

# Cecchetti International Classical Ballet

Annual Newsletter No. 21, 2015

Inside this issue:

Contacts.....	2
The Valrene Tweedie Scholarship ....	2
Up-Coming Events.....	3
Where are They Now? .....	4
Founding Dates .....	5
Looking into the Mind of Cecchetti's Genius .....	6
Congo to Covent Garden .....	7
UK Summer 2015 .....	8
Cecchetti in India .....	9
News from Cecchetti USA.....	9
Canada's National Summer School .....	10
From Australia .....	11
My Ballet Study Book .....	11
Reconstructing the Stepanov Notation.....	12
When I was Six .....	14
CICB Competition, Italy August 2017 .....	14
In Praise of Volunteers .....	14
CICB Resources .....	15
Taiwan Experience .....	15
News From Malta .....	15
CICB Finances .....	15
Maestro Cecchetti Diploma Holders	16



*Rebecca Blenkinsop*

*Photo by Belinda Strodder - dancephotography.net.au*

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## 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

Susan Brooker, sbrooker2003@yahoo.com

#### **CICB Website & Facebook Administrator:**

Susan Brooker, sbrooker2003@yahoo.com

#### **CICB Website & Facebook Manager:** Geoff Wheatley

*CICB wishes to point out that any material  
for the website should be sent to Susan Brooker*

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 sbrooker2003@yahoo.com

## The Valrene Tweedie Scholarship

*by Carole Hall*

This scholarship was established in 2011 in memory of Valrene Tweedie who was an integral part of Cecchetti Ballet Australia. Following Valrene's death one of her nieces, Ann Johnson, donated \$10,000 to create a memorial in her name. This resulted in Cecchetti Ballet Australia adding to this initial donation and creating the Valrene Tweedie Scholarship Trust Fund which now gives \$10,000 every two years to a Cecchetti trained student who has great potential but with the criteria that they are unable to follow

their dreams because of financial difficulties as Miss Tweedie had grave concerns that ballet was becoming too elitist.

The first Scholarship was awarded in 2013 to Georgia Swan and the Trustees had great pleasure in presenting the second Scholarship to an extremely talented young dancer, Rebecca Blenkinsop, during the annual Cecchetti Conference this year. Rebecca is a student at VCASS at present whilst continuing her Cecchetti training and was selected by the Panel appointed by the Trustees consisting of Juliet Burnett, Margaret Illmann, Marilyn Jones M.B.E, David McAllister A.M. and Athol Willoughby O.A.M, all dancers who had long associations with Miss Tweedie.

Rebecca was awarded the Most Promising Dancer at the Cecchetti International Competition in USA last year, and was a finalist in the Prix de Lausanne earlier this year. This is where Rebecca was offered a place at The Royal Ballet School in London, but was unable to accept due to the expenses involved. The Valrene Tweedie Scholarship has enabled her to accept this place and she will be leaving Australia in early September to fulfil her dreams. We are sure that Valrene would agree that Rebecca is a most worthy recipient of the Award established in her name and we wish her every success in her future.



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# 2016 - UP COMING EVENTS

## Australia

- Jan. 3-9** Summer Ballet School, Venue: Ormond College,  
University of Melbourne, College Crescent, Parkville, Victoria.  
Contact: Sandra Allan Phone/Fax: + 61 3 9783 6804
- July 8** Lucie Saronova Memorial Award - John Curtin Performing Arts Centre, Fremantle, WA  
Contact: Wendy Cliff email: [enrico@cecchettiballet.org](mailto:enrico@cecchettiballet.org)

## Canada

- 1st wk in Aug.** National Summer School to be held at the newly refurbished studios of the  
Royal Winnipeg Ballet - contact Nicole Kepp <[NKepp@rwb.org](mailto:NKepp@rwb.org)>

## Cecchetti Council of America

- CCA International Summer School  
held on the beautiful Campus of Hope College, Holland, Michigan, USA
- July 10-23** Students Summer School - the program culminates with a student performance at the Knickerbocher Theater.  
Faculty TBA
- July 17-23** Teachers Seminar - a study of the art of teaching using the method of Maestro Enrico Cecchetti.  
Guest teacher Diane van Schoor, FISTD.  
For more information please visit our website [www.cecchetti.org](http://www.cecchetti.org)

## Cecchetti USA

- Aug 1-6** Residential Summer Course at University of California Santa Barbara (UCSB)  
contact: Denise Rinaldi at [director@cecchettiusa.org](mailto:director@cecchettiusa.org)

## Danzare Cecchetti - ANCEC

For information please see [danzarececchetti.org](http://danzarececchetti.org) or Facebook page: Danzare Cecchetti A.N.C.E.C.

## Southern Africa

- Dec 4-11** National Summer School at Hilton College, KwaZulu-Natal
- 2015** The teaching faculty - Ms. Kate Simmons, Mr. Jonathan Payn, Ms. Nicolette Loxton and Ms. Lynn Totham.  
The Cyril Beaumont Bursary Award Competition and Finals during the Summer School.  
Details of regional branch award competitions and courses are available from regional branch chairpersons/secretaries.  
Contact details are available from Headquarters, South Africa: [cecchetti@yebo.co.za](mailto:cecchetti@yebo.co.za)

## United Kingdom

- Nov. 21/22, 2015** Classical Ballet Awards, Lilian Baylis Studio, Sadler's Wells, London, incorporating the  
Mabel Ryan Awards for Children and the Vocational Awards for Students
- Apr. 4-6** Cecchetti Centre Easter Course for Teachers, Westminster Kingsway College,  
King's Cross, London
- July 23-29** (5 days, dates tbc) Summer Schools for Teachers and Vocational Students,  
Elmhurst School for Dance, Birmingham
- July 30-Aug. 5** Summer School for Young Dancers, Tring Park School for the Performing Arts, Hertfordshire  
Event information at [www.cecchetti.co.uk/summerschools](http://www.cecchetti.co.uk/summerschools)  
or contact Sharon Orme, Faculty Coordinator, email: [Cecchetti@istd.org](mailto:Cecchetti@istd.org)

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# Where Are They Now? - Previous CICB Competitors

## Canada

### **Hannah Feltham**

2nd year at Alvin Alley School New York

### **Miya Bates & Jaime Stark**

Graduated from The School of Alberta Ballet and now in the Professional Graduate Program

### **Melissa Eguchi**

Graduated The School of Alberta Ballet Professional Graduate Program and received a full contract with Alberta Ballet Company immigration for Canada pending

## UK - Company Contracts awarded Competitors 2014

### **Jenny Hackwell**

KS Dance to Northern Ballet, UK

### **George Nightingale**

English National Ballet School to Romanian National Ballet

### **Rosanna Ely**

Elmhurst School for Dance to Birmingham Royal Ballet, UK

### **Mami Hagihara**

Elmhurst School for Dance to Pilzen Ballet, Czech Republic

### **Grace Hume**

Elmhurst School for Dance to Atlantic City Ballet, USA



*Lachlan Phillips*

## Australia

### **Kirsten Marsh (2008)**

is now performing with Mainfranken Theatre Wurzburg, Germany

### **James Lyttle (2008)**

is now performing with Bayerisches Staatballet (Bavarian State Ballet) Munich, Germany

### **Ashleigh McKimmie (2011)**

After performing to acclaim in the VCASS première of Matthew Thomson's "The Firebird" (Australia) she left to study with the English National Ballet School. She was a member of The Royal Ballet's Aud Jepsen Young Dancers Programme in the 2014/15 Season and is presently contracted with the Estonian National Ballet.

