



CECCHETTI
INTERNATIONAL

classical ballet

Cecchetti International Classical Ballet

Annual Newsletter No. 17, 2011

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Ashleigh McKimmie - winner of the 2011 CICB Competition

CICB has enjoyed a wonderful year, encompassing our third International Cecchetti Competition held in Manchester in the UK, in August/July this year, and a most interesting and successful International Conference, held at the historic Storr's Hall in Lake Windemere.

This edition gives full reports on the competition, with some excellent photo-

graphs of the winners. I trust that your delegates will give you their impressions of the competition and also the conference at your meetings. We also have articles on awards received by two of our Founding Members - congratulations - and very interesting articles on The Maestro's Genius, and the beginnings of Cecchetti in Australia.

Once again, I entreat you all to write, research, find and send interesting articles about your organization's histories, the Pioneers, the success of your dancers - the more we know about all this, the stronger CICB becomes.

Editor - Robina Beard OAM

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www.cicb.org - CICB

www.cecchettiballet.org - Australia

www.cecchetti.ca - Canada

www.danzarececchetti.org - Italy

www.cecchetti.co.za - Southern Africa

www.cecchettiusa.org - CUSA

www.cecchetti.org - Cecchetti Council of America

www.istd.org - UK & Europe

Sheila Kennedy

This list of contacts has several additions and alterations, as we have a new Secretary, and Treasurer, and for the first time since we first established CICB in 1997, the name of Sheila Kennedy does not appear on the list of office bearers. This does not mean, of course, that Sheila is no longer deeply involved in CICB, but simply that she has finally decided to lighten her load a little, and perhaps take a little time to smell the roses. She is still a Canadian major examiner, and will be joining the other "Individual Founding Members" of CICB who are invited to attend all conferences and she will remain vitally involved with our ever growing organization.

When we first commenced CICB, at the inaugural conference in Victoria, Canada, Sheila told me that she had decided to 'slow down' as she wanted to spend more time with her family. Now, fourteen years later, perhaps she might just do that (although I wouldn't bet on it).

Suggestions for further Cecchetti Pioneers, young dancers, comments, articles, photographs, videos/DVDs, web sites, book & music titles for the next newsletter. Please mark CICB and send at any time to:

robina_madge@bigpond.com

CICB 2011 Competition Photographs will be displayed at www.cicb.org. If anyone has purchased photographs from the official photographer, other than the ones already being shown on the website, and would like to offer them for the CICB website please send them to <jlhagisavas@hotmail.com>.

All previous photographs will be archived for reference over the years.

Up Coming Events - 2011 - 2012

AUSTRALIA

January - Summer School - Victoria

July 13th - Lucie Saranova Memorial Award ("The Lucies") - Perth, WA

July 14th, 15th - Annual Conference - Perth WA enrico@cecchettiballet.org

CANADA

July 30 - Aug. 4, Canada's National Summer Course will be held at Vancouver, BC. lcabrita@shaw.ca
Guest teacher Vincent Hanlam

CCA

July 8 - July 21, International Summer School at Hope College in Holland Michigan. For more info visit www.cecchetti.org

CUSA

August 5 - 11, Summer School at University of California, Santa Barbara. mss.judy2@aol.com

ITALY

August 27 - September 1, International Summer Dance Course, Ateneo Danza via bezzecca nr. 13/a - 47122, Forli' - Italy.
info@ateneodanza.it - www.ateneodanza.it

SOUTHERN AFRICA

4th--10th December 2011 inclusive The Cecchetti Society of Southern Africa National Summer School to be hosted at Hilton College, KwaZulu-Natal, South Africa, from. The faculty comprises highly regarded international guests, Mr Edmund Stripe and Miss Janet Tait, in addition to South Africa's own, much respected, Miss Nicolette Loxton from Cape Town.
For information contact cecchetti@ycbo.co.za

December 9th 2011. - The Prestigious Cyril Beaumont Bursary Award competition Finals
at The College Theatre, KwaZulu-Natal, South Africa.

Various Regional Branch Award Competitions, details of which are available from Regional Branch Chairpersons.

UNITED KINGDOM

28th July to 3rd August - Cecchetti Summer School for Young Dancers at Tring Park School, Hertfordshire

28th July to 3rd August - Cecchetti Summer School for Vocational Students at Tring Park School, Hertfordshire

4th to 7th August - Professional Development Course at Chichester University, West Sussex

Full details and opportunities to book will be on the Cecchetti UK website from January 2012 - www.cecchetti.co.uk
(The Professional Development Course is replacing our Teachers' Summer School in 2012. With the Olympics, we suspect teachers from overseas will have difficulty getting flights to the UK, or that the flights will be prohibitively expensive. Naturally, we would welcome our overseas colleagues, should they be able to get here!)

Chairman's Report

Cecchetti International Classical Ballet Conference, July 31 - August 3, 2011, Storrs Hall, Lake Windemere
by Betty Seibert, Chair, CICB

Even as the final curtain was falling on this year's extraordinarily successful ballet competition and summer school in Manchester, England, Cecchetti UK Chair Elisabeth Swan was unveiling an exceptional second act for the delegates of Cecchetti International Classical Ballet (CICB) who had come from around the world to participate in this event. On Sunday morning 31 July 2011, delegates from Australia, Canada, Southern Africa, United Kingdom, and the USA left Manchester for our journey to Lake Windemere in the

world-renowned Lake District.

After a week of atypically gorgeous weather in Manchester, the CICB delegation was welcomed to the Lake District with a gentle rain. The sun broke through long enough to unload luggage into Storrs Hall, a beautiful country inn that dates back to the Georgian era. A lovely buffet lunch was prepared by the excellent hotel staff, and several of the delegates' spouses joined us, making welcome additions to many meals during our stay.

All managed to enjoy their food before

I, as CICB Chair, called the conference officially to order. Against the ongoing backdrop of a summer's rain, Carole Hall (Cecchetti Australia), Joyce Shietze and Sheila Kennedy (Cecchetti Canada), LeeAnn King and Ann Parsley (Cecchetti Council of America), Yvonne Barker and Gail Myburgh (Cecchetti Southern Africa), Elisabeth Swan and Maureen Christie (Cecchetti UK), Denise Rinaldi and myself (Cecchetti USA), along with our distinguished invited guests - Individual

continues on page 7...

Reports on Cecchetti Competition

One Cecchetti International Classical Ballet Competition Gala - 2011

Cecchetti International Classical Ballet Gala Performance took place on July 30 2011 at the Lowry, Salford, in the Quays Theatre, and it was a spectacular evening. Forty four competitors from: Australia, Canada, Italy, Japan, Spain, Malta, United Kingdom and United States had been whittled down during the week to eighteen finalists. Each performed both contemporary and classical solos, and the standard of work was very gratifying. The event was organised by the committee of the Cecchetti Society UK under their chair Elisabeth Swan, who introduced on stage with Betty Seibert, chair of Cecchetti International Classical Ballet.

Finalists' solos were adjudicated by a distinguished panel: Mark Baldwin, Richard Glasstone, Brenda Last, David Lloyd and Errol Pickford. While they deliberated, the audience were treated to some very special performances - all with dancers who have past or present connections to the Cecchetti Method.

