

Annex 1: Sponsors & Supporters

The Genée International Ballet Competition 2009

Co-presented by



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Annex 2: FAQs

Genée International Ballet Competition 2009 – Singapore

FAQs

1. Why does the Genée International Ballet Competition exist?

The Genée International Ballet Competition is dedicated to promoting and rewarding standards of excellence in young dancers internationally. This is achieved by offering aspiring dancers the unique opportunity to work with world-renowned choreographers and professionals as well as the chance to perform on an international stage.

2. How long has the Competition been running for?

The Competition has been running since 1931 and has taken place almost every year even during the Second World War.

3. Who can enter?

The Competition is open to dancers who have passed the Academy's Advanced 2 Examination in Classical Ballet with Distinction or have been awarded Solo Seal. Candidates must be aged between fifteen and nineteen on the last day of advice for results and be of Pre-professional status and may not have been employed on a professional contract prior to entry in the Competition.

4. Where has the Competition taken place before?

The Competition is frequently been held outside the UK. The first venue chosen was the Sydney Opera House, Australia in 2002; in 2004 the Competition travelled to Athens in the run up to the 2004 Olympics and in 2006 it was held in Hong Kong at the Hong Kong Academy for Performing Arts. Toronto, Canada hosted the Competition in 2008, with the Final taking place at the stunning Four Seasons Centre for the Performing Arts. Each overseas Competition had sold-out.

5. Why Singapore?

We have chosen to hold the 2009 Competition in Singapore, as the country has a growing global arts scene and the Genée will contribute to its developing dance community

Singapore has become a vibrant and exciting centre for cultural and artistic activity and therefore provides a spectacular backdrop for the Genée

Singapore is home not only to Singapore Dance Theatre, whose home, Fort Canning Centre, will be used for the candidate's coaching, but also to the University Cultural Centre which will provide a fitting venue for the Semi-finals and Final of this prestigious Competition

Over the years, Asia Pacific countries have produced many candidates, and have given tremendous support to the Competition.

6. How does the Competition work?

The candidates will spend 5 days in class and coaching sessions. They will then compete in the Semi-finals on Wednesday, 9 & Thursday, 10 September for a place in the Final which will take place on Saturday, 12 September.

7. Who is involved?

The competitors will spend five days in intensive coaching sessions with Lynn Wallis, the Academy's Artistic Director and internationally renowned choreographer Christopher Hampson. Acclaimed New Zealand choreographer Adrian Burnett has been commissioned to create two exclusive variations (male and female), set on the candidates, and working in collaboration with them in the run up to the Semi-finals and Final, these will be performed by the candidates and premiered during the Competition. They perform in front of a panel of distinguished judges who will select a short-list of finalists to compete for a coveted medal in the Final on Saturday 12 September.

8. What will the candidates perform in the Semi-finals?

Candidates will perform a Classical Class on stage, one of the Commissioned Variations, and a 19th Century Classical Repertoire Variation, over two days of Semi-finals at the University Cultural Centre, Theatre.

9. What will the candidates perform in the Final?

Candidates will perform one of the Commissioned Variations, a 19th Century Classical Repertoire Variation and a 20th Century Classical Repertoire Variation in the Final at the University Cultural Centre, Hall.

10. Who are the judges for the 2009 Competition?

The Academy's President, **Dame Antoinette Sibley DBE**; Co-founder of Singapore Dance Theatre and Director / Principal of Singapore Ballet Academy, **Goh Soo Khim**; and Artistic Director of Royal New Zealand Ballet, **Gary Harris**.

11. What are the criteria for judging?

Technique Incorporating

- ❖ Secure posture and weight placement, use of turnout, articulated, clearly defined footwork
- ❖ Co-ordinated and sensitive use of the arms and hands in balanced harmony with the whole body showing breadth of movement, use of épaulement, alignment, head and eye line
- ❖ Rhythmical and controlled pirouettes
- ❖ Controlled, sustained and co-ordinated adagio movements creating harmonious lines throughout the whole body
- ❖ Effective use of elevation, accurate batterie, and the ability to reflect the dynamics and artistic qualities of the allegro steps
- ❖ Use of space

Musicality

- ❖ Rhythmical accuracy and timing
- ❖ Response to musical atmosphere and dynamics

Performance

- ❖ Confident movements performed with ease
- ❖ An ability to interpret and express the varying artistic qualities and appropriate styles

12. What is the Audience Award?

The audience will also be given the chance to vote for their preferred performer. The Audience Award will be awarded to the candidate who, in the eyes of the audience, most deserves to win and receives a specially struck medal.

