, Rhoda Roberts directed *The Festival of the Dreaming*. This landmark festival took place in Sydney and gave voice to more than 700 indigenous artists from Australia and around the world. The Festival showed how these most ancient of cultures are being expressed today. *The Festival of the Dreaming*, uncovered a wealth of new talent, engendered greater awareness of our own indigenous arts and artists and is a high point in our Olympic cultural activity.

A Sea Change, held in 1998 with artistic direction by Andrea Stretton, was an ambitious national program that involved thousands of Australians from many communities and cultures across the land. Together they showed a 'sea change' in our life today.

Andrea Stretton also directed *Reaching the World* in 1999, an international festival which showcased Australian performance, ideas and images to audiences in the five continents represented by the Olympic symbol.

Over four years the cultural program of the Olympic Games has created new opportunities for artists and audiences, enriched our understanding of ourselves and of the major issues which face Australia today. Issues of multi-culturalism, of reconciliation and of our relationship with the rest of the world. This is the continuing legacy of the Sydney 2000 Olympic Arts Festivals.

For the final cultural presentation of the Games of the XXVII Olympiad, Leo Schofield, the artistic director, has invited artists from Australia and the world to come together to contribute to a golden moment in the life of this city.

Almost 400 cultural events involving 4000 artists will take place all around this harbour city for six weeks until the end of the Games. The festival hosts several important world premieres, first-time collaborations and an extensive visual arts program involving all the major galleries in this city.

To all Sydneysiders, to our visitors from around Australia and overseas, welcome to our final Olympic Arts Festival. We hope you all have a terrific time.

Olympic Arts Festivals

would like to thank the following organisations and individuals for their involvement in the Sydney 2000 Olympic Arts Festival.

DANCE

Bangarra Dance Theatre
Bill T Jones/Arnie Zane Dance Company
Brisbane Festival
Cloud Gate Dance Theatre
DV8 Physical Theatre
Hancher Auditorium, Iowa City
Sydney Dance Company
Tanztheater Wuppertal Pina Bausch
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The Royal Festival Hall, London

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Australian Youth Orchestra
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Shanghai Acrobatic Troupe of China
Sydney Festival
The Flying Fruit Fly Circus
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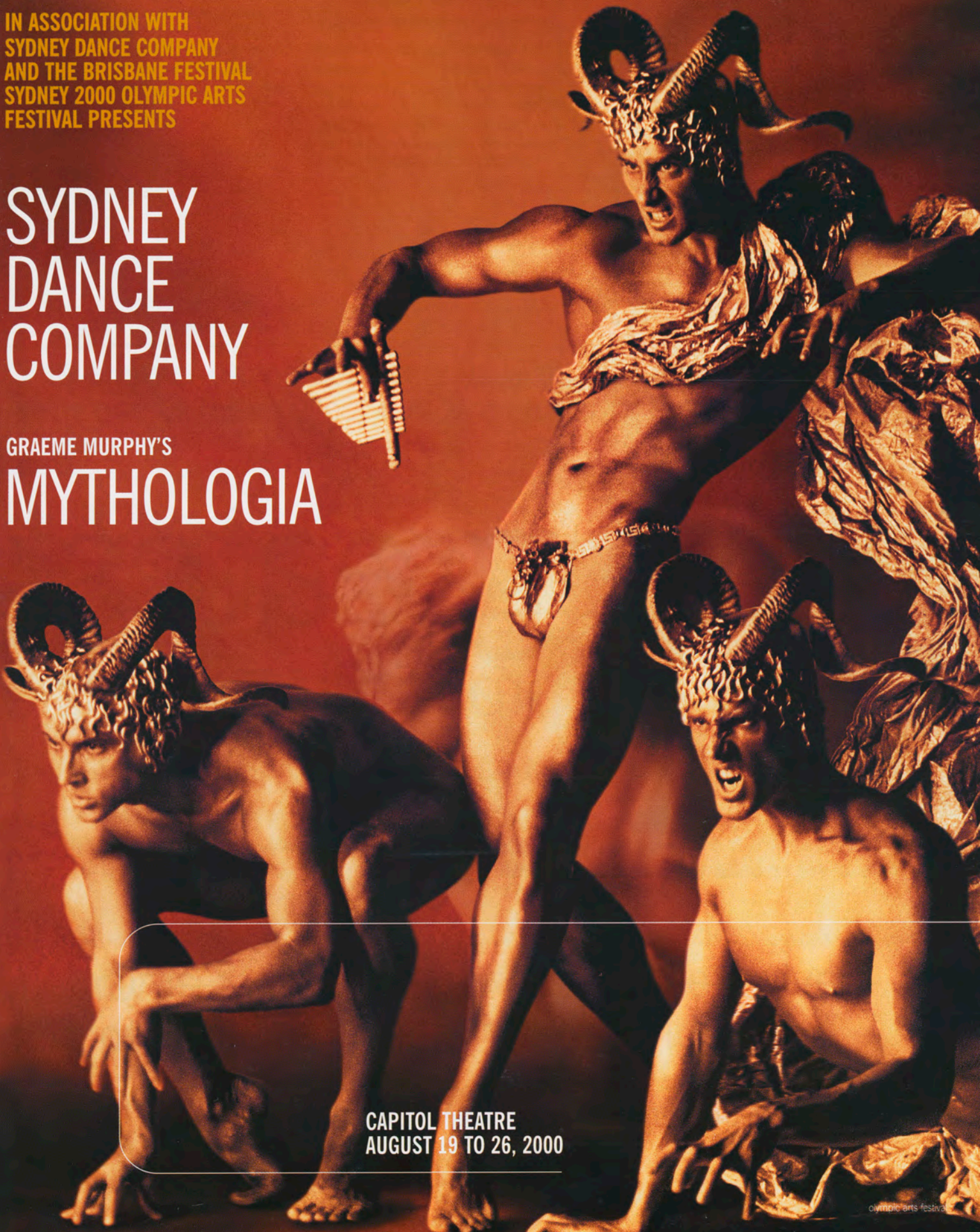


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IN ASSOCIATION WITH
SYDNEY DANCE COMPANY
AND THE BRISBANE FESTIVAL
SYDNEY 2000 OLYMPIC ARTS
FESTIVAL PRESENTS

SYDNEY DANCE COMPANY

GRAEME MURPHY'S
MYTHOLOGIA



CAPITOL THEATRE
AUGUST 19 TO 26, 2000

SYDNEY DANCE COMPANY

WHAT HAS BEEN SAID ABOUT SYDNEY DANCE COMPANY

‘...the greatest
Australia has produced and amor

“Murphy is one of the few great creative artists produced by the Australian theatre –
and one of the century’s finest choreographers (Australian or otherwise)”

NEIL JILLET, THE AGE

“Graeme
the city

“...sheer imaginative and technical virtuosity”

NICHOLAS ROWE, DANCE EUROPE

Sydney Dance Company is Australia's premier contemporary dance company and one of the country's most influential arts organisations, largely due to the repertoire of choreographer Graeme Murphy, whose work has changed the face of dance in Australia.

Over the last two and a half decades Murphy has built an extraordinary body of work that has left an indelible imprint on Australian cultural life. Renowned for his theatrical style and inexhaustible talent, he continues to astonish with each new work.

Graeme Murphy began his directorship of Sydney Dance Company in 1976 with associate director Janet Vernon, announcing an artistic vision for the company that would give prominence to Australian artists across a broad range of creative endeavour - composers, designers, filmmakers, dancers and choreographers; and aspiring to an uncompromising standard of excellence.

Performing each year nationally and internationally, Sydney Dance Company has become one of the most in demand performing arts companies in Australia and a unique proponent of our culture globally. The Company has performed to audiences in over 100 cities in 22 countries.

