

A promotional poster for the Singapore Ballet production of Coppélia. The background is a soft, solid pink. Two ballerinas are featured, one on the left and one on the right, both wearing white lace costumes with ruffled shoulders and red lipstick. The ballerina on the left has a large pink paper bow on her head, while the ballerina on the right wears a gold tiara with red and white floral accents. The text is centered and includes the company name, a tagline, the title in a large serif font, the dates, the venue, and the word 'PROGRAMME' at the bottom.

SINGAPORE BALLET

*Leap into the wonders
of love and invention*

Coppélia

26 - 29 MARCH 2026

ESPLANADE
THEATRE

PROGRAMME

Coppélia

Choreography

Arthur St. Léon

Staging

Janek Schergen

Music

Léo Delibes



Our Vision

To be a vibrant cultural institution that enriches the lives of Singaporeans through the art of dance and represents Singapore on the world stage.

Our Mission

To inspire and delight Singaporeans and international audiences by presenting world-class ballet performances and a distinctive repertoire that reflect the unique identity of the company.

To inspire future generations of dance talents by supporting their growth and development, and providing a pathway for them to pursue their passion professionally.

Patron

Dr. Tony Tan
(Patron since 2002)
President of the Republic
of Singapore (2011-2017)

Founders

Anthony Then
Goh Soo Khim

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Ms Goh Soo Khim

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Laura Hwang

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Members

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Julian L. Moneta
Lena Ng
Lisa Latip
Marcus Yeung
Paul Ng
Terence Lim Chee Wen
Timothy Sebastian
Toshihiko Takahashi
Yasuko Yeung

Singapore Ballet was founded as Singapore Dance Theatre in 1988 by Goh Soo Khim and Anthony Then. In 2002, the company was honoured with the opportunity to grace the official opening of the Esplanade – Theatres on the Bay with the opening performance of Boi Sakti's *Reminiscing the Moon*. Singapore Ballet continues to have the privilege of performing in a world-class performing arts venue, exhilarating audiences with a myriad of repertoires. The company started with just seven dancers and has since grown from strength to strength, performing five seasons annually.

The highlights of the company's annual performance season include two full length classics, Singapore Ballet Masterpieces, which brings together pieces that represent our identity, as well as Passages Contemporary Season. The company also presents Made in Singapore through the choreographic workshop, where budding choreographers build on developing choreographic language through a sense of exploration. The company's repertoire ranges from classical to contemporary ballet, from renowned choreographers like Choo-San Goh, George Balanchine, Kinsun Chan, Val Caniparoli, Ma Cong, Edmund Stripe, Natalie Weir, Edwaard Liang, Nils Christe, Toru Shimazaki, Christina Chan, Timothy Harbour, François Klaus, Tim Rushton, Paul Knobloch, Loughlan Prior and Alice Topp.

In 2008, Janek Schergen was appointed Artistic Director. Under his leadership, the company has made new achievements in the international and Singapore dance arena. In the last 18 years, the company has added multiple new productions to its repertoire. This includes 55 world premieres, 22 company premieres, and numerous revivals of the company's existing repertoire. In 2013, Singapore Ballet moved to a new premise in Bugis+ with four state-of-the-art studios. The company also continues to enhance its education and outreach efforts, bringing the appreciation of dance to a wider audience in Singapore.

International Touring

Singapore Ballet has captivated audiences in Malaysia, Indonesia, Philippines, Cambodia, Hong Kong, Mexico, China, Australia, France, United States, London, Laos, and Switzerland. In June 2024, the company was invited to perform the opening piece for the festival – 10,000 Dreams at the Kennedy Centre in Washington D.C. where Choo-San Goh was celebrated as a trailblazing Asian choreographer. Prior to this, the company has taken part and performed in numerous international festivals and events, such as Le Temps d'Aimer la Danse a Biarritz in France, Mexico's Festival Internacional Cervantino, Chang Mu Arts Festival in Korea, Philippines Festival of Dance and was part of the Victorian Arts Centre's Made to Move subscription series.

Singapore Ballet tours to Malaysia annually and has seen a growth in its dedicated support to the company. The company has also performed at London's Singapore Season at the Peacock Theatre. Seen to be a little asiatic gem, "the company's strength lies in a seamless transition between strong classical technique and contemporary movement." said Graham Watts of Ballet. Co magazine. Stephanie Burrige of Ballet Dance (UK) highlighted that "The company is versatile, talented and disciplined... the breadth of the repertoire takes them internationally beyond Singapore's shores but their sensibility is undeniably Asian; underpinned by a strong local foothold and empathy."

Arts Education Programme and Outreach

Singapore Ballet has been a recipient of the National Arts Council's Major Grant since 2000. As a major grant recipient from the Singapore government and in keeping with Singapore Ballet's commitment to bring the finest in dance to the public audience, on-going Education and Outreach programmes such as the Dance Appreciation Series (jointly presented with Esplanade Co.) and One @ the Ballet (a monthly in-studio presentation) are organised to provide people with the opportunity to appreciate dance.

Singapore Ballet has also created the Scholars Programme which is designed to be a pre-professional training programme for student dancers who are seriously interested in the pursuit of a professional dance career. The company also offers special courses for beginners and adult students. These efforts aim to make dance more accessible to the masses. Singapore Ballet hopes to spread the beauty, passion, and discipline of dance to as many people as possible, and place Singapore in the minds of international dance aficionados.

For enquiries on discounts and group bookings, please contact us at ticketing@singaporeballet.org or WhatsApp 8753 6598. You may also call 6338 0611 or visit singaporeballet.org.



Join Singapore Ballet's mailing list for exclusive updates and promotions.



Singapore Ballet has always made an effort to bring audiences the best of both traditional full-length classical ballet, balanced with international repertoire and major innovations in creating new works by vibrant, talented choreographers creating new works of choreography in the present. International ballet companies find there is no need to exclude one aspect of the repertoire to focus on the other.

Coppélia became part of our performance repertoire early on in the company's history. It is a story ballet that possesses authentic charm, artistic quality and visual delights for the audience. *Coppélia* endures as one of the most well-known ballets and, having established its legacy in repertoires all over the world, it leaves a responsibility in presentation and performance for us to attain. *Coppélia*, along with *The Nutcracker*, has a narrative drawn from a story by E.T.A. Hoffmann and part of the enjoyment for the dancers is dancing through the story and using their abilities in acting, technique and drawing out all the delights possible for our audiences. It is an experience to be remembered.

In the annual seasons we present, we set out the path we would like to follow into the future with dynamic works from our past, brilliant new works, created through the inspiration of the dancers combined with the talents of singularly talented choreographers, as well as presenting masterpieces of international repertoire to thrill and delight our audiences. From here, we move forward as Singapore Ballet, with the same sense of purpose as always, adding a new sense of maturity in everything we do.

– Janek Schergen,
Artistic Director of Singapore Ballet



Coppélia was first presented at the Theatre Imperial de l'Opera in Paris on 25 May 1870. The choreography was by Arthur St. Léon and the music for the work was created by Léo Delibes. It followed a libretto, developed in three acts, by Charles Nuitter, in collaboration with the choreographer. The ballet's story was inspired by E.T.A. Hoffmann's tale of Der Sandmann and the ballet is considered to be the last important ballet of the romantic period. Shortly after its production, the Franco-Prussian War engulfed France and the theatre was closed as a result. *Coppélia* was revived in 1871 and remained in the Paris Opera Ballet repertoire afterwards. Marius Petipa staged his own version of the ballet in St. Petersburg, Russia at the Imperial Theatre in 1884.

Most modern-day productions are an amalgamation of these two famous versions of the ballet. *Coppélia* marks the first-time traditional ballet choreography was merged with national and folk dances, as with the czardas and the mazurka, which are presented in the first act. This gave a sense of regional place and flavour to the overall look of the productions.

There have been famous productions of the ballet presented in London with The Sadler's Wells Ballet in a staging by Nicolas Sergejev (ballet master of the Imperial Ballet in Russia) in 1940. Pierre Lacotte did a reconstruction of the original St. Léon version of the ballet for the Paris Opera Ballet in 1973. George Balanchine, along with Alexandra Danilova, did a staging of the ballet in 1974 for The New York City Ballet. The choreographer, Roland Petit, did an entirely original and unique version in Marseilles in 1975. *Coppélia* is one of the earliest existing ballets that we continue in the modern-day repertoire.

It is not one of the grand spectacle ballets, as with Swan Lake or Sleeping Beauty. Its nature is more intimate, and it relies on story, setting and charm to create the proper environment in which the dancing can tell the tale of human emotions. Swanilda is a beautiful young girl full of love and emotion, which can easily erupt into jealousy.

Franz is a young man, who may be true in his love, but cannot resist temptation in the form of a beautiful girl. Dr. Coppélius is, at heart, a tragic figure. Coppélia is the doll he creates to be his daughter, his family whom he can care for and love. His desire for her is to reflect back the love he has poured into her creation. How this all combines to go so spectacularly wrong for everyone is the nature of the story itself!

The last act is an allegory in that it begins with the hours, representing the day's cycle, and continues through to Dawn, onto Prayer, followed by the harvesters, representing our daily toil, to the betrothal couples signifying love, and finally, the wedding of Swanilda and Franz, suggesting fulfilment and happiness. All the divertissements that make up this journey of life are at the heart of why people originally went to theatre.

