

# EVOLVE

JOBURG  
BALLET  
21ST ANNIVERSARY  
2001-2022





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*Growing Ballet Together  
in support of our dancers... our ballet...*

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Fern van de Pol  
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Image : Nicole Ferreira-Dill  
Paquita - Joburg Ballet 2022  
Photographer : Lauge Sorensen



# EVOLVE

*Paquita Grand Pas*

INTERVAL

*Legae*

*The Afterlife: Souls*

INTERVAL

*The Game*

The Mandela at Joburg Theatre

25, 26 March, 1 April at 18:30

26, 27 March, 2, 3 April at 15:00

30 March at 11:00

2022

Cover: Monike Cristina in *Legae*

This page: Nicole Ferreira-Dill in *Paquita*

Programme photographs by Lauge

Sorensen

Joburg Ballet in partnership with the Joburg  
Theatre will observe the prevailing COVID-19  
regulations during the season of Evolve



**JOBURG  
BALLET**  
21ST ANNIVERSARY  
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## From Annzie Hancock | Honorary Life Patron

Twenty-one years ago I was at a meeting in Michael Dove's garden in Pretoria where the concept of starting an independent ballet company came to fruition. This took place shortly after Dirk, Iain, Karen, Angela, Kimbrian and Fiona, referred to as "the brave six", decided to produce a one-off production of *Giselle* – my favourite ballet – shortly after the closure of the State Theatre. At Karen and Iain's wedding in January that year I had said if there was anything I could do to help – call.

Thinking it might be to mend costumes, sew on ballet shoe ribbons or serve tea, I received a phone call for help and said "yes." To my horror it was asking me to raise R200 000 in a month! I had no idea where to begin. When speaking to a dear friend who knew of my passion for ballet and this enormous task I was facing, she suggested I call all the friends and associates I knew to ask for a donation of R1 000. I was bowled over by the generosity of so many and although this daunting ask was terrifying, we made it. I used to see people who had donated running away in the supermarkets when they saw me, thinking I would approach them again. Over the next six years, I did. To all of them I am most grateful.

Twenty-one years ago The South African Ballet Theatre was registered as a Non-Profit Organisation and I was asked to join the Board as fundraiser. No easy task, but for the next six years I managed to meet their targets and to my delight the company became the best ballet company in South Africa, producing ballets of the highest international standard. I loved being involved, meeting exciting foreign dancers and choreographers who came either to dance or stage memorable productions. Going through all the programmes recently I was reminded of the incredible times we had – much laughter, success and many tears.

In order to get more exposure and funding we started Friends of the Ballet and were the beneficiary of the Madge Cade Trust which was renamed the South African Ballet Theatre Trust, an independent Trust with a constitution and Trustees with the mandate of allocating funds to assist ballet companies with necessities. One of my ambitions was to make certain dancers were fairly paid for their excellence, dedication and loyalty as without them there would be no Joburg Ballet. This is still my ambition and yet to be achieved. The foresight of moving to new studios at the Joburg Theatre comprising magnificent facilities with a spectacular view over the City was the right decision. Some years ago Dirk Badenhorst managed to obtain annual grant funding from the City of Johannesburg and The South African Ballet Theatre changed its name to Joburg Ballet. Long may this funding last.

Things have changed, dancers have left to further their careers overseas and in other fields. Those who have continued to dance have been well received abroad; the reputation of their training goes before them. Other than Iain MacDonald, the original six have gone as well. It is, I believe, Iain's leadership as Artistic Director that has enabled the company to still produce incredible productions. Not only is he passionate about the classical ballets, which certainly fill the theatres, but also taking on the challenge of more contemporary works. These took me a while to enjoy but I have now accepted that one has to move forward to survive and what impresses me is the talent in the company we are now seeing. Dancers are being challenged to choreograph pieces of their own which are very good and exciting to watch. I believe the dancers enjoy these challenges as well.

