

**RAMBERT
SCHOOL**

**N E X T
GENERATION**



**LINBURY THEATRE,
ROYAL OPERA HOUSE**

Wednesday 16 June 2021, 7.45pm

Thursday 17 June 2021, 7.45pm

PROGRAMME

Altogether

Sir Richard Alston CBE

How to Leave

Connor Scott

Hey Honey

Vidya Patel

A Thousand Shepherds (excerpt)

Jose Agudo

Interval

Junun (Madness of Love)

Darshan Singh Bhuller

Un(i)Form Sonatas

Cameron McMillan

A People Sound

Robbie Ordoña

Overflow

Monique Jonas

This performance will last approximately 2 hours and 30 minutes including one 30-minute interval.



WELCOME

WELCOME FROM AMANDA BRITTON

CHIEF EXECUTIVE, PRINCIPAL & ARTISTIC DIRECTOR



Founded in 1920 by Marie Rambert, Rambert School marked its centenary last year. However, as the COVID pandemic spread across the globe our planned celebrations never took place, and the choreography specially created in 2020 to mark an incredible 100 years of Rambert School was sadly never performed in public.

We are therefore all tremendously excited to see the students back on stage in this, their first performance in eighteen months. Tonight both second and third year students will be featured in no less than eight new works which have been created for them by guest choreographers Darshan Singh Bhuller and Sir Richard Alston CBE (second year students), and Cameron McMillan, Robbie Ordoña, Monique Jonas, Jose Agudo, Connor Scott and Vidya Patel (third year students). All of these works have come to being since 8 March 2021, when students were allowed to return to our studios following the most recent lockdown. Creating this body of work in a very short time is a tremendous achievement, and a testament to the immense dedication and hard work by all at Rambert School: the students, the choreographers, and every member of staff.

The students remained in their small training 'bubbles' throughout the creation processes, and physical contact between them was necessarily limited, so the choreography is, for the most part, socially distanced. Due to the logistical challenges brought about by COVID, the students' own choreography does not feature in this programme. However, they have continued to create their own work during the pandemic: filmed works have been shared online, and new live works will be seen at our *Platform / Student Choreography* performances to be held at Rambert School in July.

Every single member of our School community has shown incredible resilience during these hugely challenging times and there has been some interesting learning too. We have recognised the fundamental importance of creativity to us all as human beings. We have used technology in new ways but learned that there is no substitute for real human contact. Above all we have seen that a mere global pandemic is not going to get in the way of our students' passion to create and perform! I feel unbelievably proud of what everyone has achieved over the past eighteen months in the most difficult of circumstances.

Tonight's performance is dedicated to the memory of Rambert School's longstanding Patron, Sir Robert Cohan, who so generously gave us his wisdom, support and encouragement over many years.

WELCOME FROM LOUISE VERRILL

CHAIR OF TRUSTEES



Rambert School is recognised as one of the world's finest professional dance institutions and I was extremely proud to take over as its Chair in July 2020.

Despite the enormous challenges of COVID the School, under the brilliant leadership of Amanda Britton, has gone from strength to strength, building on its 101 year history and

continuing to raise the bar on excellence.

The challenges of the last year have provided an invaluable insight into the DNA of the School. The ability and complexities to change and adapt without warning, recognising the importance of individual vulnerability and, critically, collaborative support to all. The School has shown itself to be a "real" family, caring, nurturing and understanding fundamentally the importance of creativity to the human psyche. Combining these sensitivities with standards of excellence is a rare commodity.

Over the next few years plans are afoot to push our boundaries ever further giving more opportunities for innovation, creativity, and state of the art facilities. This is a phenomenal time in the life of the School and we would be thrilled if you would join us on this exceptional and exciting journey.





RAMBERT SCHOOL

Rambert School is a world-leading centre of ballet and contemporary dance training; a dance education innovator, we shape new generations of dance professionals to the highest standard. Our international influence and reputation honours the name of Marie Rambert, the iconic Polish dance pioneer of the Ballet Russes who founded the School in the UK in 1920. Under Marie Rambert's guiding light, Rambert School and the Ballet Rambert dance company which flowered from it became synonymous with technical excellence and thrilling creativity, qualities that continue to define the School to this day.