During 1999 Sydney Dance Company gave a total of 199 performances before a total of 80,730 people. The Company performed in 6 cities around Australia and toured internationally, as part of the *Reaching the World* Olympics Arts Festival, to 11 cities in Europe, the United States and Mexico. In 2000, as well as presenting *Mythologia*, commissioned by the Sydney 2000 Olympic Arts Festival and the Brisbane Festival, the Company presented the premiere of *Body of Work*, a retrospective of Graeme Murphy's work at the Sydney Opera House prior to a sell-out national tour. In October the Company will undertake its twenty-third international tour, travelling to the United States for the seventh time, to perform in 10 cities across the country from Alaska to New York.

“The premier dance company in Australia, a nation with one of the liveliest dance cultures in the world”

CLIVE BARNES, NEW YORK POST

choreographer

g the half dozen best in the world

SONIA HUMPHREY, THE AUSTRALIAN

“Murphy proves that he is not only a pre-eminently ingenious choreographer, but also, in general terms, a genius of the theatre”

ROGER COVELL, THE SYDNEY MORNING HERALD

Murphy is Sydney personified... he's given a dance identity, even an artistic identity.”

VALERIE LAWSON, AUSTRALIAN FINANCIAL REVIEW



M

Choreography
Creative Associate
Music
Set

Costumes
Lighting
Video Imagery

Scenario

Research & Translation
Rehearsal Director

Dancers
in alphabetical order

Graeme Murphy
Janet Vernon
Carl Vine
George Freedman
Ralph Rembel
Richard de Chazal
Damien Cooper
Norah Mulroney
Martin Crouch
Graeme Murphy
Carl Vine
Suzanne MacAlister
Brett Morgan

Katherine Arnold-Lindley
Wakako Asano
Andrea Briody
Josef Brown
Tracey Carrodus
Bradley Chatfield
Roland Cox
Lea Francis
Katherine Griffiths
Christopher Harris
Gavin Mitford
Simone Sault
Christopher Sheriff
Simon Turner
Xue-Jun Wang

Graeme Murphy's

MYTHOLOGIA

With
SYDNEY GAY & LESBIAN CHOIR

Musical Director

Johnathon Welch

HERACLES
ZEUS
HYLAS
ARTEMIS
CALLISTO/CERYNEAN HIND
PAN/EROS
OMPHALE
GANYMEDE/IPHITUS

Simon Turner
Josef Brown
Christopher Harris
Lea Francis
Katherine Griffiths
Bradley Chatfield
Wakako Asano
Gavin Mitford

Some of the earliest accounts of the Olympic Games come from the Greek poet Pindar (early 5th century BC) who was renowned for his Odes celebrating victors of the games at Delphi, Nemea, Isthmus of Corinth and Olympia. In these victory odes, sung by a choir, Pindar names the great hero-god Heracles as the founder of the Olympic Games and the ultimate champion to which all others aspire.

In *Mythologia* we have created our own Olympic Ode in the manner of Pindar, but with Heracles himself as both champion and main subject. Like Pindar, the amazing exploits of Heracles are sung by a choir, and like Pindar we digress into other myths and tales linked directly or indirectly to the hero. As Heracles is already famous for his great achievements such as his 'Twelve Labours', we have chosen to present in *Mythologia* some of the lesser-known myths surrounding this paradoxical figure.

Pindar's victory odes usually took the form of a choral hymn (*Mythologia* follows this tradition). Commissioned by the winning athletes or their families, they were sung by a choir of men and boys either at the closing ceremony of the Games or once the victor had returned home at a gathering of his family and friends.

Pindar's challenge was to glorify his victor's achievements, by cultivating a link between the victor and a mythical hero (Heracles was perhaps Pindar's favourite). The odes masterfully tied in the victor's achievements with pre-existing myths, moral maxims and praise of the gods. Sometimes a number of tales were woven together to present a unified moral message. In this way Pindar's subjects grew to embody the ideals and values of the ruling aristocracy – beauty and strength, wealth and power (so long as wealth was not carried to excess), restraint and temperance.

According to tradition, the first Olympic Games were held in the early 8th century BC, and were the province of the pre-democratic aristocracy. By the time of Pindar, victory was pursued for glory and immortalisation in song, not only for the victor himself but also for his family and polis. There is historical evidence to suggest that the Games continued unbroken on a four-yearly basis through the changing forms of society and governing powers until the end of the 4th century AD at which time they were abolished by the Christian Emperor Theodosios I as being a pagan religious festival.



PRELUDE

The great ship Argo sets sail. Hylas, filling a pitcher at the Lake of Pegae, is pulled to a watery grave by nymphs appearing from the deep.

Sources:

Sappho fr. 31 (LP) - *Phainetai moi*
Theocritus - *Idyll 13*
Apollonius Rhodius - *Argonautica*
I. 1207-1272

SCENE I - The First Olympic Games

Heracles, spurred on by a crowd who gather to admire his physical prowess, declares the commencement of the first Olympic Games in the name of Zeus – and becomes the first Olympic champion.

Sources:

Pindar - *Nemean I* .60-72
- *Olympian I* .1-8
- *Olympian III* . 25-30
Homeric Hymn - 23.4

SCENE II - Zeus & Ganymede

In the guise of a magnificent eagle, Zeus swoops down on Ganymede and carries him up to Olympus to act as his cupbearer, serving nectar to the gods.

Sources:

Homer - *Iliad* 20. 231-5
Homeric Hymn - 5. 202-6

SCENE III - The Cerynean Hind

While hunting a golden-horned hind, Heracles is confronted by Artemis, Goddess of Dance and Hunting. The stag is revealed as Callisto, favourite of Artemis.

Sources:

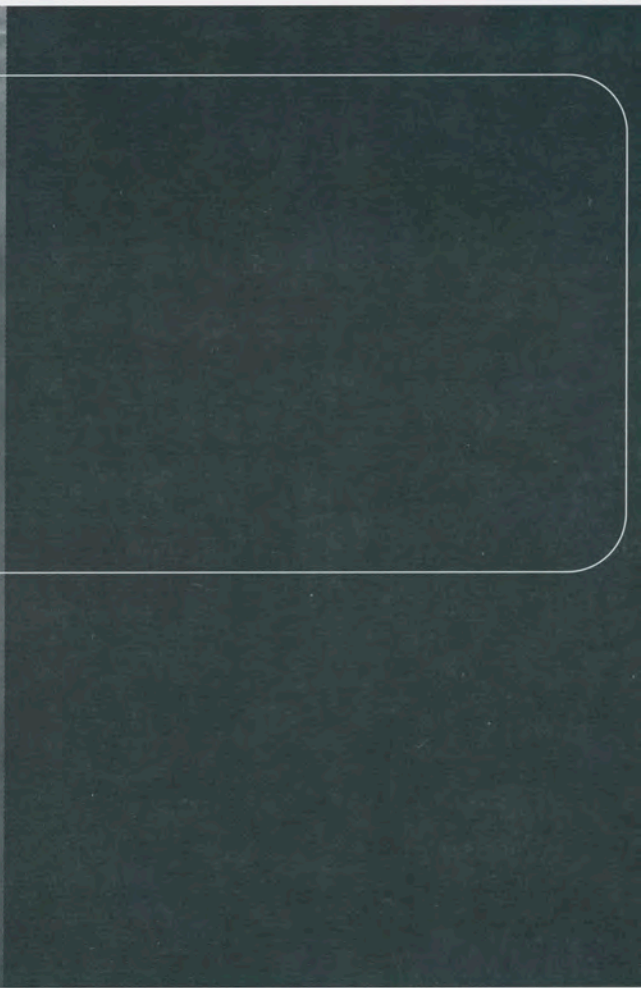
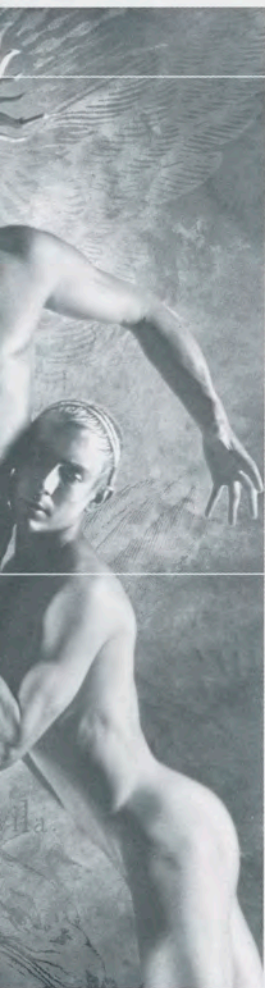
Pindar - *Olympian* 3. 25-30
Apollodorus - *Bibliotheca* 2.5.3
Callimachus - *Hymn to Artemis* 3. 108-9
Virgil - *Aeneid* 6. 802
Homeric Hymn - 27. 1-10, 15-17

SCENE IV - Zeus and Callisto

Callisto is alone in the woods. Disguised as Artemis, Zeus seduces Callisto then brutally rapes her, despite her defiant strength.