Time marches on and I may no longer be as fully involved as I used to be; however, I attend as many performances as possible and encourage people to do the same. "Bums on seats" is survival. One must remember that a city without music, ballet and dance is a city without a soul.

I take this opportunity to congratulate all at Joburg Ballet and wish you a very happy 21st Birthday. It has been a happy and exciting time in my life to be involved with such talented young dancers and I pray that with the support of business and individuals, Joburg Ballet can continue its journey long into the future.

This is my passion. I salute you all!



### **From Esther Nasser | CEO**

In opening a special event for the media a few weeks ago to launch Joburg Ballet's 21st anniversary celebrations, I reflected on the fact that it was a wonder to stand in our company's beautiful studios to mark the 21st year of Joburg Ballet's existence. The ballet company has gone through several name changes since 2002 but as we step into the future we are proud to carry the name Joburg Ballet in continued recognition of the generous grant awarded to the company by the City of Johannesburg since 2013. The lack of government funding after 2000 placed many hardships in the path of both full-time companies as well as individual artists as they battled to survive, let alone flourish, in the arts sector. We salute the City of Johannesburg for their support.

The fact that Joburg Ballet still stands today is also testimony to the commitment and dedication of the many artists, administrators and fundraisers who worked, and continue to work, to ensure the art of ballet survives, often against seemingly insuperable odds. Even with the support of the City of Johannesburg, it is still a battle to make sure ballet moves into the future with its present funding and aligns with new visions and aspirations. I believe Joburg Ballet will continue to grow and flourish as a ballet company with a proudly South African identity.



### **From Iain MacDonald | Artistic Director**

When, in 2001, South African Ballet Theatre, the company today known as Joburg Ballet, was founded, the hopes of the founding members of the new company were optimistic. But how confident were we in our heart of hearts about the sustained growth and long term survival of the company? With the raw and painful memories of having seen PACT Ballet, a great South African ballet company of many years' standing, extinguished in a single day, we set to work.

There can be no denying that the past twenty-one years have not been without tremendous challenges but as we celebrate our 21st anniversary we can also look back on many fine achievements and an impressive gallery of memorable performances. Joburg Ballet has provided a career destination for South African dancers and dance education facilities for communities across our city. We have built a company that has welcomed new choreographic voices and continues to do so as we dance into our third decade. We have upheld the principles and traditions of classical ballet while at the same time exploring new traditions and dance styles that are shaping theatre dance in our time.

We thank our audiences, supporters, the ladies and gentlemen of the media and all who have stood by Joburg Ballet for twenty-one years and express our gratitude to the City of Johannesburg and the many sponsors who have contributed to the success of Joburg Ballet – a uniquely South African ballet company and an important part of South Africa's cultural heritage.



## **A Season to Celebrate**

Ballet has a long history in the City of Johannesburg but Joburg Ballet traces its direct beginnings to the establishment of South African Ballet Theatre (SABT) in 2001. In that year, six dancers came together following the closure of the State Theatre Pretoria and its performing companies, including The State Theatre Ballet, previously PACT Ballet, the year before.

With determination and backed by a supportive board but with no public funding, the six dancers gathered a company together and began to present performances for the public. Based initially at the State Theatre Pretoria, the company started on the long and arduous road to becoming an active, professional part of the country's cultural fabric.

SABT's founding members were Dirk Badenhorst, Kimbrian Bergh, Karen Beukes, Fiona Budd, Iain MacDonald and Angela Malan and the first Board comprised all founding members in addition to Don MacRobert (Chair), Michael Dove and Annzie Hancock.

A major milestone was the move of SABT from Pretoria to new, purpose-built studios and offices at the Joburg Theatre, known then as the Johannesburg Civic Theatre. With a home of its own in Johannesburg, the company moved forward with greater confidence and the advantage of being closer to South Africa's cultural and economic heartbeat. But there was always an ongoing struggle to keep afloat and there were times over the years when the situation seemed bleak.