- Swan Lake Act I solo from the pas de quatre, danced by Ruth Brill
- "Switch", performed by dancers from Phoenix Dance Theatre
- An excerpt from La Sylphide danced by Simone Clarke and Martin Dutton
- Four excerpts from Enigma Variations danced by Jonathan Payn, Francesca Filpi, Jeremy Kerridge and Ruth Brill

Then came the adjudication - a really difficult challenge combining Contemporary and Classical work. There was also an audience vote, won by Sara Mambelli, pupil of Stefania Sansavini of Italy. Scholarships and prizes were awarded to dancers from Italy, Japan, UK and USA; and the overall winner of the Cecchetti International Ballet Competition was Ashleigh McKimmie, 17, of Australia. Her contemporary solo was entitled Awakening, and her classical solo was from Paquita, the wedding variation, which she danced with assurance and a lovely quality of movement. Ashleigh is a pupil of Anne Butler studying at the Victorian College of the Arts Secondary School.

The Gala ended with a buffet meal at the theatre - a most enjoyable evening, giving us a renewed enthusiasm for the global future of the Cecchetti Method of classical training. Our deepest gratitude is due to all the organisers, here and

abroad, and to the staff at the Lowry who made us so welcome. Also of course to all the competitors without whom none of this would be possible.

Gillian McGregor



Two Impressions of the Third International Cecchetti Competition

Held in Manchester, UK, on September 28th, 29th, 30th in the Lowry Centre, Salford.

Fifty entrants, from all over the world registered for the third Cecchetti International Competition for this most important date in the Cecchetti International calendar. This was truly an 'international' competition, with entries from many Cecchetti schools all around the world. The Lowry complex set amidst the canals and waterways of the city of Salford was a most impressive venue, just a short trip from Manchester.

After some cancellations and some injuries, the final count of competitors was 44, 35 girls and 9 boys. There were 14 competitors from the UK, 8 from CUSA, 4 from CCA, 7 from Australia, 4 from Italy, 3 from Canada, 2 from Japan, and one each from Malta and Spain. Strangely most of the non-starters from the original 50 entries were boys, but there were still 9 males dancers competing - a most encouraging number. These 44 young dancers were outstanding and represented The Cecchetti Method and their Cecchetti training most impressively.

For this third international competition, the judges for the Contemporary Class and solos were not retained for the Classical section. Both sets of judges made excellent decisions, but it has been suggested that for future competitions, as for the previous two, the judges be appointed for the whole of the com-

petition. For the two elimination days, the contemporary judges were Mark Baldwin, Matthews Hawkins and Tracy Tinker, and the classical judges were Francesca Filpi, Errol Pickford, and Anita Young.

The Lowry theatre complex is state of the art, and our competition was held in the smaller of the two theatres. There was a most informed and interested audience to the contemporary class held in the morning conducted by Sharon Watson, a well known and respected contemporary choreographer and teacher in the United Kingdom. Then in the evening, the contemporary solos were danced and judged. There was a big range of music and dance in these solos and the audience was very enthusiastic. The judges came onto the stage to comment on the dancing, but of course not to announce any decisions.

The next morning we watched the classical class, given by Anita Young, who is currently teaching at Covent Garden Upper School. This class was designed so that the adjudicators could see the differing abilities - adagio, pirouettes, allegro, and grand allegro, and

it was very demanding. The evening performance consisted of the classical solos chosen from the list of set solos. This was a most enjoyable evening, with many varied solos, and at the end of this performance, the judges came onto the stage, and announced the finalists they had chosen. Eighteen out of the original 44 were selected. Of course there was much jubilation, and much disappointment. However, this is the process of competitions, and there was a sense that those who would not be performing in the final were really very happy for those who had been successful. The camaraderie amongst the competitors was really evident, which is a truly great thing.

Now on the final evening of the competition, we assembled in our finery in the foyer of the theatre, all with our little lists and opinions, and finally we were seated in the theatre and the presentation of both contemporary and classical solos commenced. It was amazing how quickly this part of the evening



passed. All of the competitors danced very well. By this time, they must have all been really exhausted - three days of classes and judgement, and now this final chance to do your best - but no-one lost a beat, they all danced their best performances, and it was fascinating to see the progress of these young dancers, even just over the last three days. It gave me a wonderful lift to my heart, and made me proud that CICB is able to offer such a good opportunity to these



talented young dancers at the beginning of their careers.

Finally the judges returned to the stage with their all important decisions, and a breathless hush descended on the audience. There were five cash prizes and five scholarships offered.

The winner of The Maestro Enrico Cecchetti Award of £4,000 Ashleigh McKimmie, aged 17, from Australia

The Most Promising Dancer Award of £2,500 Jesse Milligan from UK

The Contemporary Awards of £1,000 Chelsea Cambron from USA (CUSA)

The Musicality Award of £1,000 Hailee Karam from USA (CUSA)

For the first time, an Audience Choice prize was awarded, as the audience filled in their choice on their phones or on paper. This was awarded to Sara Mambelli from Italy.

The scholarships were awarded to:
Royal Conservatoire of Scotland Summer School - Nathan Hunt from UK

Italian Summer School - Alessandro Caggegi, from UK, and Rerika Kono from Japan

Australian Ballet School - Lloyd Petchey from UK

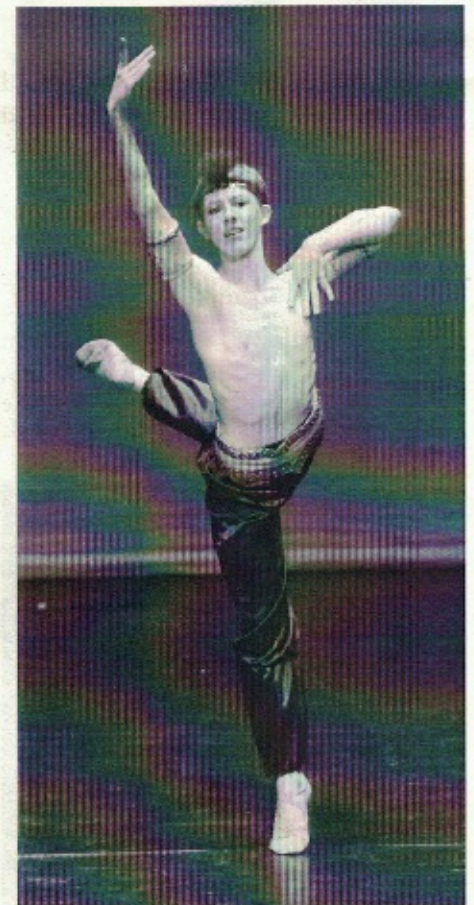
KS Dance Ltd. - Tessa Peterson from USA (CUSA)

The School of Alberta Ballet - Melissa Egushi from USA (CUSA)

Audience and competitors all then gathered in the foyer and restaurant of The Lowry Centre, for a reception, where there was much joy, some regrets, lots of congratulations, a few commiserations, and lots and lots of talking, laughing, eating and drinking. The beautiful young winner of the Cecchetti Award, Ashleigh McKimmie, seemed to be a popular choice

The whole competition was run with great efficiency, and our lovely young Cecchetti dancers were given most professional treatment, every chance to perform at their best, and great amounts of loving care from all those in charge of the competition. Yet another milestone in the progress of "Cecchetti International Classical Ballet" as it moves onward, in the professional classical ballet world.

Robina Beard



Award to Ms. Diane Van Schoor

All the members of Cecchetti International Classical Ballet, most especially The Cecchetti Society of Southern Africa are proud to congratulate Ms. Diane van Schoor on having been presented with the Imperial Society of Teachers of Dancing, Enrico Cecchetti Gold Medal, at the finals and gala performance of the Cecchetti International Competition, held at the Lowry Theatre, Salford Quays, Man-

chester, on Saturday 30th July 2011.