Sources:

Ovid - *Metamorphoses* 2. 409-507
Apollodorus - *Bibliotheca* 3.8.2



SCENE V - Eurytus' Banquet

Eurytus throws a lavish banquet to honour Heracles. In a drunken state Heracles forces Iphitus, Eurytus' son, to drink until he drowns in wine. Zeus calls on Omphale, Barbarian Mistress and Queen of Lydia to take Heracles into slavery.

Sources:
Homer - *Odyssey* 21. 27-44
Alcaeus - *fragment 346 (Drinking Song)*
Sophocles - *Trachiniae* 248 ff
Ovid - *Fasti* 2.310

SCENE VI - Heracles and Omphale

Omphale whips the disgraced Heracles into submission. The lurking Pan is smitten by Omphale's strength and control and is eager to experience the joys of the dominatrix.

Sources:
Apollodorus - *Bibliotheca* 2.6.2
Sophocles - *Trachiniae* 248 ff
Ovid - *Fasti* 2.303-58
Ovid - *Heroides* 9.55
Lucian - *Dialogues of the Gods* 13

SCENE VII - Callisto Exiled

The secret of Callisto's pregnancy is revealed. Artemis, outraged, exiles Callisto from her troupe.

Sources:
Ovid - *Fasti* 2.155 ff
Ovid - *Metamorphoses* 2.409-507
Apollodorus - *Bibliotheca* 3.8.2

SCENE VIII - Heracles and Hylas

The choir sings the story of Heracles finding Hylas, and how with Eros' assistance, the two are never apart.

Sources:
Apollonius Rhodius - *Argonautica* I. 1211-1214
Theocritus - *Idyll* 13. 5-15

SCENE IX - Bacchanalia

Pan is joined by a band of Maenads, Nymphs and Satyrs. Enraged with lust, a full-scale Bacchanalia ensues.

Sources:
Euripides - *Bacchae* 142 - 165

SCENE X - Finale

The Argo once more emerges from the mist. Heracles and Hylas disembark. Hylas approaches the Lake of Pegae – and his watery grave. Heracles, realising his beloved has disappeared, accepts his destiny and ascends to Olympus to become immortal with the gods.

Sources:
Apollonius Rhodius - *Argonautica* I. 1151 - 1180
Theocritus - *Idyll* 13
Sappho fr. 31 (LP) - *Phainetai moi*

With the advent of the Sydney Olympics, Sydney is under global scrutiny as thorough as any archeological dig. Mythologia, by exploring a noble and ancient civilisation, also attempts to illuminate the grand chaos of our own. Within the fabulous physical beauty of our city, acts of kindness, tolerance, nobility and harmony are played out alongside selfishness, flippancy, cruelty and hedonism. Deeds as extreme as any Bacchic fantasy occur in this city daily. Yet Sydney remains a mecca for the persecuted, the thoughtful and the creative – a place where against a backdrop, sometimes exquisite sometimes tawdry, individuals still aspire to ascend an Olympus of their own making.

In the dark labyrinth of mythology I have found a parallel between myth and dance - both depending so much on interactive interpretation. Here the role of the observer is

as vital as the teller, and the audience becomes its own diviner of truth. I, in my own creative capacity, am merely a tool of greater forces and can but submit to the Fates.

Acknowledgement

Bringing the creative team for Mythologia together has put me back in touch with a favourite composer Carl Vine. Carl and I have worked together many times since our first adventure with Poppy in 1978. Set and interior designer George Freedman (soft bruising and Kraanerg) is also back, this time with associate Ralph Rembel, and Damien Cooper embarks on his third consecutive lighting design for Sydney Dance Company.

New projects introduce new talent to Sydney Dance Company and we are fortunate to have with us Suzanne MacAlister, researching and translating the myths and Richard de Chazal, whose talents are behind both the costumes for Mythologia and the vivid marketing imagery. Martin Crouch and Norah Mulroney have created the video imagery and our own production team's skills have been put to the test by this enormous project. We are also excited to be joined by the spectacular Sydney Gay & Lesbian Choir directed by Johnathon Welch. Their energy and beautiful voices have added the live music element we so love.

GRAEME MURPHY'S

Dr Suzanne MacAlister and I compiled a framework of interlinked stories concerning some of the less known aspects of the life of Heracles, using myths recorded by ancient Greek authors spanning many centuries. Central to our process were Pindar's Odes, or 'Epinicians', and his frequently used theme that the Olympic Games were founded by Heracles. From this skeleton Graeme has constructed his own theatrical event adding extra characters and sub-plots in much the same way as ancient authors treated their inherited myths.

I wanted the music for *Mythologia* to resonate with the antiquity of the period without attempting to recreate or mimic what little is known of ancient Greek music. It also had to provide a cavernous sound canvas in which the dance could revel. The setting of the choral text follows, as well as we could determine, the rhythmic rules of 'sung', as opposed to 'spoken' Greek in the era of each of the authors. What you will hear is the result of the interplay between these three factors.

Apart from our very own Olympic anthem ("Ariston men hüdôr" - Pindar, *Olympian 1.1-8*), the central theme of *Mythologia* is taken from *Phainetai moi* (fragment 31) by the most famous female poet of the ancient world - Sappho:

Sappho fr. 31 (LP) - *Phainetai moi*

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν' ὄνηρ, ὅττις ἐναντίος τοι
ἰσδάνει καὶ πλάσιον ἄδῦ φωνεί-
σας ὑπακούει

καὶ γελαίσας ἰμέροεν, τό μ' ἦ μὴν
καρδίαν ἐν στήθεσιν ἐπτόαισεν•
ὡς γὰρ ἔς σ' ἴδω βρόχε' ὡς με φῶναι-
σ' οὐδ' ἐν ἔτ' εἴκει,

ἀλλ' ἄμαν μὲν γλῶσσα εἶαγε, λέπτον
δ' αὐτίκα χροῖ πῦρ ὑπαδεδρόμηκεν,
ὀπάτεσσι δ' οὐδ' ἐν ὀρημῖ, ἐπιρρόμ-
βεισι δ' ἄκουαι,

ἐκάδε μ' ἴδρωσ κακ'χέεται, τρόμος δὲ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω πιδεύης
φαίνομ' ἔμ' αὐται•

Phainetai moi kênos isos the'oisin
emmen ôner, ottis enantios toi
isdanei kai plasion adü fônei-
sas üpakou'eï

kai gelaisas imero'en, to m'ê man
kardian en stêthesin eptô'aisên.
ôs gar es s'idô broche ôs me fônai-
s'ouden et eikei,

all'aman men glôssa e'age, lepton
d'autika chrôï pür üpatedromêken,
oppatessi d'ouden orêmm, epirrom-
beisi d'akouai,

ekade m'idrôs kak'che'etai, tromos de
paisan agrei, chlôrotera de poi'as
emmi, tethnakên doligô pideu'ês
phainom em'autai.