### **Georgia Swan (2011)**

Graduated from the Victorian College of the Arts Secondary School. She was the inaugural winner of the Valrene Tweedie Scholarship and was awarded the Enrico Cecchetti Diploma as a "Dancer" in 2014. She is currently performing with the Queensland Ballet Company.

### **Robyn Hendricks**

representing South Africa in 2001 she was approached during the competition by the Australian Ballet School to formally audition and was accepted. She is now a much-loved Soloist with The Australian Ballet Company



*Rebecca Blenkinsop*

*Image courtesy of photographer Gregory Bartardon and the Prix de Lausanne Organisation*

### **Rebecca Blenkinsop (2014)**

is now with the Royal Ballet School, London

### **Shardae Matthews**

commenced at the New Zealand School of Dance in January. Shardae represented Australia at the International Cecchetti Competition in 2014. Upon being offered a place in New Zealand, she decided that she wanted to complete her Cecchetti majors before departing and successfully attained the Advanced 2 with Honours.

In New Zealand she is a Classical Major, studying the two -year Certificate in Dance Performance. Next year the school will celebrate its 50th Anniversary.



*Samantha Vottari*



*Shardae Matthews*



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### **Samantha Vottari (2011)**

took up a contract with the Victor Ullate Ballet, Madrid, Spain in July. Upon completing Year 12 at VCASS and the Cecchetti Advanced 2 with exceptional results, Samantha went onto further study at the NZ School of Dance graduating in 2014. The Victor Ullate Ballet Company has an exciting repertoire and is worth a Google to view.

### **Lachlan Phillips (2008)**

has been dancing professionally for some time with the Polish National Ballet and had just received news on a life contract with this international company. If you get to Poland try to catch him in performance.

## **CUSA**

### **Grace Barker**

is attending the University of Arizona as a dance major

### **Daniel Salinas**

is now with State Street Ballet

### **Lauren Worley**

had a full scholarship at Ailey last summer. She's a Jr at Boston Conservatory now.

## **Graphic Design Award**

CUSA has just found out that the graphic designer for all of the promotional materials created for the 4th CICB Competition hosted by CUSA in August 2014 in Richmond, VA, has received the Graphic Design USA Award for Excellence! This includes the posters, banners, flyers and the envelope for informational brochures regarding the Adjudicators, Competitors, and Advertising, as well as the gorgeous program for the event itself. CUSA congratulates Karin Krochmal for this honor!

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## **Founding Dates**

### **UK**

**1922** established in London by Cyril Beaumont, Margaret Craske, Derra de Moroda, Ninette de Valois, Jane Forestier, Molly Lake, Marie Rambert, Maestro & Mme. Cecchetti, President and Vice President respectively.

**1923** Cyril Beaumont became elected Chairman when Maestro & Mme. Cecchetti returned to Italy.

**1924** amalgamation with the Imperial Society of Teachers of Dancing, London

### **Southern Africa**

**1928** formed under the Chairmanship of Margaret Craske, who was sent by Cyril Beaumont, from London, to South Africa, to launch South Africa's affiliation with the ISTD. The first examinations were conducted by Margaret Craske and Molly Lake.

**1936** the first congress was held in Johannesburg, during the Empire Exhibition. Prominent pioneers of the Cecchetti Method in South Africa were Faith de Villiers, Dulcie Howes & Eileen Keegan. The Cecchetti Society of Southern Africa is constituted as a Society not for gain.

### **Australia**

**1934** The first Cecchetti examinations held in Australia conducted by Molly Lake.

**1935** The first Australian committee was: Lucie Saronova (Hon. Organizer); Wanda Edwards (Hon. Secretary); Vera van Rij (Hon. Treasurer); Claire Aytoun; Sylvia Forrest; M. G. Sievers and Jocelyn Yeo (committee members). Formed when Molly Lake came out for examinations and later ratified by Cyril Beaumont (names recorded in ISTD Journal December, 1935.)

**1987** incorporated auto-nomously in Australia

**2004** registered as a not for profit society, Cecchetti Ballet Australia Inc.

### **Cecchetti Council of America**

**1934-35** ground work began

**1939** established with the following Charter (Founding) members: Theodore Smith, Gertrude Edwards Jory, Sylvia Hamer, Olga Fricker, Marjorie Hassard, Jack Bickle, Leona Lucas, Jane Caryl Miller, Chula (Harriet) Morrow, Phyllis Peterson-Thorn, Enid Ricardeau, Virgiline Simmons

**1951** incorporated

### **Canada**

**1949** Betty Oliphant founded the Canadian Branch of the Imperial Society of Teachers of Dancing, London.

**1996** Incorporated federally in Canada, first Directors: Carol Behnan, QC, Sandra Blackmore, NF, Patricia Bradshaw, ON, Sheila Kennedy, BC, Donna Pederson, AB, Christine Richardson, BC, Joyce Shietze, ON, Elaine Werner Hutchison, MB

**2011** became an independent not for profit organization

### **Danzare Cecchetti ANCEC**

**1989** founded by Franco De Vita, Brenda Hamlyn and Raymond Lukens.

### **Cecchetti USA**

**1981** founded by Olga Fricker, as a California 'not for profit organization' associated with the ISTD.

Founding members:

Olga Fricker, Shiela Darby and Lucille McLure

**2005** began doing business as Cecchetti USA, conducting all examinations, including qualifying teachers as well as examiners, utilizing the CUSA syllabus under the auspices of CUSA policies.

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# Looking into the Mind of Cecchetti's Genius

The Physical Principles in Action behind the 'Days of the Week' revised by \*Julie Cronshaw, London 2015

Enrico Cecchetti, ballet master to Diaghilev's Ballets Russes, creator of the Method which bears his name, was one of the most celebrated demi-caractère dancers and mimes of his day. Trained initially by his father Cesare, then by Giovanni Lepri, the latter a pupil of the great Carlo Blasis, Cecchetti became an accomplished dancer, schooled in both the French classical ballet and Italian coreodrama traditions.

Whilst teaching at the Maryinsky School in St. Petersburg in the 1890s, Cecchetti had noted down a 'Table of Daily Exercises for the Week' that became known as his Method and to which he adhered until his death in 1928.

Cecchetti's purpose was to build a well-rounded dancer, as confident and effective in allegro as in adagio technique. The Week's six days of classes proceeds through the full range of steps, movement qualities, dynamics and spatial planes, leaving nothing to mood, chance or caprice on the teacher's part. By the early twentieth century, Cecchetti's pupils, including Pavlova, Nijinsky, Fokine, Markova, Dolin, Massine, Lifar, Rambert, de Valois and so many others had won him the crown of one of the great teachers of all time.

Several of Cecchetti's pupils became world famous teachers, notably Tamara Karsarvina, Alexandra Danilova, Olga Preobrajenskaya, Matthilde Kschessinskaya, Liubov Egorova and Agrippina Vaganova in Europe and Vincenzo Celli, Vera Nemchinova and Margaret Craske, who taught in the United States. Agrippina Vaganova was not able to attend Cecchetti's Classes de Perfection and asked Preobrajenskaya to teach her his Method.

Sir Frederick Ashton, choreographer and Director of the Royal Ballet from 1963-1970, though not taught by Cecchetti, was a pupil of Massine, Rambert and Craske, and was greatly influenced by the Method.

