

Cecchetti International Classical Ballet

Annual Newsletter No. 18, 2012

Inside this issue:

Contacts	2
Up-Coming Events.....	3
CICB Competition, 2014	3

Awards:

Miriam Adams oc	7
Yvonne Barker.....	10
Barbara Fewster OBE.....	7
Nancy Kilgour oc	15
Dame Monica Mason.....	11
Conrad Nusser.....	4
Gillian Robinson	4
Elisabeth Swan.....	7

90th Anniversary Cecchetti Society, UK	8
---	---

Thoughts on the Relevance of Enrico Cecchetti's Work Today	6
---	---

Cecchetti, Bournonville and Escuela Bolera	12-15
---	-------

Review of the Professional Development Course, UK 2012	4
---	---

National Cecchetti Conference, Canada 2012.....	5
--	---

Vincent Hantam.....	5 & 7
---------------------	-------

Cecchetti Council of America News and Info	7 & 10
---	--------

CUSA, News of CICB Competition Competitors	10
---	----

Obituary - Natasha Lisakova	11
-----------------------------------	----

CICB Resources	3
----------------------	---

Diploma Holders	16
-----------------------	----



*Nancy Kilgour
awarded the Order of Canada for
her contributions to dance as a
distinguished teacher in Canada and
abroad for over 50 years.*

See page 15

Eighteenth Edition of Newsletter - Cecchetti International Classical Ballet

Thank you to everyone who has sent news. Once more we inform each other of our activities of the year past, and our plans for the year to come. From my distant position

here in Oz, I glean that you have all been very busy — it has been difficult to accumulate this information, but then busy is excellent especially to do with dance. I have a new computer,

which is still quite a mystery to me, so please forgive me if anything gets omitted or misplaced. Have a great year.

Editor - Robina Beard OAM

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, Maureen Christie. 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

Cecchetti International Classical Ballet

2014 Competition, August 7-9, 2014

The Cecchetti USA Board of Directors is pleased to announce the initial details for the Cecchetti International Classical Ballet 2014 Competition to be hosted by Cecchetti USA. The competition will be held in Richmond, Virginia, USA, with the arrival date for competitors and coaches of Aug. 3 '14. Richmond is a lovely and historical city located within a few hours of Washington DC. Classes will be located at the professional studios of Richmond Ballet, performances to be held at the beautiful Carpenter Theater at Richmond Center Stage. All participants will stay at the Crowne Plaza Richmond Downtown hotel located within a very short walk to both locations. CUSA will concurrently hold its annual summer residential course at the Richmond Ballet August 3-9, 2014. Course attendees will have the opportunity to purchase package tickets to all of the competition events. We hope you put this on your calendar immediately and begin planning to attend. More information will follow www.cecchettiusa.org

CICB RESOURCES

Available from your own Society or htsdken@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.



[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 compiled by Sheila Kennedy - to use in conjunction with the Cecchetti Manuals

Cecchetti Pioneers Volume 1 – a collection of 24 articles from CICB Newsletters has been on hold during the production of the Music Collection. It is hoped to have it ready very soon. 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 – 2013

AUSTRALIA

July 4-5 Pre-Conference Course

July 6-7 Conference see www.enrico@cecchettiballet.org

CANADA

July 29-Aug. 3 National Conference and Summer School to be held at Canada's National Ballet School, Toronto, ON.

"Six Days of Greatness" exploring the concept of the six days of the week in detail, six days of great classes.

Faculty - Vincent Hantam, others tba, please watch www.cecchetti.ca contact Anne-Marie Pilon-Gerdun csc-prov-on@cecchettisociety.ca

CCA

July 7-20 International Summer School and Teacher Seminar, Hope College, Holland, Michigan. This year our International Summer School for students will be culminating with a performance of approximately 220 students at the historical Knickerbocker Theater.

July 14-20 International Teacher Seminar. Teachers are also welcomed to attend the first week of summer school to observe students.

For more info visit www.cecchetti.org

CUSA

Aug. 4-10 Residential Course, Richmond Ballet, VA.
See www.cecchettiusa.org

ITALY

Feb. 22-24 "Danza in Fiera" - Florence - Italy - "Anna Pavlova" Ballet and Contemporary Competition - semi-finals selections

SOUTHERN AFRICA

Dec. 6 (afternoon) Registration and move into hostel

Dec. 7-12 The Cecchetti Society of Southern Africa Summer School to be hosted at Hilton College, KwaZulu-Natal, South Africa, the teaching faculty (subject to confirmation) will comprise, Mr. Edmund Stripe, Miss Janet Tait, and Miss Nicolette Loxton.

A student performance as well as the Cyril Beaumont Competition will be incorporated into the Summer School. Dec. 13 vacate premises

UNITED KINGDOM

July 22-Aug. 2 The Summer School for Young Dancers (age 10-16 years) is to be held once again in the lovely setting and facilities of Tring Park School. Students' or teachers' Summer Schools tba, please watch www.cecchetti.co.uk

A Review of the Professional Development Course UK 2012

*this report from the CCA Sylvia Hamer scholarship recipient, Connie Davis Lawrence,
Fellow Member, CCA & Chairman of the Midwest Committee, regarding the P D C
which took the place of summer school in the UK this year.*

I have just returned home to the U.S. after having the privilege to attend the Cecchetti Professional Development Course (PDC) for teachers in Chichester, Sussex, England, as well as the Kate Simmons International Summer School in Warrington. The 4-day PDC intensive course focused on the children's work and Intermediate Foundation Syllabi. Penny Kay taught very creative primary/standards classes that included an "Olympic" theme, and two Pilates classes were held by Sarah Jane Palmer. Additionally, Cecchetti examiners: Christine Axon, Alison Jenner, and Elisabeth Swan, taught syllabus classes. Even though England's grades differ from the Cecchetti Council of America (CCA),

as an experienced mature teacher, I found the course both enlightening and very enriching. Faculty included ex-professionals: Simone Clarke (Birmingham Royal and English National Ballet), as well as Martin Dutton and Peter Parker (Northern Ballet). Open classes included emphasis on barre work with analysis of technique and teaching points as well as port de bras, adage as well as specific classes in "The Teaching of Pirouettes" by Martin Dutton, "Boys Work" with Peter Parker and "Qualities in Petit and Grande Allegro and Ballon" with Simone Clarke. All three ex-professionals are proficient teachers who inspired their audience on and off the dance floor. The first three evenings

included additional activities of a Welcome Reception, a Mock Grade 4 Level Exam conducted by Sandra Powell and a very entertaining Music Lecture/Demonstration by Brian Wilson. This enabled all of us to socialize, share our experiences, commiserate with our aches and pains, as well as make new international friends! Overall, I feel I gained invaluable insight and knowledge into teaching the details, technique and style of the Cecchetti method. The similarities outweighed the differences in the fact that every teacher at this conference was passionate about preserving the Cecchetti method and teaching the best ballet technique this world will ever know. I can't wait to return!