The medal was presented by the Cecchetti Society Faculty, U.K. Chairman, Ms. Elisabeth Swan, who stated: "Miss van Schoor's contribution to, and promotion of, the Cecchetti work is unquestioned and, in appreciation of her many years of dedication to the Method, the Cecchetti Society is delighted to award her the Enrico Cecchetti Gold Medal"



2011 - A Good Year

On Australia Day, January 26th, 2011, our founding member Robina Beard was awarded the Honour - OAM- Order of Australia Medal - by the government of



Australia. This was awarded for "Services to the Arts, particularly in Dance". Her career in the arts, particularly in dance now spans 55 years, and includes 50 years as a committee member, 15 years as chairman of Cecchetti Ballet Australia, and seven years as the chair of CICB.

She received the OAM medal from the Governor on May 5th, where her husband and daughter attended Government House with her for the presentation. Her son could not attend, as he was at the hospital with his wife for the birth of their son Max. So Robina received an OAM and a new grandson on the same day.

2011 has proved to be an excellent year for Robina, as she also received an award from the dance community of Australia. "The Lifetime Achievement" was presented to her at The Australian Dance Awards ceremony on July 24th, one day before she left to go to Manchester to attend the competition and conference. Nominations for this award are Australia wide, and a national committee selects the awardee in a series of voting procedures. This award comes from her peers, and the beautiful finished steel award now has pride of place on her mantlepiece. Congratulations to Robina.

... Chairman's Report from page 3

Founding Members Robina Beard, Mary-Jane Duckworth, Richard Glasstone, and Diane van Schoor - were unanimous in our praise of the UK organizing committee's preparation for and presentation of the third international classical ballet competition. The delegates were all equally effusive in their appreciation for the venue that Elisabeth had secured for the Conference. In addition, my husband, David Bomke,

was present to serve as scribe for the next three days, and was considered a most valuable and time-saving addition.

During the conference, delegates considered and addressed a broad range of subjects: from the additional music for major exams and possibility of producing a video of the diploma syllabus, to the merits of scheduling future competitions on a regular and recurring basis. Cecchetti USA volunteered, and was accepted, to

host the next international competition in 2014, and delegates expressed hope that ANZEC (Danzare Cecchetti Italia) would host the following competition in 2017. All parties appreciated the valuable insight and contributions made by the addition of the distinguished Individual Founding Members. Before the conference ended, officers were elected for the next three-year terms: Betty Scibert, Chair; Ann Parsley, Vice Chair; Denise Rinaldi, Secretary; and Joyce Shietze, Treasurer.

Working nearly twelve hours the previous day allowed us to complete our business as scheduled by 5:00 on Tuesday, the last day of the conference. The sun came out, and the welcome respite from the meetings and the rain encouraged everyone to explore the countryside before the official photograph was taken against the gorgeous backdrop of Lake Windermere by Geoff Wheatley (Elisabeth's husband).

Far too early on Wednesday morning, delegates and their spouses departed for their journeys back home saying fond farewells and expressing eagerness to meet again at the next conference.



Looking into the Mind of Cecchetti's Genius: The Physical Principles in Action Behind the 'Days Of The Week'

An abridged version by Julie Cronshaw (For the full length article please see www.highgateballschool.com)



The recent Ballets Russes Exhibition at London's Victoria and Albert museum invited visitors into the world of a unique group of artists, directed by the impresario Serge Diaghilev. Amongst the objects on display is a sketch of the company ballet master sitting at the front of his class: - Maestro Enrico Cecchetti (1850-1928).

It was Diaghilev's troupe of Maryinsky dancers themselves who insisted that Maestro Cecchetti accompany them on tour. This he did for several years, until advancing age led him to settle in London in 1918 and open his own school.

Whilst teaching at the Maryinsky School in St. Petersburg in the 1890's, 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, Ni-jinsky, Fokine, Markova, Dolin, Massine, Lifar, Rambert, de Valois, Ashton 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 Karsavina, Nicolai Legat, Alexandra Danilova, Olga Preobrajenskaya, Matthilde Kschessinskaya and Liubov Egorova in Europe and Vincenzo Celli, Vera Nemchinova and Margaret Craske, who taught in the United States.

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 enchainements into this or that 'Day of the Week'. As it happens, each Day fo-

cuses 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 enchainements reveal themselves in a new light, his very practical purpose being the structure that makes sense of a cornucopia of the most wonderfully expressive and delightfully musical steps.

Here are six physical principles at work as I currently understand them, proceeding in an obvious and logical development.

Monday - Les 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 vertical line that runs through the middle of the body, down the back of the front leg and the front of the back leg when in 5th position. When disengaging the working leg from 5th position, the dancer did not shift their body-weight towards the ball of the standing leg, but remained centred, 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 practise.

Tuesday - Les petits battements: Épaulement

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, for Cecchetti 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:

En-dehors and en-dedans 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 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.

Thursday - Les Jetés: weight transference in the air

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 in the 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 and freer dimension of emotional expression.

Friday - La Batterie and pointe work:

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

Here, as with the jetés, 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 - Les Grands fouettés sautés:

All the above principles are combined and apply dynamic, momentum and speed, in all directions and using all the spatial planes. Cecchetti unleashes all the principles studied earlier in the week, incorporating them into the most challenging and diverse combinations, which call for mastery of dynamics, speed, change of direction and using all the spatial planes.

To perform Saturday's enchaîne-

ments 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 practising individual steps and not by throwing oneself energetically from one corner of the room to another.

Did Cecchetti deliberately set out to have 'The Days of the Week' cover the physical principles as set out above? Was his 'Method' a logical development of classical dancing from the Italian school, a legacy from dancing masters of the Age of Enlightenment, of Auguste Vestris and Carlo Blasis? The outcome – training two

generations of dancers of outstanding accomplishment – shows that he certainly understood those 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 or acrobacy, but of 'classical theatrical dancing', as Cecchetti termed it, that stirs the mind and touches the soul.

Editors note-Highgate Ballet School: This article gives us food for thought about the genius of Maestro Cecchetti. Thank you Julie Cronshaw for this insight into the history of our amazing method.

Shining a Light on the Legacy of Cecchetti in Australia:

Molly Lake and the founding of the Australian Cecchetti Society

by Anne-Patricia Butler

During 1934 the Dandré-Levitoff Russian Ballet toured Australia headed by Olga Spessiva, the renowned Russian ballerina. Molly Lake, an English dancer, was also on tour with the company. Lake was engaged by Anna Pavlova, touring the world between 1921 and 1926, then began dancing and teaching for Ninette de Valois and Marie Rambert. She had been a pupil of Enrico Cecchetti and was a founding committee member of the Cecchetti Society established by Cyril Beaumont in London, 1922.¹

Wanda Edwards and Madam Lucie Saronova headed a small group of teachers who were initiating what was to become the Cecchetti Society of Australia. They wasted no time in organizing Molly Lake to conduct the first examinations to be run and approved by an international body in this country. In fact, they predated those of the Operatic Association (now known as The Royal Academy of Dance).²

In a newspaper article headed Ballet Dance Examinations in September 1934:

As a result of the efforts of a small body of teachers in various States, the introduction of overseas examinations in dancing, such as have for many years been conducted in music, have been made practicable.

The Cecchetti Society has arranged to hold examinations in Grade 1, 2 and 3 in November, and examiners holding the society's certificate have been appointed by the council at the London headquarters of the society. Major examinations will follow in due course.³

To date it is a little unclear as to actually what happened first. Did the small band of teachers organize examinations to be conducted by Australian examiners appointed from London headquarters or upon discovering that Molly Lake was coming to Australia, use Lake to initiate Cecchetti examinations? Hopefully some of our UK research exponents, who have access to the archives of Cyril Beaumont in 1930s, may be able to assist here. What we can glimpse, thanks to research by Michelle Potter in her article *The Dandré-Levitoff Russian Ballet 1934-1935; Australia and Beyond*⁴, is that when Lake left England on the 27 April, 1934 on tour with the company to Cape Town, knowledge of going further to Australia was unlikely. From Potter's research, the company departed Surabaya 28 September on route to Australia, arriving in Brisbane on the 8th October 1934.