In 2006, founding CEO Dirk Badenhorst left the company to explore new ventures, including the establishment of a small dance company, Mzansi Productions. For the next three years South African Ballet Theatre and Mzansi Productions operated independently of each other as two professional companies based in Johannesburg.

The next important milestone in the journey towards the establishment of Joburg Ballet was the merger of SABT and Mzansi Productions to create South African Mzansi Ballet in 2012. This brought Dirk Badenhorst and Iain MacDonald, two of the original six founders of SABT, back together as CEO and Artistic Director of the new company which, like SABT had been, was based at the Joburg Theatre.

In June 2013, the City of Johannesburg announced a funding grant for the company in terms of which the name was changed to Joburg Ballet. The grant from the City marked a major development in South African arts funding as well as increasing Joburg Ballet's ability to better fulfil its vision of making dance an art form embracing the widest possible cross section of South African society, and to enhance standards, training, development, job creation, opportunities, continuity, sustainability, international goodwill, inclusivity and transformation.

In 2016, Dirk Badenhorst left Joburg Ballet and was replaced as Chief Executive Officer by Esther Nasser.

The company's dancers are skilled in classical ballet and contemporary dance and perform a repertoire of ballet classics and contemporary works by visiting and South African choreographers. The company has performed across South Africa as well as internationally.

Joburg Ballet actively encourages the development of new choreographic voices with original and innovative dance works being created for the company's main seasons as well as for the Joburg Ballet RAW choreographic platform.

Since its inception Joburg Ballet has been committed to dance education and training and to the upskilling of dancers. In addition to the professional company, Joburg Ballet operates the Joburg Ballet School, Ballet Academy and Aspirant Programme.

Joburg Ballet marks its 21st Anniversary Year in 2022.



Joburg Ballet's studios

Joburg Ballet at the Alex Stadium  
(Photo Halden Krog)



Joburg Ballet and the Liaoning Ballet  
of China at the end of a performance  
of Swan Lake at Joburg Theatre, 2015.

Dancers of Joburg Ballet on the  
Great Wall during a visit to China





# PAQUITA GRAND PAS

Choreography by Marius Petipa

Music by Édouard Deldevez, Cesare Pugni, Adolphe Adam and Ludwig Minkus

Produced by Ivan Domiciano

Costumes co-ordinated by Lauren Slade and Yolanda Roos

## The Cast

Paquita	Monike Cristina / Nicole Ferreira-Dill
Lucien d'Hervilly	Ruan Galdino / Armando Barros / Revil Yon
Variation	Chloé Blair / Tayla De Bie
Variation	Darragh Hourrides / Savannah Ireland / Nicole Ferreira-Dill
Variation	Cristina Nakos / Tayla De Bie / Monike Cristina
Variation	Nicole Ferreira-Dill / Monike Cristina / Savannah Ireland
Pas de Trois	Mario Gaglione / Bruno Miranda / Gabriel Fernandes Chloé Blair / Darragh Hourrides Alice le Roux / Cristina Nakos / Nina Simpson
Corps de Ballet	Artists of Joburg Ballet

*Paquita* was created for the Paris Opera Ballet by ballet master Joseph Mazilier. The world première took place on 1 April 1846 starring Carlotta Grisi as Paquita and Lucien Petipa (brother of the famous Marius) as Lucien d'Hervilly, and was a tremendous success. *Paquita* was first staged in Russia a year after its world première and would play a pivotal role in ballet master and choreographer Marius Petipa's career with the Imperial Ballet. Thirty-four years later, on 9 January 1882, Petipa staged his definitive revival of *Paquita*. This was significant because it was here that Petipa and composer Ludwig Minkus created the ballet's most famous passages – the Pas de trois, the Mazurka des enfants and the Grand Pas. In 1908 and 1909, Petipa's revival of *Paquita* was first presented in the West in a staging by dancers from the Imperial Ballet. Throughout the 20th century, however, the only part of *Paquita* performed across the world was the Grand Pas, the most famous section from *Paquita*, but in the 21st century productions of the full-length ballet are regularly staged around the world. In accordance with 19th century ballet convention, the Grand Pas comes at the end of the full-length ballet and does not form part of the dramatic action. Rather it is a suite of dances in pure classical style showcasing the classical finesse of ballet companies, from ballerina and soloists to corps de ballet in solo variations, pas de deux and ensemble pieces.