Conrad Nusser

*2011 South African
Cyril Beaumont Bursary Award*

Conrad Nusser, past student of Ms. José Pretorius and winner of the 2011 South African Cyril Beaumont Bursary Award Competition, is at present a graduate at Cape Town City Ballet where he has danced in the Company's Seasons of Coppélia, Italian Affair, Graduation Ball, Giselle, Peter Pan and Raymonda. Conrad will attend an international summer school at the McDonald College in Sydney, Australia, January 14-29, 2013 and hopes to attend an additional summer school in Prague during the same year.



photo by Margaret Marnewick

Gillian Lambert Robinson *by Sharon Orme*

It was with great pleasure that Gillian was presented with the Long Service Award at the recent Cecchetti Society Day. Gillian studied at the Royal Ballet School from the age of 13 and then progressed to the Senior School at 16. She danced professionally with Opera Ballet at the Royal Opera House, Covent Garden and with London Festival Ballet (now English National Ballet). Gillian started teaching Ballet in 1972 and opened her own school in 1975. She was introduced to the Cecchetti method and fell in love with it! As a result she studied with Gillian McGregor and passed Elementary, Intermediate, Associate and Advanced

in one year! She subsequently passed her Licentiate and Fellowship, both with Distinction, in 1982 and her Final Diploma in 1984. Gillian's examining career commenced in 1990 and she is now a Senior Monitoring Examiner.



*Gillian Robinson being presented
with a Long Service Award by
Faculty Chair, Elisabeth Swan.
Photo by Geoff Wheatley.*

She has been a guest teacher in Toronto (Canadian National Ballet School), Vancouver, Europe and the UK, as well as examining internationally. In 1997, Gillian built her own beautiful studio in the garden of her home in Bucklebury, where she teaches and coaches at all levels. She is married and has two sons and two grandsons. When not involved with ballet dancing, Gillian enjoys skiing and sailing.

National Cecchetti Conference, Vancouver, BC Canada 2012

Submitted by Anne-Marie Pilon-Gerdun LCSC-CICB Representative for Ontario, Cecchetti Society of Canada

My trip to Vancouver, BC is one I will never forget. I went there to attend the Cecchetti National Summer Conference as I do almost every summer, and I had been looking forward to this trip with great anticipation. I expected the conference would be interesting, informative, and inspiring, but I was both charmed and awed by the beauty of the city and surrounding area. There is something magical about the proximity of the Pacific Ocean and the mountains. The sea air was refreshing and invigorating, and in some ways, although I had never been there before, I felt as if I had come home. I was so glad to have arrived a day early to enjoy some of the sights. I had often heard about Stanley Park so I decided to check it out and see for myself what all the fuss was about. My visit left me breathless (I almost said speechless, but anyone who knows me would know that to be impossible). My other favourite place was Granville Island where the Summer School took place. Besides being host to Arts Umbrella, the island is a wonderful community of artists and artisans. I also



*Photo by
Chris Randle*



Photo by Chris Randle

enjoyed my daily visit to the Farmers' Market! As I anticipated, the Cecchetti Summer Conference was terrific. For most of us, the day started with a short walk down to the pier, followed

by a delightful crossing by Aquabus. It barely took five minutes to reach Granville Island, and then another short walk led us to Arts Umbrella. For both the teachers and the students, the morning always began with an Open Ballet Class, taught by either Vincent Hantam or Gillian Hurst. They were both inspiring and exciting. Miss Hurst also taught the Advanced 2 and Diploma material with such clarity and musicality, it was impossible not to get inspired. Mr. Hantam's exercises were a little tricky, but so fluid and beautiful; they were truly amazing! What a joy it was to take class with two such different, yet equally gifted teachers. Gillian Hurst also taught Pointe classes, Spanish Dance and some Pedagogy classes related to Port de Bras, Adage, and Pointe work. Vincent Hantam taught Repertoire

and Variations, as well as Pedagogy classes about Beats, Pirouettes, and Petit Allegro. Sheila Kennedy taught a variety of Qualifying Exam Preparation classes, and Clare Faulkner gave two very interesting lectures on Injury Prevention and Anatomy. The students also attended a Classical Contemporary class, which they

told me was "really fun!" I wish I could have seen it too, but the problem is, when there are so many great classes to choose from, one can only be in one place at a time. All in all, it was a great week. The weather was beautiful, the classes were rejuvenating, and it was great to be around people who share my passion for teaching dance. I think that sometimes, many of us feel somewhat isolated when teaching in our separate schools. Canada is a huge country, and the sense of isolation stems from sheer geography. I feel so inspired when I get a chance

My visit left me breathless



*Catherine Gonthier and Ivana Matovina
with Eros in Butchart Gardens,
Victoria, BC.*

to learn and share with all the other great teachers who make up our Cecchetti Society of Canada. Thanks to the BC branch for welcoming us all and hosting another great Summer School.

Thoughts on the Relevance of Enrico Cecchetti's Work Today and in the Future and of the Societies that Promote It

by Raymond Lukens & Franco De Vita

Is Cecchetti work relevant in training dancers now and in years to come? Some may argue that during the last half of the 19th and beginning of the 20th centuries, when Enrico Cecchetti was performing and teaching, dancers' technique, line, and articulation of movement were quite different from what is expected of dancers today. And this is undeniably true, but to illustrate that Cecchetti work is relevant to ballet today and in the future, we will explore an essential technical principle upon which it is founded and the aesthetic philosophy at its base.

To begin, we must acknowledge the fact that the great masters of the past respected and were influenced by their predecessors and contemporaries; they did not exist in an insular world, they were continually evolving. Cecchetti was inspired by August Bournonville, Carlo Blasis, his teacher Filippo Lepri, and father Cesare Cecchetti as well as by his colleagues. As later, Agrippina Vaganova and countless others would be influenced by Cecchetti.

Bournonville's weekly class plan, Blasis' teaching canons and Cecchetti's own search to organize schooling combined - set the foundation to the technical principle of Cecchetti work, the innovative scientific grouping of exercises that shifts the main focus of muscular effort from day to day to train dancers while minimizing injuries. To achieve this, Cecchetti created a program of set exercises, to be done on specific days of the week, the program covers a vast vocabulary that includes all aspects of dynamics, quality of movement, muscular involvement, control and coordination.

