

Tasdance in partnership  
with the Tasmanian  
Symphony Orchestra  
presents two new  
dance works by two  
of Australia's leading  
choreographers



tasdance

# heart matters

Graeme Murphy  
explores nature's ability  
to stir the soul and free  
the poetic forces locked  
within our hearts.  
Chrissie Parrott dwells  
in the realm of  
relationships, mapping  
the physical responses  
to the ever-changing  
stages of love.

Theatre Royal  
HOBART  
Fri 23–Sat 24 July

Princess Theatre  
LAUNCESTON  
ONE NIGHT ONLY  
Fri 30 July

Presenting partners



## ARTISTIC DIRECTOR'S INTRODUCTION

This journey began over two years ago with a dream of collaborating with the Tasmanian Symphony Orchestra, and I am so delighted that this has come to fruition at last with such an incredible line-up of fabulous artists. Two very different choreographic interpretations of what moves our hearts. What takes us into rapture either emotionally or artistically... two new scores, designs to support the vision and the brilliance of the orchestra and the Tasdance ensemble to deliver it to you.

*Racing Heart* is Chrissie Parrott's fourth work for Tasdance and in this fast moving work she reminds us of that beautiful journey of falling in and out of love with images of the fluttering heart of the hummingbird. Chrissie uses love letters, snippets of text and animation by Jonathan Mustard to complete her vision. I thank her for providing rich imagery that allows us to glimpse very personal aspects of heart matters.

Graeme, on the other hand has reflected on nature's beauty and its power to move us to artistic creation. He revisits a poem by his late father Gerald Murphy and revels in the glorious Tamar Valley. This is his first work for the company, and we certainly hope it is not the last. I thank Graeme and Janet for their incredible generosity in and outside of the studio, for their artistry and ability to infuse this work with so much depth.

It has been an inspiring experience for the dancers to work with these three seminal artists, and I know you will love their choreography.

I wish to thank all who have worked to make this a rich and thought provoking season. I acknowledge the huge commitment from the dancers and our Rehearsal Director Carol Wellman Kelly. Following months of intense focus, concentration and hard physical work during the development they now display for you the ephemeral magic of dance.

Leon Krasenstein has brought both works to life with his boldly imaginative set and costume design. Working closely with Leon has been Sarah Affleck, Tracie Leslie and Odette Arrieta-Shadbolt along with significant input from our Production Manager, Darren Willmott. The lighting by Joseph Mercurio adds a magical luminous element to the stage and brings dancers, set and costumes into focus.

Finally I wish to acknowledge the hard work and dedication of the Tasdance administration team who provide all the behind the scenes support for the entire creative work to occur.

Bringing it all together has been my journey and now it my pleasure to hand it on for you to savour.

- Annie Greig

The rapid beating of a hummingbird's wings flap up to 92 beats per second. Its tiny heart can race up to 1,260 beats per minute. These little birds breathe 250 times per minute. Their life span is short, often ending in sudden cardiac arrest.

The choreography displays the emotional and physical responses to texts and extracts from love letters and writings about love.

A series of solos, duets and groupings explore the ever changing stages and possible outcomes of a passionate love relationship - from the joy of the first meeting to the passion and closeness of a harmonious coupling and the unravelling jealousy and anger, sadness and loss when a romance ends.

- Chrissie Parrott





# Racing Heart / Hummingbird

**Landscape** *when the stars lived beneath the earth there was a moment of silence*

**First meeting** *a carnival of thoughts, my heart racing my anxious heart*

**Petal** *time folds around the edges of a dream you taste like the moon - like the sea  
a sweet pain in my throat*

**Betrayed** *a lover whose heart has been torn out while he is asleep*

**Holding pattern** *waiting for the call*

**Love letter** *your message arrives with the burning perfume of the future*

**Separation** *you took my dreams - stole my silk*

**Racing heart** *floating in the sky of your embrace  
we fall outside ourselves headfirst torso open*

**Holding pattern 2** *I wait*

**Unravelling** *where are the edges of memory? the edges of love?*

**Cardiac** *heart pounding in my chest my anxious heart*

**Hummingbird** *I want to cry to scream to laugh be silent loud enough to wake the buds that wait for spring  
an ache in my heart muscle, a quiver, a hummingbird*

**Choreography** Chrissie Parrott  
**Music** Constantine Koukias  
**Design** Leon Krasenstein  
**Lighting** Joseph Mercurio  
**Animation** Jonathan Mustard  
**Score Editor** Thanapoom Sirichang  
**Parts Preparations** Nara Dennis  
**Texts and words of love** Chrissie Parrott

## COMPOSER'S NOTE

I started composing this dance work in the spring of 2009. This new work commissioned especially for Tasdance and the TSO incorporates an array of musical quotations from 20th Century masters of works for ballet.

Essentially an orchestral dance suite in ten movements, of which seven of these movements appear in this premiere season. I have endeavoured to create a lyrical and driving score on the theme, featuring solo violin and cello passages throughout the work.

Like many of my vocal works I have employed heterophony, a type of musical texture characterized by the simultaneous variation of a single melodic line. At times there is only one basic melody, but it is realized at the same time in multiple voices, each of which plays the melody differently.