13. What do the medallists win?

Gold medals, silver medals and bronze medals may be awarded to the candidates (male and female) showing the highest levels of competency.

N.B. A gold medal may not be awarded to either male or female candidates if the judges do not feel that the standard has been achieved.

Prize money is also awarded to the medalists. The prize money (in Singaporean dollars) will be awarded to medalists in each category for female and male as follows:

Gold	S\$12,500
Silver	S\$7,500
Bronze	S\$5,000

It is possible that the judges may decide to award more than one medal in each category. In these cases the prize money will be divided accordingly.

14. Who are the sponsors for this year's Competition?

N.B. At present much of our sponsorship is of a philanthropic nature and therefore these individuals will be named in the souvenir Programme only.

We will be able to confirm whether we have a media partner, lead sponsor and other dance partners and their levels in the following weeks.

Annex 3: Judges



Photo: F.A.

Dame Antoinette Sibley DBE President, Royal Academy of Dance

Dame Antoinette Sibley trained at the Arts Educational and Royal Ballet Schools, dancing Swanhilda in *Coppélia* at the first ever Royal Ballet School's Performance. Upon graduating from the School in 1956 she joined The Royal Ballet and was promoted to Soloist in 1959 and Principal in 1960.

Dame Antoinette became one of the leading ballerinas of her generation and danced throughout the world, working with many of the great choreographers of the time - Jerome Robbins, Dame Ninette de Valois, Sir Robert Helpmann, Andrée Howard, Léonide Massine, Antony Tudor, John Cranko, and especially Sir Frederick Ashton and Sir Kenneth MacMillan and danced many times with Rudolf Nureyev including creating Friday's Child in Ashton's *Jazz Calendar* and dancing in Robbin's London version of *Dances at a Gathering*. Her famous partnership with Anthony Dowell, which began with Ashton's *The Dream* in 1964, became one of the greatest partnerships of the 60's, 70's and 80's.

In 1976, she made her film debut in Herbert Ross' *The Turning Point* dancing with Baryshnikov. The same year, Collins published *Sibley and Dowell*. This was followed in 1981 by Dance Books Ltd's *Antoinette Sibley* and in 1987 by a biography, *Reflections of a Ballerina*, by Barbara Newman, published by Hutchinsons.

In 1988, she appeared for the last time in a full-length ballet as *Manon*, partnered by Anthony Dowell and in 1989 she made her last appearance in *A Month in the Country*. She now frequently coaches the principal dancers of The Royal Ballet in many roles, which she either created or for which she was most noted.

On Dame Margot Fonteyn's death in 1991 Dame Antoinette was elected President of the Royal Academy of Dancing, as it was then known, and has since been actively involved in the creation of the new Graded Syllabus 7 and 8, in promoting the Academy internationally and in the RAD's annual conferences. She was awarded a CBE in 1973 and a DBE in the 1996 New Year's Honours List.



Goh Soo Khim
Co-founder, Singapore Dance Theatre
Director, Singapore Ballet Academy

Goh Soo Khim, who co-founded Singapore Dance Theatre with Anthony Then in 1988, is a highly respected figure in Singapore's dance scene and has been closely associated with the development of Ballet in Singapore.

Soo Khim was instrumental in developing the SDT from a fledgling company of seven members, into one of the leading dance theatres in Singapore and the Asia-Pacific region.

Soo Khim, who comes from a family of well known dancers and teachers, received her early training at the Singapore Ballet Academy (SBA) under the Academy's founding directors – Soonee Goh, Frances Poh and Vernon Martinus. She then furthered her professional training in Australia in 1964, becoming the first Asian Dancer to be admitted to the Australian Ballet School. On her return to Singapore, she taught at the SBA and was a soloist and principle dancer in all its performances. In 1971, Soo Khim assumed the responsibilities of Director and Principle of the Academy and has since trained, guided and inspired many young talents towards achieving a professional career in dance.

In 1977, Soo Khim represented Singapore in the 2nd ASEAN Radio and Television Cultural Exchange Programme and in the following year, revealed another facet of her artistic personality: her creativity as a choreographer, first with *Temple Tone Poem* (1978) and then with *Goodbye Again* (1980). Her specially commissioned works, *Dilemma* and *Five Emotions*, were premiered at the 1982 Singapore Arts Festival.

Soo Khim was then appointed Co-Artistic Director by the then Ministry of Culture in 1984, to nurture the Ballet Group of the National Dance Company. The group performed her specially commissioned ballet, *Environmental Phases*, which won acclaim for its originality in the 5th ASEAN Festival of Performing Arts in 1985. Soo Khim collaborated with Anthony Then to produce *At The Ballet* and *Ballet Premiere* for the Singapore Festival of Arts in 1984 and 1986.

