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SINGAPORE
DANCE
THEATRE

presents

Ballet Under The Stars – 16th edition

16 – 18 July 2010

Fort Canning Green, 7.30pm

Pre-show performances from 6.30pm onwards

Singapore, 31 March, 2010 - Singapore's most popular outdoors arts event, Ballet Under The Stars (BUTS), is back this July to bring entertaining dance performances to the audience. BUTS is an annual occasion for family outings and social gatherings, where audiences can savour a leisurely picnic while enjoying a medley of modern and classical dance performances. The children are not forgotten, as fun activities like face painting and glitter tattooing are available for a nominal fee.

This year, don't miss the specially curated programme featuring an inspiring ballet lineup which includes *Concerto Barocco* by George Balanchine, *Piano Concerto No. 2, Opus 102* by Edmund Stripe, *Don Quixote* pas de deux, and the premiere of *Evening at the Ritz* by American choreographer Molly Lynch.

Don Quixote is a ballet with four acts, with choreography by Marius Petipa and music by Leon Minkus. Till today, this highly stylised pas de deux has since been performed countless times by dance companies around the world.

Balanchine created *Concerto Barocco* to Bach's *Double Violin Concerto in D* for a tour to South America in 1914, with American Ballet Caravan, one of the forerunners to the New York City

Ballet. The ballet was performed as the first work on the opening evening of the New York City Ballet in 1948. Over the next 35 years, Balanchine continued to refine the ballet and constantly updated elements of it in terms of choreography and costumes. He pared down the look of the dancers, dressing them in pure white leotards and skirts to accentuate their line. The ballet is considered to be one of the most musically attuned pieces in the world and virtually flawless in terms of choreography.

Concerto Barocco consists of two principal ballerinas with eight women who form the body of the work. A single male dancer partners the female principal dancers in an extended adagio movement in the middle of the ballet. The third and final movements of the ballet are one of those most demanding and fast paced pieces of choreography Balanchine has ever devised. One can watch it repeated times and always see something new. Over the years dancers' techniques have become more sophisticated and elegant and yet still they struggle to achieve the choreographic demands of *Concerto Barocco*. To dance the ballet with accomplishment is a major achievement in the life of any dancer privileged enough to be cast in it.

Next is the premiere of *Evening at the Ritz* by American choreographer, Molly Lynch. Set in the 1920s to 1930s in a glamorous and elegant ballroom, "The Ritz", this piece consists of a compilation of songs by Irving Berlin, Jerome Kern, and Rodgers & Hart. Stating her inspirations, Molly says "We will explore and discover the people and relationships in this setting which includes the intrigue and interactions of these people and their entertaining antics at *Evening at the Ritz*". It is inspired by the wonderful pairing of Fred Astaire and Ginger Rogers."

Fred Astaire and Ginger Rogers were arguably the most famous dancing partners in the 1950s, with 10 musicals together, such as *Top Hat* (1935), *Swing Time* (1936), *Shall we Dance* (1937) and *The Barkleys of Broadway* (1949). Till today, many have regarded "Fred and "Ginger" as the most successful dance partnership.

BUTS offers the perfect ground for meeting SDT's objective of education and outreach by offering a platform where people from all walks of life can be exposed to a range of different dance-forms. Dance groups from local schools and tertiary institutions, as well as Youth Dancers (Singapore) will be invited to perform during the pre-show segment.

FAST FACTS

- Title** : Ballet Under the Stars 2010
- Date** : 16 – 18 July 2010
- Venue** : Fort Canning Park
- Time** : 7.30pm
(Gates open from 5pm for picnic)
(Pre-show performances start from 6.30pm onward)
- Ticket prices** : Standard Ticket: \$25
Children/Student/NSmen/Senior Citizen: \$15
Free admission for children below six years old
- Tickets are available at** : All SISTIC outlets;
SISTIC Hotline: 6348-5555 and
SISTIC website: www.sistic.com.sg.
*SISTIC booking fees apply
And SDT office at 6338-0611 or ticketing@singaporedancetheatre.com
Tickets will be available **from 21 May onwards**

Discount Schemes

Ticket prices:

- Standard Ticket Price: \$25
- Student* / NSmen/ Senior Citizen: \$15

Free admission for children below the age of six years old.

No discount available for tickets purchased at the door on the day of performance.

This is a rain or shine event and no raised seating are allowed.



