

Cecchetti International Classical Ballet

Annual Newsletter No. 20, 2014

Inside this issue:

Contacts	2
Report from the Chair	3
A Teacher's Experience.....	4
Up-Coming Events.....	5
Report from CUSA	6
Congratulations:	7
Carole Hall	
Elisabeth Swan	
Nancy Kilgour	
Sheila Kennedy	
2014 CICB Competition, Richmond, VA USA	8
Group photographs:	
Australia	9
Canada	9
Cecchetti Council of America ...	9
Cecchetti USA	9
Southern Africa.....	9
United Kingdom	9
Letters from 2014 Competition dancers:	
Shardae Matthews	10
Hannah Budny	11
Miya Bates.....	11
News of previous CICB dancers	11
Cecchetti Pioneers:	
Margaret Saul 1902-1987	12
Obituary: Margaret Valentine.....	15
CICB Competition, Florence, Italy August 2017	15
CICB Resources	15
List of Maestro Cecchetti Diploma Holders	16



Jenny Hackwell - United Kingdom,
*student of Kate Simmons, winner of the
2014 Maestro Enrico Cecchetti Award,
at Richmond VA USA*

Congratulations

to Betty Seibert and her committee for hosting the 2014 Competition and Conference so successfully.

to all Coaches for their excellent preparation and presentations

A very big 'thank you' to Anthony Hawkesworth for all photographs in this newsletter unless otherwise indicated. See www.hawkesworth.smugmug.com

CONTACTS

CICB Officers

Chairman: Betty Seibert, bseibert@cheshiredancecentre.com

Vice Chairman: Gail Myburgh, cecchetti@yebo.co.za

Secretary: Susan Booker, sbrooker2003@yahoo.com

Treasurer: Joyce Shietze, shietze@live.ca

CICB Delegates and Society contact

Australia: Carole Hall, Anne Butler, enrico@cecchettiballet.org

Canada: Joyce Shietze, Deborah Bowes, shietze@live.ca

Cecchetti Council of America: Lee Ann King, Ann Parsley, ccainfo@aol.com

Cecchetti USA: Betty Seibert, Denise Rinaldi, director@cecchettiusa.org

Danzare Cecchetti A.N.C.E.C. Italy:

Stefania Sansavini, Susan Brooker, info@danzarececchetti.org

Southern Africa: Gail Myburgh, Yvonne Barker, cecchetti@yebo.co.za

UK & Europe: Catherine Hutchon, Kate Simmons, c.hutchon@btinternet.com

CICB Newsletters: Robina Beard, robina_madge@bigpond.com

CICB Website & Facebook Administrator:

Susan Brooker, sbrooker2003@yahoo.com



Susan in Florence

CICB Website & Facebook Manager: Geoff Wheatley

CICB is very grateful to Geoff Wheatley who will continue as Manager.

www.cicb.org - CICB

www.cecchettiballet.org - Australia

www.cecchetti.ca - Canada

www.cecchetti.org - Cecchetti Council of America

www.cecchettiusa.org - CUSA

www.danzarececchetti.org - Italy

www.cecchetti.co.za - Southern Africa

www.istd.org - UK & Europe

As well as acting as a link between Cecchetti Organizations around the world CICB hopes to contribute to the pertinent and progressive application of the method. Suggestions for further Cecchetti Pioneers, young dancers, comments, articles, photographs, videos/DVDs, web sites, book & music titles for the next newsletter are always welcome. Please mark CICB and send at any time to: robina_madge@bigpond.com or htsdken@gmail.com

REPORT from the CHAIR

by Betty Seibert

As the final curtain fell on this summer's enormous global event, along with CUSA's Residential Summer Course in Richmond, VA, delegates from around the world basked in the glory of another triumphant CICB Competition, hosted this time by my organization - Cecchetti USA. I must say it was a pleasure sharing the stage with CUSA's Executive Director, Denise Rinaldi, as Co-Hostesses. I was immensely proud of the stellar adjudication panel - former Ballerina with American Ballet Theatre - Susan Jaffe; former Principal with Joffrey Ballet - Trinette Singleton; Artistic Director, Dark Circles Contemporary Dance - Joshua Peugh; Order of Canada and holder of Maestro Cecchetti Final Diploma - Nancy Kilgour; and filling in for the ailing Ben Stevenson (Artistic Director of Texas Ballet Theater), Ballet Master, Richmond Ballet - Malcolm Burns. Coupled with the enigmatic Competition Faculty team of Evelyn Cisneros, Ballet Mistress (former Principal, San Francisco Ballet); Kirk Peterson, Ballet Master (former Ballet Master, ABT); and Angeline Wolf, Contemporary Mistress (former Principal with Jennifer Muller, The Works) - the competitors were given an extraordinary insight into the professional world of dance within a most caring and nurturing environment!

It was indeed a special moment when I, as Chair, and Robina Beard, as former CICB Chair, made an on-stage presentation of a gold brooch, made to order in the shape of the Cecchetti dancer en attitude, to a very surprised Sheila Kennedy for her years of service to CICB, and in particular for her labor of love - the book Notes for a Dancer - the proceeds from which she has generously donated to CICB.

This year, unlike 2008 Calgary and 2011 Manchester, the delegates did not travel to a new venue for their conference following the completion. Instead, I decided to save both time and money by having everyone stay put at the lovely Crowne Plaza Hotel, and we retreated for 2½ days of meetings in my bi-level suite – a comfortable, yet business-like setting with a glorious view of the James River while sitting around a large marble conference table set for fourteen! Although a wee bit weary, I called the conference officially to order at 10:00 AM on Sunday morning. Against the backdrop of Virginia’s capitol city, Anne Butler & Carole Hall (Cecchetti Australia), Deborah Bowes & Joyce Shietze (Cecchetti Society of Canada), Lee Ann King & Ann Parsley (Cecchetti Council of America), Yvonne Barker & Gail Myburgh (Cecchetti Society of Southern Africa), Kate Simmons & Elisabeth Swan (Cecchetti UK), Susan Brooker (Danzare Cecchetti), Denise Rinaldi & myself (Cecchetti USA), along with our dear invited

guest – Individual Founding Member & Treasurer, Sheila Kennedy - were unanimous in our praise of CUSA’s organizing committee’s preparation for and presentation of the fourth international classical ballet competition. Each time we have learned from the past and strive to fine-tune and hone the details, making the next one fresh and slightly different from the previous one.

During the conference, delegates considered and addressed a broad range of subjects, including procedures for moving forward to the next, and fifth, competition in Italy, in 2017! It was felt that, with the growing global interest in these Cecchetti competitions, it was time to broaden the age range and levels. Next time, there will be two divisions eligible to compete - a Junior Division, for dancers ages 14-16 who have passed Cecchetti Intermediate level and a Senior Division, for dancers 17 – 20 years of age having passed the Advanced 1 exam. It was agreed to formulate some parameters for the content of the class – the Junior Division will now

demonstrate the 1st Set of Port de Bras, and the Senior Division the 2nd Set of Port de Bras. A list of variations appropriate for the Junior Division competitors was drafted and will be discussed at the next teleconference.

Besides the monetary awards, the addition of Cecchetti medals was introduced by the host organization and presented by the Adjudicators to the top four Awardees, a surprise treat much loved by the winners - along with certificates of participation given to all dancers either as Winners, Finalists, or Competitors. It was unanimously agreed to continue this practice going forward.

Likewise, the competition attracted a lot of attention on the CICB Facebook page. We hope to keep up that kind of momentum!

Sadly, the Cecchetti Society of Southern Africa has had to decline hosting the CICB Competition in 2020 due to safety concerns for any minors travelling from so far away. It was therefore agreed to accept Cecchetti Ballet Australia’s gracious offer to host the event in that year in order to keep it in the Southern Hemisphere.