Having studied Cecchetti's Method as a dancer and teacher for more than two decades I often wondered what his reasoning had been in tabling the enchaînements into this or that 'Day of the Week'. As it

happens, each Day focuses on a particular family of steps and clearly there is a theme at the core. Whilst discussing with friends two basic but often misunderstood principles, namely aplomb and épaulement, I had a sudden insight. I realised that through the week in a definite sequence, Cecchetti was pinpointing certain physical principles that he intended his dancers to become aware of and straight away apply.

As with any major art form, for something to work, for a dancer to move with stability, balance and harmony, whatever is being done must correspond to a physical reality and to natural laws. Cecchetti's enchaînements reveal themselves in a new light, his practical purpose being the structure that makes senses of a cornucopia of the most wonderfully expressive and delightfully musical steps.

Here is an outline of the principles at work as I currently understand them, proceeding in an obvious and logical development.

## Monday

### Assemblés: The Line of Aplomb

The Monday class is about establishing and maintaining the line of aplomb or 'plumb line', a phrase originally used by builders and architects to establish a vertical through the centre of gravity. In Cecchetti's day, and for the first generation thereafter of Maryinsky-trained dancers and teachers, standing in aplomb meant holding the centre of gravity directly over the line that runs down through the centre of the body, down the back of the front leg and the front of the back leg when in 5th position. When the dancer disengaged the gesture leg from the 5th position, he did not shift his body-weight towards the ball of the standing leg, but remained securely on the line of aplomb, as épaulement held the body in dynamic opposition. Working in this way gives a new understanding of the necessity of the barre to help establish and maintain aplomb in centre practice.

## Tuesday

### Les petits battements: Epaulement

The key to Tuesday is épaulement, the notion of using the opposite side of the body to stabilise a shape which develops logically from standing in and using the

aplomb. To Cecchetti, épaulement is both functional as well as decorative. Ornamental as épaulement appears, it is also about engaging the natural opposition inherent in the moving human machine and where the head serves as the culminating point of a spiral.

## Wednesday

### Ronds de jambe: Turnout

Rotation about and from the axis, without disturbing the structural muscles that hold a dancer in 'turnout', as the limbs deploy farther away from the centre, in action both en - dehors and en - dedans. Here we find the shapes, whilst maintaining 'turnout' in the pelvis, sustained by the épaulement, travelling out to their natural extremities. This allows the dancer to create another order of en - dehors and en - dedans rotation, as it appears, an 'opening' and 'closing' of the torso, head and hand positions as beautiful to look at as it is functional. Emotion will emerge; more extroverted in the en - dehors, more introspective, pensive in the en - dedans.

The first three principles: aplomb, épaulement and turnout, apply to the dancer establishing their body in the space. The second three principles: transference of weight, the aerial plane and ballon, show how a dancer moves in the space.

## Thursday

### Jetés: Weight transference

By engaging épaulement, stabilised by applying the principle of aplomb, the dancer carries the forms from side to side, forwards and backwards, à terre and en l'air. Whether amplified by using the en - dehors, or gathered for a return to centre using the en - dedans, jetés are about weight transference in the air, a vaster, freer dimension of emotional expression.

## Friday

### Batterie and pointe work:

#### Suspension.

Taking all the above principles and applying them to work above the floor.

Here, the shapes are lifted onto another plane, that of the space above the dancer. For the ballerina, suspension is achieved by pointe work. For both man and woman, a scintillating display of batterie allows a lengthier sojourn in the

air than would otherwise be possible: the artist strives to free himself from earthly constraints.

### Saturday

#### Grands fouettés sautés, Ballon

All the above principles are combined and apply dynamic, momentum and speed, in all directions and on all spatial planes. Using ballon to maintain momentum provided by the impetus of the initial sauté and to change directions in the air, the dancer appears to bounce like a ball, seemingly indefatigable and effortless as one step calls forth the next. Jumping for joy is not just a word!

Cecchetti unleashes all the principles studied earlier in the week, incorporating them into the most challenging and diverse combinations. To perform these complex enchaînements that often explore unexpected spatial planes, the dancer must be aware of the purpose behind Friday's work: sustaining the body en relevé or en l'air. A dancer need not expend huge effort to cover a vast expanse of floor however, as the shapes, directions and spatial planes are revealed through the choreography, by assiduous practice of the individual steps, and not by hurtling oneself energetically from one corner of the room to another.

It is unlikely that Cecchetti set out to show the 'Days of the Week' as a deliberate illustration of the physical principles in action but his 'Method', a logical development of classical dancing from the Italian and French schools, is a legacy from dancing masters Auguste Vestris and Carlo Blasis. The outcome - training of two generations of dancers of outstanding accomplishment - shows that he most certainly understood physical principles, and acted upon them.

My own conviction is that in our attempts to explore and apply the physical principles outlined above, we will come to appreciate Cecchetti's Method afresh as a comprehensive, logical and majestic method of training in the art, not of gymnastics and acrobacy, but of 'classical theatrical dancing' as Cecchetti termed it, that stirs the mind and touches the soul.

\*Julie Cronshaw RBS Dip. TTC FISTD directs Highgate Ballet School in London, UK and is a founding member and guest teacher for the Société August Vestris, a Paris based teaching society dedicated to promoting the work of bal-

let masters such as Enrico Cecchetti and Auguste Bournonville. She writes for the Vestris website [www.augustevestris.fr](http://www.augustevestris.fr) and associated publications. A longer version of this essay can be found on her resource website: [www.TheCecchettiConnection.com](http://www.TheCecchettiConnection.com) page 15.

Julie was asked what can be done to promote Cecchetti classical ballet training. She feels we need only sit tight a bit longer and the ballet world will soon come to us. In her opinion there will be a resurgence in interest globally for the Cecchetti Method. Revivals of old ballets such as the PNB Giselle and Ratmansky's reconstructed Paquita for the Bavaria State Ballet recently are a taster of what's to come. Even directors and choreographers seem to be getting tired of this unbearable 'gymnastics on pointe - parade of circus tricks' we have been enduring for decades. Even audiences (over here in Europe at least) are dropping off. For the first time in its long history, the Paris Opera has had to offer discounted tickets to get people in to watch the ballet. Not surprising when most of the principals and étoiles fail to show up onstage because they are always injured and the big ballets are headed by lower ranking sujets who cannot yet carry the roles in such a

grand theatre. She believes that, along with the much anticipated Diploma DVD, films and research into and about the 'old' way of doing things will start to pique people's interest and revive methodical ballet training. A training that celebrates and inspires step choreography and the art of mime and gesture, respects the human form and nurtures rather than oppresses the human spirit. Look out for: [www.TheCecchettiConnection.com](http://www.TheCecchettiConnection.com) YouTube channel Cecchetti'sCat (films of bits of Diploma and Advanced work done for French masterclasses, Richard Glasstone's teaching and other interesting vintage film snippets such as the Massine film of Celli with an unknown ballerina doing Cecchetti enchaînements in New York in 1941 or 1942.) And a teaching film (on a miniscule budget supported by the Societe Auguste Vestris) showing the 'Physical Principles behind Cecchetti's Days of Week, all of which are my new projects. If you are interested in supporting the film please copy and paste the link to the crowd funding initiative to read it. <http://www.helloasso.com/utilisateurs/augustevestris-597295/collectes/make-the-work-work-the-physical-principles-behind-enrico-cecchetti-s-six-days-of-the-week>

