

**RAMBERT
SCHOOL**

**END OF YEAR
SHOW**



**ANYA LINDEN STUDIO,
RAMBERT SCHOOL**

Wednesday 14 July 2021, 7.30pm

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 20 minutes including one 20-minute interval.



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)

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

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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.

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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, Tierney Lawlor,
Pearl Okada, Atsuro Sakata,
Janecek Wood

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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.

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HEY HONEY

Choreography

Vidya Patel and dancers

Original music score

Shammi Pithia

Dancers (from third year)

Íris Ásmundardóttir, Anna Barbieri,
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

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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, Gabrielle de Souza Jacquet, Seirian Griffiths, Chia-Yu Hsu, William James, Maharu Kumakawa, Ciaran Oakley, Chih-Yuan Yang

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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)

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

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 Violin by Johann Paul von Westhoff
Basse Continue by David Plantier

Costumes

Cameron McMillan

Dancers (from third year)

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

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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, Gabrielle De Souza Jacquet, Seirian Griffiths, Maharu Kumakawa, Chia-Yu Hsu, William James, Ciaran Oakley, Sarah Saad, Chih-Yuan Yang

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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, Tierney Lawlor, Pearl Okada, Atsuro Sakata, Janecek Wood

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“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.

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.



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.

RAMBERT SCHOOL

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