It was determined that the annual membership fees would be raised to \$250.00CDN for the next three years. It was also agreed to appoint Amy Blake Hoffman from Canada as bookkeeper for CICB, while keeping the elected Treasurer amongst the delegates who will work closely with the bookkeeper and report back to the delegates.

Before the conference ended, officers were elected for the next three-year terms: Betty Seibert, Chair; Gail Myburgh, Vice Chair; Susan Brooker, Secretary; Joyce Shietze, Treasurer.

Working for two full solid days, we were able to complete our business as scheduled by 12:00 on Tuesday, the last day of the conference.



L-R standing – Elisabeth Swan, Anne Butler, Kate Simmons, Susan Brooker, Gail Myburgh, Deborah Bowes, Lee Ann King. L-R sitting - Sheila Kennedy, Carole Hall, Denise Rinaldi, Betty Seibert, Chairperson, Yvonne Barker, Joyce Shietze, Ann Parsley.

continued on page 4

A Teacher's Experience at the Cecchetti International 2014 Classical Ballet Competition

by Karen Davies-Thomas, F.I.S.T.D. Ontario Canada

This world class competition for pre-professional dancers was the highlight of my summer training. This year's competition and workshop was held in the heart of Richmond, Virginia. Each day was a new and invigorating experience training the Cecchetti work from Grade 6 to Diploma level. Students and teachers were also able to dance open classes and learn new variations daily. The executive director of Cecchetti USA, Denise Rinaldi, and the Chair of Cecchetti International, Betty Seibert were there to make sure that you were in the appropriate classes during the day and comfortable at the Crowne Plaza by night. The experience of meeting teachers and students from all over the world brought a new level to the Cecchetti syllabus. To know that the Maestro's work was being carried on by such successful teachers and schools from around the world, such as; Italy, Canada, USA, Australia, South Africa, England and of course, Canada, was incredible. I thoroughly enjoyed experiencing

new ideas each day with a different teacher training the advanced 2 and Diploma. Professional dancers and teachers taught daily variations and free open classes. Each teacher was mentored by a different master and the influences were greatly seen in their teaching style. Deborah Vogel, dance and sports medicine specialist, was very informative in her knowledge of the body and how to help young dancers prevent injury. Where ever you were, whether it was at the buffet, in the pool, in the studio or at the theatre, there were always friendly people to get to know and to keep in touch with. I will never forget all the wonderful people that I met and aspired to.

While the teachers and students were training in one area of this unique home of the Richmond Ballet Company, the competitors were learning their audition classes in classical ballet and contemporary modern. The 39 competitors trained equally in both genres and then rehearsed their classical and contemporary solos daily. By the

end of the week, these competitors showed their classical and contemporary class work in the beautiful Richmond Theatre in front of many teachers and students attending the Cecchetti conference as well as several adjudicators. Once they had completed their classes, the following days ahead were for the students to show their classical and contemporary variations. Once the adjudication took place, there were many delegates from professional training facilities from all over the world donating scholarships to these talented dancers. I have attended many competitions with my students and felt this one to be fair and at a very high standard. I was very inspired to the point of now training my own students for the upcoming 2017 Cecchetti competition in Italy. I am thrilled to have had this opportunity to attend this wonderful international conference and competition and I look forward in seeing my colleagues in Italy.

continued from page 3

I feel so blessed to have been involved with Cecchetti since childhood. Being a founding member of CICB has given me such wonderful opportunities to see firsthand how the other Cecchetti organizations work, and to reconnect with friends made at UK summer schools so many years ago! It was delightful for me to see so many returning faces from the last competition in Manchester. In particular, Catherine Hutchon (who is replacing Elisabeth Swan as a UK

Delegate), and Maureen Christie (former UK Delegate), as well as many dear friends I haven't seen in years. From our neighbor up north, Canada! - Maggie Dalwood, Murray Kilgour and Linda Pellis, and of course, my predecessor, Robina Beard from Australia - to name a few!

Far too soon, delegates and their spouses departed for their journeys back home saying fond farewells and expressing eagerness to meet again at the next conference in Florence. Viva Cecchetti!

We would like to thank Denise Rinaldi for all her work for the society as Secretary over the past 3 years and Ann Parsley as Vice Chairman. We also thank Elisabeth Swan for her time with CICB, we will miss her presence and guidance. CICB welcomes the new UK Chair Catherine Hutchon.

We all wish Robina Beard a swift recovery from her fall and knee surgery.

2015 - Up Coming Events

AUSTRALIA

- Jan. 3-9** International Summer School, Venue: Ormond College, University of Melbourne, College Crescent, Parkville, Victoria.
Contact: Sandra Allan Phone/Fax: + 61 3 9783 6804
- Jan. 21-25** WA Summer Dance 2014, WAPA (WA Academy of Performing Arts)
Venue: ECU Campus, 2 Bradford St, Mt Lawley, WA.
Contact: Lani McGeady, Mob: + 61 409 574 445
- July 9-10** Pre Conference Teachers Course - Brisbane, Queensland.
Contact: Wendy Cliff email: enrico@cecchettiballet.org
- July 10** Lucie Saronova Memorial Award - Brisbane, Queensland
Contact: Wendy Cliff email: enrico@cecchettiballet.org

CANADA

- Mar. 23-26** Intensive Teacher Training for Associate & Licentiate, at the School of Alberta Ballet
guest teacher, Joyce Shietze, contact AshleyM@albertaballet.com
- July 27-30** Teachers' Intensive Professional Development Course, Edmonton, Alberta
Grades - Diploma - guest teachers to be announced
contact Linda Pellis - csc-prov-ab@cecchettisociety.ca
please watch for further information: www.cecchettisociety.ca

CECCHETTI COUNCIL of AMERICA

- CCA International Summer School, Hope College, Holland, Michigan, USA
- July 5-18** Student Course
- July 5-11** Teachers Seminar
- July 12-18** Diploma Workshop - with Diane van Schoor, FISTD
For more information visit: www.cecchetti.org

CECCHETTI USA

- Aug 2-8** Summer course at University of California Santa Barbara
contact: Denise Rinaldi at director@cecchettiusa.org

ITALY

- Feb 27-28** Competition for soloists of classical and contemporary dance
'Anna Pavlova' Danza in Fiera - Florence
contact: Stefania Sansavini at info@danzarececchetti.org
- Aug 17-22** Pre-Professional Summer School, Ateneo Danza, Forli
contact: Stefania Sansavini at info@ateneodanza.it

SOUTHERN AFRICA

- Dec. 4 – 11** The Cecchetti Society of Southern Africa will host a National Summer School at Hilton College, KwaZulu-Natal, South Africa, from 4th - 11th December 2015 inclusive.
Teaching faculty (subject to confirmation) Ms. Kate Simmons, Mr. Jonathan Payne and Ms. Nicolette Loxton.
The Cyril Beaumont Bursary Award Competition and Finals will take place at Hilton College Theatre, KwaZulu-Natal, South Africa, during Summer School, December 2015.
Details of regional branch award competitions and courses are available from regional branch chairpersons/secretaries.
Details available from Headquarters: cecchetti@yebo.co.za

UNITED KINGDOM

- Nov. 22/23** Classical Ballet Awards, Lilian Baylis Studio, Sadler's Wells, London, incorporating the
- Nov. 23** Vocational Awards with adjudicators Darcey Bussell and Christopher Saunders
- July** Cecchetti Society Day – exact date and venue to be confirmed
- July 20-25** Summer Schools for Teachers and Vocational Students, Elmhurst School for Dance, Birmingham
- July 25-31** Summer School for Young Dancers, Tring Park School for the Performing Arts, Hertfordshire
- July 20-25** Teachers' and Vocational Students' Summer Schools, Elmhurst School for Dance, Birmingham.
Please see www.cecchetti.co.uk

Report from CUSA

by Denise Rinaldi, Executive Director

After three years of working and planning, CUSA board and committee members were proud to finally see the fruits of their labors when they hosted the 2014 Cecchetti International Classical Ballet competition held at the CenterStage Theater in Richmond, Virginia, August 7-9, where 39 young aspiring pre-professional dancers stepped into the limelight. Competitors represented Cecchetti organizations from Australia, Canada, Southern Africa, the United Kingdom and the United States of America.