- Constantine Koukias 2010

## TASMANIAN SYMPHONY ORCHESTRA

### Violin

Jun Yi Ma *Concertmaster (Solo Violin)*  
Elinor Levy *Associate Concertmaster*  
Lucy Carrig Jones *Principal 2nd*  
Daniel Kossov *Principal 1st*  
Rohana Brown  
Anthea Hetherington  
Susanna Lazaroff  
Alison Lazaroff-Somssich  
Christopher Nicholas

### Viola

Janet Rutherford\*  
Anna Roach  
Luke Spicer

### Cello

Sue-Ellen Paulsen\* *(Solo Cello)*  
Martin Penicka

### Flute

Lloyd Hudson3# *Piccolo*

### Oboe

David Nuttall\* *Oboe d'Amore*

### Clarinet

Duncan Abercromby\*

### Bassoon

Lisa Storchheim\*  
John Panckridge *Contrabassoon*

### Horn

Wendy Page\*

### Trumpet

Yoram Levy\*

### Trombone

Donald Bate\*

### Tuba

Timothy Jones\*

### Percussion

Gary Wain\*  
Tracey Patten

\* principal player # acting principal

# FORTY MILES – a river of dreams

*Forty Miles - a river of dreams* explores those things that inspire us to the poetic... be they a powerful act of human good or evil, a breathtaking natural wonder, a simple every day object seen afresh or an aspect of love suddenly discovered. Those things that unaccountably distract us from the practical, the every day, the essential and cause us to ponder a world within.

The title *FORTY MILES* is taken from a poem, *THE TAMAR VALLEY* by my late father Gerald E Murphy. Gerald was born in 1920 and like many of his generation 'did it hard'. Despite this, his eye for wonder, beauty and life's odd irony never wavered. Poetry was just one aspect where a softer side could be expressed. As his children discovered, it was the truth he hid within.

Travelling those 40 miles to rehearsal every day, Janet and I would arrive at work enriched by the ever-changing beauty and fragility of the magnificent Tamar. This gave us the inspiration to transpose that imagery into the work you see tonight.

My gratitude to Annie for the opportunity to work the TSO, one of my favourite orchestras and especially for allowing me this creative homecoming. Finally, to the dancers who have so generously invested in the work, Bravo! you have been a river of creative inspiration.

- Graeme Murphy

Here follows three verses from *The Tamar Valley*, a poem by Gerald Murphy from the publication *On the Tide*2.

**Choreography** Graeme Murphy  
**Creative Associate** Janet Vernon  
**Music** Carl Vine  
**Design** Leon Krasenstein  
**Lighting** Joseph Mercurio

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*Forty Miles of river valley  
Awinding by the sea,  
Forty miles of paradise  
Stirs the soul in me.*

*Forty miles of mystic wonder,  
Forty miles of haunting bliss:  
Surely no Garden of Eden  
Could be as fair as this?*

*Forty miles of breathless beauty  
Forty miles of water way,  
I love all the Tamar Valley  
And my heart is there to stay.*

---

- Gerald Murphy (1920-2005)



**Trees** Full company

**River** Duo

**Waterfall & Sun** Trio and Quartet

**Twilight Flight** Full company

**Moon** Duo

**Celebration** Full company

#### COMPOSER'S NOTE

*Tribe's Desire* was created at the request of choreographer Graeme Murphy to accompany his new work, *Forty Miles - a river of dreams* for Tasdance. It is an arrangement of my fifth quartet which was commissioned by Ken Tribe, who wanted to help create an expanding archive of chamber music by Australian composers. Throughout his life Ken has led by example and clearly hoped more Australian patrons would emulate him in continuing to commission new chamber music.

Ken's approach is a perfect model of communal goodwill, and a realisation of the desire that healthy tribes display to enrich their own welfare, along with that of their neighbours. The music itself, a complex web of aural interactions, could be the musical embodiment of the kind of cooperation demanded by successful collective endeavours.

The work contains six clear sections but like much of my music is cast in one continuous movement. There is some repetition and development of material throughout the work but this is less important to its structure than dramatic and musical contrast across the complete arc. The architecture is consciously informal, and the work may be viewed as a single-movement fantasia. There might be a narrative hidden within the music, but I'm certain there is no story.

- *Carl Vine, June 2010*

These performances of *Tribe's Desire* by Carl Vine are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Faber Music Ltd. of London.

Tasdance and the TSO would like to thank Carl Vine for his rearrangement of this piece for Graeme Murphy and our *Heart Matters* program.



