



GRAND

Dance by Graeme Murphy
...with piano in mind

Sydney
Dance
Company

GRAND

World Premiere Tour 2005

Opera Theatre
Sydney Opera House
1-18 June 2005
Previews 28, 30 & 31 May

Choreography & Concept

Graeme Murphy

Creative Associate

Janet Vernon

Pianist

Scott Davie

Costume Design

Akira Isogawa

Set Design

Gerard Manion

Lighting Design

Damien Cooper

Rehearsal Director

Brett Morgan

Cast

Katherine Arnold-Lindley
Wakako Asano
Andrea Briody
Tracey Carrodus
Bradley Chatfield
Joshua Consandine
Chylie Cooper
Emee Dillon
Connor Dowling
Alexa Heckmann
Reed Luplau
Shane Placentino
Katie Ripley
Matthew Shilling
Simon Turner
Xue-Jun Wang
Jason Wilcock

Canberra Theatre
Canberra Theatre Centre
22-25 June 2005

State Theatre
the Arts Centre, Melbourne
7-16 July 2005

Playhouse
Queensland Performing
Arts Centre
16-20 August 2005



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GRAND is dedicated to
Betty Pitt Murphy
1922 - 2004



Choreographer's Note Graeme Murphy

After the human body, the piano has always been my favourite instrument. It is the music-maker of my memory and the melodic metronome of my earliest dance training. ■ With my acceptance into The Australian Ballet School, recorded music in the classroom gave way to experienced pianists. With my graduation to The Australian Ballet, the piano repertoire was played in performance by concert pianists Wendy Pomeroy, Ormsby Wilkins and the now celebrated Gerard Willems (consultant on the music selection for this work). ■ The pace hotted up somewhat when Janet Vernon and I left The Australian Ballet to join French Company Ballets Felix Blaska where the Company's resident pianists were Katia and Marielle Labèque. They played a fascinating contemporary mix - Berio, Bartok, Stravinsky and Drouet.

A few years later, along with Janet Vernon at the helm, Sydney Dance Company's class pianists included Carl Vine, Dennis Hennig and Max Lambert, all playing a battered upright and making it sound remarkably bloody good. ■ In subsequent years, and on better instruments, Max and Dennis' contribution to the Company graduated to live performance (*Signatures, An Evening, Deadly Sins, Nearly Beloved*). In later years the piano's legacy was further enriched by collaborations with Michael Keiran-Harvey (*Piano Sonata* by Carl Vine) and Michael Tyack (*Tivoli*). Now, pianistic marathon-man Scott Davie takes Sydney Dance Company's music-making to dizzying heights. ■ But there is one pianist I adore above all other - my mother Betty. It was her sweet touch on the keyboard that is my earliest memory - she who set my baby feet dancing. She who dazzled adjudicators in Eisteddfods and she who really deserved the cups and certificates that were the spoils of those performances. ■ Betty could turn a disparate country town into a barn dancing community - a bush wedding into a royal occasion. Part Liberace, part Winifred Atwell, our gatherings around her piano produced countless Pavarotti's and endless high 'C's. Her repertoire was infinite and all embracing - so was her love.

On a stretched cassette, she played at her own funeral. I deliberately chose a piece with a wrong note to appease any gods jealous of perfection. Naturally, I dedicate this work to Betty Pitt Murphy, 1922 - 2004, a grand dame whose love lingers - a note suspended in memory.



Betty Pitt Murphy 1922-2004



Designer Notes

Akira Isogawa *Costume Designer*

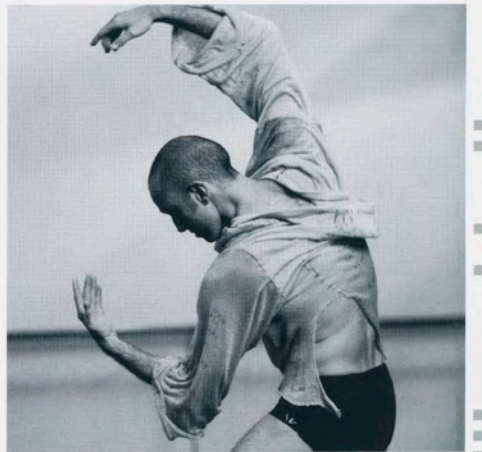
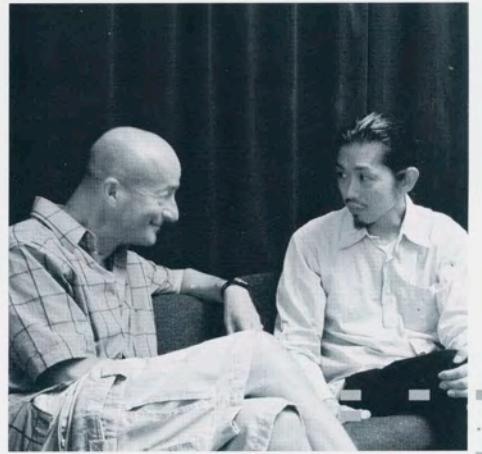
An untouched, very beautiful spot in Tasmania was the setting to be informed of Graeme's new work inspired by the piano. ■ Sounds of nature like water flowing, wind blowing and birds singing, have surely inspired all great composers. Visually the 'music notes' themselves that come from these sounds, have inspired me to transform in an almost surreal manner, the notes larger than life appliquéd onto a dress called *Tempo*. ■ The precise and intricate wooden internal pieces from a piano are great inspiration for a neckpiece for one of the costumes. I wondered what piano strings would look like spiralling out from a waistband and how it would move on the body to the tune of 'Chopsticks', which added a sweet sense of humour to the work. ■ The abstract, surreal or beautiful interpretations one can apply to a garment were an exciting challenge when thinking of the different works from Ravel to Villa-Lobos.

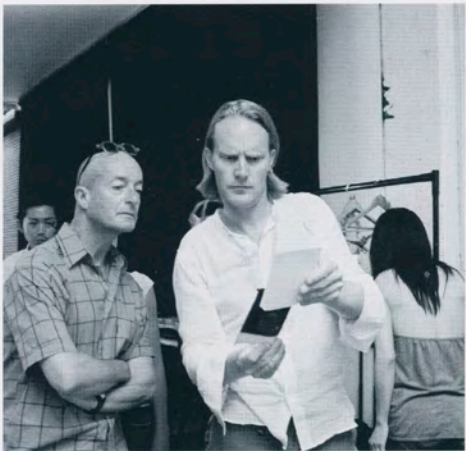
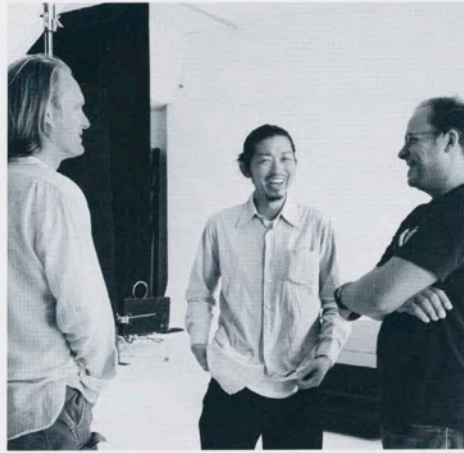
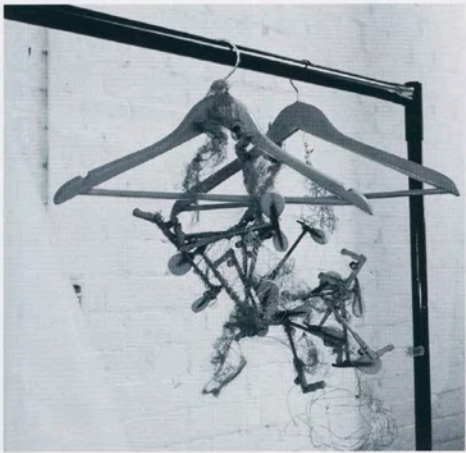
The multi layer dress in silk seems to crescendo silently and endlessly across the stage like a giant musical flower. ■ Having collaborated with Graeme on a number of works in the past, we have established a great understanding how our combined art of light, music, costume and dance can make magic. ■ Once again I am proud and honoured to be working with this great team.

Gerard Manion *Set Designer*

GRAND is a deep appreciation and love of an instrument that has been at the very core of what drives my artistic spirit. To work with the grand piano and to create a set that glorifies its very existence has been a truly involving experience. ■ Each set piece was designed to echo simplicity and provide nothing more than a departure point for all that surrounds it; space, movement, sound and light. The line and craftsmanship that is a grand is one of beauty and elegance. Construction of a grand piano (and this set) starts with a shell, a shell that provides all of us with exquisite enjoyment in many ways. Its form dominates the design as it has my imagination. ■ My challenge was not to create a set but to create a space that saw a grand piano, sound, light and the human form become one and uninterrupted. ■ I feel very privileged to have been part of this collaboration and its grand journey.







Music Notes

GRAND explores keyboard music through dance and works have been chosen which best present the vast array of musical styles from the past two and a half centuries. The cornerstone of GRAND is the *Aria* from JS Bach's Goldberg Variations, written in 1739. The *Aria* opens and closes the ballet and fragmentary representations of the theme appear at various points throughout.