For the competitors, the week began with inspiring classes taught by Evelyn Cisneros, Kirk Peterson and Angeline Wolf. Afternoons were spent with coaches on perfecting final details of the variations. At the same time the Residential Summer Course was happening in other studios throughout the building and attendees were looking forward to the first glimpse of the contest.

Thursday morning was the official opening on stage with the contemporary class that was observed by the adjudicators but not marked. This class was set by Competition Contemporary Mistress, Angeline Wolf, and accompanied by Bentley Cobb, Jr., percussionist. There was an enthusiastic audience of summer course attendees, coaches and parents. From the beginning it was evident that the caliber of the dancers was very high. These young people from the ages of 15-19 were beautifully trained and many are headed toward professional careers. Thursday evening the contemporary solos were seen. The wide variety of choreography shown demonstrated the breadth of movement in the world of dance – something these dancers will need in today's ballet companies.

On Friday morning, the first adjudicated event occurred with the

on-stage ballet class, competently accompanied by Catherine Schane-Lydon, and choreographed by the Competition Ballet Master and Mistress - Kirk Peterson and Evelyn Cisneros. We were met with a huge challenge as the barres available for this class were circular in shape! Dancers were arranged by number both outside and inside the “corrals” and shifted every exercise to ensure that everyone was seen in the front at some point. From the audience point of view it was lovely to be able to see all of the competitors. The adjudicators, however, found this arrangement to be quite challenging! In the center, the dancers showed their work in smaller groups arranged by number. Near the end of class, the boys were surprised with a request to show their double tour en l’air on both sides. They all gave it a valiant try and CUSA’s Daniel Salinas stood out as he thought he did quite well on his “bad” side. I am sure the girls breathed a sigh of relief when they were not required to do their fouetté turns on both sides! Contrarily, CUSA's Natalie Hackett (one of the few to be able to literally whip out 16 fouettés) expressed disappointment at only performing to one side because she felt her left side was “even better”! That evening we were treated to the classical solos. These are, of course, more familiar and beloved by all. All did beautifully and the judges managed to whittle the finalists down to 15.

And finally the date of the gala arrived! The finalists once again performed both the classical and contemporary variations. While the judges were conferring to make their choices, the audience was treated to a performance by several professional dancers. Thomas Baird portrayed Louis XIV in Entrée d’Apollon,

breathtaking in full regalia, a fitting acknowledgement of the roots of ballet. He was followed by Chelsea Cambron, the winner of the Contemporary award in 2011 in England, dancing Black Earth, a contemporary solo choreographed by Valerie Huston. We were then treated to an excerpt from Kirk Peterson’s Tears of the Moon, danced by Cameron Auble-Branigan and Shaye Firer, performing courtesy of American Repertory Ballet (Artistic Director Douglas Martin). And finishing with a duet from La Follia by Mauro Bigonzetti, performed by Ballet Next Artistic Director, Michele Wiles (former Principal Dancer with American Ballet Theatre) and dancer, Tiffany Mangulabnan. We were very grateful that all of these guest artists were willing to travel to Virginia and perform at our Gala evening.

The final moments of the competition included the awarding of many scholarships, the monetary prizes [see pages 8-9 for names] and the audience had a wonderful time voting for their favorite. We would be remiss if we did not give a round of applause to the amazing Adjudication Panel who worked tirelessly to reach a unified agreement regarding the winners. Although Ben Stevenson, Artistic Director of Texas Ballet Theater, had to cancel due to illness, we were very fortunate to obtain the services of Malcolm Burn, to fill in for the final evening. He presented a lovely plaque and \$1000 for the Audience Choice Award. The other four awardees were each given a CICB Medal on a beautiful blue ribbon hung around their necks by an adjudicator! Best Musicality (Bronze medal and \$1500.) was awarded by Susan Jaffe; Best Contemporary (Bronze medal and \$1500.) was awarded by Joshua Peugh; Most Promising

Dancer, (Silver medal and \$2500.) was awarded by Trinetta Singleton; the Maestro Enrico Cecchetti (Gold medal and \$5000.) was awarded by Nancy Kilgour. We all celebrated with champagne and cake in the lobby afterwards. It was a fabulous time of joy and relief as we said goodbye to both old and new friends, and handed over the mantle to Italy for the next CICB competition in 2017. We all are looking forward to Florence! It will be especially delightful not to be working!

A special thank you goes out to those who gave tirelessly these last three years to make this happen. I would especially like to thank my co-Hostess, and Chair of CICB, Betty Seibert, who is also a long-term member of the CUSA Board of Directors. Besides her dogged determination that we would make this the “Event of the Century”, it was a pleasure sharing the stage each evening with her. The competition was polished and professional from start to finish, all accomplished by our relatively small

group of Board members, Committee members and volunteers. A huge dose of gratitude goes out to our Sapphire donors - Cecchetti International Classical Ballet and Cecchetti Ballet Theatre. While we are still finalizing the numbers from the Residential Course and Competition, this could not have happened without the generosity of so many people. WE DID IT!!! Looking forward to seeing you all in Italy.

Congratulations

Carole Hall

Governor of South Australia, Honourable Hieu Van Le AO and Mrs Carole Dunstan. Photography by Dale. Congratulations to our own Carole Hall-Dunstan on receiving a well-deserved Order of Australia Medal for her contribution to the Arts and the Community.



Elisabeth Swan

July 20, 2013. The standing ovation received by Elisabeth when Richard Glasstone MBE presented her with the Enrico Cecchetti Gold Medal was a true appreciation of all she has achieved for the Cecchetti Method and the membership. CICB wishes her well in her retirement from UK Chair and will miss her as one of the delegates.



Photo by Geoff Wheatley.

Nancy Kilgour

Nancy Kilgour & Elisabeth Swan. In the Gala after the competition Elisabeth Swan, chairman of Cecchetti UK, presented Nancy Kilgour with the Enrico Cecchetti Gold Medal on behalf of the Cecchetti Society UK in recognition of her loyalty to and perpetuation of the Cecchetti Method. Nancy was the first female Canadian to achieve the Enrico Cecchetti Diploma in 1963. She began her illustrious teaching career at the National Ballet School and later taught for fifteen years at the Royal Ballet School. In her long teaching career, Nancy has inspired and encouraged multitudes of dancers and teachers around the world.



Sheila Kennedy

Robina Beard & Betty Seibert presenting the CICB gold brooch to Sheila Kennedy. [see page 2]



CICB Classical Ballet Competition, 2014 in Richmond, Virginia, USA

Dancers

Australia:

Rebecca Blenkinsop, Chloe Hollow, Heather MacLachlan, Genevieve MacNulty, Shardae Matthews, Edward Pope, Danielle Whitfort.

