



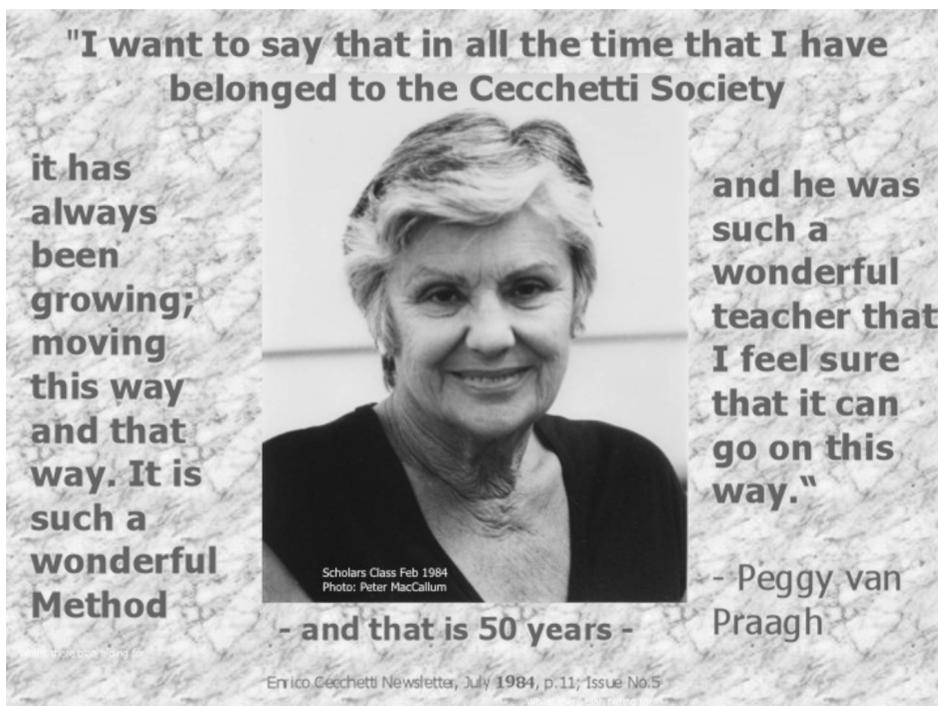
C E C C H E T T I
I N T E R N A T I O N A L
 c l a s s i c a l b a l l e t

Cecchetti International Classical Ballet

Annual Newsletter No. 16, 2010

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see Cecchetti Pioneers page 9

Photo credit Peter MacCallum

Welcome to the Sixteenth Edition of the Cecchetti International Newsletter

It seems a long time since I have been in contact with all of you, and this is why the newsletter is important. We need to keep in touch, brag about our achievements and of course, look forward to our next BIG gathering — for the competition and conference in Manchester in July 2011.

I hope you will have some time to read the articles in this edition of the CICB Newsletter. It is very pleasing to have input from so many of our member organisations. Thank you all for sending in these really interesting articles about our successful dancers, and our Pioneers, as well as other activities. It would be good to hear from everyone, where they are working, teaching, examining for the next edition of the newsletter. *Robina Beard*

CONTACTS

CICB Chairman: Betty Seibert CUSA bseibert@cheshiredancecentre.com

CICB Secretary/Treasurer: Sheila Kennedy htsdken@gmail.com

Australia: Carole Hall, chair: Wendy Cliff, sec: enrico@cecchettiballet.org
Anne Butler, delegate

Canada: Joyce Shietze, chair: Catherine Hazin, office admin:
cecchettioffice@shaw.ca

Italy: Stefania Sansavini, president ANCEC, info@ateneodanza.it
Susan Brooker & Raymond Lukens, delegates

Southern Africa: Gail Myburgh, artistic director. Eileen Phillips, sec:
cecchetti@yebo.co.za
Yvonne Barker, delegate

CUSA: Denise Rinaldi, executive director, pasdenise@aol.com
C.C.A. office ccainfo@aol.com
Lee Ann King & Ann Parsley, delegates

UK & Europe: Elisabeth Swan, chair: eswan@cecchetti.co.uk
Juliet Locks & Maureen Christie, delegates

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

Addendum to 2009 newsletter

Previous article on Louise Lightfooft
- Page 5 , 2nd paragraph should read
- Tweedie was accepted into Colonel
de Basil Original Ballet Russe which
toured Australia commencing in 1939
and departing in *September* of 1940 to
the USA.

Garrett Groat. We have been advised
that Garret had been a student of Dance
Unlimited and had trained in all types of
dance there for many years. His teacher
up to the completion of his Adv. 1 Cec-
chetti exam, was Kristin Ahi. Kristin
is a dedicated member of the Cecchetti
Society of Canada. Doug Rachinsky,
the owner of Dance Unlimited, where
Garrett received his training, has always
been a supporter of the Cecchetti Soci-
ety. Linda Pellis has written to ask that
Krisitin Ahi and Dance Unlimited should
be acknowledged for their contribution to
the success of their student Garret, which
we are happy to do here.

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. With the 6th conference of Delegates coming up in August, 2011 your suggestions for the agenda are welcome, please send to htsdken@gmail.com

ALSO 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

Up-coming Events 2011

UK	July 25-29	Cecchetti Summer Courses At The Lowry Manchester, UK www.cecchetti.co.uk
	July 28-30	Cecchetti International Classical Ballet Competition 2011, please see pages 4 & 5 for information
	July 30	Cecchetti Society Day
	July 31-Aug. 2	CICB Conference
Australia	Jan. 3-9	Summer School - Victoria
	Apr. 17	Bursary Eliminations - Darebin Arts Centre, Preston, Victoria
	July 15	Lucie Saronova Memorial Award
	July 16-17	Conference - Adelaide
CANADA	July 31-Aug. 6	National Cecchetti Summer Course, L'École Supérieure de Ballet Contemporain de Montréal, Maison de la Danse, 4816 rue Rivard, Montreal, PQ.
	Aug. 3	off for tourist activities. Guest teachers tba
		Contacts: jbo3@citenet.net , tel. 514-795-2922 or neva@dansenevashelton.ca , tel. 450-829-3187 How about a round trip following the CICB Competition in UK, July 28-30.
CCA	July 10-23,	International Summer School, location: Hope College, Holland, Michigan.
	July 11-16,	Diploma Intensive with Diane Van Schoor, location as above, see www.cecchetti.org for details.
	July 17-23,	Teacher Seminar, location as above
	Oct. 24	National Teacher Fall Refresher, Canton, Michigan
	All of CCA's 18 committees around the USA hold 1 or 2 yearly workshops or seminars. Please check our web site for more information of committee activities.	
CUSA	Feb. 19-20	Workshop, Huntington Academy of Dance, (714) 847-6657; Kimberly@HuntingtonAcademyofDance.com
	Aug. 7-13	Summer Course, University of California Santa Barbara
	Date t b a	Workshop, Whittier
S. AFRICA	Dec. 4-11	Summer School, 2011, Hilton College, Hilton, Kwa-Zulu Natal
	Dec. 4, p.m.	Registration and move into hostel
	Dec. 5-10	Duration of Summer School
	Dec. 11	Vacate premises