#### TASMANIAN SYMPHONY ORCHESTRA

##### Violin

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Elinor Levy *Associate Concertmaster*

Lucy Carrig Jones *Principal 2nd (Solo Violin 2)*

Daniel Kossov *Principal 1st*

Rohana Brown

Anthea Hetherington

Michael Johnston

Christine Lawson

Susanna Lazaroff

Alison Lazaroff-Somssich

Christopher Nicholas

##### Viola

Janet Rutherford\*

Rodney McDonald

Anna Roach

Luke Spicer

##### Cello

Sue-Ellen Paulsen\*

Ivan James

Martin Penicka

##### Double Bass

Stuart Tomson\*

Michael Fortescue

\* principal player

## Annie Greig

ARTISTIC DIRECTOR



Annie began her dance training in Launceston, before studying contemporary dance in Adelaide with the Australian Dance Theatre. She received a Fulbright scholarship in 1979, enabling her to complete a Master of Arts Degree in Dance at New York University. As well as extending her dance practice, Annie developed skills in dance video production.

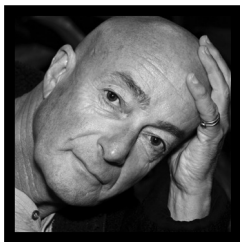
Annie has been Artistic Director of Tasdance for the past thirteen years, during which time the company has received national recognition and awards as a leading Australian dance company especially for its work taking contemporary dance to regional Australia, in dance education and working with communities.

Annie has worked in many other capacities to enrich the lives of those in dance. Some of these include: Course Director with the National Aboriginal and Islander Skills Development Association; lecturer at the University of Tasmania for the Bachelor of Performing Arts; and Performing Arts Program Officer with Arts Tasmania. She served on the Tasmanian Cultural Industries Council and the Advisory Committee for the Australian Choreographic Centre in Canberra. She was President of Ausdance, NSW and a former National Vice-President of Ausdance, the Australian Dance Council. Annie is currently the Secretary for the Asia Pacific Performing Arts Network, and a member of the Australian Dance Awards Selection Panel.

Annie received a Centenary Medal in 2003 for her services to Australian society and dance. She also received an Honorary Life Membership to Ausdance in recognition of her services to dance. Annie was one of six nominated for the Distinguished Tasmanian Artist Award as part of the Island Inspired Minister's Awards, 2009, and included in the Tasmanian Honour Roll of Women.

## Graeme Murphy AM

CHOREOGRAPHER



Graeme Murphy was born in Melbourne, raised in Tasmania and studied at The Australian Ballet School. He has danced with The Australian Ballet, Sadler's Wells Ballet (London) and Ballets Félix Blaska (France).

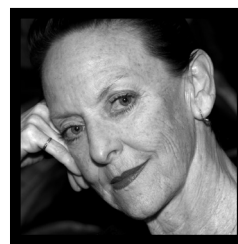
In 1971, he received an Australia Council Grant to study overseas. He returned to Australia in 1975 as a freelance choreographer. The following year, he was appointed Artistic Director of Sydney Dance Company (then known as The Dance Company NSW), a position he held until 2007. During his 31-year tenure, he created more than 50 works, including 30 full-length productions.

Graeme is the recipient of the Order of Australia (1982) for his Services to Dance and three honorary doctorates – Hon. D Litt Tas (1990), Hon. D Phil Qld (1992) and Hon. D Litt UNSW (1999). He was honoured at the Inaugural Sydney Opera House Honours (1993) and named a National Living Treasure (1999) by the National Trust of Australia. He has received a Helpmann Award (2001) for Best Choreography, *Body of Work – a Retrospective*; the prestigious James Cassius Award (2002); a Centenary Medal (2003) and the Dame Elisabeth Murdoch Award (2004). He was named Cultural Leader of the Year (2004) by the Australian Business Arts Foundation; listed among Australia's 50 Most Glamorous Exports at a special celebration hosted by the Australian Government and Austrade (2005) and received the Award for Contribution to Cultural Exchange by the Ministry of Culture, the People's Republic of China (2008).

Graeme's directing and choreographic credits include *Metamorphosis*, *Turandot*, *Salome*, *The Trojans*, *Aida* (Opera Australia); *Ainadamar* (The Adelaide Festival of Arts); *Beyond Twelve*, *Nutcracker-The Story of Clara*, *Swan Lake*, *Firebird* and *The Silver Rose* (The Australian Ballet); *Tivoli* (a Sydney Dance Company and The Australian Ballet co-production); *VAST* (The Australian Bicentennial Authority); *Hua Mulan* (a Sydney Dance Company and Shanghai Song and Dance Ensemble co-production); *Die Silberne Rose* (Bayerisches Staatsballett, Munich); *Water* (Shanghai Ballet); *Embodied* (Mikhail Baryshnikov) and *The Torvill and Dean World Tour Company*. He also choreographed *Death in Venice* (Canadian Opera Company); *Samson et Dalila* (The Metropolitan Opera, New York) and the movie *Mao's Last Dancer*.

## Janet Vernon AM

CREATIVE ASSOCIATE FOR FORTY MILES



Adelaide-born Janet Vernon studied at The Australian Ballet School and has danced with The Australian Ballet, Ballets Félix Blaska (France) and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of Sydney Dance Company, where they remained for 31 years. Graeme created roles for Janet including: *Shéhérazade*, *Daphnis and Chloé* (Lykanion), *Some Rooms* (The Bathroom), *After Venice*, *Nearly Beloved*, *King Roger* (Queen Roxanna), *Berlin*, *The Protecting Veil*, *Salome* (Herodias) and *The Trojans* (Andromaque) - a collaboration with Opera Australia.