Canada:

Miya Bates, Melissa Eguchi, Hannah Feltham, Jamie Stark

South Africa:

Katherine Anderson, Mikayla Isaacs, Kirsten Johnson, Kathleen Videira, Hannah Ward

United Kingdom:

Rosanna Ely, Jenny Hackwell, Grace Hume, Mami Hagihara, George Nightingale

Cecchetti Council of America:

Isabelle Allor, Brennan Benson, Hannah Budny, Isabelle Glavin, Carmen Lehnigk, Lindsay Navarre, Natalia Ruiz, Felicia Wang

Cecchetti USA:

Grace Barker, Sarah Chou, Catherine Evans, Valerie Garcia, Natalie Hackett, Amy McMaster, Serena Peterson, Daniel Salinas, Kennedy Simons, Lauren Worley

Finalists

Miya Bates, Rebecca Blenkinsop, Melissa Eguchi, Rosanna Ely, Jenny Hackwell, Mami Hagihara, Chloe Hollow, Kirsten Johnson, George Nightingale, Edward Pope, Natalia Ruiz, Daniel Salinas, Kathleen Videira, Hannah Ward, Lauren Worley

Awards

Jenny Hackwell, UK
Maestro Enrico Cecchetti Award, donated by CICB [see cover page]

Rebecca Blenkinsop, Australia
Most Promising Dancer Award - in honour of Shiela Darby, CUSA

Administrator Emeritus, donated by Denise Wilson



Photo by Belinda
www.dancephotography.net.au

Kirsten Johnson, South Africa
Musicality Award



photo by Kit Bruyns

Kathleen Videira, South Africa
Contemporary Award



photo by Tod Lechtick

Melissa Eguchi, Canada
Audience Choice Award



Scholarships

ABT/JKO School, New York
George Nightingale, UK
Australia Ballet School, Melbourne
George Nightingale, UK
Ballet West, Utah
Kathleen Videira, South Africa
Lauren Worley, CUSA
Boston Ballet, Massachusetts
Chloe Hollow, Australia
Canada's National Ballet School, Ontario
Isabelle Glavin, CCA
Canada's Royal Winnipeg Ballet School, Manitoba
Danielle Whitfort, Australia
Cecchetti Council of America, Michigan
Catherine Evans, CUSA
Cecchetti USA, California
Hannah Budny, CCA
Connecticut Ballet
Jenny Hackwell, UK
Danzare Cecchetti ANCEC, Italy
Miya Bates, Canada
Rebecca Blenkinsop, Australia
Shardae Matthews, Australia
[see page 10]
Elmhurst School of Dance, UK
Melissa Eguchi, Canada
Grand Rapids Ballet, Michigan
Hannah Ward, South Africa
Interlochen Performing Arts High School, Michigan
Mikayla Isaacs, South Africa
Joel Hall Dance Centre, Illinois
Valerie Garcia, CUSA
Joffrey Ballet School, New York
Natalie Hackett, CUSA
Joffrey Ballet School, Texas
Brennan Benson, CCA
Katherine Anderson, South Africa
KS Dance, UK
Hannah Ward, South Africa
Portland Youth Ballet, Oregon
Grace Hume, UK

Richmond Ballet, Virginia
 Isabelle Allor, CCA
 Carmen Lehnigk, CCA
 Natalia Ruiz, CCA
 Daniel Salinas, CUSA
 School of Alberta Ballet, Canada
 Edward Pope, Australia

Texas Ballet Theater School
 Kirsten Johnson, South Africa
 Rosanna Ely, UK
 Genevieve MacNulty, Australia
 Victorian College of the Arts, Australia
 Kirsten Johnson, South Africa



*United Kingdom L-R
 Grace Hume,
 Rosanna Ely,
 George Nightingale,
 Mami Hagihara,
 Jenny Hackwell*



Australia (L- R)

*Chloe Hollow, Rebecca Blenkinsop, Danielle Whitford,
 Edward Pope, Shardae Matthews, Genevieve
 MacNulty & Heather MacLachlan*



Canada (L-R)

*Hannah Feltham,
 Melissa Eguchi,
 Jamie Stark,
 Miya Bates*



South Africa (L-R)

*Hannah Ward, Mikayla Isaacs, Kirsten Johnson,
 Kathleen Videira, Katherine Anderson*



Cecchetti USA

*(L-R) standing -Natalie Hackett, Amy McMaster,
 Daniel Salinas, Lauren Worley, Grace Barker,
 kneeling - Serena Peterson, Valerie Garcia, Sarah
 Chou, Catherine Evans, Kennedy Simons*



Cecchetti Council of America (L-R)

*front - Isabelle Glavin, Brennan Benson, Isabelle Allor,
 back - Lindsay Navarre, Natalie Ruiz, Carmen Lehnigk,
 Hannah Budny, Felicia Wang*

Comments From Competition Participants

Shardae Matthews Cecchetti Ballet Australia

To begin with I should probably say what an incredibly generous organization Cecchetti Australia has been to me. It was only three years ago, in 2012 I was accepted into VCASS and from there introduced to the world of Cecchetti. Within that year I received 100% for my intermediate exam and was awarded the Dame Peggy Van Praagh award. This achievement convinced me that taking up Cecchetti was the correct decision. Since then I have experienced many incredible opportunities. Such as traveling to Vancouver Island to participate in the Victoria Academy of Ballet's summer program on scholarship, in 2013.

My latest aim and achievement was to compete in the CICB Competition. This being something Miss Butler had been speaking about since the day I arrived at VCASS. However it was at the beginning of this year I decided this was a challenge I really wanted to take part in. So with this decision, came weeks and weeks of preparation. One of the first steps was to choose/choreograph solos. I came to the decision to perform Aurora Act III Variation and I choreographed and named my contemporary solo, 'Impulse'.

Then it all started to fly so fast, by the end of April I had competed in the Australian Bursary and had been selected as a member of the Australian Cecchetti team. Elated, I was now another step closer to getting to America. From here forms were filled out, head shots were taken and biographies were sent to Cecchetti America. It was all beginning to become extremely exciting and rehearsals were becoming more regular and more intense. Miss Butler even managed to get Kip Gamblin, actor and former dancer with the Australian Ballet and Sydney Dance Company to come into school and assist us with

our contemporary and ballet solos. He was incredibly encouraging, giving us all valuable feedback and wishing us all the best of luck. I felt so privileged to have guidance from an actor's point of view, helping us to connect emotionally and commit to the emotions and story of our solos. I not only wrote down all of Kip's notes, I ensured every correction, every piece of advice from any teacher (even student) was written down and committed to my memory, to hopefully become second nature.

Another lovely surprise in the process leading up to the competition, was having Ashleigh McKimmie come in and take some coaching. It was not only great to have another person's advice but to have advice from a former student, winner of the 2011 CICB Competition, and friend. She gave valuable insight to the competition, informing us of the way things had worked when she was in Manchester and telling us to perform with confidence no matter what. To have Ashleigh (now a part of the Royal Ballet) believe in us so strongly was an incredible boost. Seeing her and knowing how she is reaching her goals, only made me want to work for mine even more. With all the hours of coaching slowly creeping up and up so was the competition.

Before I knew it, mum and myself were awkwardly lugging my tutu on and off multiple planes on our way to Richmond, Virginia. After some 28 hours of travel we arrived, settled into our hotel room and waited for reality to catch up with us. I was finally in America and would soon be on stage competing. However this competition was like none I've done before. Saturday night began with a welcome dinner and was followed by all the competitors receiving their numbers and being informed about the days to come. Monday saw the beginning of learning our ballet and contemporary competition classes with (two teachers).

For the VCASS students (Edward Pope, Danielle Witford and Rebecca Blenkinslop) of the Australian team, Ms Anne Butler, our coach, wasn't arriving until late Wednesday night (the night before the competition began), although this negative quickly became a positive (Kirk Peterson, Evelyn Cisneros & Angelina Wolf) would coach us! We were ever so lucky to have these incredible individuals help us out for those last few steps of the way. I felt so proud of myself when Ms. Wolf said 'Wow, wow, wow, (you're) such a power house... Aren't you!' Upon showing her my contemporary solo. I will never forget the smile on her face, after performing my own choreography and this is not the only thing I will never forget.

