

ROYAL ACADEMY OF
DANCE

Performance Course 2008

PROGRAMME

Friday 18 January at 6.00pm
Saturday 19 January at 1.30pm

Te Whaea Theatre
Wellington

Welcome to the Performance of 2008

A message to the dancers from Luke Rittner

'I hope you have had an exhilarating and inspiring two weeks. I know you will be returning home with new skills, new enthusiasm for dance and perhaps new friends. It is a great privilege to learn repertoire of the great masters of classical ballet as well as participate in the creative process. You will have learned a great deal as well as had some fun too.

Thank you for attending and I hope we might be able to welcome you back to the Academy at some point in the future.'

Luke Rittner, Chief Executive
January 2008

A message from Lynn Wallis

'The Performance Course has been especially designed to give the students an insight into how it feels to be part of a creative process and allow the students to develop skills as a performer.

In the past two weeks the students have received expert training from world renowned dancers and teachers and they have been working very hard toward the final results that you see in today's performance.

We hope that each and every student has enjoyed the opportunity to be part of this unique creative process and that the Performance Course has enhanced their love of dance. I sincerely hope that you enjoy watching as much as they will enjoy performing.

Lynn Wallis, Artistic Director
January 2008

Programme for Part 1

BLUE GROUP

Giselle Act I

Peasant Dance

Arranged by Lynn Wallis

Music: Adolphe-Charles Adam

Musician: Phillip O'Malley

ORANGE GROUP

Romeo & Juliet Act I

Preparation for the Ball & scene from the Ball

Arranged by Justine Berry

Music: Sergei Prokofiev

Musician: Phillip O'Malley

PINK GROUP

Swan Lake Act III

Princesses' Dance

Arranged by Lynn Wallis

Music: Piotr Ilyich Tchaikovsky

Musician: William Green

GREEN GROUP

Napoli Act III

Choreography: adapted by Justine Berry from the original by August Bournonville

Music: Holger Paulli

Musician: William Green

RED GROUP

La Sylphide Act I

The Reel

Arranged by Matz Skoog

Choreography: August Bournonville

Music: Herman Severin Løvenskjold

Premier at the Royal Theatre, Copenhagen 28 November 1836

"Learning this quite complex dance has been an excellent exercise in co-operation and awareness of other colleagues on stage, the essence of good corps de ballet work."

ORANGE GROUP

Ditto

Choreography: Liz Kinley

Music: Sola Rosa / Sugarlines

"Repetition is the key element used in this piece. There are many bodies in this class and I wanted each group to dance the same steps but in a different pattern, direction or musical phrase."

PINK GROUP

Bottle Rocket

Choreography: Liz Kinley

Music: The Go! Team / Bottle Rocket

“This piece is fast paced from beginning to end – like a rocket!!.”

BLUE, GREEN & RED GROUPS

Arranged by Sue Goodman

Musician & Composer: Craig Newsome

“The contemporary pieces are collaborative. The students have contributed hugely in their creation and so been a joy to work with. Craig, our pianist, has likewise been very generous with his musical invention. The Wellington RAD Performance Course has once again been a very special experience. Thank you.”

Interval of 15 minutes

Programme for Part 2

BLUE GROUP

Choreography: Denise Skinner

“The Blue Group will perform a musical theatre item incorporating acting, singing, and dancing to ‘Match Maker’ from ‘Fiddler on the Roof’. They will conclude the musical theatre section with a final bow to ‘Hot Lunch Jam’ from ‘Fame’.”

ORANGE GROUP

Choreography: Denise Skinner

“The Orange Group are performing a fast tempo arrangement to ‘Dancin Fool’ from the musical ‘Copacabana’.”

PINK GROUP

Choreography: Denise Skinner

“The Pink Group have enjoyed characterising this irreverent piece. The music is ‘Baggy Trousers’ which came from the musical ‘Our House’, a show based around the songs from the pop group ‘Madness’.”