Interestingly, in the original version of the ballet there were sections called War and Discord, Peace and, interestingly, Cupid also made a brief appearance. These have, over time, been more or less excised from productions. The desire to experience and account for the enduring nature of *Coppélia*, as a tale and a work of choreography, attests to the magic that is at the very core of theatrical full-length ballet productions in their earliest form which continue on to today.

The company first presented *Coppélia* in 1995 at the Victoria Theatre. It was staged by Colin Peasley from The Australian Ballet and was based on a version created for The Australian Ballet by Dame Peggy van Praagh which had its roots in The Royal Ballet version.



ACT I

In an idyllic village in Galica, everyone is preparing to celebrate the Festival of the Bells. A beautiful girl, Swanilda, has been courted by the most charming boy in the village, Franz, in hopes that they will marry. He is also fascinated with the daughter of the village toy-maker, Dr. Coppélius. She is named Coppélia and sits every day on the balcony of her father's house reading.

Franz is very much in love with Swanilda, but is seemingly distracted by Coppélia. This infuriates Swanilda and, in a fit of jealousy, she tells Franz she does not love him anymore. The village Mayor arrives to tell everyone that he has bought a new bell for the village tower. All who marry on the day of the Festival of the Bells will receive the blessing of a generous dowry. Assuming that Swanilda and Franz will be the first ones wed, he urges Swanilda not to be foolish and to forgive Franz. He presents her with a sheaf of wheat and says that if she shakes it and hears a sound, it is proof that her beloved is true to her. She decides to put it to a test and Franz assures her that his love is only for her. She is overcome by his charm and forgives him.

Everyone in the village goes back in to prepare for the festivities. Dr. Coppélius, on his way to the village inn, has an encounter with the village youths, losing his key in the scuffle. Swanilda and her girlfriends find the key and use it to enter his house to uncover the truth behind the mystery of Coppélia. Franz boldly decides to finally meet Coppélia himself and sneaks in through the balcony to see her as well.

ACT II

Swanilda and her girlfriends cautiously enter into Dr. Coppélius' workshop and find it full of life-size dolls. In attempting to find Coppélia, they set all the dolls in motion and are delighted with the results. It is revealed by Swanilda that Coppélia is nothing more than a beautiful doll herself. Just as this happens, Dr. Coppélius returns and chases them all from the house. Swanilda has hidden herself in Coppélia's alcove and, to trick Dr. Coppélius, dresses herself up to masquerade as the beautiful doll.

Just as Dr. Coppélius is settling down, Franz arrives through the balcony. Dr. Coppélius decides to use his magic and steal the essence of life from Franz to bring his beloved "daughter" Coppélia to life. Dr. Coppélius convinces Franz he is not angry with him and to invites him to share some wine together. He tricks Franz and uses a potion to make him unconscious. He then brings forth Coppélia, which is now Swanilda dressed in her clothes. Dr. Coppélius uses his magic to bring her to life and, to his astonishment, it seems to work. Swanilda convinces him that she is Coppélia and asks if Franz is one of the dolls he made. He says "yes" and distracts her with gifts and dancing as a diversion. Swanilda knows she must wake Franz and escape the masquerade. In doing so, she reveals the real Coppélia as just a broken toy. Swanilda and Franz rush from the house, leaving Dr. Coppélius in grief.

ACT III

The following day, the village celebrates the Festival of the Bells. All the couples that marry on this day will be especially blessed. Dr. Coppélius forces his way through the festivities and tells of what has happened. Swanilda sincerely apologises and the Mayor gives Dr. Coppélius compensation as well as the forgiveness offered.

To commemorate the day, divertissements are presented that show the morning hours, which leads to dawn, prayer, the harvesters and the betrothal couples, culminating in the wedding of Swanilda and Franz. The end brings calm to the village and the joy to all whose marriage has been blessed that day.

Cast

ACT I

Swanilda	Kwok Min Yi ^A / Kana Minegishi ^B
Franz	Satoru Agetsuma ^A / Kevin Zong ^B
Dr. Coppelius	Janek Schergen
Coppélia	Han Xin Yi
Friends	Jessica Garside My Le Leane Lim Teo Jun Ning Esen Thang ^A /Sayaka Yamauchi ^B Tamana Watanabe
Lead Czardas	Kana Minegishi ^A /Esen Thang ^B Takeaki Miura ^A /Timothy Ng ^B
Village Couple	Gemma Gum Gee Laura Harwood Sakura Kawamura Audrey King Emily Koe Lee Yoojin Joey Lum Ma Xiaoyu Moyu Sakai Theresa Tan Akira Wolfie Bischoff Merlin Erdelen Asuku Fukamizu Miguel Herrera Owen Horsford Joshua Lee Stanislas Prieto Keith Seow Shan Del Vecchio James Willis
Inn Keeper	Timothy Ng ^A / Takeaki Miura ^B
Assistant	Mike Hui
Burgermeister	Mohamed Noor Sarman
BAC Students	Emma Lim Kayley Lim Melanie Tan Mina Vieweger

ACT II

Scottish Doll	Stella Jung	Spanish Doll	Ashley Kook
Harlequin Doll	Miguel Herrera	Musician	Keith Seow
Twins	Lee Yoojin & Mike Hui	Astronomer	Patrick Nawalowalo McCrary

ACT III

Dawn	Tamana Watanabe ^A /Jessica Garside ^B
Prayer	Esen Thang ^A /Leane Lim ^B
Hours	Ayla Choi Gemma Gum Gee Han Xin Yi Stella Jung Sakura Kawamura Audrey King Ashley Kook Emily Koe Lee Yoojin Joey Lum Ma Xiaoyu Moyu Sakai
Harvesters	Miguel Herrera Mike Hui Patrick Nawalowalo McCrary Keith Seow
Betrothal Couples	Jessica Garside ^A /Tamana Watanabe ^B Laura Harwood Sayaka Yamauchi My Le Theresa Tan Teo Jun Ning Akira Wolfie Bischoff Joshua Lee Timothy Ng Stanislas Prieto Shan Del Vecchio Kevin Zong ^A / Takeaki Miura ^B

Legend
Cast A - Thu, Fri, Sat 8pm, Sun 2pm | Cast B - Sat 2pm, Sun 7pm



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Meet Our Artistic Director



Janek Schergen

Janek Schergen is from Göteborg, Sweden. He studied ballet with Richard Ellis and Christine Du Boulay of the Sadler's Wells Ballet, and continued his training at the American Ballet Center and the Harkness House for Ballet Arts in New York. He joined the Royal Winnipeg Ballet in 1971 and the Pennsylvania Ballet the following year, where he danced for 12 years. In 1978, he began teaching at the School of the Pennsylvania Ballet. In addition to dancing and teaching, he also began staging the works of Benjamin Harkarvy for the Pennsylvania Ballet and other companies. In 1981, he was invited by The Washington Ballet to join the company full-time as ballet master and teacher, touring the Far East, Europe, South America, and the United States.

In 1988, he was invited to be the ballet master and company teacher for the Royal Swedish Ballet in Stockholm, rehearsing full-length classics and works by Sir Frederick Ashton and Sir Kenneth MacMillan. In 1991, he completed his studies in Benesh Movement Notation in London, receiving certification in the written notation of dance, and later became a ballet master for the Pittsburgh Ballet Theatre. He has staged *The Sleeping Beauty* for Ballet Met, The Milwaukee Ballet, Pittsburgh Ballet Theatre, Pennsylvania Ballet, and the Norwegian National Ballet.

As Artistic Director and Board Member of the Choo-San Goh & H. Robert Magee Foundation, he has staged over 150 productions of Choo-San Goh's works worldwide. He also serves as Chairman of the Awards Committee for the Choo-San Goh Awards for Choreography. Over the past 33 years, 72 awards have been granted to support the creation of new choreographic works.

Since the establishment of Singapore Ballet (SDT), he has staged 11 of Choo-San Goh's works for the company. At SDT's request, he authored a monograph on Choo-San Goh's career and ballets, published in Singapore in September 1997.

From 2002 to 2006, he was the ballet master and staff teacher of the Norwegian National Ballet (NNB) in Oslo. His production of *Tornerose (Sleeping Beauty)* for NNB was broadcasted on NRK television in December 2006.

In 2007, Janek was appointed Assistant Artistic Director of SB and was later appointed as its Artistic Director in 2008. He introduced the monthly One @ the Ballet open rehearsals, launched the Ballet Associates Course, and added the pre-professional Scholars' Programme. He later established the annual Made in Singapore Choreographic Workshop. Over the past years, he has been part of several National Arts Council panels and committees, and frequently judges international ballet competitions. Under his leadership, the company continues to soar to new heights, achieving success both internationally and locally. His stagings include *Swan Lake*, *Giselle*, *Sleeping Beauty*, *Don Quixote*, *Romeo & Juliet*, *The Nutcracker*, *Paquita*, *Coppélia*, and *Cinderella*. He also created the five-part children's ballet series, *Peter & Blue*.

Janek was honoured with the "Award for Culture" by Singapore Tatler at the 2015 Leadership Awards and received the "Public Service Medal (PBM)" from the President of Singapore in 2017 as part of the National Day Awards. In recognition of his impact, he was named "Swede of the Year 2019" by the Swedish Chamber of Commerce Singapore. His influential role in shaping Singapore's ballet scene was also highlighted on CNA's *Singaporean at Heart*, which showcased his significant contributions, including bringing world-class productions to local audiences and strengthening the nation's performing arts landscape.