■ The juxtaposition of disparate musical styles is a focal element of GRAND and Toru Takemitsu's *Rain Tree Sketch II*, written in 1992, explores tonal qualities that immediately highlight the differences between the modern piano and instruments of Bach's age. ■ *Coral - Canto de sertão*, written by Heitor Villa-Lobos in 1941, is a distinctly Latin depiction of a religious chorale. A calm and reflective mood is found in the second of Alberto Ginastera's *Danzas Argentinas*, written in 1937, whilst the final dance is based on the driving rhythms for which the music of South America is renown. ■ Some of the most iconic and enduring works written for the piano invoke pictorial imagery. Claude Debussy's "*Des pas sur la neige*", written in 1909, presents a frozen, muted landscape whilst Aleksandr Skryabin - perhaps owing more to French tradition than his native Russian - presents a study of luminous urgency in *Vers la flamme*, a work dating from just a year before his death in 1915. ■ From a decade later, the music of American composer Henry Cowell marks a major step towards modern art. *Piece for Piano*, written in Paris in 1924, explores extended techniques of keyboard playing whilst *The Banshee*, written in 1925, takes this a step further, the entire piece being played on the strings.

■ Shostakovich transcribed his "*Polka*" from an early ballet work, *The Golden Age*, written in 1929. Rachmaninoff similarly adapted music from an opera, "*Tale of Tsar Sultan*" by Rimsky-Korsakov, for his transcription of "*The Bumblebee*". These are just a number of short pieces in GRAND that highlight the humorous side of piano literature.

Music of the Classical era is represented by Ludwig van Beethoven. His *Piano Sonata in D major* (Op. 10 No. 3) was written in Vienna when he was 26 years of age yet the mood of the slow movement, marked "*Lento e mesto*", seems to show a man of far greater experience. ■ The 1920s heralded the beginning of the Jazz age and George Gershwin was one of its most successful exponents. His *Prelude No. 2* is from a set of three published in 1927 whilst "Fats" Waller wrote the well-known *Alligator Crawl* in 1937. ■ The adaptability of the piano in terms of repertoire is perhaps matched only by the versatility of some of its exponents. Keith Jarrett has successfully mastered diverse styles of music and is as highly regarded in classical circles as he is for improvisation. His rendition of "*Over the Rainbow*" was an encore at a concert in La Scala in 1997. ■ The spirit of the waltz is the final chapter of GRAND. Franz Liszt, possibly the piano's finest ambassador, transcribed the famous waltz that ends the first act of Gounod's opera "*Faust*" in 1861. An ironic counterpoint is "*Tempo di valzer*", written by György Ligeti in 1943.

■ Maurice Ravel attempted to encapsulate not only the grand extravagance of the era of the Viennese waltz but also to represent the "fantastic and fatal" momentum of the dance. *La Valse: Poème chorégraphique* occupied him for nearly fourteen years before it found its final form and is regarded as an orchestral masterwork of the twentieth century. His transcription for the piano summons every possible nuance of the instrument and serves as a fitting climax to GRAND.

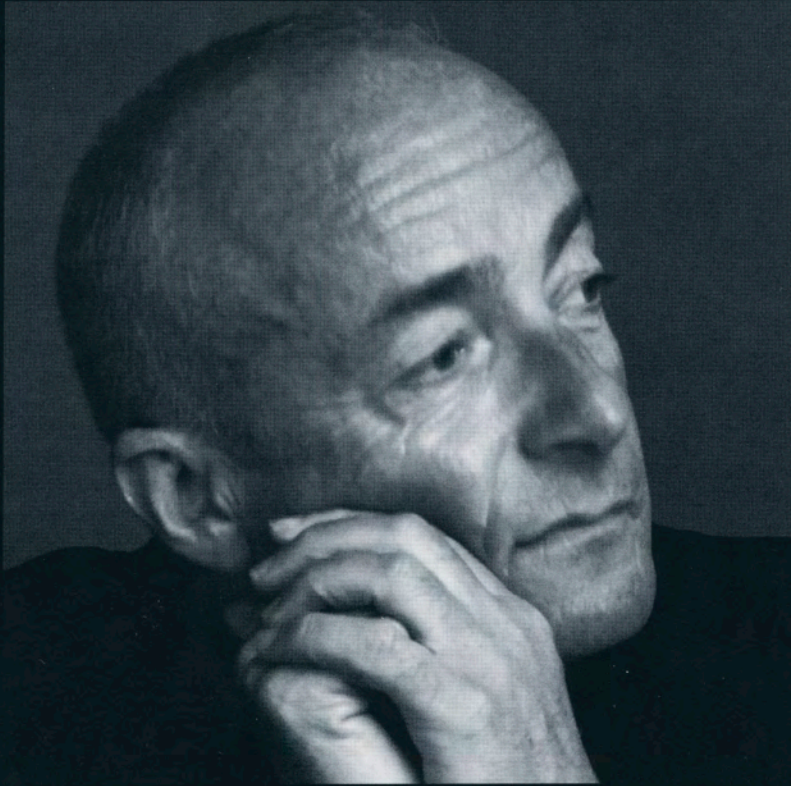
Scott Davie

GRAND marks Scott Davie's debut collaboration with Sydney Dance Company

GRAND Music

- ARLEN, Harold & HARBURG, Edgar – "Over the Rainbow"
Arr. Keith Jarrett
- BACH, Johann Sebastian – *Aria* from Goldberg Variations, BWV 988
- BEETHOVEN, Ludwig van – *Lento e mesto*, from Piano Sonata in D major, Op. 10 No. 3
- COWELL, Henry – *The Banshee*
- COWELL, Henry – *Piece for Piano*
- DEBUSSY, Claude – "*Des pas sur la neige*" Prélude, Book 1 No. 6
- GERSHWIN, George – *Andante con moto e poco rubato* from Three Preludes
- GERSHWIN, George & GERSHWIN, Ira – "Shall we Dance"
- GINASTERA, Alberto – "*Danza de la moza donosa*", *Danzas Argentinas* No. 2
- GINASTERA, Alberto – "*Danza del gaucho matrero*" *Danzas Argentinas* No. 3
- LIGETI, György – *Tempo di valzer*
- LISZT, Franz – *Valse de l'opéra 'Faust' de Gounod*
- RACHMANINOFF, Sergei – *The Bumblebee* [after Rimsky-Korsakov]
- RAVEL, Maurice – *La valse: Poème chorégraphique*
- SHOSTAKOVICH, Dmitri – "*Polka*" from the Ballet "*The Golden Century*" Op. 22
- SKRYABIN, Aleksandr – *Vers la flamme: Poème*, Op. 72
- TAKEMITSU, Toru – *Rain Tree Sketch II*
- TRADITIONAL – *Chopsticks*
- VILLA-LOBOS, Heitor – "*Coral - Canto do sertão*" from *Bachianas Brasileiras* No. 4
- VILLA-LOBOS, Heitor – *Caixinha de musica quebrada*
- WALLER, Thomas "Fats" – "*Alligator Crawl*"





**Graeme Murphy AM
Choreographer GRAND**

Choreographer Graeme Murphy was appointed Artistic Director to Sydney Dance Company in 1976 - then known as The Dance Company (N.S.W.). He has since created a remarkably diverse repertoire of dance works, including thirty full-length productions. His works reflect a discerning interest in music, drawn from a variety of 20th Century composers: Maurice Ravel's *Shéhérazade* and *Daphnis and Chloé*; Iannis Xenakis' *Kraanerg*; Karol Szymanowski's *Mythes Opus 30*, *Song of the Night* and King Roger; Olivier Messiaen'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 Australian music, including many commissioned scores. Australian composers who have inspired Murphy include Barry Conyngham (*Rumours*, *VAST*), Richard Meale (*Viridian*), Graeme Koehne (*The Selfish Giant*, *Nearly Beloved*, *Tivoli*), Martin Armiger (*Fornicon*), Ross Edwards (*Sensing*), Iva Davies (*Boxes*, *Berlin*), Max Lambert (*Deadly Sins*, *Berlin*, *Tivoli*), Michael Askill (*Free Radicals*, *Salome*, *Air and Other Invisible Forces*), Matthew Hindson (*Ellipse*) and Carl Vine (*Tip*, *Poppy*, *Piano Sonata*, *Beauty and the Beast*, *Mythologia*).

Additionally, he has created works for The Australian Ballet (including *Nutcracker* and his 2002 award winning *Swan Lake*, conceived in collaboration with Associate Director Janet Vernon and designer Kristian Fredrikson); Nederlands Dans Theater, the Royal New Zealand Ballet, and a solo work for Mikhail Baryshnikov (*Embodied*). He has choreographed for the skaters Torvill and Dean, creating their World Tour Company's production as well as the TV Special *Fire and Ice*. He has also choreographed for the Canadian Opera Company (*Death in Venice*) and The Metropolitan Opera, New York (*Samson and Dalila*). ■ 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 the singers and dancers of 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 state dance companies - Australian Dance Theatre, West Australian Ballet, The Queensland Ballet and Sydney Dance Company. ■ In 2000, Graeme Murphy celebrated the new century with a retrospective season at the Sydney Opera House, opening with a Gala Performance followed by *Body of Work - A Retrospective*. He next created *Mythologia*, a work commissioned for the Olympic Arts Festival.

