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**SINGAPORE
DANCE
THEATRE**

Return of Ballet Under The Stars
Featuring a compilation of the Best of SDT's 20-Year Repertoire
25 - 27 July 2008
Fort Canning Green, 7.30pm

8 April 2008, Singapore – The ever popular **Ballet Under The Stars (BUTS)** returns to Fort Canning Park for its 13th edition from 25 to 27 July.

Singapore Dance Theatre (SDT) celebrates with the masses at this year's Ballet Under The Stars (BUTS). Showcasing a compendium of 11 of SDT's most memorable dance pieces, including the very first piece staged by the company in 1988– Goh Choo San's "Beginnings", this special edition of the ever-popular BUTS is a must-see that is not to be missed!

Other significant works that were specially choreographed for Singapore Dance Theatre were Graham Lustig's well-received "Cinderella" featuring a pas de deux, the exuberant "Why Not" by Paul Ocampo, set to tracks by Queen, "Who Wants To Live Forever" and "I Want To Break Free", SDT late co-Founder Anthony Then's *Schumann Impressions*, SDT Resident Choreographer Jeffrey Tan's "Façade" and "Negro Y Blanco", "Living Greens" by SDT Senior Artiste and Assistant Ballet Master, Mohammed Noor Sarman and "Five Love Poems" by Edmund Stripe. Also sharing the BUTS platform this year are internationally-

acclaimed works such as “Lamberena” by Val Caniparoli, “Maninyas” by Stanton Welch, “Stamping Ground” by Jiri Kylian, and one other Goh Choo San work, “Fives”.

“Since this is SDT’s 20th Anniversary, we felt it was important to give our loyal audiences a chance to relive the memories of some of the best works that the company has performed over the two decades. Of course, it was not easy to create a shortlist of 11 pieces out of our current repertoire of more than 80 works, both full-length and shorter pieces, and in both classical and contemporary genres,” says Ms Goh Soo Khim, Artistic Director, SDT.

She adds: “We eventually decided upon the final 11 pieces for their artistic merit, how they fit into the outdoor environment of Ballet Under The Stars, as well as how they are significant to the oeuvre of the company’s overall repertoire.”

Says the Company’s General Manager, Alvan Loo: “Ballet Under The Stars is one of our most well-attended events and we felt that it was the most appropriate setting for us to stage this 20th Anniversary celebration season. With the 11 pieces selected, the performance is almost akin to a “Best Of SDT” compilation album that new audiences and long-time fans alike can enjoy together. We hope everyone will pack a picnic and bring along their family and friends to this event. SDT has had a diverse repertoire over its 20 year history and certain dance works, such as Paul Ocampo’s “Why Not” and Stanton Welch’s “Maninyas” are often mentioned as highlights by those who have seen them performed by the company. Instead of relying on vicarious accounts, this season of BUTS avails audiences the rare opportunity to see these works for the very first time. For those who have watched the earlier staging, it would also be a chance to enjoy it one more time. Audiences can expect an array of fun-filled activities such as face painting and tattoos for children, and enjoy a scrumptious meal on the lawn prior to the show.”

So come and be a part of this joyous occasion and be entertained by these evergreen dance works by SDT.

Ballet Under The Stars

Dates: 25 to 27 July 2008

Venue: Fort Canning Park

Time: Performance starts at 7.30pm (gates are open from 5pm)

Ticket prices: \$30 (Free for children below 6 years old)

Tickets are available at all SISTIC outlets and Singapore Dance Theatre office from 16 May 2008.

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For additional information,

visit www.singaporedancetheatre.com or call 6348 5555

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Dance pieces for BUTS 08

1. **Beginnings** by Goh Choo San, 1988 SDT inaugural season and 1st Year anniversary 89

Beginnings (premiere in Singapore) a gift to Singapore Dance Theatre

Choreography: Goh Choo San

Staged by: Janek Schergen

Music: Sir Lennox Berkeley

Serenade for Strings

Costumes: Carol Garner (Courtesy of The Joffrey Ballet)

Lighting Design: Katsch Catoy

2. **Lambarena** by Val Caniparoli, Singapore Festival of Arts 98, Mixed Bill – Colours of Life 03, Ballet Under The Stars 04

Choreography: Val Caniparoli

Music: Johann Sebastian Bach and traditional African Songs arranged by Pierre Akendengue and Hughes de Courson

Costume Design: Sandra Woodall

Val Caniparoli ventures into bold and exciting new territory with *Lamberena*, a joyous celebration of dance set to selections from an unusual score of the same name that combines traditional African music with the melodies of Johann Sebastian Bach.

In addition to being the title of the ballet and the score, *Lamberena* is also the name of the group that recorded the piece. Two Frenchmen named Pierre Akendengue and Hughes de Courson skilfully interwove African rhythms with extended passages from various Bach compositions, creating a cohesive new work that is brilliantly imaginative and underscores the idea of music as the universal language.

