



SINGAPORE  
DANCE  
THEATRE

Presents

## **IMPRESSIONS**

The Impressions Triple Bill features a new piece called *Negro Y Blanco* by Singapore Dance Theatre's Resident Choreographer Jeffrey Tan, a Singapore Premiere of Argentinean choreographer Mauricio Wainrot's passionate *Seasons of Buenos Aires*, and a re-staging of Jiri Kylian's seminal piece, *Stamping Ground*. Each piece is a snapshot of a place in time, a thought in evolution, and a movement in transition. Each piece is an impression, waiting to be explored and enjoyed by the audience.

*18 – 19 May, 2007, 8pm at the University Cultural Centre, with support from NUS Centre For the Arts*

Singapore – 23 February, 2007 – Singapore Dance Theatre (SDT) proudly presents "Impressions", a showcase of ballet masterpieces featuring contemporary work *Seasons of Buenos Aires* by Argentinean Mauricio Wainrot, *Stamping Ground* by Dutch choreographer Jiri Kylian, and *Negro Y Blanco*, the latest choreographic expression from SDT's Resident Choreographer Jeffrey Tan.

**STAMPING GROUND** A celebration of the beauty, expressiveness and importance of the Australian aboriginal dance in life and society, *Stamping Ground* is a consequence of choreographer Jiri Kylian's experience with the tribal ceremonies. Having always harbored an admiration for this Stone Age culture, Kylian was part of the tribe's bid to

preserve what still remained of their way of life before all was lost in the rapid social changes of the 21<sup>st</sup> century. This led him to seek out the universal qualities that underlie both modern ballet and a style of dancing that has survived in Australia for over 40,000 years.

With the knowledge that the primitive stamping dance was regarded as private possessions of the aboriginal dancer and reproduction was considered theft and sacrilege, Kylian worked devised a new vocabulary of his own. Working closely with his dancers, this original ballet was developed using their individual personalities and relationships with each other within the dance group through the idiom of the choreography.

**SEASONS OF BUENOS AIRES** Set to evocative Latin music, *Seasons of Buenos Aires* by Argentinean Mauricio Wainrot trails the evolution of man's dynamic interaction with his environment and the changing seasons, from the exuberance and the vigor that "Spring" inspires, to the melancholy and introspection brought on by "Winter". Pulsating with the rhythm of life, the audience will be swept up by the passion of this upbeat dance as the movements alternate between pensive *pas-de-deux* and volatile group work. Nine pairs of dancers will rendezvous on a stage that is devoid of a set so that one's eyes are commanded to focus on their high levels of energy and technique. Punctuating the stirring tunes with their elegant and powerful steps, each movement of the dancers' bodies effectively represents Man's inevitable moods of depression and dejection when faced with adverse weather, and also the ability to rise above such unforeseen circumstances. Each encounter is interweaved with the strong signature movements of Wainrot, applauding our tenacity as we forge ahead with life and love, undeterred, albeit fundamentally influenced by the seasons of change around us.

**NEGRO Y BLANCO** This eclectic triple bill ends with house-hold name Jeffrey Tan's latest work *Negro Y Blanco*. Appropriating 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. Watch as the dancers merge in a soulful and fluid movement as they sway to the enchanting sounds produced when fingers caress the keys on a piano. Magnified with human emotions and the stirrings of music by composers such as Mozart and Bach, the dancers will transport you on a world beyond the limitation of what is on the surface, and far into the realm of successive solos, intertwined with pas-de-deux and pas-de-troi. Jeffrey Tan encourages the audience to experience this piece without any preconceptions, and to savour the fluidity and grace of the dancers as they interpret tonal phrases with the vocabulary of dance.



**STOP PRESS:** Don't miss Singapore Dance Theatre's Dance Appreciation Series (DAS) on 1 May, 4pm, at the Esplanade Concert Hall. This May Day Special of DAS allows audience members to learn about contemporary dance expressions and to hear about the inspiration behind the new works within *Impressions*. Tickets for DAS can be purchased at the amazingly low price of \$11 (inclusive of \$1 SISTIC fee), and are now available from SISTIC at 6348-5555 or [www.sistic.com.sg](http://www.sistic.com.sg)

## **FAST FACTS**

Programme Title	<b><i>Impressions</i></b>
Date	18 - 19 May 2007, 8pm
Venue	University Cultural Centre
Time	8.00 pm

Tickets prices: \$48, \$38 and \$28

No entry for infants in arms and children below 6 years old

Children from 6 years old will require a ticket for entry

Available at:

All SISTIC outlets; SISTIC Hotline: 6348-5555 and SISTIC website: [www.sistic.com.sg](http://www.sistic.com.sg).  
and SDT office from at 6338-0611 or [ticketing@singaporedancetheatre.com](mailto:ticketing@singaporedancetheatre.com)