Her first choreography for the SDT was Brahm's *Sentiments*, which premiered in the company's second season. In 1990, she restaged *Environmental Phases* for SDT in a celebratory concert for Singapore's 25th Anniversary. More recently, Soo Khim has been actively providing opportunities for dancers to develop their potential as choreographers. She had been invited to adjudicate ballet competitions in Malaysia, Indonesia and is also on the international panel for the Asia Pacific Ballet Competition in Japan since 1991. She became the first Asian representative to be invited as a jury member for the prestigious Benois de la Danse Prix that took place in Moscow in April 2003.

Soo Khim was awarded the prestigious Cultural Medallion in 1981 and the National Day Public Service Medal in 1989 for her outstanding contributions to the development of dance in Singapore. In 2002, she was awarded a Fellowship of LASALLE-SIA College of the Arts. After 20 years of dedicated service and outstanding artistic achievements, Soo Khim stepped down from her position as Artistic Director of Singapore Dance Theatre on 31 December 2008. She will continue to remain present in her position as Director / Principal of the Singapore Ballet Academy.



**Gary Harris,
Artistic Director, Royal New Zealand Ballet**

Gary Harris was appointed Artistic Director of the Royal New Zealand Ballet in September 2001. He has worked the world over as a dancer, teacher, répétiteur and designer.

Born in London, he trained at the Arts Educational and the Royal Ballet Schools. He joined the London Festival Ballet (now English National Ballet) in 1978 and was one of the company's leading dancers until he left in 1985.

Gary has worked with the Royal Ballet as teacher, notator and répétiteur, with choreographers such as Ashton, Forsythe and MacMillan. He assisted MacMillan in staging *Manon* for the Paris Opera Ballet and restaged *Song of the Earth* for the same company.

He was Associate Artistic Director of the Hong Kong Ballet and choreographed a cast of 1,200 performers for the handover of Macau back to China in 1999. For the RNZB, he has restaged *Swan Lake*, *Paquita Variations*, *Coppelia* and *Giselle*. The company premiered his production of *The Nutcracker* in 2005.

Notable design commissions include *The Sleeping Beauty* and *Raymonda* for the National Ballet of China, Christopher Hampson's *Double Concerto* for English National Ballet and *Saltarello* and *Esquisses* for the RNZB.

As well as designing *Paquita* for RED, Gary staged and designed a new commission of *Don Quixote* for the RNZB in 2008.

Annex 4: Faculty



Photo: F.A.

Lynn Wallis

Artistic Director, Royal Academy of Dance

Lynn Wallis joined the Royal Academy of Dance in 1994 as Artistic Director responsible for setting and maintaining the standards of dance training worldwide, developing the Academy's syllabus and planning courses internationally for students.

Following training at the Royal Ballet school and a dancing career with the Royal Ballet Touring company, Lynn became Ballet Mistress at the Royal Ballet school (1969-1982) and later, Deputy Principal. In 1984, at the invitation of Erik Bruhn, she joined the National Ballet of Canada as Artistic Coordinator. In 1986 she became Associate Artistic Director with Valerie Wilder, and Co-Artistic Director from 1987-1989. In 1990, she was appointed Deputy Artistic Director of English National Ballet.

Lynn has led the Creative Panel for Pre-Primary in Dance and Primary in Dance and chaired the Artistic Panel of Dance Professionals who wrote *The Foundations of Classical Ballet Technique* and *The Progressions of Classical Ballet Technique*.

In 2001 Lynn was nominated and short-listed for the European Women of Achievement Awards. In 2004 she was nominated for an Isadora Duncan Dance award in the category of Reconstruction/Revival/ Restaging for her work on *Monotones I and II*, Sir Frederick Ashton, San Francisco Ballet.



Photo: Stephen A' Court

Christopher Hampson **Award-winning International Choreographer**

Christopher Hampson was born in Manchester, and trained at the Royal Ballet School. After graduating in 1992 he joined English National Ballet and by 1996 was a Soloist. Christopher's choreographic work started at the Royal Ballet School and continued at English National Ballet where he created a number of ballets before leaving in 1999 to concentrate full time on choreography.