Like the score, Caniparoli developed a movement that is a combination of classical and African dance. The score is a marriage of these two kinds of music, and Caniparoli wanted the choreography to be the same thing.

Caniparoli wanted the style to be as accurate as possible, so he sought assistance from two African dance experts to act as consultants. The shapes and steps that Caniparoli choreographed were thereby given a real African flavour.

Evelyn Cisneros, the original lead dancer said, "The movement is really different; it's still very much based on the classical ballet technique, but it's expanded to

include different kinds of contractions, isolation of the hips, and the softness of the arms.”

The movement quality is enhanced through the costume designs of Sandra Woodall. She too, combined styles fusing element and colour of African and European dress to create a look that is suggestive of both cultures.

3. *Fives* by Goh Choo San, [Singapore Festival of Arts 00](#), [Ballet Under The Stars 01](#), [The Legacy of Goh Choo San 07](#)

Choreography: Goh Choo San

Music: Ernest Bloch, Concerto Grosso No. 1

Costumes: Goh Choo San

Lighting: Yo Shao Ann

Premiere: The Washinton Ballet, 12 February 1978

Energetic and vibrant, the piece shows off many of Goh’s trademarks: a brilliant management of ensemble patterns and space; line and unexpected gestures. *Fives* is a ballet that meshes classical and contemporary. Goh described this ballet as ‘music ballet’, that is one in which the movement comes from the music itself and in fact ‘sees’ as well as ‘hears’ the music.

4. *Maninyas* by Stanton Welch, [A triple bill – Awakening 04 & London Season, 05](#)

Choreography: Stanton Welch

Music: Ross Edwards (*Maninyas Concerto for Violin and Orchestra*)

Scenic and costume design: Stanton Welch

Lighting: Lisa J. Pinkham

A mix of classical and contemporary ballet, ***Maninyas*** is a small abstract work that is a series of pas de deux and pas de trois. Set to *Maninyas Concerto for Violin and Orchestra*, a work by Australian composer Ross Edwards, the piece features five couples, in delicate costumes designed by Artistic Director Stanton Welch, who move in and out of a series of shimmering curtains or veils.

“The piece is a process of unveiling,” explained Mr. Welch. “It examines how in relationships, you gradually unlayer yourself, and how scary, dark, and open it is to reveal yourself to another without protection. The dancers are undressing themselves spiritually as well as physically.”

Originally created for San Francisco Ballet in 1996, ***Maninyas*** was Mr. Welch’s first commission outside his home company, The Australian Ballet – his first American exposure, which led to commissions with other companies. In fact,

seeing ***Maninyas*** led Ben Stevenson, Houston Ballet Artistic Director Emeritus, to ask Mr. Welch to create a work for the company. At its premiere, *San Francisco Examiner* dance critic Allan Ulrich enthusiastically commented, "Although still in his early 20s, [Stanton Welch] is extraordinarily promising...***Maninyas*** was spectacular." (February 29, 1996)

5. *Schumann Impressions* by Anthony Then, [A Classical Season 90](#)

Choreography: Anthony Then
Music: Schumann (Carnaval, Opus 9)
Costume Design: Anthony Then
Set Design: Paul Tan

Inspired by the popular Italian type of improvised comedy commedia dell'arte, this pantomime ballet celebrates the pursuits of love with an atmosphere of joie de vivre. Different moods & sentiments will be projected through the 21 movements of the ballet.

6. *Why Not?* by Paul Ocampo, [Ballet Under The Stars 96, 04](#)

Choreography: Paul Ocampo
Music: Queen

What better music to showcase SDT's versatility than Queen's multi-faceted and irrepressible tunes. Set to the catchy I want to Break Free, satirical Bicycle Race, lilting and romantic Love of My Life, rock and roll Crazy Little Thing, poignant Who Wants to Live Forever, and rock-classic Bohemian Rhapsody, this enjoyable fulfilling dance immerses you in a myriad of moods.

7. *Five Love Poems* by Edmund Stripe, [Ballet Under The Stars, 96, 02](#)

Choreography: Edmund Stripe
Music: Richard Wagner (Wesendonck Songs)

Five Love Poems echoes the emotions of pain, longing, dreams and moments of ecstasy express when we are in love. This dance is choreographed to five Wesendonck Songs written in 1857 by Richard Wagner, who set to music the poems of Mathilde Wesendonck, a woman whom he loved but never married. This dance was first performed by SDT in 1996.

8. *Cinderella Pas De Deux* by Graham Lustig, [96, 98, 04](#)

Cinderella returns to the stage in this lavish tale of true love that transcends social class and meddling stepsisters. Children and adults alike will be fascinated by the visual splendour of the scenes at the Prince's party, and it will be a veritable dance-off once Cinderella meets the Prince, and gets literally swept off her feet by this royal beau.