RED GROUP

Choreography: Shani Mitchell

“The Red Group will perform a modern jazz dance to music which reflects a classical latin style, and for the finale of the modern section they will show a more commercial approach to dancing to music by Christina Aguilera.”

GREEN GROUP

Choreography: Shani Mitchell

“The style of the chosen music by Claude Challe & Friends reflects different influences which are interpreted within the choreography.”

Faculty Biographies

Justine Berry

Justine, who was trained at the Urdang Academy, Covent Garden, was also a Cecchetti Scholar. At 17 she joined London City Ballet, later dancing with Lewis London Ballet and Vienna Festival Ballet as Principal Dancer in all of the major classical repertoire. Justine was also Ballet Mistress and Repetiteur, and has also danced and taught with the National Character Dance Company, European Ballet, Ballet Ireland, Lisbon Dance Company, Gulbenkian and the Royal Opera. She is Associate Director and dancer of the independent company "Balletomania" in London. Justine achieved the RAD Professional Dancers Teacher Diploma with Distinction, was a member of Faculty at the RAD Dance School at London Headquarters in 2004/2005, and regularly teaches at RAD Easter and Summer Schools worldwide. In 2005/06 she taught Grades and Vocational levels at Ann Elizabeth Holleran's "Scuola di Danza New Life" in Italy. Since returning to London Justine is once again a member of Faculty at the RAD Dance School. She has also taught for the London Children's Ballet, is Guest Teacher at Laban and is an Anatomy Lecturer for the degree course at London Studio Centre.

Sue Goodman

After completing a degree majoring in English and Drama, Sue studied Expressive Dance with Sigurd Leeder in Switzerland. Returning to South Africa, Sue ran the movement department at Cape Town University Drama Department for five years. She went on to form Jazzart the first non-racial dance company in South Africa performing in a wide range of venues. Sue then came to London to study the Graham technique with Jane Dudley at The Place and has since been teaching dance and choreography worldwide for the RAD, and at various schools such as Elmhurst, The Place Evening School, London College of Dance, SELTEC and was head of Choreographic Studies at the London Studio Centre. Sue also has an M.A. in Movement Studies from the Laban Centre, London and an M.A. in Movement for Actors from Central School of Speech and Drama. Sue is currently teaching in the Dance Department at Winchester University and at Marymount and is a member of the Academy's Artistic Committee. Sue is remembered warmly by students who participated in the 2004 NZ International Summer School for her wonderful ability to motivate and stimulate them to achieve so much in such a short time – and to have so much fun in the process.

Liz Kinley

Liz was born in Brisbane and trained at the Queensland Dance School of Excellence before moving across the Tasman to study at the New Zealand School of Dance. Here she gained her National Diploma in Dance Performance, Majoring in Contemporary Dance. Her dance experience includes the Raewyn Hill Workshop for a new work, *Vespers of Sorrow*, the New Zealand Dance Theatre *Death of a Bullfighter* (Shona Dunlop-MacTavish), Java Dance Company's *Snapshot 05* and the Montana World of Wearable Art 2007. Liz has worked as a contemporary dance tutor and choreographer in a number of Wellington studios, as well as at the New Zealand School of Dance.

Shani Mitchell

A Fellow Examiner of the International Dance Teachers' Association and a member of its Modern Jazz Technical Committee, international choreographer Shani Mitchell is firmly grounded in classical technique, but the fire and passion of her choreography owes much to her time in Spain. A principal dancer and soloist on Spanish Television's *Entre Amigos*, she worked with Shirley Bassey, Latoya Jackson, Donna Summer and Sacha Distel, to name but a few. With her unique ability to marry British discipline with Latin flair, she first moved into choreography with shows such as *January River* at Theatre Calderon, Madrid and an extravaganza at the Spanish Lido. Her thirst for travel led her to join the Royal Caribbean International Cruise Lines as Principal Dance and Rehearsal Director, working throughout Scandinavia, the Mediterranean, Russia and the United States, returning to England to teach master classes at the Phil Winston's Theatreworks, Blackpool and to extend her choreographic repertoire. She has choreographed for Qdos entertainments Grand Christmas productions *Peter Pan* in Newcastle and Southampton and *Beauty and the Beast* in Darlington. She was asked to join the giant Turkish show *Sultans of the Dance* in Istanbul as Choreographer and Rehearsal Director and, this year is working on an even more ambitious production of *Flames of Passion*, both shows following their home runs with international tours.

