



International

CECCHETTI

Dance News

No. 3, 1997

In Celebration of the 75th Anniversary of the Cecchetti Society

Australia - Canada - Great Britain - Italy - Malta - New Zealand - Southern Africa - United States of America

CECCHETTI INTERNATIONAL CONFERENCE

The founding of CECCHETTI INTERNATIONAL - Classical Ballet



DELEGATES TO THE INTERNATIONAL CECCHETTI CONFERENCE, Dunsmuir Lodge, Canada, August 1997.
Left to right, front row: Mary-Jane Duckworth, Shiela Darby, Carole Hall, Yvonne Barker, Robina Beard. Left to right, back row: Franco De Vita, Diane van Schoor, Lee Ann King, Richard Glasstone, Sheila Kennedy, Betty Seibert, Rose Marie Floyd, Raymond Lukens, Joyce Shietze.

Delegates from seven different organizations attended an enormously successful International Conference, held from August 16 through 19 at Dunsmuir Lodge in Sidney, BC, Canada, and superbly hosted by the Cecchetti Society of Canada.

The organizations represented were as follows: **Cecchetti Society Classical Ballet Faculty of the I.S.T.D. London, UK**, Delegates: Mary-Jane Duckworth - Chairman and Examiner, Richard Glasstone - Artistic Advisor and Examiner; **Cecchetti Society of Australia Inc.**, Delegates: Robina Beard - Chairman, Carole Hall - Examiner; **Cecchetti Society of Canada**, Delegates: Joyce Shietze - Chairman and Examiner, Sheila Kennedy - Examiner and Past Chairman; **Cecchetti Council of America**, Delegates: Rose Marie Floyd - Examiner, Lee Ann King - Examiner; **Asso-**

ciatione Nazionale Coreutica Enrico Cecchetti (A.N.C.E.C.), Delegates: Franco De Vita - President and Founder, Member Raymond Lukens - Founder Member; **Cecchetti Society of Southern Africa**, Delegates: Diane van Schoor - Artistic Advisor and Examiner, Yvonne Barker - Examiner; **Cecchetti Society Inc., USA**, Delegates: Betty Seibert - Administrator and Examiner, Shiela Darby - Examiner and Past Administrator.

This gathering of distinguished teachers and examiners had been given the brief of establishing stronger ties between the above-listed organizations. This has now resulted in the founding of CECCHETTI INTERNATIONAL - Classical Ballet.

The purpose of this new organization is: **TO RAISE THE PROFILE OF THE CECCHETTI METHOD WORLDWIDE.**

**CECCHETTI INTERNATIONAL
DANCE NEWS
No. 3, 1997**

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**News . . .
CECCHETTI SOCIETY
of AUSTRALIA INC.**

How nice it is to be able to address the Cecchetti members, teachers and students from all over the world. It is food for much thought as to what to include in such a notice, about our Society here in Australia, so I thought I would look through the state reports and choose something from each of our five state branches. The examination entries for the year ending December 1996 totalled over 4,500 across the country, which shows a small growth for that year.

Our biggest (in area) state, Western Australia, has quite a small membership because it is a sparsely populated state. The Representative **Shelley Rac Aris**, and the Organiser **Helene Gowers** work very hard for their members. Cecchetti events this year have included the Leewin Dance Festival at Margaret River, and a Day of Dance in Bumbury. There is a Cecchetti school in the iron ore shipping town of Port Hedland thousands of kilometres north of Perth. Cecchetti students also took part in the Perth City Ballet's production of *Sleeping Beauty* in January, which was a great performing experience for them.

The next biggest state is Queensland, which also has a small membership, but a fast growing one, as it is the fastest growing state in the country. Queensland is in the north of the country, with wonderful warm weather, which gets hotter the further north you go. Queensland has recently commenced a choreographic competition which, although a relatively new experience for the students, was most enthusiastically entered and supported. At workshops during the year, the Queensland students took classes from **Kimberly Davis** of the Queensland Ballet Company and **Janette Mulligan** of the English National Ballet, and National classes from **Diana Laska Moore** who is a Cecchetti trained dancer. Queensland Representative **Janice Heale**, also runs a Winter Camp, where the students live and have a marvellous week of dancing and fun.

South Australia hosted the congress 96 and continued on with music workshops for their Associates, enthused by the marvellous music lectures given by **Roland Thompson**. The Representative **Carole Hall**, and Organiser **Jennifer Pollard** ar-

ranged a seminar, which was open to all dance teachers in their city of Adelaide on "The Physiological Approach to Dance" conducted by **Laurie Farrow**. Mr. Farrow has some amazing demonstrations in this lecture, which is most interesting. The South Australia teachers are also attending Anatomy lectures, so they have a full calendar of Cecchetti. This year they are also conducting a combined



Cecchetti concert, where students from many schools combine in a special performance.

New South Wales is the most populous state of Australia, with its capital city of Sydney currently preparing for the Olympic Games in 2000. They start the year with a summer school in January, organised by **Jan Metcalf**, where the students have ballet, national, contemporary and jazz classes, as well as make-up and history. During the year there are special workshop days such as *Pirouette of the Pier*, the Choreographic Competition, Winter School to prepare for exams, and Dance Day, where students can let down their hair after exams. Early in 1997 a GALA CONCERT took place with students and items from most of the Cecchetti schools in the state. The Organiser **Eulalie Giles** keeps everything moving along, with the help of her committee of examiners and office bearers.

Victoria is our smallest state, but has the most Cecchetti members, by far, as Melbourne, the capital, was the home of **Lucie Saranova** who founded the Cecchetti method in Australia. She was a pupil of Maestro Cecchetti and she settled in Melbourne and started teaching which she continued to do for a long continued . . .

Australia . . .

while. Her legacy runs deep, as many of the leading teachers in Victoria studied with Madame. The Victorian Representatives, **Athol Willoughby** and **Rhyl Kennell**, and the organiser **Sandra Allan** have a big membership to serve, and they run many Cecchetti events throughout the year, including a Residential Summer School in January, the Medal Test, and the Cecchetti Convention. The Victorian branch instigated Scholars classes, where students audition and then take a class once a month from leading teachers and dancers. This practice has been picked up by some other states and gives our talented students access to different teachers and styles. As Melbourne is the home of our Australian Ballet, and The Australian Ballet School, Cecchetti students in Melbourne have the opportunity to audition as junior associates to the ballet school, and then attend class at the ballet school on Saturdays.

