

FOR IMMEDIATE RELEASE



SINGAPORE  
DANCE  
THEATRE

presents

## Masterpiece in Motion

10 & 11 June 2011  
Esplanade Theatre

**4 April 2011, SINGAPORE** – Masterpiece in Motion features SDT's premiere of *Fearful Symmetries* by Nil Christie, *Maninyas* by Stanton Welch and a new work, *The Winds of Zephyrus* by Edwaard Liang.

*Fearful Symmetries* was created by Nils Christe on Ballet Mainz (Germany). Since then, Nils Christe has remounted this work on Queensland Ballet for their 50<sup>th</sup> Anniversary International Gala in August 2010. Inspired by and set to music of the same title composed by John Adams, Nils Christe's favourite composer, *Fearful Symmetries*, in Christe's own words, "has incredible drive and is high voltage, and has an element of "travelling", or going somewhere."

*Fearful Symmetries* plays on colour, echoing Piet Mondriaan's artwork in its use of black, white, and primary colours. It features a mix of pointe work, classical virtuosity, and contemporary elements. This utterly contemporary work, however, holds unusual elements for audiences to discover for themselves.

*Maninyas* by Stanton Welch was first performed by Singapore Dance Theatre on 19 June 1999 at the Kallang Theatre for the Singapore Arts Festival. The piece consists of a series of pas de deux and pas de trios which depicts the process of "unveiling" that takes place when individuals get to know each other better. As people become familiar with one another, they "take off their veils". *Maninyas* is set to Australian composer Ross Edward's *Maninyas – Concerto for Violin and Orchestra*.

Last but not least, is the world premiere of *The Winds of Zephyrus* by Edwaard Liang. (More details will be given upon receiving information from Edwaard Liang)

## FAST FACTS

**Title** : Masterpiece in Motion  
**Date** : 10 & 11 June 2011, (Friday and Saturday)  
**Venue** : Esplanade Theatre  
**Time** : 8.00 pm  
**Ticket prices** : \$90, \$75, \$50, \$30 (excluding SISTIC charge)  
\*\*Various discount schemes are available.

Admission for 6 years old and above

**Tickets available at:** All SISTIC outlets  
SISTIC Hotline: 6348-5555  
SISTIC website: [www.sistic.com.sg](http://www.sistic.com.sg).  
\*SISTIC booking fees apply  
SDT office at 6338-0611 or [ticketing@singaporedancetheatre.com](mailto:ticketing@singaporedancetheatre.com)

**OCBC Priority Booking is available through all SISTIC outlets and SDT office from 18 March 2011.**

**Public performance tickets are available through all SISTIC outlets and the SDT office from 15 April 2011.**

We apologise that we are unable to admit infants in arms and children below 6 years old. Children 6 years old and above will require a ticket for entry.



*For additional information,*

*visit [www.singaporedancetheatre.com](http://www.singaporedancetheatre.com) or call 6338 0611*

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## **SINGAPORE DANCE THEATRE – The Company**

The Singapore Dance Theatre (SDT) was founded in 1988 with seven dancers by Goh Soo Khim and the late Anthony Then. Since then, SDT has developed into Singapore's premier professional dance company comprising 32 dancers. In the course of each year, the Company performs five to six seasons, including the widely popular *Ballet Under The Stars* at the Fort Canning Park.

The Company's repertoire ranges from classical to contemporary ballet, from renowned choreographers like Goh Choo San, George Balanchine, Nacho Duato, Jiri Kylian, Stanton Welch, Marie-Claude Pietragalla, Xing Liang, Mauricio Wainrot, Val Caniparoli, Graham Lustig, David Dawson, Jorma Elo, Edmund Stripe, Adrian Burnett, and Edwaard Liang.