Fuelled by innovation and creativity, we play a key part in the professional dance sector. We train the very best in dance talent producing industry ready dancers and choreographers. We are the only Conservatoire level school in the UK to offer a degree programme with dual focus in both ballet and contemporary dance, ensuring we give our students a sound technical training.

Our students represent the very best in dance talent. They are the future of the creative industries and our very existence is to ensure we help them reach their potential.

Graduates of the School have included some of history's most significant dancers, teachers, choreographers, academics, producers and directors and with a history spanning 100 years Rambert School has and continues to make a significant impact on the cultural sector both nationally and internationally.

The essence of the School is creativity, passion, and expression and this is found in all of our students. We receive approximately four hundred applications each year and award just forty-five places in our first year based purely on talent. 46% of our students come from overseas.

Each individual is carefully supported during training, through a programme which is flexible enough to cater for

individual physical differences and which fosters personal reflection and research. This holistic approach to nurturing talent is what sets a Rambert School graduate apart from their peers, making them the first choice for Artistic Directors.

In recent years we have launched Rambert2 and Rambert Grades with Rambert (dance company). Rambert2 is a one-year MA course in Professional Dance Performance and has played a major part in strengthening our cultural significance and impact taking distinctive, world-class dance to more people in more places. Rambert Grades aims to broaden, enthuse, develop and support grass-roots dance accessibility by providing a graded syllabus for the study of contemporary dance. As Rambert Grades develops and is adopted across grass-roots dance, we will consider how we might use it to identify and support a broader range of learners to gain access to Rambert School's training.

We have also worked hard to play our part in widening participation in dance and the School's new Learning and Participation programme is a key focus for the School. Community classes and projects with local schools and colleges across the region have the aim of increasing diversity and igniting passion in the next generation of dance professionals.

In the past five years we have undergone a rapid period of change, both cementing the core philosophies of the training and opening doors for new developments and innovations. Whilst we celebrate our success, we believe we are only at the beginning of our journey taking the School into its next century. We have ambitious plans to further our work, increase our reach both nationally and internationally and remain a driving force of dance education with an international reputation of significance.



THIRD YEAR STUDENTS 2020/21



Nana-Yaa Appiah



Íris Ásmundardóttir



Anna Barbieri



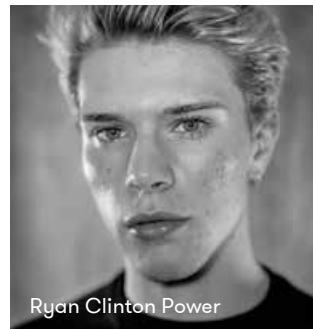
Llewelyn Brown



Aurora Casatori



Amber Clark



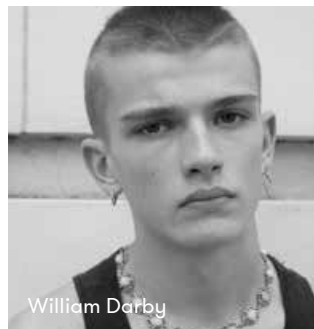
Ryan Clinton Power



Matteo Cogliandro Sellaroli



Berwyn Cooper



William Darby



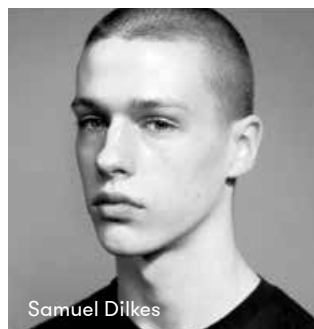
Alexandra De La Bastide



Gabrielle De Souza Jacquet



Kaiden De'Souza-Spencer



Samuel Dilkes



Dominika Dosedlova



Kana Goto



Seirian Griffiths



Chia-Yu Hsu



Towa Iwase



William James



Anya Kahn



Kurumi Kamayachi



James Knott



Maharu Kumakawa



Tierney Lawlor



Rosanna Lindsey



Tenaya Long



Holly McLaughlin



Casper Mott



Ciaran Oakley



Pearl Okada



Hikaru Okuno



Sophie Ormiston



Sarah Saad



Atsuro Sakata



Diletta Savini



Gerard White



Janacek Wood



William Wright-Neblett



Chih-Yuan Yang

PROGRAMME INFORMATION

ALTOGETHER

Choreography

Sir Richard Alston CBE

With thanks to my rehearsal assistant
Liam Riddick

Music

Cinques Melodies Populaires Grecques,
tenor Ilja Aksionov and Kaddish, tenor
Lazlo Keringer both Maurice Ravel