The "Cecchetti aesthetic" refers primarily to movement. The body while in motion must pass through clear shapes while following strict rules of anatomy and balance of line. Line in Cecchetti work is not only forming shapes in space, but also lines of movement, which connect the shapes. Clarity of shape comes from coordinated, uncluttered movement. The aesthetic principles in Cecchetti work are also typified in the port de bras. Eminent Cecchetti scholar, Richard Glasstone wrote that; "to correctly execute port de bras the dancer needs to have a deep understanding of how the head and arm movements organically grow out of the use of the spine and shoulder girdle". Combining these principles encourages a coordinated and natural style

The relevance of Cecchetti work lies in the fact that it equips dancers with the necessary tools to succeed as technicians and as artists. The work instills a rich understanding of the biomechanics of movement and an aesthetic sensibility that, together with innate artistic intelligence, helps dancers grasp the science of movement, and effortlessly achieve artistic versatility. Dancers correctly trained in the Cecchetti Method are able to move with natural ease, convey the intended meaning and emotions with clarity, and touch audiences on an emotional, intellectual and/or aesthetic level. The great English choreographer Sir Frederick Ashton wrote in an article published in the *Dancing Times*: "A sound training, such as one receives through the method of Maestro Cecchetti embodying as it does a complete and pure theory of movements, awakens within the

dancer a response to any style he may be called upon to interpret - and this is surely the ultimate aim of every true artist."

There are seven Cecchetti organizations worldwide grouped together to form a global organization called Cecchetti International Classical Ballet (CICB). CICB member Societies work tirelessly and selflessly to form informed and open minded teachers; teachers who will produce dancers as well as future educators and audiences. They make every effort that their students attain technical proficiency and artistic awareness needed to successfully execute the ballet vocabulary at every level. This is achieved by scaffolding the work, in graded systems that are age and skill appropriate. CICB member Societies encourage teachers to continue studying to fine-tune their craft and discourage blindly following syllabi and teaching choreography of set exercises before students have achieved proper motor skills and understood underlying principles. It is true that the Cecchetti Method consists of a vast number of set exercises, but there is irrefutable evidence that Cecchetti himself made sure that his students had the proper skills before attempting the set exercises. We remember Cecchetti's student, Margaret Marsh, say that before letting them attempt a difficult set brisés combination, Cecchetti had them do endless diagonals of brisés with demi-plié – stretch – demi-plié between each brisé, until they had mastered the basic movement.

The relevance of the Societies that promote and preserve the legacy of Enrico Cecchetti lies in training informed educators, students and dancers by emphasizing the underlying

principles of the Cecchetti Method.

Dancers need to interpret myriad roles, in many styles, using different vocabularies, and have no stylistic or technical boundaries; and ideally achieve this without suffering unnecessary injuries, and enjoy long and healthy careers; and perform to full houses of enthusiastic and knowledgeable audiences in theaters

around the world; this is the goal of CICB. And this above all is what makes Enrico Cecchetti's work today and in the future and the Societies that promote it relevant.

Note: Raymond and Franco travelled to London in March 2012 with the American Ballet Theatre Studio Company to perform together with the Royal Ballet School graduate

class. Their group danced Bournonville's "Napoli" Act III, Jaffe's "We Insist", Vainonen's "Flames of Paris" pas de deux, and Tudor's "Soiree Musicale". Antony Tudor's work was created for a Cecchetti Congress in 1938. They had a wonderful time and were thrilled to see Richard, Heather, Monica, Di, Roland, Anita and many other friends.

Vincent Hantam

South Africa, during 2012, The Performing Arts Centre of Ethekweni (PACE) KwaZulu-Natal, as well as the Cape Town and Johannesburg regional branches of the Cecchetti Society of Southern Africa were privileged to have had Mr. Vincent Hantam deliver a series of open classes in their areas. The classes conducted by Mr. Hantam were of

equal inspiration to teachers and students, who learnt much from his generous and gracious sharing.

It seems that Mr. Vincent Hantam has been globetrotting and giving his marvellous classes to Cecchetti in Southern Africa, Canada and Cecchetti Day in Britain. It would be of interest to us all to hear more about him and his classes.



Congratulations to Jennifer Bobo

Jennifer Bobo holds the Enrico Cecchetti Diploma, and represented the Cecchetti Council of America at the CICB International Competitions in Canada and Great Britain – Jennifer was awarded a full scholarship to Texas Ballet Theatre School (TBT) and offered a 33 week full-time paid Company Trainee contract to



TBT in Fort Worth, Texas. Jennifer will be taking classes and rehearsing with the Company daily, while studying extensive pointe and pas de deux classes in the evenings. Texas Ballet Theater, a company on the national level, is under the direction of world renowned artistic director and choreographer, Ben Stevenson, O.B.E.

Mr. Stevenson, who developed and led Houston Ballet to its current international status, retired from Houston Ballet in 2005 and was asked to lead Fort Worth Ballet later being named Texas Ballet Theatre. Another CCA student takes the first step in her career. CCA wishes her continued success! "Happy are those who dream dreams and are ready to pay the price to make them come true..." *Leon J. Suenes*

Miriam Adams

Co-founder and Director of Dance Collection Danse.

Congratulations to Miriam who has been awarded the Order of Canada this year for her selfless devotion to the longevity of dance in Canada, see www.ArtsAlive.ca Meet the Artists and www.dcd.ca

Elisabeth Swan

Congratulations on being awarded the Imperial Theatre Award for her devoted and valued contribution to the ISTD over many years.

Barbara Fewster OBE

We are delighted that Barbara Fewster was happy to be granted an Honorary Membership of CICB. Please refer to the internet to read about her illustrious career.

90th Anniversary - Cecchetti Day in London, 2012 *by Angelina Spurrier*

The Cecchetti Society Classical Ballet commemorated its 90th anniversary on Sunday 24th June 2012 with a well-attended Cecchetti Society Day. This was celebrated by an exciting programme of events at the Royal Ballet Upper School, Covent Garden in the presence of Dame Monica Mason. Stepping through the doors of the Royal Ballet School, admiring the wall exhibits of famous ballerinas and being led into the spacious Linden Theatre, after a coffee reception with friends and colleagues, was a rousing start to the day. As one of the most inspiring to date, the programme highlighted the relevance of Cecchetti training and its rich heritage in an evolving ballet society. Perfection, tradition, and evolution – all three principles working side by side, which were beautifully demonstrated by a select list of eminent teachers and talented performers. Chair, Elisabeth Swan opened the event with a warm welcome to guest teacher Vincent Hantam and our Central and Southern Cecchetti Associates. Vincent's pace and skillfully choreographed master class was an exciting challenge for the Associate children. His quirky arrangement of movement vocabulary emphasised the importance of fast footwork – sneaking a point/flex and a tendu with change of direction into the exercise whenever and wherever he could. "Nice and frothy, cappuccino-like" was shouted, as he described the quality of the tendu exercise. Vincent's combination of smooth contemporary curves of the upper torso with port de bras, transferences of weight, and the element of drama in his approach reminded us that he is a John Cranko protégé. He kept us all on our toes, including the talented accompanist, Andy Wass who, at first when asked to play a sexy, juicy, jazzy little number, was

