



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. 19, 2013

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Riccardo Ambrogi

Photo by Chritiano Castaldi

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CONTACTS

CICB Officers

Chairman: Betty Seibert bseibert@cheshiredancecentre.com

Vice Chairman: Ann Parsley parsleyann@gmail.com

Secretary: Denise Rinaldi director@cecchettiusa.org

Acting Treasurer / Resources: Sheila Kennedy htsdken@gmail.com

CICB Delegates and Society contact

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

Canada: Joyce Shietze, Deborah Bowes. office@cecchettisociety.ca

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

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

Italy: ANCEC: Stefania Sansavini, info@ateneodanza.it

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

UK & Europe: Elisabeth Swan, Kate Simmons. eswan@cecchetti.co.uk

CICB Newsletters: Robina Beard, robina_madge@bigpond.com

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

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 7th conference of Delegates coming up in August, 2014 your suggestions for the agenda are welcome, please send to, Denise Rinaldi director@cecchettiusa.org

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

Peffpointe Teacher Training

from Laurie Papovich, CCA.

Cecchetti Council of America now offers a National Spring Workshop, geared toward continuing dance education for members and potential members. At the Spring workshop held in Michigan last April, 2013 Madame Peff Modelski was a guest teacher. Madame Modelski shared a mini version of her trademarked PeffPointe Teacher Training with us. The five hour class was beautifully presented incorporating Feldenkrais and pointe work. Everyone walked away inspired by her words and moved by her presence.

Madame Peff Modelski was born in New York City where she trained with Margaret Craske (a student of Enrico Cecchetti), and Alfredo Corvino at the Metropolitan Opera Ballet School. Her other studies include the School of American Ballet and The High School of Performing Arts with Thalia Mara, David Woods and Stuart Hodes.

As a professional ballet dancer, Madame Peff performed for four decades and was an original cast member of Fiddler on the Roof with Jerome Robbins.

As a teacher, she taught ballet at Steps in New York City for 29 years. Currently, Madame Peff teaches at Visceral Dance Center in Chicago. She is a Guild Certified Feldenkrais Practitioner, a Master Registered Dance Educator and a Sounder Sleep Specialist. Every June, Madame Modelski gives a 3-day PeffPointe Teacher Training Seminar.

Madame Peff coaches and teaches young ballet dancers privately for national and international ballet competitions. In addition, she maintains a private Feldenkrais practice, working with children with all forms of autism and learning difficulties.

Congratulations to Richard Glasstone June 2013

Richard Glasstone has been awarded an MBE in the Queen's Birthday Honours list for Services to Classical Ballet and received his award on October 10, 2013 at Buckingham Palace. We are delighted that his work has been recognized in this way with this Honour. In the ballet and dance world Richard has a unique combination of talents: teacher, choreographer, writer, lecturer and historian. He brings these together for the benefit of dancers and teachers with great clarity of expression and vision. In an arts world prone to swings of fashion and taste he has shown immense loyalty to



Richard Glasstone, teaching in Quebec City, Canada in 2006 – photo credit Hugh Maynard

British ballet and the Cecchetti tradition, unobtrusively and generously giving service to teachers and students and holding true to his principles of excellent teaching for many years. He has also made a major contribution to the recording of the history of ballet and its development, through his work as an author and his writing will be a legacy for future generations of dancers and teachers. Others are gifted in one or other field as a teacher, choreographer, writer, lecturer but Richard's uniqueness is that he is gifted in all these areas and has given generously to many others.

The Cecchetti Society of Southern Africa Dedication Award

awarded to **GAIL MYBURGH**
on May 18, 2013

TRIBUTES:

from **Lynne Fouché:**

If memory serves me correctly, I first noticed a young Gail Myburgh in the ballet studio of Audrey King, the renowned Cecchetti teacher and in particular a most accomplished choreographer, who had in fact taught Prima Ballerina Assoluta, Dame Margot Fonteyn in her youth in Shanghai. Gail's training was in good hands.

Gail's teacher, Audrey King also began the Johannesburg Youth Ballet and Gail was a member of this company, performing in a number of unforgettable pieces that Audrey had choreographed.

Newspaper critique, Karen Bowes, states of the Roodepoort Theatre season, "On a serious and classical note, 'Für die Lieber', a romantic interpretation of Schubert's Unfinished Symphony, based on the presupposition that it was never completed because the composer became hopelessly and romantically spellbound by its haunting melodic beauty, was outstanding. Marius van Drunick and talented Gail Myburgh whose facial expression has yet to be equalled played the leading roles of Schubert and the illusive melody. This production was a moving experience".

She then continues with her impression of the ballet 'Waratah'. Set in the early 1900s bringing to light the clash between primitive and civilised cultures as are still found in today's modern world and mentions

Congratulations to Ricardo Ambrogi

The Italian dancer, Riccardo Ambrogi (18 years) pictured on the cover page and below, is Cecchetti trained and danced at Teatro dell'Opera in Rome for 3 years. He has won a "perfezionamento" scholarship to Académie Princesse Grace Ballet School in Monte Carlo. His mother Virginia was a pupil of Janét Haupt during the 1970s in Paarl, South Africa.



Photo by Chritiano Castaldi

that again in a leading role Gail Myburgh lived a true and very emotional character.

The critic, Tony Jones, of "The Star" of the same ballet and season wrote, "Gail Myburgh's was a sensitive and intelligent portrayal of the mental anguish encountered by a young girl enmeshed in the conflicts of opposing cultures".

Prior to her performance years she had begun serious study and training in the Cecchetti method, qualifying as a teacher and eventually obtaining the coveted Enrico Cecchetti Diploma. Her accomplished endeavours were then recognised by her invitation to join the board of examiners of The Cecchetti Society

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of Southern Africa.

Many of her students have been accepted into world-renowned organisations. For the Cecchetti Society of Southern Africa she has served as regional chairperson of the Johannesburg Branch for 7 years, was elected to the Council of Management in the administrative portfolio for 4 years then designated our National Chairman from 2001 and currently serving in that position, she is also one of two delegates representing Southern Africa at CICB, (Cecchetti International Classical Ballet) hopefully for many years to come. We members are indeed fortunate to have her.

She and I have spent many years debating issues of teaching practice, co-examining and sharing light hearted joy and some moments of sadness together. These moments have been a privilege for me. Gail is a genuine and reliable person, respected and compassionate towards everyone who knows her.