Northern Territory and Tasmania also have active Cecchetti schools, and examination sessions, and will hopefully grow and have a committee and representative on the Council in the future.

We have just returned from our annual Congress which was held this year in Melbourne, and the delegates were able to see the excellent standard of the junior and senior scholars, and the junior associates dancing in demonstration classes and performances.

At Congress this year our examiners met for three days of discussion and viewing of grade students as an exercise in assessing levels. The discussions were most interesting and enlightening, with our more senior examiners expressing their views, and our younger examiners and trainees also having the opportunity to ask questions and express opinions. Much discussion took place regarding the PASS level, and this evolved into a statement which will be circulated to teachers for their information. It was also decided to run a course of workshops on the Associate examination, studying in depth this most important level.

Also at Congress, the second of the Lucie Saranova Memorial Grants was awarded to a beautiful young dancer from Western Australia - **Shelley Wood**. The award is made every three years to a dancer, choreographer or teacher in memory of Madame Saranova. Shelley will be travelling to Europe to take classes and audition for a company.

Another wonderful part of Congress was an intimate discussion between **Valrene Tweedie** and **Athol Willoughby**

News . . . THE CECCHETTI SOCIETY OF GREAT BRITAIN

The Cecchetti Photographic Exhibition took place in London from 26th June - 9th July at the Wigmore Fine Arts Gallery in Wigmore Street, London W1. This was combined with an exhibition of sculptures by Tom Merrifield. The exhibition was officially opened by **Dame Alicia Markova** at a very successful preview evening attended by many important people in the dance world.

The Cecchetti Junior Associate Classes for 8-11 year olds began in September 1996 and have now had a very successful first year. From September 1997 there will also be Senior Associate Classes for 11-13 year olds. The very large number of applications received for the audition indicates the popularity of the idea. The Associates have three ballet classes in each term given by eminent teachers followed by a short class involving another dance discipline. The last ballet class for the Summer Term was taken by **David Yow**, formerly a member of Birmingham Royal Ballet, and the short additional class by **Jessica Clarke** from the same Company who taught a mime sequence from *La fille mal gardée*.

Maestro Cecchetti Diploma: The small but steady flow of entries for this final diploma continues and is most encouraging. Of the 11 awarded in the past year, 4 were in the UK.

about the history of Maestro Cecchetti, and his life as a dancer and a teacher. It was a delight to hear these two Cecchetti doyen(ne)s tell the story of the Maestro and how their dancing lives were affected by Cecchetti.

This year The Cecchetti Society of Australia has identified and distributed a set of "Aims and Responsibilities" for our Society, to bring us in line with other arts organisations in the 90's.

We are all very excited about the forthcoming International conference, and much time at Congress was devoted to identifying the thoughts and feelings of our Australian members about the subjects on the agenda. We are all most interested in hearing what the other countries have to say, and we are most grateful to the Societies in North America for agreeing to share costs. We feel it indicates the spirit of co-operation that will pervade at this conference and we are looking forwards to meeting everyone. •

Intermediate syllabus: The work on the revisions to parts of the Intermediate syllabus is progressing well. There was a great deal of discussion at the joint American/Canadian Summer School in August 1996 and many suggestions were received by the Sub-Committee working on this in London. Final discussions on implementation will be held at the International Conference in Canada in August. This Conference is eagerly awaited and is a big step towards the unification of the Cecchetti Society worldwide.

Summer Schools. Two Committee members, **Linda Pilkington** and **Richard Glasstone**, attended the joint American and Canadian Summer School in August 1996 at the California Institute of the Arts in Valencia. This was a very special occasion and had a truly international flavour. In August this year it is good to see that Cecchetti is to be part of the ISTD International Summer School to be held in Italy. The Cecchetti work is to be taught by **Susan Brooker** and the course will be attended by **Mary-Jane Duckworth**, Chairman of the Cecchetti Committee in London.

Chichester Summer School for teachers this year is from 28th July - 3rd August. Junior Summer School at Tring is from 27th July - 2nd August.

The Cecchetti Centre: Classes are held regularly on Saturdays at the Cecchetti Centre, which is based at the London Studio Centre, and prove to be an attraction for students in the UK and those abroad who are in London for a short time. It provides a valuable opportunity to learn and check on major syllabus work and helps in the preparation for examinations. Courses are arranged at Easter and during the summer and are well attended.

Professional dancer, **David Yow**, ex-Birmingham Royal ballet, is now undertaking the Professional Dancers' Course at the Royal Ballet School and intends to qualify in the Cecchetti Method. This process is well under way and he will be a very welcome member of the Cecchetti Society.

Cecchetti Day, London, 20th July, 1997 is a very special day in the Cecchetti year and we hope there will be many visitors from abroad as well as teachers from the UK. A very interesting day has been planned covering work for children and students as well as a special guest item. •

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CECCHETTI SOCIETY OF CANADA

Cecchetti Photographic Exhibit: Too late to be included in the last Newsletter were the activities surrounding the final showing in Canada of this Exhibit which took place in St. Albert, Alberta. It was a wonderful celebration beginning with a Reception at the Musée Heritage Museum. Dance community members, city officials, Italian Community delegates and press were present. Letters from prominent dance people who related memories and tributes to the Cecchetti Method were framed and displayed with the Exhibit. One cabinet displayed a replica of a period costume: the conjurer from *Parade* choreographed by Massine. A Gala performance was presented at the Arden Theatre, St. Albert on the theme 'the diversity of the Cecchetti Method.' The guest speaker was **Richard Glasstone**. Guest artists, who acknowledged the value of their Cecchetti training, performed in a wide variety of disciplines, including ballet, ballroom dancing, opera and modern dance. Guest choreographers presented classical and contemporary works and approximately eighty students from across Alberta gave a demonstration of Cecchetti material from Grades to Diploma. The following day Richard Glasstone gave a very well received workshop in Edmonton, focusing on pirouettes and allegro. The amazing amount of energy and volunteer time that our Alberta members put into this is much appreciated. It was a great way to end the Canadian tour, which was coordinated by **Sheila Kennedy**, and covered around 10,000 miles (without breakages).