In 2001 he created *Tivoli* - a dance musical that pays tribute to the history of the Tivoli theatres in Australia. *Tivoli* was seen as an historic co-production between The Australian Ballet and Sydney Dance Company, created for the occasion of the Centenary of Federation, winning four Australian Dance Awards including Outstanding Achievement in Choreography. ■ Side by side with Associate Director Janet Vernon, he has led Sydney Dance Company on more than twenty international tours in Asia, Europe, North and South America. ■ Graeme Murphy was awarded an AM for services to dance in 1982. He is the recipient of three honorary doctorates - Hon. D Litt Tas (1990), Hon. D Phil Old (1992), Hon. D Litt UNSW (1999). He was honoured at the Inaugural Sydney Opera House Honours in 1993 and was named by the National Trust of Australia as a National Living Treasure in 1999. In 2001, he was presented with the Helpmann Award for Best Choreography for *Body of Work - A Retrospective, Gala Performance*. In 2002, he was given the prestigious James Cassius Award, in recognition of his career achievements. In 2003, he won the Australian Dance Award for Best Achievement in Choreography and the Green Room Award for Concept and Realisation, both for *Swan Lake*. Notably, he was awarded the Australian Government's Centenary Medal in honour of his contribution to the development of dance in Australia. In 2004 he was given the Dame Elisabeth Murdoch Cultural Leadership Award by the Australian Business and the Arts Foundation. ■ Graeme Murphy's new work for Sydney Dance Company, *GRAND*, premiered at the Sydney Opera House on June 1, followed by seasons in Melbourne, Canberra and Brisbane. Later in 2005, he will create a full-length work for Bayerisches Staatsballett Munchen.

Janet Vernon AM
Creative Associate GRAND

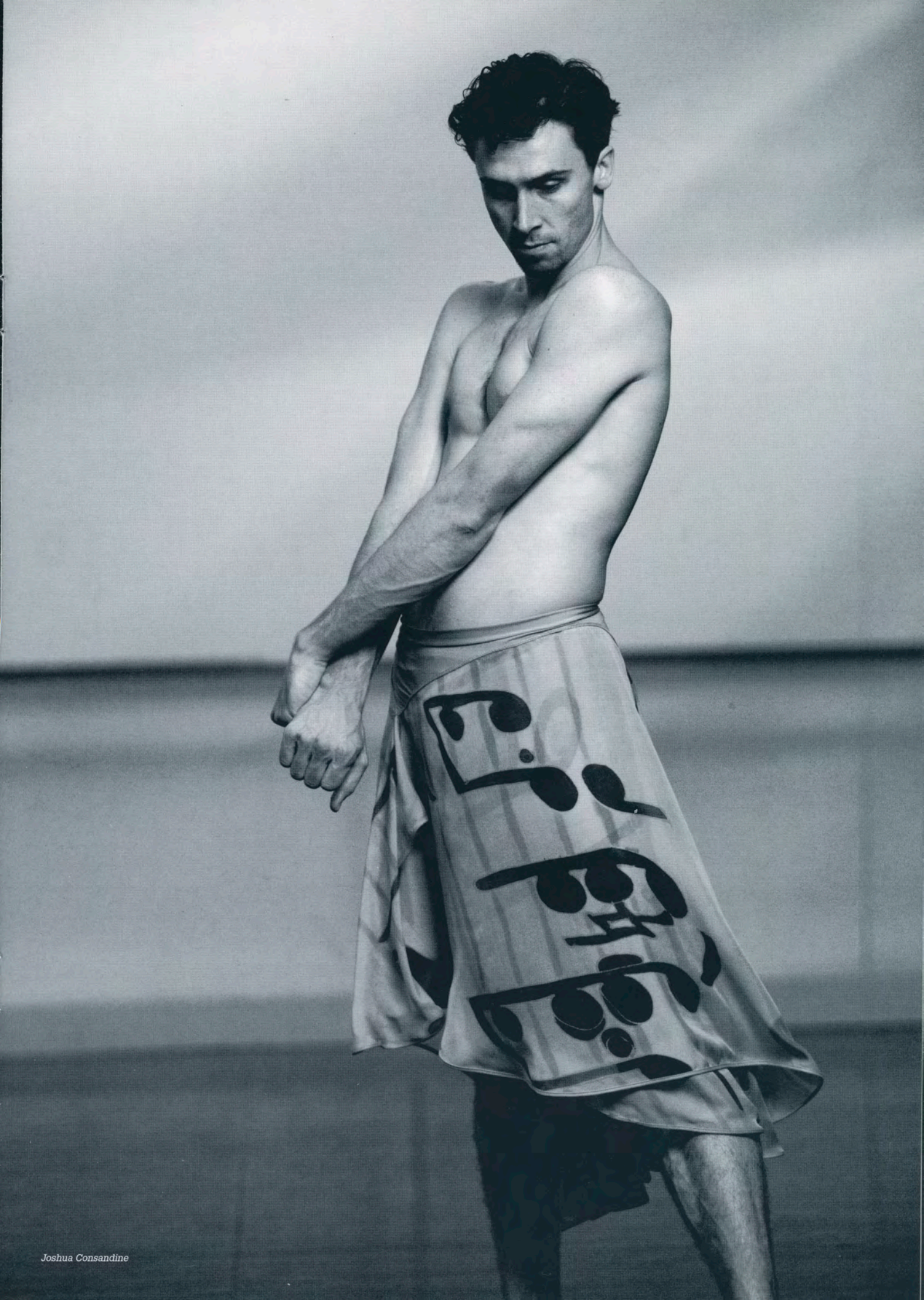
Adelaide born Janet Vernon has danced with The Australian Ballet, Ballets Felix Blaska in France and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of The Dance Company (N.S.W.) which changed its name to Sydney Dance Company in 1979.

■ Graeme and Janet set about shaping a repertoire of genuine originality and a company built on strong technical standards. In the early years they frequently danced together in a now legendary partnership.

■ Janet always works closely with Graeme Murphy in the creation of each new work. In preparation for *Body of Work - A Retrospective*, she spent more than a year researching repertoire then compiling and editing segments of Murphy's choreography into a seamless performance, destined for Australia wide success. The production was recognised as a celebration of Janet and Graeme's achievements at Sydney Dance Company.

Over the course of her career, Janet Vernon has performed with Sydney Dance Company throughout the world. Her performances defined Graeme Murphy's evolving choreographic style throughout the years, establishing her as the choreographer's muse and constant inspiration. Outstanding roles include those in *Shéhérazade*, *Daphnis and Chloé*, *Some Rooms (The Bathroom)*, *After Venice*, *Nearly Beloved*, as Blanche in *A Streetcar Named Desire*, as Queen Roxana in *King Roger*, *The Protecting Veil*, *Fornicon, Berlin*, as Andromaque in *The Trojans* (a collaboration with Opera Australia), and as Herodias in *Salome*. ■ In 2001, Janet worked with Graeme on the creation of *Tivoli* for the combined forces of The Australian Ballet and Sydney Dance Company. In 2002, she collaborated with Graeme Murphy on the creation of a new and unique *Swan Lake*, commissioned by The Australian Ballet for its 40th Anniversary. *Swan Lake* went on to win numerous awards and emerged as a major milestone in Janet and Graeme's celebrated creative partnership.

In 1989 Janet was awarded an AM for services to dance. In 1993, she was honoured at the Inaugural Sydney Opera House Honours, acknowledging twenty years of superlative performers at the House. In 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. In 2003 she received the Green Room Award for Concept and Realisation (*Swan Lake*) and was awarded the Centenary Medal for services to society and dance.



Pianist

Scott Davie

Scott Davie is well known to audiences as a soloist in recitals, concerts and as a chamber musician. He has given concerts throughout Australia and has also made appearances in North America and Europe. His performances are frequently broadcast on ABC Radio and his first solo CD, *Lilacs*, featuring the music of Sergei Rachmaninoff, was released by ABC Classics in 2002. ■ Amongst numerous awards and prizes, Scott was a finalist in the 1984 Instrumental and Vocal Competition before moving to London to study where his teachers included Leslie Howard, Geoffrey Parsons and Malcolm Williamson. ■ His concert repertoire includes the works for piano and orchestra by Rachmaninoff, as well as a diverse selection ranging from Beethoven to Gershwin. Appearances as a chamber musician in programs devoted to French repertoire have been broadcast on ABC television and in October 2003 he toured Mexico for the Cervantino Festival.

■ Since 2000, Scott has specialised in Russian music and has visited the country for research a number of times. He currently lectures in Russian Music History at the Sydney Conservatorium of Music, where he is also completing a PhD. ■ GRAND marks Scott Davie's debut with Sydney Dance Company.



Costume Design

Akira Isogawa

Akira Isogawa is one of Australia's most celebrated designers. He has achieved international recognition for his exquisite contemporary designs, which are sought after in every major fashion capital throughout the world. ■ Since 1998, Akira has shown his collections in Paris, where he presents Spring/Summer and Autumn/Winter collections to international buyers each year. ■ Akira continues to maintain a strong presence in Sydney, where he has shown collections at Mercedes Australian Fashion Week every year since 1996. ■ For the past decade the Akira boutique in Sydney has built a strong clientele spanning Australia's most successful, individual and beautiful women.