Gail Myburgh – photo credits to Little Studio

Throughout her career she has always striven to achieve the ultimate in whatever she has set out to do, has performed her duties with total dedication and unparalleled integrity.

from Diane van Schoor:

The 'Cecchetti Dedication Award' says it all in name. Gail is, and truly has always been the most dedicated teacher, member and Chairman of the Cecchetti Society of Southern Africa over many, many years and she is a wonderful ambassador for the Method and for the art form. Her clear head and sound and excellent judgment has ensured the security of the business side of the Society and her integrity and over-developed sense of responsibility as a leader has offered assurance to our members.

I salute Gail and celebrate her long service and success and congratulate her on her many achievements. With admiration and respect to a dear friend and colleague and with love and warm wishes.

from Joyce Shietze and Sheila Kennedy:

Heartiest congratulations from Canada on your truly deserved Award. Working with you for Cecchetti International, we are always so grateful for your exceptional input, wisdom and integrity.

from Eduard Greyling:

Congratulations on receiving the prestigious Cecchetti Dedication Award. Your on-going energy, dedication and sacrifice that supports the Cecchetti Society of Southern Africa deserves applause.

Congratulations to Amy Yakima

Cecchetti Council of America congratulates Amy Yakima recent winner of the very popular USA television show and competition "So You Think You Can Dance". Amy was a student of CCA teachers Loni Lane and Noretta Dunworth from Dearborn, Michigan and passed her Elementary in 2009.

CICB RESOURCES

Available from your own Society or hdsken@gmail.com (Canada)

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

[1] A Collection of Music + 2 CDs

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

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

regarding the usefulness of the CDs – hdsken@gmail.com

[2] 2 CDs only as above

\$60.00 + postage

[3] Music Book only as above

\$50.00 + postage

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

[5] Thoughts Vol. 1 & 2 - \$35.00 + postage outside Canada. 49 timeless articles written by Richard Glasstone for The Dancing Times, 1997-2000.

[6] Thoughts Vol. 2 - \$10.00 + postage outside Canada. 13 articles written by Richard Glasstone for The Dancing Times, 1997-2000 (a few copies are left for those who have already purchased Vol. 1)

[7] Visions for the 21st Century - \$55.00 + postage 30 minute DVD and booklet explaining Cecchetti's enduring concepts relative to classical and modern dance by J. Hagisavas

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

Cecchetti Pioneers Volume 1 – a collection of 24 articles from CICB Newsletters – in progress

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

Up-Coming Events – 2014

AUSTRALIA

Jan. 3–9 International Summer School, Ormond College, Melbourne University, Parkville, Victoria. Contact: Nina Dungan: email cecchettivic@gmail.com

Jan. 20-24 WA Summer Dance 2014, WAPA (WA Academy of Performing Arts), Perth.
Guest Teachers: Vincent Hantam (Classical) and Wanda Wojtulewicz-Levin (Character). Contact: Helene Gowers: email hgballet@hotmail.com

April 13 Bursary Eliminations

Venue: Victorian College of the Arts, Secondary School, 57 Miles Street, Southbank.

July 11 Lucie Saronova Memorial Award - Sydney

July 12-13 2014 Conference - Sydney

Aug. 7-9 CICB International Competition – Richmond, Virginia, USA

Aug. 10-12 CICB Conference, Richmond, Virginia, USA

CANADA

In support of the 2014 CICB Competition in USA, Canada will not hold a National Summer School. Provincial Cecchetti Development Days will be held in Spring and Fall.

For information please contact individual provinces:

Newfoundland: csc-prov-nf@cecchettisociety.ca **Quebec:** csc-prov-qc@cecchettisociety.ca,

Ontario: csc-prov-on@cecchettisociety.ca **Manitoba:** csc-prov-mb@cecchettisociety.ca,

Alberta: csc-prov-ab@cecchettisociety.ca **British Columbia:** csc-prov-bc@cecchettisociety.ca,

CCA

July 6-19 International Summer School for Students, Hope College, Holland, Michigan culminating with a performance at the Knickerbocher Theater, July 19

July 12-13 2 day Diploma Course, presented by Gillian Hurst, ISTD at Hope College, MI

July 13-19 International Teacher Seminar, Hope College, Holland, Michigan

Guest faculty to be announced. Please check our web site cecchetti.org for current information.

CUSA

Aug. 4-9 Residential Summer School - in Richmond, VA (arrive Aug. 3)

Aug. 4-6 Competitors work with the Ballet and Contemporary Faculty on their adjudicated classes, and rehearse their solos

Aug. 7-9 CICB Competition - in Richmond, VA further information see page 9
contact: Denise Rinaldi at director@cecchettiusa.org

Students and Teachers attending the entire RSC AND CICB Competition will/should most likely plan to depart Richmond on Sunday, August 10.

Aug. 10 – 12 CICB Delegates' Conference (½ day Aug. 10), departures planned for Aug. 13.

SOUTHERN AFRICA

Dec. 6-13, 2013 The Cecchetti Society of Southern Africa Summer School in conjunction with the Cyril Beaumont Bursary Award Competition at Hilton College, Hilton, KwaZulu-Natal
Grade Courses will be held early in 2014.

Details to be announced, cecchetti@yebo.co.za

UNITED KINGDOM

July 20 Cecchetti Day at the Royal Ballet School, Covent Garden

July 21-26 Cecchetti Summer School for Teachers at Elmhurst School for Dance, Birmingham

July 26 – Aug. 1 Cecchetti Summer School for Young Dancers at Tring Park School, Herts
please see www.cecchetti.co.uk

Frederick Ashton Symposium

by Richard Glasstone

On the 22nd of September 2013 the newly established Frederick Ashton Foundation sponsored a one-day Symposium on "FREDERICK ASHTON - 21st CENTURY CHOREOGRAPHER?" This was held in London, at The Royal Ballet School.

As well as celebrating the continuing power of Ashton's choreography, the focus was intended to be on the role of Ashton today and into the future - including the preservation of his ballets as well as issues arising from the changing training and perceptions of today's dancers.

The sheer breadth and in-depth understanding of the material covered by a most distinguished panel of lecturers, dancers, répétiteurs and critics was truly remarkable. Alastair Macaulay and Richard Alston spoke about the continuing power and ambition of Ashton's work, illustrating this with tantalizing archive footage of Nadia Nerina in "La Fille Mal Gardée". The topic of 'What makes an Ashton work an Ashton work' was addressed by Geraldine Morris on movement style; Stephanie Jordan on music and Jane Pritchard on designs. The changing training and perceptions of dancers was superbly handled by Lesley Collier coaching younger RB Company dancers on solos from "Rhapsody"; Lesley's superb use of the upper body is the perfect example of how a Cecchetti trained dancer interprets Ashton's choreography - no easy task for dancers from a different tradition to emulate!