Pictures: Concerto Barocco

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For additional information,

visit www.singaporedancetheatre.com or call 6348 5555

Media Contact:

Cassie-Anne Low, Sirius Art Pte Ltd
Tel: (65) 63248722;
Email: cassie@siriusart.com.sg

Wendy Lee, Singapore Dance Theatre Ltd
Tel: (65) 6338 0611;
Email: wendy.lee@singaporedancetheatre.com

Lyana Wang, Singapore Dance Theatre Ltd
Tel: (65) 6338 0611;
Email: lyana.wang@singaporedancetheatre.com

ABOUT SINGAPORE DANCE THEATRE

The Singapore Dance Theatre (SDT) was founded in 1988 by Goh Soo Khim and the late Anthony Then. Under the directorship of Goh Soo Khim, SDT has developed into a premier professional dance company that has grown from seven to 24 dancers. Over the years, The Company performs five to six seasons, including the widely popular Ballet Under The Stars (BUTS) at the Fort Canning Park.

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

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.

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

BIOGRAPHIES

JANEK SCHERGEN ARTISTIC DIRECTOR SINGAPORE DANCE THEATRE



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. In the past 14 years 72 Awards have been made and more than \$750,000 has been dedicated 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. The company of 22 dancers is currently headed by Artistic Director Mr Janek Schergen since Jan 2009.

MOLLY LYNCH
CHOREOGRAPHER
Evening at the Ritz



Molly Lynch is an award winning choreographer and artistic director, with over 30 years of experience creating, producing, and presenting dance. The National Choreographers Initiative was founded in 2004 by Molly Lynch, and is a project that was developed to advance and expand the field of dance and is in support of the national dance community. It is an opportunity to engage outstanding choreographers from around the United States in the creative process and to produce new works.

She was the Artistic Director for Ballet Pacifica from 1988-2003. During her tenure, Ms. Lynch established Ballet Pacifica as Orange County's leading professional dance company and one of the area's top performing arts organizations. Among her innovative trademark programs was the Pacifica Choreographic Project. Under Ms. Lynch's direction, the company worked with forty choreographers, premiered more than forty new ballets and restaged some of America's most beloved classics by George Balanchine, Antony Tudor and Choo San Goh. Ms. Lynch has also choreographed over 30 concert and story ballets, 6 children's ballets and a full-length production of The Nutcracker. Ms. Lynch has recently created new ballets for Sacramento Ballet, Nashville Ballet, BalletMet (Columbus, Ohio), and Dance Collage (Hermosillo, Mexico).

She began her dance training with Lila Zali, received a scholarship to the Joffrey Ballet School and performed as a soloist and principal dancer with the Louisville Ballet and Ballet Pacifica for over 10 years. As a Fine Arts major at the University of California, Irvine, she studied with distinguished figures in dance such as Eugene Loring, Antony Tudor and Olga Maynard. Upon receiving her MFA in dance from UCI, she was named Outstanding Graduate Student as the first student from Fine Arts so honored. In 1992, Ms. Lynch was given the esteemed Outstanding Alumnus award from UCI and was named one of Orange County Metro Magazine's - Ten Women Who Make A Difference.

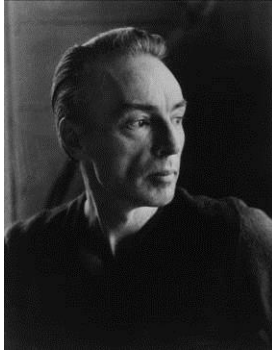
She was also the recipient of the Red Cross Clara Barton Cultural Arts Award and the Boy Scouts of America Women of Excellence award in 1996. She was the recipient of the 2001 Choo San Goh Award for Choreography. In 2007 she received the Outstanding Arts

Organization Award for her National Choreographers Initiative from Arts Orange County. And in April 2008 she was honored with the Irvine Barclay Theatre's prestigious Jade Award for her extraordinary leadership and creativity.

GEORGE BALANCHINE (1904-1983)

CHOREOGRAPHER

Concerto Barocco



George Balanchine was born in St. Petersburg, during the age of Imperial Russia, in 1904. As a dancer and choreographer, Balanchine was also trained equally as a musician where he was enrolled in the Petrograd Conservatory of Music and studied music theory, composition and piano. In 1948, Balanchine founded the New York City Ballet and had produced more than 400 ballets. *Apollo, Prodigal Son, Serenade, Concerto Barocco, Ballet Imperial, Symphony in C, Theme and Variations, The Four Temperaments, Allegro Brillante, Agon, A Midsummer Night's Dream, Jewels, Stars and Stripes, Who Cares, Violin Concerto*, and many more, attest to Balanchine's genius. Every major ballet company in the world now enhances their repertoire with

Balanchine ballets.