That man seems to me to be equal to the
gods - whoever he is who sits face to face
with you and, from close by, listens as you
talk sweetly

and as you laugh in your lovely way,
a thing which excites the heart in my
breast; for whenever I set eyes on you for
just a moment, then it is no longer
possible for me to utter a single word,

instead my tongue becomes locked in
silence, and straightaway a fluttering fire
runs beneath my skin, my eyes register
nothing, and my ears ring,

sweat drenches me, and a trembling takes
hold of all of me, I become more dewey
than grass, and to myself I seem to be
close to dying.

MYTHOLOGIA



The Texts

SCENE I

Young Heracles

Euripides, *Hercules Furens* (359-363)

πρῶτον μὲν Διὸς ἄλσος
ἠρήμωσε λέοντος,
πυρσῶ δ' ἀμφεκαλύφθη
ξανθὸν κρατ' ἐπινῶτισας
δεινῶ χάσματι θηρός •

prōton men dios alsos
êrêmōse leontos,
pürsōi d'amphekalüphthê
ksanthon krat epinôtisas
deinōi chasmati thêros.

It was his first labour - he delivered Zeus' hallowed precinct from the lion, and covered his golden hair about with the terrible gaping jaw of the beast, and from his back he trailed its tawny hide.

Zeus is invoked to bless the games

Homeric Hymn XXIII

[ὦ Ζεῦ]
"Ἴλεθ', εὐρύοπα Κρονίδη,
κύδιστε μέγιστε

[ô Dzeu,]
Hileth, e'ürü'opa Kronidê,
küdiste megiste

[Oh Zeus!]
Be gracious, far-sounding Son of Cronos,
most glorious and most great.

Olympic Anthem

Pindar, *Olympians* I (1-7)

Ἄριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς
αἰθόμενον πῦρ
ἄτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα
πλούτου •
εἰ δ' ἄεθλα γαρῦεν
ἔλδεαι, φίλον ἦτορ,
μηκέθ' ἀλίου σκόπει
ἄλλο θαλπνότερον ἐν ἀμέ-
ρα φαεννὸν ἄστρον ἐρήμας δι' αἰθέρος,
μηδ' Ὀλυμπίας ἀγῶνα φέρτερον
αὐδάσομεν •
[τὰ Ὀλυμπία]

Ariston men hüdü, ho de chrüsos
aithomenon pür
hate diaprepei nükti meganoros eksocha
ploutou.
Ei da'ethla garü'en
elde'ai, philon êtor,
mêketh hali'ou skopei
allo thalpnoteron en hamerai
pha'ennon astron erêmas di'aitheros
mêd Olümpias agōna pherteron
audasomen.
[ta Olümpia]

Best is water; but there is another - gold - gold outshines by far any lordly wealth, like a fire blazing in the night.
But, my dear heart, if you long to celebrate contests, never seek another star burning more radiantly by day through the bright upper air than the sun, nor ever let us sing of any contest greater than the Olympic games.
[the Olympics!]

SCENE III

Heracles Hunts the Cerynean Hind

Pindar, *Olympians* III (25-30)

δὴ τότε ἐς γαῖαν πορεύεν θυμὸς ὄρμα
Ἴστριαν νιν • ἔνθα Λατοῦς ἵπποσῶα θυγάτηρ
δέξασ' ἐλθόντ' Ἀρκαδίας ἀπὸ δειρᾶν
καὶ πολυγνάμπτων μυχῶν ...

dê tote es gai'an poreu'en thümos hôrma
Istrian nin. entha Latous hipposoa thügatêr
deksat elthont Arkadias apo deiran
kai polügnamptôn müchôn ...

Then his spirit stirred him to journey to the Istrian land. There it was that Leto's daughter, Driver of Horses, received him as he came from the glens and winding streams of Arcadia ...

SCENE V

Eurytus' Banquet

Alcaeus, *Fragment 346* (LP)

πάνομεν• τί τὰ λύχν' ὀμμένομεν; δάκτυλος
ἀμέρα•
κάδ δ' ἄερρε κυλίχνης μεγάλης αἶτα ποικίλαις•
οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεον
ἀνθρώποισιν ἔδωκ'. ἔγγχε κέρναις ἕνα καὶ δύο
πλήεις κάκ κεφάλαις, ἀ δ' ἄτερα τὰν ἄτεραν κύλιξ
ὠθήτω ...

Pónōmen. ti ta lých nommenomen? Daktylos
amera.
kad da'erre külichnais megalais aita poikilais.
oinon gar Semelas kai Dios uios lathikade'on
anthrōpoisin edōk. engche kernais ena kai düo
plē'ais kak kephalais, a d'atera tan ateran
küliks ôthêtô ...

Let's drink! Why do we want lamps? There's
a finger's breadth of day left.
Fetch the big cups - the special ones. For
the son of Semele and Zeus gave men wine
to bring forgetfulness. Pour it in, mix two
parts wine to one of water, fill it to the brim,
and let each cup follow one on the other ...

SCENE VIII

Heracles and Hylas

Theocritus, *Idyll XIII* (5-10)

ἀλλὰ καὶ Ἀμφιτρυῶνος ὁ χαλκεοκάρδιος υἱός,
ὅς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,
τοῦ χαρίεντος Ἵλα, τοῦ τὰν πλοκαμίδα
φορεῦντος,
καὶ νιν πάντ' ἐδίδασκε, πατὴρ ὡσεὶ φίλον υἱόν,
ὅσσα μαθὼν ἀγαθὸς καὶ αἰοιδίμος αὐτὸς ἔγεντο•
χωρὶς δ' οὐδέποκ' ἦς ...

alla kai Amphitryōnos ho chalkeokardios
hūi'os, hos ton lin hūpemeine ton agrion,
êrato paidos, tou charientos Hūla, tou tan
plokamida phoreuntos,
kai nin pant edidaske, patêr hōsei philon
hūi'on, hossa mathōn agathos kai a'oidimos
autos egento.
chōris d'oudepok ês ...

But even Amphitryon's son, the bronze
hearted one who confronted the savage
lion, fell passionately in love with a boy, the
beautiful Hylas, whose locks were yet
uncut. He was to the boy as a father to a
dear son, and used to teach him
everything, all that he himself had learned
on his path to valour and fair repute. He
was never apart from him ...

Apollonius Rhodius, *The Argonautica*
(I. 1211-1214)

δὴ γὰρ μιν τοίοισιν ἐν ἤθεσιν αὐτὸς ἔφερβεν,
νηπίαχον τὰ πρῶτα δόμων ἐκ πατρὸς ἀπούρας,
δῖον Θειοδάμαντος, ὃν ἐν Δρυόπεσιν
ἔπεφθεν
νηλεῖως, βοὸς ἀμφὶ γεωμόρου ἀντιόωντα.

dê gar min toioisin en êthesin autos epherben,
nêpiachon ta prōta domōn ek patros apouras,
dion Thei'odamantos, hon en Drū'opessin
epephnen,
nêleiôs, bo's amphi geōmorou anti'oōnta.

For in ways such as these Heracles himself
had nurtured the boy, ever since he had first
carried him off as a child from his father's
house; his father, noble Theiodamas, the one
whom Heracles had ruthlessly slain amongst
the Dryopians over a plough-ox.

SCENE IX

Bacchanalia

Euripides, *Bacchae* (142-165, Chorus)

ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνω, ῥεῖ δὲ
μελισσᾶν νέκταρι.