9. *Negro Y Blanco Pas de deux* by Jeffrey Tan, Impressions 07

Jeffrey Tan's latest work *Negro Y Blanco* appropriates the grand piano as his muse. This introspective piece without a plot is a study of the symbiotic relationship between the piano and its music score. As a choreographer, Jeffrey Tan has had many opportunities to observe and participate in company classes, and this prolonged exposure to contact with the piano provided him with an enhanced appreciation of how this musical instrument influenced the movements of dancers. Literally and lyrically struck by how each note produced by the piano seems pregnant with meaning, he could not wait to express this epiphany through his own definitive style of choreography.

10. *Living Greens* by Mohammad Noor Sarman, [ASEAN Dance Festival 96](#), [Philippines Dance Festival 98](#), [Australia Tour 99](#), [Ballet Under The Stars 96, 98, 05](#)

Choreography: Mohammad Noor Sarman
Music: Mickey Hart

Living Greens is a dance inspired by fundamental issues relating to nature and humanity. Issues such as growth, maturity, survival and social behaviour are examined through movement and mood; the essences of these complex issues are reflected in this dance. The ballet is a combination of movements brought together from different dance realms.

11. *Stamping Ground* by Jiri Kylian, [Triple Bill 00](#), [Ballet Under The Stars 03, 04](#), [Impressions 07](#)

Choreography: Jiri Kylian
Music by Carlos Chavez

Stamping Ground grew out of the choreographer's admiration for the artistic, expressive, and social values of Australian aboriginal dance. But rather than attempt to reproduce its rituals onstage, a new movement vocabulary was developed to evoke the natural world and its inhabitants – with a touch of humour.

Biographies

Choo San Goh

Choo San Goh (14 September 1948 - 28 November 1987), choreographer, was born in Singapore, son of Kim Tak Goh, a merchant, and Siew Han Ch'ng.

Childhood

He was the youngest of ten children. His Chinese parents spoke Mandarin and the family was brought up with very traditional values. Goh was influenced by and followed in the path of three of his older siblings to train as a dancer. Performance tours to Singapore from overseas ballet companies stimulated their interest in dance.

His elder sister Soonee Goh trained at the Royal Ballet School in London and returned to Singapore to co-found the Singapore Ballet Academy. His brother Choo Chiat Goh, also trained at the Royal Ballet, later becoming a principal dancer in the Beijing Ballet and is the artistic director of the Goh Ballet Academy in Vancouver, British Columbia. Another sister, Soo Khim Goh, trained at the Australian Ballet and co-founded Singapore Dance Theatre in 1988.

Education

Goh went to school at the Nanyang Primary School and proceeded to Raffles Institution. Goh's earliest desire was to become an airline pilot, but his studies in ballet, taught by his sister, Soonee Goh, led him towards his eventual career path as a dancer. At his father's insistence, he first completed his University education and graduated with a degree in Bio-chemistry from the University of Singapore.

Early career

In 1970 he travelled to Europe in hope of finding a position in a ballet company and was offered a place with the Dutch National Ballet in Amsterdam. The company had a rich blend of classical and contemporary choreography. Goh joined as a member of the corps de ballet and was eventually elevated to soloist with the company. He excelled in works by the company's resident choreographers, Toer van Schaik and Rudi van Dantzig, as well as in works by Balanchine and Petipa. It was a fertile training ground for his growing interest in choreography.

While still a dancer with the company, Goh created his first ballets in a workshop environment. These small ballets brought him to the attention of Mary Day, Director of the Washington School of Ballet in Washington, DC. Believing in his talent, she offered him a position with her newly founded Washington Ballet in 1976. Goh saw this as a chance to grow along with the pace of the development

of the new company and took on the responsibilities of company teacher and Resident Choreographer at their inception as a professional company.

Over the course of the next few years his work became increasingly sophisticated and definitive works like *Fives* (1978), using Ernest Bloch's Concerto Grosso began to emerge. Goh came to the notice of several important Artistic Directors of dance companies as word of mouth spread that his talent was producing works of a very high quality. Many noted that his work was filled with a usage of classical ballet vocabulary that seemed influenced by his Asian heritage. His vision was more "symphonic" in that he utilized numerous soloist dancers in a ballet rather than the traditional principal dancer/corps de ballet arrangement typical in classical choreography.

For the Houston Ballet he created two new works (1979 & 1980) and for the Alvin Ailey American Dance Theater he created *Spectrum* (1981). American Ballet Theatre commissioned *Configurations* to be created for Mikhail Baryshnikov soon after. His only full length work, *Romeo and Juliet*, to Prokofiev's famous score, was created for the Boston Ballet (1984).