It is proposed that a student performance as well as the Cyril Beaumont Competition will be incorporated into the summer school which will feature an international guest teaching faculty.

The Cecchetti Society Of Southern Africa Dedication Award

A prestigious Dedication Award is bestowed by The Cecchetti Society of Southern Africa on an esteemed member who, through a nomination process, has become estimably deemed to receive the Award due to immense and invaluable contributions to the Cecchetti Society of Southern Africa notwithstanding the recipient's meritorious propagation and promotion of the Cecchetti Method. Recipients of The Cecchetti Society of Southern Africa Dedication Award are: Ms. Eileen Keegan, Ms. Faith de Villiers, Ms. Louise Lombard, Ms. Ruth Inglestone, Ms. Diane van Schoor, Mrs. Ann Geddes, Ms. Mervynne Fernie, Ms. Lynne Fouché, Ms. Joy Cooper, Ms. José Pretorius, and Ms. Jennifer Louw.

Honorary Members comments on Cecchetti when they were invited to become honorary members of CICB

Dr. Eduard Greyling (Southern Africa)

"Dance training, whether for the purpose of preparing the professional or for the sheer joy of organised movement, has an unprecedented place in our society.

Stimulated by music, dance is a language whose words are movements of the body in time and space. The traditional Classical Ballet evolved from the Romantic Movement with Maestro Cecchetti at the centre of pedagogical development. The Cecchetti style, in its school of bravura, virtuosity and strength, offers a musicality which is so important in the dynamics of Ballet Technique."

Lucette Aldous (Australia)

"With all the trends and shifts in dance to-day, we are so fortunate that the enriching syllabus of Maestro Cecchetti is still incredibly inspiring".

Breaking news - Joyce Shietze, chairman of the Cecchetti Society of Canada and vice chairman of CICB, has advised us that Canada will be withdrawing from ISTD, as from December 31, 2010. This is a courageous step to take, but since Australia took this action they have made very big strides forward. On behalf of all our members, we wish Canada great success.

Victoria & Albert Museum, London, Sept. 25, 2010 – Jan. 9, 2011, Diaghilev and the Golden Age of the Ballets Russes 1909-1929. Previously unseen photographs and information about Idzikowski. CICB is communicating with the museum and Jane Pritchard regarding permission to include some in the Pioneer article about him.

CECCHETTI INTERNATIONAL CLASSICAL BALLET COMPETITION 2011

Patron: Dame Beryl Grey DBE

****A WORLD CLASS COMPETITION FOR YOUNG DANCERS****

Ballet Mistress: Anita Young (Royal Ballet teaching faculty & ex-Royal Ballet Company)

Contemporary Mistress: Sharon Watson (Director: Phoenix Dance)

July 28 – 30, 2011 The Quays Theatre, The Lowry, Salford Quays, Manchester, United Kingdom

INFORMATION FOR COMPETITORS:

Competitors Programme

Sat. July 23

Sun. July 24

Mon. July 25

Tues. July 26 & Wed. 27 July

Thurs. July 28

Fri. July 29

Sat. July 30

Registration at the Premier Inn, Old Trafford, Manchester from 3.00 pm followed by welcome and orientation

Classes AM followed by competitors' conference at which competitors will draw their performance numbers.

An informal reception will be held in the evening

Classes AM, followed by allocated rehearsal time

Adjudicated classes will be set and rehearsed, followed by allocated rehearsal time

Morning: Adjudicated contemporary class on stage Evening: Presentation of contemporary solos

Morning: Adjudicated classical class on stage Evening: Presentation of classical solos & announcement of finalists

Gala Evening: Presentation of finalists' classical and contemporary solos. Performances by invited artistes from the professional dance world. Adjudication and presentation of prizes & Gala reception

TOTAL PRIZE FUND: £10,000

Talented young dancers who would like to apply to compete in this prestigious world class competition must meet the following criteria: Competitors:

- must have passed Cecchetti Advanced 1 Exam by the date of the Competition
- must be under 20 years of age on 31st July 2011
- must not have danced professionally
- will be required to present one classical variation from the "list of variations" below and one contemporary solo of own choice, not exceeding three minutes
- must have a responsible adult as a coach/mentor to accompany them throughout the competition

ACCOMMODATION & TRAVEL Reduced price accommodation as listed below can be reserved for competitors and coach / mentor via the website www.cecchetti2011.co.uk in the following hotels:

Holiday Inn Express £45 per room per night Bed & Continental Breakfast only (one or two people) plus £10 additional person

Premier Inn, Old Trafford £64.70 per room per night Dinner, Bed & Full-English Breakfast (single); £79.90 per room per night Dinner, Bed & Full-

English Breakfast (shared) £95.10 per room per night Dinner, Bed & Full-English Breakfast (family room – 3 people)

The Lowry is a short distance from the centre of Manchester and is served by an International Airport and main Inter City train services to Manchester Piccadilly or Manchester Victoria stations

HOW TO APPLY

Competitors from Australia, Canada, USA, Italy and South Africa should email the relevant contact below for application details and deadlines for their country.

Australia: enrico@cecchettiballet.org

Canada: under 20 years old on July 31, 2011, wishing to participate in the CICB 2011 Competition will be chosen from a committee of three senior teachers.

They need to send:

- a DVD of themselves performing a classical variation from the list given on the website or in the CICB Newsletter (not necessarily the same as they will dance in the Competition) and a contemporary solo (max. 3 minutes)
- a cheque made out to CSC for \$25.00
- full name, mailing address, email address, date of birth, age
- date and location of successfully achieving Adv. 1 Cecchetti or higher to:
Ms. Deborah Hess, 400 Jarvis St. Toronto ON M4Y 2G6 post marked not later than January 15, 2011.
Decisions will be made by March 1 and all will be notified shortly after.