Cecchetti Summer Courses: August 1996, the joint US / Canada/BC International Summer Course #2, held at the California Institute of the Arts in Valencia was greatly enjoyed by many students and teachers from across the United States and Canada. The faculty included: **Diane Van Schoor**, **Richard Glasstone**, **Franco De Vita** and **Ross Alley**. We were also delighted to welcome **Linda Pilkington** from England who enthralled the students with a fascinating introduction to the practical application of Benesh notation. Canadians attended from Newfoundland, Quebec, Ontario, Manitoba, Alberta and British Columbia. Thank you to the Cecchetti Society Inc. USA for making this possible. Bursaries were

given by both the Cecchetti Society of Canada and the British Columbia members. The latter also arranged group travel to California, using bus and air. The homeward journey was not without its moments, one of the party looked as if she would be "retained" in the States over confusion between passport name and teaching name, and then the luggage flew out of the bus, on a busy freeway coming into Vancouver. Plans are already being laid for #3 in 1999 in Canada.

August '97, BC members are organising a Summer Course in Nanaimo, and have a rare opportunity to have a guest teacher from Australia. Carole Hall will be teaching there on her way to the International Cecchetti Conference. **Maura Peters** will broaden our approach to children's work. **Paul Blakey**, formerly an international ballet dancer, now a practising osteopath and author of *The Muscle Book* and *Stretching Without Pain*, will be discussing exercises that act as antidotes to some of the problems that develop from ballet, and alignment of the body to avoid injury. This day of lectures is made possible by a portion of the 1997 Margaret Saul Scholarship.

Examiners' Meetings: Revisions to the Grades for Canada were finalized in 1996, and CD's with some extended lengths and varied speeds as well as exam lengths will be available by September '97. Meetings were held in Toronto in September and January, when mock exams were conducted to maintain consistency of examining in Grades, Majors and Qualifying exams. Guidelines for Qualifying Exams, for examiners and those preparing candidates, were prepared.

Cecchetti Events: The Society held one to two day workshops across the country, introducing the revisions to the Grades, building between each Grade, Class Exams and Major syllabi. October '96 - St. John's, Christine Richardson; Vancouver, Christine Richardson, Sheila Kennedy; Winnipeg, Sheila Kennedy; Toronto, Raymond Lukens, Franco De Vita and Joyce Shietze; November '96 - Edmonton, Jean Geddis; February '97 - Vancouver, Cecchetti Awards, Glenn Gilmore; March '97 - Toronto, Grades, Carina Bomers, Jean Geddis, Candice

Helm, Paula Ramsey, Christine Richardson and Shirley Tetreau; April '97 - Collingwood, Sheila Kennedy; May '97 - Thunder Bay, Hanne Livingstone.

Administration: The Canadian Branch of the Cecchetti Society was founded by Betty Oliphant in 1949 - this year we have become a federally incorporated Society, with Charitable Status. A Council has been formed for the purpose of the general management and administration of the Society. The first members of the Council recently elected by the Membership are: **Sandra Blackmore** [Newfoundland], **Margaret Flynn** [Alberta], **Jean Geddis-Zetterberg** [Ontario], **Joyce Shietze** [Ontario], and **Christine Richardson** [British Columbia]. **Sheila Kennedy** as past Chair, remains on the Council, under the terms of the bylaws, an ex officio member of Council without voting rights for one year. **Joyce Shietze** was elected to the Chair unanimously by the Council. The new Council takes office August 1997.

New Challenges: In May, students from Quinte Ballet School, Ontario, under **Brian Scott**, had the privilege of dancing a Classical programme in Austria.

After 17 years of training dancers and teachers at the Royal Winnipeg Ballet School, and being Manitoba's Representative for the Cecchetti Society of Canada, **Elaine Werner Hutchison** is taking up a teaching appointment at the School of the Hartford Ballet, Connecticut and the University of Hartford. She will be missed in Canada, but we are excited for the opportunities awaiting her.

Exams: Approximately 2,000 exams again this year, with a record number of Qualifying exams, including two Fellowships and four Enrico Cecchetti Diplomas. We were very happy to welcome three International examiners, **Mary-Jane Duckworth** examined for a month in Ontario, **Shiela Darby** and **Marnell Himes** examined in British Columbia.

Applied Anatomy and Physiology: The correspondence course prepared by **Clare Faulkner**, physiotherapist, with the approval of the ISTD, is going steadily in both Canada and the United States, with 35 teachers or students working on it at their own time. There were four entries [3 from Canada, 1 from the USA] for the ISTD Part One exam in November. All received Distinction. Several Part Two projects will be completed this summer.

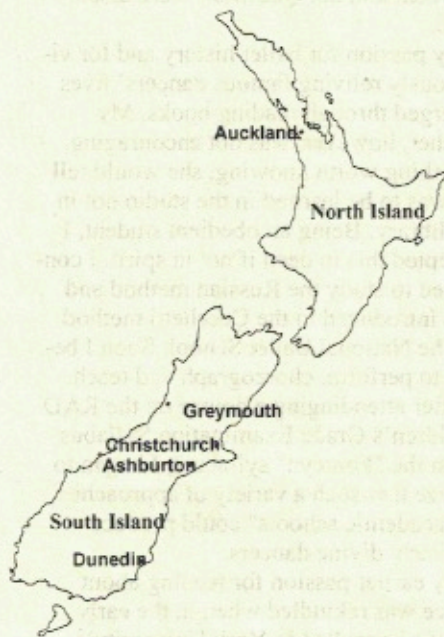
Dance History: The Society in Canada is promoting research into material for a Canadian section. **Helen Davies**, dance historian, is preparing a reading list

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News ... CECCHETTI SOCIETY - NEW ZEALAND

Greetings from New Zealand. We are pleased to have input into the third international newsletter.

Cecchetti is taught throughout New Zealand, both in the North and South Islands. In the North, Miss **Jill George** has a Cecchetti school in Auckland, and examinations are held there annually. We congratulate Jill on recently achieving her



Licentiate status, during her visit to Melbourne for the annual Congress.