Goh maintained his work with the Washington Ballet as a primary commitment, creating one or two new works each year in addition to re-staging for them some of the successful ballets he was now creating for other companies. He was given the position of Associate Director of the company in addition to retaining his title as Resident Choreographer. The city of Washington presented him with the Mayor's Award for Excellence in the Arts in 1986. The Washington Ballet came to international notice due to Goh's work with the very accomplished dancers in the company. Alan M. Kriegsman, Dance critic for the Washington Post, wrote that Goh "has propelled the Washington Ballet to international status on the jetstream of his talent..." (February 21, 1985) The company conducted its first large scale overseas tour in 1982 and over the next few years performed in Europe, South America, and the Far East repeatedly, featuring programmes of Goh's choreography. In addition to *Fives*, some of the most well-known works he created for the Washington Ballet include *Variations Serieuses*, *Birds of Paradise*, *In the Glow of the Night*, *Unknown Territory*, and *Schubert Symphony*. All of these ballets went on to enjoy performances with other companies worldwide. His commitment to Washington Ballet remained and he gave a substantial portion of each year to his work with them. Goh's demanding schedule in the 1980s included ballets with Bat Dor Dance Company, the Paris Opera Ballet, Royal Danish Ballet, Joffrey Ballet and the Royal Swedish Ballet. Singapore recognized his talent as a choreographer by presenting him with the Cultural Medallion in 1987, the country's highest award for artistic achievement.

Legacy

Before his untimely death in November 1987 in New York City, he had decided that a Foundation to further choreographic endeavors would be part of his

legacy. The Choo San Goh & H. Robert Magee Foundation was formed in 1992 and the centerpiece of it is its annual Choo San Goh Award for Choreography. Since that time numerous choreographers and dance companies have been given financial awards to create new dance works in an effort to further develop choreographic talent. The Foundation also oversees the licencing of Goh's ballets in performances by dance companies throughout the world. Singapore Dance Theatre has added to their repertoire 13 of Goh's works in that time bringing his unique identity as a Singaporean choreographer back to his homeland. In 1997 Singapore Dance Theatre commissioned a monograph on Goh entitled *Goh Choo San, Master Craftsman in Dance*. It contains a detailed overview of his life in written text and photos of his ballets.

Val Caniparoli

Val Caniparoli's versatility has made him one of the most sought after American choreographers in the United States and abroad.

He has contributed to the repertoires of more than thirty-five dance companies, including Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (Resident Choreographer 1993-97), Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa and Tulsa Ballet, where he has been Resident Choreographer since 2001. When Boston Ballet danced the company premiere of Caniparoli's full-length *Lady of the Camellias* in 2004, the critic for the *Boston Herald* wrote, "Why have we had to wait so long to see a ballet by this gifted choreographer?"

Caniparoli is most closely associated with San Francisco Ballet, his artistic home for over thirty years. He began his career under the artistic directorship of Lew Christensen, and in the 1980s was appointed Resident Choreographer of San Francisco Ballet. He continues to choreograph for the company under Artistic Director Helgi Tomasson.

Caniparoli has created a body of work that is rooted in classicism but influenced by all forms of movement: modern dance, ethnic dance, social dancing, even ice skating. His extensive knowledge and appreciation of music is reflected in the range of composers that have inspired his choreography: *Sonata for Two Pianos and Percussion* (Béla Bartók), *Gustav's Rooster* (Hoven Droven), *The Bridge* (Dmitri Shostakovich), *boink!* (Juan Garcia Esquivel), *Aria* (George Frederic Handel), *Open Veins* (Robert Moran), *Prawn-watching* (Michael Nyman), *Torque* (Michael Torke), *Jaybird Lounge* (Uri Caine), *Hamlet and Ophelia, pas de deux* (Bohuslav Martinu), *Bird's Nest* (Charlie Parker), *Death of a Moth* (Carlos Surinach), *Going for Baroque* (Antonio Vivaldi), *Aquilarco* (Giovanni Sollima), *Book of Alleged Dances* (John Adams), *Aubade* (Francis Poulenc), *Slow*

(Graham Fitkin), *Djangology* (Django Reinhardt), *Vivace* (Franz Schubert), and one of his most performed works, *Lambarena* (Johann Sebastian Bach and traditional African rhythms and music), which is performed by sixteen companies and has become an international sensation.

Lady of the Camellias, choreographed in 1994 and co-produced by Ballet Florida and Ballet West, was Caniparoli's first full-length work. He has also choreographed *The Nutcracker* (2001) for Cincinnati Ballet, and *Val Caniparoli's A Cinderella Story*, danced to themes by Richard Rodgers, for Royal Winnipeg Ballet (2004).

Caniparoli has choreographed operas for three of this country's major companies: Chicago Lyric Opera, San Francisco Opera and the Metropolitan Opera. In addition, he has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas, a major success of the 2002 Russian Festival. In 2005, he received rave reviews for his choreography in Carey Perloff's new production of *A Christmas Carol* at San Francisco's esteemed American Conservatory Theatre.

The recipient of ten grants for choreography from the National Endowment for the Arts, Caniparoli was also awarded an artist fellowship from the California Arts Council in 1991. He has twice received the Choo-San Goh Award from the Choo-San Goh and H. Robert Magee Foundation: in 1994 for *Lambarena*, choreographed for San Francisco Ballet, and in 1997 for *Open Veins*, created for Atlanta Ballet. *Lambarena* was also nominated for the *Benois de la Danse* Award from the International Dance Association at a gala at the National Theater of Warsaw, Poland, in 1997. Dance Bay Area acknowledged Caniparoli's contributions to the local dance scene with an Isadora Duncan Award (or Izzy) for Sustained Achievement in 1996. In addition, he has twice won Izzies for Outstanding Choreography. He was also honored to have been selected to choreograph a pas de deux for Evelyn Hart and Rex Harrington for the Royal Jubilee Gala for Queen Elizabeth in Toronto.