Wanda Edwards recorded:

Learning in 1934 that Molly

Lake, a committee member and a senior examiner of the Cecchetti Society was coming to Australia as a member of the Levitoff Ballet Company, I cabled to London for permission for her to examine 'major' candidates, and she conducted exams in Sydney, Melbourne, and Adelaide and for one teacher in Perth.⁵

According to an article in *The Sydney Morning Herald* the first Cecchetti examinations in Australia were held on Saturday 24th November 1934 -:

This morning at Palings Buildings Miss Molly Lake of the Russian Ballet Company will conduct an examination of pupils in the Cecchetti method of dancing. This will be the first examination of its kind to be conducted in Australia.

Reflecting on these first examinations in *The Sydney Morning Herald*, Thursday 28 February 1935-:

Australia is now beginning to fall in line with the practice adopted overseas of conducting examinations in the art of classical ballet. The first examinations in the famous Cecchetti method were held appropriately during the Aus-

tralian tour of the Russian Ballet Company at the close of 1934, the examiner on this occasion being Miss Molly Lake, a member of that company and a direct pupil of the great Maestro Cecchetti himself. Examinations were conducted in Sydney, Melbourne, Adelaide and Perth. Candidates from the four states entered for the three children's grades, as well as for elementary and intermediate, and the standard of work put forth was reported as being very satisfactory. Although no performances were given by the Russian Ballet Company in Adelaide, Miss Lake made a rushed visit to that city on her way to Perth for the purpose of examining students.⁶

Melbourne examinations occurred in December of 1934,⁷ as Lake was performing with Dandr -Levitoff Russian Ballet from the 1st - 31st of December and then onto further performances in Perth from the 8th - 19th January 1935.⁸

Molly Lake also appointed the first Cecchetti Australian committee that was later ratified by Cyril Beaumont in London. The names as recorded in the ISTD Journal, December 1935 were -:

Madam Lucie Saronova (Hon. Organizer) an English dancer who held one of Maestro Enrico Cecchetti's rare personal certificates, allowing her to pass on his method. Other English recipients included Margaret Craske, Mary Skeaping, Derra de Moroda and Ninette de Valois. Saronova and her husband Harry Jacobs settled in Melbourne, Australia in the 1920s after touring with Ada Reeves.

Wanda Edwards (Hon. Secretary), a teacher of long standing in South Australia having purchased a school in 1919 where she taught what was then coined "fancy dancing" and ballroom and later included classical ballet, character and religious dance. She held a teachers certificate from the Ballroom Faculty of I.S.T.D and later studied the Cecchetti method with Margaret Craske in London, subsequently became a teacher and member of the Cecchetti Society.⁹

Vera van Rig (Hon. Treasurer- for a short time only), of Adelaide, a former dancer with Pavlova's Company. Later replaced by Claire Aytoun (committee member) who studied the Cecchetti method with Margaret Craske in London and then returned to teach in Melbourne.

Sylvia Forrest - Committee member and examination secretary a graduate of Australian College of Physical Education (ACPE), Sydney, N.S.W 1923, where she studied the Cecchetti method (later a Vice Principal in the 1940s.) She had also studied with Bodenwieser overseas. She later attained Fellowship status in both the Ballroom and Greek dance faculties of I.S.T.D.¹⁰

Muriel G. Sievers- Committee member, born in Moree, NSW. Studied with Phyllis Bedells, Espinosa and Mary Wigman. She was President of NSW Dance Teachers Association and was a member of both the I.S.T.D. and Association of Operatic Dancing.

Joclyn Yeo - Committee member, Dancer with Diaghileff's Russian Ballet and also Anton Dolin's company. She was a member of the Imperial Society of Teachers of Dancing and passed the Intermediate and Advanced examinations in classical ballet with Honours. Arriving from London circa 1934 she began teaching in NSW.¹¹

Miss Sylvia Forrest may have had more influence on the organizing of the first examinations than has been recorded in the past. After returning from sixteen months study trip abroad, an interesting article under a section headed For Women in The Sydney Morning Herald, Thursday 12 April 1934, some six months before the exams conducted by Molly Lake reveals:

But of all of her achievements (Forrest) she is most proud of her appointment as examining secretary for Australia in its classical ballet branch by the Imperial Society of Teachers of Dancing, a certificate that allows for the holding of examinations in children's grades. She hopes to hold an examination in November, and it is the first time in Australia that such an examination has been contemplated, for it brings with it

awards from the Imperial Society itself in London. Although we have several teachers who hold the society's certificate, which is regarded among dancing teachers the world over as the "blue ribbon" among credentials, there is no definite link with the London headquarters. Miss Forrest hopes to discuss with the various holders of the certificates in Australia the formation of an Australian headquarters of the society to provide this link.¹²

Wanda Edwards and Sylvia Forrest may have crossed paths in London, early 1930. Both were exponents of fencing, Edwards then holding the British Association Fencing diploma. Forrest trained under Frank Stuart who founded the Australian College of Physical Education and later became one of the first women to gain the title Maitre d'Arms from the French Fencing Academy.¹³

Interestingly Sievers, recorded as being on the inaugural Cecchetti Australian branch committee, staged a recital on August 16th, 1933 to raise funds for "the purpose of bringing to Australia an examiner from the Association of Operatic Dancing and the Imperial Society of Teachers of Dancing, London."¹⁴ The Federal Association of Teachers of Dancing, which was founded as the NSW Dance Teachers Association in 1931, was affiliated to The Imperial Society of Teachers of Dancing.¹⁵ Plans for examinations seemed to have been well underway prior to 1934. Certainly by July 1934 an article in The Australian Women's Weekly heralded the appointment of an overseas examiner under the auspices of the Association of Operatic Dancing (now R.A.D) to conduct examinations in Australia from June of 1935.¹⁶

There was great support from these early female Australian pioneers of classical ballet who had ventured and studied overseas, as well as from those who migrated to Australia, to ensure a high standard of dance education. All the above women were in many respects feminist icons. All had goal driven careers and chartered the development of young dancers through movement - be it "fancy dancing", ballroom, character/folk or classical ballet. November 1934 presented an opportunistic time for those

who had been planning stronger links and association with the major British dance organizations. These bodies had been founded to ensure qualified teachers of dancing and syllabi for both study and examination purposes. Molly Lake, herself a pioneer in the representation of classical theatrical dance teaching and education proved to be the opportunity that exponents of the Cecchetti method (embodied as a faculty of The Imperial Society of Teachers of Dancing) needed.

An article in The Sydney Morning Herald 28th February 1935 entitled Famous Ballet Method - Local Examiners Appointed refers to the first appointment of Australian examiners:

After careful consideration the Cecchetti Council in London decided to appoint Australian examiners already certificated and trained in conducting examinations, for the children's grades, and henceforth examinations will be held every year in this country.

The examiners appointed were :- Madam Lucie Saronova; Miss Wanda Edwards; Miss Claire Aytoun and Miss Sylvia Forrest.