## Congo to Covent Garden A Life Linked by Languages

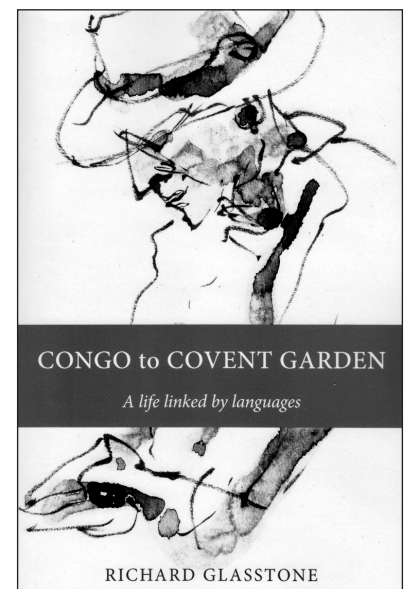
by Richard Glasstone

In this memoir, Richard Glasstone draws on some sixty years of experience as a professional dancer, teacher and choreographer to record many different aspects of the history and development of ballet in South Africa, Holland, Turkey and China, as well as under three different regimes at London's Royal Ballet School. The son of pioneering Anglo-Jewish parents, Richard was born in the former Belgian Congo and was exposed from early childhood to languages as diverse as French, Flemish, Swahili and Ladino. His love of languages has continued throughout his life, leading him to study Turkish, Dutch, Mandarin and Yiddish. His has indeed been A Life Linked by Languages.

'beautifully written

- a most interesting read'

purchased on line from Blurb Books





## UK Summer 2015 *from Catherine Hutchon*

Our Cecchetti summer started at the home of Rambert Dance Company on the South Bank in London on 19th July for our UK Cecchetti Day. This celebration of the Method was attended by over 100 delegates and the morning programme included a delightful demonstration of Primary work lead by Angelina Spurrier, pas de deux coaching for students by Kasper Cornish and a master class by Brenda Last OBE. After a convivial lunch, members gathered for the AGM and presentations were made by Faculty Chair, Catherine Hutchon to retiring examiners Richard Glasstone MBE and Maureen Christie after their many years of service. Presentations were also made to Christine Axon and Maureen Christie, for their valued contribution as Faculty Committee members over a number of years. The guests included those teachers invited by Faculty Committee who generously volunteer their time and energy to organise and run many events for the Society and this was an opportunity to thank them for their work. The programme continued with solos danced by young Cecchetti award winners, and performances by the Cecchetti Scholars. The afternoon concluded with a demonstration of Intermediate work by talented young dancers from Vocational Schools -Tring Park, Elmhurst and Kate Simmons Dance. The day was thoroughly enjoyed by all and the generous support of the Cecchetti Trust is much appreciated to make this annual celebration possible.

This happy event was followed the next day by the UK Summer Schools for Vocational Students and for Teachers at Elmhurst School for Dance in Birmingham. The two courses ran alongside each other and both proved very successful with students and teachers alike enjoying the lovely studio facilities and friendly atmosphere created by the Organisers, Christine Axon and Linda Isaacs. Many of the talented Faculty taught on both courses and included Senior Cecchetti examiners - Gillian Hurst, Alison Jenner, Cara Drower and Gillian Robinson - who all contributed their expertise and encouragement. Inspiring daily open ballet classes were provided by current and former professional dancers bringing their wealth of company experience, including David Yow, Susan Lucas, Peter

Parker and Martin Dutton. The Summer Schools were truly International this year and it was lovely to welcome delegates from Germany, Denmark, Italy, Japan, South America and the USA.

Following on from these successful courses, the Young Dancers Summer School took place in the lovely Rothschild Mansion House and grounds of Tring Park. Superbly organised by Paris Brownlie Notley and a tremendous teaching and pastoral team, nearly 100 young dancers enjoyed an action packed week of dance. This culminated in an explosion



*Cecchetti Day – Primary Demonstration  
photo: Gary Fraser*



*Cecchetti Summer School for  
Vocational Students*



*UK Summer School Teacher Delegates  
International teacher delegates from  
Italy, Japan & Germany*

of creative talent at the Choreographic Competition at the end of the course and some very tired but inspired young dancers made their way home.

If you fancy a trip ‘across the pond’ next year combining a holiday with dance at one of our summer courses, see upcoming events - we would love to see you in the UK. (Our lovely CCA teacher delegate Jackie Pederson-Kriens managed to fit in both ballet and a visit to Downton Abbey - alias Highclere House this year!) We cannot promise to keep the rain away but we can promise a warm welcome.



*Cecchetti Day - Intermediate Students  
photo: Gary Fraser*



*Scholarship Winners:  
Lachlan Murray and Alice Smith*



*Homar Perchiazzo, Wendy Jiménez,  
Arisa Nonomura & Ulrike Tomallal*



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## Cecchetti in India

Jade Naidu (from Victoria, Australia), after successfully completing her CUA40313 Certificate in dance teaching and management at VCASS in late 2014, is currently establishing herself in India. She writes:

“I have made quite a few trips to India over the past few years to help grow and support the Classical Ballet culture particularly in Mumbai and have spoken of the possibilities of introducing India’s first Cecchetti Method Program. I am excited to let you know, I have secured an 18 month position at the highly established School of Classical Ballet & Western Dance (<http://www.balletindia.com/>) which has been established for 50 years teaching the R.A.D Method. They have offered me a position to create a Cecchetti Program with their scholarship dancers and I am very excited to share our beautiful method with these stunning dancers. I believe my training with Miss Terri Maher & Miss Carole Oliver along with the support of the Cecchetti Network will help see that I am true to the syllabus

& method and I will continue to take opportunities of self-growth and knowledge so that I ‘never stop learning.’ I believe if I can make a positive impact bringing the Cecchetti Method to India, there’s every chance of being able to train students for their exams and studies further down the track. My goal is to give ballet students in India the chance to train with the Cecchetti Method and complete exams over time so that Cecchetti can become just as known and respected as what the R.A.D Method has become in India. Another project I have been hard at work is creating a Pilot Program for an International Dance Internship, where ballet dancers from Australia swap with dancers in India for 3 weeks and partake in their classes and performances. I have been successful in

creating a pilot version of this where I have selected 4 students from the BCMA (my previous employment) who I have put through exams for the past 5 years and will be travelling with me back and forth Australia & India to partake in classes and productions at the School of Classical Ballet & Western Dance. Again, it’s just in its early stages but the students and parents are incredibly excited and supportive, and once established I would open the Internship up to any students to apply. On top of that, I am now a freelance choreographer for Universal Mumbai so hopefully I can fit all this in during my 2 years! This is another opportunity I am ready for because of the wonderful training of the Cecchetti Method, its teachers and mentors.



*Jade Naidu*

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## News From Cecchetti USA (CUSA)

*by Betty Seibert CICB Chairman*

Was it really one year ago, in August of 2014, when CUSA hosted the 4th CICB Competition, concurrently with their national residential summer course, in Richmond VA? Both events were hugely successful and met with great praise. My how time flies! Thank you again to all of our board members, committee members and volunteers!

Since then we have been busy updating our website, and have created an advertising web banner for our affiliated, certified and qualified members to post on their studio websites.

We are excited to announce the creation of a new membership category! Certified Student Teacher Member is for student teachers, ages 16-20, who have passed their certification examinations (TC 1 and/or 2). This allows these new, young teachers to enter students for examinations under their own name to build a résumé towards their Associate exam.

We are happy to announce that long term former board member, Deborah Vin-

ton, has been added to the CUSA Advisory Board. Deborah still actively serves on the Board of Examiners.