Συρίας δ' ὡς λιβάνου κα-
πνὸν ὁ Βακχεὺς ἀνέχων
πυρσῶδη φλόγα πεύκας
ἐκ νάρθηκος αἴσσει

ἅμα δ' εὐάσμασι τοιάδ' ἐπιβρέμει•
ὦ ἴτε Βάκχαι, ὦ ἴτε Βάκχαι,
(...) μέλπετε τὸν Διόνυσον
βαρυβρόμων ὑπὸ τυμπάνων,
εὖτα τὸν εὖιον ἀγαλλόμεναι θεὸν
... εἰς ὄρος εἰς ὄρος•

hrei de galakti pedon, hrei d'oinōi, hrei de
melissan nektari,
Sūrias dhōs libanou kapnon
ho Bakcheus anechōn
pūrsōdê phloga peukas
ek narthêkos a'issei

hama deu'asmasi toi'ad epibremei.
ô ite Bakchai, ô ite Bakchai,
(...) melpete ton Dionūson
barūbromōn hūpo tūmpanōn,
eu'i'a ton eu'i'on agallomenai the'on
... eis oros eis oros.

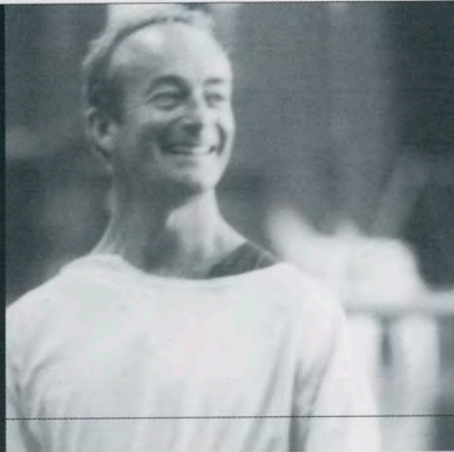
The ground is flowing with milk, it is flowing
with wine, it is flowing with the nectar of
bees. And the Bacchic one raises on high
the blazing flame of his pine-torch and lets
stream forth at a rush from his wand a
smoke as of Syrian incense

And in the midst of the Bacchanalian cries
he makes his words ring forth: "Onwards
Bacchants, Onwards Bacchants
(...) sing praise of Dionysus to the deep
beat of the drums, calling 'euia, euia' as
you glorify the awe-inspiring god
... to the mountain, to the mountain".



MAIN ARTISTS

Graeme Murphy
Artistic Director /
Choreographer



Janet Vernon
Associate Artistic Director /
Dancer



Choreographer Graeme Murphy was appointed Artistic Director to Sydney Dance Company (then known as The Dance Company N.S.W.) in 1976. He has since created a remarkable repertoire for his Company, including almost thirty full evening productions and a diverse range of short works. Additionally, he has created works for The Australian Ballet, (*Tekton, Beyond Twelve, Meander, Gallery and Nutcracker*); for Nederlands Dans Theater (*Song of the Night*); for the Royal New Zealand Ballet (*Orpheus*) and a solo work for Mikhail Baryshnikov's White Oak Dance Project (*Embodied*). He has choreographed for the Canadian Opera Company (*Death in Venice*) and most recently for The Metropolitan Opera, New York (*Samson and Dalila*). He has also choreographed for the skaters Torvill and Dean, creating their World Tour Company production and the TV Special *Fire and Ice*.

He began directing for Opera Australia in 1984 with Brian Howard's *Metamorphosis*, subsequently directing an acclaimed production of Giacomo Puccini's *Turandot*, followed by Richard Strauss' *Salome* and Hector Berlioz' *The Trojans*, the latter bringing Opera Australia together with Sydney Dance Company in a lavish spectacle. In 1988 he was commissioned by the Australian Bicentennial Authority to create a national dance event VAST - involving seventy dancers from four disparate dance companies - Australian Dance Theatre, The West Australian Ballet, The Queensland Ballet and Sydney Dance Company.

Graeme Murphy's repertoire at Sydney Dance Company reflects a discerning interest in music by a variety of 20th Century composers, from Ravel's *Shéhérazade* and *Daphnis and Chloé* to Xenakis' *Kraanerg*; Szymanowski's *Mythes Opus 30* and the complete *King Roger*; Messaien's *Turangalila Symphony*, Steve Martland's *Drill* and Istvan Marta's *A Doll's House Story*, to name only a few. Yet Graeme Murphy remains particularly noted for his work with the music of Australian composers, many of the scores commissioned, including those by Barry Conyngham, Richard Meale, Graeme Koehne, Martin Armiger, Ross Edwards, Iva Davies, Max Lambert, Michael Askill and Carl Vine.

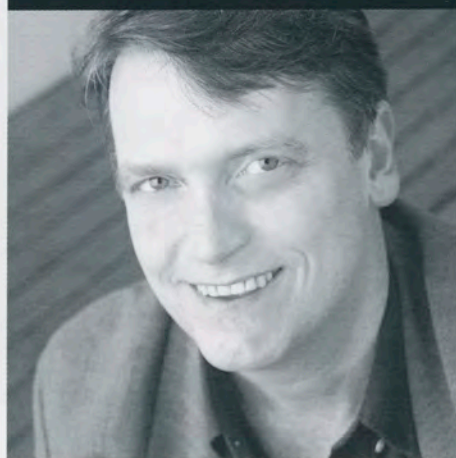
Side by side with Associate Director Janet Vernon, he has led Sydney Dance Company on more than twenty international tours including, since 1997 alone, those to Germany, Switzerland, Austria, Italy, Singapore, the Peoples Republic of China, New Zealand, Mexico and the United States.

Graeme Murphy was awarded an AM in 1982 for services to dance. He is the recipient of three honorary doctorates - Hon. D Litt Tas (1990), Hon. D Phil Qld (1992), Hon. D Litt UNSW (1999). In May, 2000 he celebrated the new century with a retrospective season, opening with a *Gala Performance* at the Sydney Opera House and followed by *Body of Work*, a production that ingeniously reminded us of the best of Murphy in a series of judiciously selected excerpts from past repertoire. *Body of Work* then toured to four Australian cities with sell-out success.

Adelaide born Janet Vernon has danced with The Australian Ballet, Ballets Felix Blaska in France and Sydney Dance Company. In 1976 she 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 works created by Graeme Murphy, including *Ecco Le Diavole* and *Glimpses* for The Australian Ballet. Once at Sydney Dance Company, her artistry as a performer was destined to become inextricably linked to his remarkable choreographic achievements over a quarter of a century.

Carl Vine
Composer



At Sydney Dance Company Graeme and Janet set about shaping 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. Later, Janet formed new partnerships with dancers such as Ross Philip, Kim Walker, Paul Mercurio, * Kelvin Coe and Carl Plaisted. In May, 2000, Janet Vernon and Graeme Murphy danced together once again at a *Gala Performance* heralding the acclaimed season of *Body of Work – a Retrospective*. This season was a celebration of their achievements at Sydney Dance Company and a unique showcase of Murphy's prolific choreographic achievements.

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 and Sadler's Wells, London, the Muziektheater in Amsterdam, and City Center Theater in New York. 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.

Outstanding roles include those in *Shéhérazade*, *Homelands*, *Daphnis and Chloé*, *Some Rooms (The Bathroom)*, *After Venice*, *Nearly Beloved*, *Kraanerg*, as Blanche in *A Streetcar Named Desire*, as Queen Roxana in *King Roger*, *The Protecting Veil*, *Fornicon*, *Berlin*, *Sensing* (a dance-film created by Murphy for ABC-TV), as Andromaque in *The Trojans*, as Herodias in *Salome* and in *Air and Other Invisible Forces*. Janet has also worked with guest choreographers at Sydney Dance Company, including Louis Falco, Barry Moreland, Graeme Watson, Kim Walker and Carl Plaisted.

In 1989 she was awarded an AM for services to dance. In July 1996, Janet Vernon was named in Dance Australia magazine's Dance Greats Survey as one of Australia's five greatest ever female dancers, alongside ballerinas Marilyn Jones, Marilyn Rowe, Kathleen Gorham and Lucette Aldous.