The day after Molly Lake gave the inaugural examinations being Sunday 25th November 1934 a demonstration of the Cecchetti Method was arranged as recorded in The Sydney Morning Herald:-

A large audience gathered at the Theatre Royal last night to see some members of the Russian Ballet give a demonstration of the Cecchetti method of training. It was an unusual and valuable opportunity for the public to comprehend the steps on which the Russian technique is based. At the beginning M. Victor Dandre gave a short talk on Cecchetti and his career - how the famous Italian dancer went to the Imperial School of Ballet in Petrograd; how he trained there such magnificent dancers as Anna Pavlova, Tamara Karsavina and Vaslav Nijinski; how he went to London with the Diaghileff company, and founded a school; and how he spent his last years as a ballet master in Italy.

All the dancers who appeared on the stage last night had received personal training from Cecchetti. While Algeranoff read the technical names of the various steps, these were demonstrated with charming grace by the corps de ballet. At the close, Mr Richard White, who had helped to organise the demonstration, cordially thanked the dancers. The members of the company at the Theatre Royal were augmented for the occasion by Miss Jocelyn Yeo, who had recently arrived from London to become Mr White's assistant teacher.¹⁷

During 1935 the first examinations conducted by the Australian Panel were held in Melbourne with Wanda Edwards as the examiner.¹⁸ 2010 completed seventy-eight years of Cecchetti examinations in Australia with the current examination body numbering 17 active and 2 trainee examiners. Total examination entries numbered 4,730 in Australia during 2009, not including those of affiliated branches in New Zealand and Asia.

Molly Lake as a dancer also received wonderful critiques whilst performing in Australia, such as that in The Sydney Morning Herald, Monday 12th Nov. 1934.

For the first time during the season, the English dancer, Miss Molly Lake had a real opportunity as the Lilac Fairy, and she took advantage of it with exceedingly pleasant results. The lovely passages, like antiphonal music, in which three fairies and then a solo dancer swayed across the stage alternately in complicated figures, were interpreted with distinction.

Molly Lake's contribution to the legacy of Cecchetti in Australia is one of great importance indeed, along with the pioneering work of Lucie Saronova, Wanda Edwards, Sylvia Forrest, and Claire Aytoun.

- 1 Spessiva, Lake, Pavlova, de Valois and Rambert had all studied with Cecchetti
- 2 Athol Willoughby, 'Cecchetti 50th Anniversary Celebration Calendar of Events', In Enrico Cecchetti Newsletter, Issue No.4, March, 1984, p.3
- 3 State Library of South Australia, pasted in a scrape book of Wanda Edwards, page 89 and noted as appearing about September

5 or 6, 1934.

- 4 Dance Research 29.1 (2011): 61-96, Edinburgh University Press
- 5 Hollingshed, Marjorie: In Search of Ballet in Australia, Brisbane, Boolarong Publishers, 1987, p.126
- 6 <http://nla.gov.au/nla.new-article-17145864>
- 7 Athol Willoughby "The Australian Cecchetti Society Golden Jubilee Souvenir Programme", Eagle Type, Dandenong, Victoria, 1984; p.4
- 8 Refer Dance Research 29.1(2011), Michelle Potter, for company performance dates
- 9 Wanda Edwards gained membership certificate of the Cecchetti branch of I.S.T.D. in 1929.
- 10 The first Cecchetti examinations, conducted by an Australian examiner in N.S.W were conducted at the Swords Club, Hunter Street. Sandra Collier, in PACE, Semester 1, 2007, pgs 8-9 (Australian College of Physical Education) informs: "The Swords Club and the ACPE were interchangeable and shared staff, principal and students as well as premises. They were registered together in 1919 and from 1917 operated in association." "A typical day at the College in 1925 involved physical training, practical work, lectures and fencing. The practical work included ballroom dancing, Cecchetti ballet, Greek Dancing, folk dancing, gymnastics, beam work, vaulting, jiu jitsu, swimming, tennis, hockey, netball, basketball, cricket, archery and many more sports'.
- 11 Hollingshed (1987), p.126 - the names of committee members are also recorded here.
- 12 <http://nla.gov.au/nla.news-article-17069227>
- 13 <http://nla.gov.au/nla.news-article-35667667>
- 14 [Http://nlagov.au/nla.new-article-51387312](http://nlagov.au/nla.new-article-51387312)
- 15 Hollingshed (1987), p.129
- 16 <http://nla.gov.au/nla.news-article-51198536>
- 17 <http://nla.gov.au/nla.news-article-17133009>
- 18 Hollingshed (1987), p.126

Yolandi Olckers, Award Winner at 2001 CICB competition

Yolandi was born in Germiston in 1982 and started her ballet training at age four. From age twelve she was taught by Martin Schönberg's Ballet Theatre Afrikan Academy of Dance and attended The National School of the Arts from 1996 - 1999. She completed her schooling at Canada's National Ballet School in Toronto. Yolandi studied contemporary and Spanish dance with the focus on classical ballet.

Yolandi returned to South Africa in 2000 and immediately joined the Ballet Theatre Afrikan Company (BTA) in as a Principal dancer.

Whilst with BTA she toured South Africa performing a number of Principal roles including Paquita, Aurora in *The Sleeping Beauty*, *Grand pas Classique* as well as *Odette* in Act 3 of *Swan Lake*.

In 2001, Yolandi appeared in the title role of *The SA Ballet Theatre's Giselle* in 2001 as a guest artist.

She appeared in the premiere of *Jukebox Gentleman* by Nederlands Dans Theatre 1's Andrea Schermoly at the annual Arts Alive festival in 2007 as well as in *Umoya Womzanzi* at the FNB Dance Umbrella in a work choreographed by Jazzart's Alfred Hinkel.

Yolandi has worked with several renowned choreographers such as Adele Blank of the Free Flight Dance Company,

Moya Michaels, Jacki Job and Sifiso Kweyama.

In 1998, Ms Olckers won the *Prix de l'association pour de l'Opera National de Paris* at the 8th *Concours International de Danse de Paris*. In 1999, she was a semi-finalist at the *Prix du Lausanne* winning her scholarship to train in Canada. In 2001, she participated in the Helsinki International Ballet competition and won second prize in the International Cecchetti competition in Melbourne, Australia having won the regional prize in South Africa. She returned to Helsinki in 2005 where she was a semi-finalist at the Helsinki International Ballet competition.

Ms Olckers joined the SA Ballet Theatre (SABT) in April 2008 as a Soloist and made her debut with the Company as *Queen of the Dryads* in *Don Quixote* for The SABT's tour to the National Arts Festival in Grahamstown.

—She has since appeared in FNB's *La Traviata* - the Ballet as the lead *Gypsy* (opposite Principal dancer Andries Weidemann), *Rock-a-Tutu* at the SA State Theatre, Pretoria and *Cinderella* - the Ballet at the Joburg Theatre as well as with The Cape Town City Ballet where



she performed the *Summer* and *corps de ballet Fairy* roles.

In June 2009, she appeared in the role of *Prayer* in *Coppélia* at the Promusica Theatre in Roodepoort. In September she was cast in the title role of *Giselle* opposite guest artists Sergey Kheylik appearing in the season at the Joburg Theatre. She returned from a sold-out tour to Knysna (with SABT and Cape Town City Ballet) in July 2009 and was invited to adjudicate the Cecchetti Society's annual Mabel Ryan Award at Rodean School in Johannesburg. Yolandi ended the year with 81 performances in the Joburg Theatre's annual pantomime, *Pinocchio*.

She made her debut as *Odette / Odile* in *Swan Lake* in March 2010. Yolandi also appeared in the role of *Micaela* in *Veronica Paepers's Carmen* - the Ballet at the Joburg Theatre in August 2010 followed by various roles from the repertoire during a tour to the Eastern Cape.

Ms Olckers is no longer with SABT but did, however, guest with the Company as *Princess Florine* in *The Sleeping Beauty* which opened on 30 September at the Joburg Theatre.