After lunch, Antoinette Sibley and Anthony Dowell coached younger RB Company dancers in a superbly detailed Master Class on the final pas de deux from "The Dream". At this stage, it needs to be pointed out that The Ashton Foundation - unlike the Balanchine one - does not own the copyright of Ashton's ballets: he had bequeathed ownership to individual dancers, family members

and friends. So a unique aspect of the Foundation's work is to ensure the quality of future stagings of Ashton's ballets. Funding is therefore being raised to support a nucleus of future répétiteurs of Ashton's work. The first person to embark on this path, Ricardo Cervera, was therefore present at both of the above coaching sessions, observing the original interpreters passing on the Ashton magic to a new generation. In addition to this more ephemeral aspect of mounting an Ashton ballet, The Foundation is also ensuring that Ricardo Cervera is learning to read the Benesh Notation scores of all Ashton's major works.

Some of the challenges faced in staging Ashton ballets abroad were also addressed by Ian Webb, Margaret Barbieri, Wendy Ellis-Soames, Malin Thoors and Desmond Kelly. This then led into the closing session, "Securing Ashton's legacy for the future", chaired by Christopher Cook, with Alastair Macaulay and Richard Alston joining Liz Cunliffe, Jeanetta Laurance, Kevin O'Hare and Anthony Russell-Roberts in fielding questions from the large audience. This elicited numerous references to a key component of the training of so many past interpreters of Ashton's ballets: their study and deep understanding of the Cecchetti work. An excellent advertisement for our cause!

Lucie Saronova Memorial Award 2013

by Helen Gowers



The 2013 Lucie Saronova Memorial Award was held at the Victorian College of the Arts Secondary School on Friday 12th July. Congratulations to all students who performed so well.

Our adjudicators, Elizabeth Hill and Paul Cini, were very much in agreement with the results:

Silver Medal

| | |
|--------------------------|-----------------------------|
| Winner (prize \$500): | Rebecca Blenkinsop (Vic) |
| Runner Up (prize \$250): | Joshua Jack Price (Qld) |
| Honourable Mention: | Shaylee Mills (WA) |
| Honourable Mention: | Chloe Michelle Hollow (NSW) |
| Honourable Mention: | Isabelle Greenwood (Vic) |

Gold Medal

| | |
|--------------------------|--------------------------------|
| Winner (prize \$1,000): | Aurelian Child-de Brocas (NSW) |
| Runner Up (prize \$500): | Anyah Siddal (NSW) |
| Honourable Mention: | Georgia Swan (Vic) |

All candidates were presented with a Certificate of Participation and Lynda Chapman, a representative from our generous sponsor Energetiks, gave each student a large 'Dancers Bag' filled with goodies.

The audience was also entertained by SCIMM Dance Company (Scott Pokorney, Tim Barnes, Erinn Arnel, Shaylin Durban and Britany Page) who performed Black Widow.

Many thanks to all the 'backstage workers' who assisted throughout the day's classes and the evening performance: Sandra Clack (Rehearsal Director and Ballet Mistress), Paul

Brickhill (Pianist), John Stepan (Stage Manager), Dwan Lith, Rebecca Magazzu, Helene Gowers and Jennifer Pollard (Backstage Goddesses) and, most importantly, Effie Papoulias (Food)

Note: Lucie Saronova was the founder of Cecchetti within Australia, having been a student of his as a young dancer in London. She was the teacher of many of the Australian Cecchetti teachers of the past and present. This award was created in her memory and is very sought after and appreciated by the young dancers who enter.

CSC National Conference and Summer School

*by Evelyn Finlayson-Kelly,
FCSC, Enrico Cecchetti Diploma*

It was my great pleasure to be part of The Cecchetti Society of Canada's, Ontario Branch Planning Committee for the National Summer Conference and Summer School 2013. The course was held at Canada's National Ballet School in downtown Toronto, July 29 to August 3, 2013. Our Provincial Representative and tour de force, Anne-Marie Pilon-Gerdun, guided her 'dream team' to create an incredible experience for everyone involved with a sampling of a distinguished artistic faculty and a scintillating curriculum.

'Six Days of Greatness' was the seminar's title, aptly named after The Maestro's 6- day plan of classes. An opening night reception in honour of Nancy Kilgour O.C. and her milestone achievement of being awarded The Order of Canada set the tone for the week ahead. Friends, colleagues, teachers and students congregated to welcome Nancy and husband, Murray and present the faculty with flowers and gifts of appreciation.

To everyone's delight, Non-Syllabus and Variations lessons were led by Vincent Hantam, of The Scottish National Ballet and Cynthia Macedo, from Ballet Jorgen. Cecchetti Major classes were taught with aplomb, by Fellows/Examiners Joyce Shietze, Jane Wooding and Nancy Kilgour O.C. The largest attendance was noticeably in the Diploma classes, sparking excitement for the future. Students enjoyed a weeklong program, which included Contemporary with critically acclaimed choreographer, and Artistic Director of Toronto Dance Theatre,

Christopher House. Ballet and Character classes conducted by Murray Kilgour, from The School of Alberta Ballet, for whom I had the rich honour of assisting, were perhaps the most inspiring I've ever experienced and my personal crowning jewel. Pedagogy and Evening lectures in History of Dance, Boy's Work, Qualifying exam preparation and Music completed the week's offerings.

Highlights were Fellow/Examiner, Suzanne Plante's "Heritage Ballet Class", performed by Adv. II/ Diploma students in white Degas-style tutus and accompanied by violinist, Jill Daley to a packed gallery of teachers. Students had the opportunity to perform their course repertoire in a "Greatness Showcase" for friends and family at the end of the summer school, culminating in thunderous applause. The Cecchetti Society of Canada's Annual General Meeting was held on the final evening with a congratulatory note for a prosperous year.

After dance, my two favourite things in life are food and music. I would be remiss if I didn't commend The Ontario Branch Committee for the amazing job done on the catering. Thanks to the volunteers who spent many hours behind the scenes to organize not just the meal plans, but the welcome desk, the literature table and our 'Cecchetti Boutique'. Finally and most importantly, I would like to praise all of the gifted accompanists at the Toronto conference for the splendour of their music. My heart is still singing.