not sexy, juicy and jazzy enough!" Vincent's controversial use of language (not dissimilar to that of Marie Rambert, renowned for her witty but sharp analogies) sparked debate amongst the teachers at lunchtime, with some saying his "language was too harsh" but others enjoying his wit. The audience was entranced by Ursula Hageli's (Ballet Mistress at the Royal Ballet) presentation and research entitled 'Then and Now'. Inspired by Rambert's Foyer de Danse for the Mercury Theatre, Hageli's collaborative study with the Royal College of Art brought Degas to life. Royal Ballet dancer, Romany Pajdak stepped back in time, corseted and dressed in pantaloons and a knee length tutu (an outfit first designed for Marie Taglioni), that contrasted with Yasmine Naghdi's contemporary outfit, representing the modern-day dancer. Hageli took us on a journey through history from Carlo Blasis to the current day by exploring the impact of society, costume and the physical demands on an evolving ballet technique. A beautiful demonstration, given by Pajdak and Naghdi, of the challenging series of strengthening exercises taken from Enrico Cecchetti's Manual, developed into an interesting discussion about current day strengthening

methods. It was refreshing to hear Hageli's conclusion on this: "Today we have Pilates and strength training but sometimes delving into the past can produce the same results." The argument that traditional Cecchetti exercises builds too much muscle was put to rest when she compared two Cecchetti trained dancers, Anna Pavlova and her petite frame, and Pierina Legnani, whose daily diet included a fillet of beef for breakfast which was more likely to be the source of her 'meatier' physique. Miss Hageli presented the audience with images of the Romantic period with the use of an ethereal port de bras, the soft arabesque with the weight carried forward, the gentle and controlled landing from a relevé as the dancer 'descends through the foot', in contrast to the geometric alignment of today's dancers. This may have left the audience feeling nostalgic.

After 54 years with the Royal Ballet Company, 10 of those years as the Director of the Royal Ballet, Dame Monica Mason has retired and handed over the position of Director to dancer, Kevin O'Hare. Kate Simmons from KS Dance Limited, introduced Kevin O'Hare, as our new international figurehead. He gave a fascinating account of his time at White Lodge under the tutelage of Richard Glasstone, and indulged us with film footage of his performances including a childhood clip of him performing 'temps de cuisine' in flip-flops as he danced a role of a duck in Songs of Stories at White Lodge. His impressive biography including his time with the Birmingham Royal Ballet, his management experience at the Royal Shakespeare Company, matched with his belief in the English training system and the success of the Royal Ballet Company, left us feeling that our future is in very



*Ursula Hageli with dancers
from the Royal Ballet.*

Photo by Geoff Wheatley

good hands. A superb buffet lunch, a glass of bubbly to celebrate the cutting of the Cecchetti Society's 90th anniversary cake and a surprise visit to the Dame Monica Mason Exhibition at the Royal Opera House followed.

Finally, we witnessed the future of Ballet as three final-year White Lodge pupils, coached by Ballet Principal Diane Van Schoor, presented their class work and solos. This was not a showcase or master class but rather a modest exhibition of an intimate and carefully nurtured relationship between a teacher and her pupils. Ms. Van Schoor only needed to nod and give a one word instruction and her pupils responded. Her sharp eye detected a minute displacement of a rib, which would have gone unnoticed by the majority of teachers. Ms. Van Schoor displayed enormous respect for her

pupils and this in turn is returned. She is gentle, her tone is firm but



White Lodge students. Photo by Geoff Wheatley

her pupils do not fear her and appear driven and eager, latching on to every word, every nod and every expression. Anyone who dares to say that the English training system cannot compete with the standard of International Ballet should take note of this example. Diane Van Schoor

is loyal to the Cecchetti method and her excellent training will stand us in good stead in the International arena. What a spectacular end to a wonderful day!

A note from Diane van Schoor, Founding Member CICB - On 24 June, 2012 I was invited to present a short slot at Cecchetti Day which was held at the Royal Ballet Upper School Linden Studio. I took three Year 11 Graduate girls from White Lodge and presented a short warm-up barre followed by a short solos coaching session. The girls, Julia Roscoe, Isabel Lubach and Chisato Katsura, then performed their solos, beautifully costumed: Lilac Fairy and Crystal Fountain Fairy from *Sleeping Beauty* and Dullcinea's solos from *Don Quixote*. All three students will advance to the Royal Ballet Upper School.

Hailee Karam

Hailee Karam represented the CCA at the 2011 CICB Ballet Competition and was awarded the Musicality Award. She studied at Ann Parsley School of Dance, completed the CCA Advanced Cecchetti examination and graduated as Valedictorian before leaving Michigan to dance at the Joffrey Academy of Dance in Chicago, Illinois in the two-year training program where she received a certificate of completion. She danced principal and soloist roles including Princess Florina in *"The Sleeping Beauty"* and Cinderella in *"Cinderella."* She

returned to Chicago to perform the pas de deux from *"Cinderella"* for



the Russian Pointe Gala in June of this year.

Hailee signed her first contract and is now a full-scholarship trainee with Louisville Ballet in Kentucky. The trainees take class and perform with the company. The company just celebrated their 60th Anniversary and the 2012-13 season includes *Lady of the Camellias*, the *Brown-Forman Nutcracker*, *Romeo and Juliet*, and mixed repertory performances. The trainees are given outreach performance opportunities as well. The classical company is a perfect fit for Hailee.

Cecchetti Council of America News and Information

The Cecchetti Council of America National Executive Board meets bi-monthly, September through June, and oversees 16 regional committees. Each year our committees host one or two weekend workshops for students and teachers. More information on these events may be obtained through our web site Cecchetti.org. The CCA also has a Board of National Examiners who meet annually as well as every three years for a 3-day intensive session. The CCA Examining Board oversees the syllabus and

examination procedures. Scholarships for teachers and students to attend CCA summer events (please see up-coming events, 2013 on page 3) are offered through the CCA National Board and most committees. CCA offers matching teacher scholarships to each committee, and three full scholarships to worthy teacher candidates of varying levels who apply and qualify. In addition to these many scholarships to enhance teachers' growth, in 1994, Cecchetti Council of America and the Cecchetti

Society Faculty of UK, established an international exchange scholarship for teachers. This scholarship honors Sylvia J Hamer (CCA co-founder) and Margaret Marsh (ISTD) who taught for many years at the CCA Summer Seminar, and has proved to be a rewarding experience for both organizations, and their participating teachers. See page 4.