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Vale Rhyl Kennell

by Carole Hall

On Tuesday February 1st Cecchetti Ballet Australia heard of the sad passing of Rhyl Kennell/ Sullivan and while none of us would have wanted Rhyl to suffer a long and painful illness, it was devastating to all of us that the period from the time of diagnosis to her death was so short.

Rhyl commenced her ballet training in Brisbane before moving to Melbourne where she continued her training with several teachers of great repute. Rhyl joined the Borovansky Company in 1959 and remained with this Company until the death of Edourd Borovansky. She then joined the Australian Ballet for its inaugural season in 1962 and remained with the Company becoming Ballet Mistress and assistant to Ray Powell and Dame Peggy van Praagh touring extensively with the Company in this capacity.

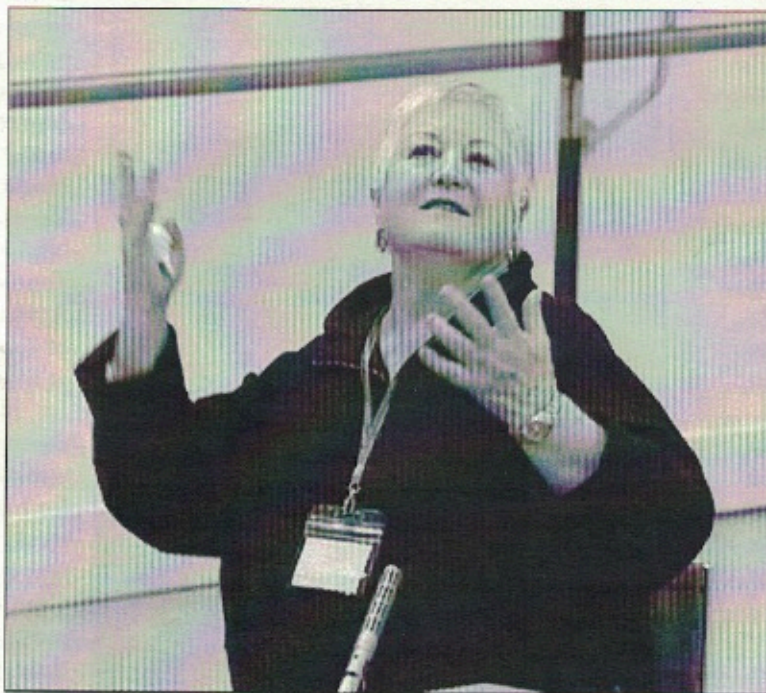
Rhyl commenced her association with Cecchetti when she left the Company and on the advice of Dame Peggy went to the National Theatre to study the Cecchetti Method with Madam Lucie Saronova. She continued to study Cecchetti under Mr Athol Willoughby O.A.M. thereby attaining her Fellowship and the Enrico Cecchetti Diploma with flying colours. She then opened her own school and started a teaching career which was to produce and influence so many young dancers who became professionals as well as helping countless teachers to understand the Cecchetti method.

Rhyl joined the governing body of Cecchetti Ballet Australia in 1996 having served on the Victorian Administrative Council since 1970 and we on National Council will sorely miss her astute brain. She was very adept at getting to the root of a problem and then moving on to come up with a good and valid solution. Apart from her expertise in this

field the whole Cecchetti community has lost a valued teacher who was able to present students and teachers alike with delightful interpretations and visualisations of the intricacies of the Cecchetti work, especially at the upper levels. She was also a hard taskmaster and I wonder whether she was ever totally satisfied with the efforts of her students whether they were young dancers or older teachers!! I, personally, will miss Rhyl as a friend and as a wonderful colleague and Vice Chairman who, I knew I could rely on to be totally honest whilst always being supportive. She will be sorely missed by numerous people throughout the dance world.

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Glenn Gilmour 1938-2011

On Saturday, February 5, 2011, the Cecchetti Society of Canada lost an incredible friend, Glenn Gilmour. Although some were aware that Glenn had been unwell, his passing came as a complete shock to everyone.

Canada's National Ballet School was honoured that Glenn's family, Colleen, Michael and David, wanted to work with them to celebrate Glenn's life, and on Sunday, May 7, 2011 a tribute was held at the National Ballet School. It was a very special day that brought together members of the NBS' communities to share their thoughts and memories.

Many students, teachers, friends and colleagues were inspired by Glenn and his passion for dance. For all that had the great fortune to meet him, we all have our own special memories. Glenn, you will be greatly missed but your incredibly zest for dance will live in our hearts forever.

Tanya Strandlund, from Alberta, recently had a conversation with her childhood ballet teacher, Wanda Walters, and learned that while attending the National Ballet School, Wanda had interviewed Glenn as part of a dance history paper that had been assigned in class. The class was taught by Beverly Miller and the students were to interview NBS staff on their experiences and involvement in the history of dance. The paper was intended to be a part of a project by Beverly to compile a book of the NBS teachers to record for the future.

Once she had read the article, Tanya knew it must be shared with everyone. Wanda graciously agreed. So it is with kind permission from Wanda and Tanya, that we are lucky enough to include the article in our newsletter.

Glenn Gilmour was born in Hamilton, Ontario and moved to Windsor at the age of two. He was the third child in a family with four children and the only one to study dance. As a fairly young child he saw a performance of the Ballets Russes in Detroit, and in his words he

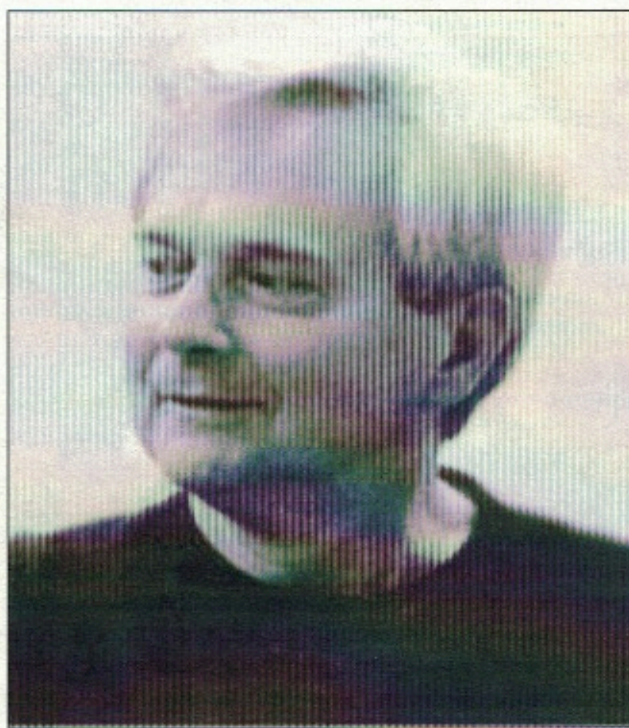
was smitten. For the next few months he spent all his time dancing around the house. At that time his mother decided that if he wanted to dance, he should have lessons. His first training began at the age of five and was from a fellow who taught in his basement and did everything to "Tea for Two". Even at his tender age, by about age eight he realized that something was missing here and went to another teacher. It was also at this time that he began his study of ballet. This early training was through a teacher whose work was loosely based on the Cecchetti system. After about four years, this teacher moved away and he went to another teacher who taught RAD work. With this teacher he worked up to about the Intermediate level in the RAD syllabus.