When Ms. Butler arrived on Wednesday, it was so lovely to have her there and provide some last minute coaching and familiar encouragement. To have her there for our stage dress rehearsals was very comforting and reassuring. She is someone that knows exactly how I work and how to push me to perform at my absolute best.

Finally after three days of learning the stage classes and practicing our solos it was time for the competition to begin. Of course like any one of the competitors I awoke from a good night's sleep nervous yet excited for the day ahead. After all, this was why we had come to America. The classes on stage pushed us to our limits and were used to demonstrate our technique and artistry. Not only did this give the adjudicators an opportunity to see the high level of dance being taught around the world but allowed me the insight as to the performance quality and full ability of the rest of the competitors. I am proud to say that Australia is right up there on the world stage.

Along with the classes on stage we also performed our contemporary solos and ballet variations. I was happy with the way I performed both of these. I

unfortunately didn't make it through to the finals, however just being a part of this competition and the experience it offered, I consider myself to be very fortunate. To perform on stage at the incredible venue of the Carpenter Theatre, I can now say I have achieved one of my dance goals, to perform on an American stage! Sitting in the gorgeous theatre, with a starry ceiling, watching my talented peers on stage, is not something that I often do and let me assure you it was one of my greatest pleasures. To be able to call these people my friends is an immense privilege.

Following the finals we were all called back on stage for the awards and scholarships presentations. I was awarded a full scholarship to Danzare Cecchetti summer school Florence, Italy, in August 2015. I did a double take when they called my number and name. I was extremely proud and felt ever so fortunate to be awarded a scholarship and especially one to Italy, it was the icing on the cake and I cannot wait to go!

Not only did I make the most of the classes, coaching, and competing, I made sure I made the most of this opportunity to make unforgettable friendships. It was incredible getting to know my peers, dancers from America, South Africa, Canada, England and Japan. Sitting with them at meals, imitating accents, comparing culture/lifestyles, asking them to sign my CICB top, spending down time with them and standing with new friends at the barre. They are some of the most lovely and truly talented people I have ever met. I became a winner in more ways than one!

Maybe, in the future, I might dance alongside one my CICB friends, on a stage just as beautiful as the Carpenter Theatre, with its ceiling of stars and clouds and we will reminisce, about the fabulous time spent in Richmond, Virginia, USA. An experience I will always cherish. Thank you very much Cecchetti!

Hannah C. Budny - CCA

I had the opportunity to represent the CCA at the CICB Competition. This was by far one of the best, hardest, and most rewarding weeks of my life. It was not only a physical challenge but also a mentally challenging week. I had the privilege of meeting some absolutely extraordinary people that I hope to be in contact with forever. I feel that I have grown so much thru dance over the summer and I can't wait to share my memories with my fellow dancers and students.

I have lived out a dream that I never thought would be possible to accomplish and I will forever remember this trip and all the wonderful things I have learned and the wonderful people I have met.

I am pleased to say I have accepted a traineeship with a modern company in Detroit called Detroit Dance Collective.

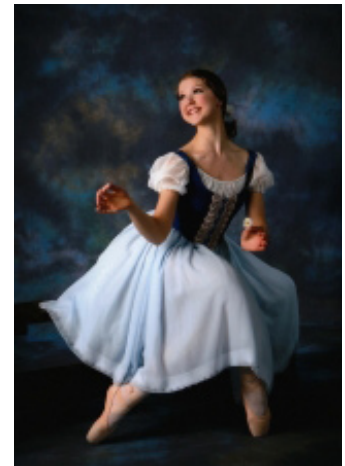
Miya Bates - Canada

I'm so thankful that I was able to take part in the 2014 CICB competition. It was such a delight to work with Kirk Peterson, Evelyn Cisneros-Legate and Angeline Wolf throughout the week. They truly made every day fun and pleasurable. I also really enjoyed the friendly atmosphere that the competition created; the competitors gave off so much positive energy which really made me feel comfortable and at home. Because of this I was able to meet lots of new people and make friendships with other dancers from around the world. What I enjoyed most about this experience was being able to perform at the beautiful Carpenter Theatre in Richmond. The interior of the Theatre was decorated so beautifully and my favourite moment was when I was on stage performing and I could see the stars on the ceiling twinkling every so often. The Cecchetti International Competition has been one of the best experiences I've had during my training and I'm very pleased to have been

offered a scholarship to Danzare Cecchetti ANCEC in Italy where I am looking forward to spending time next summer.

Where Are They Now?

Jennifer Bobo- 2008 & 2011- Trainee Texas Ballet Theatre, Dance Major at Bellhaven University



Jenny in Giselle

Mary Stewart - 2008 - Member Charlottesville Ballet, Virginia

Alexa Castle - 2008 - University of New Mexico-Member of the University's Performance Group

Hailee Karam - 2011 - Musicality Award - Trainee Louisville Ballet, Studying with Kate Simmons in the UK

Tessa Peterson - 2011- Received a year's scholarship to KS Dance LTD., Apprenticeship with the Connecticut Ballet, performed in the movie, "A Million Ways to Die in the West".

Leah Bonli - 2011- is with Sarasota Ballet

Alexandra and Jennifer Gibson and Garrett Groat – 2008 - are with the Alberta Ballet Company

Tanya Chumack – 2008 - is freelancing right now.

Julian Lucila – 2008 - is completing his Engineering degree at U of Alberta. He still drops in for classes from time to time and dances with his father's Phillipino modern dance company here in Edmonton.

Cecchetti Pioneers – Margaret Saul – 1902-1987

by Sheila Kennedy

Margaret Saul was born in Dover, England, where her father was an established dentist. She had one brother and one sister. Margaret's decision to become a dancer must have shaken the conventions of the day. She left home and studied under Margaret Craske in whose hands Maestro Cecchetti left his work when he returned to Milan at the end of his life. These classes were held in Miss Craske's West Street studio in London. Margaret was an exquisite dancer and exceptionally musical, her talents lay in classical ballet, character dance and mime. An excessively long big toe prevented pointe work and therefore a classical dancer's career. Margaret took Advanced Cecchetti (now Maestro Cecchetti Diploma) and became an examiner for the Cecchetti Branch (now Faculty) of the Imperial Society of Teachers of Dancing. She taught classical ballet for a period at the Wordsworth School for those training to teach dancing. During that time a group decided to pursue the fairly new ISTD qualifications, among them was Betty Oliphant, who was searching for a codified method that was close to her Russian training. The group worked together sharing their individual expertise, with Margaret Saul preparing for the Cecchetti Society Classical Ballet Branch in her own studio, Betty Oliphant preparing for the Tap & Modern Stage Branch in Zelia Raye's studio, and Marian Lombard preparing them for the Classical Greek Branch. Some also took their Ballroom exams.

When the 2nd World War broke out in 1939, Miss Saul kept her school running in spite of the London Blitz. Many of her older students

were involved in the Services or war work, Sheila Kennedy was a student from 1946-1948. Miss Saul ran her studio with her pianist Miss Freda (Pip) Middleton in Kensington High Street and later in Earls Court. It was not a large space, on the second floor over a tailor's shop - regularly on Thursdays during 'deux jetés en attitude, etc.' the owner would



come running up, very distraught because we were fusing his newly fitted strip lighting - the door opened directly into the studio with a corner for students to change, the piano, a couch where visitors were seated during classes and a book case. This contained a variety of books that Miss Saul encouraged her students to read and to immerse themselves in all art forms. A commanding pres-

ence came from a large print of the R. Schwabe lithograph of Maestro Cecchetti sitting in his chair stick in hand, hanging on wall 5.