Costumes

Co-ordinated by Paul Clarke

Dancers (from second year)

Wednesday 16 June:

Sky Bebbington, Elisa Blasi,
Felicity Chadwick, Anna Daly,
Maddie Duffield, Harri Eiffert,
Hannah Kremer, Sophie O'Leary,
Anna Smith, Thalia Tulkens,
Harry Wilson

Thursday 17 June:

Swami Biliotti, Milla Brinsden,
Charlott Consen, Harry Theadora Foster,
India Guanzini, Louis Manning,
Bianca Mikahil, Alex Mulcahy,
Dorota Nowak, Lisa Robinson,
Alex Thirkle, Imogen Wallace

.....
Making this dance in the studio together
after a year of enforced distance was
such an important moment. I was so
moved to be back in real touch with
dancers, the people I love most in the
world.

I chose music by Ravel, his arrangement
of five Greek folk songs (specifically from
the island of Chios) and also *Kaddish*, a
Hebrew prayer, part of the service for the
dead. It is the moment when the cantor
urges his congregation to take comfort
in faith and to take strength to rise above
their loss.

Kaddish, in particular, is in memory of my
first and hugely important teacher, and
more recently a wonderful friend, Bob –
Sir Robert Cohan CBE – who I know was
delighted to be Patron of this School.

.....

HOW TO LEAVE

Choreography

Connor Scott and dancers

Rehearsal assistant

Holly Vallis

Music

Johnny Cash, Moss Kissing and
Donnie & Joe Emerson

Costumes

Kat Collings and Connor Scott

Special thanks

Lauren Scott and Cassie Adams

Dancers (from third year)

Aurora Casatori, Berwyn Cooper,
Kaiden De'Souza-Spencer, Sam Dilkes,
Dominika Dosedlova, Kana Goto,
Towa Iwase, Anya Kahn, James Knott,
Tierney Lawlor, Pearl Okada,
Atsuro Sakata, Janecek Wood

.....

How to leave is something of a farewell
dance. Recognising there is no 'correct'
way to depart from a person, a place
or a feeling. In one short week we
gathered together to dance these ideas
collectively, celebrating the communal
body and attempting to find motion in
the farewell.

.....

HEY HONEY

Choreography

Vidya Patel and dancers

Original music score

Shammi Pithia

Dancers (from third year)

Íris Ásmundardóttir, Anna Barbieri,
Llewelyn Brown, Amber Clark,
Matteo Cogliandro Sellaroli,
Kurumi Kamayachi, Rosanna Lindsey,
Tenaya Long, Holly McLaughlin,
Casper Mott, Hikaru Okuno,
Diletta Savini

.....

Hey Honey draws inspiration from the life
of honeybees, their social interactions
and symbolic references within folklore,
mythology and religion across the world
relating to birth, death life cycles, divine
femininity and nature as well as spiritual
beliefs of honeybees within worlds of
afterlife and on earth.

The social interactions, communication
and dynamics within the honeybee
colony have influenced a lot of this piece
especially the dance communication.
Honeybees communicate flower location
using special dances inside the hive.
One honeybee dances, while other bees
watch to learn the directions to a specific
flower patch. Bees use two different kinds
of dance to communicate information:
the 'waggle dance' and the 'circle
dance'. The location of the rich nectar
source is conveyed through complex,
angular and intricate movements and
according to the position of the sun. This
piece focuses on the worker bee caste
which have the shortest lifespan, only
living for five to six weeks, eventually
working themselves to death.