Meet Our Dancers



Kwok Min Yi
Principal

Min Yi trained at the Singapore Ballet Academy (SBA) and received the SBA Scholarship in 2007 and 2008. In 2009, she was a finalist in the Adeline Genée International Ballet Competition and was awarded the National Arts Council (Overseas) Arts Scholarship to train at the English National Ballet School.

Min Yi joined Singapore Ballet as an Apprentice and was promoted to Artist in 2014, Soloist in 2019, and Principal in 2020.

She has taken on principal and featured roles throughout the years in ballets such as *Romeo and Juliet*, *Cinderella*, *Sleeping Beauty*, *Don Quixote*, *Momentum*, *Schubert Symphony*, *Double Contrasts*, *Theme and Variations*, *Evening Voices*, *Shadow's Edge* and *Piano Concerto No. 2, Opus 102*.



Kana Minegishi
Principal

Kana began her ballet training at Reiko Yamamoto Ballet School in Japan. She furthered her training at Elmhurst School for Dance, which is in association with Birmingham Royal Ballet in UK. She also won the 1st prize at the All Japan Ballet Competition sponsored by Tokyo Newspaper and Saitama All Japan Ballet Competition in 2008 and 2009 respectively.

Kana danced with the Atlantic City Ballet from 2011 to 2015 before returning to Japan to join the Reiko Yamamoto Ballet Company.

Kana joined Singapore Ballet as an Artist in October 2016. She was promoted to Demi-Soloist in 2020, Soloist in 2022 and Principal in 2026.

Her repertoire highlights include the principal roles in *Cinderella*, *Romeo and Juliet*, *Swan Lake*, and *Don Quixote*. She has also performed many neoclassical and contemporary works, including new creations for Singapore Ballet.



Satoru Agetsuma
Principal

Satoru was born in Yamagata, Japan. He started ballet at the age of eight in his hometown and Fukushima. In 2014 he was accepted into the Australian Ballet School and had opportunities to perform with the Australian Ballet during his training.

Satoru joined Singapore Ballet as an Apprentice in 2017 and was promoted to Artist in 2018, Soloist in 2020, and Principal

in 2022. His repertoire highlights include *Configurations*, *Momentum*, *Fives*, *In the Glow of the Night*, *Schubert Symphony*, Prince Magnus in *Cinderella*, Prince Siegfried in *Swan Lake*, Romeo and Mercutio in *Romeo and Juliet*, and many more.



Leane Lim
Soloist

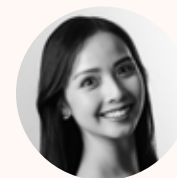
Born in Singapore, Leane began her dance training at age four and later attended the School of the Arts, Singapore. She received a scholarship to train at the Central School of Ballet (CSB) London, graduating in 2015 with a First Class BA (Hons) degree. While in London, she performed with Ballet Central and explored choreography, with a neoclassical piece winning a prize at the choreographic platform and later presented at the City of London Festival.

Leane joined Singapore Ballet in 2017 and was promoted to Demi-Soloist in July 2025. Her classical highlights include *Paquita*,

Fairy of Grace in *Sleeping Beauty*, Big Swan in *Swan Lake*, and Chinese Flower in *The Nutcracker* staged by Janek Schergen.

Her versatility spans contemporary and neoclassical repertoire, including works by Choo-San Goh, Natalie Weir, Ma Cong, Nils Christe, Tim Rushton, Timothy Harbour, Edvard Liang and George Balanchine.

Leane was promoted to Soloist in January 2026.



Esen Thang
Soloist

Singaporean dancer Esen Thang began dancing at the age of five and received her early training at the School of the Arts, Singapore. She continued her professional development with Queensland Ballet, Melbourne Ballet Company, and Encore Dance Company. She was awarded the David Marshall Young Artist Scholarship, graduated with the International Baccalaureate (Career-related), and placed fifth in the senior division at the 2015 Asian Grand Prix International Ballet Competition.

Esen joined Singapore Ballet in 2019, was promoted to Demi-Soloist in 2024, and advanced to Soloist in 2026. Her repertoire

includes the principal role in *Paquita*, Fate in *Romeo and Juliet*, and featured roles in *Swan Lake*, *Sleeping Beauty*, *Don Quixote*, and Balanchine's *Serenade*. She features in Goh Choo San's works, performing in *Double Contrasts*, *Momentum*, *Schubert Symphony*, and *Fives*. Her contemporary highlights include *Sacrificial Virgin* in Kinsun Chan's *Rite of Spring* and creations in *The Bistro*, *Terra*, and *Meeting Point*.





Tamana Watanabe
Soloist

Born in Osaka, Japan, Tamana started dancing at the age of three at Ono Ballet Studio. From the age of 10, she continued her ballet education at Ballet Academy RELEVÉ. In 2014, she was accepted to train at National Theatre Ballet School in Australia under the direction of Beverly Jane Fry. After three years of training, she graduated in 2016.

Tamana joined Singapore Ballet as an Apprentice in January 2017 and was promoted to Artist in January 2018, Demi-Soloist in

January 2024 and Soloist in January 2025. Her repertoire with the company spans classical and contemporary works, including Ceci (stepsister) in *Cinderella*, the principal couple in *Double Contrasts* by Choo-San Goh, pas de trois and Cygnets in *Swan Lake*, and the Sugar Plum Fairy in *The Nutcracker*, as well as works by Kinsun Chan, George Balanchine, Christina Chan, Tim Rushton, and others.



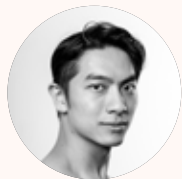
Takeaki Miura
Soloist

Born in Japan, Takeaki started his dance training at the International Ballet Academy in Hiroshima before studying at the Goh Ballet School from 2005 to 2008 and at the Académie de Danse Princesse Grace, graduating in 2011 with a Certificate of Honour. He received a full scholarship to continue his studies at the Pittsburgh Ballet Theater Graduate programme from 2011 to 2013.

He has won several awards, including Bronze medals at the YAGP San Francisco Regionals and the Margot Fonteyn International Ballet Competition in 2009. Takeaki joined the Atlantic City Ballet Company from 2013 to 2015.

Takeaki joined Singapore Ballet as an Artist in January 2016. He was promoted to Demi-Soloist in January 2023 and Soloist in January 2024.

His repertoire includes principal and soloist roles in *Cinderella*, *Swan Lake*, *Romeo and Juliet*, *Sleeping Beauty*, *Don Quixote*, and *Raymonda Divertissements*. He has also performed extensively in company works.

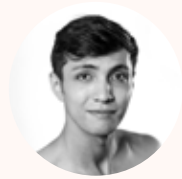


Timothy Ng
Soloist

Timothy started his journey with Singapore Ballet through the Scholars Programme in 2011 before joining the company as an Apprentice in 2016. He became an Artist in 2017 and advanced to Soloist in 2021, performing widely across the company's repertoire.

His repertoire highlights include the Third Movement Pas De Deux in Goh Choo San's In the *Glow of the Night*, the Black Couple in *Double Contrasts*, as well as dancing in *Fives* and *Momentum*. He also danced as The

Stranger in Val Caniparoli's *Ibsen's House*, The Espada in *Don Quixote*, as well as in Ma Cong's *Shadow's Edge* and *Incomparable Beauty*, and in Nils Christie's *Organ Concerto* and *Purcell Pieces*. He also performed leading roles in Natalie Weir's *Jabula*, *Dark Waves* and *Terra*.



Shan Del Vecchio
Soloist

Shan was born in Chiang Mai, Thailand. He started dancing at the age of 11, learning ballet at Chiang Mai Ballet Academy under Kim Matthews and under the director of the school Preeyapun Sridhavat.

He performed numerous lead roles with the Chiang Mai Ballet Performing Group and won the first prize multiple times at the Asia Pacific Dance Competitions.

Shan joined Singapore Ballet as an Apprentice in January 2014, was promoted to Demi-Soloist in 2022, and to Soloist in 2024.

Some of his latest repertoire highlights include Rothbart in *Swan Lake*, Tybolt in *Romeo and Juliet*, The Elegy Man in *Serenade*, *Momentum*, *Bistro*, *Terra* and *Evening Voices*.



Kevin Zong
Soloist

Kevin was born in Corning, New York and began his formal ballet training at age 12 at the School of First State Ballet Theatre in Wilmington, Delaware. His training has led him to the Shanghai Dance School, Next Generation Ballet, and finally Ellison Ballet, where he graduated. Before joining Singapore Ballet, Kevin danced with Arts Ballet Theatre of Florida as well as in his hometown at the First State Ballet Theatre.

Kevin joined Singapore Ballet in November 2021 as an Artist and was promoted to Demi-Soloist in January 2024 and to Soloist in January 2025. His principal roles with the company include Romeo in *Romeo & Juliet*, Prince Florimund in *Sleeping Beauty*, Basilio in *Don Quixote*, as well as numerous ballets by Choo-San Goh, Nils Christie, Ma Cong, and Kinsun Chan. Kevin is also a graduate of Harvard University as a Bachelor of Liberal Arts.