■ In 1999, Akira was named Designer of the Year and Womenswear Designer of the Year at the Australian Fashion Industry Awards. In 2005 he was honoured by Australia Post and named an *Australian Legend* - his image appearing on a commemorative postage stamp. ■ Akira's work has been fondly embraced by the Australian arts sector - in 2004/05 *Akira Isogawa: Printemps et Ete* opened at the National Gallery of Victoria - the first solo fashion and textiles exhibition by an Australian fashion designer to be presented at a major national or state institution. In 2003 Sydney Festival staged an exhibition of his garment construction techniques at *Object Gallery*, creating the most successful show in the gallery's history. Akira has also been invited to exhibit at the Museum of Contemporary Art and twice has been included in the Powerhouse Museum's *Fashion of the Year* retrospective. ■ He has designed costumes for three Sydney Dance Company productions - *Salome, Air and Other Invisible Forces, Ellipse* and for the players in the Australian Chamber Orchestra. ■ Born in Kyoto Japan, Akira moved to Australia in 1986 where he studied fashion design at the National Art School, drawing inspiration from contemporary Japanese design. Today, Akira's designs are stocked by Barney's Japan, where he makes appearances each year to accompany his latest collection.

■ His work has been warmly received by fashion critics, drawing favourable reviews from leading figures such as Anna Piaggi and media including *The New York Times* and *US Vogue*. ■ Akira's designs are available globally, including *Saks Fifth Avenue* in New York, *L'Éclairéur* in Paris, *Biffi* in Milan and *Browns of London*.



Set Design

Gerard Manion

Gerard Manion was born in 1971 in Southport, Queensland. He is referred to as the 'artist with the line'. Gerard is known for his talent as one of Sydney's best young draftsmen, a title that has helped nurture his focus on that 'line'. He has been a stable artist with Barry Stern Gallery in Paddington since 1998 and most of Gerard's work is strongly represented in collections around the world. ■ In his work, Gerard likes to extend the boundaries and possibilities of his line and drawings, never limiting himself to size or the boundaries that exist. The work that he produces is that of an artist who is constantly exploring and manipulating the medium that he uses in both design and artistry.

■ Creating the set for *Air and Other Invisible Forces* marked a turning point in both his style and career. Embarking on new design projects over the past two years Gerard has once again refined his design style reducing the visual effects to his signature line work. He gained rave reviews with Sydney Dance Company after designing the set for the 2002 opening of *Ellipse* and was short listed for the 2002 Green Room Awards Best Set Design.

■ He has exhibited regularly within Sydney and was chosen as a finalist in the works on paper exhibition at Hazelhurst regional gallery. Gerard is also the director of his own technology company TodayCorp. ■ The work he does is focused on others who create in their chosen artistic fields. He believes that as an artist he must find the way to his own unique expression, to reveal what he uniquely sees and feels, must develop his own distinctive style, not for the sake of novelty but for authenticity. This is necessary for a continual process of growth in expression, the artist remaining forever restless.

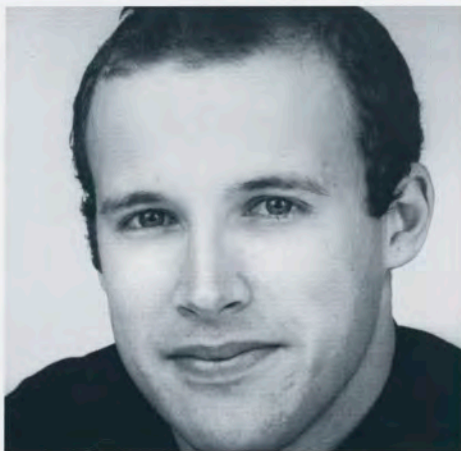
■ His work is enjoyed by many because it speaks the common words that 'all art whatever field is beauty'.

Lighting Design

Damien Cooper

GRAND is the ninth production Damien has been lighting designer for Graeme Murphy following *Some Rooms, Shades of Gray, Ellipse, Air And Other Invisible Forces* (which received a Green Room nomination for best lighting design), *Body of Work - A Retrospective -* and *Mythologia, Tivoli* (The Australian Ballet/Sydney Dance Company) and *Swan Lake* (The Australian Ballet). ■ Damien's lighting design for dance also includes numerous productions for Garry Stewart and Australian Dance Theatre including *The Age Of Unbeauty, Plastic Space, Birdbrain, Attention Deficit Theory, Spectre In The Covert Memory*. Other productions include *Corrupted 1 + 2, Fleshmeet, Bodyparts* (Chunky Move); *Heavy, Remote* (Lucy Guerin Dancers); *Runners Up, Under The Influence, Homelands* (Legs on the Wall); *Skipping On Stars, The Gift and Fusion* (Flying Fruit Fly Circus).

■ Damien's lighting design for the Theatre includes *Far Away, Bed, Thyestes, Morph, The Shape Of Things, These People, King Lear* plus forthcoming for 2005 *Julius Caesar, Summer Rain, Metamorphosis, Boy Gets Girl, The Cherry Orchard* (Sydney Theatre Company); *Ten Unknowns, Old Times* (The Ensemble Theatre); *The Chairs, The Spook, In Our Name, Underpants, The Cosmonauts Last Message To The Women He Loved In The Former Soviet Union, The Ham Funeral and the forthcoming Stuff Happens* (Company B, Belvoir St Theatre); *Theft of Sita, Three Furies* (Performing Lines); *The Happy Prince, Gypsy Boy, Hansel And Gretel, Exotic Pleasures* (Theatre of Image); *Sonket, What A Piece Of Work, Monkey Trap*, (Griffin Theatre Company); *Kinderspiel and Skate* (Australian Theatre for Young People); *Universal Playground* (Adelaide Festival 2004). ■ Damien's musical credits include Frank: *The Sinatra Story In Song* (Tom Burlinson), *The Lord Of The Rings Symphony* (Sydney Opera House), *The Revolution Will Not Be Televised* (Revolutionary Productions), *Red Square* which featured the *Whirling Dervishes* from Turkey, *The Bauls of Bengal, The Throat Singers of Tuva, Tito Puente, Pablo Percusso* and the *Dragon Drummers of Japan* (Barrie Kosky's 1996 Adelaide Festival). Damien's designs for opera include *Flamma Flamma* (opening of the Adelaide Festival in association with South Australia Opera); *Penelope* (Opera UNSW); *Grandma's Shoes* (Theatre of Image in association with Opera Australia); *Death In Venice* (Opera Australia 2005 Winter Season). ■ Damien graduated from the NIDA Technical Production Course in 1996 where he now lectures in Lighting Design. During 2003 Damien received a Mike Walsh Fellowship which enabled him to travel to America and work with Director Robert Wilson.



**Rehearsal Director
Brett Morgan**

Born in Sydney, Brett Morgan commenced his training as a classical dancer at the age of eleven and later moved to Melbourne as a student of The Australian Ballet School. Whilst still a student, he performed with the Company on numerous occasions and in 1984, joined The Australian Ballet as a full-time member. ■ During his six years as a dancer with The Australian Ballet, Brett's repertoire included Timothy Gordon's *Sonata for 7* and *My Name is Edward Kelly*, Graeme Murphy's *Gallery*, Alain in *La Fille mal Gardée*, Crixus in *Spartacus* (which he performed at Lincoln Center in New York); Gypsy Boy in *Don Quixote*, Ginger Mick in *Robert Ray's Sentimental Bloke* (which he performed at the Maryinsky Theatre, St Petersburg), and *The Sleeping Beauty* (which he performed at the Royal Opera House, Covent Garden, before Queen Elizabeth II). ■ In January 1991, Brett joined Sydney Dance Company where roles include the 'piano solo' from *Synergy with Synergy*, the Gothic Beast in *Beauty and the Beast*, Nijinsky in *Poppy*, and a featured role in *Lucrece*, a work choreographed by Alfred Taahi for *The Shakespeare Dances* season. ■ In 1995, Brett was appointed Dance Master of Sydney Dance Company, coaching the Company's dancers in a range of works including *Berlin*, *Fornicon* and *Free Radicals*. He was subsequently promoted to the position of Rehearsal Director, assisting Graeme Murphy and Janet Vernon with the artistic management of the Company and the preservation and production of a broad range of repertoire, most recently *Ellipse*, *Shades of Gray* and *Some Rooms*. ■ In 2002, whilst Graeme and Janet were in Melbourne working on *Swan Lake* for The Australian Ballet, Brett held the position of Acting Associate Artistic Director, leading the Company on tour in Australia and to Europe. In December that year he worked as Creative Consultant in Shanghai for the Wild Zebra project, which toured to Australia in early 2003. Brett continued as Acting Artistic Director for much of 2003 during Graeme and Janet's sabbatical, overseeing the Company for the creation and premiere seasons of guest choreographer Stephen Petronio's *Underland* and for the *Random Play* season of new choreographers at the Parade Theatre.

**The Company
Katherine Arnold-Lindley**

Born in London, Katherine Arnold-Lindley moved to Canberra at the age of four, where she trained at the Betsy Sawers School of Dancing before completing her Diploma in Dance at West Australian Academy of Performing Arts. Katherine began her career with the West Australian Ballet in 1991, prior to joining Paul Mercurio's Australian Choreographic Ensemble as a founding member. Katherine then danced with Opera Australia before joining Sydney Dance Company, in 1996, for the Auckland season of *Beauty and the Beast*. Katherine has since toured with the Company throughout Australia, Europe, Asia, North America and Mexico.