Creative Associate credits include: *Swan Lake*, *Nutcracker-The story of Clara*, *Firebird* and *The Silver Rose* (The Australian Ballet); *Tivoli* (A Sydney Dance company and The Australian Ballet co-production); *Hua Mulan* (a Sydney Dance Company and Shanghai Song & Dance Ensemble co-production); *Die Silberne Rose* (Bayerisches Staatsballett, Munich); *Water* (Shanghai Ballet); *Ainadamar* (The Adelaide Festival of Arts); *Aida* (Opera Australia) and the movie *Mao's Last Dancer*.

Awards include: an AM for Services to Dance (1989); Sydney Opera House Honours (1993); *Dance Australia* named her 'One of Australia's Five Best Female Dancers Ever'; Green Room Award for Concept and Realisation, *Swan Lake* (2003); Centenary Medal for services to society and dance; Lifetime Achievement, Australian Dance Awards (2006) and Green Room Award, Outstanding Contribution to Dance (2006).

# The directors

## Chrissie Parrott CHOREOGRAPHER



Chrissie Parrott's distinctive choreographic style draws equally upon her foundations in classical ballet and the richness of contemporary dance vocabulary. She has been commissioned by many

Australian dance companies as well as International companies such as Sinfonietta de Lorraine France, Theater Vorpommern in the Baltic city of Stralsund and Tanz Forum Cologne.

Chrissie's outstanding contribution to contemporary dance-associated arts has been significantly acknowledged by the presentation of the Sidney Myer Performing Arts Award, Swan Gold Award, Sounds Australia Award, Western Australian Citizen of the Year 2000, and a Centenary Medal. She was nominated by Live Performance Australia for best choreography for *A Midsummer Nights Dream* that in 2006 won an Ausdance WA award for outstanding choreography.

She held the position of senior research fellow at Edith Cowan University where she founded and was Artistic Director of its graduate dance company LINK. She has been adjunct professor at Queensland University of Technology teaching in their creative industries centre CIRAC.

In 2004 Chrissie, together with sound artist Jonathan Mustard, formed Jambird: a multi dimensional performance company whose work is located by its fascination with artifice, contemporary art and 'technologie feminine'. Works in collaboration with Jonathan Mustard include *Swimming the Luna Sea*, *Divining*, *Cyg.net* and *Dis Patch* which was screened as part of the multimedia component at the 2004 Monaco Dance Forum – Monte Carlo.

These recent works have an emphasis on movement manipulation and modification through and by technologies including motion tracking, video tracking and choreographic animation software. Jambird toured the multi award winning work *Metadance* to Korea in 2009 the same year they produced a sell out season of *The Garden* presented at the Moores Building for contemporary art (WA).

Chrissie has successfully presented a number of exhibitions of her large scale digital art works showing digital lineages, wire frames and fully rendered hyper realistic replicas of dancers.

*Racing Heart* is her fourth work for Tasdance.

## Tasmanian Symphony Orchestra

Founded in 1948, the Tasmanian Symphony Orchestra (TSO) is Tasmania's flagship performing arts organisation. A leader in music of the Classical and early Romantic periods, the TSO enjoys a high profile nationally and internationally through its world-wide broadcasts and award-winning recordings.

Resident in Hobart's purpose-built Federation Concert Hall, the TSO has a full complement of 47 musicians. German-born Sebastian Lang-Lessing has been the orchestra's Chief Conductor and Artistic Director since 2004. Declared a Tasmanian Icon in 1998, the TSO enjoys a high level of support in the Tasmanian community. Concert seasons are presented in Hobart and Launceston, and regular tours are made of Tasmanian regional centres. Since 2005, the TSO has performed annually at City Recital Hall Angel Place, Sydney. International touring has taken the orchestra to North and South America, Greece, Israel, South Korea, China, Indonesia and Japan.

Australian music is one of the orchestra's focal points. The Australian Music Program, which was founded in 2003, champions music by Australian composers through recordings, performances and commissions, and nurtures promising careers through the annual Australian Composers' School.

Mindful of its mission to be a source of pride for all Tasmanians, the TSO performs a wide variety of music. Vladimir Ashkenazy, Daniel Barenboim, Alfred Brendel, James Ehnes, Lisa Gasteen, Nigel Kennedy, Sara MacLiver, Howard Shelley and Richard Tognetti are among the soloists who have appeared with the orchestra. Popular and jazz artists who have performed with the orchestra include Roberta Flack, Rhonda Burchmore, Kate Ceberano, James Morrison, Anthony Warlow and The Whitlams.

[www.tso.com.au](http://www.tso.com.au)



**Constantine Koukias**

COMPOSER



Koukias is one of Australia's most prolific composers in the genre of opera and music theatre. His avant-garde approach to the presentation of opera has resulted in hybrid opera such as *Days and Nights with Christ*, *To Traverse Water*, *MIKROVION* (*Small Life*), *36 Images in a Phantom Flux of Life*, *The Divine Kiss* and *Tesla - Lightning in His Hand*. His works range from large scale site - specific to gallery pieces.

