

25th JOBURG
BALLET
— ANNIVERSARY —



GISSELLE

STAGED BY ANGELA MALAN



Joburg

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Photograph: Tammy Higgins, Giselle, Joburg Ballet 2026 - Photographer: Lauge Sorensen

GISSELLE

Joburg Ballet

Choreography **Jean Coralli, Jules Perrot, Marius Petipa**
Produced and Staged by **Angela Malan**
Assistant Producers **Karen Beukes-MacDonald, Nicole Ferreira-Dill, Kim Vieira**
Music **Adolphe Adam, Friedrich Burgmüller**
Set Design **Johan Engels**
Adapted by **Vanessa Nicolau**
Costumes **Joburg Ballet**
Lighting Design **Simon King**

Joburg Theatre, Johannesburg
12, 13, 14 February at 7pm | 14, 15 February at 2pm | 2026

South African State Theatre, Pretoria
20 February at 12pm | 21, 22 February at 3pm | 2026

Cover **Monike Cristina**
This page **Ryoko Yagyu**
Programme photographs **Lauge Sorensen**



From Dane Hurst | Artistic Director

This performance of *Giselle* marks an extraordinary moment in the history of ballet in South Africa and in the life of Joburg Ballet. Twenty-five years ago, in February 2001, six dancers took an act of courageous vision that would forever change our cultural landscape. In the wake of the closure of The State Theatre Ballet, Angela Malan, Dirk Badenhorst, Iain MacDonald, Karen Beukes, Fiona Budd and Kimbrian Bergh chose not to let ballet disappear from Gauteng. Out of necessity, bravery and belief, they founded South African Ballet Theatre, the company that would become Joburg Ballet. Without that leap of faith, we would not be here today. We owe these founding artists our deepest gratitude and respect. Their courage laid the foundations for a company that has endured, evolved and flourished over a short yet remarkably rich history.

I extend my heartfelt thanks to our current company of dancers for carrying this vision forward, for believing in the company, and for standing steadfast through the trials and challenges of recent years. Joburg Ballet is a special company: resilient, committed and filled with artists who understand that legacy is not inherited, but earned anew every day.

To our staff, past and present; our loyal audiences; our funders and supporters; the Friends of the Ballet; and our lifetime patron, Annzie Hancock, I offer sincere thanks and a wholehearted embrace. Your belief, dedication and generosity have sustained this company and made this moment possible.

Ballet is a beautiful art form. It celebrates the height of human achievement through strength, fragility, sensitivity and grace. It is also an art form that can, at times, be burdened by politics and unnecessary complication. My hope — and my mission — is that through the beauty of *Giselle*, through the story of Joburg Ballet, and through the shared celebration of this moment in time, we can come together with the understanding that we all love and care about the same things. We are stronger together. Walking forward hand in hand, there is no limit to what we can achieve for Joburg Ballet, for dance, and for ballet in this country and beyond.

It is my wish that this 25th anniversary year becomes a symbolic turning point, one that elevates, unites and transcends limitations, while opening new pathways for growth, imagination and success. With this poignant and fitting production of *Giselle*, my deepest thanks go to Angela Malan, Karen Beukes-MacDonald, Kim Vieira and Nicole Ferreira-Dill. You have created something truly special: a work that honours and commemorates the first ballet staged by the company at its founding in 2001.

As we celebrate this milestone year, we also look forward with excitement and purpose: the strengthening of the Joburg Ballet School; the relaunch of the Aspirant Programme; the launch of the RADAR Choreographic Development Programme; and a vibrant season that includes *Celestial Bodies* in April, *The Bacchae* in July, *Carmen* in September, *Charlie and the Chocolate Factory* in November, and the Joburg Ballet School Showcase in December.

This is a year of celebration, elevation and possibility. The future is bright. Thank you to all present, to our alumni, staff, audiences, funders and patrons for helping to make this journey possible. May you enjoy this special performance of *Giselle*, and may you walk with us as we celebrate 25 years of Joburg Ballet — honouring the past, celebrating the present, and shaping the future.