Cecchetti Method Goes To Poland

*by Julie Cronshaw FISTD
International Summer School,
Gdynia July-August 2013*

Maestro Cecchetti was director of the Grand Theatre of Warsaw, Poland from 1902-1905 and had several famous Polish pupils, including Stanislas Idzikowsky, who helped Cyril Beaumont with 'The Manual' and Dame Marie Rambert whose company is a major force in the international contemporary dance scene. Cecchetti's son Grazioso danced with the Warsaw company until 1910 but then it appears that there has been no Cecchetti Method taught in Poland for many, many years, until this summer.

In November 2012 I co-hosted a workshop in Paris with Daria Dadun, a Polish born, former ballerina and France based ballet teacher, and Soahanta de Oliveira, who is a specialist in movement analysis for dance, on the subject of 5th position. Daria enjoyed the Cecchetti work presented at the workshop and so put me in touch with Maria Adamska who was starting to organise the First International Ballet Summer School in Poland. An invitation to spend a month in the beautiful Baltic port city of Gdynia arrived and being a lover of all things maritime as well as fascinated to see how ballet is taught in this part of the world, it did not take long for me to accept.

From July 14th until August 11th 2013 I was given the task of teaching nearly 70 students in all, ages 13-24, divided into four groups over two sessions of a fortnight each, culminating in a demonstration at the end of each fortnight. As well as Cecchetti Method, I was to teach body conditioning classes (in the

continues on page 8...

form of Gyrokinesis, a programme which I believe fits particularly well with Cecchetti training). My personal project was: how to bring the spirit of Maestro back to Poland?

Classes took place in the municipal theatre of Gdynia which is close to the city's waterfront and beach. In one of the studios there was a view of the sea through the windows. On the first morning of summer school, standing in front of a group of very talented looking pre-professionals, I do not know who was the more curious, but we were all excited about the programme at summer school. Students came from Poland of course, which has 5 state conservatoires, from France, Spain, Italy, the Low Countries, across Scandinavia and from the USA. Most of the dancers were predominantly trained in the 'Vaganova' style and had been attracted to the summer school because several of the ballet staff were Russian trained teachers. In addition to classes in Russian style classical ballet, Pas de Deux, variations, contemporary, jazz and body conditioning they also had Cecchetti classical ballet. Classes started at 9am every day except Sunday and finished at 5pm with just a short hour for lunch, when we walked back to the hostel nearby, also conveniently located right on the beach. After classes we went to the beach, or after an early supper, the local Starbucks café to email and skype friends and family. Sundays were spent either on the beach watching the boat regattas, taking the train to the nearby resort of Sopot and to Gdansk where there is a huge annual market in August selling everything from antiques to zip fasteners.

Over the course of each of the two fortnights, my first aim was to introduce the dancers to some of the most beautiful enchaînements of Cecchetti, although with the

younger students these were simplified to suit their developing technique. I explained that a Cecchetti Method ballet class, which the most formally Russian trained students found very different to what they were used to, would be like working with a new choreographer; be prepared for all kinds of movement possibilities. Naturally this led on to dealing with the question of just how does one approach doing some of those seemingly impossible combinations of the Maestro, especially when so many of the steps, forms and dynamics he used appear to have vanished completely from the repertoire of the typical 'Vaganova' ballet class one sees in schools and companies worldwide? So my second challenge was to try to illustrate to a group of international students, for whom English was a second language, how the physical principles behind Cecchetti's Days of the Week help every dancer eventually master technical control, purity of line, dazzling speed and measured lyricism, which Cecchetti trained dancers take for granted.

By the end of each fortnight the students prepared to show their work on the theatre's 'New Stage' auditorium, mostly to the Polish parents who were able to travel to Gdynia. Artistic advisor, English translator (and Polish national treasure) ballerina Izabela Sokolowska, coached the students in Forsythe and Bournonville choreography and the students presented a programme with classical variations and excerpts from Pas de Deux, jazz and contemporary dance. A short demonstration of Gyrokinesis opened the programme and then the students danced some of the Cecchetti classwork, with exercises from each of the Days of the Week and finishing with the whole cast onstage doing the First Set of Port de Bras.

My most enjoyable moments teaching at summer school included watching the boys enthusiastically tackle Cecchetti's grand allegro steps such as 'Fouetté Sauté à Six Temps en arrière', encouraging the most competent senior level girls' group to demonstrate some Advanced and Diploma steps en pointe, including two Italians from Florence who had never heard of Cecchetti before but took to the style like proverbial 'ducks to water' and to have several students approach me to say how much they loved the Cecchetti work with its delicacy, intricacy, refinement and ebullience. The challenging moments were the first days working with Polish accompanists who took a while to understand the subtle differences required in selecting and playing the music for a Cecchetti class and the initial reticence of some of the dancers towards the short Cecchetti barre, simple, repetitious, devoid of complication and stretching but also, impossible to hide one's faults behind.

Maria Adamska and her husband Artur managed the summer school with an indefatigable energy, patience and good nature. They looked after the students and teachers, brought us all together with a warm welcome, great goodwill and spirit, ensured everything ran according to schedule and dealt with minor problems with humour and pragmatism. The students worked hard, loved being in classes with no more than 15 dancers at a time and appreciated the variety of dance styles and choreography they had learned during their time in Gdynia. Having so enjoyed this month on the Baltic coast amongst such talented and dedicated young dancers I am very much looking forward to going back to summer school next year!

2014 CICB Competition Richmond, VA USA

CUSA has been very busy preparing for the upcoming 2014 CICB Competition. In addition, we are holding both our 2013 and 2014 summer courses at the School of Richmond Ballet. We look forward to hosting CICB in this lovely venue.

Richmond, VA is a lovely, historical city located within a few hours of Washington, DC. Classes will be located at the professional studios of the Richmond Ballet. The Competition will be held at the beautiful Carpenter Theatre at Richmond CenterStage. All participants will stay at the Crowne Plaza Hotel Downtown Richmond.

The Cecchetti USA Board of Directors is proud to announce the Adjudication Panel for the Cecchetti International Classical Ballet Competition 2014. – Hosted by Cecchetti USA, the competition is set for August 7–9, 2014 in Richmond, VA. The week-long event incorporates a Residential Summer Course for students and teachers, culminating in a Gala Evening Performance of the Cecchetti International Classical Ballet Competition finalists.