Carl Vine first came to prominence in Australia as a composer of music for dance, with over 20 dance scores to his credit. His catalogue now includes 6 symphonies, 4 concertos, music for film, television and theatre, electronic music and numerous solo and chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation).

Born in 1954 in Perth, Western Australia, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide range of ensembles, theatre and dance companies. He has been resident composer with the Sydney Dance Company (1978), the London Contemporary Dance Theatre (1979), the New South Wales State Conservatorium (1985), the Australian Chamber Orchestra (1987) and the Western Australian University (1989). From 1980 to 1982 he was Lecturer in Electronic Music Composition at the Queensland Conservatorium of Music.

Amongst his most acclaimed scores are *Poppy* (1978) commissioned by Sydney Dance Company, *Café Concertino* (1984) for the Australia Ensemble, *Piano Sonata* (1990) commissioned by Sydney Dance Company for Michael Kieran Harvey and *Percussion Symphony (No. 5)* (1995) for the Sydney Symphony Orchestra and Synergy Percussion. All six of his symphonies are available on ABC Classics CDs "*Vine: Three Symphonies*" and "*Vine: Choral Symphony*" (amongst others). Much of his chamber music is available on the Tall Poppies CDs "*Chamber Music*" Volumes 1 and 2. His music for the Bryce Courtenay mini-series "*The Potato Factory*" was recently released, also on the Tall Poppies label.

Brett Morgan
Rehearsal Director

Katherine Arnold-Lindley



Wakako Asano



Dancers, in alphabetical order

Brett Morgan

Born
Sydney, NSW

Trained
The Australian Ballet School

Joined the Company
January 1991, as dancer
Appointed Dance Master
in 1995

First Season
Nearly Beloved,
Sydney Season

CV Highlights
The Australian Ballet
1984-90, dancing roles
such as Alain in *La Fille
mal gardee*; Crixus in
Spartacus; Gypsy Boy in
Don Quixote; and in
Graeme Murphy's *Gallery*;
Timothy Gordon's *Sonata
for 7*; *My Name is Edward
Kelly*. Toured to Russia and
London in 1988, dancing
before Queen Elizabeth as
Leading Ivans in *The
Sleeping Beauty*. Favourite
roles at Sydney Dance
Company include Piano
solo from *Synergy with
Synergy*; dancing in Alfred
Taahi's *Lucrece* from The
Shakespeare Dances; the
Gothic Beast in *Beauty
and the Beast*; Nijinsky in
Act 1 of *Poppy* and
dancing the sailors' trio
from *An Evening in Body
of Work*.

Katherine Arnold-Lindley

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
West Australian Ballet;
Paul Mercurio's Australian
Choreographic Ensemble
(ACE); The Australian
Opera, *New Blood* season
1998; *Contact* (92) and
Inside Out (94) for ACE;
touring to America and
Europe with Sydney Dance
Company, performing the
Rose in *Beauty and the
Beast*, Duo in *Free
Radicals*, Duo and Trio in
the *New Blood* season (98),
and the quartet from *soft
bruising* in *Body of Work*.

Wakako Asano

Born
Tokyo, Japan

Trained
Sasamoto Ballet Studio
with Kimie Sasamoto and
Iwao Nagae; The
Australian Ballet School

Joined the Company
Danced in *King Roger*
in 1990 while still a
student; joined the
Company in 1991

First Season
Poppy, Sydney season

CV Highlights
3rd prize, Japan Ballet
Competition 1986; semi
finalist, International Ballet
Competition 1988; subject
of a half hour profile on TV
Tokyo; Solo and Duo in *Air
and Other Invisible Forces*;
Solo in *Into Dharma*
choreographed by Stephen
Baynes; choreographing
Unwitting Sight for the *New
Blood* season in 1998;
touring to 14 countries so
far in ten years with Sydney
Dance Company.

Andrea Briody

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
School; 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
in Mozart's *Requiem*;
Swan Lake by Birgit
Scherzer, Daniela Kurz's
Monochrome, *Wer die
Steine reden hört* by
Anke Glaso.

Josef Brown



Josef Brown

Born
Woomera, South Australia

Trained
The Australian Ballet School; still in training

Joined the Company
March 1997

First Season
Berlin, Sydney season

CV Highlights
Soloist with The Australian Ballet School; *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 School's workshop; *Proclamation No.1 - Dark See* for Bodies and *The Step Beyond Dreaming*, for a forum on the Republic. Working with choreographers Jiri Kylian, Billy Forsythe and Nacho Duato. Performing the title role in *Onegin*, Danilo in *The Merry Widow*; Vronsky in *Anna Karenina*, Pinkerton in *Madame Butterfly* and John the Baptist in *Salome*. Singing alongside Geraldine Turner for the *Body of Work* Gala Performance, and being on the cover of Vegetarian Health magazine.

Bradley Chatfield



Bradley Chatfield

Born
Mordialloc, Victoria

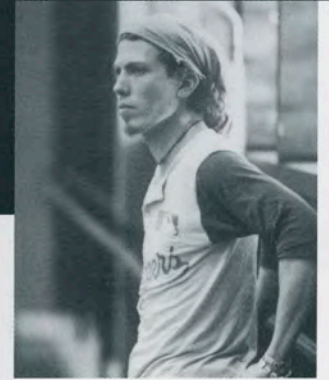
Trained
Early years with Vivienne Dunn; The Australian Ballet School

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*.

Roland Cox



Roland Cox

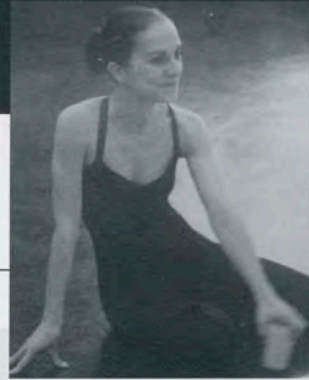
Born
Jamaica

Trained
The Australian Ballet School

Joined the Company
July 2000

First Season
Mythologia

CV Highlights
Sydney Festival Ballet, The Australian Ballet, AD for Colours of Pulse Drum - Dance Theatre, Leigh Warren & Dancers. Study tours to West Africa; dancing and creating music for The Australian Ballet's production *Intersext*; dancing in *Por Vos Mueros* and performing Tybalt in Cranko's *Romeo & Juliet*; performing in the world premiere of Stephen Baynes' *Beyond Bach*; class this morning with Nellie; and being a founding member of Colours of Pulse.



Tracey Carrodus

Tracey Carrodus

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
Six years with Expressions Dance Company followed by four years with Sydney Dance Company. Creating and performing the title role in *Salome* in 1998, 1999 and 2000; 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.

Lea Francis



Katherine Griffiths



Christopher Harris



Gavin Mitford



Dancers

Lea Francis

Born
New Zealand

Trained
Bryan Lawrence School of Ballet; National Capital Ballet School

Joined the Company
January 1985, re-joined
March 2000

First Season
Perth season of *After Venice*

CV Highlights
Being able to tour and perform all over the world; being invited to join the 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.

Katherine Griffiths

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. Performing in the *Body of Work - A Retrospective Gala* and season, in particular the *Shéhérazade* Duo with Josef Brown and the *soft bruising* Duo with Wakako Asano.

Christopher Harris

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*. Dancing in the *Body of Work - A Retrospective Gala* and season.

Gavin Mitford

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*.



Simone Sault

Christopher Sheriff



Simon Turner



Xue-Jun Wang

Simone Sault

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*; performing in *Body of Work – A Retrospective* particularly the pieces from *Synergy with Synergy*, *Sequenza VII* and the Duo from *soft bruising*.

Christopher Sheriff

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.

Xue-Jun Wang

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*.