It is difficult for our New Zealand teachers to study for such important examinations, as we all suffer the tyranny of distance from Australia and senior examiners and teachers. However, in spite of all difficulties, Jill is now a Licentiate and we are very proud of her.

Down in the South Island, Cecchetti is taught in Christchurch, by **Alison Lamont**, **Christine McDonald**, and **Jacqui Tieleman**. Jacqui is currently recovering from a horrendous accident she had whilst riding a horse. Despite all predictions she is back in the studio teaching, and will be entering students in our forthcoming examinations. Just a bit further South, the New Zealand Organiser, **Charmaine Quaid**, has her school.

Still in the South, we have a young Associate teacher **Shona Bennett**, in Dunedin, taking over from **Helen Bray** who is

News ... ASSOCIAZIONE NAZIONALE COREUTICA ENRICO CECCHETTI ITALY

For A.N.C.E.C. the year began in October 1996 with the arrival of **Jocelyn Mather** who returned to Italy to demonstrate the work she is continuing to develop for the Junior Associates of the Royal Ballet School. Working both with groups of children of varying ages and teachers, her expertise and clarity were a pleasure and inspiration. We have continued through the year with various seminars. One of the most interesting was held by **Dr. Pieri**, a dietician, who gave valuable information, not only how to lose weight, but also how to maintain form and eat a healthy diet. We have also begun a series of courses to cover the syllabus work from Grade One to Advanced.

The junior membership of A.N.C.E.C. is continuing to grow as the younger members take part in the numerous classes held throughout the country.

As well as the teachers from A.N.C.E.C. we were very happy to have, as special guest teacher, **Bella Rachinskaya**, ex-teacher of the Kirov School and currently with the company of La Scala, Italy.

The junior members can also participate in the 'Rya Teresa Legnani' competition

and the 'Evening for Enrico Cecchetti' held every year at Grassina, near Florence. It has been wonderful to see the improvement in the presentation and choreography over the past six years of the festival, which culminated in a very special evening of dance on the 1st June 1997.

Franco De Vita, our President, is very busy travelling between Hartford, Connecticut, where he teaches both in the school of the Hartford Ballet and for the company, and Florence, Italy, where he teaches in his own school and for A.N.C.E.C.

Stefania Sansavini has been liaising between Civitanova, Marche and the Cecchetti Society in England in the far from simple task of sending the 'Historical Cecchetti Photographic Exhibition' to England. We will be organising a tour of Italy for the exhibition in 1998/99.

We are pleased to announce that A.N.C.E.C. will be holding a Summer School for students and teachers in July 1998. The venue is to be the beautiful Byzantine town of Ravenna, which has the advantage of being only 10 kms. from the sea! •

News ... CECCHETTI SOCIETY - MALTA

The Cecchetti work continues to flourish in Malta where examinations are held annually. This year **Tanya Bayona** has set up the first Dance Council - Malta, as a member of the Conseil International de la Danse / UNESCO, of which she is president. The Dance Council - Malta is a non-government, non-profit making body representing the various forms of dance. It aims to bring together all dance schools, to preserve the legacy and

national heritage of dance, and to collaborate with international organisations and promote cultural exchange. The inauguration was held on the 15th March 1997 with a talk on "Diaghilev and the Ballets Russes," by **Mr. Neil Briscoe White**, at the National Museum of Fine Arts, Valletta. **M. Jean Robin**, President, Comité Français de la Danse / UNESCO, who flew from Paris for the occasion, was the guest of honour. •

retiring. We are sad to see Helen stop teaching, but we are pleased that Shona is there to continue Cecchetti in the school.

Then over on the west coast of the South Island, in Greymouth, we have **Patricia McLaughlin**. Check us out on the map.

We are looking forward to having **San-**

dra Allan, FISTD, as our examiner from Australia this year.

We are small in numbers, but we are happy to be Cecchetti teachers. We wish the International Conference in Canada great success and look forward to hearing all about the discussions. •

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CECCHETTI SOCIETY OF SOUTHERN AFRICA

The Council of Management Members serving in this country during the present term are: **Yvonne Barker, Joy Cooper, Gail Myburgh, Diane van Schoor** and **Diana Ward-Hull**.

During June, July and August 1996, **Diane van Schoor** was the international examiner for Australia and examined all levels covering Perth, Adelaide [where she and her husband were guest teachers at the Cecchetti Congress], Brisbane, Cairns, Sydney and Melbourne. Diane describes the experience as most enriching and she especially enjoyed liaison with colleagues and fellow Australian Examiners **Jan Metcalf, Carol Oliver, Bill Carse, Athol Willoughby, Lorraine Blackburne, Jenny Stelow** and **Sandra Allen**.

The last part of 1996 saw the Council of Management working over-time to organise a National Summer School. The economic situation in South Africa is largely the reason why such an undertaking was replaced by mini-schools and provincial courses around the country, so little wonder that there was much excitement at the prospect of staging not only a summer school but also a performance, complete with international guest teachers and choreographer!

Honoured guests were **Ms. Trisha Linton** [Royal Ballet School, London]; **Ms. Mavis Staines** [Artistic Director, National Ballet School, Canada]; and **Mr. Dennis Nahat** [Artistic Director, Cleveland San Jose Ballet, U.S.A., who produced a most successful production with an enormous cast.

The above institutions also generously granted scholarships for South African students to attend their summer programmes abroad and we proudly announce the recipients: **Durrell Hammond** [pupil of ProArte Alphen Park High School and **Joy Cooper**], **Tanya Howard** [pupil of National School of the Arts, Johannesburg and **Bernice Lloyd**], **Luke Jaffe** [pupil of National School of the Arts]. Luke has been a member of the Pact Ballet Company and has the opportunity to remain in Cleveland and take up a position as a company member there.

Syllabus: The Standard Class Exams [known as Tests in South Africa] have been slightly restructured to streamline

the content and retain the music section and introduce a small National dance component. The council presented a country-wide promotional course taught by **Ms. Jennifer Louw** with **Ms. Diane Ward-Hull** teaching sample National Dances for optional use in examinations. The revision was well received and enthusiastically implemented by Members. **CECCHETTI DEDICATION AWARD:** This special South African award was presented to **Ruth Inglestone**, senior teacher and examiner of longstanding among whose most illustrious pupils is **Ms. Monica Mason**, Assistant Artistic Director of the Royal Ballet, London.