Adjudicators:

Susan Jaffe - Former Principal Dancer, ABT; Former Ballet Mistress, ABT; Dean of Dance, University of North Carolina School of the Arts.

Nancy Kilgour FISTD - Former Dancer of National Ballet of Canada; Maestro Enrico Cecchetti Final Diploma.

Joshua Peugh - Associate Choreographer, Bruce Wood Dance Project; Co-Founder of Dark Circles Contemporary Dance; Adjunct Lecturer, Dance Composition at Southern Methodist University.

Trinette Singleton LISTD - Former Principal Dancer, Joffrey Ballet; Co-Artistic Director, Repertory

Dance Theatre; Faculty, DeSales University, PA.

Ben Stevenson - Former Dancer, Sadler's Wells Royal Ballet; Former Principal Dancer, London Festival Ballet; Artistic Director, Texas Ballet Theater.

Further information regarding the competition is available on the

CUSA website including information on sponsorship, advertising and competitor information. Brochures are available for sponsors, vendors and competitors.

Please contact Denise Rinaldi at director@cecchettiusa.org with any questions.

2017 Competition in Italy!

Port Elizabeth Dancer's International Success Warren Adams

At the age of seven years Warren Adams started ballet lessons with Gwen-Mary Wells at the Toynbee Club Ballet School in Port Elizabeth. After matriculating and completing his Cecchetti Advanced 2 examination, he was awarded a scholarship to the Rambert School in London. From there he moved to the USA where he has since made a name for himself in the dance world, reinforcing his own assessment on his recent return visit to South Africa that South Africans have outstanding talent which only needs to be nurtured. He has made headlines as a choreographer, not only on Broadway but throughout the world. His latest choreographic success has been "Motown the Musical", a production which has taken

Broadway by storm.

In addition to this, he staged the musical version of "Toy Story", worked alongside Meryl Streep in the hit movie "Julie and Julia", as well as being involved in the opera production of "Magdalena in Paris". He is also a lecturer at Princeton and New York Universities.

When Warren and his brother Christopher (also an accomplished dancer in America) visited Port Elizabeth in May, they brought more than 100 pairs of ballet shoes collected from various companies in the USA to be distributed to pupils at the Toynbee Club Ballet School. According to Gwen-Mary Wells, whenever Warren returns to South Africa, he "always comes back to his roots", spending time at her school, a place where, thanks to her nurtured training, his success began.



Warren Adams
photo www.zimbio.com



Christopher (L) and Warren Adams (R)
photo Daily Dispatch

News of Previous CICB Competition Dancers

Mary Kate O'Sullivan, CUSA

winner of the "Musicality and Dynamics in Movement" in 2008 in Canada. The Dizzy Feet Foundation awarded Mary Kate a very prestigious scholarship in May. She performed at the Dizzy Feet Gala on July 27th at the Dorothy Chandler Pavilion in Los Angeles. Mary Kate currently studies at Dominican University of California/ LINES BFA program in San Francisco, CA. At her time with LINES/BFA she has had the opportunity to perform works by Gregory Dawson, Elisabeth Schifbauer, Maurya Kerr, and Julia Adams.

Chelsea Cambron, CUSA

winner of the Contemporary Award in 2011 in Britain, is headed off to a second year as an apprentice at the Louisville Ballet in Kentucky. She learned a tremendous amount in her first year and was grateful to be cast in many roles in the Nutcracker, Romeo and Juliet and a number of classical and contemporary works in the company report.



*Natalia Butragueno
photo by Elaine Mason*

[Australian dancers from Victoria and Robyn Hendricks researched by Anne Butler]

Kirsten Marsh, Australia

winner and recipient of Maestro Cecchetti Award in 2008 in Canada is now performing with Mainfranken Theater Wurzburg (Germany).

James Lyttle, Australia

"Most Promising Dancer" Award in 2008 in Canada is now performing with Bayerisches Staatballet (Bavarian State Ballet in Munich, Germany)

Lachlan Phillips, Australia

competitor in 2008 in Canada is now performing with the Polish National Ballet.

Ashleigh McKimmie, Australia

winner and recipient of Maestro Cecchetti Award in 2011 in Britain is now with the English National Ballet School. After performing to acclaim in the premiere of Matthew Thomsons "The Firebird" (Australia) she left to study in the UK where she was the recipient of the Barbara Geoghegan Award. She also performed with ENB in "Le Corsaire" and later "The Nutcracker" photo below.

Samantha Vottari, Australia

finalist in 2011 in Britain is presently studying with New Zealand



*Ashleigh McKimmie and Lloyd Petchey
photo by Elaine Mason*

School of Dance and touring with Royal New Zealand Ballet in Swan Lake.

Georgia Swan, Australia

finalist in 2011 in Britain is presently studying at the Victorian College of the Arts Secondary School and will graduate in December. She was the inaugural winner of the Valrene Tweedie Scholarship (see photo) and has just completed part A of the Enrico Cecchetti Diploma.

Robyn Hendricks, Southern Africa

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

Ruth Brill, UK

finalist in 2008 in Canada, danced in the Gala at Manchester, 2011, danced with English National Ballet and is now with Birmingham Royal Ballet. She is very happy there and loving the repertoire.



*Jenny Hackwell
photo by Elaine Mason*

**2011 Competitors from UK
- Company Contracts**

David Brewer

Ballet Theatre UK

Natalia Butragueno photo on p.10
English National Ballet (Spain)

Miles Gilliver

Birmingham Royal Ballet

Adam Harris

The National Moravian-Silesian
Theatre

Suzy Halstead

Scottish Ballet

Jessica Hill

Ballet Theatre UK

Jesse Milligan

Cape Town City Ballet

Kesi Olley Dorey

English National Ballet

Lloyd Petchey

National Ballet of Serbia

Joseph Taylor

Northern Ballet

Takeshe Watanabe

Polish National Ballet

**2011 Competitors from UK -
Vocational Training Schools**

Alessandro Caggegi

Bolshoi Ballet Academy in Moscow

Jenny Hackwell photo on p.10

KS Dance Warrington

Nathan Hunt

English National Ballet School

Madeleine Squire

English National Ballet School

Garrett Groat

Canada - The Alberta Ballet

Company

Allison Klein

Canada - Edmonton City Ballet

Leah Bonli

Canada - studying in the Ballet
program at the University of Utah

Alexandra and Jennifer Gibson,

Canada 2008 - both with The Alber-
ta Ballet Company

Tanya Chumack

Canada 2008

- New York Theatre Ballet

The Australian Dance Awards

by Robina Beard OAM

Every year since 1997 the Australian dance community has gathered together in a performing arts venue to honor excellence in dance in 11 or 12 categories. The categories have changed during the life of this event, and currently are awarded for Lifetime Achievement in Dance,

Services to Dance and to Dance Education, Choreography, Outstanding Performance by a Company, by a Female and by a Male dancer, Outstanding Performance in Independent Dance and in Youth or Community Dance on Film or New Media Commercial Dance or Musical Theatre.