Monike Cristina | PAQUITA

# LEGAE

Choreography by Tumelo Lekana

Music by Mpho Peter Mothiba (Percussionist)

Vocals by Lerato Gwebu (Female) and Gift Thulani Mothusi (Male)

Track 1: Legae Intro (Lerato Gwebu accompanied by Mpho Peter Mothiba)

Track 2: Legae Ke Tulo ya Lerato (Gift Thulani Mothusi/Lerato Gwebu accompanied by Mpho Peter Mothiba)

Track 3: Yoh Nana Yoh (Lerato Gwebu, Gift Thulani Mothusi accompanied by Mpho Peter Mothiba)

Costume concept by Tumelo Lekana and designed in collaboration with Yolanda Roos

## The Cast

Armando Barros Donavin Ciatello Ivan Domiciano Gabriel Fernandes

Mario Gaglione Ruan Galdino Bruno Miranda Mbongeni Moyake

Luhle Mtati Revil Yon

Chloé Blair Monike Cristina Tayla De Bie Josephine Delport

Nicole Ferreira-Dill Darragh Hourrides Savannah Ireland Alice le Roux

Cristina Nakos Josie Ridgway Nina Simpson Erica Vadelka

The leaves' prayer for the roots to heal – *Tumelo Lekana*







## THE AFTERLIFE: SOULS

Choreography by Shannon Glover

Music by Arvo Pärt: *Spiegel Im Spiegel* (Benjamin Hudson, violin, and Jurgen Kruse, piano)

Costume concept by Shannon Glover and designed in collaboration with Yolanda Roos

### The Cast

Chloé Blair Monike Cristina Nicole Ferreira-Dill

Darragh Hourrides Savannah Ireland Alice le Roux

Armando Barros Gabriel Fernandes Mario Gaglione

Ruan Galdino Bruno Miranda Revil Yon

Status, distinction, and honour disappear after death, and all individuals are reduced to lifeless forms inhabiting the place of darkness between earth and Hades. Here, it matters not whether one has achieved glory or simply lived an unremarkable life. Death is the great equalizer. – Shannon Glover







Shana Dewey, Revil Yon | THE AFTERLIFE: SOULS

## THE GAME

Choreography by Mario Gaglione

Music: *No.8 Requiem* by Esther Abrami  
*Eventually we find our own way* by Trent Reznor and Atticus Ross  
*The Last Men* by Jóhann Jóhannsson  
*Partita for 8 Singers No.3, Courante* by Caroline Shaw, Roomful of Teeth and Brad Wells  
*Nocturne No.8 in D Flat Major Op. 27 No.2* by Frédéric Chopin  
*Sixth Breath, The Last Breath* by Ezio Bosso

Stage design by Mario Gaglione

Costume concept by Mario Gaglione and designed in collaboration with Yolanda Roos

### The Cast

Life Monike Cristina / Savannah Ireland / Darragh Hourrides  
White Queen Nicole Ferreira-Dill / Monike Cristina / Savannah Ireland  
Black King Gabriel Fernandes / Revil Yon

Chloé Blair Taliah Coleman Tayla De Bie Josephine Delport  
Darragh Hourrides Savannah Ireland Alice le Roux Cristina Nakos  
Josie Ridgway Nina Simpson Kayleigh Smith Lisa Stapelberg