Sydney Dance Company repertoire

Beauty and the Beast, *Free Radicals*, *Berlin*, *Protecting Veil*, *Mythologia*, *Air and other invisible forces*, *Body of Work - A Retrospective*, *Salome*, *Underland*, *Tivoli*, *Ellipse*, *Some Rooms* and the choreographic seasons *New Blood*, *Freefall* and *Random Play*.

Other credits

West Australian Ballet: *A Midsummer Nights Dream*, *The Nutcracker*, *Don Quixote*; A.C.E: *Contact*, *Inside Out*; Opera Australia: *The Trojans*, *Julius Caesar*, *The Pearl Fishers*, *Aida*, *Turandot*, *Alcina*, *Rigoletto*, and *Medea*.

Wakako Asano

Born in Tokyo, Wakako Asano trained in Japan at the Sasamoto Ballet Studio with Kimie Sasamoto and Iwao Nagae. She later moved to Melbourne as a student of The Australian Ballet School. In 1990, while still a student, Wakako danced with Sydney Dance Company in Graeme Murphy's *King Roger*. Wakako joined the Company in 1991 for the Sydney season of *Poppy*. During her fourteen years with the Company, she has performed in much of Graeme Murphy's extensive repertoire and has choreographed three works for seasons showcasing new choreographers: *Unwitting Sight* for the *New Blood* season in 1998; *Cradle Song* for the *Freefall* season in 2001, and *Know End* for the *Random Play* season at NIDA's Parade Theatre in 2003.

Sydney Dance Company repertoire

King Roger, *Poppy*, *Synergy with Synergy*, *Free Radicals*, *Protecting Veil*, *Air and other invisible forces*, *Ellipse*, *Tivoli*, *Underland*, *Shades of Gray* and *Some Rooms*.

Awards and Nominations

3rd Prize in Japan Ballet Competition in 1986. Nominated for 2003 Helpmann Award for Best Female Dancer in a ballet or dance work for her performance in Graeme Murphy's *Ellipse*.



Andrea Briody

Born in Ballarat, Victoria, Andrea Briody commenced her training at the Carole Oliver School of Ballet and later attended The Australian Ballet School during which time she performed with The Dancers Company. Her first professional engagement was with Victoria State Opera and later with Opera Australia. Andrea then travelled to Europe, dancing in London and Germany for six years, where she worked for three separate dance companies, including the State Theatre of Saarbrücken. Andrea joined Sydney Dance Company in 2000, and has since toured internationally with the Company to Mexico, Germany, Austria, South-East Asia, USA and New Zealand.

Sydney Dance Company repertoire

Salome, Body of Work - A Retrospective -, Free Radicals, Ellipse, Tivoli, Air and other invisible forces, Underland, Shades of Gray, Some Rooms and the choreographic seasons Freefall and Random Play.

Other credits

Swan Lake, Midsummer's Night Dream, Requiem, Don Quixote, Faust, Le Sacre du Printemps, Blue Beard, Cassandra, Monochrome, Janis Joplin - Sturm im Mund and the musical Hair.

Tracey Carrodus

Brisbane born Tracey Carrodus trained with the Queensland Ballet School and received an Associate Diploma in Dance from the Queensland University of Technology. She spent six years with Brisbane-based Expressions Dance Company before joining Sydney Dance Company in 1996.

■ In 1998 Graeme Murphy created the title role of *Salome* and, in 2001, the *'Throwing Dance'* in *Tivoli* for Tracey, both highly successful and popular works. Tracey choreographed *Flight for the Freefall* season showcasing new choreographers in 2001. She is currently completing a Bachelor of Business degree, majoring in Marketing and Public Relations, through the University of Southern Queensland.

Sydney Dance Company repertoire

Salome (title role), Tivoli, Ellipse, Beauty and the Beast, The Protecting Veil, Underland, Air and other invisible forces, Free Radicals, Body of Work - A Retrospective, Shade #3 in Shades of Gray and the Bedroom duo in Some Rooms.

Awards and nominations

Awards and Nominations: Queensland University of Technology Alumni Award for Performing Arts in 1998; Mo Awards: Dance Performer of the Year in 2002, along with a second nomination in 2003; Australian Dance Awards: Outstanding Performance in a Stage Musical for *Tivoli*, 2001; Sun Herald Critics Choice Award: Best Female Dancer of the Year, 2001, for *Tivoli*.

Bradley Chatfield

Bradley Chatfield was born in Mordialloc, Victoria. He trained at The Australian Ballet School and later danced with Hong Kong Ballet and in the Worldwide Tour Company's production of *Aida*. ■ Bradley joined Sydney Dance Company in 1991 and has performed, to great acclaim, in the full company repertoire. He has toured with the Company to the US, Europe, Asia, New Zealand and South America. ■ In 2001 Bradley reproduced Graeme Murphy's *Sequenza VII* for New Zealand's School of Dance. He recently starred in the Really Useful Group and Seoul & Co touring production of *Cats* in South Korea as Mr Mistofelees.

Sydney Dance Company repertoire

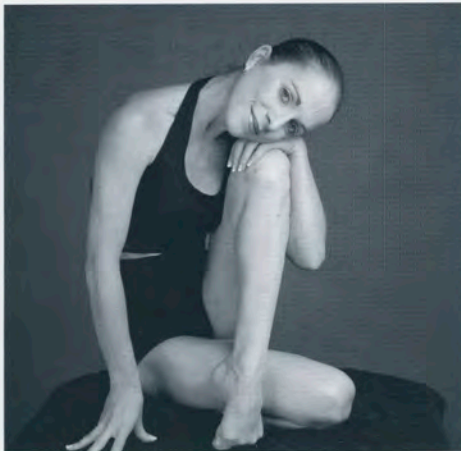
Nearly Beloved, Poppy, Shakespeare Dances, Berlin, Synergy with Synergy, Free Radicals, Fornicon, Beauty and the Beast, King Herod in Salome, Air and other invisible forces, Mythologia, Ellipse, Tivoli, Underland, Shades of Gray and The Voyager in Some Rooms.

Other credits

Hong Kong Ballet: *Paquita, Spectre de la Rose, Troy Games* and *Tales of Hoffmann*; Garry Stewart's solo work *THWACK*.

Awards and nominations

Best Male Dancer Nominations: Australian Dance Awards 1998, 1999, 2000; Green Room Awards 1998, 2000; and Helpmann Awards 2003, 2004. Best Male Dancer awards: Green Room Awards 2003; Australian Dance Awards 2003 and 2004 Mo Awards.



Joshua Consandine

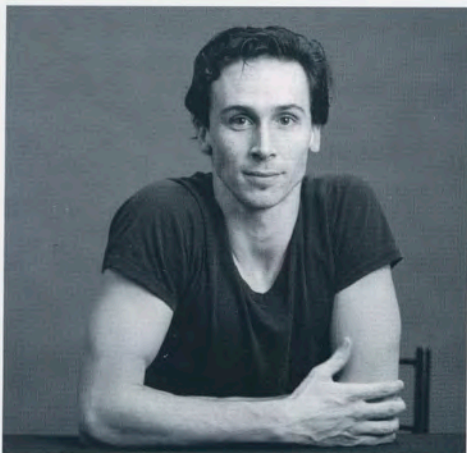
Joshua Consandine began his training at the Glen Street Academy in Sydney before joining The Australian Ballet School where he studied for three years. He danced with the West Australian Ballet for one year prior to joining The Australian Ballet in 1994. Joshua was promoted to Senior Artist in 2000 and Principal Artist in 2003. At The Australian Ballet he performed in many contemporary and classical works. Joshua joined Sydney Dance Company in 2004. He then toured to the United States with the Company dancing in *Ellipse*, prior to his Australian seasons in the title role of Dorian in *Shades of Gray*, created for him by Graeme Murphy.

Sydney Dance Company repertoire

Ellipse, *Shades of Gray*, *The Voyager in Some Rooms*, *Underland*.

Other credits

The Australian Ballet: full classical and contemporary repertoire including the Prince Siegfried in *Swan Lake*, Benvolio in *Romeo and Juliet*, Basilio in *Don Quixote*, Lescaut in *Manon*, Lensky in *Onegin*, Danilo in *The Merry Widow*, D'Artagnan in *The Three Musketeers*, Bronze Idol in *La Bayadere*, Crassus in *Spartacus*, Graeme Murphy's *Nutcracker*, Jiri Kylian's *Bella Figura*, Jordi Tancat, *Por vos Muero* and *Stepping Stones*, William Forsyth's *The Vertiginous Thrill of Exactitude*, Adrian Burnett's *Subtle Sequence of Revelation* and *Mercurial Manoeuvres*, Balanchine's *Theme and Variations* and *Other Dances*, Stephen Page's *Alchemy and Rites*, Stephen Baynes' *Requiem* and *1914*.



Chylie Cooper

Born in Thailand, Chylie Cooper grew up in Adelaide and trained in Perth at the West Australian Academy of Performing Arts. ■ In 1996 she worked with Rex Reid at Dance Theatre Victoria, then joined David Prudham's Australian Dancers Company in Perth during the 1998/99 seasons. Chylie also worked with West Australian Ballet during their 1999 season. Later in 1999 Chylie joined Australian Dance Theatre in Adelaide under Garry Stewart. ■ Chylie joined Sydney Dance Company in 2000. She has toured with the Company throughout Australia, United States, Mexico, Germany, Austria and China.