As a child, his interest in the arts was not limited to dance. He did a lot of acting, including a fairly regular radio show on CBC Windsor that did children's plays on Sunday mornings. All the way through high school he belonged to the Windsor Light Opera and was constantly doing musicals. He was also a member of the Windsor Theater Guild which gave performances of Shakespeare. Right up to the beginning of grade twelve his ambition was to be

an actor. Through his dance school in Windsor, he often went to Detroit for master classes. In Grade twelve, he got a scholarship through Liam Denillian who was a dancer with the Ballet Russes de Monte Carlo. This scholarship allowed him to study in New York through the summer. It was in part through this experience that he made the decision to pursue a dance career. He thought, "I like to dance and I like to act - ballet seems to do both, so that's the way I went." Then, at the end of grade thirteen he received a scholarship from "The National Ballet Guild" of Windsor which allowed him to study at the National Ballet School for the summer. At the end of that summer school, he was invited to join The National Ballet Company of Canada.

In the 1958 - 1959 season he became a member of NBC's corps de ballet. During his first half year with the company he did not take company class. He was given private classes with the company's ballet mistress in order to retrain. Even though he had been invited to join the company, there were so many things lacking in his technique. He says "Male dancers were scarce, they would take anything in pants!" He spent three years in the corps before moving up to soloist roles. After two years as a soloist he became one of the company's principal dancers. Other principals during his time with the company included: David Adams, Lawrence Adams, Jeremy Blanton, Yves Cousineau, Earl Kraul, Hazaros Surmejan, Colin Worth, Vanessa Harwood, Angela Lake, Nadia Potts, Lois Smith, Veronica Tennant and Martine van Hamel. At that time the company consisted of about forty-five members, which is approximately its current size.

His first contract with the company paid thirty-two dollars a week. He spent ten dollars a week for his room, about twelve dollars a week for food, two for transit and was even able to save some money. Company contracts were only eight months duration. During the off time the dancers collected unem-



ployment at the rate of twelve dollars per week. This was not enough to get by, so the savings from the regular eight months was needed. In the month of August many of the dancers would do CNE shows which provided about five weeks work in August. This engagement paid more per week than the company, but it required working in some interesting circumstances. It was an outdoor venue with performances taking place in all kinds of weather. Mr. Gilmour does remember one performance being canceled because of a severe lightening storm. The last CNE show he performed in was 1967, Canada's centennial year and the whole focus of the show was the history of Canada. They did the building of the railroad and they re-enacted the Battle of Batoche. All the dancers were the Metis, and they brought in riders who were the mounted police and they had a battle with the horses charging the dancers and the dancers just hoping not to be run down. He also did some summer stock performing in Massachusetts and Buffalo, N.Y. in performances of musicals such as Oklahoma, Carousel and Brigadoon. This summer stock work included singing as well as acting. In part, because of the short season of NBC, he took two leaves of absence from the company over his time there. In 1961 he went to London and danced with Walter Gore's London Ballet for about half a year. Then again in the 1964- 1965 season he returned to England, this time as a guest soloist with Ballet Rambert. It was during a performance with Ballet Rambert in Guernsey on the Channel Islands that he suffered a very serious knee injury. He did not receive good medical attention at the time and was dancing within four weeks. This was the beginning of what became career ending knee problems. He had knee surgery in 1967, but by 1970 he was forced to leave the stage.

During his last two years with the company he had taken a broadcasting course and was planning to pursue a career in that field. He had even been offered a job reading the news at a radio station in Edmonton. In those days the pay was not very good and many radio

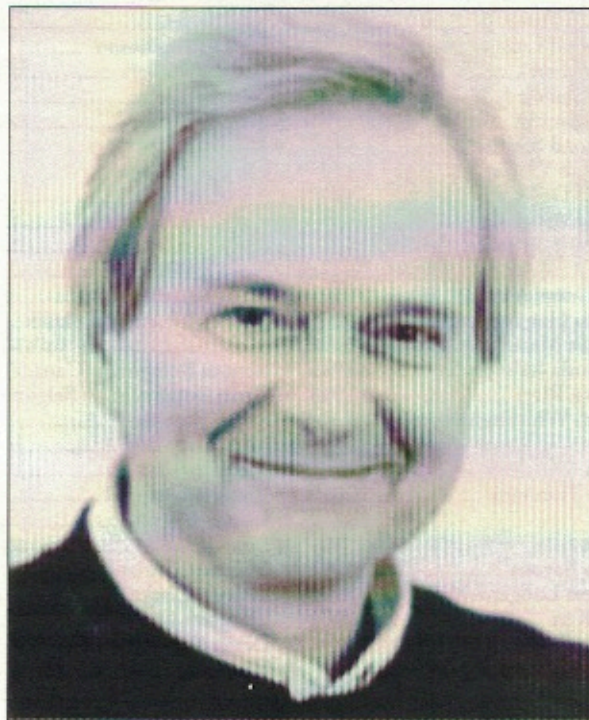
announcers had to take a second job such as driving taxi cabs to supplement their incomes. While he was planning this path, Betty Oliphant approached him during his last year in the company and suggested that he come to the school's teacher training course. Prior to this he had not considered the teaching of dance as a career, but thanks to her suggestion we have this wonderful teacher. In 1970-1971 he joined a group of about twelve students and entered the teacher training program. The course at that time was nothing like the program which is now in place. It consisted primarily of learning the Cecchetti syllabus work. He took class with Margaret Saul every day for the two years. They also had classes in just theory. There were no classes in things like anatomy or musicology. There was a class in character dance. This was not national dance but more theatrical character. It consisted of learning the polonaises, czardas, mazurkas etc. from the various ballets. Since he had been a member of a company, he was not required to take this class since he already knew these pieces. In his first year he took his Intermediate Cecchetti examination. During his second year he did quite a bit of substitute teaching at NBS. Whenever a teacher was unavailable Mr. Gilmour would be called on to fill in. He gained experience teaching at various levels and with little preparation

time. As his time in the teacher training course was winding down, he was busy making plans to go out and open a school of his own. He had pretty well decided on the Hamilton area which needed a school, but was not looking forward to having to deal with the business of a studio. Once again, as he was planning a different path, Miss Oliphant approached him and asked him to join the faculty of the National Ballet School for the following academic year. He says he didn't have to think twice and jumped at the chance.

In the 1972 - 1973 academic year he joined the staff of NBS. Within two years he had taken the Cecchetti Advanced syllabus exam and later went on to take the Fellowship and become an examiner in the Cecchetti method of ballet. Coming from a professional background as he does, he says he prefers working with professional students in an atmosphere such as that provided by this school. However, he has not limited himself to only this area. For twenty years now he has also taught outside NBS which gives him the opportunity to work with dancers in a non-professional setting. He has even taught recreational adult ballet classes that he quite enjoyed. He states no preference for teaching level and says "as long as they work, I don't care who they are". For the past four summers he has gone to Vancouver

to be part of the faculty of a three week long summer school run by Arts Umbrella. This is a program run by Artemis Gordon, a former graduate of NBS, which gives kids a full day of dance training in various disciplines with instruction from top quality teachers. Mr. Gilmour is one such teacher who gives generously of his knowledge both from a training perspective and from the artistic, performing background that he brings to his classroom. A dedication in the 1994 NBS yearbook sums up the feeling his students have for him:

"We thank you Mr. Gilmour and express our appreciation to you for your skill in teaching us how to expand the range of our technical, emotional and artistic expression of dance."