The awards were conceived by Keith Bain, a dancer, teacher and mentor of great passion, who realized that Dancers – this extra special breed of performers - had no specific awards for all their work. They were never singled out for their hours - years of hard work or recognized for the amazing contribution they made to the theatre/film/television world they inhabit. So Keith invented “The

Dancer’s Picnic” which started as a party on International Dance Day each year, where dancers would gather, watch performances by their peers, and then in a special ceremony, Keith would give out awards to dancers who had made special contributions to our profession during the year.

In the beginning, these ‘awards’ were a scroll of paper, and a bunch of flowers, but straight away, the value of this day was so obvious. As the names were announced, the dancer would sit, in amazement, finally realizing that their name had been called, that they had been singled out for this recognition of their work, their talent. It was beautiful to see how privileged they felt, how surprised they were, and how we all cheered and yelled to acknowledge them for their achievements. The picnic always ended up with a slice of Pavlova (a famous Australian Cake) and a huge communal ‘barn dance’

Over the next few years, this award has grown from a picnic to a sophisticated wonderfully professional perfor-

mance every year, with each category having 4 or 5 finalists and the envelope being opened on stage, much as happens in most award ceremonies. The award was designed, and created out of steel and is a beautiful thing. This part of the program is accompanied by performances of dance companies and soloists from all over Australia, a diverse display of the wonderful array of dance in all its forms.

There is, of course, an ‘after party’ where dance artists, sponsors, devotees, friends and lovers gather to talk and laugh and celebrate and remember. It is the highlight of the dance year here in Australia, and is currently administered by Ausdance National – the peak dance body in this country. It is a moving Feast and has now been presented by the states of New South Wales,, Victoria, Western Australia, and Australian Capital Territory - may the ADA’s go on going from strength to strength.

Cecchetti Ballet Australia's 46th Annual Conference 2013

by Anne Butler, Victorian State Representative, National Council

Over 150 delegates and presenters from Australia and abroad gathered to learn and share at The Annual Cecchetti Conference hosted by the Victorian branch on Saturday 6th and Sunday 7th July in Melbourne. The theme - THE CECCHETTI JOURNEY - WHERE ARE THEY NOW? - Was a retrospective look at where graduates of the Cecchetti method are today. A power point montage showcasing these graduates included those in such companies as The Australian Ballet; National Ballet of Canada; Polish National Ballet; Les Grands Ballets Canadiens de Montreal; Dance Theatre of Harlem; Bavarian State Ballet; Sydney Dance Company; Paris Opera Ballet; National Theatre Brno. The audience were to discover the depth and global impact that so many dancers, choreographers, directors, teachers, dance medicine specialists, designers etc have had as their journey's were woven over two days.

The main guest presenter was Debra Pearse Rogo who is currently Director of Tri-Cities Academy of Ballet and Mid-Columbia Ballet in Washington State, USA. An Australian, Debra initially trained with Athol Willoughby OAM and later William Carse, before moving onto a professional career as a dancer and now a prominent teacher, director and choreographer. Three sessions were given over the two days covering children's dances, and classical classes at both junior and senior levels. Debra's knowledge shone with her clarity, value of teaching and delightful personality and was overwhelmingly enjoyed by the delegates. All went home with new and renewed knowledge of the teaching of the actual basics of dance as well as a build of choreographic skills.

One of our treasured patrons, Mr Colin Peasley OAM, delighted the audience by chairing two sessions. A foundation member of The Australia-

lian Ballet, he was named 'Honorary Life Member' of the company upon his retirement in recognition of fifty years of service. He is an Honorary of the Imperial Society of Teachers of Dancing. In a session titled 'A Dancer's Journey', Peasley interviewed Elizabeth Hill. Elizabeth was an inaugural Victorian Cecchetti Scholar selected by the late Dame Peggy Van Praagh, who along with Athol Willoughby initiated the Scholars programme in 1981. Returning again to the stage on day two, Peasley was a marvelous raconteur as he chaired 'From Pantomime to Chorus Line' looking at the careers of guests from the musical theatre and commercial genre.

The teaching of male dancers included both a junior and senior level to show varying teaching skills and approaches needed. Our young boys enjoyed a class by Andrew Pronger, an Australian and holder of the Enrico Cecchetti Diploma, currently Assistant Director of Victoria Academy of Ballet in Canada. A large contingent of male dancers were challenged on the second day with a class presented by Simon Dow who is currently on faculty of the senior school of the Australian Ballet School. Dow was a former student of Lucie Saronova, Athol Willoughby and William Carse and was awarded the Cecchetti Medal at the age of 12 before moving onto an illustrious career as a dancer. His journey includes Principal and soloist positions with the Stuttgart Ballet, the Australian Ballet, the San Francisco Ballet, the Boston Ballet and the Washington Ballet before prominent directorship and choreographic appointments both abroad and in Australia. His class stressed the importance of musicality.

Dr Michelle Potter, former Curator of dance at the National Library of Australia and Jerome Robbins Dance Division, New York Public Library, chaired a Forum of former dancers

of the National Theatre Ballet Company including Dame Margaret Scott AC.DBE, Lorraine Blackburn OAM, Phyllis Jeffrey, Norma Hancock, Jennifer Stielow, Raymond Trickett and Athol Willoughby OAM.

One of the highlights of the conference was the presentation of 'Advanced 2 and Diploma Selections' by Athol Willoughby OAM. A doyen of the Cecchetti method in Australia, Willoughby trained with Madam Lucie Saronova. Madam Saronova was one of the few who ever received Enrico Cecchetti's personal certificate. Studies were also undertaken with Stanislas Idzikovsky, Anna Northcote, Nora Roche and Molly Lake. Willoughby's professional dance career was with The National Theatre Ballet, Western Theatre Ballet (UK) and The Australian Ballet. The session was presented in format from the "Days of the Week" and assuredly performed by three dancers from the Victorian College of the Arts Secondary School - Kate Arber, Tyson Powell and Georgia Swan. All of the delegates were most appreciative and grateful to have seen the work of Enrico Cecchetti presented at this level.

