

A BALLET *La* SYLPHIDE

PRESENTED BY THE GRADUATE COLLEGE OF DANCE

December 2004

**A BALLET
IN TWO ACTS**
BASED ON A LIBRETTO
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INSPIRED BY
TRILBY OU LE LUTIN D' ARGAIL
BY CHARLES NORDIER.



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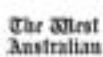
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L a SYLPHIDE

**A BALLET
IN TWO ACTS**
BASED ON A LIBRETTO
BY ADLOPHE NOURRIT,
INSPIRED BY
TRILBY OU LE LUTIN D' ARGAIL
BY CHARLES NORDIER.

MUSIC Herman Løvenskjold (1815 - 1870)

CHOREOGRAPHY August Bournonville (1805 - 1879)

PRODUCED AND STAGED BY Dawn Weller OMSS, ARAD

ASSISTED BY Margaret Jones

GUEST REPETITEUR Nicola Middlemist

PRODUCTION MANAGER Ron Eley

QUARRY MANAGEMENT Starlight Theatre Lighting
On behalf of the Town of Cambridge

QUARRY VENUE MANAGER Anita Palmer

FIRST PERFORMANCE Royal Theatre, Copenhagen, November 28 1836

FIRST PERFORMANCE BY THE
GRADUATE COLLEGE OF DANCE Quarry Amphitheatre, Perth, December 15 2004

BOURNONVILLE'S 200TH ANNIVERSARY

The dance world will shortly be celebrating the 200th anniversary of the great Danish choreographer August Bournonville. The Graduate College of Dance pays tribute with the staging of his 1836 ballet, *La Sylphide*.

This ballet has been performed over 750 times by the Royal Danish Ballet, having been in their repertory continuously for 168 years. *La Sylphide* was one of the first ballets to successfully express Romantic philosophy, inspiring many changes in theme, style, technique and costumes.



AUGUST BOURNONVILLE (1805 - 1879)

BOURNONVILLE'S CHOREOGRAPHIC STYLE

Bournonville's choreography is known for its quick footwork, while his style is characterised by the way in which a dancer carries the upper body - the *épaulement*. A Bournonville dancer tries to bend the upper body towards the working leg, so as to emphasise the movement of foot and leg. The *épaulement* generally includes a distinct direction of the eyes, so that the look follows the foot. Arms are typically rounded and fingers calm and soft. Dancers have to challenge themselves to move with Bournonville grace, without revealing how difficult the style is and never letting the technique overshadow the grace of the movements.

(Anne Middelboe Christensen - *More Difficult Than it Seems*)

THE STORY

ACT I *Interior of a farmhouse in Scotland.*

IT IS JAMES' WEDDING DAY and he is asleep in his chair. An enchanting creature - a Sylphide - kneels at his feet, gazing at him lovingly. She kisses him. James awakens and sees the Sylphide he has been dreaming of. He tries to catch her but she vanishes.

Effie enters the room and kisses James who embraces her with unexpected intensity, believing her to be the Sylphide. Full of sadness Effie declares that he was not thinking of her, but James consoles her by reassuring her of his love.

Effie's girlfriends arrive with wedding gifts and Effie dances merrily among them. Just as James hands her the family tartan he

notices old Madge, once a member of the clan but now an outcast, who has entered quietly and is sitting by the fire. He violently insists that her presence is a bad omen and wants to throw her out, but Effie intercedes and James reluctantly agrees to let her stay. Madge tells the girls' fortunes and when it is Effie's turn, predicts that she will not marry James but his brother, Gurn. In a fury James throws the fortune-teller out, but before she leaves she curses him and swears vengeance.

Effie leaves to get dressed for the wedding, while James remains alone thinking about the Sylphide. Was her presence a dream? Suddenly the Sylphide appears at the window. She declares her love for him and her despair that he is going to marry Effie.

She dances for him and James, fascinated, is on the point of following her into the forest when Gurn enters. He calls for Effie and Anna, but by the time they arrive the Sylphide has disappeared. Nobody believes Gurn when he insists that James had not been alone.