Diane van Schoor will spend 1997 as Artistic Co-ordinator and Principal teacher of the newly formed School of San Jose Cleveland Ballet in San Jose, California with her husband, **Roland Thompson** who has taken up a position as Music Director and Principal Accompanist where he is to establish a music programme for the school.

Diane is directing South Africa from afar with the wonderful support team in the council and **Yvonne Barker** as acting artistic director. She has worked closely with **Sheila Kennedy** across the Canadian border assisting with the International Conference on behalf of South Africa. Yvonne and Diane will represent their country as delegates at the conference on Vancouver Island, Canada, during August.

Following in the wake of the 75th Anniversary of the Cecchetti Society, 1998 will present much opportunity for South Africa to celebrate as this Branch will be 70 years old! Council is working on appropriate celebrations to mark this auspicious occasion. •

SUMMER SCHOOLS - 1998

Cecchetti Day, London, England, July 26, 1998. Cecchetti Teachers Summer School, Bishop Otter College, Chichester, West Sussex, August 1 to 7.

Cecchetti Society Inc. USA, International Summer School in the Eastern USA in early August.

Cecchetti Council of America, International Summer School, Hope College, Holland MI, July 12-18.

Cecchetti Society Canada, Summer Courses in Alberta and Ontario.

Once Upon a Time and a Dictionary of Classical Ballet

by Rhonda Ryman

An elegant ballerina from Riga, Latvia was my muse some forty years ago. Diana Jablokova was to me the epitome of a classical dancer - long, lean and statuesque. Her ballet classes concentrated on barre work and adage. She demonstrated everything and gave few corrections and rarely, if ever, repeated exercises or enchainements from class to class. I learned to watch and do. Questions were discouraged.

My passion for ballet history and for vicariously reliving famous dancers' lives emerged through reading books. My teacher, however, was not encouraging. Anything worth knowing, she would tell us, was to be learned in the studio not in the library. Being an obedient student, I accepted this in deed if not in spirit. I continued to study the Russian method and was introduced to the Cecchetti method at The National Ballet School. Soon I began to perform, choreograph and teach.

After attending a course on the RAD Children's Grade Examination Syllabus (then the "Fonteyn" syllabus), I began to realize that such a variety of approaches or "academic schools" could produce similarly divine dancers.

My earlier passion for reading about dance was rekindled when in the early 1970's I enrolled in York University's Programme in Dance. I had the opportunity to mix theory and practice, reading about ballet history and pedagogy while studying the Cecchetti method with teachers including Margaret Saul, Alexandra Caverly-Lowery, and Grant Strate. When I entered the Dance programme, I had just completed an undergraduate degree in French. Perhaps this seeded my curiosity about how ballet used (and sometimes misused) French terms.

At York, I was also introduced to kinesiology (applying principles from anatomy, physiology, and biomechanics to the human body in motion) and to dance notation. My graduate studies focussed on key grand allegro movements through analysis of Vanessa Harwood, principal dancer with the National Ballet of Canada. Again it was a revelation to see how centuries of studio work had evolved into a mechanically sound system of training the human body. Ballet movements that

continued . . .

Rhonda Ryman . . .

appeared to surpass anatomical limits and to defy the laws of gravity were actually based on an intuitive understanding and application of scientific principles.

Blasis, Bournonville, Cecchetti, and Vaganova were among the visionaries whose insights advanced ballet training as a whole, yet they developed separate streams that sometimes interwove and other times ran parallel within classical ballet. How did their methods differ? How did their dancers differ? What unique characteristics distinguished one "school" from another? Would these approaches continue to meet the aesthetic and technical requirements of theatrical dance as it evolves?

While scientific principles provided the framework for looking at the principles beneath the various methods, notation provided the tools through which I could examine the structure of each.

When I began teaching in the Dance Department at the University of Waterloo in 1975, I encountered students whose training spanned all methods. I needed a sort of Rosetta Stone to help me sort out differences in vocabulary from the Russian, RAD, and Cecchetti in particular. Word notes were only partially helpful. The same name might describe different movements. The same movement might be described by different names. In some cases there were no "cross references". But most subtle were the positions or action with the same name but different nuances in performance. Fellow Canadian Gail Grant's *Technical Manual and Dictionary of Classical Ballet* (1967), was the only resource I could find, but it didn't specify RAD terms or provide clear cross references and the word descriptions were hard to follow.

I found that notation systems provided an immediate visual illustration which allowed clear comparisons between positions and actions across schools.

If I was encountering these problems, surely ballet teachers throughout the world must be having similar problems. I decided to compile a dictionary of classical ballet terms, keeping in mind that the purpose of a dictionary is to DESCRIBE rather than PRESCRIBE. It would include words and notation for all positions and movements in the key academic schools: French, Danish, Italian, Russian, and English. My plan was to use this material as the basis for a computer resource incorporating music, photos, and film or video clips and this project is still my ultimate goal.

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News . . . THE CECCHETTI COUNCIL OF AMERICA

This has been a year of new ideas and new endeavours for the Cecchetti Council of America. As with all Cecchetti Societies, we try to maintain the quality and tradition of the method and at the same time keep an open mind to the technological advances that will move us into the next century.

We have fourteen active committees throughout the United States. Each committee works independently in preparing workshops, seminars, and exam sessions. Yearly reports are shared at our Teachers' Seminar. During the 1996-97 year, the CCA had forty teachers successfully pass major syllabus exams (5 Diploma, 6 Advanced, 10 Intermediate, and 19 Elementary). There were 157 teachers who passed Grades I-IV. Major students examinations numbered 229; Grades I-IV totaled 2,956; and standard exams numbered 425.

This year the CCA Executive Board provided matching scholarship grants to one teacher from each of our fourteen committees to encourage participation in our seminar. Individual committees also were able to sponsor teachers and selected students with scholarships to attend our two week summer school.

We were delighted to have **Carolyn Parker** from England attend our teachers' seminar on the Margaret Marsh International Scholarship. And we are pleased to send **Lee Ann King** to England on the Sylvia Hammer International Scholarship this summer.