The morning classes were based around the Intermediate and Advanced work (now Advanced 2 and Diploma) and strictly abided by the "Days of the Week". Monday's assemblé steps were the best way to get one back on one's legs after the weekend! During class very little was said. Miss Saul would have private conversations during the barre, but heaven protect you if you missed a beat of the exercise. Students all had nicknames (not always kind) and Miss Saul could be very sarcastic at times. If a student was the slightest bit late for class they had to sit out, even one student who had an hour on a train which was often late. However, Miss Saul's ability to develop musical sensitivity, travel and dynamics in her students was always noticeable in public classes. She never counted, she just made us 'feel' the music. She had beautiful hands and always demonstrated beats with very fast fingers. She considered Cecchetti's work so well constructed that "less analysis the better, just do it!" was the best way.

The age span of students at the studio in 1946 was divided between mature teachers coming back to dance after war work and 14-16 year olds starting out. This was beneficial to the younger ones but maybe trying for the older ones. Students knew no syllabi and were not aware of what was Cecchetti's set work or Miss Saul's free work, but Miss Saul would successfully enter a student for a Major exam when she considered them ready. She would give one private lesson to explain

what the exam required. At the end of all morning classes students would stretch each other (carefully taught how and observed by Miss Saul) against the wall in the three basic body positions. Between the barres were dark shadows, ghosts, where hot students leaned to be stretched, one ghost was wider than the other because the barres were further apart. One day, in 1946, there was a gentle knock on the studio door, Miss Saul went to answer, in walked a tiny little lady, class stopped and we all waited while the two ladies embraced, the longest embrace I had ever seen. It was Margaret Craske, unexpectedly returned after seven years in India. Miss Saul led her to the couch and class continued.

For fulltime students the afternoons went as follows:

Monday - Character, great classes as Miss Saul had trained under Algeranoff (1903-1967), onetime partner to Anna Pavlova. Monday evenings Miss Saul taught a business girls class at the YWCA in Tottenham Court Road, in which students were expected to assist.

Tuesday - Tap (for auditions) and Limbering, taught by Joan Hewson while Miss Saul and Miss Middleton, with a student, travelled by bus across London (about one hour) to teach children's classes in Epping, later continued by Barbara Geoghegan.

Wednesday - mime taught by Miss Saul, with an Elementary (now Advanced 1) class in the evening. This was the only class at this level during the week.

Thursday - Dance Composition with Miss Middleton (not considered grand enough to be called choreography). Miss Saul would come in towards the end of class to see what had been achieved.

Friday - Musical Appreciation with Miss Middleton, which some-

times included visits to Art Galleries or Museums while Miss Saul, with a student, would take a train to teach at Godstowe, a girls' school in High Wycombe. These classes all ended with a mime scene organized by the student. Miss Anita Heyworth, ISTD Natural Movement, also taught at this school and all the children had a lovely sense of dance and beautiful footwork from all the barefoot work.



photo credit Sylvia Palmer

Saturday was basically a day off for full time students when Miss Saul taught children's classes at her studio. Some fulltime students took piano lessons from Miss Middleton during the week, but it was difficult to find enough time in the week for the required practice.

Students were encouraged to audition for shows around London (this was where Tap was needed) and many danced in the traditional Christmas pantomimes around the

country that ran for about three months. This was very strengthening for pointe work and a sense of theatre, and the inevitable faults developed were soon put right once back under Miss Saul's eye.

Miss Saul ran her studio in Earls Court, London from 1949-1958 when she moved to North America. Betty Oliphant had meanwhile established her school in Canada and Miss Saul alternated teaching at the National Ballet School in Toronto and its Summer Schools, with Butler University in Indiana, USA for over 20 years. In Indiana she worked with Evelyn Schacter as her pianist and also gave classes for teachers from around the state. Betty Hayes, from Kokomo attended these classes and would often take one of her favourite students out of high school for them; that student was Joyce Shietze. During her time at the National Ballet School, Miss Saul taught most of Canada's past and present examiners.

On one visit back to Britain, Miss Saul stayed with us in London. Surprisingly, she appeared to enjoy our young children and taught our two year old son to tie knots, after which everything around the house was tied in knots. She told us she thought if she had had children she would have been a good mother, a side of her that not many people saw.

Directly or indirectly Margaret Saul has touched so many dancers and teachers in Britain and North America. She was able to extract the maximum effort and results with the minimum of words. She developed her students' individuality and encouraged them to find their own solutions as to how each physique could best achieve what she so clearly demanded artistically. She allowed no cheating, no pressure, but her use of the Cecchetti material

became an all-embracing challenge to each student. It was a privilege to be in her classes.

Her love of people and dance, her pursuit of excellence in teaching, her encouragement and generosity of spirit shared with her students will live on in the Margaret Saul Scholarship in Canada, given annually in her name to help experienced teachers or dancers explore further knowledge and interests, please see www.cecchetti.ca. There are also two seats in the Betty Oliphant Theatre, Toronto in her memory.

Memories:

Deborah Bowes – Margaret Saul was a much beloved teacher whose forthright, demanding approach was elegantly balanced by a charming sense of humour. When one of Miss Saul’s comments, such as “Frappés, not flappés” or “That will need quite a lot of private practice” pops out of my mouth, it makes me smile. Miss Saul cherished musical, well-nuanced port de bras: one of the many gifts she bequeathed to her students. At Canada’s National Ballet School she worked with a brilliant and empathetic musician, Babs McKay. Once, toward the end of a lengthy and demanding adage Miss Saul instructed Mrs. McKay to keep playing, as we needed to repeat this exercise. Then, in passing, she corrected my droopy elbow and whispered, “The music is so beautiful that I must hear it again”. A delightful dinner guest, Miss Saul was content simply to have her favorite aperitif, apple juice, on hand. Her belief in reincarnation was often the focus of our conversations, providing a window into her wise and well-considered perspective on life. Wonderful images have stayed with me too from Miss Saul’s more amusing reminiscences. I particularly like to picture Miss Saul learning to tap, in her pleated skirt and cardigan, as she and

Betty Oliphant traded ballet for tap dancing lessons as young women in England. Most of all, though, when I think of Miss Saul she calmly and encouragingly reminds me I could do a little better.

Joyce Shietze remembers in the late 50’s, Miss Saul’s hair was mostly white and framed her face softly making her appear somewhat ageless and angelic. We knew better of course. She was quite inscrutable most of the time but we knew both fire and humour were not too far below the surface. She expected your best and usually got it. Many of us remember Miss Saul working out enchaînements with her fingers and if she saw us watching, she would turn her back so we couldn’t see! I loved the way she made each of us feel special by having private conversations in a soft voice during the barre. Her classes were difficult, but had such beautiful flow that they were wonderful to do. She was an enigmatic person; sadly none of us ever really knew her very well.

Rose Marie Floyd remembers Miss Saul’s inspirational teaching at her studio. Rose Marie once asked her if she might have a chance of passing Advanced (now Diploma). Miss Saul replied “you’ll never know if you don’t try!”

Brenda Hamlyn speaks of Miss Saul’s ability to inspire and create magic.

Valerie Grant says “ the memory of Miss Saul that stands out in my mind is from when I was about 11 or 12 years old. I had her as my examiner for what I think was Grade 3. I was quite wrapped up in doing the Pas de Chat exercise and I finished inches from her table. I was a little surprised and probably blushed. Miss Saul leaned forward, hand out on the desk and said “very nice dear” in such a kind voice.” No technique, maybe I just looked as if I was enjoying it!

Evelyn Finlayson-Kelly – one I remember is the final rise on Trois Relevés was on the count of 7 closing after the music and holding for as long as you could. Another was in Adv. 2 Brisé, pas de bourrée, etc. The timing she used of holding back the final pas de bourrée by emphasizing the initial brush, a fast pas de bourrée accelerating the brush to repeat the step gave extraordinary dynamics.

Janet Hagisavas says the photograph of Miss Saul teaching at the NBS reminds her of the laughing glint she and Mrs. Schacter always had in their eyes, although in class Miss Saul was all business and did not suffer fools.