Betty Seibert was invited to examine for Cecchetti Society of Canada in early June. She was delighted to return to Alberta to see students from Edmonton, St. Albert, and be the very first examiner sent to Grande Prairie! As always, she enjoyed the opportunity to co-examine Associate candidates with her good friend and colleague, Joyce Shietze.

The 2015 CUSA Residential Summer Course was recently held at University of California, Santa Barbara, with our new guest teacher, Alexey Kulpin. Mr. Kulpin taught lovely open ballet classes to all levels (including teachers), as well as very exciting character classes and pas de deux. We will be returning to UCSB in 2016.

Examination successes this year include: new Associates – Maria De-Conti and Ami Watters, and Final Diploma holder – Erica Bresnan.

Future plans include: The creation of The Exchange Scholarship Program. Each year the Board of Directors will choose a member teacher as our ambassador to another Cecchetti organization’s course; and the continuation of our DVD project with the goal of having completed Grades 1-4 and ready for distribution and sales by July 2016. Also, Denise Rinaldi (Executive Director) and Betty Seibert (Director of Examinations) – both Delegates to CICB – made promotional videos this summer for our website and YouTube.

Examiners continue with our outreach programs to mentor new teachers interested in learning about this method, and hosting Professional Development Retreats for our well established teachers always in the pursuit of higher learning!

We will begin our strategic planning for the selection of the next dancers eligible to represent Team CUSA in the 5th CICB Competition to be hosted by ANCEC Danzare Cecchetti in Florence, Italy in 2017!

Viva Cecchetti!

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# Cecchetti National Teachers' Summer School 2015, Canada

by *Marijka Stanowych*

Guest Teachers: Diane van Schoor, Murray Kilgour, Nancy Kilgour, and Margaret Dalwood.

The Cecchetti Society of Canada/ Alberta Branch hosted an action packed, intense Cecchetti Teachers' National Summer School from July 26-30. The Lecky School of Dance in North West Edmonton generously donated a portion of the studio rental fees towards hosting this exceptional Summer School. The organizing committee was led by Alberta Provincial Representative Linda Pellis, Alberta Committee Member and Registrar Anne McCready, Provincial Treasurer Jacques Bourgouin, Provincial Secretary Reanna Maitland, Jenn Mariani and Krista Soleski.

With the generous support of the Winnipeg Arts Council, Manitoba Member of the Cecchetti Society of Canada, I was fortunate to attend the "2015 Cecchetti National Teachers' Summer School and I am pleased to share my impressions and thoughts on what was an outstanding Summer School.

The Alberta organizing committee structured and designed a Summer School specifically for teachers wishing to pursue professional development within the Cecchetti Society of Canada (CSC). As a CSC Member who has attended many CSC Summer Courses since 1999, and who is presently in the process of preparing

for a Fellowship Examination, I found it extremely beneficial to participate in a course which focused its content on teachers' needs and their Professional Development endeavors within the CSC. The success of the 2015 Cecchetti Teachers' National Summer School was also due in part to the inspirational and experienced Artistic Faculty of the Summer School.

The Teachers' Summer School schedule was well tailored for participating teachers. All Classes were well attended by approximately 44 teachers from all across Canada and Japan. The breakdown of participants as per teaching designation were: 3 Examiners, 7 Fellows, 14 Licentiate, 15 Associate/Associate Diploma, 2 Student Teachers and 3 non Members. All classes were exquisitely accompanied by Susan Koybasi.

A Welcome Reception held on Sunday, July 26, from 7:00-8:30 p.m. at The Lecky School of Dance provided participating teachers and Artistic Faculty an opportunity to reconnect with one another and allow for teachers to meet new colleagues from across the country. At the Welcome Reception, one could not move very far without receiving a warm hug from an old friend, former student, or colleague not seen for some time. The

room was abuzz with spirited "catch up" conversations, much noise and laughter. It was a lovely start to what would be a very intense but inspiring four days of study.

To start, a daily morning Ballet class was taught by Diane van Schoor, renowned International Master Teacher and Examiner, and former Ballet Principal of the Royal Ballet Lower School, White Lodge. Ms. van Schoor focused each of the daily ballet classes on a specific movement, such as, for example, rond de jambe, the fouetté movement or the petite développée movement. All morning classes were expertly constructed and impeccably delivered to the participating teachers. Ms. van Schoor's sense of humor, gentle nudging and prodding was appreciated by all teachers. Ms. van Schoor also conducted Cecchetti Pedagogy classes focusing on the Cecchetti Principles upon which the Cecchetti Method is based. In these Pedagogy classes participants took a closer look at the Principles governing the Cecchetti method with Ms. van Schoor encouraging teachers working on Licentiate and Fellowship to analyze the Cecchetti Principles more in-depth. In a separate class Pointe readiness, technique and general buildups were discussed with Ms. van Schoor.

The Maestro Enrico Cecchetti Diploma classwork was extremely beneficial and an absolute treat to study further from Ms. van Schoor. Traditional Centre Practice Exercises were briefly reviewed followed by the study of the Cecchetti Adages and various Allegro steps. The Adages of varied characteristic/style were created and used by Maestro Cecchetti in his studio classroom to train his dancer's stability on the supporting leg, transference of weight, and centering oneself. Romantic Ballets such as *La Sylphide* and *Giselle* required specific stylistic characteristics via posture, and port de bras. In Adages such as "Glissade Cecchetti", Cecchetti was able to reinforce the Romantic style or "look", by incorporating specific poses which were off the perpendicular making the dancer look as if suspended or seeming to fly. Cecchetti's Allegro enchaînement incorporated steps



*Murray Kilgour conducting a class at the Canadian Summer School  
Phoyo by Paul Kelly*

from the Ballets being performed at the time, example: The Sleeping Beauty, La Sylphide, Amarylhis, La Esmeralda and more. The allegro exercises re-enforced a specific movement (from a certain Ballet) through repetition and then would be followed by an oppositional use of transference of weight or change of dynamic.

Mr. Murray Kilgour, Senior Ballet Teacher-Professional Division for the School of Alberta Ballet conducted an open Ballet class and a class on teaching Men's Work, demonstrating the various uses of beats and turns within a Men's class. Mr. Kilgour encouraged participating teachers to consider being direct when working with boys and keeping them busy. One could suppose then that there should be no rest for the wicked! Implementing the element of turning as much as possible within a boy's class was stressed and demonstrated with the various exercises performed in the Men's work class.

Mrs. Nancy Kilgour, former Senior Pedagogue for The School of Alberta Ballet and Recipient of the Order of Canada for her contribution to dance, conducted 2 ballet classes. The first focused on developing Advanced Allegro Enchaînement using only four steps and the second was a delightful class in which Mrs. Kilgour taught the "Strauss Waltz", one of three Grade 6 Cecchetti Exam Dances choreographed by Celia Franca (circa 1958) for the NBS Teachers Course. It was a true delight for all to learn and dance such an impactful historic piece of choreography.

Edmonton's CSC Examiner and Head of the Open Division of The School for Alberta Ballet – Edmonton Studios, Margaret Dalwood facilitated classes focusing on Cecchetti Grades Syllabus Review and Beginner Pointe Studies. The technique and coordination of the Grade 3 Pas de Bourrée exercise was discussed and solidified. Following was a discussion surrounding the "party polka" and "potato chip polka". Who knew the "Polka step" could illicit almost three quarters of an hour worth of conversation!