In 2009, Janek Schergen took over the post of Artistic Director of SDT. Under his leadership, the Company is poised for new achievements in the international and Singapore dance arena. Janek is also the Artistic Director of the Choo-San Goh & H. Robert Magee Foundation which oversees the licensing and production of Choo San Goh's ballets and the annual Choo San Goh Awards for Choreography.

SDT also actively reaches out to the public to create greater awareness of dance through outreach to schools with its Arts Education Programme, Dance Appreciation Series (jointly presented with Esplanade Co.), and One @ The Ballet, a new initiative to help public gain a better understanding of life as a dancer at SDT.

**JANEK SCHERGEN**  
**Artistic Director**



Janek Schergen is from Göteborg, Sweden. He studied ballet with Richard Ellis and Christine Du Boulay of the Sadlers Wells Ballet, and continued at the American Ballet Center and the Harkness House for Ballet Arts in New York. In 1971 he joined the Royal Winnipeg Ballet and the following year became a member of the Pennsylvania Ballet in Philadelphia, under the directorship of Barbara Weisberger and Benjamin Harkarvy, spending 11 years with the Company. In 1978, under the guidance of Mr. Harkarvy and Lupe Seranno, he began teaching in the School of the Pennsylvania Ballet. In addition to maintaining his career as a dancer and teacher, he began staging the works of Mr. Harkarvy for Pennsylvania Ballet and other companies.

In 1981, he was invited by Mary Day, the Director of Washington Ballet and Choo San Goh, the Company's Resident Choreographer, to guest teach for the Washington Ballet. He joined Washington Ballet in a full time position as ballet master and teacher and toured with the Company through the Far East, Europe and South America, as well as the United States.

In 1988 he was invited to be ballet master and Company Teacher for the Royal Swedish Ballet in Stockholm, rehearsing full-length classics such as *Swan Lake*, *Sleeping Beauty*, and *La Bayadere*, as well as works by Sir Frederick Ashton and Sir Kenneth MacMillan. In 1991 he completed his studies in written dance notation in London, receiving his certification in Benesh Movement Notation.

In 1991 he became a ballet master for Pittsburgh Ballet Theatre where he rehearsed the full length classics and important additions to the repertoire such as MacMillan's *Elite Syncopations*, Lynne Taylor-Corbett's *Great Galloping Gottschalk*, John Cranko's *The Taming of the Shrew* and Balanchine's *Apollo*, *Ballet Imperial*, *Serenade*, *Allegro Brillante*, *Concerto Barocco*, *Theme and Variations* as well as others in the repertoire. He has staged his own production of *The Sleeping Beauty* for Ballet Met (1994), The Milwaukee Ballet (1995), Pittsburgh Ballet Theatre (1996, 2000, 2005) Pennsylvania Ballet (1997, 2002) and the Norwegian National Ballet (2006).

In January, 1994, he was appointed Artistic Director of the Nashville Ballet, as well as Director of the company's School. He remained with the organization for three seasons. From 1997 to 2002 he taught Company and School classes for Ballet Pacifica as well as Inland Pacific Ballet.

In addition, as Artistic Director and a Board Member of The Choo-San Goh & H. Robert Magee Foundation, he continues to stage the works of Mr. Goh for various companies in the United States, Canada, Europe, South Africa and the Far East. He has staged more than 120 productions worldwide. He is the Chairman of the Awards Committee for the Choo-San Goh Awards for Choreography which annually gives out choreographic grants to such organizations as Het Nationale Ballet, Limon Dance Company, San Francisco Ballet, Paul Taylor Dance Company, Houston Ballet, Hubbard Street Dance Chicago, Pacific Northwest Ballet, Rambert Dance Company, Pilobolus, New York City Ballet and many others. Over the course of the last four years, 78 different grants have been made devoting more than US\$700,000 to the creation of new works of choreography through the efforts of the Foundation.

Since the establishment of the Singapore Dance Theatre in 1988 he has been staging the ballets of Choo San Goh for the Company's repertoire. To date he has staged thirteen works for them and in December 2000 mounted the full length *Romeo and Juliet* for the Company. At the request of SDT he was asked to author a monograph on the career and ballets of Choo-San Goh. The book, with his text, was published in Singapore in September, 1997.