Compositions written predominantly for orchestra / voice or for various ensemble line-ups, have been always remarkable for their peculiar, mesmerising atmosphere created by temporal, spatial and sound effects. Into his recent works, exotic flavours have been introduced through Eastern timbres and melody-design.

His work *Prayer Bells - Pentekostarion*, which draws on traditions of religious chant, was commissioned for the Melbourne Federation Festival in 2001 and has toured extensively with US and European premieres taking place in 2010 and 11.

Constantine has been the recipient of numerous international commissions and awards. In 2004 he was awarded a Churchill Fellowship. *Within a Prayer at Lamplighting* was commissioned by the China National Symphony Orchestra Australian Tour, to commemorate thirty years of diplomatic ties with China. In 1997 his *Incantation II* for soprano and digital delay won the International Valentino Bucchi Vocal Prize in Rome.

Since the formation of his company IHOS in 1990, he has created and presented five full scale operas, nine music theatre works and commissioned nationally 29 short to 50 minute Laboratory works for his IHOS Young Singers Laboratory Program.

**Carl Vine**

COMPOSER



Carl Vine first came to prominence in Australia as a composer of music for dance, with 25 dance scores to his credit. His catalogue now includes seven symphonies, seven concertos, music for film, television and theatre, electronic music and numerous 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 Perth, 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 over the following decades.

Since 2000 Carl has been the Artistic Director of Musica Viva Australia, the largest chamber music entrepreneur in the world. His most recent compositions include *Sonata for Piano Four Hands* for the Sydney Conservatorium of Music, a String Quintet for Musica Viva and the *Jerusalem Quartet* and *Symphony No 7* for the West Australian Symphony.

[www.carlvine.com](http://www.carlvine.com)

**Kenneth Young**

CONDUCTOR



Kenneth Young is one of New Zealand's leading conductors, establishing himself as a passionate and skilled interpreter of Romantic, 20th Century and contemporary repertoire. Himself a composer, he has received considerable recognition for his recordings of New Zealand and Australian orchestral music.

Young took up the position of Principal Tuba with the New Zealand Symphony Orchestra in 1976 and his experience as a conductor with the NZSO dates from 1985, culminating in his appointment as the orchestra's Conductor in Residence in 1993. He resigned in order to pursue his conducting and composing career.

He has worked with all the regional NZ orchestras and his engagements have included highly acclaimed CD recordings of many orchestral works along with opera excerpts with NZ tenor Keith Lewis. He also regularly conducts seasons with the Royal New Zealand Ballet Co. Young has worked with most of the Australian state orchestras as well as with orchestras in Japan and Scotland.

As one of New Zealand's leading composers, Young has received numerous commissions from NZ and Australian orchestras which have been performed in the USA, Europe and Australia. Recent premieres include his *Symphony No.2* and *Remembering* for Violin and Orchestra with NZSO and his *Lux Aeterna* with the TSO, both to wide critical acclaim. He lectures in conducting, orchestration and composition at Victoria University Wellington and received the Lilburn Trust Citation in Recognition of Outstanding Services to New Zealand Music.

**Leon Krasenstein**

COSTUME/SET DESIGNER



Leon Krasenstein is a set and costume designer who has worked in theatre, opera and ballet. A WAAPA design graduate, Leon's credits include Graeme Murphy's production of *Firebird* for the Australian Ballet (nominated for a Green Room Award), Opera Queensland's productions of *Die Fledermaus* (2005) and *The Marriage of Figaro* (The Australian Opera Studio-2004); Chrissie Parrott's *A Midsummer Night's Dream* (costume design nominated for a 2006 Helpmann Award), Simon Dow's productions of *Dangerous Liaisons*, *The Red Shoes* and *Alice* (set and costume design) for the West Australian Ballet; Opera Australia's *The Barber of Seville* (2005) with director John Milson and *Tears from a Glass Eye* for Black Swan Youth Theatre Company. In 2008 Leon designed costumes for NICA's circus production of *Rhapsody* directed by Sally Richardson in Melbourne.

**Joseph Mercurio**  
LIGHTING DESIGNER



Joseph Mercurio was born in Melbourne and raised in Fremantle, WA. Following his sister Connie into ballet at age six triggered his fascination with dance; later deciding to leave the barrel rolls to his brother Paul and move into Lighting. One of Joseph's first jobs was for Swy Theatre Company with his brother Michael (a founding member). His career spans the entire entertainment scope with a passion fuelled by the manipulation of light; not only what is seen, but also what is concealed. Joseph moved to Sydney in 1993 working worldwide across a broad range of styles collaborating with some of Australia's leading choreographers including: Stephen Page, The Australian Ballet, Sue Healey, Phillip Adams, Natalie Weir, Antonio Vargas, Fieldworks, Anna Smith, Jason Pitt, Liz Lea and Albert David. He was Lighting Designer for both the Olympic Arts Festivals (1996 and 2000) and Lighting Designer (Props) for Closing Ceremony of the 2000 Sydney Olympic Games. Drama credits include engagements with; Noel Tovey, Francesca Smith, David Berthold, and The Seymour Group. He has designed for Black Swan Theatre Company, DeckChair Theatre Company, public events of the 2005 Perth festival and for the WA Ballet. Joseph was the Course Co-ordinator for Lighting Design at WAAPA (2004-2008). In 2008 he joined Light Application and was Lighting Designer on a number of architectural projects in Perth including: City of Perth Christmas lighting 2008, St Thomas Moore College La Pieta statue, Glass Block new office facade lighting and the Subiaco Lighting Enhancement Project at seven sites in the Subiaco CBD. Joseph returned to freelance lighting in 2009 and brings an ongoing commitment to further education and experience to each new project.