Jessica Garside
Demi-Soloist

Born in Perth, Australia, Jessica trained with Youth Ballet WA before being accepted into the Western Australian Academy of Performing Arts (WAAPA). While at WAAPA, Jessica received the Dame Peggy van Praagh award and the Paulette Carson Ballet Scholarship, and performed with WA Ballet in Balanchine's *Serenade* and *Giselle*. After graduating with an Advanced Diploma and Bachelor of Performing Arts (Dance), she moved to Germany to complete her Masters at Akademie des Tanzes, Mannheim, where she performed in multiple productions with Staatsballett Karlsruhe.

Jessica joined Singapore Ballet as an Apprentice in 2017 and was promoted to Artist in 2018 and Demi-Soloist in 2026. Her repertoire highlights include soloist roles in *Paquita*, *Carabosse* in *Sleeping Beauty*, the Stepmother in *Cinderella*, and Big Swans and Pas des Trois in *Swan Lake*, as well as works by Nils Christie and Choo-San Goh.



Gemma Gum Gee
Artist

Gemma was born in Sydney, Australia, and began dancing at the age of three at Northern Ballet Studios. At 15, she commenced full-time training at Tanya Pearson Academy before continuing her studies at Dance North Academy.

During her training, Gemma competed internationally, including at the Margot Fonteyn International Ballet Competition in 2021. In 2022, she was awarded the Royal Academy of Dance Solo Seal Award.

Her repertoire highlights include *Swan Lake*, *Romeo and Juliet*, *Sleeping Beauty*, *Paquita*, *Cinderella*, and *The Nutcracker*, as well as contemporary works such as *Fives* by Goh Choo-San, *Rite of Spring* by Kinsun Chan, *Linea Adora* by Timothy Harbour, *Opus 25* by Edwaard Liang, and *Terra* by Natalie Weir.

Gemma joined Singapore Ballet as an Apprentice at the end of 2023 and was promoted to Artist in 2025.



Han Xin Yi
Artist

Born in Singapore, Xin Yi received her early training at the School of the Arts, Singapore, graduating with an International Baccalaureate Career-related Programme in 2017. She continued her dance education at the New Zealand School of Dance, from which she graduated in 2019.

In 2020, she joined Singapore Ballet's Scholars Programme, through which she performed as a guest artist in the company's 2022 productions of *Coppélia* and *The Nutcracker*.

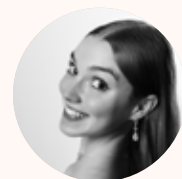
Xin Yi joined Singapore Ballet as a Trainee in January 2023 and was promoted to Apprentice in January 2024 and Artist in January 2026. Her repertoire spans classical ballets, including *Sleeping Beauty*, *Swan Lake*, *Don Quixote*, *Romeo and Juliet*, and *Cinderella*, as well as contemporary works such as Kinsun Chan's *Rite of Spring*.



Laura Harwood
Artist

Laura began her dance training in Hobart, Australia when she was four years old. In 2014, she moved to Melbourne to attend full-time training at The Victorian College of the Arts Secondary School (VCASS). At VCASS, she performed in *Serenade* under the guidance of Eve Lawson from The George Balanchine Trust. She continued her training in Perth with the Western Australian Academy of Performing Arts, gaining a Bachelor of Arts (Dance) in 2022. Her graduating performances included the Waltz and pas de deux in *Les Sylphides*.

Laura joined Singapore Ballet as an Apprentice in 2023 and was promoted to Artist in 2025. Some of the repertoire she has performed in with Singapore Ballet includes *Swan Lake*, *Cinderella*, *Romeo & Juliet*, and many other key works such as *Double Contrasts* and *Fives* by Choo-San Goh, *Rite of Spring* by Kinsun Chan, *Pact of Water* and *Meeting Point* by Christina Chan.



Paloma Hendry-Hodsdon
Artist

Born in Sydney, Australia, Paloma began dancing at the age of two. At eight, she was accepted into The Australian Ballet School (ABS), where she performed on stage at the State Theatre and continued her training at ABS and the Queensland Ballet Academy. In 2017, she was a finalist in the Robert & Elizabeth Albert Junior Classical Ballet Scholarship and has worked with The Wiggles since the age of 12.

In 2019, Paloma qualified for the RAD Genée International Ballet Competition in Toronto, winning the Silver Medal. During the Covid years,

she continued performing with The Wiggles and completed the Royal Academy of Dance Certificate in Ballet Teaching Training.

Paloma joined Singapore Ballet as an Apprentice in January 2023 and was promoted to Artist in January 2024. Her repertoire includes *Don Quixote*, *The Nutcracker*, *Swan Lake*, George Balanchine's *Serenade*, and Janek Schergen's *Cinderella*.



Sakura Kawamura
Artist

Born in Nagoya, Japan, Sakura began her ballet training at the age of four at Chiharu Iwakoshi Ballet Studio. She later trained at the Central School of Ballet in London, UK, where she graduated in 2021 with a First Class BA (Hons) degree.

In 2021, Sakura joined Jörgen Dance. Her repertoire highlights include roles such as

Aurora, Princess Florine and Hummingbird in *Sleeping Beauty*, Lady Birch and Lead Flower in *Nutcracker*, Anne and Josie Pye in *Anne of Green Gables – The Ballet**, as well as many more corps roles.

Sakura joined Singapore Ballet as an Artist in January 2026.



Ma Xiaoyu
Artist

Xiaoyu was born in China. She trained at the Liaoning Ballet School of China from 2006 to 2013 before receiving a scholarship to study at the Nanyang Academy of Fine Arts (NAFA) in Singapore. Upon graduating in 2016, she joined Singapore Ballet's Scholars Programme.

Xiaoyu joined Singapore Ballet as a Trainee in 2018, was promoted to Apprentice later that year, and became an Artist in January 2022.

She has performed in *The Nutcracker*, *Coppélia*, *Sleeping Beauty*, *Giselle*, *Don Quixote*, *Swan Lake*, *Romeo and Juliet*, *Cinderella* and *Paquita*. Her repertoire also includes *The Four Temperaments* and *Serenade* by George Balanchine, *Double Contrasts* by Choo-San Goh, *Rite of Spring* by Kinsun Chan, *Linea Adora* by Timothy Harbour, *Opus 25* by Edwaard Liang, *Without You* by Tim Rushton, *Terra* by Natalie Weir.



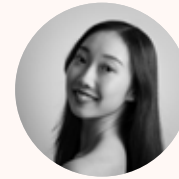
Audrey King
Artist

Born in Dallas, Texas, Audrey King began her classical training at Ballet Academy of Texas. Alongside her year round training, Audrey attended summer intensive programmes receiving scholarship from San Francisco Ballet School and American Ballet Theatre in New York City, among other notable schools.

In 2019, Audrey moved to Denver, Colorado to train in the Pre-Professional Division at Colorado Ballet, where she had the opportunity to perform Corps de Ballet roles with the main company.

Audrey began her professional career in 2022 at Ballet Pensacola in Florida as a Corps de Ballet dancer. She was promoted to Leading Artist the following season.

Audrey joined Singapore Ballet as an Artist in January 2026.



Moyu Sakai
Artist

Born and raised in Fukushima, Japan, Moyu began her training at Takeuchi Hitomi Ballet School. She then furthered her training at the Dutch National Ballet Academy in 2017, and at the European School of Ballet from 2018 to 2022 under the direction of Jean-Yves Esquerre, where she also began teaching as an associate teacher.

She has received several awards, including first place at the 2014 Tokyo Art Bridge, first place at the 2016 Ballet Competition in Nagoya, and a top 12 finish in Contemporary at the 2016 Youth America Grand Prix in Japan.

Moyu joined Singapore Ballet as an Apprentice in September 2023 and was promoted to Artist in July 2025. With Singapore Ballet, she has performed in *Cinderella* and *Swan Lake*, Choo-San Goh's *Romeo & Juliet* and *Fives*, and contemporary works including *Rite of Spring* by Kinsun Chan and *Meeting Point* by Christina Chan.



Emily Koe
Artist

Born in Singapore, Emily began dancing at the age of four. She trained at the School of the Arts (SOTA), Singapore, before continuing her studies at the Staatliche Ballettschule Berlin. In 2023, she graduated with a Bachelor of Arts in Stage Dance from Hochschule für Schauspielkunst Ernst Busch Berlin.

Emily has received numerous international accolades, including Best Performer in Ballet at the Hong Kong Challenge Cup, first place at the RAD Dance Challenge Singapore, a gold

medal at the Asian Grand Prix Hong Kong, and third place in Senior Classical at Youth America Grand Prix Paris. She was also the first Singaporean selected to compete at the Prix de Lausanne in 2020.

She joined Singapore Ballet in 2024, was promoted to Apprentice in 2025, and to Artist in January 2026. Her repertoire includes *Swan Lake*, *Cinderella*, *Romeo & Juliet*, *Paquita*, and *Fives* by Choo San Goh.



Theresa Tan
Artist

Born in Singapore, Theresa trained under Joan Wang, Xia Hai Ying, and Lee Jae Shin. She studied at the School of the Arts, Singapore, before furthering her training at Elmhurst Ballet School in Birmingham. Upon graduation, she danced with Europaballett, Sankt Pölten, where she worked with choreographers including Renato Zanella and Peter Breuer.