This year marks our 47th annual summer school; we had 215 students and 87 teachers in attendance at Hope College's beautiful campus which seems to be our new home. **Cara Drower** returned for the third year from England and taught the major syllabus with clarity and quality to our members who look forward to her return.

Also on our teaching faculty from England was **Anita Young** who taught advanced level students. She inspired students with her enthusiasm and knowledge. Her beautiful choreographic piece entitled *Moods of Blue* was well received. It was originally set for the graduating class at the London Studio and was dedicated to **Dame Alicia Markova** who expressed the desire to see Cecchetti quality used in contemporary pieces. Our

guest faculty also included **Lynn Tabor** from the Cleveland Ballet Company, **Kimmary Williams** from the Pittsburgh Ballet School, **Mark and Dawnell Nash** from the Cincinnati Ballet Company, and **Viktor Yeliohin**, on visa from the Ukraine.

The new Grade II was finalized this year and is being presented and examined across the U.S.; we are grateful to **Margorie Randazzo** and her committee for their successful endeavour. We are pleased to announce that our Grades I-IV are now available on CD. A new committee, headed by **Rose Marie Floyd**, has been formed to explore the possibility of video taping our CCA student Grades I-IV.

Rose Marie Floyd's video "The Tradition of Cecchetti" is now on the market and can be purchased by writing: Rose Marie Floyd, 4937 Moonglow Dr. Troy, MI 48098 or phone (248) 641-9063. We wish to thank Rose Marie for her efforts in coordinating and promoting the Cecchetti Historical Photographic Exhibit in the United States.

We are just beginning to take advantage of the information super highway. Look for us on the Internet. Using any search engine: type CCA. We hope to enhance and expand our Website this coming year.

The CCA is honoured to participate in the International Cecchetti Conference being held on Vancouver Island, Canada. **Rose Marie Floyd** and **Lee Ann King** will share with us the discussions held over the three day period. We look forward to sharing with all the Cecchetti Societies the future of our beloved method. •

ANNUAL AUSTRALIAN CONGRESS - classes, performances, workshops, lectures will be held in Sydney, NSW on July 5th and 6th, 1998.

ANNUAL SUMMER SCHOOL - held in Melbourne Victoria, between January 4th and January 10th. Classes and workshops in classical, contemporary, jazz, character, repertoire, choreography and drama. Students from 11 years up, minimum level - Grade 4.

Teachers include Noelle Shader and Colin Peasley from The Australian Ballet, Valrene Tweedie, Margaret Wilson, Christine Howard, Jason Coleman and Ann Scott Pendlebury.

News . . .

CECCHETTI SOCIETY INC. U.S.A

1997 was a year of change for the Cecchetti Society Inc. USA. After twenty-five years of guidance by **Olga Fricker FISTD**, founder and **Shiela Darby FISTD**, Administrator Emeritus, the leadership was passed to **Betty Seibert FISTD** as Administrator. She will head the organization as we enter the 21st Century. We wish her well and stand ready to help Ms. Seibert make the Society grow and prosper in the new millennium. An interesting note: under the direction of Ms. Fricker and Ms. Darby the base for the Society was in the Western USA. With Betty taking the helm, the base has moved to Eastern USA.

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233 Magee Drive,
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A recap of yearly events started with the recent spring examination tour. **Marnell Himes FISTD**, toured the Eastern USA and the US Virgin Islands. **Deborah Vinton FISTD**, traveled to the Western USA and with some additional help from **Shiela Darby**, completed the spring session. **Betty Seibert** traveled to Ohio and Hartford CT later in the year for sessions there and she will also do Majors in Los Angeles in August. **Jacqueline Anderson**, FISTD examined in Denver and Plattsburgh, NY. The spring sessions continue to grow each year.

News of our teachers and what they are doing is always enlightening, for it is with travel, guest teaching and lecturing that we keep the Cecchetti Method alive.

West Coast of the USA: **Shiela Darby**, Sacramento, California, keeps a busy schedule with her teachers' training course, some have now become Associate Diploma's and are working toward their next degree. Guest teaching in Los Angeles, St. Louis and examining in the USA and Canada keeps her active in the work.

Marnell Himes, Huntington Beach, California, Examiner and member of the Board of Directors, has increased her studio space and finds this is a great advantage to her older students. Many of whom have been accepted for summer school at Boston Ballet and Marin Ballet. Her pupils work as supers in the professional ballets that come to Orange County Per-

forming Arts Center. She is preparing a group of teachers for their qualifying examinations and she has examined this spring in Canada for the Cecchetti Society of Canada. **Denise Rinaldi LISTD** and her partner **Michele Hulse Anderson** have moved into beautiful new quarters in Santa Barbara, California. This will house both the School and the Santa Barbara Festival Ballet Company. **Susan Cherney AISTD**, **Jean Fulton AISTD**, **Carol Garland LISTD**, **Carla and Delilah Moseley LISTD** and **Sylvia Palmer LISTD** have active and busy schools, presenting recitals, summer schools and entering competitions, where many of their students earn top awards, reflecting the fine training of the Cecchetti Method.

Central USA: In between the two coasts is Denver, Colorado where some fine work is being done by **Louanne Davies FISTD**. **Janice** and **Ray Smith** from Mentor, Ohio both are FISTD and both hold their Enrico Cecchetti Diploma. Janice spent three weeks in February as a guest teacher in the Ballet division of the Florida State University, Tallahassee, Florida.

Eastern USA: **Jacqueline Anderson FISTD** remains well connected to the Hartford Ballet School. She also examined for the Society in Denver CO and Plattsburgh NY. **Richard Sias AISTD**, Department of Dance, Florida State University, Tallahassee, Florida, has recently founded a national organization, CORPS de Ballet, Council of Organized Research in Pedagogical Studies in Ballet. The aim is for specific focus and outreach to ballet teachers in higher education. Over fifty teachers have responded to his invitation letter. Perhaps as this organization develops the Cecchetti Society Inc. USA will be able to play a contributing part, sharing the knowledge and thoughtful development of ballet training which has been associated with the Cecchetti Method for many years.