Besides the regular scheduled classes, Participants shared in a lovely dinner followed by the Cecchetti Society of Canada 2015 Annual General Meeting on Wednesday, July 29. Each of the Provincial Representatives reported on their provinces activities throughout the year

with encouraging news of growth and enthusiasm across the Cecchetti Nation. However, acknowledgement must be given to the Ontario Branch of the CSC for their cool headedness and grit in dealing with some exceptional circumstances leading up to and on the day of their Winter Cecchetti Workshop! Congratulations to the Ontario membership for coming together and making it work!

The 2015 Cecchetti Teachers' National Summer School was a success! The days were long but rewarding, with classes starting at 9 a.m. and finishing on average at 7:00 pm. All Teachers were off their

seats, up and dancing working on Port de Bras, coordination of movements, timing of movements or simply enjoying the opportunity to work without pressure or judgement. The Summer School was an excellent opportunity to study the Cecchetti Final Diploma work and the Cecchetti Method with internationally recognized Master Teachers. And, what truly was inspiring was that although the adherence to the Principles of the Cecchetti Method was encouraged equal importance was placed on the emphasis of Dancing, flow and breath of movement as opposed to timings or versions of exercises. Congratulations to all involved.

## From Australia *by Carole Hall*

A late item of news - Australia would like to welcome two members to our Enrico Cecchetti Diploma Holders list. In the recent session of examinations Rebecca Magazzu attained her Diploma as a teacher and Emma Moran gained her Diploma as a dancer. Those of you who attended the International Competition in Manchester may remember Emma as one of Australia's competitors in the Competition and we are

very excited to report that Emma's mother, one of our newest examiners also holds the Diploma and as far as I can find out this is our first Mother/Daughter combination to achieve this in Australia. We would like to congratulate this duo on such a noteworthy achievement.

Cecchetti examinations were held in New Zealand, Malaysia and Taiwan this year

## "My Ballet Study Book"

*by Rose Marie Floyd - submitted by Lee Ann King*

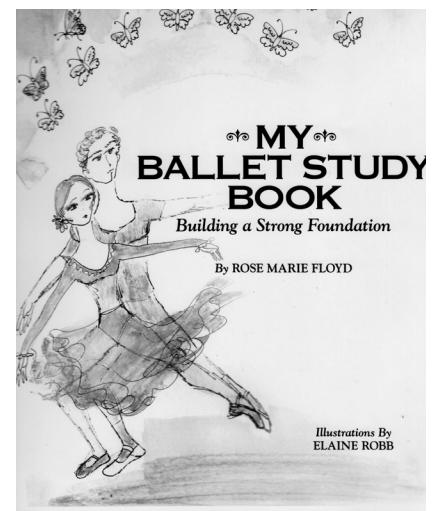
This book was written to present a plan for building a strong foundation in dance. It is an aid for developing good study habits, which help you to learn and remember. This book was not designed to replace the teacher or class. This book could be used as a workbook or journal. Spaces are provided for you to write additional details learned from your teacher, books and experiences.

With illustrations and descriptions chapters I-IV focus on specific parts of the body. Emphasis is placed on learning from what you see, hear, feel, and apply. Chapter headlines are: Dancer's posture, Bending the legs, Stretching, and Shoulders, arms, hands, head, and eye focus.

Chapter V is continuing education where attention is drawn to some related subjects that influence the quality of movement. You are encouraged to broaden your foundation by studying related subjects, such as art, music, anatomy, and physics.

"A lovely book full of valuable information, pearls of wisdom, and encouragement for both the dancer and teacher, accompanied by a CD." For information on ordering contact:

Rose Marie Floyd: 4937 Moonglow Drive, Troy, Michigan 48098 USA. Phone # 248-641-9063





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# Reconstructing the Stepanov Notation A Cecchetti Teacher's Point of View

by \*Julie Cronshaw, see page 7.

*On the Occasion of Doug Fullington's Master Classes at Paris and Rome, October 2015*

In the spring of 2015, in Los Angeles, California, American Ballet Theatre premièred a completely new production of *The Sleeping Beauty*, directed by Alexei Ratmansky. What made this performance differ from the other countless revivals in the repertoire of most of the world's major ballet companies was not only the decision by Ratmansky to use the 221 pages of Stepanov notation from the Petipa version of 1903 but also to insist that the dancers adjust to the completely different style of dancing that the notation described. Essentially the goal was to recreate a version of *Beauty* as close to the original Petipa as possible. There is a good deal of demi-pointe work for the ballerinas, which is typically more French school than Italian - but then the virtuosity emerges in the batterie and bravura roles such as the Bluebird's variation, danced by Cecchetti himself (in addition to the mime role of Carabosse) at the original premiere of 'The Sleeping Beauty' in St. Petersburg in 1890.

The Stepanov notation of many of the Petipa ballets as they were danced in 1903 have been decrypted and reconstructed for Pacific Northwest Ballet by Doug Fullington who is presenting excerpts during his trip to Paris and Rome in October 2015. For the Guggenheim, 'Works and Process' series, now available on YouTube under the title 'After Petipa', Mr. Fullington gives lecture demonstrations of several Pas de Deux and variations reconstructed from the Stepanov notation alongside the 'traditional' After Petipa versions danced by PNB soloists.

Several aspects of the dancing strike the viewer immediately as very different from the After Petipa or 'traditional' choreography. As a teacher of the Cecchetti Method for more than 20 years I recognised similarities in style, musicality and use of space, with Cecchetti training. In both instances the lines adhere to strictly

classical rules appearing 'softer' and in my opinion, more attractive than the usual hypermobile display of high leg kicking, harsh, jack-knifed arabesques and 'butcher's hook' feet one generally sees today.

Of course, Cecchetti was teaching precisely at the time Stepanov notation was being developed.

The lessons given by great teachers of the past have in the main, with the exception of August Bournonville's, been lost. Fortunately the main body of Cecchetti's Method - more than 135 exercises, and most of them devised by 1894 - has been carefully notated by more than one hand and handed down through four generations. From them we do have a clear grasp of what Cecchetti actually taught in his Class of Perfection at the Maryinsky Theatre during Petipa's directorship and it becomes apparent that his development as a teacher of "classical theatrical dancing" (as opposed to being a mere dispenser of 'ballet technique') was informed by an entire lifetime devoted to the stage. Since the Class of Perfection was attended only by the highest-level professionals of his day, we can ourselves study more-or-less exactly what those artists would have taken with them into rehearsals with Marius Petipa and his assistants.

At the point Cecchetti was master to the Maryinsky greats, he was but a single artistic generation removed from the schooldays of August Bournonville and Marius Petipa; he had by the way, carefully studied Johansson's class notes of Bournonville. As Jean-Guillaume Bart, former Etoile and now ballet master of the Paris Opéra Ballet says, what we see today with the reconstructions from Stepanov notation, is that 'old' French school in action.

To the 'old' French school foundation, Cecchetti added virtuoso Italian elements. For the ballerina, that included taking advantage of a major shift in

pointe-shoe manufacture in Italy, over to a much-stiffer block. Although Petipa thought some Italian tricks vulgar, he did incorporate a few, such as those 32 fouettés, where he deemed them appropriate to the storyline.

Having now watched film of various passages of Petipa choreography as reconstructed by Doug Fullington and Alexei Ratmansky, Cecchetti's insistence on not raising the gesture leg above 90 degrees (except of course in *écarté* or *penché*), is not merely an aesthetic preference - far from it. Many steps are quite impossible to execute correctly with high leg extensions. For example, in the famous *Pas de la Mascotte* adage, one finds a *tour plané en attitude derrière* that continues through into the second revolution with a powerful *renversé*, still holding the attitude *derrière*. However, if one raise the attitude above 60 degrees, the torso cannot be strongly held enough to dip securely into the *renversé*. Nor can Cecchetti's many poses with *fouetté* ("whipping" the body round to the opposite direction in the flash of an eye) be executed to speed with high leg extensions.