Cecchetti Council of America (CCA): Ala1king@aol.com or parsleyann@gmail.com

Italy: info@ateneodanza.it

South Africa: gailmyburgh@mweb.co.za or cecchetti@yebo.co.za

USA (CUSA): All applicants under 20 years of age on July 31, 2011, should send 3 copies of their DVD to Ms. Deborah Vinton postmarked no later than February 1, 2011 at 2251 Hickory Ave. Sarasota, FL 34234. CUSA Selection Committee will report their selections by March 1, 2011.

UNITED KINGDOM and REST OF THE WORLD (ROW) United Kingdom applicants and applicants from countries not listed above must submit a DVD with the candidate dancing one classical variation from the approved "list of variations" (this need not be the same variation as the candidate will dance in the Competition) and one contemporary solo of the dancer's own choice, not exceeding three minutes. For the classical variation females may wear a practice tutu. For the contemporary solo candidates should wear a unitard, or leotard and tights and perform barefoot. DVDs and application form must be sent to: - UK & ROW Selection Committee c/o Sharon Orme, 9 Sheppard Drive, Chelmer Village, Chelmsford, CM2 6QE, United Kingdom. Please include an application fee of £20 (either cheque drawn on a UK Bank or International Money Order) made payable to Cecchetti 2011. It is the Dancer's responsibility to ensure their package reaches the Selection Committee by the deadline. It is suggested that the package be sent by Express Post (or equivalent). UK & ROW APPLICATION DEADLINE: February 1, 2011 Applicants will be notified by 1st March 2011. To download a UK & ROW application form and list of approved variations go to the website www.cecchetti2011.co.uk or email competition@cecchetti.co.uk

ALL SELECTED COMPETITORS Following the selection process in each country selected competitors will be required to pay an Entry Fee of £100 per competitor (payable by International Money Order or cheque drawn on a UK bank) to Cecchetti 2011 by April 15, 2011.

Mailed to: 28 Prykes Drive, Chelmsford, Essex CM1 1TP UK

CICB COMPETITION 2011 - Repertoire

FEMALES

La Bayadère

Composer: Minkus / Choreographer: Petipa
1st Variation Shades
2nd Variation Shades
3rd Variation Shades
Gamzatti variation

Paquita

Composer: Minkus / Choreographer: Petipa
Any of the female variations

Coppelia

Composer: Delibes / Choreographer: St Leon
Swanilda -Act 3

The Nutcracker

Composer: Tchaikovsky / Choreographer: Petipa
Sugar Plum Fairy

Sleeping Beauty

Composer: Tchaikovsky / Choreographer: Petipa
Lilac Fairy – Prologue
Aurora – Act 3

Giselle

Composer: Adam / Choreographer: Perrot/Coralli
Giselle's variation – Act 1
Peasant pas de deux

Flower Festival of Genzano

Composer: Helsted / Choreographer: Bournonville
1st Female variation

Don Quixote

Composer: Minkus / Choreographer: Petipa
Grand Queen of the Driad – Act 2

MALES

Giselle

Composer: Adam / Choreographer: Perrot/Coralli
Peasant pas de deux
Albrecht's variation – Act 2

Paquita

Composer: Minkus / Choreographer: Petipa
Either of the male variations

Sleeping Beauty

Composer: Tchaikovsky / Choreographer: Petipa
Bluebird variation – Act 3

Don Quixote

Composer: Minkus / Choreographer: Petipa
Act 3 Grand Pas De Deux – male variation

Swan Lake

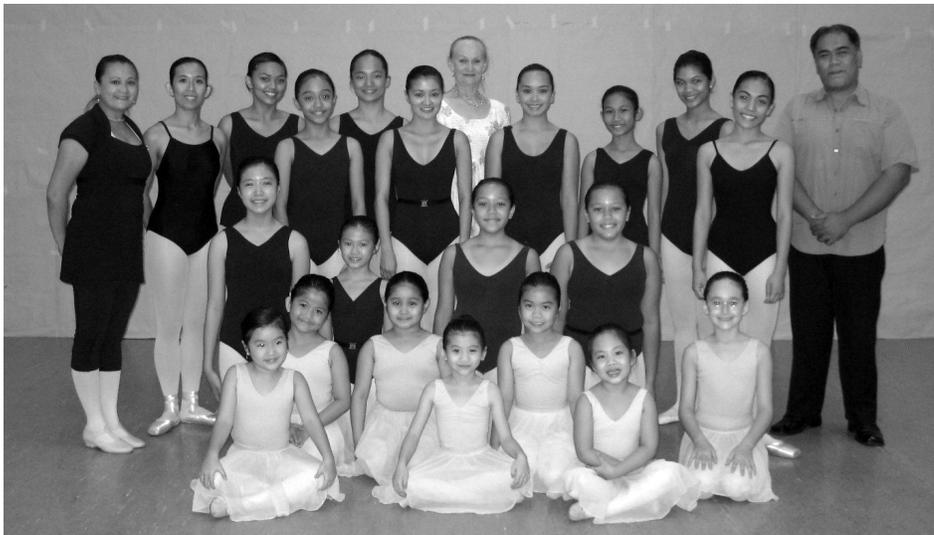
Composer: Tchaikovsky / Choreographer: Petipa
Black Swan male variation

Napoli

Composer: Helsted / Choreographer: Bournonville
Last male variation

Le Corsair

Composer: Drigo / Choreographer: Petipa
Grand Pas De Deux – male variation



Desiree Peralejo-Medina pursued an undergraduate degree in Canada graduating with a Bachelor Honours Degree in Fine Arts-Cultural Studies at York University in Toronto and completed a 3 years Teacher Training Program from Canada's National Ballet School

She has studied the Cecchetti method in Canada, England and returning to the Philippines she gained certification for Associate status from Cecchetti Ballet Australia, ACBA-CICB. She has been teaching the Australian Cecchetti examination syllabus for over a year now in Manila. On April 11, 2010, Miss Carole Hall examined 20 very talented, excited and nervous young ballet students in Manila.

Young Dancers

Thank you to the Cechetti Society of Southern Africa for the following articles. We hope to hear about more young dancers around the world for next year.