Hey Honey is a sequel to previous
work, *Best Before End* (2019) inspired
by Vanita's genre of still life paintings
created to remind the viewers of their
own mortality and inevitability of death.
In contrast, this piece focuses on what
lasts forever and continues. Honey is
known as an eternal nectar that lasts
forever...

Original music score is created by
Shammi Pithia. This work has been
created during a week intensive,
working closely with dancers in devising
movement material relating to the
research, informing the dancers of
Kathak movement vocabulary, and
sharing the vision of this work.

Special thanks: Blooms by Vanita,
Nirmal Chohan, Yashwant Patel

.....

A THOUSAND SHEPHERDS (EXCERPT)

Direction and Choreography

Jose Agudo

Music Composer

Vincenzo Lamagna

Dramaturge

Lou Cope

Costume designer

Rosalind Noctor

Dancers (from third year)

Ryan Clinton Power, Alexandra De La Bastide, Gabrielle de Souza Jacquet, Seirian Griffiths, Chia-Yu Hsu, William James, Maharu Kumakawa, Ciaran Oakley, Sarah Saad, Chih-Yuan Yang

.....
A Thousand Shepherds is an energetic celebration of discipline and dedication; a pilgrimage inspired by spiritual traditions and rituals. This 20-minute piece was inspired by a two-month sabbatical spent in an ashram in India.



JUNUN (MADNESS OF LOVE)

Choreography

Darshan Singh Bhuller, with collaboration from the dancers and Peter Dunleavy

Rehearsal Director

Peter Dunleavy

Costumes

Paul Clarke

Music

Junun Brass, Hu (He), Chala Vahi Des and *Junun (Madness of Love)* from the album *Junun* by Jonny Greenwood, Shye Ben Tzur and the Rajasthan Express

Chala Vahi Des (Lets go to that Land) by Meera Bai

Let's go to that land, where my beloved shall be found,

If you ask - I shall dye my saree in the colours of flowers.

If you ask - I shall wear saffron attire.

If you ask - I shall adorn my hair with pearls,

If you ask - I shall leave it undone.

Meera's Lord is Krishna, Hear me, oh King of Kings.

Junun (Madness of Love) by Hazrat Nawab Khadim Hasan Gudri Shah Baba III

He, on whom you have bestowed the madness of love -

You have exalted above all of creation.

In the moth's love for the lamp's light, you have given it life

and then by that same light you consumed it.

O Khadim, once I couldn't find the pain of love anywhere -

I realised that you have hidden it deep within the heart of the beloved.

Dancers (from second year)

Wednesday 16 June:

Rachel Brookes Bent, Dennis Cardinali, Anna-Maria de Freitas, Teddy Ferreira, Max Golsworthy, Chiao Ling Li, Blair Moore, Sy Naet Nin, Rosie Noble Booth, Mateusz Piekarski, Nio Serrapiglio, Shawna Wong

Thursday 17 June:

Matthew Amos, Matthew Brion, Megan Brusseau, Pantaleone Di Domenico, Sephora Ferrillo, TJ Firmin, Jada Huang, Cassidy Jasso, Jamel Marfi, Sem Philpot, Sam Robinson, Riko Saito, Greta Zappettini

UN(I)FORM SONATAS



Choreography

Cameron McMillan (in collaboration with the dancers)

Music

Sonate No 1(II), 2(V), 3(I,III), 4(I,II,III,IV) for Violon by Johann Paul von Westhoff
Basse Continue by David Plantier

Costumes

Cameron McMillan

Dancers (from third year)

Íris Ásmundardóttir, Anna Barbieri, Llewlyn Brown, Amber Clark, Casper Mott, Matteo Cogliandro Sellaroli, Kurumi Kamayachi, Rosanna Lindsey, Tenaya Long, Holly McLaughlin, Hikaru Okuno, Diletta Savini

.....
When asked to create a work with the students that reflected their ballet training and pointe work, I was immediately curious at the possibilities with the unique breadth of training and versatility that Rambert School provides its students, and to explore with them the ballet construct and some of the questions surrounding it in the 21st century.