Denise Skinner

Denise had a professional career as a performer and choreographer in theatre television before opening her own school where students train in all aspects of theatre dance, drama and singing. She is a Fellow and an Examiner for the International Dance Theatre Association, an adjudicator for the British Federation of festivals, and is a member of the Theatre Council and the Theatre Craft Technical Committee. She is also the Chairman of the Musical Theatre Syllabus Committee which has created an innovative musical theatre syllabus combining dance, drama and singing. Denise regularly gives lectures and workshops both at home and overseas, offering dance teachers and students creative and inspirational ideas. She presented, with Ian Meson, the musical theatre syllabus at the joint IDTA/RAD 'Invitation to Dance' Day in London early this year, and was a faculty member at the RAD Hong Kong Summer School in August. She is very much looking forward to continuing her association with the RAD and meeting the students and teachers at the NZ Summer School.

Matz Skoog

Matz is an internationally known dancer, teacher and artistic director. Born in Stockholm into an artistic family (father a jazz musician, artist and stage designer, mother a dancer and actress) he trained as a dancer at the Royal Swedish Ballet School, the Vaganova School and the Kirov Theatre in Leningrad. He danced with the Royal Swedish Ballet, the English National Ballet (then London Festival Ballet), and the Netherlands Dance Theatre, working with many eminent choreographers. Subsequent to his dancing career, Matz began producing and teaching, staging productions such as Peter Schaufuss' production of *La Sylphide* for the Rome Opera Ballet, and working as guest teacher for many major ballet companies including The San Francisco Ballet, the Royal Danish Ballet and The Royal Ballet in London. He was Artistic Director of the Royal New Zealand Ballet from 1996 to 2001. Under his leadership the Company's international reputation was greatly enhanced and the repertoire grew in diversity and quality. From 2001 to 2005 he was Artistic Director of English National Ballet receiving the Critic's Circle Award for *Most Imaginative Repertoire 2003*. After ten years as artistic director Matz has now returned to his first love, teaching. He is currently pursuing a freelance career as a teacher and ballet master. Most recently Matz has worked with The Royal Swedish Ballet, The Beijing Academy of Dance, Netherlands Dance theatre, the Universal Ballet in Korea, and the National Ballet and School of Canada. He also holds the position as Artistic Consultant to the Dance Department of Arts Educational School, Tring, in the UK.

Lynn Wallis

Lynn graduated from the Royal Ballet Senior School in 1965 into the Royal Ballet Touring Company, holding the position of Ballet Mistress from 1969 to 1982 when she was made Deputy Principal. During this time she reproduced a great many ballets from classical repertoire for performances at the Royal Opera House, Covent Garden, and other venues. In 1984 she joined the National Ballet of Canada as Artistic Co-ordinator, later becoming Co-Artistic Director and in 1990 was appointed Deputy Artistic Director of the English National Ballet. She joined the Royal Academy of Dance in 1994 as Artistic Director and is responsible for setting and maintaining the standards of dance training world-wide, developing the Academy's Syllabus and planning courses internationally for students. She was chairman of an artistic panel of dance professionals who wrote *The Foundations of Classical Ballet Technique* and was instrumental in leading the artistic panel in writing the sequel, *The Progressions of Classical Ballet Technique*. She also led the team who created the Pre-School Dance Curriculum, *Dance to Your Own Tune*. In 2001 Lynn was nominated and short-listed for the European Women of Achievement Awards, and in 2004 was nominated for an Isadora Duncan Dance Award in the category of Reconstruction/Revival/Restaging for her work on Monotones I and II, Sir Frederick Ashton, San Francisco Ballet.