Works created for English National Ballet include, *Perpetuum Mobile*, *Country Garden*, *Concerto Grosso*, *Double Concerto* (Barclays Theatre Award and Critics' Circle National Dance Award) and *The Nutcracker* designed by political cartoonist Gerald Scarfe. He has created works for Royal New Zealand Ballet including, *Saltarello*, *Romeo and Juliet* (nominated for a Laurence Olivier Award, Best New Production 2005) *Esquisses*, and *Cinderella*. For the National Ballet in Prague he created a new production of *Giselle*, and for the Atlanta Ballet, U.S.A. he created *Sinfonietta Giocosa*, (Atlanta and New York) and *John and I*. Specially commissioned works include *Notturmo* (Thomas Edur, Agnes Oaks) and *Hommage to a Princess* (Tamara Rojo, Johan Kobborg).

Guest teaching engagements include, English National Ballet, Northern Ballet Theatre, Atlanta Ballet, National Ballet of Canada, Royal Swedish Ballet, Royal New Zealand Ballet, Royal Academy of Dance, English National Ballet School and Central School of Ballet. He is a co-founder of the International Ballet Masterclasses in Prague.

Annex 5: Choreographer



Photo: Hallie Burton

Adrian Burnett Acclaimed New Zealand Choreographer

Born in New Zealand, Adrian Burnett graduated from the Australian Ballet School in 1987 and joined The Australian Ballet in 1988. He was promoted to soloist in 1992 but left Australia the following year to dance with the Basel Ballet in Switzerland. He rejoined The Australian Ballet in 1994 and was promoted to leading soloist in 1996.

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In 1999 Burnett received the Lissa Black Choreographic Award and, with added assistance from the Australia Council's emerging artists' scheme, spent time in the United States and Europe studying choreography. He was promoted to Senior Artist in 2003 and during that year co-directed with David McAllister, The Australian Ballet's 40th anniversary program *Beyond Forty*.

Adrian's first choreographic piece was *Pitch 'n' Sway* created for an Australian Ballet choreographic workshop, *New Moves*, in 1995. Since that time he has been commissioned by companies in Australia, New Zealand, the US and Europe and has choreographed over 20 original ballets. His *Subtle Sequence of Revelation* (a joint production between The Australian Ballet and West Australian Ballet) won the 2002 Green Room award for Best New Choreography.

In 2002, Adrian was invited to choreograph the guest professional performance piece *Short Ride...Fast Machine* with music by John Adams for the Genée International Ballet Competition in Sydney, Australia. Adrian created this work for nine previous Genée medal winners who are artists with The Australian Ballet.

Adrian was appointed resident choreographer to The Australian Ballet from 2003-2006 choreographing a number of highly idiosyncratic and strikingly bold works for the company.

After several successful commissions with the Royal New Zealand Ballet, he returned to work with the company in 2008 to choreograph a new production of *Don Quixote* starring Sir Jon Trimmer.

In addition to his work as a choreographer, Adrian works as a creative director, guest teacher and producer for special events. He has produced a number of high profile special events most notably Pricilla Queen of the Desert – The Musical's appearances at Australia's G'day LA in Los Angeles and New York. He continues to work as an independent artist across a broad spectrum of mediums, including print and television.

Adrian is currently working with Sydney Dance Company, assisting Rafael Bonachela, the company's newly appointed Artistic Director.

Annex 6: Notator



Janek Schergen Artistic Director, Singapore Dance Theatre

Janek Schergen was appointed Artistic Director of Singapore Dance Theatre on 1 January 2009, succeeding Goh Soo Khim, who served as the Company's Artistic Director for 20 years from 1988 to 2008. Janek was the Company's Assistant Artistic Director from 1 June 2007 to 31 December 2008. He is the Founding Artistic Director of the Choo San Goh and H. Robert Magee Foundation and Chairman of the Choo San Goh Awards for Choreography since its inception in 1993.

Photo: Thomas Groir

In 1981, he began his career with the Washington Ballet 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, with the encouragement of Sir Kenneth MacMillan, 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 by MacMillan, Cranko, and numerous Balanchine works. He has staged his own production of *Sleeping Beauty* for Ballet Met, The Milwaukee Ballet, Nashville Ballet, Pittsburgh Ballet Theatre, Pennsylvania Ballet, and the Norwegian National Ballet. Over the course of the last 25 years, he has staged and rehearsed over 130 full-length classics as well as contemporary works for dance companies in Europe, Asia-Pacific, and the United States. His successful version of *Sleeping Beauty* with the Norwegian National Ballet was specially filmed for Norway's NRK Television in 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 organisation for three seasons. From 1997 to 2002 he taught Company and School classes for Ballet Pacifica as well as Inland Pacific Ballet.