Maureen Saunders, working in a very isolated spot in BC, Canada, remembers Miss Saul as a very sweet examiner that made her feel good about her teaching.

More information or memories would be most welcome – htsdken@gmail.com

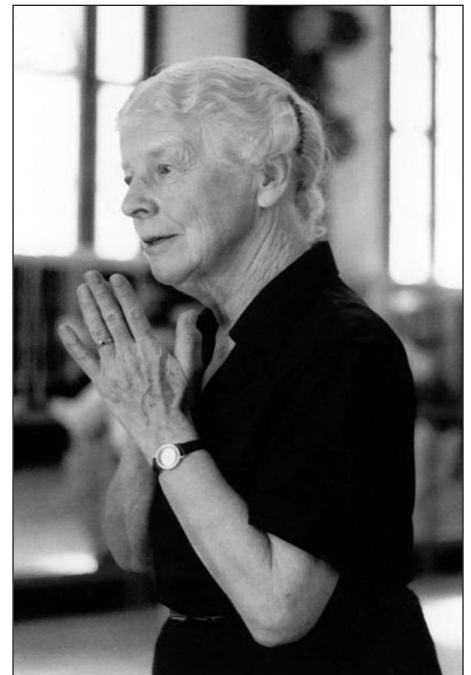


photo credit Bob Cadwallader

August 2017

CICB Competition, Florence, Italy

OBITUARY

We are sad to announce that Margaret Valentine, F.I.S.T.D., known to many of us as Peggy, passed away peacefully in her sleep on Saturday, November 1, 2014. She was a student of Miss Craske at the West Street studio, and was an assistant teacher in the children's classes with Mabel Ryan at that studio. Any information or memories would be much appreciated to enable us to include Peggy Valentine in Cecchetti Pioneers Volume 2. Please contact Sheila at htsdken@gmail.com

Danzare Cecchetti ANCEC is delighted to be the host of the 2017 CICB Competition. We are looking forward to welcoming dancers and teachers from all over the world to Italy, the country of Maestro Enrico Cecchetti's birth and to Florence, 'the cradle of the Renaissance', for the Student Summer Program, Teachers Course and CICB Competition and Conference. In order to continue the extraordinary quality established by previous hosts of the CICB competition we are in contact with major professional teaching establishments and companies throughout Europe to have a truly international team of adjudicators and faculty.

In 1963 Florence was the city in which Brenda Hamlyn founded the first Cecchetti school linked with the I.S.T.D., the Scuola di Danza Ham-

lyn. Since then schools teaching the Cecchetti Method have spread throughout Italy and are training versatile dancers who can adapt to the demands of today's choreography. Students from these schools have been offered scholarships or are now dancing in companies and schools in France, Germany, Italy, Panama, Russia, Switzerland, the United Kingdom & United States of America

As we have more information we will be posting on the CICB website and Facebook page so keep your eyes and your calendars open for ITALY, August 2017!

If you would like any further information please contact:

Stefania Sansavini, Presidente Danzare Cecchetti ANCEC - email: info@danzarececchetti.org

CICB RESOURCES

Available from your own Society or amyhoffman@sympatico.ca (Canada)

All proceeds go to CICB, prices are in Canadian dollars, special rates for bulk orders.

[1] **A Collection of Music + 2 CDs - \$95.00 + postage. CDs are played by Susan Koybasi and Elena Ilin, approx. 60 minutes each. The music has been selected especially as additional music for training purposes for Cecchetti Advanced and Diploma material, but is a great resource for free classes.

** This is an on-going project, with a musician working on corrections needed in the sheet music. These will be circulated as soon as possible. Corrections from anyone using this music would be very helpful. Also any input

regarding the usefulness of the CDs: htsdken@gmail.com

[2] 2 CDs only

as above - \$60.00 + postage

[3] Music Book only

as above - \$50.00 + postage

[4] Extracts

by Lynne Fouché & Diane van Schoor \$5.00 Reference material pertaining to extracts from ballets contained in Cecchetti's work

[5] Thoughts Vol. 1 & 2

\$35.00 + postage outside Canada 49 timeless articles written by Richard Glasstone for The Dancing Times, 1997-2000

[6] Visions for the 21st Century

\$55.00 + postage. 30 minute DVD and booklet explaining Cecchetti's enduring concepts relative to classical and

modern dance by J. Haggis

[7] Notes for a Dancer

\$50.00 + postage [see www.cicb.org for corrections over the years] compiled by Sheila Kennedy - to use in conjunction with the Cecchetti Manuals

[8] NEW

Cecchetti Pioneers Volume 1

\$15.00 + postage, a collection of articles from CICB Newsletters and other sources.

Note: we ask for more articles and photographs of Cecchetti Pioneers from around the world for the Newsletters and Volume 2 to be sent to Robina Beard, robina_madge@bigpond.com. We recognize that these articles take time and research but they are so important before memories are lost.