Musician's Biographies

William Green

William gained a Bachelor of Music in piano performance and a Master of Arts in religious studies from the University of Canterbury. He has played for Royal Academy of Dance exams and seminars, performing arts schools and visiting dance companies such as Rambert Dance Company and Cloudgate. He played for classical and contemporary classes at the New Zealand School of Dance (1992-1994) and currently lives in Auckland where he is an accompanist, teacher, composer, jazz arranger, music director and radio reviewer.

Craig Newsome

Craig Newsome is originally from Taranaki and has lived in Wellington since the early nineties. He has played for the New Zealand School of Dance as an accompanist for 14 years covering all areas of the dance education field. As well he enjoys accompanying singers and instrumentalists and musical theatre. He also enjoys playing for RAD seminars and examinations when available.

Phillip O'Malley

Phillip is a full-time accompanist at the NZ School of Dance, playing for classical, contemporary and repertoire classes. He has worked for the Australian Ballet Company as well as for the Dance and Musical Theatre departments of the Western Australian Academy of Performing Arts. Phillip has played for the Royal New Zealand Ballet, Sydney Dance Company, Culberg Ballet, Birmingham Royal Ballet and Rambert Dance Company.

Dancers of the Performance Course

RED GROUP

Laura Allard-Fleischl	Tamlyn de Agrella	Jenna Serfontein
Rebecca Bassett-Graham	Jasmine Doris	Natalie Simon
Victoria Bennett	Briar Ensor	Amy Stonnell
Joelle Billington	Michelle Henderson	Bernadette Tippett
Chelsea-Lee Brett	Phoebe Heyhoe	Anthea Tucker
Lisa Brooker	Hannah Kee	Lia uit de Bosch
Morgan Canny	Rebecca Lee	Jesse Ure
Elizabeth Clarke	Georgina Match	Monica Wong
Emma Coppersmith	Katie Meltzer	

GREEN GROUP

Jessica Aiken	Caitlin Kennedy	Laura Skeggs
Alexandra Berntsen	Kate Martin	Carl Smit
Roxanne Black	Coco Mathieson	Abbie Spencer
Olivia Bollard	Zara Matthews	Kelly Spiers
Alexia Brinsley	Kaitlin McCreath	Natasha Tylee
Oliver Connew	Jessica Melville	Laura Wansink
Emma Dellabarca	Ariel Middlemiss	Izis Weatherhead
Sara Ellis	Francesca Sampson	Isobel Woudberg
Rebecca Joslin	Mark Semple	

PINK GROUP

Georgia Allen	Marcia Devantier	Emma McBeth
Hannah Baird	Abby Doyle-Lisette	Tarryn McLachlan
Courtney Bell	Harriettanne Embling	Lana Phillips
Annalise Bergman	Tessa Hall	Olivia Smyth
Caitlyn Blake	Brooke Horell-Morrison	Cherise Tan
Grace Cabauatan	Ashleigh Jackson	Rebekah Thompson
Alex Cambie	Rhoda Lai	Ariane Williams
Brydie Colquhoun	Zoë Lousich	Madeleine Woods

ORANGE GROUP

Katie Bagg	Alaric Eaton	Chennoah Pentecost
Vanessa Barclay	Tiffany Gaastra	Michelle Piccione
Lauren Bowler	Grace Gollan	Felix Sampson
Kate Buchanan	Jeremy Haxton	Elysia Tan
Allegra Canton	Hope Jameson	Ashleigh Totton
Rachel Carey	Talia Jamieson	Sarah Ussher
Charlotte Duda	Finlay Karalus	Perry Wilton
Angus Dunn	Emma Lee	Jenny Zhang