More info may be obtained at our web site Cecchetti.org, or by emailing CCAinfo@aol.com

Yvonne Barker

the Cecchetti Society of Southern Africa Dedication Award

Society of Southern Africa Dedication Award is bestowed on a member who, through a nomination process, is selected 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. In 2012, Mrs. Yvonne Barker became the recipient of the award in recognition of her loyal and selfless contribution to the Cecchetti Society

of Southern Africa as a respected teacher; as an esteemed driving force in the KwaZulu-Natal regional branch; as an examiner of national and international repute; as a valued, long-serving council member and, not least of all, as a delegate and founding member of Cecchetti International Classical Ballet. Recipients of The Cecchetti Society of Southern Africa Dedication Award to date are: Ms. Eileen Keegan, Ms. Faith de Villiers, Ms. Louise Lombard, Ms. Ruth

The Cecchetti Inglesstone, Ms. Diane van Schoor, Mrs. Ann Geddes, Ms. Mervynne Fernie, Ms. Lynne Fouché, Ms. Joy Cooper, Ms. José Pretorius, Ms. Jennifer Louw and Mrs. Yvonne Barker.



*photo by
Margaret Marnewick*

Cecchetti USA News

Congratulations to CUSA's 2011 Competitors: Chelsea Cambron, winner of the Contemporary Award at the CICB competition, has achieved the Enrico Cecchetti Final Diploma, and is now a trainee with the Louisville Ballet; Taylor Ottley, now on full scholarship at Pacific Northwest Ballet; Lauren Worley, on a full year scholarship to BalletMet after attending Juilliard's summer course; and Melissa Eguchi, who was awarded a full year scholarship to the School of Alberta Ballet, Calgary, Canada.

Judith Hawkesworth was ap-

pointed as our newest examiner this past summer. Mrs. Hawkesworth currently lives in Camden, South Carolina. In addition she is the CUSA residential summer course coordinator and has recently accepted the position as Administrator for CUSA.

CUSA awarded its first Enrico Cecchetti Merit Scholarship to Natalie Hackett, student of Betty Seibert, for full tuition, room and board to the 2013 Residential Summer Course in Richmond, VA. Further congratulations to Faith Forcucci, student of Jennifer Forcucci-Marzluf, also awarded

a full scholarship, and Sidney Lund, student of Kimberly McEachern, who was awarded a tuition scholarship to the Residential Summer Course.

Recently West Coast Civic Ballet in Sarasota, Florida hosted a Professional Development Retreat for Teachers, directed by Deborah Vinton, Fellow/Examiner, as well as a Cecchetti Day for students. Betty Seibert, of Cheshire Dance Centre, also hosted its annual workshop for students concurrent with a comprehensive course of study for teachers on the fine art of marking!

Obituary for Natasha Lisakova

Nadya Auster looks at the life of Natasha Lisakova, founder and principal of The West Street School, who died peacefully on 10th January 2012

Natasha touched many people in so many capacities, it will be difficult to pay tribute to all that she achieved in her bright life.

Her career was varied and wide-ranging, beginning with a scholarship to the Royal Ballet School at the age of 18. After completing her training, Natasha went on to dance professionally with the Rouen Opera Ballet Company, the London Ballet Company and numerous West End musicals. She also worked extensively as a dancer and actress in film and TV, most notably with Ken Russell in his films *Isadora* and *Alice in Wonderland*.

In the early 1960s, Natasha studied with Natalia Dudinskaya and worked closely with the Kirov Ballet Company and later with the Bolshoi Ballet Company, as translator and rehearsal assistant. Her fluent grasp of Russian coupled with her understanding of Ballet made her invaluable to these companies during their tours to the UK.

During the 1960s and 1970s, Natasha intensively studied Character and Folk Dance in Russia at the Bolshoi Ballet School, the Voronezh State Dance Company and with Anatoly Borzov. She also became a dancer, singer and choreographer with the London Balalaika Ensemble along with her husband, Zbyshek Lisak. Natasha went on to become one of the foremost experts in Character Dance in the UK and was invited to Canada to give masterclasses.

After setting up her own ballet school for young children in north London in the early 1970s, Natasha later decided to expand her school

and offer full-time dance training to students from the age of 16. In partnership with her husband, The London School of Classical Dance was created. The school rapidly expanded and new premises were soon needed. After much searching, a beautiful Wesleyan chapel was converted in West Street, Covent Garden and the school changed its name to The West Street School.

The West Street School became a hub of creativity, not only for the many students who passed through its doors, but also for various professional companies who worked and rehearsed there, namely The Cecchetti Society, Alan Herdman Pilates Studio, London City Ballet and the Bolshoi Ballet Company. Natasha was so proud when Princess Diana, patron of London City Ballet, opened the first floor studio at The West Street School.

Natasha showed endless enthusiasm, devotion and joy towards her

countless students. They were constantly on her mind and in her heart, she genuinely loved and cared about every individual. In her mind, every one of them had potential and it was her life's passion to impart this inspiration, determination and conviction to all.

It is these heart-felt and genuine qualities which caused her to be loved and respected by all her students – multitudes of whom went on to dazzling and successful careers in the world of dance and theatre. They all speak passionately and lovingly of their gratitude to Natasha, who gave more than just her time. She gave her whole self; and although this incredible generosity of spirit is held in all who came into contact with her, her light and laughter will be painfully missed.

However, her contribution and legacy to Ballet and dance in the UK is permanent and invaluable, living on in all those who were offered her expertise, her care and her spirit. She leaves her two daughters, three grandchildren and numerous close friends. Nadya Auster (née Lisak)



Dame Monica Mason

At Cecchetti Day, see page 8, Dame Monica Mason, who retires as Director of The Royal Ballet after 10 wonderful years at the helm, was awarded the Enrico Cecchetti Gold



Medal in recognition of her services to dance and in particular Cecchetti Classical Ballet through her contribution as a Trustee of the Cecchetti Society Trust.

Dame Monica Mason cutting the celebratory cake, watched by Faculty Chair Elisabeth Swan, former Chair Mary-Jane Duckworth and Artistic Advisor Richard Glasstone

Bournonville, Cecchetti and the Escuela Bolera

by Allan Mortensen, April 2012

Highgate Ballet School in London played host to The Bournonville-Cecchetti-Escuela Bolera Course and Seminar during the weekend of 13-15th April. The first encounter of its kind in Europe welcomed 28 students and 15 observers to classes, talks and film presentations given by three specially invited Professors: Flemming Ryberg, former Principal of the Royal Danish Ballet and now a highly regarded international teacher of the Bournonville School and Mime, Richard Glasstone, former Senior Teacher of Boys at The Royal Ballet School, Senior Examiner and Fellow of the Cecchetti Society and Dame Marina Grut Co-founder and President of the International Spanish Dance Society. The weekend was held in association with the Société Auguste Vestris, a non-profit society in Paris which promotes classical dance through teaching events.