Armando Barros Donavin Cicatello Ivan Domiciano Gabriel Fernandes  
Ruan Galdino Tumelo Lekana Daniel Levy Bruno Miranda  
Mbongeni Moyake Luhle Mtati Revil Yon

I envision life to be a continuous succession of choices and challenges, just like a game of chess. Each step along the way leads us to unknown consequences, creating a chain of events that dictate our fate. In the same way, each move on the chessboard creates unique outcomes in which the player has to battle with endless possibilities. The contrast of the two sides of the board represents the conflicts we face in our existence, in a balancing act of duality between white and black pieces, bad or good choices. Time rules the game, in life as in chess, and we have to accept the sacrifices we will encounter along the way, until we meet our end. Only speak when it's time to say Checkmate!

- Mario Gaglione



Gabriel Fernandes, Nicole Ferreira-Dill, Monike Cristina | THE GAME





## PRINCIPALS



Nicole Ferreira-Dill



Shannon Glover

## SENIOR SOLOISTS



Monike Cristina



Ruan Galdino



Revil Yon

## SOLOISTS



Ivan Domiciano



Mario Gaglione

## SENIOR CORPS DE BALLET



Armando Barros



Gabriel Fernandes



Savannah Ireland

## CORPS DE BALLET



Tumelo Lekana



Alice le Roux



Bruno Miranda



Cristina Nakos



Chloé Blair



Darragh Hourrides

## JUNIOR CORPS DE BALLET



Donavin Cicatello



Tayla De Bie



Mbongeni Moyake



Luhle Mtati



Josie Ridgway



Nina Simpson

## ASPIRANT DANCERS



Erica Vadelka



Taliah Coleman



Josephine Delport



Daniel Levy



Kayleigh Smith



Lisa Stapelberg



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Company Manager



Jonathan Hurwitz  
Marketing &  
Publications Administrator



Kabelo Modiga  
General Manager



Lauren Slade  
Ballet Mistress



Di Sparks  
PR & Publicity



Marina Korkie  
Financial Accountant

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Assistant Stage Manager  
& Company Assistant



Thabang Mabaso  
Junior Rehearsal Coach



Kenny Mbele  
Company Driver



Nozipho Mhlambi  
School Co-ordinator & PA to  
CEO & Artistic Director



Mishack Phaladi  
Company Driver



Yolanda Roos  
Wardrobe Mistress

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Carmen Patterson  
Teacher



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## COVID-19

- Joburg Ballet in partnership with the Joburg Theatre observes the prevailing COVID-19 regulations.
- The audience for each performance is restricted in line with the prevailing COVID-19 regulations.
- A COVID-19 compliance officer is in attendance.
- The theatre is sanitized before each performance.
- Sanitizer for patrons is provided.
- Joburg City Theatres operates a strict No Mask, No Entry policy and patrons are required to wear masks at all times.
- Please observe social distancing.

## JOBURG BALLET

Joburg Theatre, Hoofd Street, Braamfontein / PO Box 291990, Melville 2109, South Africa

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INCORPORATED UNDER S21: 2001/016254/08; NPO 016-403

HONORARY LIFE PATRON: Mrs Annzie Hancock • PATRON: Mr Tito T. Mboweni • BOARD OF DIRECTORS: Melanie De Nysschen (Chair), Rethabile Kikine, Iain MacDonald (Artistic Director), Esther Nasser (CEO) • SABB TRUST: Alastair Campbell, Chet Diepraam, Annzie Hancock (Chairman), Jenni Newman, Mbali Dlamini, Iain MacDonald, Biddy Faber • Attorneys: Baker McKenzie • Auditors: Mazars  
Joburg Ballet Academy: Iain MacDonald, Burnise Silvius, Jenny Barlow (Advisor)

## TECHNICAL SUPPORT

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Lighting Designer: Wandile Mgcobo

Stage Manager: Leigh Anne Nanguia



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Programme compiled by Jonathan Hurwitz

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