### **Discounts Schemes :-**

- 25% discount for SDT Friends with no minimum purchase
- 25% discount for early bird bookings for a minimum purchase of 5 tickets for any combine price categories (till 22 April)
- 25% discount for early bird bookings with DBS credit card holders with no min purchase for any combine price categories (till 22<sup>nd</sup> April)
- 15% discount to DBS credit card holders with no minimum purchase
- 20% discount to DBS staff pass holders with no minimum purchase
- 15% discount for a minimum purchase of 2 tickets for any combine price categories to:-
  1. Kinokuniya Privilege Card holders
  2. PAssion Card
  3. International Researcher's Club Card
- 10% discount with no minimum purchase to SDT partners:-
  1. PrettyFIT/BeetleBug/Silverline card holders
  2. Gaia Yoga Centre Membership card holders
- Sweet Sixteen tickets at \$16 per ticket available to all full-time students and NSmen & Senior Citizens. The label on the ticket will read as "Sweet Sixteen".

All relevant cards must be produced in order to enjoy the discounts.

Discounts above are not valid with any other promotions/or discounts.

*All prices exclude SISTIC handling fee of \$2 per ticket for S\$20 and above.*

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## **BIOGRAPHY Mauricio WAINROT**



Mauricio Wainrot, is currently Artistic Director of Ballet Contemporáneo del Teatro San Martín of Buenos Aires. He has been a Permanent Guest Choreographer of The Royal Ballet of Flanders, Belgium, from 1991 until 2004, and created for this Dance Company 11 successful ballets : *Carmina Burana*, *Le Sacre du Printemps*, *Messiah*, *Firebird*, *Looking through Glass*, *Beyond Memory*, *Wayfarer Songs*, *Tango Plus*, *The 8 Seasons*, *Distant Light* and *Journey*.

Wainrot is a former Artistic Director of Les Ballets Jazz de Montreal, of Canada, and Grupo de Danza Contemporánea of Teatro San Martín, of Buenos Aires, Argentina. He studied at the Teatro Colón High School Of Arts in Buenos Aires and danced as principal guest dancer with the Royal Winnipeg Ballet, the Teatro Municipal Ballet of Rio de Janeiro, the Ballet de Cámara of Caracas, the Ballet Contemporáneo of Buenos Aires and the Grupo de Danza Contemporánea of Teatro San Martín (Buenos Aires).

Wainrot left Argentina in 1986, invited by Ulf Gaad, Artistic Director of the Goteborg Opera of Sweden, to stage *Anne Frank*, *Symphony of Psalms* and *Three Argentine Dances*. Due to the success of this programme, he was invited to stage his works and to create new ones for companies in Europe and in America.

More than 40 companies have performed Wainrot's works in the last 16 years. Among them are the English National Ballet, Royal Ballet of Flanders, Royal de Wallonie, Staatstheater Hannover (Opera) and the Staatstheater Wiesbaden, ( Opera) in Germany, Julio Bocca and Ballet Argentino, The Cincinnati Ballet, Richmond Ballet, The Hubbard Street Dance Chicago, the Ballet Florida, the Juilliard Dance Ensemble, the Bat Dor Dance Company of Israel, Les Ballet Jazz de Montréal, The National Ballet of Mexico, Ballet Nacional Chileno, Ballet de Santiago and Ballet of Teatro Colon

Wainrot has been nominated for the International Dance Award **Benois de la Danse 2003** for *Distant Light*, in Moscow at the Bolshoi Theater. (One of the world's most important dance awards).

In 1993 and 1998, the Choo-San Goh Choreographic Award Foundation awarded two of his works : *Perpetual Motion*, created for the Hubbard Street Dance Chicago, and *Now and Then* for the Richmond Ballet. In 1991, 1994, 1998 and 1999, the Chilean Critics

Association awarded him with the APES Prize, for Best Production of the Year for *Anne Frank*, 4 Janis For *Joplin*, *Libertango*, and *Messiah*, respectively. In 1999 he won the Konex Platinum Prize in Argentina as Best Choreographer of the Decade. He again received awards in Argentina Premio Teatros del Mundo in 1999 for *Messiah*, in 2000 for his work *A Streetcar Named Desire* – which was awarded twice, with the Trinidad Guevara Prize and Ace Prize, and by the Argentinean Critics Association as Best Dance Production of the Year 2000.

In 2001, he received the Award Teatro XXI for *Now and Then*.

He was a jury member of the Concurso Coreográfico de la Villa de Madrid in 1992 and in the Dance World Montecarlo Competition in 2000.