Iohna Loots,

Soloist, The Royal Ballet interviewed by David Blair, Bloomsbury Central Baptist Church, London, 24 September 2008

David Blair introduced Iohna, saying she had been in the Company for nine years.

Iohna was born in Johannesburg, South Africa. Between the ages of four and seven she also lived in Dusseldorf, Germany, where she had her first ballet classes. On her return to South Africa she continued normal classes until about 12 then went to a high school which offered ballet classes as an optional subject for the last five years of education and where Miss José Pretorius taught her ballet.



Photo ©The Royal Opera House

Going to the Royal Ballet School came by chance. It was her then teacher, Lynne Fouché, who decided that she might have a chance to win a scholarship if she entered the Prix de Lausanne. Her teacher was arguably one of the best teachers in the country and she knew opportunities were limited if Iohna stayed. She signed in for Prix de Lausanne but I was so naïve. I'd done local competitions but I was so young and so full of the joy of dance, you don't realise what a big deal the Prix de Lausanne is. I had never danced in another country before. You don't know what it's about. It was an amazing experience – it was a funny year, David Makhateli, Zenaida Yanowski, Jamie Tapper, a lot of people from around the world were there who are principal dancers now. Laetitia Pujol from Paris Opera was there. She was my little friend. I was No. 1 and she was No. 2 as we were the two smallest ones. Dame Merle Parke was on the panel and at the semi-finals she came to Iohna's teacher and said she would like to offer Iohna a scholarship to the Royal Ballet School. Iohna finished school in South Africa and then joined the Upper School in September when she was 16.

During Upper School, Iohna performed quite frequently in whatever the Company was doing at the time, whether as a page, kid or animal. She did a gala for Prince Charles with Plácido Domingo, "The 1812 Overture". It was a once-off and she didn't realise until afterwards that it was being broadcast live to 20 million people all over Europe, Will Tuckett choreographed. At the only dress rehearsal that they had on stage, she blanked and did not remember a single step. I stood there wafting, not knowing what I was doing. Somehow I got it together for the show. Iohna also did Don Quixote, Sleeping Beauty (the Viviana Durante video version) as the

little Lilac Page; in Nutcracker she was an Angel, in Cinderella the Orange Page. The end of year performance after first year was Checkmate in which she was one of the two Red Pawns, as well as a couple of modern pieces. She also danced in Napoli and Concerto.

But afterwards there was no place for her in the Company because she was too tiny, she hadn't grown enough. She was only 4'11" and needed to be 5'1" to get in. She remembers Monica Mason calling her into her office and saying "If you ever grow, please come back, give me a call." Iohna went home and stopped dancing for six months. She later joined Cape Town City Ballet in Cape Town.

When Iohna was there, there were 45-50 dancers. The Company was big enough to put on the big classics. It was a very happy, friendly company similar to The Royal Ballet. People feel welcome, people get on, there's a good sense of humour most days. Iohna says she's been very lucky to have been in two companies that she has really enjoyed. Before she got into the Royal Ballet School she used to work with South African Ballet Theatre and did Clara, La Sylphide, Conservatoire among others. The repertoire was phenomenal. At that moment in her life, Iohna had a choice between two South African companies. But she also knew she wanted to break away a little.

Iohna's parents moved to Vancouver the same year as Iohna moved back to London and she hasn't been back to South Africa often. She knows how tough it is for the companies there because they don't have the government funding 'that we so easily have here and they don't have the audiences so can't do as many shows'.

Dancing in South African shows is different. They would finish at 2 p.m. and have the afternoon off. 'You'd go off to the beach and get back in time for the show. Here the workload is relentless. There you might do six shows of Swan Lake, here you do 25. There you were lucky to have two casts, mostly it was one. Here we have four.' The size is different. There, there are half-empty audiences; here it is full house almost every night. Iohna recognised this was special to The Royal and that other companies don't enjoy that luxury. 'We are very, very lucky. In South Africa you had two pairs of pointe shoes a month, here there's an unlimited supply. In South Africa you get enough ribbon for one pair of shoes every couple of months, here you get a roll. The mind boggles how much luxury we have in this company. I am glad I was away so I

can appreciate it so much more. The tours are just amazing; we are looked after and treated so well. People who come through White Lodge and the Upper School straight into the Company just take it for granted. They don't realise how lucky they are; they moan and have bad days which happens to all of us but they don't actually recognise what we have in The Royal Ballet. The rep, coaching, classes are always top standard.'

How did Iohna join the Company? She went to London as part of a two week holiday. At the time she was doing so well in Cape Town and almost didn't feel the massive need to join The Royal. However, she needed to do class and was a bit curious and thought maybe she needed to break away now, while still young enough to change her life. So she called Monica Mason who said, 'Yes, darling, come and do class.'

Monica remarked to the now 5'1" Iohna when she first saw her, 'Oh, you've grown!'

After 10 days of classes, Iohna went home and by the end of that week Monica rang and said 'Darling are you sitting down because I'd like to offer you a contract.'

What was hard after those three years away was coming back to The Royal Ballet in 1999. 'All my friends from school had now been in the Company for three or four years and it was as if I had just joined from the school. None of what I had done in South Africa meant anything. That experience was scrapped.' It was hard but at the same time she was so glad to be in the Company that she just tried to fit in, to blend, disappear in the crowd: 'I knew it was such a privilege and I was so lucky to have got in.'

The first two years were about fitting in, finding her place, 'maybe trying to fit in too hard, to disappear into the corps.' Then Anthony (Dowell) retired and Ross Stretton came in 'and that changed a lot of things, from having just become comfortable, again, two years of work

meant nothing and the next step could have been back to nothing. It was a wasted, horrible year. I didn't do any work, I didn't enjoy anything, I was very depressed. Then when Monica became Director, I had to start all over again and at this point three years had passed and I am still trying to get on the ladder. I had lost three years in Cape Town and then three years because of the different Directors. I was very much on the back foot and even though you know you are lucky to be in the Company you still hold ambitions, you want to do certain things because you believe in your heart you are capable of doing certain roles



Iohna Loots and Ricardo Cervera
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Clara - Iohna Loots and the Nutcracker enter the Sugar Garden. Copyright : John Ross ©

in different ballets. It's been a hard journey. But I am very glad to say that if I look at my CV now I am so grateful that I can tick so many boxes of the beautiful ballets that I have done, and the roles that I have done, so I have been very lucky.'