Simon Turner

Born
Yorkshire, England

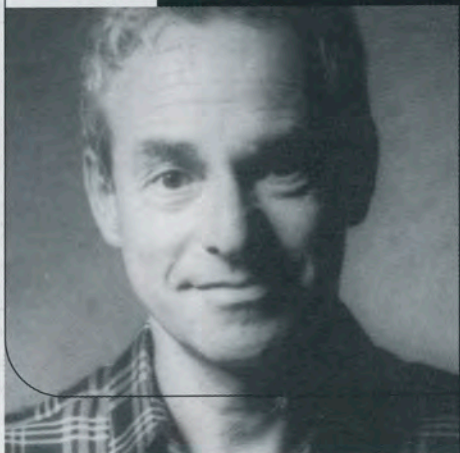
Trained
The Queensland Ballet School; The Queensland Dance School of Excellence; The Australian Ballet School

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*, and most recently performing in the *Body of Work – A Retrospective* Gala and season; especially Dous with both Graeme Murphy and Janet Vernon.

George Freedman
Set Designer



Ralph Rembel
Set Designer



Richard de Chazal
Costume Designer



Set Designers

George Freedman

New York born interior designer George Freedman attended the Syracuse University School of Architecture. He worked with Kahn & Jacobs Architects in New York until 1960, designing, among other projects, interiors for American Airlines passenger terminal at Idlewild Airport (now John F. Kennedy Airport).

During the next five years, travelling and painting in Europe, Freedman exhibited in Amsterdam in 1963 and Brussels in 1964 before resuming his career as an interior designer for the London firm of Tandy, Halford and Mills. In 1968 he returned to New York and joined Knoll International Limited, designing interiors for the U.S. pavilion at the 1969 Osaka World Fair and Price Waterhouse offices in Buffalo, New York. That year Knoll sent him to Australia to design executive offices for the bank of New South Wales (now Westpac). Together with Neville Marsh, Freedman founded Marsh Freedman and Associates in 1971.

George Freedman Associates' innovative and sensitive approach to light and space was acknowledged when George Freedman was elected a Fellow of the Design Institute of Australia in 1984. Following Neville Marsh's retirement, the firm changed its name to George Freedman Associates in 1991. Recognised as a leading interior colourist, George is a founding member of the Australian Academy of Design. He lectures at a variety of tertiary institutions in Australia and has broadened his creative framework to include set design for major Australian productions.

After thirty years experience, George Freedman continues to address the challenge of interior space with enthusiasm and delight.

Mythologia is George Freedman's third commission for Sydney Dance Company, following his remarkable set designs for Graeme Murphy's *Kraanerg* and *soft bruising*.

Ralph Rembel

Ralph Rembel studied Architecture at University of New South Wales from 1979 through to 1984. During 1984 he carried out his final year design studio at the University of New South Wales under the tutorage of Glenn Murcutt.

On the merit of his extended work at the end of 1984 he was offered a position at Marsh Freedman Associates (now George Freedman Associates) where he continues to practice. His responsibilities include the design documentation and supervision of projects ranging in scale from residential apartments to institutional offices. *Mythologia* is Ralph's first design for theatre.

Costume Designer

Richard de Chazal

Couturier, stylist and photographer Richard de Chazal has transformed a childhood of diverse influences into an international artistic career. For Richard, the worlds of photography and fashion have run hand in hand since photographing his gowns became the penultimate end to his work. Remarkably, Richard is entirely self-taught in both arenas.

Richard's skills in photography led to the pursuit of further interests in styling and design. His early photographic and design work, namely his first two calendars, *Femme Erotique* and *Photo Homme*, was marked heavily by his 'glam' preoccupations. His more recent calendars *Alchemy* and *Erotika* draw on a broader palette of inspirations, from the areas of astrology and mythology, ancient Celtic artwork and medieval manuscripts and paintings from the Pre-Raphaelite and Art Nouveau periods. His work involves photography and styling as well as postproduction work to create a densely layered effect. The international release of *Alchemy* and *Erotika* secured international sales and representation at San Francisco's SoHo Gallery.

Awards for Richard's work include twenty-four Brisbane Art Director's Awards for Photography and Original Design Concept and winning the Australian Design Awards' RAQ Supreme Award three years in a row, leading to his induction into the Australian Design Awards' Hall of Fame.

Mythologia is Richard's first commission for the theatre in Australia. As well as designing the costumes for Sydney Dance Company's 15 dancers and the 60 members of Sydney Gay & Lesbian Choir, Richard also styled, photographed and art directed the vivid marketing imagery for *Mythologia*.

Having recently opened a design and photographic studio in New York, Richard now divides his time between Australia and the US.

Damien Cooper
Lighting Designer



Lighting Designer

Damien Cooper

Damien graduated from the NIDA Technical Production Course in 1996. Damien's previous work with Graeme Murphy for Sydney Dance Company includes *Air and Other Invisible Forces* and *Body of Work*. His other dance and physical theatre productions include: Lucy Guerin Dancers production *Heavy*, (performed at 2000 Adelaide Festival, in Melbourne and New York); Gary Stewart's productions *Plastic Space* (Twick) and *The Return of Plastic Space* and *Birdbrain* for Australian Dance Theatre; Chunky Move's productions *Bodyparts*, *Fleshmeet*, *Spectre in the Covert Memory*, *Corrupted 1 and 2*; and *Legs on The Wall* productions *Under the Influence* and *Homelands*. Damien is also Resident Lighting Designer for One Extra Company whose productions include *Fugly* and *Stung*.

Damien's theatre credits include: *Ham Funeral* for Company B, Belvoir Street Theatre, 2000; *Theft of Sita* for Performing Lines which performed at the 2000 Adelaide Festival and Theatreformen Festival Expo 2000, Hannover, Germany; *The Revolution will not be Televised* at the Seymour Centre; the national tour of *Frank the Sinatra Story in Song*; *Taikoz* (1999 and 2000 Sydney Festival), *Red Square* (1996 Adelaide Festival); *Backlot Tour* for Fox Studios Australia (Associate Lighting Designer with Nigel Levings), *What a Piece of Work* and *Monkey Trap* with Griffin Theatre Company; *Ham Funeral* Belvoir St Theatre; Theatre of Image's productions *Exotic Pleasures*, *Hansel and Gretel* and *Grandma's Shoes* (in association with Opera Australia). Other Opera credits include *Flamma Flamma* by Nicholas Lens which opened the 1998 Adelaide Festival; and *Penelope* by Fauré for UNSW. Damien is also Resident Lighting Designer for Synergy Percussion.

Norah Mulrone and
Martin Crouch (pxl)
Video Imagery



Video Imagery

Norah Mulrone and Martin Crouch (pxl)

pxl is a shiny and new creative partnership between Norah Mulrone and Martin Crouch. The partnership was formed earlier this year to capitalise on their combined previous experience in graphic design, fine arts and digital visual effects for the arts and entertainment industries.

Norah has a BFA in Sculpture from the College of Fine Arts in Sydney and has studied Electronic Publishing and Design at RMIT in Melbourne. She has participated in a number of group exhibitions and art ventures in Sydney, Canberra and Melbourne. Before forming pxl Norah worked in the commercial world as a broadcast designer and web developer. Martin has studied Visual Communication at UTS in Sydney, and has over 6 years experience as a graphic designer working with print, video and 3d animation projects.

Both Norah and Martin are recent graduates from the Australian Film Television and Radio School's Digital Media department where they were responsible for the digital visual effects for 2 film projects. Norah wrote and directed *"The Collective"*, a 35mm short film. She also designed and implemented all of the 3d animation and digital visual effects which were then integrated with live footage. *"The Collective"* was recently invited to participate in the Official Section at the 45th Valladolid International Film Festival in Spain. Martin, in collaboration with a writer/director team, assumed the role of digital visual effects supervisor for the 35mm sci-fi short film *"Icarus"*. As well as implementing the combination of live action and digital footage, Martin was responsible for creating all of the 2d/3d digital elements.

As well as pursuing commercial projects, pxl is developing ongoing film, music video and temporal based art projects. *Mythologia* is pxl's first large-scale project for Sydney Dance Company.