From 1987 to 1990, he was the resident choreographer of Les Ballet Jazz de Montréal and from 1989 to 1991, permanent guest choreographer for the Hildesheim Stadttheater in Germany.

Wainrot has been a guest teacher at MUDRA International ( Bejart's Company School) in Brussels, at the Hochschule fur Musik und Darstellende Kunste Frankfurt, and in Buenos Aires at the Teatro Colón High School Of Arts and the Taller de Danza of Teatro San Martín.

## **BIOGRAPHY 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 Stuttgart 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 other 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).

In August 1999, Marian Sarstadt succeeded Jiri Kylian as Artistic Director of NDT. Jiri Kylian maintains a close relationship with the NDT as house choreographer and artistic adviser, in which capacity he will continue to play an essential role in NDT's development.

## BIOGRAPHY Jeffrey TAN



Jeffrey Tan (Senior Artiste, Assistant Ballet Master and Resident Choreographer of Singapore Dance Theatre)

Jeffrey Tan was appointed to the newly created post of Resident Choreographer for Singapore Dance Theatre since October 2004. He concurrently holds the post of Assistant Ballet Master and Senior Artiste of Singapore Dance Theatre.

Despite a late start to his dancing career at the age of 21 with the Singapore Armed Forces Music and Drama Company, Jeffrey has grown to become one of Singapore's most prolific and promising stars in the dance arena. Jeffrey was awarded a scholarship to further hone his dancing skills at the Singapore Ballet Academy, under the mentorship of Anthony Then. This was followed by a stint at the London Studio Centre. He obtained his Royal Academy of Dance Examinations (Advance) with Honours and was a finalist in the Asia-Pacific Dance Competition, Tokyo in 1995.

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 Anthony Then's *The Nutcracker*, Good Boy in David Lichine's *Graduation Ball*, Albrecht in Jean-Paul Comelin's *Giselle*, Romeo in Goh Choo San's *Romeo and Juliet*, Armand in Andrea Prokovsky's *La Traviata* and Konstantin Levin in *Anna Karenina* and Petal Miller-Asmole's *The Red Shoes*.

Jeffrey also danced in one-act masterworks by George Balanchine, Goh Choo San, Leigh Warren, Graham Lustig, Jean-Paul Comelin, Val Caniparoli, Stanton Welch, Richard Wherlock, Thierry Malandain, Nacho Duato, Joachim Schlomer, Jiri Kylian, Boi Sakti and Marie-Claude Pietragalia.

With the Company, he has performed in numerous international festivals such as Le Temps d'Aimer la Danse a Biarritz in France, Festival Internaciaonal Cervantino in Mexico, Chang Mu Arts Festival and SIDance in Korea and Festival of Dance in the Philippines. Jeffrey has also toured extensively to the United States, Australia, China, Indonesia, Malaysia, London and more recently to Montreal for the CINARS.

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.

In 2000, Jeffrey was awarded the National Arts Council's Young Artist 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, under the tutelage of Associate Professor Cheryl Stock. With the desire to explore and experiment with his choreographic abilities, he has 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 the Company, he was appointed the Resident Choreographer, a newly created post in SDT and Assistant Ballet Master. Jeffrey's first choreographic output as Resident Choreographer 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 more recently, *F.U.S.E* for the opening world premiere of *Quest* for the Singapore Arts Festival 2006.

*Negro Y Blanco* is Jeffrey Tan's first new work for Singapore Dance Theatre in 2007. He will next choreograph a piece for Ballet Under The Stars (BUTS) in July 2007.

## **SINGAPORE DANCE THEATRE “Sweet Sixteen” TICKET DEAL**

As part of the Singapore Dance Theatre’s ongoing efforts to develop and grow its audience base, it is launching a “Sweet Sixteen” ticket deal that is available to full-time students and NSmen.

Says the General Manager of SDT, Alvan Loo: “We understand that Singapore are inundated with numerous choices when it comes to entertainment and the arts. By availing a specific allotment of tickets to full-time students and NSmen at a special price of \$16, we hope that it will help them to stretch their dollar and engage more with us. I am confident that a night out at the ballet, whether it is a classical show like Coppelia in March, or a contemporary one like our next season in May, is comparable to, if not more uplifting and interesting than, watching a movie at the Cineplex or hanging out with friends at a club. Since prices of our tickets for full-length productions are now closer to the cumulative cost of these competing forms of entertainment, where cover charges, drinks and nibbles are often part and parcel of the experience, I sincerely hope that the issue of cost will no longer be a deterrent for new audiences to enjoy any show by the Singapore Dance Theatre.”