Sydney Dance Company repertoire

Salome, *Air and other invisible forces*, *Ellipse*, *Evelyn Rose in Tivoli*, *Random Play*, *Underland*, the Superstar in *Shades of Gray*, and Bathroom duo in *Some Rooms*.

Other credits

West Australian Ballet: *Coppelia*, Australian Dance Theatre: *Plastic Space*, *Birdbrain*, David Prudham's Australian Dancers Company: *Virtuosity*, *Split*.



Emee Dillon

Emee Dillon grew up in Sydney and began her training at The Ballet Studio in Castlecrag with Patrina Coates, and the Jazz Factory in Roseville with Hanne Larsen before commencing a two year full time classical course at the Tanya Pearson Classical Coaching Academy from 2001-2002. ■ Emee then went on to perform for three consecutive seasons with the Bondi Ballet. She participated in *Space for Ideas* 2003, working with choreographers Sue Healy and Paulina Quinteros. In 2004 Emee performed in various works at the 2004 Australian Dance Awards. Earlier in 2005 Emee was contracted by Tasdance to work on a collaborative theatrical production *The Garden of Paradise* commissioned by the Ten Days on the Island Festival, with choreography created especially for Emee and partner Jason Lam by Graeme Murphy. ■ Emee was invited to join Sydney Dance Company and makes her Company debut with the World Premiere season on GRAND.

Other credits

Narelle Benjamin's *Inside Out*, Paulina Quinteros' *Jephthé*, self-choreographed *Colourblind*, Opera Australia's *The Love for Three Oranges*.



Connor Dowling

Originally from Queensland, Connor began dance training at The Sayers Ballet Academy in Brisbane and attended The Queensland Dance School of Excellence. The following year Connor attended The Australian Ballet School where performing highlights include travelling to Paris for the Danse de Mai Festival, 2002, and touring with The Dancers' Company. Connor then joined the West Australian Ballet in 2002. Favourite roles there include Marcello in Simon Dow's *La Boheme*, Benvolio and Romeo (balcony pas de deux) in Ted Brandsen's *Romeo and Juliet* and the title role in Brandsen's *Pulcinella*. Connor also has a keen interest in other aspects of the entertainment industry including singing, jazz music and musical theatre. Connor was invited to join Sydney Dance Company in 2005.

Sydney Dance Company repertoire

Underland.

Other credits

Stephen Page's *Munaldjali*, Matjash Mrozewski's *A Delicate Battle*, Ashley Page's *Lollapalooza*, Hans van Manen's *Five Tangos and Black Cake*, Natalie Weir's *Beyond Tears and The Collector*, Simon Dow's *Rite of Spring* and *The Weaving* and John Utans' *A Fine Line*.

Awards

2004 Lady Mollie Askin Ballet Travelling Scholarship.

Alexa Heckmann

Alexa was born in Russelsheim, Germany. She trained at The McDonald College of Performing Arts in Sydney before being accepted into The Australian Ballet School, where she studied for three years. Whilst at the School, Alexa danced the role of the Spanish Princess in The Australian Ballet's production of Anne Woolliam's *Swan Lake* and featured in the book, 'Becoming a Dancer', based on her life as a student at the School.

■ Alexa danced with Opera Australia and with The Australian Ballet for its 2002/2003 Seasons. Alexa has also worked in television drama and was featured in the Australian series 'Above the Law' and 'Heartbreak High'. In 2004, Alexa was invited to join Sydney Dance Company.

Sydney Dance Company repertoire

Ellipse, Shades of Gray, Some Rooms, Underland.

Other credits

The Australian Ballet: Graeme Murphy's *Swan Lake*, Meryl Tankard's *Wild Swans*, John Cranko's *Romeo and Juliet*, Anne Woolliam's *Swan Lake* and *Paquita*; Opera Australia: *Gypsy Princess, Rigoletto, Capriccio* and *Death in Venice*.

Reed Luplau

Born in Perth, Reed commenced training at the age of eighteen months at his mother's studio, the Jody Marshall Dance Company. In 2001, he was a student of the Graduate College of Dance, performing in Don Quixote at Perth's His Majesty's Theatre. In 2002, he was accepted into The Australian Ballet School, where he completed Year 12 VCE and an Advanced Diploma in Dance. In September 2004, Reed took part in The Australian Ballet School's 40th Anniversary celebrations at the State Theatre, performing in Mark Annear's Birthday Celebration, as the solo boy in Natalie Weir's *Jabula*, and Ivans in *The Sleeping Beauty*. Later that year, Reed performed the Peasant pas de deux from *Giselle* for The Australian Ballet School's Pas De Deux Exhibition. ■ Reed was invited to join Sydney Dance Company in 2005.

Sydney Dance Company repertoire

Underland.

Other credits

The Australian Ballet school - Tim O'Donnell's *Reverberations* (which won the Amateur section of the A.I.C.D Choreographic Competition), *The Gift of a Dream* at the Sidney Myer Music Bowl, the Australian tour of Leigh Rowles' *The Nutcracker* with The Dancers' Company, Mark Annear's *Glazunov Suite*, Margaret Wilson's *Pas de Deux Adagio Amoroso*, and the lead solo in Matthew Thompson's *Re: place*.

Awards

2002 The Leon Kellaway Memorial Scholarship, the 2003 The Olive and Don McAllister Award, and the 2004 Geoffrey Rothwell Scholarship.



Shane Placentino

Adelaide born Shane Placentino graduated from The Australian Ballet School in 1990 and was accepted into the Australian Ballet in 1991. As a member of the Ballet, Shane danced in all of the current classical and contemporary repertoire. He also worked with Graeme Murphy and Janet Vernon appearing in Murphy's *Nutcracker* and *Beyond Twelve*. After ten years with The Australian Ballet, Shane left in 2000. He joined Sydney Dance Company in 2002.

Sydney Dance Company repertoire

Ellipse, Air and other invisible forces, Salome, Free Radicals, Jack in Tivoli, Underland, Random Play, Some Rooms.

Other credits

The Australian Ballet: full classical and contemporary repertoire including *Swan Lake, The Sleeping Beauty, Giselle, The Merry Widow, Jiri Kylan's Sinfonietta, Nacho Duato's Jardí Tancat, Stanton Welch's Red Earth, John Cranko's Romeo and Juliet* and Kenneth MacMillan's *Manon*.

Katie Ripley

Katie Ripley was born in Perth and trained with Sandra Tyler, The Graduate College of Dance and Diana Waldron. Katie completed her formal training at The Australian Ballet School. She joined The Australian Ballet in 1994 and was promoted to soloist in 1998. In 2002, Katie joined Sydney Dance Company. She has toured with both companies throughout Australia, Asia, United States, Germany, New Zealand and New Caledonia.

Sydney Dance Company repertoire

Air and other invisible forces, Tivoli, Underland, Ellipse, Random Play and Some Rooms.

Other credits

The Australian Ballet: *Swan Lake, Gamzatti in La Bayadere, Lilac Fairy in The Sleeping Beauty, Ada in Le Concours, Don Quixote, Olegin, Manon, Anna Karenina, Romeo and Juliet, Giselle, The Merry Widow, La Fille Mal Gardée, La Sylphide, Coppelia, Graeme Murphy's Nutcracker, Balanchine's Theme and Variations, Stanton Welch's Red Earth and Divergence, Stephen Bayne's Beyond Bach and 1914, Jiri Kylan's Bella Figura and Stepping Stones, Nacho Duato's Por vos Muero, William Forsythe's In the Middle, Somewhat Elevated, Twyla Tharp's In the Upper Room.*

Awards and Nominations

In 2003 Katie was nominated for 'Best Female Dancer' at the Australian Dance Awards.

Matthew Shilling

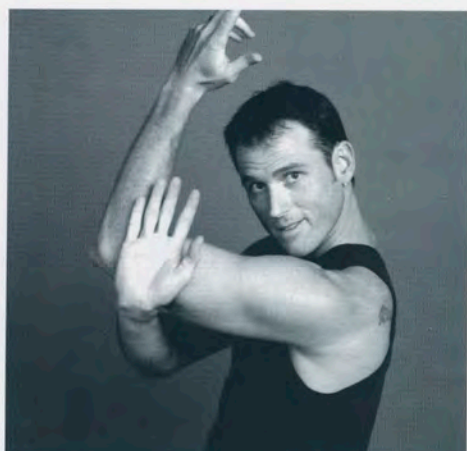
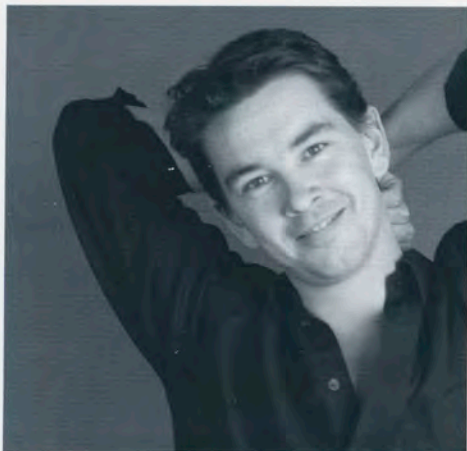
Born in Taree, New South Wales, Matthew Shilling trained at the Glen Street Academy in Sydney before gaining a scholarship to study at Ecole Supérieure de Danse de Quebec, in Montreal, Canada. He was a member of Les Grands Ballets Canadiens from 1990 to 1993, where he worked with choreographers such as Nacho Duato and Mark Morris. On returning to Australia he danced with Opera Australia, where he first worked with Graeme Murphy appearing in his production of *The Trojans*. Matthew joined Sydney Dance Company in 1996. He has since toured with the Company to the United States, Europe, Singapore and China.