Other fundamentals of the Cecchetti Method, such as holding the arms in the strict classical positions in ellipse (*l'arrondi*), while never crossing the central body line, or relaxing rather than hard-pointing the foot, are both bio-mechanically correct, and critical to executing Petipa's choreography: Every movement and direction, however large or small, is initiated from the body, not from the legs and feet. This use and control of *épaulement* - or how opposition creates dynamics, power and control - enables a dancer to move with speed, fleet weight-transfer, and lightning-sharp shifts from *adagio* to *allegro*; to glide smoothly, dart or bounce as well as sustain classical shapes *en relevé* or *en l'air*. The technique appears effortless and reveals the hidden depths behind Petipa's

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choreography.

In the Stepanov notation, although Petipa's choreography appears relatively simple, the devil is in the details, and the real issue is of course HOW. This is choreography whose lines have been designed – like Cecchetti's enchaînements – to look equally majestic from any vantage point. In Doug Fullington's words, the lines are more 'sculptural' (tutto tondo).

Whilst in Florence in summer 2015, filming Part 2 of a documentary on the Physical Principles behind Cecchetti's Days of the Week, we visited the Capella dei Pazzi, a Brunelleschi masterpiece which also happens to be a marvellous study in the "singing" quality of "empty" space. It brought to my mind parallels between the architect's understanding of mathematics, natural law and sacred geometry, and what the art of classical theatrical dancing is supposed to be.

The Stepanov notation reveals also what Karsavina calls 'lost steps': the original Petipa combinations may travel upstage, backwards, en reversé or use the stage in unexpected ways - spiralling out from a point to make a double manège, arc-ing in zig-zags or using sharply differentiated spatial planes and dynamics within a single 4-bar phrase's constraints. Such intriguing choreography allows the dancer to respect the original tempi, and precludes all need to arouse interest by turning every move into the splits.

Other Cecchetti exercises, typical of the reconstructed Petipa style, also appear more beautiful with the gesture leg held at the prescribed height whether 45 or 90 degrees - this is because they are actually classically correct, for example in effacé devant, where a 90 degree extension can be used to breath-taking effect. In effect, it resembles an arabesque in reverse, where high legs would only distract from the heroic shape painted by the torso, tapering off elegantly along the limbs.

For today's dancer, holding the leg at these 'lower' heights means acquiring great, hidden strength in the postural muscles, since the leg will have to be held farther from the torso than when pressed up against the ear or shoulder! In turn,

this acquired strength is precisely what will allow the dancer to pull off what now strike us as unachievable pirouettes or tours de force. In fact, one could devote entire lessons to the reversé en dedans, sometimes nicknamed 'tir-bouchon', a thrilling movement whereby the dancer begins by standing in 1st arabesque croisée en l'air then dips the torso almost horizontally whilst whipping the gesture leg into retiré passé to make a pirouette en dedans, gradually raising the body to the vertical and the arms into high 5th and finishing on balance, with the gesture leg in upstage écarté. This introduces a wonderful picaresque element, when executed correctly.

To give a concrete example, the Cecchetti exercise: 'demi – contretemps, assemblé élancé four times followed by six assemblés en tournant and petits tours', which differs considerably from the grand assemblé en tournant universally performed today.

Following the four demi – contretemps, assemblés élancés, in which the arms are never raised higher than à la seconde, the assemblés travelling autour de la salle begin with a swift dégagé derrière preparation then three 3 small steps into a tour assemblé. This is repeated six times in a circle, each time with the beat of an entrechat six, while the arms go through the full 3rd port de bras up to high 5th and coming back down via 2nd position to 'bras bas' upon landing! It can either be executed 'spotting' to the walls as in a manège, or to each of the 8 sections: wall, corner, wall, corner, wall, corner and so on, finished with deboulés ('petits tours') en diagonale.

By contrast, the more universally executed double tour assemblé is the culmination of a grand preparation and finishes with a 'HOWZAT!' effect. Cecchetti's version is about tracing two circles simultaneously, a quite marvellous effect in space as the arms circle, the step itself travels in a circle – meanwhile fitting in that entrechat six as well, six times over!

Some may still insist that being modern means pushing dancers to the utmost limit of turnout, extension and of course pain-threshold, while encouraging choreographers to merge ballet with crossover

dance styles and toy with multi-media technology. I would, however, suggest that this new research into Stepanov notation and the reconstructions based upon it, is visionary. By studying Petipa's work as that of a genius rather than constantly tweaking it, choreographers will gain the insight to create new and important ballets.

From my Cecchetti Teacher's point of view there is another more exciting potential development that I can see arising as a result of interest in the reconstructions of the Petipa ballets using Stepanov notation and that is, of course an increasing interest in the Cecchetti Method itself. The long established global organisations which promote the Method of teaching through cohesive syllabi and teacher training programmes also strive to preserve the historical legacy and validity of the Method which has been seen as 'outdated' and 'too difficult' by its detractors, mostly ignorant of the depth and comprehensive nature of the training. The Cecchetti International Classical Ballet organisation founded in Canada in 1997 and its website is one such organisation which also seeks to provide resources for dancers and teachers and link Cecchetti societies around the world.

Whilst debate rages on in New York and elsewhere about the Ratmansky Sleeping Beauty being merely an expensive exercise in nostalgia and that it is pointless revisiting the past when ballet is moving bravely forwards into the new millennium, I look forward eagerly to Doug Fullington's master classes at Paris and Rome in the autumn of 2015. I would venture a guess that, as dancers become more familiar with Petipa in the Stepanov notation, they will come to love the original and realise that classical theatrical dancing is something quite different from the Search for Excess with its cortège of pain. It is an art form with a beautiful future. We will hope to hear more about these aster classes.

(\*please see page 6) **Looking into the Mind of Cecchetti's Genius**

## When I Was Six

*from Robina Beard, Australia*

When I was one, I had just begun  
When I was two I was nearly new  
When I was three I was not quite me  
When I was four, I was not much more,  
When I was five I was just alive  
But now I am six, I'm as clever as  
clever  
So I think I'll stay six for ever and ever  
*A.A. Milne*

Very early in my life in England, I think I was about 6, my mother took me to dancing classes. The daughter of Mum's best friend, Auntie Billie, was learning, so Mum took me to her teacher in Weybridge one day. We arrived and I watched through the door as this beautiful tall elegant woman in cerise chiffon pleated culottes, and a jacket with mandarin sleeves whirl around the floor, teaching this gentleman ballroom dancing. I thought she was the most beautiful thing I'd ever seen, and I was hooked. From that day, I had one goal, one aim in life – to dance. I now realize that it was my destiny - I had no choice - this imaginary veil fluttered down from above and settled on my shoulders - my vocation, my life path, was set. When I was learning ballet as a little girl, I stated that "I want to be a ballerina, dye my hair black and wear it in a bun." (Margot Fonteyn was the only famous dancer of whom I had any knowledge) My teacher's name was Kate Walker and she had an aura, a

style, which enthralled me. She taught me ballet and modern dancing for the next four years.