From 2002-2006 he was ballet master and staff teacher of the Norwegian National Ballet in Oslo. He was responsible for rehearsal of many full length works (*Swan Lake, Othello, Cinderella, Taming of the Shrew, Onegin, Sleeping Beauty*) in addition to contemporary works and the most recent Balanchine repertoire including *Symphony in C, Agon, Serenade* and *Four Temperaments*. The production he created of *Tornerose* for NNB was broadcast on NRK television in December 2006.

With the appointment of Janek Schergen as Artistic Director in January 2009, the Company is poised for new achievements in the international and Singapore dance arena. Janek is also the Artistic Director of the Choo-San Goh & H. Robert Magee Foundation which oversees the licensing and production of Choo San Goh's ballets and the annual Choo San Goh Awards for Choreography.

**NILS CHRISTE**  
Choreographer



Nils Christe was born in Rotterdam in 1949 and has been a choreographer since 1974, when he created his first ballet for Nederlands Dans Theater. At the point of his departure from NDT in 1982, he had created 12 works for this company, of which *Quartet 1* for NDT2 won him the first prize at the Choreographic Competition in Cologne in 1979.

As a freelance choreographer he worked with 65 ballet and dance companies in Holland and abroad: Dutch National Ballet, Introdans, Paris Opera ballet, Royal Ballet of Flanders, Wiener Staatsoper, Zuercher Ballett, English National ballet, Royal Danish Ballet, Royal Swedish Ballet, National Ballet of Finland, Basler Ballett, Deutsche Oper Berlin, Komische Oper Berlin, Bayerische Staatsoper Munich, Ballettmainz, Les Grands Ballets Canadiens, Washington Ballet, Queensland Ballet, Australia, and the Hong Kong Ballet.

From September 1986 till January 1993 he was the artistic director of Scapino Ballet Rotterdam. For this company he created 7 new works including his first and very successful story ballet *Pulcinella*.

Nils Christe has choreographed to the music of many different composers such as Stravinsky, Poulenc, Shostakovich, Britten, Martinu, Bartok, Satie, Mahler, Liszt, Beethoven, Purcell, Prokofiev, Wagner, Vivaldi, Glass, Reich, Adams and others.

Besides creating for ballet, he choreographed for the operas *Dido and Aeneas*, *Aïda* and *Achnaton*.

Very important to him is the collaboration with his wife, rehearsal director Annegien Sneep, who has worked as his assistant since 1981. She takes care of all the re-stagings of Nils' works in Holland and abroad. For the later works, she also designed the costumes.

Nils Christe has created 77 ballets and worked with 65 different companies in 25 countries throughout the world.

## STANTON WELCH Choreographer



In July 2003, the acclaimed Australian choreographer Stanton Welch assumed the leadership of Houston Ballet, America's fourth largest ballet company, as artistic director. Mr. Welch is one of the most sought-after choreographers of his generation, having created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.

Mr. Welch was born in Melbourne to Marilyn Jones, O.B.E., and Garth Welch, A.M., two of Australia's most gifted dancers of the 1960s and 1970s. In 1986 he began his training at the late age of seventeen, quickly winning a scholarship to San Francisco Ballet School. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing such principal roles as Des Grieux in Sir Kenneth MacMillan's *Manon*, Lensky in John Cranko's *Onegin*, Camille in Ronald Hynd's *The Merry Widow*, and Alan Strang in *Equus*. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Béjart.