Theresa joined Singapore Ballet as a Trainee in January 2022, was promoted to Apprentice in July 2022, and became an Artist in September 2023.

Since joining the company, she has performed a wide range of repertoire, including full-length ballets staged by Janek Schergen such as *Cinderella*, *Romeo and Juliet*, *The Nutcracker* and *Swan Lake*. Her repertoire also includes *Serenade* by George Balanchine, *Double Contrasts* and *Fives* by Choo-San Goh, *Shadow's Edge* by Ma Cong, *Piano Concerto No. 2*, *Opus 102* by Edmund Stripe and *Rite of Spring* by Kinsun Chan.



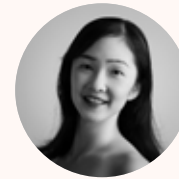
My Le
Artist

My grew up in Brisbane, Australia, where she began her ballet training at Kick Dance Studio before continuing at Classical Coaching Australia. During her time there, she was a finalist at the 2017 Genée International Ballet Competition. She later undertook further training at The Australian Ballet School in Melbourne, graduating in 2021.

My joined Singapore Ballet as an Apprentice in August 2022 and was promoted to Artist in September 2023. Her recent

repertoire highlights include soloist roles in Edmund Stripe's *Piano Concerto*, Pas de Trois in *Paquita*, Pas de Trois in *Swan Lake*, Choo San Goh's *Double Contrasts* and Christina Chan's *Meeting Point*.

She has also danced in *Schubert Symphony*, *Linea Adora*, *The Rite of Spring*, *Shadow's Edge*, *The Third Reset*, *Serenade*, *Blue Snow*, *Romeo and Juliet*, *Coppélia* and *Sleeping Beauty*.



Teo Jun Ning
Artist

Jun Ning was born in Singapore and started ballet at the age of five. At 13, she was accepted into School of the Arts Singapore, training under Jacinta Walsh, Hazel Sabas, Donato Ferrer and many others. She graduated with an International Baccalaureate (Career related), and joined Singapore Ballet's Scholar Programme in 2018.

She went on to further her studies at Central School of Ballet (London), graduating with a First Class BA (Hons) degree in 2021. During her time in London, she had the opportunity to work with Christopher Marney, Etta Murfitt and Charlotte Edmunds as part of Ballet Central.

Her repertoire includes *Coppélia*, *The Nutcracker*, *Don Quixote*, George Balanchine's *Serenade* and *Cinderella*. She has also performed in works by other choreographers such as *Quiver*, *Linea Adora*, *Reflections* and *Rite of Spring*.

Jun Ning joined Singapore Ballet as a Trainee in January 2022 and was promoted to Artist in May 2023.



Lee Yoojin
Artist

Born in Korea, Yoojin trained under the Yoo's Ballet Conservatory. She competed in numerous competitions, earning top prizes, including first prize at the International Ballet Grand Prix Singapore, Taiwan International Grand Prix, and Malaysian International Grand Prix, as well as second prize at Tanzolymp Asia in South Korea. Her performances also earned scholarships from world renowned vocational schools, including the National Ballet Theatre in Australia and Elmhurst Ballet School in the UK.

She received the Nanyang Academy of Fine Arts (NAFA) scholarship at the International Ballet Grand Prix Singapore and began training at NAFA in 2021, graduating in 2023.

Yoojin joined Singapore Ballet as a Trainee in January 2024, was promoted to Apprentice in January 2025, and became an Artist in January 2026. Her repertoire with the company includes *Cinderella*, *Paquita*, and *Swan Lake*, as well as contemporary works such as *Meeting Point* by Christina Chan.



Sayaka Yamauchi
Artist

Sayaka was born in Hong Kong and raised in Japan. She began her ballet training at the age of six at Keiko Inoue Ballet in Okayama before continuing her studies at the Shanghai Dance School, where she trained in ballet, character dance, and modern dance from 2012 to 2014.

In 2014, she received a scholarship to study at the Nanyang Academy of Fine Arts (NAFA), Singapore, where she obtained a Diploma in Dance. During her studies, she was also in an exchange programme at Purchase

College, State University of New York. In 2015, Sayaka was awarded the Silver Prize at the Grasse International Competition in France.

She joined Singapore Ballet as a Trainee in January 2018, was promoted to Apprentice in January 2019, and to Artist in January 2022. Her repertoire includes *Sleeping Beauty*, *Giselle*, *The Nutcracker*, *Don Quixote*, *Swan Lake*, and *Romeo and Juliet*.



Joey Lum
Artist

Born and raised in Singapore, Joey graduated from the Nanyang Academy of Fine Arts and trained under Yan Reksten-Monsen at Yan Ballet Academy. She made history as the first Singaporean female dancer to qualify for the Youth America Grand Prix Finals in New York. She received top honours at the GTB International Dance Competition in 2016 and 2019, and at the Asian Dance Arts Festival in 2017 and 2019. In 2019, she was the highest-scoring soloist among

more than 1,500 dancers at the Masterpiece International Ballet Competition.

Joey joined Singapore Ballet as a Trainee in January 2024, was promoted to Apprentice in September, and to Artist in July 2025. Her repertoire includes *Raymonda*, *Winter Fairy* in *Cinderella*, *Paquita*, and Chinese Flowers in *The Nutcracker*, with appearances in *Romeo and Juliet*, *The Sleeping Beauty* and *Swan Lake*, as well as *Double Contrasts* and *The Bistro*.



Ye Li-Lin
Artist

Born in Taoyuan, Taiwan, Li-Lin began ballet at age three. In 2014, she won the Gold Medal at the Taiwan Grand Prix and received a scholarship to Canada's National Ballet School. She moved to Canada in 2015, representing the school in exchanges with the Australian Ballet School and the Royal Danish Ballet School. After graduating in 2020, she continued in the Company Life Program and performed with The National Ballet of Canada in *Swan Lake*, *The Nutcracker*, *Cinderella*, and *Symphony in C*.

Li-Lin joined Singapore Ballet as an Apprentice in 2023 and was promoted to Artist in 2024. Her repertoire includes *Cinderella*, *Sleeping Beauty*, *Swan Lake*, *The Nutcracker*, *Romeo and Juliet*, *Paquita*, *Double Contrasts*, *Linea Adora*, *Opus 25*, *Rite of Spring*, *Pact of Water*, *The Bistro* and *Terra*.



Akira Wolfie Bischoff
Artist

Akira received his early training at Western Ballet Theatre under Nana Badrena continuing his studies at the School of American Ballet and San Francisco Ballet School on full scholarship. He performed as an Apprentice with Grand Rapids Ballet before dancing with United Ballet Theatre, Ballet RI, and Nevada Ballet Theatre under the direction of Roy Kaiser. Some of his repertoire includes works by George Balanchine, Ben Stevenson, Jiří Kylián, and Septime Webre.

Akira joined Singapore Ballet as an Artist in July 2024. His repertoire with the company spans classical and contemporary works, including Janek Schergen's staging of *Swan Lake* and *Cinderella*, Choo-San Goh's *Romeo and Juliet* and *Fives*, Ma Cong's *Shadow's Edge*, and Kinsun Chan's *Sticks and Stones*, among others.



Merlin Erdelen
Artist

Born in Germany, Merlin started dancing professionally at Tanzgymnasium Essen-Werden, where he joined Aalto Ballet Essen for Queeny Unplugged and did an internship at Ballet Dortmund. He completed his Bachelor of Arts at the Academy of Dance Mannheim, where he had the opportunity to perform works such as *Knock Knock* by Kinsun Chan.

After graduation, he joined the Thuringia State Ballet under the artistic direction of Silvana Schröder, where he danced ballets like *Giselle*, *Coppélia* and *Nutcracker*. He also performed

modern pieces like *Le Sacre du printemps* by Edward Clug and *La Valse* by Stephan Thoss. His first debut as main role was Don Quijote in the ballet of *Mauro de Candia*.

Merlin joined Singapore Ballet as an Artist in August 2024. Since then, he performed in *Swan Lake*, *Cinderella* and *The Nutcracker*. His repertoire also includes *Momentum*, *Double Contrasts* and Mandolin Dance in Choo-San Goh's *Romeo and Juliet*.



Asuku Fukamizu
Artist

Born in Kobe, Japan, Asuku began dancing at three and joined Sadamatsu Hamada Ballet School at seven. He performed in *Don Quixote*, *The Nutcracker*, *Sleeping Beauty*, and *Swan Lake* with the Sadamatsu Hamada Ballet Company, and won first prize at The Ballet Competition in Osaka and the National Ballet Competition in Nagoya.

In 2020, he was a finalist at the YAGP Japan semi-finals and received a short-term scholarship to the European School of Ballet in

the Netherlands, later joining the school. There, he trained under Olivier Wecxsteen and Cédric Ygnace, studying Béjart, Bournonville, Dawson, and Ashton styles, and graduated in 2022.

Asuku joined Singapore Ballet as an Apprentice in September 2023 and was promoted to Artist in 2025. His repertoire highlights include Spanish in *Swan Lake*, as well as roles in *Cinderella*, *Romeo and Juliet*, *In the Glow of the Night*, *Double Contrasts*, and *Meeting Point*.



Owen Horsford
Artist

Owen Horsford is from London, UK, where he discovered his passion for dance and movement at the age of eight. At sixteen, he began full-time professional training at the Central School of Ballet, graduating with a BA (Hons) in Professional Dance and Performance.