The wedding guests arrive and in the ensuing celebrations James forgets about his vision. During the great wedding reel, however, he sees her again and just as he is about to give the wedding ring to Effie, the Sylphide snatches it away and puts it on her own finger. Unable to resist, James follows her out into the forest. Family and friends rush off to find him. Effie recalls Madge's prophesy and collapses in tears.



THE CORPS DE BALLET IN ACT II OF LA SYLPHIDE (PACT BALLET, SOUTH AFRICA, 1989)

ACT II *A glen in the forest*

DAY DAWNS, AND THE Sylphide leads James into her forest kingdom. He tries to embrace her but she escapes his grasp and warns him never to touch her. James swears his eternal love and the Sylphide joyfully brings him berries and spring water. She summons her sisters and he dances in the forest with them.

Gurn, who is still searching in the forest, discovers James' hat but Madge stops him and makes him promise not to reveal what he has seen. In turn she helps him to persuade the distressed and exhausted Effie to marry him. Meanwhile, James is

tormented by unfulfilled passion for his beloved Sylphide and on encountering Madge, begs her to help him. She consents to do so on condition that he follow her instructions. He agrees and Madge gives him a scarf and shows him how to wrap it around the Sylphide. She promises him that if he does as she says, the Sylphide will be his forever.

James hears the Sylphide approaching and hides. Eventually he steps forward and teases her by throwing the scarf into the air. Delighted, she begs him to give it to her but he refuses. Finally he orders her to kneel in front of him and when she trustingly does so he puts the scarf about her. Unaware that

she is struggling to escape, he embraces her. Trembling with pain, the Sylphide sheds her wings and sinks feebly to the ground. Only then does James realise what he has done by ignoring her warning. Before she dies the Sylphide once again vows her eternal love and, with a blessing, gives him back the wedding ring. James hears the sound of joyful music and sees a wedding procession approaching. Effie and Gurn are about to be married. The gleeful Madge stops when she notices James and triumphantly reveals that she is avenged. Overcome with grief, James falls to the ground as Madge's exultant laughter echoes through the forest.

CAST LIST

– ACT I –

- THE SYLPHIDE Julie-Anne Taylor / Bianca Silcox
- JAMES, a farmer Callum Hastie*
- EFFIE, his fiancée Lana Dodds / Jennifer Loth
- GURN, his brother Daniel Smith** / Kristian Pisano
- ANNA, his mother Nina Svraka / Jessica Isaia
- NANCY, a friend of Effie Nicole Coleman / Bianca Grafton / Kirsten Romeo
- EFFIE'S LITTLE SISTER Autilia Antonucci / Stephanie Connor
- MADGE, an old fortune teller Sharmain Kendrick
- EFFIE'S 3 FRIENDS Jessica Ioppolo / Amy Macpherson / Lauren Romeo /
Bianca Grafton / Madeline Myson / Kirsten Romeo
- PIPER Aaron Smith
- LADIES WITH GIFTS Caitlin Baird / Rebecca Charleston / Veronica Formentin /
Brittany Hutton / Yilin Kong / Aisling Lawless / Xanthea O'Connor /
Hollie Patroni / Bianca Pereira / Laurie Price / Jessica Rogerson /
Ashleigh Smith / Elizabeth Stevens / Sarah Thompson / Carolyn Visser /
Sue-Mae Watt / Malina Zylinski
- GENTS Hollie Armstrong / Ashleigh Berry / Rebekha Duncan / Monique Eley /
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Yilin Kong / Jessica McKemmish / Mikaila Purchas / Jessica Rogerson
- CHILDREN Adam Alzaim / Timothe Audin / Caitlin Baird / Olivia Carway /
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Therese Wallooppillai / Taylor Whitchurch

INTERVAL – 25 MINUTES

THE GRADUATE COLLEGE OF DANCE
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CAST LIST