Born in Renton, Washington, Caniparoli opted for a professional dance career after studying music and theatre at Washington State University. In 1972, he received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973. He continues to perform with the company as a Principal Character Dancer.

Stanton Welch

Born in Melbourne, Stanton Welch, began his dance training in 1986 and was engaged as a dancer with The Australian Ballet in 1989. His choreographic career developed during his time as a soloist with The Australian Ballet. In 1990, their first choreographic commission marked the beginning of a series of commissioned works over the next eleven years for The Australian Ballet, exposing Welch's diverse choreographic style.

In 1990, Welch created *A Time to Dance* for the Dancers Company and *Three of Us* for The Australian Ballet. *Of Blessed Memory* (1991) was performed throughout Australia and in The Australian Ballet's 1992 overseas tour to Italy and the UK. For this ballet Stanton Welch was voted Best New Choreographer in London for 1992 by readers of the British magazine *Dance & Dancers*. That same year he was awarded a Churchill Fellowship to study choreography overseas; and he won the NSW Young Achiever Award. In 1993, he created *Before the Rain* for the Dancers Company tour.

Divergence (1994) premiered with The Australian Ballet and later formed part of an Australian Triple Bill performed in Washington in their 1995 United States tour. In 1995, his *Madame Butterfly* received its world premiere with The Australian Ballet and Stanton Welch was appointed one of their two Resident Choreographers. That same year he was commissioned to create *Corroboree* for The Australian Ballet to perform at "United we Dance" in San Francisco, and also choreographed *Many Colours Blue* for the Dancers Company Tour.

Welch made his choreographic debut with San Francisco Ballet who commissioned him to create *Maninyas* in 1996. He returned to The Australian Ballet to create *Red Earth*, which was also televised live in a gala performance as part of a Triple Bill. In 1997, his *Cinderella* premiered in the opening of The Australian Ballet's first season in Melbourne, with subsequent performances in Sydney, Brisbane and Adelaide.

Engagements in 1998 took Welch away from Australia to choreograph new works in Europe and Britain, making debuts with Royal Danish Ballet with a new pas de deux, *Ønsket*; and *Powder*, a new one act ballet for Birmingham Royal Ballet.

In 1999, Welch choreographed new one act ballets for Houston Ballet (debut with *Indigo*); *Taiko* for San Francisco Ballet; *Ander* for Royal Danish Ballet and *X* for The Australian Ballet. With a restaging of *Maninyas* he made his debut with Singapore Dance Theatre for performances in Singapore and in their Australian tour. For Colorado Ballet he made his debut with a restaging of *Of Blessed Memory*. In the fall, Welch restaged his ballets *Divergence* and *Madame Butterfly* for The Australian Ballet's New York tour.

Welch spent most of 2000 in America with the exception of Moscow, where on Boxing Day he made his debut with Nina Ananiashvili and principals of the Bolshoi Ballet in a special season created to showcase new works with *Green*, a new one act ballet; and London where he staged *A Time To Dance* for the Royal Ballet School. Engagements included Colorado Ballet's New York tour, *Of Blessed Memory*; new one act ballets, *The Garden of Mirth* for Atlanta Ballet (debut); *Bruiser* for Houston Ballet; and *Finger Prints* for Cincinnati Ballet (debut).

In 2001, Welch returned to Moscow to create a new pas de deux for Ms Ananiashvili's in Moscow. He made his debut with the National Ballet Company of Canada with his production of *Madame Butterfly*. Welch returned to Atlanta Ballet with *Wild Life* (previously called *Corroboree*). In New York, further American debuts are made this year with commissioned one-act ballets for American Dance Theatre, DanceGalaxy, American Dance Theatre Studio Company, and Dance Chamber Project. Restagings include *Indigo*, Houston Ballet; *Finger Prints*, Fort Worth/Dallas Ballet (debut); and *Maninyas* for Singapore Dance theatre's tour to France. Welch continued as a Resident Choreographer for The Australian Ballet .

In 2002, Welch spent much of his time staging his production of *Madame Butterfly* for Atlanta Ballet, Boston Ballet (debut) and Houston Ballet. He assumes the role of Artistic Associates for Ballet Met in Columbus, Ohio and continues as Resident Choreographer for The Australian Ballet. His other 2002 engagements include staging *Fingerprints* for Tulsa Ballet (debut); choreographing to two of George Harrison's songs as part of a one act ballet by various choreographers for *The Harrison Project* for American Ballet Theatre; *Maninyas* for Ballet Met (debut); and *A Time to Dance* for Sadamatshu-Hamada Ballet Co (debut).