Sydney Dance Company repertoire

Beauty and the Beast, Berlin, Tivoli, Ellipse, Body of Work - A Retrospective, Air and other invisible forces, Salome, the choreographic seasons of New Blood, Freefall and Random Play, the role of Shade #1 in Shades of Gray, Underland and the Bathroom duo in Some Rooms.

Other credits

Les Grand Ballets Canadiens: *The Nutcracker, Jardí Tancat, Three Cornered Hat, Les Sylphides, Swan Lake, Palleenschlag*; Opera Australia: *The Trojans, The Pearlfishers, Alcina, Turandot, Medea, The Gondoliers.*



Simon Turner

Simon Turner was born in Yorkshire, United Kingdom and migrated to Australia in 1977. He grew up in Queensland where he trained at the Daphne Sapsford School of Dance and later at the Queensland Ballet School. He completed his training at The Australian Ballet School in Melbourne.

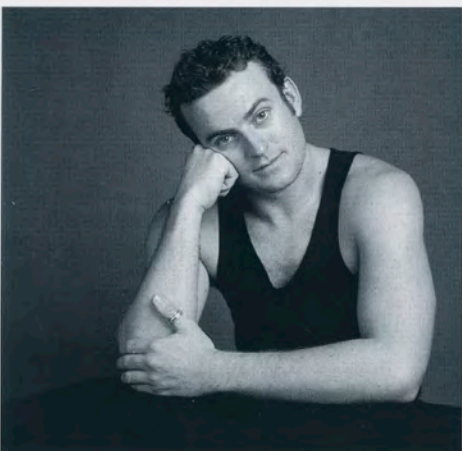
■ Simon joined Sydney Dance Company in 1992. As a choreographer he created *Inner Piece* for the *New Blood* choreographic season in 1988, *Nomad* for the *Freefall* choreographic season in 2001 and *Urst* for the *Random Play* season at The Parade Theatre. Simon is currently studying for a Masters degree in Arts and Entertainment Management at Deakin University.

Sydney Dance Company repertoire

Berlin, Fornicon, Synergy with Synergy, Protecting Veil, Saccharine Suite, Black and Blue, Love and Devotion, Beauty and the Beast, Free Radicals, Body of Work - A Retrospective, Salome, Mythologia, Air and other invisible forces, Tivoli, Ellipse, the choreographic workshops *New Blood, Freefall and Random Play, Underland, Shades of Gray*, and the Bathroom duo in *Some Rooms*.

Other credits

The Australian Ballet: *Romeo and Juliet*; The Australian Ballet Dancers Company: *Sketches, Lady and the Fool, Les Patineurs and City Dances*.



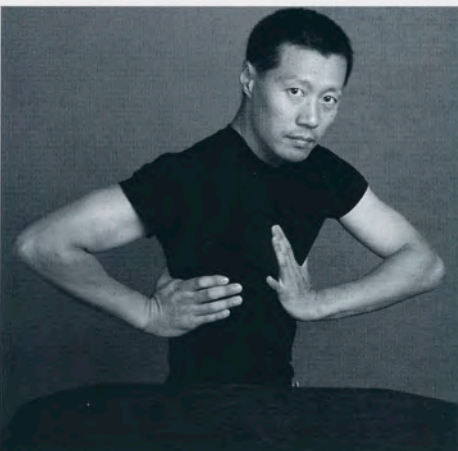
Xue-Jun Wang

Born in Beijing in the People's Republic of China, Xue-Jun Wang trained at The Institute of Nationalities, Beijing. He performed Chinese dance and drama with the Guangzhou Dance Troupe as a principal dancer between 1978 and 1984, and attained a Bachelor of Arts from the Beijing Academy of Dance. From 1988 to 1991 he was a principal artist with Guangdong Dance Theatre.

■ He came to Australia in 1991, performing first with Sydney Festival Ballet before joining Sydney Dance Company in 1992. Xue-Jun has toured with Sydney Dance Company to Europe, North America, Mexico and Singapore performing the full company repertoire.

Sydney Dance Company repertoire

Synergy with Synergy, Black and Blue, Berlin, Beauty and the Beast, Protecting Veil, Air and other invisible forces, Fornicon, Salome, Mythologia, Tivoli, Free Radicals, Body of Work - A Retrospective, Ellipse, Underland, as Dorian's Masseur in *Shades of Gray, Some Rooms*, and in the choreographic workshops *New Blood, Freefall and Random Play*.



Jason Wilcock

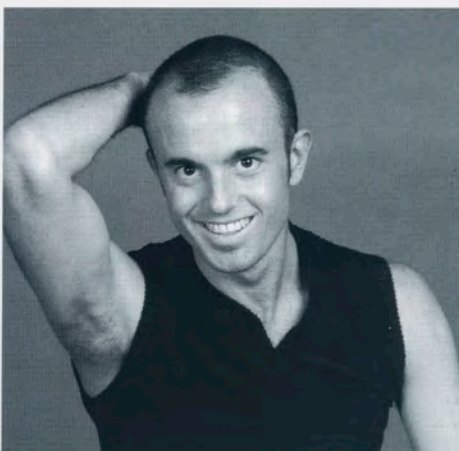
Born in Wollongong, Jason Wilcock trained with Beverley Rowles before entering The Australian Ballet School. He graduated in 1995 and was a member of Hong Kong Ballet from 1996 to 2000, during which time he worked with some of the world's leading choreographers and was named Hong Kong Ballet Dancer of the Year in 1999. After leaving Hong Kong, Jason returned to Australia to work with Opera Australia and later danced throughout the Caribbean and Mediterranean seas on board the *Costa Victoria*. ■ In 2003 Jason joined Sydney Dance Company as a member of the *Tivoli* cast for its return season, and has since joined the Company as a full time member. Jason is also an accomplished acrobat and circus performer.

Sydney Dance Company repertoire

Zabriskie Twins in Tivoli, Ellipse, Underland, Some Rooms and the role of Shade #2 in *Shades of Gray*.

Other credits

Hong Kong Ballet: Florestan in *The Sleeping Beauty, Peter Pan, Still Life at the Penguin Café, The Nutcracker, Lead Pas de deux* in Tokyo Disney Seas Broadway Encore; Opera Australia: *Eighth Wonder, La Traviata* and *Tales of Hoffman*.



GRAND Images

New Works by Gerard Manion

In response to the collaborative process of creating GRAND, Set Designer Gerard Manion will exhibit a series of images at Maunsell Wickes Gallery, Barry Stern Galleries in Paddington Sydney from 1-30 June. ■ *Grand Images* is an in-depth exploration of my endless love for the human form in motion and the piano that creates it. The images work to show a unique perspective of energy and passion. The lines within the works are deliberate and reverberate with the sounds that were produced when captured. The works provide an everlasting mark preserving the soul and passion of the subject. **Gerard Manion, Artist.** ■ *Again we anxiously await an exhibition of Gerard Manion's spellbinding drawings of the dance as our part of 'Grand Images'. As always our gallery will pulse to the rhythm of another Sydney Dance Company production. Dominic Maunsell, Director.*

■ Showcasing the works of pianists, dancers and the story of GRAND, Grand Images will enhance the GRAND experience through the beauty of these works.



maunsell wickes
at barry stern galleries

GRAND Images

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GRAND Fashion

Mercedes Australian Fashion Week

On the opening day of Mercedes Australian Fashion Week 2005, internationally renowned fashion designer Akira Isogawa joined forces with Graeme Murphy and the dancers of Sydney Dance Company to present a visually spectacular show, revealing garments from Akira's Spring Summer 2006 Collection as well as costumes from GRAND. Akira's collection, which was inspired by the piano, featured diaphanous dresses, embroidered tutu dresses, ink-stained fabrics, as well as delicate gowns made from raw-edged petal-shaped layers and soft billowing folds.

■ "...the designer added romantic volume to his theatrical floor-length numbers, experimented with geometric origami folds on apron dresses and gave his look a new attitude by stamping white singlets with piano notes from a musical score" **Natasha Inchley**, Vogue Australia. ■ Akira's Spring Summer 2006 Collection will be available from selected Akira stockists from June. For stockist details visit www.akira.com.au



GRAND CD

Australia's state-of-the-art record label Melba Recordings presents the music of GRAND on CD available in June. ■ Melba is proud to be associated with Sydney Dance Company in recording the music of GRAND. Melba records the finest of Australia's musicians using the most advanced recording technology in order to bring to the world a showcase of Australian talent. ■ MELBA is a name to conjure with – not just in Australia, but everywhere music is performed and enjoyed. Nellie Melba was an icon, the most famous Australian woman of her time. Her name is synonymous with music performance of unrivalled excellence. Which is why Maria Vandamme, founder of Melba Recordings and the Melba Foundation, chose the great singer's name to symbolise her dream – to give Australian musicians the opportunity to perform and record to the highest international standards, and to do it right here in Australia. Melba Recordings lives by the words of Dame Nellie: "It's got to be perfection..."