The first named role when audiences may have been aware of Iohna was probably Clara with Justin Meissner. Every year is different, with a different partner. After Justin, Iohna danced with Jonathan Howells, Ivan Putrov, Ricardo Cervera and Steven McRae. Iohna has danced in many roles. 'I have a couple of highlights, usually in a blond wig.' Dorabella which she loved is a favourite ballet, as is Vera in A Month in the Country. And then, of course, Princess Stephanie.

Dorabella is really exhausting. 'You get to the end of that little pas de deux and feel you are going to throw up.' Between that and A Month in the Country – obviously Stephanie is MacMillan – Iohna feels she is an Ashton dancer. 'I am tiny, I've got the footwork, I am not a McGregor dancer. Those kinds of roles I enjoy. They are really hard but I feel I have a natural facility for it, the footwork, the bending, the arms. It appeals to me as a dancer.' Iohna did Vera last year with Ivan Putrov and Alexandra Ansanelli and, another favourite, the Gloria pas de quatre, 'which I loved doing. I'd



Iohna Loots and Ricardo Cervera with *The Snowflakes*. Copyright: John Ross ©

wanted to do that for so long.' Both Dorabella and Vera are young girls, Stephanie is different. Iohna had not been surprised to be cast as she knew you needed to be small for the man's sake as he is so tired by that time. Iohna was so glad to have the chance to do something that was dramatic, not cute, not friendly. She'd wanted to do it so much as she really loves acting. To be able to find that side of herself was great. Iohna was asked how she set about preparing for the role. 'To portray so much emotion in so short a time you visualise it, do method acting, I put myself in that situation. I imagine how you would react, what you would do and feel. In the first tiny solo you have to put in all that longing to be accepted, the fear of the wedding night, all things which you may not have experienced in your own life but maybe something close.'

Another MacMillan dramatic role Iohna would really like to dance is Juliet because it too has a whole range of emotion from young exuberance, love. 'Act III such a marvellous act, hardly any dancing but Juliet's emotions are laid bare, it's full-on acting, very tempting. Manon is the same but at heart I would always liked to have been a little Juliet.'

Although La Sylphide is different from Ashton, Effie was built as not being only about the dancing but also about the character which is integral to the story: why James goes away, why he falls in love with a sylph. 'You could choose to play Effie as big or as small as you wanted. You could easily play her so that nobody would even notice her or so that she becomes one of those

roles that everyone remembers. If it's your wedding day and your fiancé is aloof, how would you feel? What would you do? If he disappeared, how distraught would you be? It's as simple as that. For me that's not hard – I'm an emotional person by nature and quite a drama queen so it doesn't take much for me!'

Other types of roles: 'If the ballet has an animal in it, yes, that will be me – I am from Africa you know!' Iohna has danced animals from the beginning from a chicken in *Fille to a swan*, to a cygnet, to a cat, a dog 'Pepe was quite a featured little doggie, a very nice role. In a brown leotard with a big dog face, it was lots of fun. It was hard with the mask but nothing was as hard as *Hunca Munca* – a mouse. It's a favourite part, exhausting, very scary. Not nearly as enjoyable as you think it's going to be. It's so intense because you can't see anything, everything is very musical because it is Ashton, all the props freak you out. And

there are stairs with a solo at the top – you can actually break your neck doing the solo – and a carpet that is slippery.' There's also the cat, the goat in *Sylvia*, 'a tough little number.' Then a bunny in *Wind in the Willows*.

During one season, they did 30 shows, Iohna once doing three in one day, a matinee of *Nutcracker* and two of

Wind in the Willows. She ran from one theatre to the other with 15 minutes to put dirt on her face and become a rabbit after being a Mirliton. As well as the rabbit, she played a butterfly and an evil little weasel.

In *Manon*, Iohna has played the boy/girl for quite a long time. To avoid boredom she plays her with different moods. Sometimes she is obnoxious, sometimes naughty, sometimes aloof.

At last Iohna was promoted. It took probably a year for her to relax and believe that she deserved to be there. When it takes so long you almost don't believe you deserve it. 'But here I am, I'm very grateful and feel very blessed'.

Since then there've been *Nutcracker*, *Vera*, *Rubies*, *Rite of Spring* – '99% of the dancers get a thrill from *Rite*, that group ensemble thing. The feeling of doing that ballet is awesome and even though you are left totally exhausted and your brain is fried because you have counted for 40 minutes there's something very rewarding about *Rite of Spring*. All counts change constantly, with different movements on every count. It's not normal movements like step, arabesque, pirouette. It's hard for your body to remember or do naturally, it's hard on the legs, it's heavy. A vicious ballet, vicious. You know when you have gone wrong. It is so exact, if you lose the music you are in trouble or if you blank you are in trouble. It's so fast that you couldn't catch up with your counts and the moves. It happens to all of us. We have all made mistakes in *Rite of Spring* and wondered if they had been noticed.'

Asked why she said she was not a McGregor

dancer, she replied that it was not through her choice as she loves his work but that he picks the people who he thinks might be able to move in a certain way. Choreographers are very particular about who they pick. She has worked with David Bintley on *Les Saisons* with Will and Chris (Wheeldon) which is always fantastic. McGregor is possibly a very interesting future dream just because he is the future of The Royal Ballet. Liam Scarlett would be fantastic to work with as he is so talented.

Hadn't Iohna done a version of *Carmen* in South Africa? She had done one with choreography by Veronica Paepers but it was very classical, in three acts, nothing like Mats Ek's version. Has she any desire to do Micaela – or M as she is in Ek's version? Iohna would love to work with Mats Ek. She loves doing Balanchine which is very hard but rewarding, especially working with Pat Neary who is always lots of fun.

She has just filmed the role of Princess Stephanie in *Mayerling* with principal Edward Watson and is cast also to perform it with principal Carlos Acosta. She opened the Christmas season as Clara in the *Nutcracker*.

Report written by Belinda Taylor, corrected by Iohna Loots and David Blair ©The Ballet Association 2009.

Edited and abridged by M Marnewick with comments by L Fouché.