Suzanne Macalister
Research & Translation



Research & Translation

Suzanne MacAlister

Suzanne MacAlister is Director of the Program for Classical Civilisation and Senior Lecturer in ancient Greek, mythology and literature in the Department of Classics at the University of Sydney.

Born in Sydney in 1942, Suzanne escaped the cultural isolation of Australia in the sixties and early seventies by extensive travelling and living in Greece, Lebanon, England and Hong Kong. While in Greece and the Middle East, in addition to learning the modern Greek language, she worked in museums and on several archaeological digs.

In the late seventies Suzanne returned to Sydney to take up formal University studies as a mature-aged student. She specialised in the ancient Greek language, culture and literature from early epic Greek, through classical, Hellenistic, Byzantine to modern Greek. She obtained her PhD in Ancient and Byzantine Greek from the University of Sydney and in 1986 was awarded a fellowship to Dumbarton Oaks, the prestigious research centre for Byzantine studies at Harvard University.

Currently her major interest is ancient mythology and she has also published extensively on ancient Greek and Byzantine novels, ancient Greek and Byzantine dream interpretation handbooks, conceptions of the dream and suicide in the ancient and medieval Greek world and on the "hymns" attributed to Homer.

SYDNEY GAY & LESBIAN CHOIR

Johnathon Welch
Musical Director



Formed in January 1991, Sydney Gay & Lesbian Choir has a current membership of around two hundred people who perform everything from medieval motets and Elizabethan madrigals to choral arrangements of jazz, blues, folk and pop songs, as well as music of special relevance to gay and lesbian people. The Choir represents a group of singers and administrators from all walks of life who are dedicated to producing memorable performances.

The Choir regularly performs for the Sydney Gay & Lesbian Mardi Gras, the AIDS Trust of Australia, the AIDS Council of NSW and numerous community organisations. The Choir's community fundraising efforts have raised \$46,000 for the AIDS Trust.

The Choir has also been the recipient of many prestigious awards, including First Prize in the Australian National Open Choral Championships in 1992 and First Prize in the GIO Australia Open Choral Awards, part of the McDonald's City of Sydney Performing Arts Challenge, in 1999. The Choir has also been the subject of a documentary *Something to Sing About* after the concert (and CD) which inspired it was broadcast around the world. This documentary won the prestigious Rouben Mamoulian Award at the 1995 Sydney Film Festival and was nominated for an international human rights award. The Choir's second CD, *Never Turning Back* (1997), features a selection of their most outstanding concert performances.

In addition to its own local and national concert appearances, the Choir toured Europe in 1998 with performances in London, Paris and Brighton, culminating in the Gay Games Cultural Festival in Amsterdam. Sydney Gay & Lesbian Choir has performed with many top billing artists such as Julian Clary, Geraldine Turner, Judy Connelli, Bob Downe, Nancye Hayes, Jeanie Little, Peter Cousens, Max Cullen, Angela Toohey, David Campbell, Linda Nagle and Paul Capsis; and featured in the opening of Fox Studios Australia with the Sydney Symphony Orchestra.

In 1999 the Choir performed *Fauré Requiem* as part of the concert *From the Sublime to the Iniquitous*, under the musical direction of Roland Peelman of the Song Company; and *Let's Misbehave!* and *Showstoppers* under the new direction of Johnathon Welch. Earlier this year the Choir performed *You Can't Stop the Music* at the City Recital Hall in Sydney and in Melbourne with the Melbourne Gay & Lesbian Chorus to celebrate its Tenth Anniversary.

Mythologia is the Choir's first collaboration with Sydney Dance Company and Carl Vine.

Musical Director

Johnathon Welch

Having studied music at Melbourne State College, and sung with Bettine McCaughan, Jonathon joined Victoria State Opera in 1982 and toured Australia with *Pirates of Penzance*. He was invited to perform with Opera Queensland and remained in Brisbane for four years, where he studied with the great Australian tenor Donald Smith, and completed a Post Graduate degree in music at the Queensland Conservatorium. He became a Young Artist with Opera Queensland, performing many principal roles in opera, operetta and concerts.

After studying in England and Germany, Jonathon won a scholarship with Opera Australia, joining their Young Artist Program in 1988. He made his debut with Dame Joan Sutherland and became the first young artist to perform a title role in Benjamin Britten's *Albert Herring*.

Since then, Jonathon has also appeared under the baton of great conductors, such as Richard Bonyngne and Carlo Felice-Cillario in concert with all the ABC Symphony Orchestras. He has some sixty roles to his credit, including musicals, Gilbert & Sullivan, operetta, oratorio and opera, on stage, television and radio.

As Musical Director for Sydney Gay & Lesbian Choir, Jonathon has led the Choir to win the prestigious GIO Open Choral Championship, and conducted and produced their last four major concerts, *Lets Misbehave*, *From the Sublime to the Iniquitous*, *Showstoppers* and *You Can't Stop the Music*.

Along with his responsibilities as Musical Director of Sydney Gay & Lesbian Choir, Jonathon also enjoys teaching and adjudicating young singers, and continues to sing with Tenor Australis, who released their first CD with EMI, *Under an Australian Sky* in 1999.

Assistant Conductor

Tim Graham

Accompanist

Sally Whitwell

Sopranos

Stephanie Anderson
Susan Baxter
Jodie Boehme
Nicole Brett
Eve Burton
Nathalie Crane
Mary Cunningham
Liz Eglington
Gillian Green
Lynne Hancock
Stacey Kotsep
Sally Millinship
Fiona O'Connor
Judith Rosonakis
Melanie Smith
Barbara Stockill
Trudy Stone (soloist)

Basses

Paul Andrews
Graeme Bartlett
Oliver Bendall-Charles
Frits Bos
Jim Box
Michael Buckley
Geoffrey Burchfield
Gareth Chan
Nigel Clarke
Glen Davies
Andis Eislers
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Ronald Teo
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Michael Woodhouse
David Younie

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Jane Bancroft
Sandy Causer
Jeny Economy
Laurie Freibert
Kathy Hossack
Cath Hughes
Judith Isben
Maureen Kingshott
Louise Maral
Beverley Moreman
Frances Neilsen
Dianne Paul
Debra Perry
Jane Potaka
Debra Quarumby
Sally Roberts
Alex Sharp
Valerie Tomlin
Bronwyn Vost
Barbel Winter

Tenors

Ray Bass
Malcolm Boadle
Phil Burgess
Tim Clements
Matthew Gissing
Tim Graham
Steven Hankey
Chris Harris
David Hogg
David Keys
Paul Moore
Andrew Morphet
John O'Brien
Mark Orr
Mark Porter
Tony Roscioli
John Stuart
Gil Sun
Barry Taylor
Pedro Teixeira
Mark Walmsley
Chris Waters
Matthew Watts (soloist)

For information on Sydney Gay & Lesbian Cultural Fund, please go to our website www.sglc.org or call us on 02 9360 7439. All contributions are tax deductible.

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Mythologia imagery

Richard de Chazal

Dancer portraits and rehearsal photography

Hugh Hamilton

Program notes

Suzanne MacAlister and Carl Vine

THANKS TO

Coda Audio Services

John Kaldor Fabrics

Joan Barrie & Wela Fabrics

Joan Barrie passed away on February 8 this year after an extraordinary career as a Costumier, Ballet Wear Manufacturer and Theatrical & Gemmological personality. Joan opened the world's first ballet shop in Sydney's Crystal Palace Arcade in 1954, and helped dress many personalities such as Sir Robert Helpmann, Rudolph Nureyev, Dame Margot Fonteyn, Torvill & Dean and The Bolshoi Ballet Company. Sydney Dance Company is especially grateful to Joan Barrie & Wela Fabrics for their generous support in providing fabrics and cosmetics for Mythologia.

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

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