■ The Melba Foundation is a charitable trust founded specifically to promote Australia's finest classical musicians on the international markets. The Foundation was launched in July 2003 and was established with the support of founding benefactor Dame Elisabeth Murdoch and founding patrons Dame Joan Sutherland and Richard Bonyngé. ■ In May 2004 the Federal Government announced a grant of \$5 million over five years to the Foundation for the production of high-quality music recordings to showcase Australian artists on the world classical music stage.

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with piano in mind
SYDNEY DANCE COMPANY



The piano takes centre stage

From Bach to Beethoven, Chopin and Gershwin – the piano has played host to many of the world's most creative minds. Throughout its history, the piano has helped composers celebrate faith, express their love, entertain audiences, seduce the occasional Hollywood star, and on even rarer occasions, kick up the heels of professional dancers. ■ Chances are there's a piano lurking somewhere in your childhood – maybe it was in the music room at school or in your Grandma's lounge. But while we may be familiar with pianos, few people can say with any certainty what makes them work, or can articulate the difference between a flea market special and a concert grand. ■ As a piece of engineering, the piano reflects many of the social movements and musical tendencies of our time. New improvements to technology have seen the instrument evolve from sitting in the "salons" of private homes, to take centre stage in concert halls around the world.

The Baroque era & early keyboard instruments

The piano's origins stem from the harpsichord and clavichord, both keyboard instruments used in the Baroque period when Bach was in his prominence. During this time, Bach spent his career tied to posts at provincial courts and Churches where he created a vast collection of sacred harpsichord music to meet the practical needs of the moment.

■ A prolific composer, Bach wrote thousands of works in his lifetime, but his creativity and genius saw him clash with many leaders within the Church. Disagreements about the role music played in worship saw Bach detach himself more and more from his sacred duties, devoting his creative efforts during the final decade of his life to produce three great works that have become pillars of Baroque style: the Goldberg Variations, the Musical Offering and the Art of the Fugue. ■ And even while Bach is a celebrated figure of the 21st century, during his day, his situation was not too different from what any contemporary artistic director may face. ■ Bach's complaints are not unfamiliar: too much work for too little pay; too much emphasis on quantity rather than quality; and always the struggle of artistic freedom against politics. And while Bach struggled for artistic integrity against the Church, keyboard makers were struggling with their own problems – how to solve the harpsichord's limitation of sound, dynamic range and expressiveness?

The birth of the piano

It was the desire to give the player and composer more control over sound which became the driving force behind the evolution of the piano. The earliest piano was born in 1709, when Bartolomeo Cristofori built a keyboard instrument that possessed the ability to control dynamics. As a stringed instrument, his pianoforte was similar to the harpsichord and clavichord, but where they differed was in the mechanism of sound production. Cristofori's great success was to solve the fundamental mechanical problem of keyboard design where the strings were struck by hammers (rather than plucked), then immediately rebounded to leave the string vibrating freely, therefore producing a more resonant sound. ■ It was for such instruments that Mozart composed his more intimate chamber music and piano sonatas for the entertainment of rich patrons and other genteel society. Known as the Classical period, composers began to move away from the Royal court and the Church for work and headed towards the ever-burgeoning middle classes. ■ Wealthy patrons allowed composers to find an income outside of the old establishments, supported by the growing demand for public concerts. The popularity of the piano sonata is to a large extent, thanks to the middle class taste for art music to be played at home or in the 'salon'. ■ It was between the years of 1790 and 1890 towards the tail end of the Classical period, when the piano went under tremendous change – and so too did the tastes of the audience.



The industrial revolution and birth of Steinway

The industrial revolution improved metal technology so much, that the tension of the piano was able to increase dramatically, adding depth and carrying power to the piano. ■ This is when the Steinway piano design came into dominance, and to this day, the name Steinway has become synonymous with the word 'piano' itself. The company owes its fame to the "over-strung iron-frame" patented grand piano of 1867 – where Henry Steinway created a piano with unprecedented tension, giving the player the opportunity to command a dynamic range never reached before. ■ Not only did the iron frame allow for greater tension (hence greater volume), but the bridge, which is the only point of contact between the strings and the soundboard was moved into the centre, so that the timbre of the instrument was also enhanced. ■ This 1867 piano was a quantum leap forward in the development of the instrument. Where earlier pianos sounded more like clavichords and harpsichords, the Steinway grand piano was able to project powerful sound and expression across a concert hall and larger audience. ■ Even to this day, the modern Steinway grand piano is still one of the most complicated pieces of machinery made by hand in the world. Containing over 12,000 parts and involving the labour of up to 500 people – a Steinway piano takes over one year to build.

The spirit of freedom

As the piano gave room for more freedom of expression, so too did the composers reflect this sentiment. If there is one individual that embodied the same spirit of the Romantic period, it would have to be Beethoven. ■ Coming from the same mindset that ignited the French Revolution, Romantic musicians increasingly turned toward their emotions and feelings for inspiration as opposed to the rigid workings of Classical society. It was also during this time when composers like Chopin and Tchaikovsky came into dominance and pianists such as Liszt and Horowitz won the adoration and hearts of the concert-going public through their dazzling technique and charismatic performances of virtuosic works. ■ But a growing distaste for the old styles of composition and the bravura of the Romantic period saw twentieth-century composers completely redefine music as audiences knew it. ■ Composers like Debussy and Ravel broke away from the rules set by predecessors of the Baroque, Classical and Romantic movements by weakening the concept of tonality and a gradual breakdown of structured sonatas and concertos toward a more free-form method of composing.

Piano making in the 21st Century

While the piano has played a central role in the artistic development of music, sometimes it's the piano maker that can take inspiration from the music. In 1998 George Gershwin inspired Steinway to create "Rhapsody", an art case piano designed as a tribute to the 100th anniversary of his birth. Steinway has also created numerous other Art Case pianos which celebrate the talents of many of the world's leading artists such as Dale Chihuly or Dakota Jackson. ■ In terms of technological innovation, the traditional piano hasn't changed for over one hundred years. In fact, the modern grand piano embodies nearly 300 years of technological progress that has evolved toward one goal: to create a musical instrument with the greatest sensitivity to an artist's touch and the highest potential for powerful expression. ■ The same piano that must cope with the subtle delicacy of Debussy's "Footsteps in the Snow", must also handle the dramatic virtuosity of Rachmaninoff, or the infectious Latin beats of Ginastera's "Danzas Argentinas". And manage these tasks, the piano does. ■ It's no wonder why the piano continues to take centre stage.

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Tony Bancroft
Professor Derek Denton AC
Vivienne James
Tony Jones
Scott Kershaw

The Company

Rehearsal Director
Brett Morgan

Katherine Arnold-Lindley, Wakako Asano,
Andrea Briody, Tracey Carrodus, Bradley
Chatfield, Joshua Consandine, Chylie
Cooper, Emeé Dillon, Connor Dowling,
Katherine Griffiths, Alexa Heckmann, Reed
Luplau, Shane Placentino, Katie Ripley,
Matthew Shilling, Simon Turner, Xue-Jun
Wang, Jason Wilcock

Production Manager
John Henderson

Stage Manager
Dominic Chang

Head Electrician
Adrian Sterritt

Head Mechanist
Grant Finlay

Wardrobe Supervisor
Fiona Holley

Administration

International Business Manager

Janine Kyle

Administrator

Vyvian Palma

Financial Controller

Geoff Seton

Marketing Manager

Katie Ladbury

Development Manager

Nick Broun

Company Manager/Asst to Artistic Directors

Andris Toppe

Marketing Executive

Joanna Fishman (to April 2005)

Marketing and Development Coordinator

Jo Pearson

Accounts Coordinator

Liz Gallagher

Receptionist

Tammy Wheeler

Guest Teacher

Narelle Benjamin

Pianists

Fay Adler
Alister Grant
Jennifer Pickering
Sally Whitwell

Medical Consultant

Dr David Millons AM

Osteopath

Ross Partington DO

Physiotherapy

APS Physio

Dance Classes

Director

Ramon Doringo

Coordinator

Kristy Masters

Receptionist

Jasmin Lind

KEEPING COMPANY Sydney Dance Company Friends

Sydney Dance Company Friends is a diverse group of people with a special interest – Sydney Dance Company.

Sydney Dance Company Friends aims to enrich your experience of the Company and the world of contemporary dance through a range of benefits. Becoming a Friend keeps you in close contact with the Company, up to date with our activities, and behind the scenes to gain insight into the creation of choreography.

Benefits

Friends discount price [up to 20% off full ticket prices] on two tickets to Sydney Dance Company performances

Access to special ticket offers from other performing arts companies

Advance notification of seasons and priority booking period

Sydney Dance Company Magazine, mailed half-yearly to your home – includes articles about Sydney Dance Company's activities as well as broader articles on contemporary dance

Friends email newsletter, sent more frequently to keep you informed with the latest activities of the Company as they unfold

Invitations to work in progress evenings for every new work

Invitations to other behind the scenes and social events, giving you the opportunity to mix with the Company and each other.

Join Now

Membership costs \$50 per year, \$35 if you are a student or senior/pensioner.

You can find more information and download a booking form on our website, sydneydancecompany.com, or call us on 02 9221 4811.