The work deals with notions of formalism and uniformity specifically present in ballet and more broadly society. It is layered with an intersectional approach to various constructs and tropes, from its relationship to music, choreographic structures, hyper-physicality, gender politics, hierarchies, and artifice and ornamentation.

Presented as a somewhat recognisable artefact, but subtly reframing certain codes and systems within its familiarity.

It is also a celebration of the dancers' dynamic versatility and their ability to combine and utilise their physical and creative skills within the shifting codes of dance language, which I feel, ultimately exists on a shifting continuum of movement, dance and its organisation.

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A PEOPLE SOUND

Choreography

Robbie Ordoña

Assisted by Deavion Brown and Joshua Shanny-Wynter

Music

Neighbors by J Cole and *He Won't Hold You (feat. Rapsody)* by Jacob Collier

Dancers (from the third year)

Ryan Clinton Power,
Alexandra De La Bastide,
Gabrielle De Souza Jacquet,
Maharu Kumakawa, Chia-Yu Hsu,
Ciaran Oakley, Sarah Saad,
Chih-Yuan Yang

.....
An exploration of how communication plays a part in battling ideals embedded in some households and communities. Over the past year the divide in generational ideology has become more apparent. Conversations and open acceptance are a clear step forward towards breaking down these social barriers.

This piece tries to show the progress that can be achieved when young people use their voices to create the world that they want to inherit.

Guidance

Suitable for ages 12+

Contains strong language and references to substance abuse

OVERFLOW



Choreography

Monique Jonas

Music

Sustained Light by Daniel Birch,
Overflow by Midori Jaeger and *In the Castle of my Skin* by Sons of Kemet

Costumes

Monique Jonas

Lighting

Joshua Harriette and Monique Jonas

Dancers (from third year)

Aurora Casatori, Berwyn Cooper,
Kaiden De'Souza-Spencer, Sam Dilkes,
Dominika Dosedlova, Kana Goto,
Towa Iwase, Anya Kahn, James Knott,
Tierney Lawlor, Pearl Okada,
Atsuro Sakata, Janecek Wood

.....
"When moving, be like water, when still, be like a mirror. Respond like an echo..."
Bruce Lee

This piece is an overflow of ideas inspired by the phrase 'be like water'. Seamless bodies passing through undulation, rhythm and flow.



COMMISSIONED CHOREOGRAPHERS

JOSE AGUDO



Jose started his career in Andalusia where he began performing as a Flamenco dancer. Slowly the world of contemporary dance became more visible as he worked throughout Europe performing with Charleroi/Danses, Ballet de Marseille, T.R.A.S.H, Shobana Jeyasingh Dance and Akram Khan Company.

As a rehearsal director and assistant choreographer Jose has worked on several creations for Akram Khan Company, including *DESH*, *iTMOi*, *TOROBACA*, *Until the Lions*, *Chotto Desh*, *London 2012 Olympic Games* opening ceremony, and Sylvie Guillem's farewell tour *Life in Progress*. In 2011, Jose started to study Kathak under Akram's guidance. Finding many parallels between this training and his early studies of Flamenco, Jose reconnected with his roots and began to explore traditional forms in a contemporary context. As a result he created *Silk Road* (2017), which has toured in 6 countries to date, and *Carmen* (2020).

Jose's independent choreographic commissions include *Ki* for Phoenix Dance Theatre and English National Ballet School; *Selah* for ZfinMalta Dance Ensemble; *A Thousand Shepherds* for ACE Dance and Music, later restaged with Cape Dance Company; *Arctic* for LCDS; *Regnum* for Festival International de Music y Danza de Granada; *Glansvit* for Norrdans; *Bhaji* for SEAD/Bodhi Project; *SAM* for Area Jeune Ballet; and *For You* – a film collaboration with London Mozart Players.

In 2019, Jose choreographed the opening ceremony of the Davis Cup by Rakuten in Madrid. He is listed in the new edition of *50 Contemporary Choreographers*, an international publication by Routledge. His new production of *Carmen* will tour from autumn 2021.