Janek has also been actively preserving the legacy of Singapore-born Goh Choo San's works by staging the pieces for various international companies. Janek has been a part of SDT's heritage since its inaugural performances in 1988, where he staged *Raymonda* and Goh Choo San's *Beginnings*. Through his association with SDT over the years, he has also been responsible for staging a total of 12 Choo San ballets for the company's repertoire. He staged the ballets for the September 2007 season of *The Legacy of Goh Choo San*, making it one of the company's most successful seasons. He also created the company's premiere production of *Swan Lake* in December 2007, and staged Act I of *Giselle In The Park* in March 2008.

Annex 7: Accompanists



Photo: Charlotte Slayford

Jonathan Still

Music Development Manager, Royal Academy of Dance

Jonathan Still studied piano with Trissie Cox in Bournemouth, and Antony Saunders in London. After graduating in Russian and Serbo-Croat at the University of London, and pursuing postgraduate linguistic studies in Zagreb, he worked as an assistant to the then Master of the Queen's Music, Malcolm Williamson, with whom he later studied composition.

Having gained his initial training in dance accompaniment at the Royal Academy of Dancing in 1986, he became principal pianist with English National Ballet from 1990 – 1993, playing for performances in England and abroad. He moved to Germany in 1994 to be company pianist for the Ballett der Deutschen Oper Berlin (now part of the Staatsballett Berlin) under Ray Barra and David Nixon, working with choreographers including John Neumeier, Jiří Kilián and Glen Tetley. Since returning to England in 1997, he has continued to work with a number of figures from the dance world including Wayne Sleep, Gillian Lynne and Christopher Hampson, gaining critical acclaim for his performances as the on-stage pianist in Mark Morris's *Drink to me only with thine eyes* with English National Ballet in 2002-3.

Since joining the Royal Academy of Dance in 1999, he has worked for the Faculty of Education, RAD Enterprises and the Music Department, and his in his current post as Music Development Manager combines roles across all three departments, as well as writing regular columns on music for *dance gazette*.

Jonathan has overseen and contributed to many musical projects for the RAD, including *Studio Series 1-5*, *Alternative Music for Grades 1-5*, *A Dance Class Anthology* and *After Class*. With Andrew Holdsworth he has co-produced the music for the Academy's new *Pre-Primary in Dance* and *Primary in Dance*. He is currently studying for an MA in Music Education at the Institute of Education in London.



Nicholas Lau Chi Chung
Accompanist

As one of the leading dance accompanist in Hong Kong, Nicholas is equally adept in a variety of genres, such as Ballet, Modern, Tap, Chinese Dance, Variations, Musical Theatre, Opera and so on.

Nicholas is currently working for Hong Kong Academy for Performing Arts, Hong Kong Ballet Company, Hong Kong Examinations and Assessment Authority, the Royal Academy of Dance Summer School and RAD vocational Examinations.

In addition to his active participation in Hong Kong theatre performances, Nicholas has also performed in Japan and Canada.

In 2006, he participated in the Genée International Ballet Competition which took place in Hong Kong.



Photo: Ken Teo Colourdots
Photography

Ho Wen Yang Accompanist

Ho Wen Yang graduated with a Computer Engineering degree from the National University of Singapore. However, his passion in music and his intrigue in the collaboration between music and dance made him pursue dance accompaniment as a career.

Since then, Wen Yang has played for many institutes including Nanyang Academy of Fine Arts, Lasalle-SIA College of the Arts and has accompanied for many classical ballet and contemporary dance master-classes by reputable teachers like Gary Trinder, Han Kee Juan, Irek Mukhamedov and Armgard von Bardeleben. He is currently the principal accompanist at the School of the Arts Singapore, and the company class pianist for Singapore Dance Theatre.

Besides dance accompaniment, Wen Yang enjoys composition especially for film and dance. He has improvised on stage with the Singapore Dance Theatre for several of their Dance Appreciation Series concerts in 2006 and 2007. He also composed and performed the music for "*Scenes de Danse*", choreographed by Rosanna Seravalli for the Nanyang Academy of Fine Arts Graduation Concert in 2007 and for "*Back to the 50s*", choreographed for the Singapore Ballet Academy 50th Anniversary Concert in 2008. Recently he composed for Jeffrey Tan's choreography, "*Sometimes I Think I Remember*" which was performed by the Singapore Dance Theatre during Dans Festival 2008.

Wen Yang aims to expand the field of dance accompaniment in Singapore, making it a viable career choice and in so doing, raising the standard of dance accompaniment and enriching the collaboration between dance and music.