A most informative session on 'Rotation' was delivered by Maggie Lorraine, a protégé of Marie Rambert, who is currently a leading teaching at the Victorian College of the Arts Secondary School and on the Education Committee of the International Association on Dance Medicine and Science (IADMS). One of the home state treats and total crowd pleaser was a performance from a former student of Lorraine Blackburn OAM who was home on holidays from Dance Theatre Harlem - Francis Lawrence in the Black Swan Pas de Deux. Throughout the programme new works were presented by leading Australian choreographers including Adrian Ricks, Anna Smith and Barbara Warren-Smith along with new companies such as SCIMM.

Jean Spear 1922- 2013

Maestro Cecchetti Diploma, Fellow & Examiner, Cecchetti Society of Canada

It is with great sadness that we announce the passing of Jean Spear, at the age of 90, on September 22, 2013 in St. Catharines, Ontario, Canada. Jean studied with Betty Oliphant in Canada, Laura Wilson and Margaret Marsh in Britain and she continued studying with Margaret Craske in New York City. She had a company in Sarasota, Florida and had a great influence on students and teachers in both the United States and Canada. She was awarded her Lifetime Achievement Award by the Cecchetti Society of Canada in 2002. She will be remembered for her tremendous generosity and dedication to the Cecchetti Method, insisting that she kept up a barre even when in hospital, and her love for dogs.

Memories

Betty Seibert

*Fellow ISTD/CUSA, Final Diploma,
Senior Int'l Examiner*

*Director of Examinations, CUSA,
Chair, Cecchetti International-
Classical Ballet*

My mother, who had been very judicious in selecting the best ballet school in town, had somehow (without the aid of any internet) researched and determined that certain qualified teachers were what she wanted for her only daughter. Therefore, at age 7, my Cecchetti training began with Theodore J. Smith (“up a steep and very narrow stairway.....” says volumes about that daunting experience for a little girl) and Gertrude Edwards Jory in Detroit, and more locally Irene Mortensen and Sue Roseberry.

My parents then relocated the family from Michigan to Florida for my father’s “semi-retirement”! I was 13, it was February – the middle of my 8th grade in school – and I was miserable! The only ballet teacher worthy of my mother’s approval was in the next town. But she was RAD, and I

never quite adapted to the “new way”. Fortunately, she knew what my mother preferred, and told her that “a woman from Canada was moving soon to our area and was Cecchetti”.

It was weird! I was 14 years old and sitting in a living room on some lady’s couch with my mother, waiting to meet whoever this was who might think me good enough to become my new ballet teacher! And the rest, as they say, is history!

This is when I realized that, through Jean Spear, my “serious” ballet training was to begin. Although I had taken the first four grades through the Cecchetti Council of America, since her mentors were all Imperial Society of Teachers of Dancing teachers, she insisted that I had to take the four grades over again. Jean’s training was from the National Ballet of Canada – her mentor was Betty Oliphant – so our very first examiners were all from Toronto - Celia Franca, and Shirley Cash (now Te-treau).

When I first started with “Miss Jean”, another young teacher of hers from Canada came to Florida to continue to study with her. This is how I met Jacqueline Kinsella (now Anderson), who became a big sister to me, and is still one of my best friends. (“Jackie” was also my first tap teacher!) On the wall in the garage-turned-into-studio were photos of other Canadian students that she had trained, and whom I would eventually meet and work with

– Beverley Kammer (now Feder) and Janice Drew (now Smith).

When Jean started her new studio in Sarasota, the Ford Foundation Scholarship was created for the Florida Ballet School, one of the recipient students was Deborah Vinton – a friend and colleague of mine all these years! It was also during this time that Jean brought down another young teacher from Canada to take under her wing – Joyce Shietze!

Jean was completely dedicated to the classics and demanded all of us to approach them with a thorough understanding of this form of art, despite our

youth. We never did end-of-year recitals. Instead, we did Swan Lake, Coppélia, Giselle, Les Sylphides, Pas de Quatre, to name a few.

Jean always brought in the best people to work with our small company. I was given the honor and privilege of dancing in Coppélia staged by the late Frederic Franklin (Ballet Russes, Ballet Theatre), and be-



Jean Spear

ing coached in the title role in Giselle by the late Lois Smith (National Ballet of Canada), as well as Odette in Swan Lake by the late Thomas Armour (Miami Ballet). These people and opportunities allowed me to experience what a professional ballet career was all about!

Always aware of my dire financial straits as a young single mother, Jean immediately answered the call for a female “assistant” to perform with the

magician, Harry Blackstone, Jr., when his travelling show came to our area. I had no idea I would receive such a wonderful paycheck for “performing” in only six shows! This liaison led to my being called again to perform when one of his dancers sprained an ankle on his tour. I was flown first-class to Minneapolis, and all of us had the thrill of driving on the Indy 500 course (at a sedate speed of about 50 mph)! And this was only 2 weeks before my debut as Giselle – a very brave move on Jean’s part!

After Jean left Florida, she moved to upstage New York – and I had a 14 year absence from Cecchetti, doing anything to pay my bills. With a young daughter, I did not want to do performing that would require me to travel. Instead, I started my own dance studio, began choreographing for the local community

theaters and opera companies, and became an Equity actress singing and dancing in Broadway musicals for the first time in my life. I was having a ball!

During this time, my daughter Zandra had become ever more determined to be a ballerina, and I felt the best person to train her (other than her own mother) was my teacher! So I sent her up to Jean (now called Miss Spear) in Watertown, NY for 1 ½ years. Here is where she met and worked with Peggy Valentine from England, and took a Cecchetti exam under Deborah Bowes (NBS). But homesickness crept in, and after a fateful summer at the Boston Ballet where she determined that, at 15, she was “too old” to ever have a career in classical ballet, she joined me

at the Performing Arts High School where I was teaching, and finished her junior and senior years there working in the theater department. Zandra remembers fondly her brief time with Miss Spear as a very special period in her life.

Jean’s love for dogs is how I acquired “Pippin”! It was in Watertown in 1985, when I went back to study

for Advanced after my 14-year hiatus (“Betty, you have to do Advanced NOW! They’re changing all the rules!”), this little lost dog was rescued by Jean who believed would make the perfect companion for me! And true enough, for the next 14 years, Pippin ruled my heart as well as my life.