Angela Malan

Angela Malan recently announced her resignation from The South African Ballet Theatre Company and future plans. She has been



invited to appear as a guest artist by Peter Bo Bendixen (Artistic Director of the Pantomime Theatre and Ballet Gæstespil) in Tivoli, Copenhagen from July to September this year (2010). Prior to that, she intends

completing her Yoga Teacher's Training course qualifying in the Jivamuktu / Vinyasa method.

'The past nine years with SABT have been extraordinary and I have learnt so much,' says Malan. 'I am keen to continue learning and growing as a dancer and hope that the experience I gain through performing and travelling over the next few months will enrich me. It is this enrichment and knowledge which I hope to bring back to South Africa with me.'

Iain MacDonald, Artistic Director of SABT, and Ms Malan's frequent partner said, 'Angela has been an integral part of SABT for the past nine years and her invaluable expertise has contributed enormously to maintaining the high standard which audiences have come to expect of SABT. We know that she will be a wonderful ambassador for South Africa during her travels and look forward to possibly welcoming her back to our stages in the near future'.

Angela Malan, SABT's highest ranking female dancer, was born in Johannesburg and



Angela Malan as Odette in Swan Lake (Photo from SABT website)

studied with Lynne Fouché as well as at Pro Arte, Pretoria and The National School of the Arts, Johannesburg.

At the age of 16 she took up scholarships at Scuola de Danza, Florence, Italy and at the National Ballet School of Canada, Toronto and joined the ranks of the National Ballet of Canada, staying there for 5 years.

She returned to South Africa in 1994 and joined PACT Ballet, becoming a Principal Dancer of the State Theatre Ballet in 1998 and



Angela Malan as Odile in Swan Lake (Photographer: John Ho gg)

dancing most of the company's principal roles.

Along with Iain MacDonald and Karen Beukes, Angela choreographed her first full-length ballet, The Nutcracker as well as Giselle and Sleeping Beauty for the ex-State Theatre and Dance Company members in December 2000.

Angela is a Principal Dancer and was a founder member of The South African Ballet Theatre. She was part of the original Executive Committee as well as being the Rehearsal Director. She stepped down from the Executive Committee and her management role in September 2003 so as to concentrate fully on her dancing career.

Angela also assists the Company with teaching and coaching as well as choreographing. In 2004 she choreographed a new work to the Flower Duet from Lakmé for the Valentine Enchantment season.

Her roles with SABT have included the title roles in Giselle and Veronica Paepers Carmen, Odette/Odile in Swan Lake, Swanhilda in Coppélia, Terpsichore in Apollo (in collaboration with the Royal Danish Ballet and partnered by Nikolaj Hubbé of the New York City Ballet, for which she won the first Geoffrey Nieman and Brian van Rheede Award), Aurora in Sleeping Beauty, the Winter pas de deux in Sean Bovim's I Will Say Goodbye Tomorrow, the Snow Queen and the Sugar Plum Fairy in Nutcracker, Juliet in Romeo and Juliet (partnered by Kenneth Greve, Principal Dancer with the Royal Danish Ballet), Ophelia and Gertrude in Kenneth Greve's Hamlet, the title role in Veronica Paepers Cinderella, the Older Sister in Frank Staff's Transfigured Night, Principal Lady in Conservatoire (produced by Peter Bo Bendixen of the Royal Danish Ballet)

and two of the Principal Ladies in Who Cares, produced by Elyse Borne of the Balanchine Trust. She also created the role of Cleo, Queen of Denial in SABT's 2004 production of Rock-a-Tutu.

She has also appeared as Camille in La Traviata and Aurora in The Sleeping Beauty, partnered by Friedemann Vogel, Principal Dancer with the Stuttgart Ballet. In November 2005 she



Angela Malan as the Black Swan (Photographer: Patrick de Mervelec)

was invited to guest as Odette/Odile in the Zurich Ballet's Swan Lake and completed the year as Cinderella in SABT's Christmas season of that ballet. Ms Malan performed the title role of The Sphinx in Veronica Paepers Drie Diere in 2006 as well as the title roles in Hamlet.

In July 2007, she was invited to return to Brazil to perform alongside Nikolaj Hubbe in Balanchine's Apollo and made her SABT debut in the Prelude role in Les Sylphides staged by Dianne Richards as well as Mercedes in Don Quixote. She recreated this role at the National Arts Festival in Grahamstown when the SA Ballet Theatre performed on the Main programme in July.

In October 2008, Angela was promoted to Senior Principal dancer along with her long-time dance partner Iain MacDonald. In November



Angela Malan in the SABT studios (Photographer: Patrick de Mervelec)

2008, she was the recipient of the prestigious Madge Cade Award in April 2009 in recognition of her commitment to The SABT.

In June 2009, Angela was invited to appear as guest artist with the Cape Town City Ballet in their production of Swan Lake at the Artscape Theatre. She performed the dual role of Odette/Odile opposite Xola Putye as Prince Siegfried, and again danced in the March 2010 production of Swan Lake with SABT. In September 2009 she performed the title role of 'Giselle' opposite Junor Oliveira de Souza from English National Ballet in SABT's season at the Joburg Theatre.

In November 2009, Angela was the recipi-

ent of the 2009 Arts and Culture Trust Excellence Award (Dance Section).

Lara Turk

talked to David Wightman in London.

Durban dancer Lara Turk, has a private dream that one day the famous ballet company will come to South Africa and she will dance again "in my beloved Durban".



"Imagine the Royal Ballet performing around South Africa with someone like Carlos Acosta as principal dancer," she enthuses.

Acosta was a penniless street kid in Cuba

until he started dancing and now, as the company's principal guest artist and the subject of a best-selling book, is taking London and the world by storm.

"Just think what an inspiration he would be in our townships. A perfect role model," Lara says.

Lara is the first Durban dancer to join the Royal Ballet since the heady days of the

60s and 70s, when Nadia Nerina and Margaret Barbieri, also both Durbanites, were world-famous stars of the ballet company. But she confesses she herself is now "a pretty small fish in a large pond", even after her notable successes in South Africa.



We watched

her dance in the corps de ballet in The Dream at the stunning refurbished Royal Opera House, home of the Royal Ballet, at Covent Garden a few months back. It was impressive, with Lara dancing alongside some of the leading names in ballet - and this after being granted an audition only six months previously. "I was with my dad in Wool-



Lara in Nutcracker

worths in Sandton when the Royal Ballet phoned me to come for an audition. I flew to London and auditioned for three days under the watchful eye of South African director of the company, Monica Mason, before being accepted."