LIST OF MAESTRO CECCHETTI DIPLOMA HOLDERS up-dated

date achieved			
Australia			
1978	Sandra Allan		
2004	Mia Ballenden		
2004	Natalie Blenheim		
1985	Kathleen Butler		
-	Jane Cameron		
1962	William Carse [decd]		
1985	Sandra Clack		
1986	Denise Coghill		
1996	Michela Dent-Causon		
1982	Rita Eicens		
1982	Meryle Elliott		
1994	Caroline Ettienne		
-	Jane Farrelly		
1995	Peter Faux		
1995	Monique Feain		
2000	Denise Fisher		
1995	Andrzej Godles		
1992	Carole Hall		
1996	Janice Heale		
1992	Val Jenkins		
1962	Shirley Jones		
1977	Rhyl Kennell [decd]		
2000	Annette Langham		
2010	Elizabeth McMahon		
2004	Jane Moran		
1987	Diane Pokorny		
1985	Fiona Porteous		
1986	Andrew Pronger		
1984	Shelley Rac-Aris		
1991	Robyn Ross		
1978	Cherill Rowston		
2009	Bart Saayman		
1991	Edmond Stripe		
-	Toivo Taves		
-	Valrene Tweedie [decd]		
1966	Athol Willoughby		
Canada			
2000	Terri-Lynne Banfield		
2004	Bleiddyn Bellis		
-	Jack Bickle [decd]		
1995	Amy Blake		
2010	Jacques Bourgouin		
1987	Rosalie Brake		
2004	Christina Burrows		
1997	Evelyn Finlayson		
1987	Jean Geddis-Zetterburg		
2007	Toresa Hancock		
1981	Sheila Kennedy		
1978	Gilian Kilgour		
1965	Nancy Kilgour		
1997	Janette Lindley		
2007	Nicole Marrello (A)		
2011	Ashley McNeil		
1996	Peter Moir		
1991	Suzanne Plante-Hobbs		
1987	Christine Richardson		
1996	Joyce Shietze		
1981	Jean Spear		
1987	Shirley Tetreau		
2010	Tanis Waller		
2009	Karen Wang		
2010	Paula Urrutia		
1995	Heidi Zolty		
Cecchetti Council of America			
-	Betty Bandyk (A)		
-	Jack Bickle [decd]		
2000	Lisbeth Brown		
2004	Theresa Butkovich		
1978	Linda Butler	1978	Diane Baumann
2000	Gail S. Choate-Pettit	1984	Gillian Behr
2003	Kathy Cooke	1978	Shannon van den Berg
1978	Aleta Davis [decd]	1975	Rosemary Brandt
1972	Rose Marie Floyd	1999	Beth Caballero
-	Olga Fricker [decd]	1975	Joy Cooper
2008	Denise Gillman	[decd]	Pamela Chrimes
-	Suzanne Gray-Granger (A)	2010	Gemma Crawley
-	Sylvia Hamer [decd]	2010	Candice Danielz
-	Marjorie Hassard [decd]	1973	Patricia Durham
1981	Marnell Himes-Ushijima	1979	Diane Ebsworth
2000	Cathy Jones-Wolf	[decd]	Mervynne Fernie
-	Gertrude Jory [decd]	1970	Lynne Fouché
2009	Karen Keith	1988	Alison Hazel
1997	Lee Ann King	[decd]	Dulcie Howes
2010	Jacqueline Pederson Kriens	[decd]	Eileen Keegan
-	Leona Lucas [decd]	[decd]	Vivienne Keegan
2000	Laura J. McCarthy	1978	Gilian Kilgour
1997	Julie L. Merkle	1994	Jennifer Klipfel
-	Jane Caryl Miller [decd]	1999	Karen Koon-Jooste
1977	Pamela Moore	1971	Daphne Kruger
1997	Laurie A. Papovich	1971	Barbara Lewis
2006	Leslie R. Parreco	1976	Suzette Van Der Linde
1997	Ann Parsley	2001	Timo Liston
1991	Tomi Sue Pollock	1998	Jennifer Louw
1989	Marjorie Randazzo	1990	Nicolette Loxton
-	Enid Ricardeau [decd]	[decd]	Dorothy McNair
1997	Pamela Rutledge	1993	Gail Myburgh
2000	Elaine McHale Seidman	[decd]	Nadia Nerina
1997	June Smith	1991	Noleen Nicol
-	Theodore Smith [decd]	1978	Lana Paladin
1991	Patricia Suto	1983	Susan Perry
2004	Kathleen Tenniswood-Powell PhD	[decd]	David Poole
-	Phyllis Thorne [decd]	2011	Julia Powell
1983	Kimmary Williams Rice	1963	José Pretorius
1999	Greg Bomke	1971	Joyce Rabinowitz
1989	Susan Brooker	1988	Graham Rees
-	Shiela Darby [decd]	1985	Wendy Reinhardt
1979	Louanne Davies	[decd]	Cecily Robinson
-	Olga Fricker [decd]	-	Bart Saayman
1981	Marnell Himes-Ushijima	1979	Diane Van Schoor
1989	Raymond Lukens	1956	Denise Schultze
2008	Cara Schrack	1985	Pauline Shaw
1988	Betty Seibert	1971	Joy Shearer
1995	Janice Smith	-	Dudley Tomlinson
1996	Raymond Smith	[decd]	Faith de Villiers
1995	Deborah Vinton	1970	Diana Ward
1992	Franco De Vita	1986	Lynne Wesson
1996	Heidi Wright	UK and Europe	
1993	Rita Gramigni	1995	Alison Allen
1985	Brenda Hamlyn	1996	Christine Axon
1992	Claudia Masini	1993	Rosina Baker
1981	Leonarda Raimondi	2004	Bleiddyn Bellis (Canada)
1993	Evelina Ricci	-	Brian Berscher
-	Gillian Whittingham	(Holland)	2000
2010	Miho Tsurutani	(Belgium)	1998
1991	Jacques Bourgouin (Canada)	1989	Susan Brooker
1998	Greet Boterman	[decd]	Nesta Brooking
1999	Melanie Bull	1999	Melanie Bull
1976	Victoria Chappell	1976	Victoria Chappell
2004	Lianne Cheong	2004	Lianne Cheong
1995	Lisa Christian	1995	Lisa Christian
1995	Maureen Christie	1995	Maureen Christie
2010	Simone Clarke	2010	Simone Clarke
1922	Margaret Craske [decd]	1922	Margaret Craske
2003	Diana Cremona	2003	Diana Cremona
2002	Julie Cronshaw	2002	Julie Cronshaw
1966	Jacqueline Davenport	1966	Gillian Dawson McGregor
2003	Alison Dos Santos	1982	Cara Drower
1984	Mary-Jane Duckworth	-	Ronald Emblem
1970	Rosalind Eyre	2003	Yukie Fujino
2001	Raquel Gaviria	1974	Richard Glasstone
2001	Heather Goltman	2000	Susan Handy
2000	Pat Hardy	[decd]	Pat Hardy
2004	Lianne Cheong Pooi Heen	(Malaysia)	2004
2008	Virginie Van-Hecke	(Belgium)	2008
2003	Rachel Heywood	[decd]	Mavis Hoffman
-	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
1995	Jacqueline Langman	1994	Eve Leveaux
-	Margaret Marsh	[decd]	Jocelyn Mather
1970	Derra de Moroda	1923	Tracey Moss
1996	Jesse Milligan	2011	Thérèse Oswald (Holland)
1994	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
1994	Juan Sanchez	-	Sofia Santiago (Portugal)
1999	Margaret Saul	[decd]	Kate Simmons
1988	Richard Slaughter	2004	Mary Skeaping
2007	Mandeve Sokhi	2007	Mary Stassinopoulos
1995	Elisabeth Swan	1994	Miho Tsurutani
1965	Lynn Wallis	1995	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, Denise Rinaldi <pasdenise@aol.com > of any spelling errors, names missed or new Diploma holders to allow her to keep CICB records up to date.