**Carol Wellman Kelly**  
REHEARSAL DIRECTOR



Having graduated with a B.A. Dance from the VCA in 1985, Carol has worked with many companies during her 25-year career so far, including Australian companies: 2 Dance Plus, Chrissie Parrott Dance Collective, WA Ballet, Dance North and Thwack! Between 1992-99, Carol performed for Compagnie Velvet in Belgium, Compagnie Pascoli in France, Theater am Ballsaal and the Greifswald Theater in Germany and V-Tol, English National Opera, Green Candle Dance Company and the Claire Russ Ensemble in Britain.

She has been fortunate in her ability to balance her dance and physical theatre performance career with education work and choreographic projects. Her commitment to dance education allowed her to work with the outreach education units of Rambert Dance Company, Richard Alston Dance Company, Cando Co foundation course and the London Contemporary Dance Theatre.

Returning to Australia, Carol joined The Australian Dance Theatre in Adelaide as the Assistant Director with Artistic Director Garry Stewart from 2000 – 2008. During this time, she also took 12 months out (2002) to fulfil the role of Artistic Director for Buzz Dance Theatre with whom she began her professional career in 1986 (known then as 2 Dance Plus). Carol's history of a long and eventful performing, teaching and facilitating career in Australia, UK, Europe, Asia and America has brought her home where she now works as a freelance Dance artist, in a variety of capacities. She is delighted to be working with Tasdance again on this exciting production. Previous productions include: *Story Lines* (1999), *Passion fruit* (1999), *Divine Harmonies* and *Parenthesis* (2008).

**Darren Willmott**  
PRODUCTION MANAGER



A graduate with a Bachelor of Performing Arts, University of Tasmania, Darren has worked extensively in theatre production as stage manager and operator, production and operations management, lighting, set and sound design. Darren is currently the Production Manager and Lighting Designer for Tasdance, recent productions including *One for Sorrow*, *Two for Joy*, *Parenthesis*, and *Mercy: a dance for the forgotten* which premiered for Ten Days on the Island 2007, and has toured to Melbourne, Sydney, Regional Tasmania, (including Bass Strait Islands), Victoria and New Zealand.

Darren toured the Mudlark production *Cross* for Tasmania Performs, directed *Action* by Sam Shepard, and just completed a new work *Dancing Back Home*.

Previous roles include: Scotch Oakburn College's Performing Arts Centre Coordinator, Production Manager (UTAS School of Visual and Performing Arts), Head Technician/Operations Manager (Devonport Entertainment and Convention Centre), Production/Company Manager (Ten Days on the Island), Lighting Designer and Technical Direction (Slipstream Circus, Circus Risque, Three River Theatre, Second Storey, Mudlark).

## Floeur Alder

DANCER



After Floeur graduated from WAAPA in 1998, she received a Creative Development Fellowship to undertake a four month study tour in Europe to several top contemporary dance companies. Floeur also compiled a solo show, *Divert*, working with five choreographers when she returned to do her Bachelor in Performing Arts in 2003. In 2004 Floeur received a Foot in the Door grant from the Australia Council to work with Leigh Warren and dancers and Tasdance. She also was given more funding to create a work on her parents, *Rare Earth*, for which she was awarded an Outstanding Achievement in Choreography and is currently creating a dance film of the work. Since 2005 Floeur has worked with Tasdance and with various choreographers such as Toni Rizzi, Nanette Hassell, Tanja Liedtke, Byron Perry, Raewyn Hill, Natalie Weir and Anna Smith. Floeur has also been nominated Dancer to Watch and Most Outstanding Dancer in Dance Australia magazine. Her recent Tasdance productions have been *Parenthesis*, the double bill for Ten Days on the Island 2009 and *Identity*. Floeur received a Strut Residency to work with Reyes de Lara in 2010 resulting in a solo for herself and the development of a larger work of two additional solos and a duet. Most recently Floeur assisted Dame Lucette Aldous in the restaging of *Don Quixote* for the WA Ballet in May 2010.

## Sofie Burgoyne

DANCER



Graduating from WAAPA in 2007, Sofie worked with Buzz Dance Theatre in 2008 and joined Tasdance in 2009 where she will continue to work throughout 2010. Sofie has also performed in projects with Anton, Alice Lee Holland, Danielle Micich, Aimee Smith, Ong Yong Lock, Solon Ulbrich, Claudia Allesse and assisted with the choreography for Steps Youth Dance Company and the Nickelodeon Choice Awards.