Quite soon after I started lessons, I had a private lesson with her. This was very exciting, and on the day of this private lesson, I woke up, got dressed, and made my way to the studio. The studio was about three suburbs away, and to get there I had to walk through the paddock at the back of our house, past all the cows, avoiding the manure pats, then catch a bus and get off at Weybridge. I arrived at Miss Walker's house/studio and rang the bell. She answered the door in her dressing gown, and the little 6 year old announced that she was here for her private lesson. She smiled down at me and said I was 'a little early' but would I like to come in and have some toast for breakfast. I had arrived at 7:30 am for a 10 am class. I was allowed to sit and watch her 9 am and 9-30 am classes before I was given the half an hour of Miss Walker's undivided attention. Meanwhile, unbeknownst to me, my poor mother was frantic with worry because I wasn't in my bed when she went to wake me. We had no phone, so she was really worried until I arrived home happily full of the joy of a private lesson from Miss Walker.

After my single journey, having proved that at 6 years old I could travel to Weybridge, I was permitted to go to Dancing class by myself, and two afternoons a week after school, I would walk across

the paddock with the cows, and get on and then off the bus at Weybridge. My lessons became my passion, even at that young age. In England in the winter, it got very dark early in the evening and sometimes I would be coming home in the pitch dark. During the war, we had complete blackouts - no street lights, no lights from houses, just blackness. Mum bought me a little pencil torch and as I walked home, on the road around the paddock because I didn't want to bump into any cows, I would shine this tiny little light on my toes and hope that the pilots of the messerschmits up in the sky would not see this little sliver of light on my feet. They didn't.

Footnote – Sheila (Canada) knew Kate Walker and herself taught in Weybridge for several years around 1948.

## In Praise of Volunteers

All Arts organizations need volunteer workers to sustain their very existence, and the Cecchetti Concept of Movement is no exception. However, these days it appears to be more and more difficult to find time to volunteer, making it all the more remarkable when we uncover so many around our dance world. Their impact towards the artistry and depth of understanding, which is so essential to the true magic of Cecchetti's teaching is enormous and we all owe them immense appreciation. Around the world, each year workshops, summer schools, scholarships, etc. for teachers and students are being organized to vitalize and enrich the invaluable material and free it from too much compartmentalizing into syllabi. Everyone knows the value of these events and how much volunteer time they take. A big 'thank you' to Cecchetti Volunteers everywhere, with special thanks to Amy Hoffman amyhoffman@sympatico.ca who is doing a great job as Bookkeeper/Resources for CICB, and to Janet Hagsivas jlhagsivas@hotmail.com who is now running the annual Margaret Saul Scholarship.

Another special thank you to Susan Brooker sbrooker2003@yahoo.com who will be taking on the CICB Newsletter for 2016

\*\*Please let us hear about other volunteers from our Cecchetti Societies for the 2016 newsletter\*\*

## CICB Competition Florence, Italy August 2017

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 es-

tablishments and companies throughout Europe to have a truly international team of adjudicators and faculty.

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

### News from Malta - Celebrating 50 Years of Cecchetti!

Malta will be celebrating 50 years of Cecchetti Classical Ballet this year on 14th & 15th November 2015. Tanya Bayona and Theresa Lungaro-Misfud are organising a special weekend of events, including workshops taken by Diane van Schoor for students on the island and a lecture on Maestro Cecchetti by the ballet historian and author Gianandrea Poesio. The purpose of the weekend is not only to celebrate, but to educate the Maltese dance community about the history of ballet and Cecchetti.

Contact: Theresa Lungaro Misfud - email: thedanceworkshop@gmail.com

[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. Hagisavas

[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.

## CICB Finances

*submitted by Amy Blake Hoffman,  
CICB Bookkeeper &  
Resource Manager*

Revenue for CICB is made up from an annual membership/website fee of \$250.00 Cdn from each of the seven Corporate Members and the sale of educational resources.

The current account as of September 15th, 2015 stands at \$17,221.94 Cdn. This includes the \$5,000. USD Maestro Cecchetti Award for the 2017 CICB Competition and \$8,500.00 Cdn. reserved to assist with the CICB Competitions when required. Recently the Pioneers Vol 1 and the Extracts were reprinted.

## Taiwan Experience

*by Jennifer Pollard*

I recently returned from Taiwan and felt I should share my lovely experience with the Taiwanese people. Miss Lai, the teachers and the pianist that I met were so hospitable and all students had been well versed with their greetings to me. Although there was a minor language barrier we all managed very well. Thank goodness the gorgeous girls playing the piano would, if needed translate for me. The students were amazing. They presented their Cecchetti work beautifully, with poise, grace, wonderful expression and a very good standard overall. Teachers gathered together one evening for a class on corrections and new revisions - all were so keen to learn and 'get it right'. Taiwan teachers are striving for excellence and I feel it is so important to foster and encourage this Cecchetti growth. It was an absolute pleasure to meet these teachers, work with them and help them in their endeavour to pass on the Cecchetti Syllabi and it was a privilege to examine such gorgeous Cecchetti students. My time went so quickly - I just wish I had more time to take the teachers into the Major Syllabus - Intermediate next!



## MAESTRO CECCHETTI DIPLOMA HOLDERS

### Australia & New Zealand

Sandra Allan	1978
Kate Arber	2014
Mia Ballenden	2004
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Kathleen Butler	1985
Jane Cameron	-
William Carse [decd]	1962
Sandra Clack	1985
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Betty Seibert	1988
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Raymond Smith	1996
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Claudia Masini	1992
Leonarda Raimondi	1981
Evelina Ricci	1993
Gillian Whittingham	-

### Japan

Miho Tsurutani	2010
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Tanya Bayona	1991
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Pam Kerr	2004

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Yvonne Barker	1974
Jeanette Barlow	1970
Diane Baumann	1985
Gillian Behr	1984
Shannon van den Berg	1978
Rosemary Brandt	1975
Beth Caballero	1999
Joy Cooper	1975
Pamela Chrimmes [decd]	-
Gemma Crawley	2010
Candice Danielz	2010
Patricia Durham	1973
Diane Ebsworth	1979
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Natali Ferreira	2013
Lynne Fouché	1970
Alison Hazel	1988
Dulcie Howes [decd]	-
Eileen Keegan [decd]	-
Vivienne Keegan [decd]	-
Gilian Kilgour	1978
Jennifer Klipfel	1994
Karen Koen-Jooste	1999
Daphne Kruger	1971
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Suzette Van Der Linde	1976
Timo Liston	2001
Jennifer Louw	1998
Nicolette Loxton	1990
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Lana Paladin	1978
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Julia Powell	2011
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Wendy Reinhardt	1985
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Joy Shearer	1971
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Christine Axon	1996
Rosina Baker	1993
Bleiddyn Bellis (Canada)	2004
Brian Berscher	-
Jacobus Johannes Blokdijk (Holland)	2000
Jacques Bourgouin (Canada)	2010
Greet Boterman (Belgium)	1998
Susan Brooker	1989
Nesta Brooking [decd]	-
Melanie Bull	1999
Victoria Chappell	1976
Lianne Cheong	2004
Lisa Christian	1995
Maureen Christie	1995
Simone Clarke	2010
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 (Malaysia)	2004
Virginie Van-Hecke (Belgium)	2008
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
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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
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Elisabeth Swan	1994
Miho Tsurutani	-
Lynn Wallis	1965
Sarah Wells	1995
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Please notify Susan Brooker  
 sbrooker2003@yahoo.com  
 of any new Diploma Holders  
 to allow her to keep CICB  
 records up to date.