Angela Malan | Producer

In today's world filled with uncertainty, *Giselle*, a tale of love that survives betrayal and death, is seen as a message of hope. This quintessential Romantic ballet requires immense dramatic and technical skill from the entire ensemble. From the joy and life of Act 1 to the grieving spirit and vengeful Wilis of Act 2, this ballet has brought invaluable artistic growth to generations of artists who have thrived on its challenges. *Giselle* is one of the most often performed ballets in the world, displaying the redemptive power of love that is so lacking today.

This production aims to preserve and honour the first production and subsequent revivals staged by Marius Petipa in Saint Petersburg in the late nineteenth and early twentieth centuries. I have drawn on my personal interpretation in the number of varied productions of *Giselle* in which I had the honour to perform. Assisted by an amazing team of gifted artists – Karen Beukes-MacDonald, Kim Vieira and Nicole Ferreira-Dill – we bring you this tragic, romantic tale of love.

Thank you to Dane Hurst and Joburg Ballet for bestowing on me the great honour of staging this ballet in celebration of 25 years since the founding of South African Ballet Theatre, now Joburg Ballet. Many thanks go to my co-founders Dirk Badenhorst, Iain MacDonald, Karen Beukes-MacDonald, Fiona Budd and Kimbrian Bergh, without whom we would not be celebrating this milestone. A special thank you to our dear Patron, Annzie Hancock, for her assistance, guidance and unwavering commitment to the continuation of this beautiful art form.

Last and certainly not least, on the occasion of his retirement I pay tribute to Jonathan Hurwitz who has been the backbone of this company for over two decades. Thank you for sharing your vast knowledge and for always being the fine gentleman that you are. You will be sorely missed.

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There are various opportunities to engage with Joburg Ballet, whether the focus is Corporate Social Investment and development initiatives that align with your ESG framework, or Sponsorship and Brand alignment. We welcome any opportunity to discuss how we can best work together and find synergy in our work. Our interest is in building partnerships of shared value.

For more information or to arrange a meeting, please engage with our CEO, Elroy Fillis-Bell on elroy@joburgballet.com

JOBURG BALLET Celebrating 25 Years: Angela Malan and Karen Beukes-MacDonald in conversation

In 2001, after the closure of the State Theatre Ballet, six dancers refused to let South Africa's classical dance tradition fade. They rose with courage and founded what would become Joburg Ballet: The South African Ballet Theatre.

Karen Beukes, Dirk Badenhorst, Fiona Budd, Iain MacDonald, Angela Malan and Kimbrian Bergh built a company with nothing but passion and an unshakeable belief in the arts. In February 2001, their first production, Giselle, marked a new beginning. As SABT grew, so did its commitment to education. The SABT School brought training into communities while the Joburg Ballet Academy created a pathway for young dancers to progress from the classroom to the professional stage.

Those early years were defined by grit and determination. SABT performed in all nine provinces, building audiences and earning its place in South Africa's cultural imagination. The company forged global links, welcomed guest stars and performed internationally. In those early years, one event changed everything: the company's relocation from Pretoria to Johannesburg where SAPPI led major investment into building SABT a complex beside the Joburg Theatre. From March 2004, SABT had a permanent home, a place to grow its identity and independence. Those studios remain the beating heart of Joburg Ballet today.

A decade later, SABT merged with Mzansi Productions and soon after, with operational support from the City of Johannesburg, the company took on a new identity as Joburg Ballet. Throughout these changes, one value remained constant: a commitment to training. The Joburg Ballet School, the Aspirant Programme and training hubs in Soweto, Alexandra and Braamfontein shaped dancers who now perform across the country and the world.