Owen began his professional career with Arts Ballet Theatre of Florida, where he performed works including *Coppélia*, *The Nutcracker*, *Spring Waters Pas de Deux* by Asaf Messerer, and ballets by Vicente Nebrada such as

Pentimento and *Double Clef*. He also toured across sixteen states in the United States, performing *Magical Christmas Nutcracker* productions in major cities including Los Angeles, Dallas, San Francisco, and Seattle.

In January 2024, Owen joined Singapore Ballet as an Artist, where his repertoire includes works by Choo San Goh (*Double Contrasts*), as well as *The Sleeping Beauty*, *Cinderella*, *Romeo and Juliet*, *Swan Lake*, *The Rite of Spring* by Kinsun Chan, and *Piano Concerto*.



Shu Igarashi
Artist

Shu was born and raised in Saitama, Japan, and began his training at the age of three. Shu competed in and won prizes at several international ballet competitions and he was awarded full scholarships from The Australian Ballet School, Staatsballettschule Berlin, and Portugal National Ballet School. In 2016, he furthered his training at The Australian Ballet School, where he received the Award of Excellence in 2018. During his time there, he was featured in Dance Australia and Chacott Web Magazine and toured

across Australia with The Australian Ballet Regional Tour program. After graduating in 2019, Shu joined K Ballet Tokyo as an Artist.

Shu joined Singapore Ballet as an Artist in 2022. His repertoire in the company includes White Couple in *Double Contrasts* and *Romeo and Juliet* Balcony Pas de deux by Goh Choo-San, *Pact of Water* by Christina Chan and Pas de Trois in *Paquita* after Marius Petipa.



Joshua Lee
Artist

Joshua is from Devon, UK. He began his training at the Sarah Anne Westcott School before continuing at Elmhurst Ballet School in Birmingham, where he performed with Birmingham Royal Ballet in Sir David Bintley's *Prince of the Pagodas*, Sir Peter Wright's *The Nutcracker* and Sir Frederick Ashton's *Façade*.

After graduating, he joined Alberta Ballet II in Canada, working with Aram Manukyan and Edmund Stripe and performing works by Stripe. He then joined Divadlo J. K. Tyla in the Czech

Republic, dancing for six seasons in works by Youri Vámos, Jiří Horák and Jiří Pokorný. His highlights include Julien Sorel in *Le Rouge et le Noir*, Des Grieux in *Manon* and Beno in *Swan Lake*.

Joshua joined Singapore Ballet in January 2023. His repertoire includes *Cinderella* and *Swan Lake*, both staged by Janek Schergen, as well as *Sticks and Stones*, *Incomparable Beauty*, *Dark Waves*, *Momentum* and *Evening Voices*.



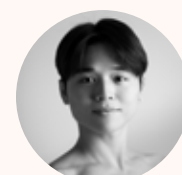
Stanislas Prieto
Artist

Born in Frejus, France in 2004. Stanislas started dancing at the age of eight in 2012. He then began his training at the Paris Opera Ballet School in January 2016 and graduated in June 2023 as a professional dancer.

Following his graduation, he did 3 contracts at the Paris Opera Ballet company where he was able to dance *Bolero*, *l'Oiseau de Feu*, *Seasons Cannon* and *La Fille mal gardée*.

Stanislas joined Singapore Ballet as an Apprentice in September 2024 and was promoted to Artist in 2025.

His repertoire highlights include, *Meeting Point* and *Pact of Water* by Christina Chan, The Winter Cavalier and Prince's Friend in *Cinderella*.



Keith Seow
Artist

Keith was born in 2004 in Malaysia. He has competed in numerous international ballet competitions, receiving scholarship offers from the New Zealand School of Dance, the Central School of Ballet, and Canada's National Ballet School.

He was awarded first place at the Youth America Grand Prix (YAGP) Indonesia 2023, second place at YAGP Indonesia 2024, and was selected for the YAGP Finals in New York.

He joined Singapore Ballet as an Apprentice in January 2025 and was promoted to Artist in January 2026. During his first year with the company, he performed in several productions, including *Romeo & Juliet* by Choo-San Goh, *Pact of Water* by Christina Chan, *Napoli*, and *Cinderella* by Janek Schergen.



James Willis
Artist

James Willis started dancing in 2016, at the Lisa Clark Dance Centre in Canberra after many years as a national-level gymnast.

In 2021 James joined Queensland Ballet Academy, relocating to Brisbane to pursue full-time ballet studies. He completed the Academy's Pre-Professional Program in 2024.

During his time at Queensland Ballet Academy, he worked with various choreographers including Natalie Weir, Paul Boyd and Louise Deleur performing lead roles in newly created works. He made his professional debut with Queensland Ballet in Greg Horsman's *Coppélia* (2024).

During James' time at Singapore Ballet he has performed various classical, neo-classical and contemporary works. These include *Romeo and Juliet* (2025) and *Cinderella* (2025), as well as newly created works, *Pact of Water* and *The Bistro*. He continued his work with Natalie Weir performing a Trio in *Terra* (2025).

James joined Singapore Ballet as an Artist in 2025.



Stella Jung
Apprentice

Stella was born in Korea and began her ballet training at the age of 13 at Yoo's Ballet Conservatory. She participated in various competitions, both in Korea and internationally. She was a finalist at the Asian Grand Prix in 2018. She also won 2nd prize at International Ballet Grand Prix Singapore, and Malaysian International Ballet Grand Prix.

She came to Singapore to join the Nanyang Academy of Fine Arts, where she pursued a Diploma in Dance from 2022 and graduated in 2025.

Stella joined Singapore Ballet as an Apprentice in January 2026.



Ashley Kook
Apprentice

Born in Malaysia, Ashley trained under Yap Pui Mun at Clavier Academy of Ballet.

She participated in various international competitions and received prestigious accolades, including first prize at World Ballet Grand Prix, the Asian Grand Prix, and Star of Canaan International Ballet Competition, where she was also awarded Best Female Performance.

She was the first Malaysian selected for the Beijing International Ballet and Choreography Competition in 2019. She received many awards and scholarships from world renowned

ballet schools, such as Seoul Ballet Company in South Korea, Master Ballet Academy in the US, Elmhurst Ballet School in the UK, and Soki Ballet School in Japan.

Ashley also joined Ballet Theatre Malaysia as a scholar from 2021 through 2022, where she performed as soloist and corps in original works and repertoire by the company's artistic director, Choong Wan Chin.

Ashley joined Singapore Ballet as an Apprentice in January 2026.



Miguel Herrera
Apprentice

Miguel Lorenzo Herrera was born in New Zealand to Filipino parents. He started ballet at the age of 10, trained and graduated at Chilton Ballet Academy, receiving his Cambridge International University Entrance certificate in 2021.

In 2022, Miguel began studying full-time at the New Zealand School of Dance, where he received the award of Solo Seal from the Royal Academy of Dance and was selected for an exchange program with Canada's National Ballet School.

In 2024, Miguel was selected to compete in the prestigious Prix de Lausanne, toured with the Royal New Zealand Ballet and graduated with a Diploma in Dance Performance.

Miguel joined Singapore Ballet as an Apprentice in January 2025.



Mike Hui
Apprentice

Mike was born and raised in Hong Kong. He began ballet at the age of 14 in 2021 and started his training with teensHK.

In 2022, he won the Asian Grand Prix and received a full scholarship to the New Zealand School of Dance, where he commenced his studies in 2023.

In 2025, Mike was selected for the Prix de Lausanne and toured with the Royal New Zealand Ballet in Loughlan Prior's *Firebird* and Cathy Marston's *My Brilliant Career* in the same year.

Mike graduated in 2025 and joined Singapore Ballet as an Apprentice in January 2026.



Patrick Nawalowalo McCrory
Apprentice

Patrick is a New Zealander of Fijian and British descent. He began ballet training at eight and achieved distinction in all levels of RAD examination.

Alongside being a junior ballet associate at the New Zealand School of Dance, he was awarded a full scholarship for two years at the Chilton Ballet Academy. He then attended as a full-time student at the New Zealand School of Dance for three years, graduating in 2025, achieving a level 7 diploma in

Dance and Performance. He worked with and performed the choreography of *Forté* by Tim Podesta, *Facade* by Jeffrey Tan, and *Esquisses* by Christopher Hampson.

Patrick joined Singapore Ballet as an Apprentice in January 2026.



Mohamed Noor Sarman Ballet Master

Mohamed Noor Sarman joined Singapore Ballet (SB), formerly known as Singapore Dance Theatre, as part of its pioneer batch when the company was first established in 1988. In 1993, he was awarded a French scholarship for an attachment at IFEDM Paris, academy for contemporary dance. He was also a recipient of the National Arts Council's Young Artist Award in 1995 for his contribution to dance. In 1996, his choreographic work, *Living Greens*, represented Singapore in the 8th ASEAN Dance Festival and was later performed in the Philippines (1998) and in Australia (1999).

Mohamed Noor was appointed Assistant Ballet Master in 1997 and was promoted to Ballet Master in 2009. He danced important roles in various productions including Vicente Nebrada's *Gemini* (Pas de Deux), Anthony Then's *Schumann Impressions*, Helen Lai's *Exits and Entrances* and David Lichine's *Graduation Ball*, Graham Lustig's *ApPassionato*, Choo-San Goh's *Romeo and Juliet*, the title role in *Petruschka* and Goro in *Madame Butterfly*.