– ACT II –

- THE SYLPHIDE Julie-Anne Taylor / Bianca Silcox
- JAMES, a farmer Callum Hastie*
- EFFIE, his fiancée Lana Dodds / Jennifer Loth
- GURN, his brother Daniel Smith** / Kristian Pisano
- ANNA, his mother Nina Svraka / Jessica Isaia
- EFFIE'S LITTLE SISTER Autilia Antonucci / Stephanie Connor
- MADGE, an old fortune teller Sharmain Kendrick
- CHILDREN Adam Alzaim / Timothe Audin / Caitlin Baird / Olivia Carway /
Sasha Dawson / Chambrie Ferrier / Christopher Hogg / Victoria Hulme /
Gabrielle Lawless / Paige Macliver / Brantley-Marie Philpot / Laurie Price /
Naomi Schlaepfer / Kirby Selchow / Nathan Smith / Sarah Thompson /
Therese Wallooppillai / Taylor Whitchurch
- PIPER Aaron Smith
- 2 SHEPHERDS Timothy Harford / Alexander McKinnon / James Treweek
- SOLO SYLPHS Ashleigh Berry / Jessie Chennell / Lana Dodds / Jessica Ioppolo /
Jennifer Loth / Lauren Romeo / Bianca Silcox / Nicole Ward
- SYLPHS Autilia Antonucci / Hollie Armstrong / Ashleigh Berry / Rebecca Charleston /
Jessie Chennell / Nicole Coleman / Stephanie Connor / Lana Dodds /
Dana Drage / Monique Eley / Natalie Fahey / Brodie Gillespie /
Bianca Grafton / Allise Hender / Jessica Ioppolo / Jessica Isaia /
Sarah Jasper / Jennifer Loth / Amy Macpherson / Madeline Myson /
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Lauren Romeo / Georgina Rowse / Bianca Silcox / Ashley Smallwood /
Jessica Steyntjes / Nina Svraka / Callen Toner / Gabrielle van der Elst /
Nicole Ward / Stephanie Ward

*PRINCIPAL GUEST ARTIST **GUEST ARTIST



ANNA TYSCHEN AND HANS BECK IN *LA SYLPHIDE*
(ROYAL DANISH BALLET, COPENHAGEN, 1882)



SALLY COLLARD-GENTLE AND CHRISTIAN ADAMS IN *LA SYLPHIDE*
(SCOTTISH BALLET, UK, 1973) PHOTO ANTHONY CRICKMAY



TANJA GRAAFLAND AND JOHNNY BOVANG IN *LA SYLPHIDE*
(STATE THEATRE BALLET, SOUTH AFRICA, 1996) PHOTO E. MEYBERG

biographies



PHOTO CREDIT ASHLEY DE PRAZER

Dawn Weller
OMSS, ARAD

THE PRODUCER

DAWN WELLER BRINGS OVER 35 years of international ballet experience to The Graduate College of Dance, including 17 years as Artistic Director of the State Theatre Ballet, South Africa.

During her tenure as Artistic Director, she was responsible for the staging of some 80 performances annually, taken from the company's extensive repertoire. Dawn had the opportunity of working with some of the greatest dancers and choreographers of our time, including Natalia Makarova, Dame Margot Fontyn, Sir Anthony Dowell, Dame Merle Park, Sir Frederick Ashton, Sir Robert Helpman, Stephen Jefferies, Lucette Aldous, David Bintley, Ronald Hynd and Val Caniparoli.

Dawn was the founding Director of the contemporary State Theatre Dance Company, The State Theatre Ballet School and a founder trustee of President Nelson Mandela's Arts & Culture Trust.

She was the first South African ballerina to be the subject of a book *Dawn Weller: Portrait of a Ballerina*, by Jane Allyn. Her contribution to dance was acknowledged by South Africa when she was awarded the Order of Meritorious Service Silver (O.M.S.S.) in 1987, having the Dawn Weller floribunda rose named after her in 1994 and receiving the Nederberg Award in 1996 for "her contribution to Ballet and creating a company of international standard".

In August 2000 Dawn was invited to stage her full length *La Bayadere* for the Hong Kong Ballet, this being the third major company to stage this lavish three-act ballet since its world premiere in 1996.

Dawn has directed The Graduate College of Dance since 2002 and has consolidated its standing as Western Australia's premier ballet school.

PRINCIPAL GUEST ARTIST

AFTER GRADUATING FROM THE Central School of Ballet, London, Callum danced with PACT Ballet in South Africa under Dawn Weller's directorship. As soloist he danced numerous roles including Bronze Idol in Dawn Weller's full length *La Bayadere*, Gurn in *La Sylphide*, Mercutio in *Romeo and Juliet*, Camille in Ronald Hynd's *The Merry Widow*, Southern Kangaroo Rat in Bintley's *Still Life at the Penguin Cafe* and Levin in Andre Prokovsky's *Anna Karenina*.