LIST OF MAESTRO CECCHETTI DIPLOMA HOLDERS

	date achieved				
Australia & New Zealand		Lisbeth Brown.....	2000	Pam Kerr	2004
Sandra Allan.....	1978	Theresa Butkovich	2004	Southern Africa	
Kate Arber.....	2014	Linda Butler.....	1978	Yvonne Barker.....	1974
Mia Ballenden.....	2004	Gail S. Choate-Pettit	2000	Jeanette Barlow	1970
Natalie Blenheim	2004	Kathy Cooke.....	2003	Diane Baumann.....	1985
Kathleen Butler.....	1985	Tracy Davenport	2013	Gillian Behr.....	1984
Jane Cameron.....	-	Aleta Davis [decd]	1978	Shannon van den Berg	1978
William Carse [decd].....	1962	Allen Desterhaft.....	2011	Rosemary Brandt	1975
Sandra Clack.....	1985	Rose Marie Floyd.....	1972	Beth Caballero	1999
Denise Coghill.....	1986	Olga Fricker [decd].....	-	Joy Cooper.....	1975
Michela Dent-Causon	1996	Denise Gillman	2008	Pamela Chrimes [decd].....	-
Rita Eicens.....	1982	Suzanne Gray-Granger (A).....	-	Gemma Crawley	2010
Meryle Elliott.....	1982	Sylvia Hamer [decd]	-	Candice Danielz.....	2010
Caroline Ettienn.....	1994	Marjorie Hassard [decd].....	-	Patricia Durham.....	1973
Jane Farrelly.....	-	Marnell Himes-Ushijima	1981	Diane Ebsworth.....	1979
Peter Faux.....	1995	Cathy Jones-Wolf.....	2000	Mervynne Fernie [decd].....	-
Monique Feain.....	1995	Gertrude Jory [decd]	-	Natali Ferreira.....	2013
Denise Fisher.....	2000	Karen Keith.....	2009	Lynne Fouché.....	1970
Andrzej Godles [decd]	1995	Lee Ann King.....	1997	Alison Hazel.....	1988
Carole Hall.....	1992	Jacqueline Pederson Kriens	2010	Dulcie Howes [decd].....	-
Janice Heale.....	1996	Leona Lucas [decd].....	-	Eileen Keegan [decd].....	-
Val Jenkins.....	1992	Laura J. McCarthy.....	2000	Vivienne Keegan [decd].....	-
Shirley Jones.....	1962	Julie L. Merkle.....	1997	Gilian Kilgour.....	1978
Rhyl Kennell [decd].....	1977	Jane Caryl Miller [decd].....	-	Jennifer Klipfel.....	1994
Annette Langham.....	2000	Pamela Moore.....	1977	Karen Koen-Jooste.....	1999
Elizabeth McMahon.....	2010	Laurie A. Papovich.....	1997	Daphne Kruger.....	1971
Jane Moran.....	2004	Leslie R. Parreco.....	2006	Barbara Lewis.....	1971
Diane Pokorny.....	1987	Ann Parsley.....	1997	Suzette Van Der Linde	1976
Fiona Porteous.....	1985	Tomi Sue Pollock.....	1991	Timo Liston.....	2001
Andrew Pronger.....	1986	Marjorie Randazzo.....	1989	Jennifer Louw.....	1998
Shelley Rae-Aris.....	1984	Enid Ricardeau [decd].....	-	Nicolette Loxton.....	1990
Robyn Ross.....	1991	Pamela Rutledge.....	1997	Dorothy McNair [decd].....	-
Cherill Rowston.....	1978	Elaine McHale Seidman	2000	Gail Myburgh.....	1993
Bart Saayman.....	2009	June Smith.....	1997	Nadia Nerina [decd].....	-
Edmond Stripe.....	1991	Theodore Smith [decd].....	-	Noleen Nicol.....	1991
Georgia Swan.....	2014	Jessica Stibick.....	2008	Lana Paladin.....	1978
Toivo Taves.....	-	Patricia Suto.....	1991	Susan Perry.....	1983
Valrene Tweedie [decd].....	-	Kathleen Tenniswood-Powell PhD2004		David Poole [decd].....	-
Estelle Vermeulen NZ.....	2012	Phyllis Thorne [decd].....	-	Julia Powell.....	2011
Athol Willoughby.....	1966	Kimmery Williams Rice	1983	José Pretorius.....	1963
Canada		Cecchetti USA		Joyce Rabinowitz.....	1971
Terri-Lynne Banfield.....	2000	Greg Bomke.....	1999	Graham Rees.....	1988
Bleiddyn Bellis.....	2004	Susan Brooker.....	1989	Wendy Reinhardt.....	1985
Jack Bickle [decd].....	-	Chelsea Cambron.....	2012	Cecily Robinson [decd].....	-
Amy Blake Hoffman.....	1995	Shiela Darby [decd].....	-	Bart Saayman.....	-
Jacques Bourgouin.....	2010	Louanne Davies.....	1979	Diane Van Schoor.....	1979
Rosalie Brake.....	1987	Olga Fricker [decd].....	-	Denise Schultze.....	1956
Christina Burrows.....	2004	Angelique Harris.....	2012	Pauline Shaw.....	1985
Evelyn Finlayson.....	1997	Marnell Himes-Ushijima	1981	Joy Shearer.....	1971
Jean Geddis-Zetterburg.....	1987	Raymond Lukens.....	1989	Dudley Tomlinson.....	-
Toresa Hancock.....	2007	Kimberly McEachern.....	2011	Kathleen Videira.....	2014
Chisato Horikawa.....	2012	Cara Schrack.....	2008	Faith de Villiers [decd].....	-
Sheila Kennedy.....	1981	Betty Seibert.....	1988	Diana Ward.....	1970
Gilian Kilgour.....	1978	Madison Simons.....	2014	Lynne Wesson.....	1986
Nancy Kilgour.....	1965	Janice Smith.....	1995	UK and Europe	
Janette Lindley.....	1997	Raymond Smith.....	1996	Alison Allen.....	1995
Nicole Marrello (A).....	2007	Kirsten Thorne.....	2012	Christine Axon.....	1996
Ashley McNeil.....	2011	Kathleen Videira.....	2014	Rosina Baker.....	1993
Peter Moir.....	1996	Deborah Vinton.....	1995	Bleiddyn Bellis (Canada).....	2004
Suzanne Plante-Hobbs.....	1991	Franco De Vita.....	1992	Brian Berscher.....	-
Andrew Pronger [Australia].....	1986	Heidi Wright.....	1996	Jacobus Johannes Blokdijk	2000
Christine Richardson.....	1987	Italy		(Holland)	
Taryn Samson.....	2013	Rita Gramigni.....	1993	Jacques Bourgouin (Canada).....	2010
Joyce Shietze.....	1996	Brenda Hamlyn.....	1985	Greet Boterman (Belgium).....	1998
Jean Spear [decd].....	1981	Claudia Masini.....	1992	Susan Brooker.....	1989
Shirley Tetreau.....	1987	Leonarda Raimondi.....	1981	Nesta Brooking [decd].....	-
Tanis Waller.....	2010	Evelina Ricci.....	1993	Melanie Bull.....	1999
Karen Wang.....	2009	Gillian Whittingham.....	-	Victoria Chappell.....	1976
Paula Urrutia.....	2010	Japan		Lianne Cheong.....	2004
Heidi Zolty.....	1995	Miho Tsurutani.....	2010	Lisa Christian.....	1995
Cecchetti Council of America		Malta		Maureen Christie.....	1995
Betty Bandyk (A).....	-	Tanya Bayona.....	1991	Simone Clarke.....	2010
Jack Bickle [decd].....	-	Theresa Lungaro-Mifsud	1992	Margaret Craske [decd].....	1922
				Diana Cremona.....	2003
				Julie Cronshaw.....	
				Jacqueline Davenport.....	2002
				Gillian Dawson McGregor.....	1966
				Alison Dos Santos.....	2003
				Cara Drower.....	1982
				Mary-Jane Duckworth.....	1984
				Ronald Emblem.....	-
				Rosalind Eyre.....	1970
				Yukie Fujino.....	2003
				Raquel Gaviria.....	2001
				Richard Glasstone.....	1974
				Heather Goltman.....	2001
				Susan Handy.....	2000
				Pat Hardy [decd].....	-
				Lianne Cheong Pooi Heen	2004
				(Malaysia)	
				Virginie Van-Hecke.....	2008
				(Belgium)	
				Rachel Heywood.....	2003
				Mavis Hoffman [decd].....	-
				Lynn Hollamby.....	-
				Bethany Hooper.....	2010
				Elaine Hubbard.....	2002
				Gillian Hurst.....	1986
				Akiyo Ishihashi.....	2007
				Deborah Jellis.....	1996
				Penny Kay.....	1999
				Janet Kinson.....	1983
				Molly Lake [decd].....	1923
				Eileen Langman [decd].....	-
				Jacqueline Langman.....	1995
				Eve Leveaux.....	1994
				Patricia Linton.....	-
				Margaret Marsh [decd].....	-
				Jocelyn Mather.....	1970
				Derra de Moroda.....	1923
				Tracey Moss.....	1996
				Jesse Milligan.....	2011
				Thérèse Oswald (Holland).....	1995
				Carolyn Parker.....	1994
				Daphne Peterson.....	1955
				Eve Pettinger.....	1958
				Linda Pilkington.....	1963
				Lucy Pohl.....	1999
				Peggy van Praagh [decd].....	-
				Gustavo Beserra Quintans.....	2000
				Gillian Robinson.....	1984
				Penelope Robinson-Debatin.....	1996
				Nora Roche [decd].....	-
				Janice Russell.....	1994
				Linda Ryder.....	1990
				Juan Sanchez.....	-
				Sofia Santiago (Portugal).....	1999
				Margaret Saul [decd].....	-
				Kate Simmons.....	1988
				Richard Slaughter.....	2004
				Mary Skeaping [decd].....	-
				Mandev Sokhi.....	2007
				Mary Stassinopoulos.....	1995
				Elisabeth Swan.....	1994
				Miho Tsurutani	
				Lynn Wallis.....	1965
				Sarah Wells.....	1995
				Ann Whitley.....	1975
				Laura Wilson [decd].....	1922
				Julie Wood.....	1978
				Helen Wolska [decd].....	-
				Terry Wright.....	1983

We ask that people notify the CICB Secretary, Susan Brooker sbrooker2003@yahoo.com of any spelling errors, names missed or new Diploma holders to allow her to keep CICB records up to date.