In 2008, Sofie received the Steps Youth Dance Company scholarship and was selected to participate in a choreolab with international choreographers Boi Sakti & Lloyd Newson. The following year she was short-listed for the West Australian Dance Awards for Emerging Artist. For the remainder of 2010, Sofie will develop *SuperModern* with Sydney choreographer Anton and a new work *Tiny Little Tragedies* with Alice Lee Holland.

## Joel Corpuz

DANCER



Born Santiago Isabela Philippines, started dance training in 1997 at Queensland University of Technology. Joel's professional career started with Expressions Dance, and two seasons with World Dance Company. Between 1999 and 2002 he performed with Tasdance in *Passion fruit*, *Obsession*, *Storylines*, *Hyper\_Mobile* and *Treasured Island* which was part of Ten Days on the Island. Joel has performed with Sydney Dance Company in *Freefall* and *Tivoli* and with Chunky Move in *Wanted: Ballet for Contemporary Democracy*, and *Clear Pale Skin*. He has since toured both locally and internationally in *Wanted* (Germany), *Crumple* and *Corrupted* (Budapest and France). In 2003 Joel joined the original Australian cast of the hit Broadway musical *The Lion King* before heading overseas to work. While in the UK, he performed with Stan Wont Dance/Physical Dance Theatre Company which toured nationally, on West End as Trooper, one of the horses in Peter Shaffer's *Equus*, directed by Thea Sharrock, and choreographed by Fin Walker, and he subsequently toured Europe with WalkerDanceParkMusic with *5 2 10*. Joel re-joined Tasdance after 6 years absence, in Sthan Kabar Louet's *Cradle of Spirits* as part of 2009 Ten Days on the Island, followed by the *Identity* season and is grateful, honoured and excited to be part of the current *Heart Matters* cast.

## Trisha Dunn

DANCER



Trisha has been a performer with Tasdance for 10 years. During this time she has worked with over 30 Australian and international choreographers including works from Tanja Liedtke, Leigh Warren, Graeme Murphy, Sue Healey, Lucy Guerin and Natalie Weir. Trisha has performed extensively throughout Tasmania and Australia and has had the opportunity to tour with Tasdance to New Zealand, India, China and Korea. Trisha worked throughout 2009 with Tasdance as rehearsal director, choreographer and performer and spent several months in New Zealand performing with Raewyn Hill and dancers at the Wanaka and Christchurch festivals. 2008 saw Trisha travelling around the world and during this time spent a 3 month residency in Italy through the Claudio Alcorso Foundation working with renowned dance theatre company Deja Donne and collaborating with festival Es.Terni. Trisha has also worked with Melbourne based Chunky Move on their *Arcade* season and with Sue Healey and dancers and studied at both the Victorian College of the Arts and the Queensland Dance School of Excellence. Trisha continues to enjoy the diversity of challenges Tasdance offers her on all levels.

The dancers



**Sarah Fiddaman****DANCER**

Sarah joined Tasdance for the first time last year for the *Identity* season. Originally a ballet dancer, Sarah graduated from the Heinz Bosl Stiftung in Munich in 2002 and joined the company Theatre Krefeld Moenchengladbach. Sarah enjoyed soloist and corps roles in works by Christopher Bruce, Balanchine, Hans Van Manen, Renato Zanella, Peter Marcus and Kurt Joos. Upon her return to Australia she delved deeper into the contemporary dance realm, helping to create DirtyFeet and since becoming a major part of the company's infrastructure, both as a dancer and director/producer/administrator. During this time she worked with choreographers including Vicki Van Hout, Kay Armstrong, Dean Walsh, Paul Cordeiro, Annalouise Paul, Michael Whaites and Anton. Highlights of her career have included co-producing and performing in DirtyFeet's performance seasons, *Under the Weather* and *Tipping Point* and winning the award for "Most Outstanding Female Dancer" at Short, Sweet and Dance '07. Sarah's experience also includes collaborations with musicians and video artists as well as dance teaching.

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**Malcolm McMillan****DANCER**

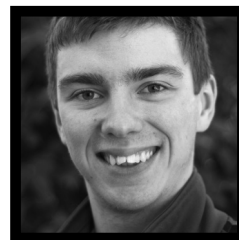
Malcolm started dancing at the Queensland Dance School of Excellence at 16 and furthered his studies at the Victorian College of the Arts. He has worked in New Zealand with Footnote Dance Company and Michael Parmenter's Commotion Company. In Australia Malcolm has performed with Opera Australia, Australian Dance Theatre on the company members' choreographic season *Ignition* and *Ignition 2* and in 2006 with Expressions Dance Co in Brisbane. Malcolm came to Tasdance in 2001 for the *Treasured Island* season as featured in the first Ten Days on the Island. He has since performed with the company in *Ripple Effect*, *Light & Shade*, *Divine Harmonies*, *Mercy: A dance for the Forgotten*, *Illuminations3*, *Parenthesis* and *Identity*. Malcolm choreographed two works for the Amalgamation Arts Festival on behalf of Tasdance, and *Three for a Girl*, which formed part of *One For Sorrow*, *Two for Joy* being his first work for the company. Most recently Malcolm performed in Tasdance's 2009 Ten Days on the Island production with works by choreographers Sthan Kabar-Louet and Gail Mabo and in 2010 was co-choreographer of *Pulse* for the Tasdance Education Performance project.