SIR RICHARD ALSTON CBE



Richard Alston studied fine art and theatre design at Croydon College of Art in 1965, before continuing his studies at the London School of Contemporary Dance in 1968. He went on to choreograph for London Contemporary Dance Theatre, before forming the UK's first independent dance company, Strider, in 1972.

In 1975, Alston studied at the Merce Cunningham Dance Studio in New York. Upon his return in 1980, he was appointed Resident Choreographer of Ballet Rambert (now Rambert), becoming Artistic Director in 1986. While artistic director, he created 24 works for Rambert and reworked *Java*. He was also commissioned to create works for the Royal Danish Ballet in 1982 and the Royal Ballet in 1983

and two solo works for dancer Michael Clark, *Soda Lake* (1981) and *Dutiful Ducks* (1982). These two works were subsequently taken into the Rambert repertoire.

After stepping down as Artistic Director of Rambert, Alston went on to establish the Richard Alston Dance Company, based at The Place, London. He returned to Rambert in 2001 to create *Unrest* (2001) as part of the celebrations of the company's 75th anniversary. Alston was made an honorary Doctor of Philosophy (in Dance) at Surrey University in 1992, and in 2003 received an honorary MA from University College Chichester. He was awarded a CBE in 2001 and knighted in the 2019 New Year's Honours List for Services to Dance.

MONIQUE JONAS



Monique began dancing with the Chance to Dance programme before training at the Arts Educational Schools London. She completed her training at the Rambert School of Ballet and Contemporary Dance, and received her Masters Degree from the London Contemporary Dance School, passing with distinction in 2017.

Monique joined the Richard Alston Dance Company in 2016 and toured extensively, both nationally and internationally with RADDC, until their final performance in 2020. She is currently working with Mathew Bourne's New Adventures.

Monique is the founder and Artistic Director of Jona Dance Company. She has been choreographing, movement directing, teaching and producing work both online and in person, with the aim of amplifying silenced voices through contemporary dance in the UK.

Over the years, Monique has also worked with Rambert, Sally Marie, Hubert Essakow, Kim Brandstrup, Arcade Fire, Paloma Faith, Jamie Cullum and Theo Adams Company to name a few.

CAMERON MCMILLAN



New Zealand born, Cameron McMillan is a London based choreographer, dance artist and movement director with an extensive international performance and creative career spanning contemporary dance, ballet, film, fashion and commercial fields. Classically trained at the Australian Ballet School, he has danced for

companies including Rambert, Sadler's Wells Theatre, English National Ballet, Bonachela Dance Company, Australian Dance Theatre, The Royal New Zealand Ballet, and Sydney Dance Company, dancing the works of some of the world's finest choreographers across ballet and contemporary dance.

With the creation of new work always being a driving factor in his dance trajectory, both as a dancer and developing choreographer, he began creating his own work alongside his performance career. Often working at the intersect of dance forms, he has been commissioned by The Royal Ballet of Flanders, Aldeburgh Festival, The Royal New Zealand Ballet, Balett Pécs, Brisbane Festival (Queensland Ballet, Dance North, EDC), Milwaukee Ballet, Transitions (Trinity Laban), Royal Opera House 2, Dance East, DanceXchange, HfMDK Frankfurt, Palucca Hochschule Für Tanz Dresden, Hong Kong Academy For Performing Arts, English National Ballet/ Big Dance, BBC and Channel 4 Random Acts.

ROBBIE ORDOÑA



Robbie Ordoña is a professional dancer and dance teacher from London. After training at The BRIT School for four years he continued his studies at the Liverpool Institute for Performing Arts. During this process he had slowly drawn away from his Hip-Hop and commercial background and found a new love in contemporary dance.

Since leaving institutional training Robbie has taught in some of the UK's most renowned studios whilst also being invited to teach in Denmark and the Czech Republic. His style aims to challenge dancers' musicality, choices and investment into choreography. He does this through his choreography, improvisation sessions and by encouraging students to take risks within the given choreography.