2003 sees Stanton Welch choreograph a new *Don Quixote* for Ballet Met; and new one act ballets for San Francisco Ballet, *tu-tu*; American Ballet Theatre, *Hereafter*; and The Australian Ballet, *Velocity*; and *Madame Butterfly* for Singapore Dance Theatre. This year, Stanton Welch takes up a new appointment as Artistic Director of Houston Ballet. He continues his role as Artistic Associate with Ballet Met and as a Resident Choreographer with The Australian Ballet.

Anthony Then

Singapore-born, Anthony Then was a much respected choreographer and teacher in the dance community in Singapore.

As the Co-founder and Artistic Director of the Singapore Dance Theatre, Then and Goh Soo Khim were instrumental in developing the SDT from a fledging company of seven members into one of the leading dance companies in Singapore and the Asia Pacific region.

Then began his career as a student of Vernon Martinus, Frances Poh and Soonee Goh at the Singapore Ballet Academy in the 1960s. Upon successfully obtaining his RAD Advanced Major Certificate within two years, he later won a scholarship to the prestigious Rambert School of Ballet in London for further training under Marie Rambert where he obtained his Professional Diploma in Dance.

Then started his dance career soon after joining Peter Darrell's Western Theatre Ballet (now the Scottish Ballet) at the Sadler's Wells Theatre. His career has taken him throughout Europe and North America and his versatility as an artist and teacher knew no bounds. He was dancer-in-residence at the Bremen and Cologne Opera Houses in Germany as well as having taught and choreographed for the Munster in Germany and then in Italy. In the US, he was Ballet Master of the Nevada Dance Theatre under the directorship of Vassili Sulich and he also took on guest choreography and teaching assignments in many dance establishments in California during the 1980's. As graduate and Associate Member of the Institute of Choreology in London, Then was also a fully qualified choreologist who taught at the Institute for five years despite his full and busy schedule with professional companies.

It was at the height of his career in Europe and America when Then was appointed to the post of joint Artistic Director of the former Singapore National Dance Company. Then subsequently co-founded the SDT with Goh Soo Khim in 1987 and returned to dedicate his time completely to the dance scene in Singapore.

His recognition for the need to nurture a SDT with local talents led him to constantly search for new talent. Among the dancers who Then nurtured and who have since established a career in dance with the Singapore Dance Theatre are Jeffrey Tan, Kuik Swee Boon and Mohd Noor Sarman.

Then's artistic contributions are highly regarded within the arts community of Singapore. He directed and staged SDT's first full-length ballet, *The Nutcracker* in 1992 as part of the centenary anniversary celebration of the ballet. Other

notable works for the SDT include *Schumann Impressions of 1990* and excerpts from *The Sleeping Beauty* after Petipa in 1994. His efforts to work with local artistes bore fruit in his original ballets such as *The Conflict*, *Motif*, and *Concerto for VII* with Singaporean composers, Bernard Tan and Iskandar Ismail and poet-painter Tan Swee Hian.

Paul Ocampo

Edmund Stripe

Born in Enfield, North London, he trained at the Royal Ballet School, where his distinguished teachers included Nancy Kilgour (now senior pedagogue at the School of Alberta Ballet). As a dancer, he was a soloist with Ballet Gulbenkian (Portugal) and principal dancer with London City Ballet. From 1987-1997, Mr. Stripe was principal dancer and choreographer with West Australian Ballet and was appointed ballet master there in 1998, before joining Singapore Dance Theatre in 2000. He has assisted in the mounting and re-creation of works by such noted choreographers as Jiri Kylian, Nacho Duato, George Balanchine, Agnes de Mille, and Christopher Wheeldon.

An award-winning choreographer, Mr. Stripe has created over 30 major works for many international ballet companies. In Canada, his work outside of Alberta Ballet has been seen in collaborations with Calgary Opera and the Calgary Philharmonic Orchestra. He was recently commissioned to choreograph the first dance work to be performed by Alberta Ballet at the newly renovated Southern Alberta Jubilee Auditorium for Alberta's Centennial Celebrations in September 2005.

Following the outstanding success of his works *Unquiet Light* and *Swelter (Mirage Under a Sheltering Sky)*, Mr. Stripe presented his first full length work for Alberta Ballet, *Alice in Wonderland* in March 2006.

Graham Lustig

Graham Lustig, an award winning, internationally recognized choreographer and teacher whose ballets have been performed on four continents, was named Artistic Director of the American Repertory Ballet and ARB's Princeton Ballet School in June 1999.

Since joining American Repertory Ballet Mr. Lustig has set his productions of *Cinderella*, *Borderlines*, *Uncertain Steps*, *The Shrew*, *Cadenza*, *Pas De Pizazz*, and *Paramour* for the company. He has also created six original works for the company, *Beauty and the Beast... A Gothic Romance*, *Dialogues*, *A Midsummer Night's Dream*, *Silkscreens*, *VISTA* and *Graham Lustig's The Nutcracker*. For ARB's Princeton Ballet School he has also created numerous productions

including *Don Quixote*, *Swan Lake*, *The Sleeping Beauty Barcarolles*, *Standstill* and *STRAUSS*.