Betty Seibert FISTD, Administrator, also is the examination coordinator for the United States, a difficult job keeping schedules and travel arrangements for examiners and teachers. She has a busy schedule with full time teaching in her schools in Cheshire CT and Sheffield MA, plus rehearsals for the Cecchetti Students Ballet Company. Ms. Seibert will

represent the USA at the summer school in England the first week in August and was invited to teach there. Several of the students traveled to England with Ms. Seibert and will present themselves as candidates for the Major examinations. From England she will fly to Huntington Beach CA to examine and Chair the first USA Examiners' meeting. From there, **Shiela Darby** and **Betty Seibert** will fly to Canada to attend the International meeting of Cecchetti Societies, another first. **Greg Bomke**, our youngest Associate presented candidates for examination this year.

Christy Posey AISTD has a growing school in Shreveport LA. **Deborah Vinton FISTD**, Board of Directors, Sarasota, Florida ably managed the west coast examinations, continues to direct her school and is on the faculty of Visual and Performing Arts High School in Sarasota. She brings to her students a wealth of knowledge and artistic quality in the field of dance.

Historians, dance lovers and aspiring students from around the country have had the opportunity to observe and study the Cecchetti Photographic Exhibit. During the month of September 1996 it was on display in the museum of the University of Florida, Tallahassee. During that time **Beverley Miller**, dance and art historian, drama teacher and coach from the National Ballet School, Toronto presented a very exciting lecture capturing not only Cecchetti and his work but also the essence and style of the man as a dancer which overlapped the period known as the "Belle Epoque." The exhibit then travelled to St. Louis MO under the direction of **Janice Albus LISTD**. **Shiela Darby** lectured and taught classes, both in private studios and at Washington University and the Performing Arts High School during the opening week of the Exhibit. The Exhibit was well received and has given Cecchetti, both the man and his teaching renewed life and appreciation.

Many of us who follow and teach the Cecchetti work have strong ties to choreographic creativity. This extends far beyond the holiday offering of *Nutcracker*. Many direct regional ballet companies which offer opportunities to young dancers to develop professionally. Others send their most gifted and promising students forward to audition for professional schools. Whatever aspect of the dance world we are working in, it is important that what each of us is doing reflects the gift of knowledge we have received through the Cecchetti Method. •

Rhonda Ryman . . .

Creating verbal information about an intrinsically non-verbal art form has been a challenge throughout the centuries. I began surveying the major published sources for the main schools, and compiled a basic dictionary of terms. This was most difficult for the RAD school which had published syllabus word notes but not descriptions of how the positions or actions were performed. I studied the Benesh and Laban notation scores of the syllabus, comparing different instances of each step in order to write a basic definition and then discussed each definition with practising RAD teachers and examiners. This work was published by the RAD as the *Dictionary of Classical Ballet Terminology* (1995).

Compiling the Cecchetti dictionary has been easier in some ways, and more difficult in others. Today we are more than two generations removed from Cecchetti (1850-1928): few remain who studied with the Maestro himself. However, there are more written sources on Cecchetti work - primarily his own writings, three manuals, and three primers - plus books by his students.

In writing the Cecchetti dictionary, I used this first generation of books as a starting point for describing how positions or actions were executed in the Maestro's day. I then compared these descriptions to the notation of contemporary syllabus material (Cecchetti Faculty, ISTD) and found a great consistency between past and current practices. When I noticed discrepancies, I consulted key Cecchetti practitioners from centres in Canada, England, South Africa, and the United States. They were invariably generous in sharing their perspectives, and were most often in agreement regarding how movements are performed today. In cases where there were variations, I included the alternatives in order to illustrate the flexibility and richness of current Cecchetti work. This work is now completed and is being published by Dance Collection Danse Press/es in late 1997.

Ultimately, it is up to each artist to decide how each dance position or movement is to be given life. This involves informed questioning that can take in the library as well as the studio. The exercise of re-examining the words of the Maestro and those close to him in the light of contemporary training and practice will broaden the scope of ballet education. The challenge facing all artists is to reveal what is universal and eternal through the material of this place and time. •

International Conference . . .

The salient points of its mission statement include the following:

1. To develop the training for the future.
2. To keep the essence of our historical traditions alive.
3. To stimulate global interaction throughout the dance profession.
4. To enhance the status of dance within the arts and education.

The Conference was preceded by an informal gathering, at which Mary-Jane Duckworth presented The Enrico Cecchetti Medal to Sheila Kennedy, in recognition of her untiring efforts to promote the Cecchetti work in Canada.

The opening session of the Conference was devoted to a series of individual papers from the delegates, summarizing those aspects of our work which they consider unique and relevant to present-day dance training.

The following are examples of some of the points raised in these papers:

- "To remain viable into the next century and beyond, we need to stress the importance of those aspects of the Cecchetti Method which, *independently of period style*, prepare the dancer's body to perform safely, harmoniously, and with good co-ordination and musicality in almost any style of dance. To achieve this, we need to emphasize the *classical* rather than the stylized romantic aspects of the Cecchetti work."

- "The Cecchetti Method - when it is well taught - emphasises simple and economical movement, a variety of qualities and textures, and simple balanced lines."

- "Ours is a method, not merely a syllabus. Purity of port de bras and line, clarity of épaulement and the correct use of linking steps are some of the most important characteristics."

- "To be truly relevant into the next century, we must realize that ideals alone cannot produce well-trained dancers: this can only be done by good teaching.

Therefore, we need to help our teachers develop their skills and, where necessary, to re-assess the ways in which they are approaching the teaching of the set work."

- "We should be more aware of the fact that art changes with the ages. We need to retain our basic principles of movement but we must also have a vision for the development of the work - as Cecchetti himself would have done."

- "We need to consider the present-day 'look' and ask ourselves, what is marketable professionally in terms of physique and style?"

- "The more complex and stylized traditional Cecchetti material should be re-

served for mature students."

- "Whilst retaining our historical heritage, we do not need to live in a museum. We must be ready for some growth and progress, but always taking care of our students' bodies. A well-trained dancer should have the ability to perform any choreographer's design and style."

- "We must encourage more professional dancers 'to enter the fold' and find many more ways of publicizing and promoting our work."

