

## My Rambert

I started my journey with Rambert after I finished university, on the *Moving Words* initiative in Lambeth; a really creative project working with the Company Animateurs and learning movement from the current Rambert work *A Linha Curva*. As well as the experience being totally captivating, it gave me fantastic technique skills. Last year, I took part in

the Company's summer school, and followed that by auditioning for Rambert's youth dance company, Quicksilver, led by Animateur, Laura Harvey. After being with them for a year now, I've physically gained further contemporary dance training of a style that is different from anything I'd done before. The road has been hard but has pushed me to develop further than my imagination had

previously allowed. Recently, the Company has given me opportunities to assist with teaching on projects such as a residency at the Lyric Theatre Hammersmith and this year's Rambert summer school. Rambert is where I want to build my experience and possibly my career and I am thrilled that they've helped with my further training and teaching opportunities in this way. **Luke Lawar**



Photo: Robin Gladwin

# RAMBERT DANCE COMPANY

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Dancers Jonathan Goddard and Gemma Nixon on choreographing site-specific work

Name a part of our new building to help our campaign to move to a new home

Find out how our learning & participation programme is transforming lives



# MEETING POINT

AUTUMN 2011

## L&P NEWS

**Karen Coulthard, Headteacher at Berger Primary School reports on our project with schools in the London borough of Hackney earlier this year.**

Berger, Daubeney, Lauriston, Morningside, Orchard and St Dominic's primary schools, with Wentworth Nursery and Children's Centre, are an established network of schools who have worked together on a range of art projects over the last few years enabling pupils to experience an exciting range of performance opportunities.

This spring we collaborated with Rambert for several weeks to create a presentation for parents and invited guests at the Laban

Dance Studios in Greenwich, with participants from each school performing a dance sequence.

The school-based workshops were led by Animateurs who used the current Rambert works *A Linha Curva* and *Hush* as inspiration to create new work with the children; this proved an overwhelming success. Staff and pupils alike agreed that this was a unique opportunity for them to work with professional dancers and to experience the challenge of performing in a fantastic venue not usually visited by the schools. It also gave the pupils the opportunity to look at a wide range of interpretations of the same piece and to enjoy performances by children

from other local schools.

The children were enthusiastic about the work and appreciated the opportunity to develop their confidence working and performing alongside others. Certainly the performance venue gave them an understanding of the demands of working in a professional forum; walking onto the stage in a blackout and dancing with stage lighting proved a challenge but was addressed as part of the learning experience.

As one teacher summed it up; 'The project gave the children the opportunity to develop their individual skills while working collaboratively to produce an electrifying performance.'

'I really think I achieved something,' reported one of the children when reflecting on the whole experience.



Left: Workshop at Berger Primary School

Front cover: *Seven for a secret, never to be told*  
Photo: Eric Richmond  
Mark Baldwin  
Photo: Charlie Hey

Welcome to our new look *Meeting Point*; a round-up of what's happening at Rambert.

Here at our Chiswick studios we are hard at work on two new works for autumn 2011; the brutally seductive *Elysian Fields* by groundbreaking choreographer Javier De Frutos, as well as my own *Seven for a secret, never to be told*, inspired by ideas of childhood, play and fun.

Rambert is 85 years old this year. With work on our new purpose-built premises on London's South Bank about to begin, a host of young choreographers from within the Company's ranks set to do another showing and two exciting new pieces being made for the next tour, how could anyone not be thrilled about this milestone of a birthday? Rambert has an incredible and illustrious history but thanks to your generous support, along with that of a host of trusts and foundations and private individuals and Arts Council England's vision and foresight, the long-term future of the Company is secure.

I hope very much to see you at one of our performances during the tour.

**Mark Baldwin** Artistic Director



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Left, above: Mark Baldwin and Paul Hoskins  
Photo: Charlie Hey  
Below: Mikaela Polley  
Photo: Simon Weir  
Right: Computer generated image showing exterior of the new building, which will be opposite the National Theatre's extension  
Image: Allies & Morrison architects



### Company news

This September we welcome two new dancers to the Company: Hannah Rudd, who danced with us for a short time in 2010, and new apprentice dancer Jon Savage. This summer, two of our dancers moved on from Rambert: Elizel Long, who joined the Company from the Rambert School in 2009, and Thomasin Gülgeç, who has been with us for eight years. We wish them every

success in their future careers. Congratulations to our dancer Pieter Symonds and Rehearsal Director Simon Cooper, who got married (to each other!) this July.

Our new Music Fellow, Mark Bowden, joined us in June and has already been very busy working with some of the dancers on their own collaborations. He has also been assisting Music Director, Paul



Left, top: Hannah Rudd (Photo: Simon Weir)  
Left, below: Jon Savage  
Above: Mark Bowden



Hoskins with realising Stephen McNeff's new score for *Seven for a secret, never to be told*, including playing on the official recording. Mark is also a resident composer at BBC National Orchestra of Wales and we are delighted to welcome him to the Company.

### Learning & Participation news

We have had a very busy and successful

first half of 2011, running many residencies and projects, and, as well as annual summer schools at our Chiswick studios, we also ran courses in Hackney and Newcastle. Rambert is the lead organisation for Street Genius, an initiative that offers creative work placements to young people from London boroughs of Lambeth and Southwark. The programme runs over autumn 2011.