Born in London, Mr. Lustig received his dance training at the Royal Ballet School. After graduation, he joined the Dutch National Ballet where he performed numerous leading roles and where his first choreographed work, *Thanatos Instinct*, earned him a Dutch Ministry of Culture Award.

After joining the Sadler's Wells Royal Ballet (later to become the Birmingham Royal Ballet), he created four works for the company's repertoire including *Inscape*, for which he received the prestigious Laurence Olivier nomination. As co-founder of the independent company Dance Advance he created numerous new works and he also participated in a variety of educational and outreach projects organized by the Royal Opera House.

In 1987, he was awarded a Winston Churchill Traveling Fellowship enabling him to visit a variety of American dance companies over a ten-week period. He later returned to the States for summer residencies at the Carlisle Project's Choreography Program. Other dance companies quickly recognized his unique gift for choreography and began offering him commissions.

In 1989, he created the full-length *Peter Pan* for the Scottish Ballet. He later created a series of works for Introdans, a contemporary Dutch company, including *Evening*, *Asabiyya*, *George's Day Out*, and *Transit*. His creation, *The Shrew*, received a Dutch Choreographic Award nomination.

Sought after by companies as diverse as Pittsburgh Ballet Theatre, Ballet West, Singapore Dance Theatre, Chautauqua Dance Festival, Hong Kong Ballet and the Sacramento Ballet, his choreographic style is not easily categorized. His repertoire ranges from the tongue-in-cheek sophistication of *Paramour*, inspired by the writings of Anais Nin, to the wildly imaginative, dramatically costumed *Pomp*, created for North Carolina Dance Theatre. Anna Kisselgoff of The New York Times shared these words about his work, *Evening*: "The choreography is never less than eye-riveting: a fine ballet resonating with life's solitude." The Washington Post raved that his piece "*Transit* is, in short, a thoroughly bracing, absorbing and challenging new work."

The Washington Ballet chose him as its distinguished Choreographer-in-Residence in 1993. During his three-year tenure, he choreographed *Hearts of Light* (1994) and his works, *Evening* and *Transit* were performed at the Joyce Theatre in New York, the Kennedy Center in Washington D.C. and on tour. Among his numerous memorable creations is his 1996 modern retelling of *Cinderella* set to the Prokofiev music for the Singapore Dance Theatre, and *Medrano*, based on Picasso paintings of circus acrobats for American Ballet Theatre.

He has also worked in film and theatre through his collaboration with Christopher Nupen on the biographical film, *Tchaikovsky's Women*, as well as his involvement with the award-winning production about Isadora Duncan, *When She Danced*, for London's West End.

Mr. Lustig currently serves on the Board of Directors of the Choo-San Goh and H. Robert McGee Foundation whose mission is to support the new choreographic projects of today's emerging choreographers. In 2003, Mr. Lustig was named as a charter member of the Artists Council for Americans for the Arts in Washington, DC. He has served as a panelist for the National Endowment for the Arts, 2003 & 2005 Dance Grants and Policy Panels. Mr. Lustig also serves on the Advisory Board of the Princeton Festival and of the Terpsicorps Theatre of Dance. His most recent work includes *Six Pianos* for Configuration Dance Theatre, *Eugene Onegin* for the Cleveland Opera and *Aida* for Boheme Opera.

Jeffrey Tan

Jeffrey's first principal role was as Franz in St. Leon and Marius Petipa's full-length classic, *Coppelia*. Other principal roles included, The Prince in *The Nutcracker*, Good Boy in *Graduation Ball*, Albrecht in *Giselle*, Romeo in *Romeo and Juliet*, Armand in *La Traviata*, *Anna Karenina* and *The Red Shoes*. Jeffrey has also danced in one-act masterworks by George Balanchine, Goh Choo San, Graham Lustig, Jean-Paul Comelin, Val Caniparoli, Stanton Welch, Thierry Malandain, Nacho Duato, Jiri Kylian, Boi Sakti, Marie-Claude Pietragalia, amongst many others.

In 2000, Jeffrey was awarded the National Arts Council's Young Artiste Award for Excellence In Dance. In 2003, being awarded an educational grant from the National Arts Council, Jeffrey took a sabbatical to complete his Master of Fine Arts at the Queensland University of Technology.

His first choreographic attempt, *Tribal Rhythm*, had its inaugural performance in 1996. This was followed by *Elán* and *Façade* in 1999 and *Memoir* in 2001. With the desire to further explore and experiment with his choreographic abilities, he later created *Un Reve Curieux* and *Sojournic Serenade* in 2003, *Last Watch of the Night* and a site-specific performance at the Old Government House, Brisbane in 2004. His recent accolades included staging his work at the New Zealand Ballet School in 2004 and an invitation for SDT to perform *Façade* in the Queensland Ballet Gala in 2005.