Jean Spear was always, first and foremost, a classical ballet teacher who dedicated her life to the teaching of young people and

dance teachers to give them a mastery of this classical discipline. Her complete dedication to this classical art form is why her pupils have a reverent respect for the Cecchetti Method. And what a legacy this woman has left in the teachers who have continued on with the work, and carry the mantle still to this day.

Without the discipline and technique instilled and ingrained in my body, mind and soul, as well as the opportunity for the brief period I trained with her (1964 – 1971), how could I have come back after 14 years to study for a few weeks in the summer and go to England and receive Honors on Advanced? Then to follow up to attain my Fellowship and Final Diploma (1987 and 88), and begin examiner training,

achieving that honor in 1993 -all under Jean’s guidance.

During this time, my son became interested in ballet, and I put him through the rigors of the Cecchetti exams - beginning with Standard I through to his attainment of Associate (Awarded with Distinction) in 1996 by Sheila Kennedy and Richard Glasstone.

Ten years after me, he successfully completed the Final Diploma in 1998 (with Sheila Kennedy and Joyce Shietze). I believe we are the only mother-son Maestro Enrico Cecchetti Diploma holders that I am aware of! I called Jean right away to share my good news and to thank her for giving me the wherewithal and vast knowledge to do this!

Since that time I have been given the privilege of serving Cecchetti USA as its’ Executive Director (1997-2002), and continue to act as its’ Director of Examinations. In 2002, I was honored to be asked by Joyce Shietze to come to NBS in Toronto and deliver the keynote address to Jean when she was given the Lifetime Achievement Award by Canada. I am also a founding member delegate of Cecchetti International—Classical Ballet, and have been its’ Chair since 2009.

Jean Spear always said the Cecchetti work was a fount of information for any choreographer. I have to this day been blessed to earn my living solely from this training – as a performer, choreographer, teacher, examiner, and artistic director. None of this would have been possible without observing the process and precedent set by Jean Spear.

I have taken many beautiful ballet classes from wonderful master teachers from all over the globe. I have learned a lot about the art of performance from them, and consider some to be my mentors, but Jean Spear is truly the only teacher I have ever had. Her tutelage is what allowed me to keep my promise to my mother - to “go all the



*Jean Spear, Lifetime Achievement Award, Toronto 2002
photo Paul Annette*

way" in the Cecchetti work.

Unfortunately, my mom did not live to see me attain these goals. I am grateful that at least "Miss Jean" did! I know that I do not stand alone when I say that, along with my many colleagues, our lives were forever changed by the influence of this incredible woman.

Viva Cecchetti, Viva Miss Jean.
Rest in peace.

Trevor McLain (pianist)

I have such memories of Jean! Glenn and I made a trip out to Gananoque over ten years ago to do a week for Jean. I remember it was

on the Canada Day weekend, and I was disappointed that there seemed to be no celebrations happening in the town. Jean gave me a little Canadian flag, so I stuck it on top of the piano. I remember that she and Glenn improvised a little tap routine for the kids who were in awe, as was I. Glenn really enjoyed her, too. I played for her for several exam sessions at her Kingston studio as well as accompanied when she was examining, and I was always rapt with her. Her amazing eyes reminded me of Bette Davis! I remember that, when she was recovering from a broken leg, I believe, she confessed that she "relied

on the kindness of strangers" (a line we both used) and enjoyed "being a girl". She definitely knew how to get a guy to open a door for her. I remember also being terrified of her big car and the damage I imagined it could do... and her puppies, later huge dogs! I am sorry I lost contact with her when she went into a nursing home in St. Catharines because she gave me a lot... adding to my love of Cecchetti and his Canadian clan. I will never forget those sparkling eyes flashing as she would whip off some tap riff...or how generous she would be teaching technique and style. A great lady she was...and always will be to me.

The Valrene Tweedie Scholarship, Australia *by Carole Hall*

I was attending the CICB Conference in Banff, 2011 when I received a telephone call from Mr Athol Willoughby OAM, a colleague and much respected Australian Cecchetti Examiner/Teacher, informing me of the sad passing of Valrene Tweedie OAM. Val was a very close colleague who was actually responsible for introducing me to Cecchetti. I was in London and had married an Australian who insisted that I move to Australia and I was told by the Aussie dancers in London that when I arrived in Sydney the best person to go to for classes was Val Tweedie and so two days after arriving in Australia I was at Val's studio doing class and subsequently became one of her teachers. Despite my later moving to Adelaide, I remained a close colleague and friend with Val until her death and will always be grateful to her for setting me on the next stage of my career by encouraging me to start teaching for her and putting me through my first teaching examinations .



Georgia Swan

*photo Belinda Strodder
www.dancephotography.net.au*

The Annual Cecchetti Conference following Miss Tweedie's passing was, co-incidentally, held in Sydney, Val's home city and was dedicated to Val's memory and it was at this event that Athol, on behalf of the family announced that a member of the family wished to give a sum of money to establish some form of scholarship in memory of Val and her work with Cecchetti dancers over the years. The family member was one of Miss Tweedie's nieces, Ann Johnson and it was with this initial generous donation that a fund was established. This was added to with donations from the National Council and States throughout Australia. National Council decided that \$1 from every examination entry throughout Australia would be added each year ensuring that the initial capital could be invested and that it would last meaning that an ongoing Scholarship would be established and continued into the future.

Val was always concerned that ballet was becoming elitist so, with this in mind, The Valrene Tweedie Scholarship was created to be awarded every second year to a student who, without financial assistance, may be unable to pursue their career.

Saturday July 6th saw the presentation of the inaugural Valrene Tweedie Scholarship, valued at \$10,000, to Georgia Swan who is, at present studying at the Victorian College of the Arts Secondary School and received her initial training in the Cecchetti Method from Miss Carole Oliver. This scholarship was created in memory of Miss Valrene Tweedie who was an advocate of the Cecchetti work and was an inspiration to teachers, students and professionals alike.

Georgia was selected unanimously by the five panelists, Juliet Burnett, Margaret Illmann, Marilyn Jones MBE, David McAllister AM, and Chairman of the Panel Athol Willoughby OAM. The trustees of the Scholarship, Colin Peasley, OAM, Simon Dow, and Carole Hall join these prestigious Panel Members in wishing Georgia every success in her future and look forward to hearing how the Scholarship assists her in the next stage of her career.

LIST OF MAESTRO CECCHETTI DIPLOMA HOLDERS September 2013

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