BLUE GROUP

Kaena Ahern	Olivia James-Baird	Leila Parbhu
Melissa Bardell	Ashleigh Karena	Mairi Robertson
Laura Beanland-Stephens	Madeline Lissington	Julia Robinson
Emma Carey	Harriett Maire	Nicole Robinson
Lydia Easter	Phoebe McCreath	Katherine Sarcich
Lydia Egan	Imogen McGill	Paige Shand
Natasha Ellis	Francesca Morton	Annabel Shepherd
Ella Hall	Phebe Murison	Thacia van Arendonk
Cleo Igglesden	Holly Newsome	

Royal Academy of Dance

Founded in 1920, the Royal Academy of Dance exists to promote the knowledge, understanding and practice of dance internationally. We seek to accomplish this through the education and training of students and teachers and providing examinations to reward achievement. With over 15,500 members spread across 82 countries, the Academy is one of the largest and most influential dance education organisations in the world.

FACULTY OF EDUCATION

The Faculty of Education of the Royal Academy of Dance offers a unique portfolio of internationally recognised Dance and Dance Teaching qualifications. These degrees, diplomas and certificates enable student teachers, teachers, professional dancers and notators to gain qualifications at times and locations best suited to their needs, interests and career aspirations. For more information contact info@rad.org.nz or visit www.rad.org.uk

BENESH INSTITUTE

The Benesh Institute is the international centre for Benesh Movement Notation, which is a concise, accurate and versatile system for recording all forms of human movement that is used by dance companies world-wide in the revival and preservation of their repertoire. Learning notation is a valuable skill for dancers and dance teachers and can provide an interesting and rewarding career route. The Academy offers a variety of programmes in Benesh Movement Notation from beginner to professional level. For more information contact beneshinstitute@rad.org.uk or visit www.benesh.org

RAD PRODUCTS

The Royal Academy of Dance Syllabi, Music books, CDs and DVDs and some other items can be bought through the New Zealand office. Contact info@rad.org.nz for an order form, or phone 04 382 8924. You can also buy Dance Wear and other dance accessories and gifts by shopping online at www.rad.org.uk or by mail-order.

RADACADABRA

www.radacadabra.org is the RAD's magical website for dance-mad children aged from five to ten years old. It is designed to introduce children to the captivating world of dance and the arts by providing them with a fun, safe, interactive, online environment where they can play and learn. The site is modelled on a real-life theatre allowing children a 'behind the scenes' view of the dressing rooms, rehearsal studio, green room and stage and providing games & activities to play and learn from as they explore. Children can now join the Radacadabra Club, an International, online dance club.

ROYAL ACADEMY OF DANCE/NZ

Level 8, 89 Courtenay Place
P O Box 11-718
Wellington

National Administrator: Janet Taylor
Ph: (04) 382 8924 Fax: (04) 382 8200 Email: info@rad.org.nz

Acknowledgements

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Faculty: Justine Berry, Sue Goodman, Liz Kinley, Shani Mitchell, Denise Skinner and Matz Skoog

Musicians: William Green, Craig Newsome, Phillip O'Malley

Technical Manager: Karl Jenkins

Technicians: Paul Tozer, Mikey Blockley

On-site Support and Organisation: Sue Tuck

Venue: Te Whaea

Supporters: The Dancers Wardrobe; New Zealand School of Dance

***and especially to all the students
without whom there would be no Performance Course.***

The Royal Academy of Dance would also like to take this opportunity to thank all those who helped with the two very successful 1-week Summer School courses for grades students and the stimulating Teachers' course. These courses were held concurrently with the Performance Course. A number of the faculty and musicians listed above assisted with these courses, and in addition thanks go to:

Faculty: Peter Boyes, Alice Capper-Starr, Katie Haines, Tania Huddart, Andreas Lepper, Sue Nicholls, Susan Simpson, Valerie Sunderland, Sir John Trimmer

Musicians: Irina Bitossi, Irina Kouzminova, Megan Quatermass

Thank you for observing the following courtesies during the performance

Mobile phones, pagers and digital watch alarms must be switched off

Photography and the use of audio or visual recording is prohibited due to intellectual copyright of music & choreography

Eating and drinking is not permitted

Smoking is not permitted

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