Mr. Welch's choreographic career developed during his time with The Australian Ballet. In 1990 he received his first choreographic commission from the company, marking the beginning of a series of commissioned works over the next fourteen years and developing his diverse choreographic style. For The Australian Ballet he has created *The Three of Us* (1990); *Of Blessed Memory* (1991), for which he was voted best new choreographer in 1992 by readers of the British magazine *Dance & Dancers*; *Divergence* (1994), which has been performed at The Kennedy Center in Washington, D.C., and City Center in New York; full-length productions of *Madame Butterfly* (1995) and *Cinderella* (1997); *Red Earth* (1996); *X* (1999); and *Velocity* (2003). In 2005, Mr. Welch created a lavish new staging of *The Sleeping Beauty* for The Australian Ballet. *Madame Butterfly* has become a signature work for Mr. Welch internationally, and is in the repertoires of Houston Ballet, National Ballet of Canada, Atlanta Ballet, Singapore Dance Theatre, and Boston Ballet.

In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. That same year, he was commissioned to create *Corroboree (Wildlife)* for The Australian Ballet to perform at "United We Dance," a dance festival in San Francisco celebrating the fiftieth anniversary of the signing of the United Nations Charter and featuring major companies from across the world premiering new works.

Mr. Welch has been extremely active internationally, receiving numerous commissions from the world's leading companies. For Houston Ballet, he has choreographed eighteen works: *Indigo* (1999), *Bruiser* (2000), *Tales of Texas* (2004), *Blindness* (2004), *Bolero* (2004), *Nosotros* (2005), *Brigade* (2006), a spectacular new staging of *Swan Lake* (2006), *The Four Seasons* (2007), *Punctilious* (2007), *The Core* (2008), *A Doll's House* (2008), *Mediæval Bæbes* (2008), *Marie* (2009), *Elements* (2009), *40* (2009), *La Bayadère* (2010) and *The Ladies* (2010). For San Francisco Ballet: *Maninyas* (1996), *Taiko* (1999), *Tu Tu* (2003), *Falling* (2005) and *Naked* (2008). For American Ballet Theatre: *Clear* (2001), two one-act ballets as part of *Within You Without You: A Tribute to George Harrison* (2002); and a new version of *Carmina Burana* as part of the evening-length work *HereAfter* (2003). For BalletMet: *Evolution* and *Don Quixote*, both full-length works.

For Atlanta Ballet: *A Dance in the Garden of Mirth* (2000). For Royal Danish Ballet: *Ønsket* (1998) and *Ander* (1999). For Birmingham Royal Ballet: *Powder* (1998). For Moscow Dance Theatre: *Green* (2000) and *OPUS X* (2001), both created for Ms. Nina Ananiashvili's group.

Mr. Welch has also staged works for Colorado Ballet; Cincinnati Ballet; Tulsa Ballet; Texas Ballet Theater; The Royal Ballet School; Singapore Dance Theatre; Royal New Zealand Ballet; and Fugate/Bahiri Ballet NY.



**EDWAARD LIANG**  
Choreographer



Born in Taipei, Taiwan and raised in Marin County, California, Edwaard Liang began his ballet training at the age of five at Marin Ballet. In 1989, Liang entered the School of American Ballet. He joined New York City Ballet (NYCB) in the spring of 1993, and that same year he was a medal winner at the Prix de Lausanne International Ballet Competition and the Mae L. Wien Awards, the first of many distinguished accolades to come. He was promoted to soloist in 1998. Liang later became a member of acclaimed Nederlands Dans Theater I, where he danced, choreographed and staged ballets, before returning to NYCB in 2004. The premiere of Liang's *Distant Cries* for NYCB in 2005 earned high praise and he was soon hailed by critics as a choreographer with great promise. For another well-received work, *Fur Alina*, his style was described by Ballet-Dance Magazine as "ballet meets popping and locking at a very slow tempo".

Named one of the "Top 25 to Watch" in 2006 by *Dance Magazine* for choreography, he has also created works for many companies and projects such as the Hamburg Ballet, the Joffrey Ballet, the San Francisco Ballet, the Shanghai Ballet, the Washington Ballet. Edwaard Liang now works as a freelance choreographer.