The Seminar commenced with a wonderful reception beautifully introduced by former soloist of the Paris Opéra Ballet, Marie-Josée Redont, which was followed by an introduction into the history of Bournonville by Flemming Ryberg. His colourful talk was followed by a screening of the Pas de Trois of 'La Ventana' that would be studied over the weekend and his films of 'La Sylphide' which showed us how Bournonville's ballets communicate their special language to an audience. Mr. Ryberg danced James with immense technical and artistic inspiration.

Then Richard Glasstone presented to us how Maestro Enrico Cecchetti had codified the Cecchetti Method which became instrumental in influencing the early style and schooling of the Royal Ballet School and compa-

nies. Already on the first evening there was a sense of a bond between people who had come together to share and experience different backgrounds in dance and yet still feel we were descendants of the same European family tree. It was extraordinary.

After a fulfilling Friday night, Saturday morning started off with a witty and highly inspirational class with Flemming Ryberg giving us food for thought and lots of inspiration for quick foot work and coordination of arms and legs in select Bournonville pirouettes and allegro enchaînements. A fast paced Repertoire class followed where students learned the male and female variations from the 'La Ventana' Pas de Trois.

After lunch, Richard Glasstone introduced the Cecchetti Method with his unique pedagogical knowledge and understanding of body movement which was based on the Cecchetti

ing and elaborate lecture that finished off the first interesting part of the course given by Dame Marina Grut. How the Spanish Escuela Bolera, full of lovely, intricate and beautiful dances had evolved over the years and how it has influenced balletic choreography, notably in the Bournonville Ballets and the Cecchetti Method. Classical Ballet has in return, refined many of the Spanish steps we see today. Dame Marina's knowledge reached far beyond the wonderful village character dances from Spain of long ago. It integrated both the music and its special relationship for dancers with the particular cultures that the Boleras evolved around. Dame Marina was delighted that Julie Cronshaw, Director of Highgate Ballet School, had organised this most intellectual yet so highly practical Seminar on our European heritage and how valuable it is to share this treasure with dancers and audiences of today and tomorrow.

Throughout the course all three teachers' passion and devotion to their art form shone through with great support from the pianist Justin Stevens who accompanied the classes.

The 3rd day of the Seminar took place in a beautiful church conversion that is now the Jacksons Lane theatre and arts centre, how appropriate for a Sunday morning! Richard Glasstone developed class material from the day before that led to more advanced and complicated enchaînements from Cecchetti's work.

Flemming Ryberg wisely repeated many of the enchaînements from the day before in the second class which gave us the opportunity to practise the steps and to dance the variations



Photo credit Susan Reed

Advanced 2 and Diploma Syllabi. Through his practical consideration of the exercises from Cecchetti's traditional class repertoire he managed in a very short space of time to instill an incredible awareness of focus and direction of the body.

We moved on to a most interest-

with a light and jolly spring that is the Bournonville style.

In the afternoon, classes returned to the bright and beautifully wooden-floored Highgate United Reformed Church Hall where Flemming Ryberg's Mime class was a highlight of the day. Although he presented and explained the Danish style of mime with the most simple gestures between the male and the female dancer, his artistic generosity and sense of humour lifted the Mime class to a level where it was not so much about the dancing but more about the story and the relationship between two dancers and how that simple, sincere language was communicated out to the audience. We were all very touched and moved by this universal language that has kept ballet 'human' and how it came from both court and village social dancing. Just dance! It was beautiful.

Students attending the course

came from English National Ballet School, Elmhurst School for Dance, Central School of Ballet, Kate Simmons, Lewisham College and Highgate Ballet School. Dancing teachers



Photo credit Susan Reed

and observers came from the UK and Spain.

To end the seminar in a most exciting way, Richard Glasstone showed us the film 'A Tribute to Nora Roche' which he had organised at Sadlers

Wells on 16 January 1983. A bouquet of the major works of the Cecchetti Method was presented with such a joy and sense of performance by dancers from The Royal Ballet School and The Royal Ballet, who were all nurtured through the Cecchetti Method, including Lesley Collier, Philip Broomhead, Fiona Chadwick and Briony Brind. We finished the Seminar with a round-table discussion. There was a general consensus that a family had been reunited and that the weekend had lived up to its expectations.

Speaking on behalf of all course delegates, helpers, staff and volunteers of Highgate Ballet School we owe sincere gratitudes to Julie Cronshaw for her humble efforts to bring Bournonville, Cecchetti and Escuela Bolera together to commemorate and show the path forward. I am already looking forward to the next ballet encounter in Highgate!

Bournonville, Cecchetti and the Escuela Bolera Glimpses of the Spanish World

by Julie Cronshaw, 2012

In 2007, in Paris, Flemming Ryberg and Dinna Bjorn of the Royal Theatre presented to students of the Paris conservatoires a week's classes in Bournonville technique, repertoire and mime. As an observer little acquainted with that school, I watched with fascination and delight, revelling in the joy of dancing, so vividly expressed through Bournonville's choreography.

At the time I noticed its many similarities to Cecchetti's Method, which I teach. Even at a first glance, one notices the great variety of movements incorporated into a tightly structured and rigorous class. The short barre is designed to prepare and warm up the body and not to wear it

out. In the centre, the port de bras and adages, demand complete coordination; then the dancer progresses to allegro work that covers many qualities and dynamics of movement across all the spatial planes.

Whilst Bournonville teaches through choreography, however, Cecchetti's Method is learned through his classwork. There are differences in style, musical phrasing and of course the use of virtuosity, which in Bournonville is cunningly veiled by his choreography but for Cecchetti, born a half-century later, virtuosity is often exulted in for its own sake further the development of technique.

Where August Bournonville (1805-1879) and Enrico Cecchetti

(1850-1928) essentially agree, is that classical dancing is above all a movement in the mind, which manifests itself through the pairing of music and gesture. They accepted that Form is Function, and that true beauty will emerge only from a proper use of the human frame, and most especially, the spinal column which is an extension of the brain. The splendid plastique and high theatricality that we admire even in their classwork, is possible only because both respected the limitations of that frame. And both gave the greatest importance to mastering mime gesture to create character, vivify the dance by contrast, and lend the stage dignity while avoiding futile gesticulation. Cecchetti undoubt-

edly came across Bournonville's work thanks to the latter's pupil Christian Johansson, who taught at St. Petersburg alongside him. And Cecchetti must have had a copy of the Bournonville's *études chorégraphiques* because he copied them out word for word along with the Credo for his students, and added:

'I present here, to my dear pupils, some of the fine choreographic studies listed by Mr. Bournonville, reminding them that progress and skill depend on the care with which they are executed. E. Cecchetti' ⁽¹⁾

The Bournonville and Cecchetti methods rely upon on a rotation of Days of the Week. They are, with the Vaganova School, the only methods that have come down to us, the modern French School, a product of Gustave Ricaux, having never yet been documented. Unlike the Vaganova School, these are methods rather than a system. Bournonville and Cecchetti's approach is problem-solving: each Day of the Week looks at a specific difficulty, or in the case of Cecchetti, at a specific principle, returning to it over and again whether to the left, the right, moving upstage and downstage or in reverse, until the dancer has solved the problem for himself.