A considerable amount of time was spent evaluating proposed amendments to the Intermediate Syllabus. Some further amendments were made and the new content approved, with some reservations from the CCA (who needed to consult their Executive Board) and the Cecchetti Society of Australia (who need to wait until the three-year trial period of their existing revisions has elapsed). However, the delegates of both these organizations undertook to report favourably to their governing bodies. The South African delegation proposed a vote of thanks to the sub-committee for the revisions to the major work, and also to Ross Alley for his contributions. This was unanimously seconded.

With regard to the relevancy of the Cecchetti method into the future, and the necessity of adapting to international requirements, it was felt that we need to help our teachers develop a culture of studying teaching skills. Some examples of points we should stress are:-

1. The need to differentiate clearly between dégagé height, 45°, 90° and higher, remembering that varying heights of leg affect the balance of arm lines.
2. The need to stress the importance of not always teaching a set adage or enchaînement in its entirety, but of first considering appropriate and helpful ways of breaking it down.
3. The need to teach students (and teachers) how to demonstrate an enchaînement more clearly by slowing down the tempo of the music and then 'marking' the exercise with very full and correct track of arms and use of head.
4. The need to understand the value of first teaching the arm and head movements, then the legs and feet, of an enchaînement, before combining the two.
5. The need to get students to use and maintain their full range of turnout to a maximum, without distortion or incorrect posture.
6. The need to stress the value of first studying allegro movements 'soutenu', before 'de suite', thus centralizing the weight.

continued . . .

Canada . . .

which will help in the preparation of a syllabus.

1997 Margaret Saul Scholarship: This was shared between **Janette Lindley**, of Ontario, towards her studies for the Enrico Cecchetti Diploma, and **Paul Blakey's** Anatomy Day as reported under summer courses. A special thanks to **Rose Marie Floyd**, for making possible a donation of \$10.00 to the scholarship capital fund for every copy of the "Tradition of Cecchetti" video sold to Canadians.

Obituary: It is with sadness that we report that **Jack Bickle**, Fellow and Examiner, passed away on September 23, 1996 in Windsor, Ontario at 82 years of age.

Book List: Recommended reading on

dance related subjects listed in our Newsletters is proving interesting. We would be very glad to hear about new titles from other countries.

August 2: In celebration of the 75th Anniversary of the Cecchetti Society, the National Ballet School, Toronto, hosted a panel discussion and reception. Panelists shared many memorable and entertaining moments with all who attended. The following day, students from a number of different studios presented an exceptional demonstration of the Cecchetti work from Grade One to Diploma to teachers attending the annual NBS Teachers' Seminar.

Congratulations to **Sheila Kennedy** on being awarded the Enrico Cecchetti Medal by the Cecchetti Society, London, for her work for the Society in Canada. •

International Conference . . .

7. The need to use linking movements with the correct time value and rhythmic impetus.

A decision was taken to work towards organizing an International Cecchetti Competition in the year 2000. It is planned that this should be hosted by the Cecchetti Society of Australia, and that it would be held in Melbourne. A number of preliminary decisions were taken concerning the eligibility and selection of competitors, the content and programme details, the possible selection of a jury and the proposed prizes. These decisions to be further discussed and amended as appropriate by the Australian National Council, who will liaise about this with the founding corporate members, representing all the founding organizations.

At this stage, it was decided that *founding corporate members* be the only category of membership. These members would have voting rights which they would exercise in consultation with the organizations they represent. Other categories of membership will be further considered and financial donations from supporters will be invited.

A number of ideas were put forward to publicize **Cecchetti International**, including a Press Release, various articles in Dance Publications and the possibility of symposia in various centres - the papers from the latter to be made available to all members.

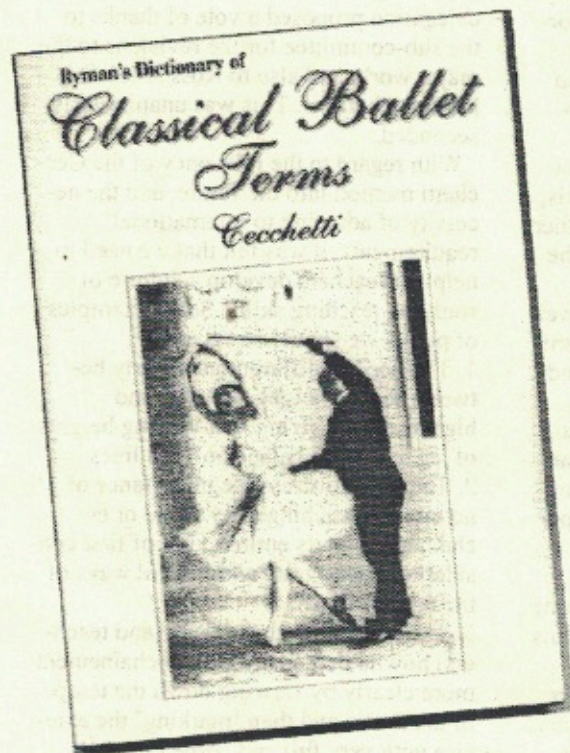
A roster of International examiners and teachers is to be drawn up by the various individual organizations. It is hoped that, in time, the involvement of these examiners will help establish more standardization of results, whilst the teachers on this roster would be instrumental in improving teaching methods and raising standards worldwide.

All delegates expressed their very sincere thanks to the Cecchetti Society of Canada and, in particular to Sheila Kennedy and Joyce Shietze for all their hard work in organizing this Conference, and for the very warm welcome and excellent facilities we all found at Dunsmuir Lodge. Grateful thanks were also expressed to Susan Thorn for recording the numerous motions.

The delegates also expressed their thanks to Mr. Henry Kennedy for so graciously presenting them all with complimentary photographs of the participants.

Tentative plans were made to hold the next Conference in April 1999 either in Cape Town, South Africa, or near Florence, Italy. Relevant costs will be investigated. • **Richard Glasstone**

A NEW DICTIONARY



Ryman's
Dictionary of
Classical Ballet Terms:
Cecchetti

- TEACHERS
- EXAMINERS
- STUDENTS

- A new Dictionary of contemporary classical ballet terms
- Clear concise word descriptions of over 900 ballet terms with pronunciations
- includes historical notes from Maestro Cecchetti's 1894 *Manuel*.

Ryman's Dictionary of Classical Ballet Terms: Cecchetti

will be available in October of 1997

Contact you Cecchetti organization for details

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