Six months later Lara's position in the 105-member company was confirmed and she was chosen for the international tour.

The elfin-faced Lara says she has always been hooked on dance.

"I was dancing at pre-school at the age of three," she laughs. "When I was 11 I was given



Lara in Carmen

a book on Sadlers Wells (the name of the company until Princess Margaret changed its name by royal decree) which influenced me, and from about 13 or 14 I took dancing seriously." The daughter of Michael and

Viv Turk of Cowies Hill, Lara attended Durban Girls' College. At the same time she had dance lessons with Dudley van Loggenberg and Noleen Nicol, teachers who had international experience with the London Festival Ballet. "At 13, I danced in Themis Venturas's schools edition of Hair at the Playhouse, and when I was 16 I did Coppelia with Mark Hawkins's Flying Fish Company with Mary Anne de Wet in the lead role. That was exciting. My first taste of the real thing."



Lara in 4 Songs

The year 2000, however, was a grim one for dance. The State Theatre collapsed, funding for the Flying Fish stopped and the Cape Town City Ballet was having a shaky time.

"I headed to the English National Ballet School for a year, dancing with girls from all around the world. What a wake-up call. I realised what a sheltered, protected life I'd lived until then. It was cut-throat stuff. Of the 30 girls, only five are still dancing professionally today.

"About this time, through a combination of circumstances and an injury, I took some time off to learn and teach Pilates. It was helpful for my dancing and eventually took me back to ballet. So at 21 I left England and moved back home. It was 2003 and I danced the lead in Coppelia in what turned out to be Flying Fish's last performance.

"After six months I realised I had no future in Durban and headed for Cape Town and the Cape Town City Ballet. It was a wonderful opportunity. I danced the lead in Carmen and Beauty and the Beast." Despite this, restlessness was setting in, and Lara was yearning for the international stage. Taking the bull by the horns, she made a DVD of dancing and sent it off to the Royal Ballet. "Imagine my delight when they responded in the way they did.

"I love Durban, but I'm sad its people won't support talented and innovative local dance. Especially when you think of Durban's legacy of dance.

"I loved the Playhouse, with its stars in the

roof. Perhaps one day my dream will come true and the Royal Ballet will dance there with the KZN Philharmonic accompanying them. I'd love that."

This article appeared in the Durban in 2008 and is edited and reprinted with photos with kind permission from David Wightman of the Famous Publishing Company.

Kitty Phetla

Kitty was trained by Martin Schönberg from the age of nine, later joining Mr Schönberg's Ballet Theatre African. While with BTA, she received many awards from 1998 to 2002 and took part in international ballet competitions such as the Prix de Lausanne, the Cecchetti International Ballet Competition in Australia and the Helsinki Ballet Competition. She attained her A.I.S.T.D. Cecchetti Faculty Teachers Qualification in 2002. She performed as a guest artist, locally and internationally, and has danced lead-



Kitty Phetla of Mzansi Productions in 'SOMEBODY TO LOVE A Dance Celebration To The Music Of Queen' (photographer Susanne Holbaek)

ing roles in Giselle, The Dying Swan and Les Sylphides among others. She has choreographed several works, most recently Within and a pas de deux, Jolie, for 2008 Arts Alive. She was a founder member of Mzansi Productions in August 2008.

Kitty is one of the most recognisable personalities on the South African stage, a tall, strikingly beautiful dancer quite unlike any other. In a profession where



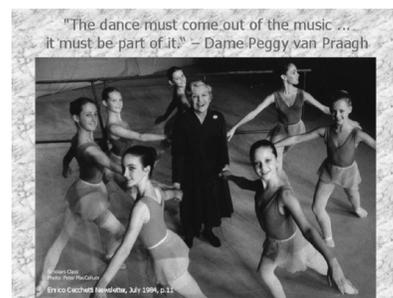
Kitty Phetla of Mzansi Productions THE NUTCRACKER photographer Susanne Holbaek. Reprinted with kind permission of Mzansi Productions

uniformity is often the norm, Kitty Phetla is unique. She makes a very real and practical contribution to the future as a teacher and role model, her embrace spanning generations and styles, from kids in outreach programmes – who claim her as "our Kitty" – to more mature women with little or no previous dance experience. "My classes for older women are specially designed to make women in the community feel good about themselves," she says.

At a more conventional level Kitty teaches contemporary dance and ballet classes with a versatility that reflects her own training as well as the range of demands made on her as a dancer with Mzansi Productions.

Cecchetti Pioneers

Please visit the CICB website www.cicb.org for 24 Pioneer Articles including the three latest Pioneers whose photos appear here.



3 articles for Dame Peggy van Praagh



Nora Roche



Sylvia Hamer

Obituaries

Wynne Lee FISTD 1918 – 2009

by Jill Chapple



Wynne Lee was born at Jamestown in the mid-north of South Australia in September 1918. She was taken to Adelaide by her paternal aunt as she was not a healthy baby and remained there to be brought up as an only child but with regular contact with her parents and siblings. Wynne commenced her life-long love of dance at the age of eight when she started ‘Fancy Dancing’ classes with Dorothy Laws. This included character, tap and musical comedy as well as many other styles of which there are photos ranging from toe-tapping to Spanish dancing. After spending many years with Miss Laws, Wynne commenced her own school at the age of 16 in the dining room of her parent’s home and subsequently in church halls when student numbers increased. Later on, after realising that she needed more training and knowledge of dance, she commenced classes in the late 1930’s with Wanda Edwards who pioneered the Cecchetti method in South Australia. Membership of the Cecchetti Branch of the Imperial Society of Teachers of Dancing (ISTD) was achieved in 1943 after successfully passing Elementary. She continued her training with Miss Edwards and took all other exams becoming a Licentiate in 1957, Fellow in 1970 and later a Life Member.