Harvey Hysell, a student of Vincenzo Celli (1900-1988) explains the reasons for his decision to focus on Cecchetti:

'It was while studying with Celli in NYC in the late 1950's that I decided – because of the placement and the way of moving. I realised that I was dancing very correctly... What Cecchetti decided to do with the upper body is very tasteful and very subtle. There is no such thing as angular lines in his placement... The use of space in Cecchetti is in keeping with his use of curved lines in the body.... I consider Cecchetti to be more anatomical... The Cecchetti dancer dances natu-

rally. It is soft but square...

Celli.... would give fantastic allegro exercises – we had to move fast and get our heels down too!... But we could do it, because Cecchetti bases everything on the placement. Once I was placed I found that I could move much faster, so I had brilliant allegro work... It's fundamental that the Cecchetti method, the lines and the placement, be preserved.'

During the 2007 Paris seminar, I suggested to Flemming Ryberg that we create an occasion to bring Bournonville and Cecchetti together so that their similarities and differences might be discussed and experienced in a course or workshop. That occasion has now arisen and took place in Highgate London on april 13-15 2012! With great pleasure I welcomed Flemming Ryberg to London to teach alongside Richard Glasstone; considered the two leading specialists in the world in the Bournonville and Cecchetti methods respectively.

The general theme for the week-end seminar was theatricality- how to arrest the public's interest, by colouring movement and gesture with period, place and character.

As we were discussing excerpts from the Bournonville repertoire that Flemming might consider suitable for the seminar, the theme of Spain came up - perhaps La Ventana. Upon which, I suddenly recalled our Escuela Bolera lessons, whilst a student on the Teacher's Training Course at the Royal Ballet School. There we learnt dances from the classical Spanish repertoire; although these rely upon dance forms and a coordination of the limbs familiar to the Cecchetti- trained we had to learn to play the castanets whilst so doing! And so it came to me in a flash that introducing the Escuela Bolera would be invaluable as part of the seminar.

La Ventana 'The Window', (1856), is of course Bournonville's celebration

of the Escuela Bolera which held the greatest fascination for him– and for Flemming Ryberg whose ancestors were Spanish! So I was delighted to welcome Marina Grut, Dame of the Order of Queen Isabel and President of the Spanish Dance Society who gave a presentation on the Escuela Bolera and its close ties with the Bournonville and Cecchetti methods.

Theatrical dancing, singing and acting are art forms that were specifically developed to be seen and heard in a public place: the theatre. That involves technique which can be learnt. Cecchetti's manual was intended for the 'theory and practice of classical theatrical dancing' and August Bournonville says also in his *Etudes Chorégraphiques*:

'This collection of studies.... is founded on the development of the theatrical dance, which is to the art of ballet what the study of singing is to opera. The same relationship exists between national dances and folk songs or popular music, which have real value only when they are artistically arranged....

I recommend to my pupils and to all those who practice the laborious study of the dance, to regard their art as a link in the chain of beauty, and an ornament to the stage, and to respect the theatre as one of the most glorious manifestations of the intellectual life of nations'. ⁽²⁾

I hope that the Highgate seminar did indeed offer a glimpse into the rich heritage of Western European classical dancing which is so joyously made manifest through the choreography of August Bournonville, its principles embodied through the training of Cecchetti's Method and given a distinct, uniquely Spanish expression through the Escuela Bolera.

Quotes (1) and (2) from Bournonville and Ballet Technique by Erik Bruhn and Lillian Moore, Dance Books, Alton 2005

Bournonville, Cecchetti and the Escuela Bolera

by Richard Glasstone, Founding Member CICB

A fascinating encounter between these three great schools of classical dance was held in London, England from April 13th to 15th 2012. Organized at her Highgate Ballet School by Julie Cronshaw * (in collaboration with the Paris-based Societe Auguste Vestris), this unique event brought together Flemming Ryberg of The Royal Danish Ballet, who taught the Bournonville component of the Course, and Marina Grut, the renowned specialist in classical Spanish dance - the Escuela Bolera - whilst I had the honour of being invited to teach the Cecchetti work. The daily Bournonville and Cecchetti classes were attended by 30 students, including several from our leading vocational ballet schools,

who responded with genuine interest to this exposure to a broader than usual spectrum of classical, theatrical dance, as did the many teachers - both local and from abroad - who attended, either as observers or as participants.

In addition to the technique classes, Mr Ryberg taught some Bournonville repertoire and showed film of the Royal Danish Ballet; Marina Grut presented exquisite examples of the Escuela Bolera; and I showed footage of Cecchetti enchaînements, performed by dancers from The Royal Ballet and The Hartford Ballet. The Course ended with a lively discussion comparing important aspects of these three examples of the continuum

that is good classical theatre dance, stressing that much of our Cecchetti work echoed important aspects of the French school and of Vera Volkova's work with The Royal Danish Ballet.

**An interesting article by Julie Cronshaw appeared in the 2011 Newsletter see www.highgateballetschool.com*

Thank you for the two articles from Richard and Raymond and Franco for this insight into the history and over-reaching power of the Cecchetti work for the professional dancer, re-enforcing the breadth and the power of Maestro Cecchetti's vision and his contribution to dance worldwide. Editor's note.

Nancy Kilgour named to the Order of Canada

Congratulations to Nancy who was awarded the Order of Canada on June 29th, 2012 for her contributions to dance as a distinguished teacher of ballet in Canada and abroad for over 50 years! The Order of Canada is the centrepiece of Canada's honours system and Nancy's appointment recognizes a lifetime of distinguished service, outstanding achievements and dedication to this art form. Certainly Nancy is recognized amongst the CSC's members as the teacher and mentor whose depth of understanding of this method, and of the art of ballet overall, is beyond compare. This honour, while one Nancy will no doubt take in stride with her unassailable commonsense and unassuming nature, affords us the opportunity to acknowledge how much we value and appreciate everything she has done as an educator and champion of the Cec-



chetti Method. Those of us fortunate enough to have been taught by Mrs. Kilgour (originally Miss Schwenker) know we have a gift to cherish, having experienced her passion for ballet, devotion to excellence and outstanding advice.

Originally from St. Catharines, Ontario, Nancy received her early training in Canada with Betty Oliphant and Celia Franca.