Callum joined West Australian Ballet in 1998 and his featured roles have included Romeo in *Romeo and Juliet* by Ted Brandsen, Jose in Brandsen's *Carmen*, Bob boy in Hans van Manen's *Five Tangos* and 1st pas de deux in *Black Cake*. He danced the lead in Adrian Burnett's *In Near Ruins* and Stephen Page's *Munaldjali*. In 2001 he was invited to dance in Queensland Ballet's International Gala with Jacinta Ross Ehlers. Callum has performed lead roles in Simon Dow's *Rite of Spring* and *Spartacus* pas de deux. He guested in The Graduate College of Dance's 2002 and 2003 *Nutcracker* seasons and during 2004 has coached male students at the College.

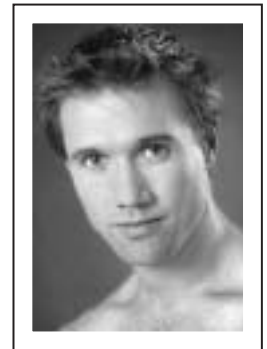


PHOTO CREDIT WEST AUSTRALIAN BALLET

Callum Hastie

GUEST ARTIST

DANIEL SMITH COMPLETED HIS dance studies at The Graduate College of Dance in 2003 and successfully auditioned for entry into the prestigious New Zealand School of Dance, Wellington. Having concluded the first year of an intensive three-year study course, Daniel returns as a guest artist for this year's season of *La Sylphide*.



Daniel Smith

GUEST REPETITEUR

NICOLA MIDDLEMIST TRAINED AT the Royal Ballet School in London during the 1960's. She was part of the pioneer group chosen by Dame Ninette de Valois for her teacher's course, later known as 'The Craftsman's Course'. After joining PACT Ballet, Nicola rose through the ranks from Corps de Ballet to Senior Soloist. In 1973 she embarked on a new career as Repetiteur, before progressing to Senior Ballet Mistress, a position she held from 1992 until the closure of the State Theatre in 2000.

During her career Nicola worked with internationally renowned dancers, choreographers and producers including Dame Margot Fonteyn, Galina Samstova, Andre Prokovsky, Dame Merle Park, Anthony Dowell, Ronald Hynd, Sir Frederick Ashton, David Bintley and Patricia Neary. Nicola was Guest Repetiteur for Dawn Weller's Hong Kong production of *La Bayadere* in 2000, and during 2003 taught and produced Ronald Hynd's *Papillon* for the South African Ballet Theatre.



Nicola Middlemist

THE GRADUATE COLLEGE OF DANCE 2004 Graduating Year 12 Dance Students



Hollie Armstrong



Lana Dodds



Monique Eley



Jessica Ioppolo



Jessica Isaia



Sharmain Kendrick



Jennifer Loth



Amy Macpherson

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Lauren Romeo



Bianca Silcox



Nina Svraka



Julie-Anne Taylor

ACKNOWLEDGMENTS

THE GRADUATE COLLEGE OF DANCE gratefully acknowledges the generous support and contributions made by all individuals and organisations during 2004. Your continued support is essential to the further development of our dance-training programme.

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PHOTO CREDIT
WESTERN AUSTRALIA POLICE PIPE BAND

THE WESTERN AUSTRALIA POLICE PIPE BAND has become one of the world's premier Police Pipe Bands. Wearing the Napier tartan and now in its thirty-eighth year, the band recently competed at the 2004 World Pipe Band Championships held in Glasgow, Scotland where it was placed 11th overall and achieved the distinction of becoming one of the top two police pipe bands in the world.

Along with success in the competition arena, the band has also introduced a concert format where the pipes and drums are joined by acoustic, lead and bass guitar, keyboard, synthesizer, drum kit, didgeridoo and a variety of percussion instruments. Since the inception of this format, the popularity and audience base has dramatically increased for what is arguably the best concert pipe band in the world today.



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