In 2005, he performed in Marie-Claude Pietragalla's *Les Noces*, and played the role of the prophet in *Rite of Spring*. Mohamed Noor is also the choreographer for Stand Up For Singapore, a contribution to the National Day Parade in 2007, which was also performed in *Ballet Under The Stars* as a tribute to the nation's birthday.

Mohamed Noor has been involved in several dance education programmes with schools such as the Ministry of Education's National Student Leaders Dance Camp in November 2006. In April 2008, he conducted an intermediate ballet workshop for the Putrajaya Arts Festival in Kuala Lumpur. He has worked with many choreographers like Nils Christe, Val Caniparoli, Natalie Weir, Ma Cong, Edwaard Liang, Kinsun Chan, Timothy Harbour, Toru Shimazaki and Francois Klaus in recent SB productions.

In celebration of SB's 30th Anniversary as well as for the Nation's birthday, Mohamed Noor choreographed the dance music video for the 2018 NDP theme song 'We are Singapore'.



Rosa Park Ballet Mistress

Rosa is a versatile artist and dedicated educator, with unwavering dedication and boundless passion.

Rosa's journey began with six years of intensive training at Sunhwa Arts School, where she graduated as the top performer in her class. She furthered her academic pursuits, earning a Bachelor's Degree from Ewha Womans University and later, a Master's Degree from Sejong University. Committed to continuous personal growth, she expanded her horizons by completing a Certificate in Leadership Principles at Harvard Business School Online in 2022.

Since then, her journey in the world of dance has been nothing short of remarkable. During her tenure as Principal Artist at Singapore Ballet (SB) under the guidance of Janek Schergen, she achieved significant recognition, even gracing the cover of *Dance Europe Magazine*. Through the years, she has received plaudits for her astute performance in classical ballet pieces such as *Swan Lake*, *Romeo and Juliet*, *Sleeping Beauty*, *Don Quixote* and many more. She also had the privilege of dancing in several pieces choreographed by the renowned Choo-San Goh and Gorege Balanchine.

Her versatility and artistry shone through as she worked with world-class choreographers such as Edwaard Liang, Nils Christe, Val Caniparoli, Stanton Welch, Ma Cong, Kinsun Chan and Natalie Weir, participating in premier works for the company.

Her unwavering dedication and talent as a dancer led to her securing the prestigious role of Principal in the production of *The Nutcracker* with the Korean National Ballet. This remarkable debut as a professional dancer was an honor bestowed upon her in the final year of her university studies, during which she obtained her Bachelor's Degree. Additionally, she had the privilege of dancing with the esteemed Royal Swedish Ballet in *Swan Lake* during her tenure with the Korean National Ballet.

In addition to her remarkable career with SB, Rosa generously shares her passion and expertise with the next generation of dancers. She serves as an adjunct lecturer at Nanyang Academy of Fine Arts, imparting her knowledge and inspiring budding talents.



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Goh Yew Lin
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Belinda Teo & Thomas Tan

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Chung Seung Moon & Lee Ji Yeon
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Hui Hui
Masumi & Taro Ikai
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The Speech Atelier
Vikna Rajah s/o Thambirajah

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Amy Lau
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Catherine Tan
Charlene
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Jake Lim
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Xu Ke
Yip Ka Yee
Yutong Cai
Zhang Yu

Artistic Development Fund

The Artistic Development Fund aims to propel the growth of Singapore Ballet through the strengthening of our performance repertoire. We would like to thank everyone who has contributed towards this objective.

Aileen Tang
Anonymous (5)
Arnoud De Meyer
Chiky Phan
Christian Duhain
Chung Seung Moon & Lee Ji Yeon
E Main Lee
Hong Meng & Shirley Wong
Hui Hui
Jacinta Goh
Jordan Chan
Lim Peng Peng
Masumi & Taro Ikai
Metropolitan Concert Services Pte Ltd
Michael Wong
Miriam & Merle Hinrich
Mr Marcus & Mrs Yasuko Yeung
Professor Albert Tiu
Rachel Yin - ExecCapital
S Ling
Tan Lijun
Tokunaga Shima
Wai Yean Tze
Wicky Wong
Yutong Cai

Adopt an Audience

We would like to extend our gratitude to the following donors who have enabled us to make the arts accessible to all segments of our society.

Anonymous (7)
Ashley
E-Main Lee
Euromonitor International (Asia) Pte Ltd
Foo Lai Yong
Ivy Ng
Jonathan Stona
Lee Siew Chong
Lim Peng Peng
Loh Chin Siew
Manohar Khiatani
Masumi & Taro Ikai
Mavis Lim
Ng Kah Yip
Ng Siew Kiang
Patty Woo
Shaun Benedict Nair
Terrence Lim Chee Wen
The EDB Society
The Speech Atelier
Wong Tien Loong

This list reflects all donations made from 1 January 2025 to 20 February 2026

Usher in the New Year with the vibrancy of Singapore's arts and culture on **catch.sg**

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Repertoire List

- Swan Lake**
Choreography after Marius Petipa/Ivanov
Staging: Janek Schergen
- Glow-Stop**
Choreography: Jorma Elo
- A Million Kisses To My Skin**
Choreography: David Dawson
- Piano Concerto No.2, Opus 102**
Choreography: Edmund Stripe
Created for SDT
- Concerto Barocco***
Choreography: George Balanchine
Staging: Elyse Borne
- Unknown Territory***
Choreography: Choo-San Goh
Staging: Janek Schergen
- Raymonda Divertissements**
Choreography: Marius Petipa
- Double Contrasts***
Choreography: Choo-San Goh
Staging: Janek Schergen
- Giselle**
Choreography after Coralli / Perrot
Staging: Janek Schergen
- Allegro Brillante**
Choreography: George Balanchine
Staging: Elyse Borne
- Peter & Blue's Forest Adventure**
Choreography: Janek Schergen
Created for SDT
- Sleeping Beauty**
Choreography after Marius Petipa
Staging: Janek Schergen
- As Above, So Below**
Choreography: Edwaard Liang
Created for SDT
- Beginnings**
Choreography: Choo-San Goh
Staging: Janek Schergen
- Birds of Paradise***
Choreography: Choo-San Goh
Staging: Janek Schergen
- In The Glow of The Night***
Choreography: Choo-San Goh
Staging: Janek Schergen
- Momentum***
Choreography: Choo-San Goh
Staging: Janek Schergen
- Variations Serieuses***
Choreography: Choo-San Goh
Staging: Janek Schergen
- Serenade#**
Choreography: George Balanchine
Staging: Elyse Borne
- Romeo and Juliet**
Choreography: Choo-San Goh
Staging: Janek Schergen
- The Winds of Zephyrus**
Choreography: Edwaard Liang
Created for SDT
- Maninyas**
Choreography: Stanton Welch
- Fearful Symmetries***
Choreography: Nils Christe
- The Nutcracker**
Choreography and Staging: Janek Schergen
Created for SDT
- Paquita**
Choreography after Marius Petipa
Staging: Janek Schergen
- Age of Innocence#**
Choreography: Edwaard Liang
- ZIN!**
Choreography: Nils Christe
- Chant**
Choreography: Val Caniparoli
Created for SDT
- Organ Concerto**
Choreography: Nils Christe
Created for SDT
- Jabula**
Choreography: Natalie Weir
- Divertimento No. 15**
Choreography: George Balanchine
Staging: Elyse Borne
- Peter & Blue Go Around The World**
Choreography: Janek Schergen
Created for SDT
- Absence of Story**
Choreography: Toru Shimazaki
Created for SDT
- Waiting...**
Choreography: Christina Chan
Created for SDT
- Coppélia**
Choreography after Arthur Saint-Léon
Staging: Janek Schergen
- Opus 25**
Choreography: Edwaard Liang
Created for SDT
- Fives***
Choreography: Choo-San Goh
Staging: Janek Schergen
- 4Seasons**
Choreography: Natalie Weir
Created for SDT
- Lambarena**
Choreography: Val Caniparoli
- Theme and Variations**
Choreography: George Balanchine
Staging: Elyse Borne
- Peter & Blue's Birthday Party**
Choreography: Janek Schergen
Created for SDT
- Slide**
Choreography: Kinsun Chan
Created for SDT
- Shift or Go**
Choreography: Christina Chan
Created for SDT
- Bittersweet**
Choreography: Natalie Weir
Created for SDT
- Swipe#**
Choreography: Val Caniparoli
- Traces We Left Behind**
Choreography: Christina Chan
Created for SDT
- Shadow's Edge**
Choreography: Ma Cong
Created for SDT
- Blue Snow**
Choreography: Toru Shimazaki
Created for SDT
- Don Quixote**
Choreography after Marius Petipa
Staging: Cynthia Harvey
- Rubies***
Choreography: George Balanchine
Staging: Elyse Borne
- Schubert Symphony***
Choreography: Choo-San Goh
Staging: Janek Schergen
- Bournonville Divertissements***
Choreography: August Bournonville
Staging: Dinna Bjørn
- Midnight Waltzes**
Choreography: François Klaus
Created for SDT
- Sticks and Stones***
Choreography: Kinsun Chan
Created for SDT
- Incomparable Beauty**
Choreography: Ma Cong
Created for SDT
- Symphony in Three Movements***
Choreography: Nils Christe
- Another Energy**
Choreography: Timothy Harbour
Created for SDT
- Unfound**
Choreography: Christina Chan
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- The Four Temperaments***
Choreography: George Balanchine
Staging: Elyse Borne
- 13th Heaven***
Choreography: Edwaard Liang
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- Triptych***
Choreography: Val Caniparoli
- Unexpected B**
Choreography: Toru Shimazaki
Created for SDT
- Linea Adora***
Choreography: Timothy Harbour
Created for Singapore Ballet's 30th Anniversary
- SYNC#**
Choreography: Nils Christe
- Evening Voices***
Choreography: Tim Rushton
Created for SDT
- Family Reunion***
Choreography: Lucas Jervies
Created for SDT
- Peter & Blue School Holiday**
Choreography: Janek Schergen
Created for SDT
- Meditation**
Choreography: Janek Schergen
Created for SDT
- Variations From A Distance**
Choreography: Pam Tanowitz
Created for SDT
- The Light Behind Us**
Choreography: Christina Chan
Created for SDT
- The Third Reset**
Choreography: Christina Chan
Created for SDT
- zerO**
Choreography: Rachel Lum
Created for SDT
- Quiver***
Choreography: Tim Rushton
Created for Singapore Ballet
- Ibsen's House#**
Choreography: Val Caniparoli
- Protecting Veil***
Choreography: Timothy Harbour
Created for Singapore Ballet
- The Sound was our Ocean#**
Choreography: Loughlan Prior
Created for Singapore Ballet
- Faux Contact**
Choreography: Étienne Ferrère
Created for Singapore Ballet
- Emerald Blue**
Choreography: Janek Schergen
Created for Singapore Ballet
- Without You***
Choreography: Tim Rushton
Created for Singapore Ballet
- Configurations***
Choreography: Choo-San Goh
Staging by Janek Schergen
- Purcell Pieces***
Choreography: Nils Christe
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- After Happy Ever**
Choreography: Alice Topp
Created for Singapore Ballet
- Don't Panic**
Choreography: Étienne Ferrère
Created for Singapore Ballet
- Cinderella***
Choreography: Janek Schergen
Created for Singapore Ballet
- Peter & Blue's Treasure Hunt**
Choreography: Janek Schergen
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- Rite Of Spring***
Choreography: Kinsun Chan
Created for Singapore Ballet
- Dark Waves***
Choreography: Natalie Weir
Created for Singapore Ballet
- Reflections**
Choreography: Paul Knobloch
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- Pact of Water**
Choreography: Christina Chan
Created for Singapore Ballet
- Terra**
Choreography: Natalie Weir
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- The Bistro**
Choreography: Timothy Harbour
Created for Singapore Ballet
- The Persistence of Memory**
Choreography: Alice Topp
Created for Singapore Ballet
- Meeting Point**
Choreography: Christina Chan
Created for Singapore Ballet