Teaching for the National Ballet School from its inception, she also both performed with and taught for the National Ballet of Canada. In 1965 she was one of the first two Canadians to obtain the highest Cecchetti Examinations in England. She was the first Canadian awarded a Canada Council grant in 1967 for study in Russia at the Bolshoi Ballet, learning methods of teaching Classical Ballet and also completing a course of study in character dance.

Nancy's teaching career took her to a variety of European cities, specifically in Belgium, Sweden and England, while continuing her studies at the School of the Paris Opera, the School of American Ballet and the Kirov School in St. Petersburg. Nancy even travelled as far as China, where she taught ballet and repertoire at the Chinese National School in Beijing.

As the School of Alberta Ballet has grown into Western Canada's leading training institution, it could have never done so without Nancy Kilgour's outstanding skill-set and dedication to the organization.

As Murray Kilgour, Nancy's husband of many years, and Artistic Director of the School of Alberta Ballet, mentions: It is wonderful that Nancy, with this award, can represent so many of those who were quietly in the background to make Canadian Dance recognized throughout the world.

A typically generous remark from one of the remarkable Kilgours!

LIST OF MAESTRO CECCHETTI DIPLOMA HOLDERS September 2012

	date achieved		
Australia		Kathy Cooke.....	2003
Sandra Allan.....	1978	Aleta Davis [decd]	1978
Mia Ballenden.....	2004	Allen Desterhaft.....	2011
Natalie Blenheim.....	2004	Rose Marie Floyd.....	1972
Kathleen Butler.....	1985	Olga Fricker [decd].....	-
Jane Cameron.....	-	Denise Gillman.....	2008
William Carse [decd]	1962	Suzanne Gray-Granger (A).....	-
Sandra Clack.....	1985	Sylvia Hamer [decd]	-
Denise Coghill.....	1986	Marjorie Hassard [decd]	-
Michela Dent-Causon.....	1996	Marnell Himes-Ushijima.....	1981
Rita Eicens.....	1982	Cathy Jones-Wolf.....	2000
Meryle Elliott.....	1982	Gertrude Jory [decd].....	-
Caroline Ettienne.....	1994	Karen Keith.....	2009
Jane Farrelly.....	-	Lee Ann King.....	1997
Peter Faux.....	1995	Jacqueline Pederson Kriens.....	2010
Monique Feain.....	1995	Leona Lucas [decd].....	-
Denise Fisher.....	2000	Laura J. McCarthy.....	2000
Andrzej Godles.....	1995	Julie L. Merkle.....	1997
Carole Hall.....	1992	Jane Caryl Miller [decd].....	-
Janice Heale.....	1996	Pamela Moore.....	1977
Val Jenkins.....	1992	Gayla Norris.....	2012
Shirley Jones.....	1962	Laurie A. Papovich.....	1997
Rhyl Kennell [decd].....	1977	Leslie R. Parreco.....	2006
Annette Langham.....	2000	Ann Parsley.....	1997
Elizabeth McMahon.....	2010	Tomi Sue Pollock.....	1991
Jane Moran.....	2004	Marjorie Randazzo.....	1989
Diane Pokorny.....	1987	Enid Ricardeau [decd]	-
Fiona Porteous.....	1985	Pamela Rutledge.....	1997
Andrew Pronger.....	1986	Elaine McHale Seidman.....	2000
Shelley Rae-Aris.....	1984	June Smith.....	1997
Robyn Ross.....	1991	Theodore Smith [decd].....	-
Cherill Rowston.....	1978	Patricia Suto.....	1991
Bart Saayman.....	2009	Kathleen Tenniswood-Powell PhD.....	2004
Edmond Stripe.....	1991	Phyllis Thorne [decd]	-
Toivo Taves.....	-	Kimmary Williams Rice.....	1983
Valrene Tweedie [decd]	-	Cecchetti USA	
Athol Willoughby.....	1966	Greg Bomke.....	1999
Canada		Susan Brooker.....	1989
Terri-Lynne Banfield.....	2000	Chelsea Cambron.....	2012
Bleiddyn Bellis.....	2004	Shiela Darby [decd]	-
Jack Bickle [decd]	-	Louanne Davies.....	1979
Amy Blake.....	1995	Olga Fricker [decd].....	-
Jacques Bourguin.....	2010	Angelique Harris.....	2012
Rosalie Brake.....	1987	Marnell Himes-Ushijima.....	1981
Christina Burrows.....	2004	Kimberly McEachern.....	2011
Evelyn Finlayson.....	1997	Raymond Lukens.....	1989
Jean Geddis-Zetterburg.....	1987	Cara Schrack.....	2008
Teresa Hancock.....	2007	Betty Seibert.....	1988
Chisato Horikawa.....	2012	Janice Smith.....	1995
Sheila Kennedy.....	1981	Raymond Smith.....	1996
Gilian Kilgour.....	1978	Kirsten Thorne.....	2012
Nancy Kilgour.....	1965	Deborah Vinton.....	1995
Janette Lindley.....	1997	Franco De Vita.....	1992
Nicole Marrello (A).....	2007	Heidi Wright.....	1996
Peter Moir.....	1996	Italy	
Suzanne Plante-Hobbs.....	1991	Rita Gramigni.....	1993
Christine Richardson.....	1987	Brenda Hamlyn.....	1985
Joyce Shietze.....	1996	Claudia Masini.....	1992
Jean Spear.....	1981	Leonarda Raimondi.....	1981
Shirley Tetreau.....	1987	Evelina Ricci.....	1993
Tanis Waller.....	2010	Gillian Whittingham.....	-
Karen Wang.....	2009	Japan	
Paula Urrutia.....	2010	Miho Tsurutani.....	2010
Heidi Zolty.....	1995	Malta	
Cecchetti Council of America		Tanya Bayona.....	1991
Betty Bandyk (A).....	-	Theresa Lungaro-Mifsud.....	1992
Jack Bickle [decd]	-	Pam Kerr.....	2004
Lisbeth Brown.....	2000	New Zealand	
Theresa Butkovich.....	2004	Estelle Vermeulen.....	2012
Linda Butler.....	1978	Southern Africa	
Gail S. Choate-Pettit.....	2000	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 Bourguin (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 (Belgium).....	2008
		Rachel Heywood.....	2003
		Mavis Hoffman [decd].....	-
		Lynn Hollamby.....	-
		Bethany Hooper.....	2010
		Elaine Hubbard.....	2002
		Gillian Hurst.....	1986
		Akiyo Ishihashi.....	2007
		Deborah Jellis.....	1996
		Penny Kay.....	1999
		Janet Kinson.....	1983
		Molly Lake [decd]	1923
		Eileen Langman [decd]	-
		Jacqueline Langman.....	1995
		Eve Leveaux.....	1994
		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.			