Tickets sold under the “Sweet Sixteen” deal are originally priced at \$28. For each SDT performance, the company will designate a fixed quantity of tickets to be sold under the “Sweet Sixteen” deal and tickets are available through its regular sales channels like SISTIC and the SDT office. There is no limit to the number of tickets for each sales transaction, and ticket-buyers will only need to show proof of their full-time student or NSmen status at the point of purchase. “Sweet Sixteen” tickets for each SDT season are available while stocks last.

A concerted campaign on the “Sweet Sixteen” deal will be directed towards schools, junior colleges, tertiary and arts institutions, and the Singapore Armed Forces, to raise awareness of this new ticketing initiative.

For more information, please email [ticketing@singaporedancetheatre.com](mailto:ticketing@singaporedancetheatre.com) or visit the website [www.singaporedancetheatre.com](http://www.singaporedancetheatre.com)

## **SINGAPORE DANCE THEATRE - THE COMPANY**

The Singapore Dance Theatre (SDT), co-founded by the late Mr. Anthony Then and Artistic Director Ms Goh Soo Khim, is one of the finest and leading professional dance companies in the Asia-Pacific region. The accomplished Ms Goh leads a company of 22 professional classical dancers that hails mainly from the Asia-Pacific region.

With a repertoire ranges from classical to contemporary ballet, of well-known choreographers like Jean Paul Comelin, Stanton Welch, George Balanchine, Jiri Kylian, Nacho Duato, Boi Sakti, Goh Choo San, Sakiko Oshima, Ohad Naharin and Marie-Claude Pietragalla, the Company performs six seasons in a year. Its seasons include performances at the Esplanade Theatre, Performing Home of the SDT and at the Fort Canning Green, resident of the widely popular *Ballet Under The Stars (BUTS)* series of our outdoor performances. *BUTS* has, to date, attracted an audience of over 160,000 from all walks of life and has seen many converted to dance aficionados. 2005 marked the 10th anniversary of the popular *BUTS* series.

“The way SDT dancers’ move, the way they are built, they are exciting to watch as dancers.” commented Sylvia McCully, an established dance teacher.

Artistic Director of Houston Ballet, Stanton Welch added, “SDT is the most contemporary company I’ve worked with. But they do classical classes and they are on Pointe. They are very fast in picking up contemporary movement, which classical dancers can find it hard to do. And they are very expressive, which comes without you having to pull it out from them.”

SDT constantly receives international acclaim for its works both locally and overseas. Described as an “Asiatic gem” by Graham Watts of Ballet.com.UK for its London debut, SDT has captivated audiences from the Asia-Pacific, North America and Europe. Dance Magazine, UK, has complimented the SDT for being “an outstanding company of versatile dancers” and for its “full and mixed repertoire that could grace stages worldwide”

Additionally, in 2002, the SDT was given the singular honour to stage a commissioned work, *Reminiscing The Moon* by Indonesian dance artist Boi Sakti, for the Esplanade - Theatres on the Bay, during its opening festival. This commission established the Company’s status as a leading arts institution in Singapore as well as in the Asia Pacific region.

### **International Touring**

During these recent years, SDT has captivated many audiences in Malaysia, Indonesia, the Philippines, Hong Kong, Korea, China, Australia, France and the United States. The Company has participated and performed at numerous international festivals and events such as Le Temps d’Aimer la Danse a Biarritz in France, Mexico’s Festival Internacional Cervantino, ChangMu Arts Festival in Korea, Philippines Festival of Dance, and part of the Victorian Arts Centre’s *Made to Move* subscription series. Frequent invitations to perform in Russia, Spain and return visit to Australia, attest to the Company’s growing reputation in the dance world.

In September 2005 SDT had a two-week season in Australia. In March 2006, SDT made its debut in London at the invitation of the Sadler's Wells Theatre to perform at Peacock Theatre.

### **Nurturing Choreographic Talents**

Besides constant development of its repertoire, the company aims at nurturing young choreographic talents in Singapore as well as the Asia-Pacific region. Its widely popular Ballet Under The Stars seasons at Fort Canning Green have become a viable working space for up-and-coming choreographers, who present their creations through the Singapore Young Choreographers' Platform and the Asia Pacific Choreographic Workshop.

### **Arts Education Programme and Outreach**

As a major grant recipient from the government and in keeping with the SDT's commitment to bring the finest in dance to the public audience, on-going education and outreach programmes are organised to provide people with opportunities to appreciate dance. SDT continues to make extensive school visits and offer special courses for non-dancers and adult students with the aim to make dance more accessible to the masses. Through these events, the Company hopes to spread dance's beauty and passion to as many people as possible.

For more information on SDT, please visit [www.singaporedancetheatre.com](http://www.singaporedancetheatre.com)