



SINGAPORE  
DANCE  
THEATRE

presents

## Masterpiece in Motion

25 & 26 June 2010  
Esplanade Theatre

**23 March 2010, SINGAPORE** – Masterpiece in Motion features SDT's premiere of *Serenade* by George Balanchine, *A Million Kisses to my Skin* by David Dawson and a new work by Adrian Burnett.

*Serenade* by George Balanchine was the first ballet that he choreographed when he arrived in the United States. It began as a class to teach the students stage technique, and was later revised to make it more dramatic and more theatrical, synchronizing it to the music with additional movements. Premiered by the School of American Ballet in June 1934, *Serenade*, set to music by Tchaikovsky, is now a staple within the repertoire of many companies around the world.

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. The Royal Ballet, The Kirov Ballet, Bolshoi Ballet, San Francisco Ballet, Dutch National Ballet, Paris Opera Ballet and The Australian Ballet all possess extensive Balanchine repertoires.

Created by David Dawson for Het Nationale Ballet (Dutch National Ballet), *A Million Kisses to my Skin* is a post-classical dance work that visualizes the baroque style patterns of Bach's Piano Concerto No 1. Extravagant and free-flowing movements constantly emerge and dissolve across the stage, displaying a virtuosic vocabulary that is elegant and refined. As tactile as its name suggests, the work was hailed by critics as "cerebral dancing of the highest quality".

Now a resident choreographer with Dresden SemperOper Ballett, Dawson's ballets had entered repertoires of many of the leading ballet companies and performed in more than 20 countries to much acclaim of both international critics and the public alike. Most recently, he created *Faun(e)* for the English National Ballet's Ballets Russes Festival in London in 2009 and was nominated for the

Best Classical Choreographer Dance Award by the UK Critics' Circle at the end of the dance season and the Benois de la Dance 2010.

Last but not least, is an as-yet-untitled work by Adrian Burnett. Stating his inspiration for the new piece, Adrian says, "This work is the gathering of several impulses inspired by Osvaldo Golijov's exhilarating music and the inner voices that inspire his musical thoughts. I wanted to choreograph a work that translated these abstract musical ideas into visual imagery. The work is also inspired by the brief period of altered consciousness that occurs between wakefulness and sleep, where thoughts become loosely associated, mental imagery is particularly vivid and experiences in one sense are experienced in another.

Figurative imagery is expressed through movement seen through tunnels of light, seemingly random associations and rapid changes of mood and tempo. These typically fleeting moments are linked through Golijov's beautiful music in which he aims to "transmute passion into geometry... longing, light and hope."

Adrian Burnett now works as a freelance choreographer, guest teacher and creative producer. In 2002 he created a joint work for West Australian Ballet and The Australian Ballet that won a Green Room award for best new choreography. His most recent role was guest Dance Director for Sydney Dance Company assisting with the creation of a new work and taking the company on a national tour. Adrian has recently returned from Singapore where he was guest choreographer for the Genee International Ballet Competition in 2009.

#### **FAST FACTS**

**Title** : Masterpiece in Motion  
**Date** : 25 & 26 June 2010, (Friday and Saturday)  
**Venue** : Esplanade Theatre  
**Time** : 8.00 pm  
**Ticket prices** : \$90, \$70, \$50 (excluding SISTIC charge)  
\*\*Various discount schemes are available.

Admission for 6 years old and above

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.

**Public performance tickets are available through all SISTIC outlets and SDT office from 30 April 2010.**

**Press/ Media Contact:**

Cassie-Anne Low, Sirius Art Pte Ltd  
Tel: (65) 63248723;  
Email: tim@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



Picture: A Million Kisses to my Skin, by David Dawson

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*For additional information,*

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

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

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. To know more about SDT, visit us at [www.singaporedancetheatre.com](http://www.singaporedancetheatre.com)

**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.

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**Adrian Burnett**  
**Choreographer**

**\*\* Available for phone and email interviews**



After a successful career as a Senior Artist with the Australian Ballet and as an International Guest Artist, Adrian now works as a freelance choreographer, guest teacher and creative producer.

Adrian's most recent role was as guest Dance Director for Sydney Dance Company assisting with the creation of a new work and taking the company on a national tour. Adrian has recently returned from Singapore where he was guest choreographer for the Genee International Ballet Competition. In 2007 he was invited to attend Dance East's forum on Artistic Leadership in the United Kingdom.

Adrian is a choreographer whose work reflects the tempo and energy of today's world. The Herald Sun (Australia) has said his work "surprises with its deft composition, rich patterning and carefully measured momentum." By working with contemporary music, design and themes he has produced strikingly bold and idiosyncratic works for companies such as Houston Ballet, Dutch National Ballet for Holland Festival and the New York City Ballet's Choreographic Institute.

Adrian has been commissioned to create more than twenty original works including two full - length productions for Royal New Zealand Ballet. In 2002 he created a joint work for West Australian Ballet and The Australian Ballet that won a Green Room award for best new choreography. Adrian was Resident Choreographer to the Australian Ballet from 2003 to 2006. In 2003 he co-directed, with David McAllister, the Australian Ballet's 40th anniversary program and in 2007 was Executive Producer of a new national education initiative for The Australian Ballet.

In addition to his work for ballet companies such as Royal Swedish Ballet, he has produced a number of special events including the appearances of Priscilla Queen of the Desert the Musical at Australia Week in Los Angeles and New York.

Adrian has worked across a broad range of arts projects in Australia, N.Z. Japan, the U.S and Europe. In 2000 he completed a Graduate Diploma in Arts and Entertainment Management and is currently completing a Masters of Arts and Entertainment Management at Deakin University.

In 1999 Adrian received the Lissa Black choreographic Award and, with added assistance from the Australia Council's emerging artists' scheme, spent time observing leading choreographers in the United States and Europe.