VIDYA PATEL



Vidya Patel is a Birmingham based dance artist, choreographer, and performer. Learning Kathak from a young age, she graduated from the Centre of Advanced Dance Training South Asian strand at DanceXchange in 2014, continuing her Kathak training with Guru Sujata Banerjee. In 2015, Vidya represented the South Asian

Category in the inaugural BBC Young Dancer 2015 Grand Finals at Sadler's Wells. Since, Vidya has worked with several choreographers & companies including Richard Alston Dance Company, Gary Clarke, Akademi, Thick & Tight, Sampad Arts, Sujata Banerjee, Gauri Diwakar, Urja Desai Thakore, Ashwini Kalsekar, and collaborating with Rambert School alumnus Connor Scott & composer Shammi Pithia to create new work *About The Elephant* mentored by Kerry Nicholls. Most recently, she has been working with visual artist Heta Patel.

Through 2018–2020 Vidya was supported as associate artist at Deda Derby to take the next steps in her career as well being a member of Aakash Odedra's AO2 in 2019–20.

Her performances have been recognised, leading to three nominations at the National Dance Critics Circle Awards over the past few years amongst others. She is currently one of Sadler's Wells Young Associate Choreographers from 2020 till 2022. Through her interest and curiosity of performing and choreography Vidya continues to collaborate with artists from various artistic practises as well as continuing to shape her knowledge and understanding within the Kathak art form.

CONNOR SCOTT



Connor was born and raised in the northeast of England, he began his movement endeavour in Latin and ballroom dance at the age of three and continued to develop his interest in movement studying other art forms/ styles including breakdance and martial arts.

In 2015 he joined the National Youth Dance Company (UK) under the direction of Sidi Larbi Cherkaoui and later that year was named winner of the inaugural BBC Young Dancer award.

Throughout his training at Rambert school, Connor received several awards for his choreographic work throughout Europe and in 2017 Connor and Vidya Patel were commissioned by SAMPAD arts and Serendipity Festival Goa to create *About The Elephant* collaborating with Shammi Pithia. Since graduation, Connor has worked with choreographers and companies including Theo Clinkard, Maxine Doyle, Humanhood Co and most recently Connor joined Irish choreographer Michael Keegan Dolan (Tea Damsa) in the creation and touring of the Olivier Award Nominated production of *MAM*.

DARSHAN SINGH BHULLER



Darshan Singh Bhuller was a dancer, choreographer, rehearsal director and teacher with London Contemporary Dance Theatre from 1979 to 1994 under Artistic Director Robert Cohan. He also danced as a member of Siobhan Davies Dance Company in 1991 and was Assistant to the Director and dancer of Richard Alston Dance Company

from 1994 to 1996. He directed numerous dance theatre productions and short films through his own company Singh Productions since 1990 and was Artistic Director of Phoenix Dance Theatre (UK) between 2002–2006.

Choreographic works for international companies include CeDeCe, Companhia de Bailado Contemporaneo, (Portugal), Scottish Dance Theatre, CandoCo Dance Company, Nordic Dance Theatre, Rambert Dance Company, Opening Ceremony for the Millennium Dome and Shaolin Wheel of Life (Shaolin Monks of China), Graeae and La Fura Dels Baus, Gravity & Levity and Nimbus Dance, Graham 2 Dance Company (NYC). He continues to work internationally as a freelance choreographer and filmmaker.

THANK YOU FOR YOUR SUPPORT

We are tremendously grateful to the individuals, trusts & foundations, and organisations whose generous support makes an invaluable contribution to the success of Rambert School. With huge gratitude, we wish to thank the following for their support.

TRUSTS AND FOUNDATIONS

Berek Charitable Trust
Dame Margot Fonteyn Scholarship Fund
D'Oyly Carte Charitable Trust
Harold Hyam Wingate Foundation
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Sir John Fisher Foundation
Stanley Picker Trust
The Leverhulme Trust
The Linbury Trust
The Steel Charitable Trust
The Wolfson Foundation
Thriplow Charitable Trust

INDIVIDUALS

Anonymous (27)
Jonathan and Marie Claire Agnew
Brian Alexander
Guy Attew
Christopher & Marian Bruce Award
Mildred Yuan-Crotaz
Paul Douglas
Antony Elliott
Judith Foy
Joseph Green
Arabella Heathcoat Amory
Andrea Marsh
Andrew McClean
Lesley Payne
Lady Laura Phillips MBE
Jane Pleydell-Bouverie
Dreas Reyneke
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Christopher Saul
George and Veronique Seligman
Prue Skene
Paula Wharram
The Trustees of Rambert School

ORGANISATIONS

GB Dancestars
Harlequin Flooring
The family and friends of the late Maurice George
The Scott Ambler Bursary
And to many other supporters without whom much of our work would not be possible.