As the Cecchetti Branch of ISTD in South Australia continued to develop during the 1950’s Wynne and her contemporaries, Dorothy Slane and Dorothy Noye gradually took over organising roles. Miss Edwards continued her interest and guid-

ance of the Branch. Exam sessions were held annually with interstate examiners and in 1962 Laura Wilson from England conducted a session. The Mabel Ryan Medal test was first held in Adelaide in the 1950’s with Madame Lucie Saronova adjudicating. Wynne entered many of her students for the exams from the early 1950’s on with excellent results. Her legacy to the Cecchetti Society can be seen in the number of former students who went on to teach the method with a second generation continuing the tradition. After being appointed examiner she travelled all over Australia and New Zealand in that role. Wynne was interested in all forms of dance and theatre and choreographed for many of the Musical Societies in and around Adelaide covering a large number of the musicals in that time. Her students also performed in fund-raising shows during the War and later entertained wounded troops during convalescence. Participation in pantomimes and entertaining at hospitals added to the experience of her students. The South Australian Ballet Company was established in the late 1950’s and Wynne and her students joined and supported its endeavours and provided a studio for rehearsals. She was also a foundation member of the Adelaide Eisteddfods and participated in competitions in Adelaide, Ballarat and Melbourne over the years. Annual concerts provided additional performance experience which Wynne considered an essential element in the training of dancers. Travel overseas in the early 1970’s gave her the opportunity to further enhance her knowledge by attending classes in many schools from Cecchetti to Royal Ballet and to attend performances in London and Moscow. After many years of using rented premises a purpose built studio was built at her home in 1972 and opened by the then premier of South Australia. Some years later following a decision to live in the Adelaide Hills the school and studio was purchased by a former student who continues teaching and enters students for Cecchetti exams to this day.

Once again a new ballet school was established in Woodside in 1978 and continued to thrive until Wynne decided to ‘retire’ and in 1988 moved to Perth to be near one of her daughters. She became

involved with the WA Cecchetti teachers and took classes for some of them as well as training some of the younger members for their teaching exams. After returning to live in Adelaide in 1995 she had limited involvement in the ballet world but was always interested in being kept up to date with ballet happenings in South Australia. Wynne’s many years of teaching were combined with marriage and raising a family. She married Don Gitsham in 1941 and her first child, Jill was born the following year. She continued to pursue her studies and classes however the arrival of her second daughter Erica and son Mark resulted in several years’ break from ballet. With the support of her husband and mother she resumed in the early 1950’s. Sadly Wynne was widowed at a relatively young age and ballet became more significant in her life. In her latter years after returning to Adelaide her life centred on her family particularly grand and great grandchildren. Words spoken at her funeral by a former student, teacher and dear friend defined what it was to be a student of Wynne Lee – “to know self discipline, hard work, loyalty, fairness, sacrifice, equality and to believe in yourself as a teacher and value every student that reaches your touch and direction with dignity and respect.” Wynne was passionate about the quality, flow and beauty of the port de bras and all arm and body positions which Cecchetti was renowned for. A final tribute to her lifelong love of dance was at her funeral when former students, colleagues and family members were invited to perform the first set of port de bras. Without any rehearsal and in perfect time this was a moving farewell which brought tears to the eyes of many as the final *révérence* was completed.

Daphne Cooper 1935 – 2009

by Mary Jane Duckworth

The Cecchetti Society Faculty UK, and all her friends, were stunned and saddened by the news of the sudden death of their Secretary, Committee Member and Examiner, Daphne Cooper. Attending an examination session on 30th November 2009 she collapsed, never regained consciousness, and died on the



same day. Doing what she loved, it was the perfect ending for her, but the loss to everyone else is immense. Born September 29th 1935 Daphne did not have a career as a professional dancer but was a school teacher who also did ballet classes, and after attending one of the very early Cecchetti Summer Schools fell in love with the method and continued her ballet training with Helene Wolska. She attended Cecchetti Summer Schools regularly and eventually, while still working as a Primary school teacher, opened her own ballet school in Watford, fulfilling her one desire, to be a ballet teacher. During the mid 1980's she took over from Richard Glasstone (Administrator to the Cecchetti Society) and Dora Lewis, to become secretary to the Cecchetti Branch

when Diana Barker was Chairman. Daphne held this post until the present day developing a fund of knowledge, and doing all and more than was required of her. A quiet, calm, unassuming person, she was always there for everyone, to answer queries, offer advice or exert her calming influence. We have all lost a remarkable person and a great friend. A memorial service was held on 18th February at St Alban's Abbey, at which over 350 people attended. A fund has been set up in her name, the purpose for which has yet to be determined. Contributions should be sent to Elisabeth Swan at 28 Prykes Drive, Chelmsford, CM1 1TP, UK - cheques made payable to The Cecchetti Society.

Margaret Lillian Cernik

1915 - 2010

by John Cernik



Margaret Lillian Cernik (Rita Saward) was born in London, England in 1915. At

an early age she began to study dancing at Miss Vacani's Ballet School, later with Miss Crabbe, Miss Craske and Madame Radice (in Milan). In 1936 she received her qualifications from the Imperial Society of Teachers of Dancing - Cecchetti Method. For the next several years she taught for Miss Vacani and during the War at several private boarding schools. In 1942 she married Lieutenant Karel Cernik. After the War, she, her husband and son Jan, went to live in Prague where she taught at the British Embassy. Upon their return to England in 1948, she taught for Miss Doris Stainer at Hurst Lodge, Sunningdale. In 1952, the family emigrated to Toronto where she taught for a short time for Betty Oliphant before opening her own school of dancing until her retirement in 1985. Several of her pupils were accepted at the Royal Ballet School and the National Ballet School of Canada. In 1968 she was made a Life Member and in 1970 a Fellow of the Imperial Society of Teachers of Dancing. After her retirement, she continued to travel to England and Europe and volunteer at the Princess Margaret Cancer Lodge and Roy Thompson Hall. She died May 12, 2010 in Toronto. She is survived by her son, daughter - in law, and two grandchildren.

Resources

The Days of the Week Posters can be bought from Sarah Wells
88 Milton Road, Stanford-Le-Hope, Essex SS17 8JU UK
Tel: +44 (0)1375 643574 Email: shop@cecchetti.co.uk

Color portrait of Maestro Cecchetti - 12" X 19" limited quantity - \$25.00 USD
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To purchase contact htsdken@gmail.com

Thoughts - Volume I & II by Richard Glasstone, 49 Articles written for The Dancing Times, 1997-2000 - \$35.00 Cdn. incl. postage
Thoughts - Volume II by Richard Glasstone (a few copies for those who have already purchased Vol.I)

13 Articles written for The Dancing Times, 1997-2000, \$10.00 Cdn. incl. postage

Notes for a Dancer compiled by Sheila Kennedy - to use in conjunction with the Cecchetti Manuals, - \$50.00 Cdn. + postage
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