Production Acknowledgement

Artistic Team

Artistic Director	Janek Schergen
Ballet Master	Mohamed Noor Sarman
Ballet Mistress	Rosa Park
Principals	Kwok Min Yi, Kana Minegishi, Satoru Agetsuma
Soloists	Leane Lim, Esen Thang, Tamana Watanabe Takeaki Miura, Timothy Ng, Shan Del Vecchio, Kevin Zong
Demi-Soloist	Jessica Garside
Artists	Gemma Gum Gee, Han Xin Yi, Laura Harwood, Paloma Hendry-Hodsdon, Sakura Kawamura, Audrey King, Emily Koe, My Le, Lee Yoo Jin, Joey Lum, Ma Xiaoyu, Moyu Sakai, Theresa Tan, Teo Jun Ning, Sayaka Yamauchi, Ye Li-Lin Akira Wolfie Bischoff, Merlin Erdelen, Asuku Fukamizu, Owen Horsford, Shu Igarashi, Joshua Lee, Stanislas Prieto, Keith Seow, James Willis
Apprentices	Stella Jung, Ashley Kook, Miguel Herrera, Mike Hui, Patrick Nawalowalo McCrory
Company Pianist	Jerryl Lim

Executive And Administrative Team

Senior Finance Manager	Paul Ang
Company Manager	Gan Hui Cheng
Marketing Manager	Callie Chong
Marketing & PR Executive	Zailynn Zaidi
Marketing & Education Executive	Agatha Annabella
Marketing & Design Executive	Natalin Pwee
Marketing & Ticketing Executive	Asnita Amran
Finance Manager	Joanne Koh
Senior HR & Admin Executive	Sherlene Lim
Accounts & Admin Executive	Syuen Loo
Customer Service Officer	Helen Tan

Production Team

Production Manager	Liew Yee Ping
Technical Manager	Huang Xiang Bin
Lighting Designer	Adrian Tan
Stage Manager	Fae Tan
Assistant Stage Manager	Dilys Ang Paul Lim
Wardrobe Supervisor	Sim Geok Choo
Wardrobe Executive	Ng Yi Min
Sound Operator/ Production Co-Ordinator	Lee Zhen Kai
Crew	Tan Boon Hao Tan Wei Lun

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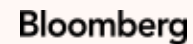
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ONE @ The Ballet

One @ the Ballet is a unique, intimate performance experience held once a month in Singapore Ballet's company studio. Designed to break down the traditional barriers of the theatre, this event brings dance directly to a small audience in a relaxed and informal setting. Hosted by Janek Schergen, Artistic Director of Singapore Ballet, each session offers fascinating insights into the creation of the dance pieces and the world of professional dance. It is a wonderful opportunity to connect with the art form up close and learn about the passion and creativity behind every movement.

TIME

1pm – 2.15pm

PRICE

\$25 per person

VENUE

Singapore Ballet
Founder's Studio
Bugis+, 201 Victoria
Street #07-02/03,
Singapore 188067

TICKET



2026 ONE @ THE BALLET CALENDAR

31 JANUARY
Ballet 101

21 FEBRUARY
Music & Dance

14 MARCH
Coppélia

25 APRIL
Identity

23 MAY
Treasures

27 JUNE
Decades

25 JULY
Masterpieces

22 AUGUST
The Noble Art

19 SEPTEMBER
Next Generations

24 OCTOBER
Legends

28 NOVEMBER
The Nutcracker

Step into Our world

At Singapore Ballet, we believe the beauty and discipline of dance should be accessible to everyone. Whether through a collaborative performance, a school showcase, or a behind-the-scenes experience, we bring ballet closer to you.

World-Class Ballet at Your School

As part of our Arts Education Programme (AEP), we bring professional ballet performances directly to schools. Students experience live performances up close and gain insight into the discipline and dedication of dancers. These programmes enrich the school curriculum and aim to inspire a lifelong interest in the arts.

For more information, write to education@singaporeballet.org

Your Venue, Our Performance

Over the years, Singapore Ballet has performed across the island, bringing world-class ballet beyond the theatre. From neighbourhood stages like Our Tampines Hub to seasonal collaborations at Marina Bay Sands, we connect with audiences in meaningful and memorable ways.

For more information, write to cm@singaporeballet.org



A Glimpse into Professional Ballet

The Singapore Ballet Tour offers exclusive access to our studios. Visitors observe rehearsals, explore costumes and set designs, and learn how a production comes to life. This immersive experience highlights the artistry, teamwork, and precision behind every performance.

From partnerships and collaborations to school engagements and educational tours, each experience is designed to inspire, educate, and engage audiences of all ages.

All programmes are eligible for grants.

For more information, write to education@singaporeballet.org



WELCOME TO WORLD CLASS





Danses de Rêve

16 May, Saturday, 7pm
17 May, Sunday, 3pm
Alliance Française Theatre
Tickets: \$40

Co-presented by Supported by



As part of vOilah!
France Singapore Festival 2026

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Season 2026 Offerings

January

24 Jan Ballet for All at Our Tampines Hub
31 Jan One @ the Ballet

February

14 Feb DAS: Introduction to *Coppélia*
21 Feb One @ the Ballet
27 Feb - 1 Mar **Made in Singapore**

March

14 Mar One @ the Ballet
26 - 29 Mar **Coppélia**

April

4 Apr The Moon & Stars Gala
17 - 19 Apr Ballet Illuminations at The Kuala Lumpur
Performing Arts Centre (KLPAC)
25 Apr One @ the Ballet

May

16 - 17 May Danse de Rêve at
Alliance Française de Singapour
23 May One @ the Ballet
27 - 31 May **Peter & Blue's Treasure Hunt**

June

12 - 13 Jun Ma mère l'Oye: SNYO with Singapore Ballet
27 Jun One @ the Ballet

July

25 Jul One @ the Ballet
31 Jul - 1 Aug **Singapore Ballet Masterpieces**

August

22 Aug One @ the Ballet

September

19 Sep One @ the Ballet

October

11 Oct DAS: Introduction to *The Nutcracker*
24 Oct One @ the Ballet

November

5 - 8 Nov **Passages Contemporary Season**
21 Nov Ballet for All at Our Tampines Hub
28 Nov One @ the Ballet

December

9 - 13 Dec **The Nutcracker**

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Peter & Blue's TREASURE HUNT

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27 - 31 MAY 2026
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