MARIE RAMBERT BURSARY FUND

‘AS A SCHOOL WE UNDERSTAND AND ACKNOWLEDGE OUR POSITION AS BOTH A HIGHER EDUCATION INSTITUTION AND ONE THAT PLAYS A DIRECT ROLE IN SHAPING THE FUTURE OF THE ARTS AND CULTURAL SECTORS. WE ALSO RECOGNISE THE LACK OF DIVERSITY AT ALL LEVELS PERMEATING THESE SECTORS. WE WILL CONTINUE TO PRIDE OURSELVES ON BEING COMMITTED TO RECRUITING STUDENTS ON TALENT REGARDLESS OF THEIR ABILITY TO PAY AND AIM TO ATTRACT THE MOST GIFTED AND DIVERSE DANCERS TO OUR SCHOOL.’

AMANDA BRITTON, CHIEF EXECUTIVE,
PRINCIPAL AND ARTISTIC DIRECTOR

For over 100 years Rambert School has had a global impact on the world of dance. As we look towards our next 100 years, we are passionate to continue the traditions of our founder, Marie Rambert whilst pushing to be the very best in dance training and education.

The students of Rambert School define our success. Their talent, individuality and creativity set them apart from other dancers and ensures we continue to build on our reputation as a world-leading School.

Many of our students face extremely challenging financial obligations. Over 65% require financial assistance. It is vital to our future and our goal of achieving excellence that we support their training and ensure that we are inclusive and accessible to the very best in international dance talent.

To mark our centenary, we are thrilled to launch the Marie Rambert Bursary Fund. Named in honour of our founder, Marie Rambert, this vital new fund will guarantee we can continue to support dancers for generations to come.

ANNUAL GIVING

We invite the friends and family of Rambert School to pledge an annual donation (minimum £250 per year) for three years. This will help guarantee we can financially support students for their three years of training allowing them to reach their full potential.

HOW YOUR MONEY CAN HELP

£250+ per year

A donation of this amount can help toward the associated costs of training including dancewear and audition photos. Pointe shoes alone can be £50, and dancers can need several pairs at a time for class and performance.

£500+ per year

Many of our graduates join prestigious international dance companies. Attending auditions for these can be hugely expensive. After three years of training, these costs can be prohibitive which could be detrimental to them achieving their full potential. A donation of this amount will ensure our students are exposed to the very best opportunities.

£1,000+ per year

31% of our students come from families with an annual income of under £25,000 and cannot support their living costs. Students find it difficult to fit part-time jobs around their studies and rehearsals and find it difficult to support themselves with rent and other expenses. An annual donation of this amount would help relieve financial anxiety.

£5,000+ per year

Every young person should have the opportunity to access excellence in higher education. For many, the tuition fees alone can be a prohibiting factor. Being able to offer support towards annual tuition fees (£9,250 UK students £18,800 overseas students) is vital to ensure we continue to meet our goal of remaining inclusive and accessible to all.

HOW TO DONATE

Payment can be made in three annual instalments.

DONATE NOW

Should you wish to pay by cheque or monthly direct debit, or would like further information please contact Galina Wilkinson, Head of Development, on galina.wilkinson@rambertschool.org.uk or 020 8892 9960.

THANK YOU

Your support will make an enormous difference to the future of our young dancers. By supporting our Marie Rambert Bursary Fund, you will increase the financial security of our students and, in doing so, will contribute to the future of dance.

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Thank you

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RAMBERT SCHOOL

Clifton Lodge
St Margarets Drive
Twickenham
TW1 1QN

Find us online at rambertschool.org.uk

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