# RAMBERT MOVES

As you probably know, in 2013 Rambert is moving from its current home in Chiswick to the heart of London's South Bank. With £18.8 million now secured we have just £765,000 left to raise. Rambert is already deeply involved in cultural initiatives in our new area and has built many links with local schools and communities. After a long period of gestation and many months dealing with the usual hitches associated with building a building of this scale, we hope to finally start work on site this autumn. We are very excited that all who work at, live in and visit the South Bank will start to see Rambert's future home taking shape. You can see a virtual tour capturing the look and feel of the new building on our website [rambertmoves.org.uk](http://rambertmoves.org.uk).

### What the new home will mean for us...

Our Music Director, Paul Hoskins: 'We'll have so much more opportunity to work on dance and music together properly. I'm really looking forward to using the impressive technical facilities to develop our long term relationships between choreographers and composers, dancers and musicians.'  
Artistic Director, Mark Baldwin: 'Rambert will take pride of place. It'll be a fantastic opportunity for the Company to really cement with art, theatre and music; representing dance to an even wider

audience and exponentially increasing our education and outreach work. Our audiences all over the country will feel the benefit of this move.'

**'It is absolutely right that this world-class company takes its place at the heart of London's primary artistic quarter. I am excited about the opportunities this will create to enable more people of all ages to take part in Rambert's outstanding education and community projects. It is crucial to Rambert's future that they move to new purpose built premises'**

BORIS JOHNSON, MAYOR OF LONDON

### What the new home will mean for you...

Our new home will be *the* centre for new choreography, where hugely ambitious pieces such as *Eternal Light\**, can be created and celebrated with our audiences across the UK. It will also be the perfect environment for our commitment to live music and exciting new compositions to truly come alive, creating a unique experience for all who come and see Rambert.

### How you can help...

Here are some examples of what your donation could make possible. Every single gift makes a difference.

- £25 Sponsor a square foot of mirror for the studios.
- £50 and stretch... Sponsor a foot of ballet barre.
- £150 Jump to it! Sponsor a square metre of dance floor.
- £500 Be a pin-up on a dancer's locker (with small name plaque).
- £1,000 Take a seat, and put your name on one of only 50 seats in the principal studio.
- £5,000 Name a Year of Rambert's history.

To find out more, contact [moves@rambert.org.uk](mailto:moves@rambert.org.uk) or phone the development team on 020 8630 0640

\* *Eternal Light* was choreographed by Mark Baldwin to an exquisite new requiem by Howard Goodall which involved choirs in London and up and down the country, and formed Rambert's signature work in 2008/09.

# OUTSIDE RAMBERT

Read the full version »

**Dancers Gemma Nixon and Jonathan Goddard reveal how the creative development opportunities offered by Rambert have informed their work outside the Company.**

You've both been with Rambert for a few years; how did these projects come about?

**GN:** I joined Rambert in 2006, and Jon in 2008. We already knew each other through friends, and when a choreographic opportunity came up, I asked Jon if he'd be up for it and that was the start of it all.  
**JG:** It was so interesting working together because our paths had diverged, but still within similar sorts of styles. We needed to find out how we were going to create. The traditional route of trying to make steps didn't work for us, so Gemma suggested improvisation. It was fantastic to go back to that and clicking with someone in that way is quite special. Finding that we could improvise together, then film something that already almost looked like a piece... we

just felt, ok, this has got some legs!

What do these other outlets offer you creatively and in terms of development?

**JG:** Our projects New Movement and Goddard/Nixon are quite separate from Rambert, although we use the studio spaces here. *Ladies and Gentlemen, how bored are you?* was our first piece together, which Mark gave us the chance to create for Rambert's 2009 *Season of new choreography*, but we never performed it as Gemma injured her foot just beforehand!  
**GN:** The piece felt like it had a life of its own. We were asked to perform it at The Place's *Resolution*, and also as part of *ROH2* at the Linbury Studio. We then received a commission from the Victoria & Albert Museum, sponsored by jewellery company, Boodles. Working to commission was really interesting, very specific – the piece needed a certain look and feel. It was still only the second thing we'd done, but from that we ended up flying out to perform in India!  
**JG:** That was incredible; they built a stage for us overnight outside a hotel in Bangalore. We had to pitch for the first time which was a new and positive experience as we really felt we'd achieved something.

How does your site-specific work differ?

**GN:** It's really inspiring. We recently created a new work to be performed in an enormous

derelict building in Covent Garden. I remember walking in and straight away feeling its atmosphere, then imagining little snippets of scenarios happening there. For instance, in one corner there was a light bulb hanging over an old fireplace that had half fallen off, and Jon was just turning on his own underneath it, as if he was waltzing; it was just so touching and beautiful, and that was partly due to the setting.  
**JG:** It's different from making dance and just putting it into a space. We make dance that will affect the architecture, which in turn affects us, which affects the design of the space. It's all layered over a process of time with the idea that all elements become indistinguishable from each other.

Do you think it attracts a different audience?

**GN:** Yes and it's great to think that we're linked to all these different people, and that we've managed to work in all sorts of places. We've managed to take our work to the different audiences of the Royal Opera House, The Place, and The Royal Court, and then site-specific work which brings in people who aren't traditional theatre-goers, perhaps more of an art crowd.  
**JG:** You really feel like your work 'works' if you can reach and get a reaction out of all those different people - then you know you've achieved something with your choreography.