Upon his return to SDT, he was appointed the Resident Choreographer, a newly created post in the Company in 2004. Jeffrey's first choreographic output for SDT was *Last Watch* for Ballet Under the Stars 2004. Other works include *Duet*, *Trio* and *The Little Mermaid* with Ballet Master Paul De Masson in 2005, the hugely successful production of *The Nutcracker* in December 2005, and most recently,

F.U.S.E. for the 2006 Singapore Arts Festival Gala Performance, *QUEST*, as well as *Negro Y Blanco* for SDT's Impressions season in May 2007, and *Breath Of Love* for Ballet Under The Stars 2007.

Mohamed Noor Sarman

Joined Singapore Dance Theatre (SDT) in 1988 and has been the Assistant Ballet Master since 1997. Mohd Noor played important roles in Vicente Nebrada's *Gemini Pas de Deux*; Anthony Then's *Schumann Impressions*; Helen Lai's *Exits and Entrances*; David Lichine's *Graduation Ball* amongst many other dance works.

In 1996, his choreographic work, *Living Greens*, represented Singapore in the 8th ASEAN Dance Festival 1996 which was performed by SDT in the Philippines (1998) and in Australia (1999). Mohamed Noor was the rehearsal assistant for SDT's *Coppelia*, *The Nutcracker* and *Cinderella*. He is also a recipient of the National Arts Council's (NAC) Young Artist Award for his contribution to dance in 1995. In 2005, he performed in Marie-Claude Pietragalla's *Les Noces* and the role of the prophet in *Rite of Spring*. Mohd Noor performed key roles in *QUEST* for Singapore Arts Festival 2006, a production that also toured Korea in October 2006. Mohd Noor was also the man behind the choreography for SDT's contribution to the National Day Parade 2007, a piece that is set to the song, "Stand Up For Singapore"

Jiri Kylian

In 1973, Jiri Kylian joined the Nederlands Dance Theatre (NDT) in The Hague as a guest choreographer. Here he made a successful debut with *Viewers*- the first of almost 50 choreographies he was to develop specifically for the NDT. *Viewers* was followed by *Stoolgame* (1974), *La Catherdrale engloutie* (1975) and *Return To A Strange Land* (1975). In 1975, he left the Stuttgarter Ballet in Germany for good to work exclusively for the NDT.

In 1978, Kylian achieved an international breakthrough with *Sinfonietta*, which he set to music composed by his compatriot Leos Janacek. In a very brief time, Kylian created this work for the renowned Spoleto Festival in United States. *Sinfonietta* was very well received. In the same year, Kylian was appointed Artistic Director of the NDT.

He further enhanced his reputation with such works as *Symphony of Psalms* (1978), *Forgotten Land* (1981), *Svadebka* (1982), *Stamping Ground* (1983) and *L'Enfant et les Sortileges* (1984). Through the years, he has moved away from lyrical works to abstract and often surrealistic ballets, as evidenced in *No More Play* (1988), *Falling Angels* (1989), *Sweet Dreams* (1990), *Sarabande* (1990) and

Petit Mort (1991). In October 1994, the NDT made a highly successful tour of the United States and Canada, Performing all these works (with the exception of Sweet Dreams).

Apart from developing choreographed works, Kylian has also built up a unique organizational structure within the NDT, adding two dimensions to the Dutch ballet company. The world-famous NDT I has now been joined by NDT II (experimental dance performed by dancers aged between 17 and 22) and NDT III (dancers who are aged 40 and older and work on a project basis).

In April 1995, Jiri Kylian celebrated 20 years with the NDT by mounting the large-scale dance production Arcimboldo, which involved all the dancers of NDT I, NDT II and NDT III. On that occasion, he received one of the Netherlands' highest honours, becoming Officier in de Orde van Oranje Nassau.

In 1996, NDT I was awarded the Edinburgh Festival Critics' Award for Dance. The following year, Jiri Kylian won the Edinburgh festival Critics' Award for NDT III's programme Tears of Laughter. In 1997 he became Honorary Doctor at the Julliard School New York. He was presented with the 1997 Joost van den Vondel Award, which goes to people or organizations active in Dutch, Flemish or Low German culture and art. He was awarded the Honorary Prize for Dance and Choreography 1998 by the Institut del Teatre Barcelona and the Benois de le Danse 1998. In February 2000, Jiri Kylian won the Laurence Olivier Award in the category 'Outstanding Achievement in Dance'.

Jiri Kylian's most recent works are As If Never Been (NDT I in 1992), No Sleep till Dawn of Day (NDT III in 1992), Whereabouts Unknown (1993), Tiger Lily (NDT I), Double You (NDT III in 1994), Arcimboldo (NDT I, II and III in 1995), Bella Figura (NDT I in 1995), Tears of Laughter (NDT III in 1996), Wings of Wax (NDT I in 1997), A Way A Lone (NDT III in 1998), One of a Kind (NDT I in 1998), Indigo Rose (NDT II in 1998), Half Past (NDT I in 1999) and Doux Mensonges (Paris Opera in 1999).