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**Jason Northam****DANCER**

After graduating from Queensland University of Technology with a BA (Dance) in 2001, Jason joined Expressions Dance Company's Education Team, touring extensively through schools in Qld. Following this early experience he has forged a career as an independent contemporary dancer, working with some of Australia's leading dance companies which include Tasdance, Dance North and the main house company of Expressions Dance Company. He has toured regionally, nationally and internationally with these companies, highlights of which were overseas tours to China and the USA. Jason first joined Tasdance in 2003 to perform *Fair Game* in Ten Days on the Island and has performed with the company in three subsequent seasons; *Hard Yakka* (2005), *Divine Harmonies* (remount 2007) and *Parenthesis* (2008). Recently he has been working independently in Brisbane, collaborating with emerging independent choreographers Lisa Wilson, Claire Marshall, Liesel Zinc and Zaimon Vilmanis.

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**Tobiah Booth-Remmers****TRAINEE DANCER**

Tobiah Booth-Remmers trained in ballet, capoeira and contemporary dance. He completed studies at the Adelaide Centre for the Arts Bachelor of Dance Performance course in 2009. During this time he was also involved in *Fresh Bred*, the South Australian Youth Dance Ensemble for four years, fulfilling the position of rehearsal director during 2008. As part of the AC Arts course Tobiah has trained extensively in ballet and contemporary dance and has worked with a number of choreographers including Leigh Warren. Whilst training at AC Arts Tobiah has also participated in independent works choreographed by Leanne Ringlestein and Ashleigh Berry.

Tobiah is also very interested in choreographing and has created a short work under mentorship from Aidan Munn for Ausdance SA's 2007 Choreolab season. During 2008 Tobiah and Ashleigh Berry received funding from the Helpmann Academy and SAYAB to develop *As Alone As You*, a work which was presented as part of the 2008 Choreolab season.

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## Creative Team

**Artistic Director** Annie Greig  
**Choreographer** Graeme Murphy  
**Creative Associate (for Forty Miles)**  
Janet Vernon  
**Choreographer** Chrissie Parrott  
**Composer** Constantine Koukias  
**Composer** Carl Vine  
**Conductor** Kenneth Young  
**Costume/Set Designer**  
Leon Krasenstein  
**Rehearsal Director**  
Carol Wellman Kelly  
**Lighting Designer** Joseph Mercurio  
**Design assistant** Sarah Affleck  
**Head of Wardrobe** Tracie Leslie  
**Set construction** Odette  
Arrieta-Shadbolt  
**Animator** Jonathan Mustard  
**Graphic Designer** Kieran Bradley  
**Photographer** Jen Brown

## TASDANCE STAFF

**Artistic Director** Annie Greig  
**Admin Manager** Caroline Florance  
**Philanthropy Manager** Jane Deeth  
**Production Manager** Darren Willmott  
**Admin Assistant** Tracy Ogle  
**Accounts** Jane Murfett

## TSO STAFF

**MD** Nicholas Heyward  
**Artistic Manager** Simon Rogers  
**Orch Manager** Greg Low  
**Orch Coordinator** Evan Woodroffe  
**Production Coordinator** Ian Wollstein  
**Production Assistant** Brian Harris  
**Orch Librarian** Jacqui Walkden  
**Artistic Coordinator** Mel Wilson

## TASDANCE PATRON

Graeme Murphy AM

## TASDANCE BOARD OF DIRECTORS

Elizabeth Daly (Acting Chair), Ann Hamilton (Secretary), Ian Wright (Treasurer), Annie Greig, Ron Layne, Norm McIlpatrick, Jeff Meiners, Gilbert Sellars and Mary Suchodolsky

## TASDANCE FRIENDS COMMITTEE

Julie Turner (Treasurer), Katia Duff, Carlene Death and Esther Ross

## TASDANCE ARTISTIC ADVISORY BOARD

Robyn Archer, Annette Downs, Richard Evans and Jeff Meiners

## ACKNOWLEDGEMENTS

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## FOR FURTHER INFORMATION

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[www.tasdance.com.au](http://www.tasdance.com.au)

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Were you excited or moved by the performance or a particular dancer this evening?

You can nominate a company, choreographer or dancer for an Australian Dance Award. The annual Australian Dance Awards recognise and honour professional Australian dance artists. Nominate now while the memory is fresh! Go to the Ausdance website [www.ausdance.org.au](http://www.ausdance.org.au)

Tasdance thanks and acknowledges the support from our generous partners

Tasdance and the Tasmanian Symphony Orchestra are assisted by the Australian Government through the Australia Council, its arts funding and advisory body and through Arts Tasmania by the Minister for the Arts. The TSO is also supported through the Tasmanian Government Icon Program.

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