Our journey has been guided by visionary leaders, patrons who carried us through difficult years, and supporters across the cultural and business sectors who stood by our side. For twenty-five years we have danced the classics and ballets by South African and visiting choreographers. Today, Joburg Ballet stands as a symbol of possibility. We are removing barriers to entry, opening our studios wider than ever, investing in training and taking ballet into communities across the nation. Our international tours are sharing South African stories with the world, strengthening cultural diplomacy and showcasing Johannesburg as a centre for artistic excellence.

From six dancers with a dream to a company that inspires a nation, our journey has been shaped by resilience, artistry and the spirit of Johannesburg. As we celebrate twenty-five years, we honour our past and dance boldly into our future.



Angela Malan: We have been together for so many years. We drove together from Johannesburg to Pretoria every morning for ten years, and back home every afternoon. We went through our journey at PACT Ballet together which became The State Theatre Ballet and we were both principals with the company when it closed in 2000. We shared a dressing room for many years, so we had a very personal relationship for a long time. We think the same way in the ballet studio. It's very seldom I'll ask, what do you think and that you don't necessarily agree with me. It's amazing for us to be together now so many years later. We actually haven't been together in the studio for about seventeen years. But it doesn't feel like we were ever apart.

Karen Beukes-MacDonald: That's exactly how I feel. I was also going to say that we think alike. It's almost as if we don't have to talk because I kind of know what you're thinking. So if I'm taking a rehearsal, where you're the producer, I can say to the dancers, "Angela will want this because I know what Angela wants." But I was just thinking, when we started the new company we were just dancers. We weren't ballet mistresses.

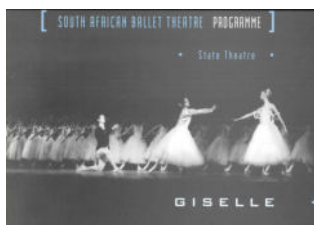


Angela Malan: I had taken a few rehearsals at The State Theatre Ballet and had taught a few company classes but we had never run a company or run rehearsals. So when I think of the knowledge we have now, ignorance really is bliss. It was interesting because we had had the privilege at PACT Ballet to work with incredible people and we had access to amazing choreographers, producers, teachers, repertoire. We had been exposed to all that and now we had to pass on that information we had received because those people couldn't come anymore.

Karen Beukes-MacDonald: So for us it was the next step. It was up to us to pass on the knowledge.

Angela Malan: We worked really well together on the studio floor. When I was doing the lead, you would usually coach me and if you were doing the lead, I would coach you. We knew what the other one looked for, and then we could pass that on to the other principal dancers we were now grooming and teaching. It was hard twenty-five years ago to stand in front of your peers as ballet mistress, rehearsal director, producer and choreographer. But it was very seldom in the beginning that anyone treated us with disrespect because we were all doing the best we could just to keep it alive. Now, twenty-five years later, I know I have accumulated a lot of knowledge but I have no knowledge in comparison to other people. But now I stand in the front of the room with a lot more confidence in my own knowledge, and that's the biggest difference for me. In the beginning we were just grasping at anything we could. Now I feel we have so much to pass on to a very new generation.

Karen Beukes-MacDonald: I often think I wish I had the knowledge I have now, then. Obviously it doesn't work that way but I would love to – even when I danced – I would love to know what I know now. I guess everyone feels like that when they get older.



Angela Malan: That's why I think the greatest artists are often the older, mature artists, from every aspect, from a technical, from an emotional perspective. When we first did *Giselle*, I had only done one previous production of the ballet. Irina Zyrianova, who produced the South African Ballet Theatre's first *Giselle*, staged a version that was quite different to the one that we had done at PACT Ballet. This *Giselle* we're doing now draws from all the different productions I have danced over the last twenty-five years and the different people I have worked with. So I can say I would like it this way because I've done it this way and I've done it that way and I know which one feels intrinsically right to me. This is how I've created the production. In the first production in 2001, we did all the roles. You did the Queen and *Giselle* and lead wilis and peasants and I did the same. And Irina coached us. Then after that we created our own production the next time we did *Giselle* which the two of us did together.



Karen Beukes-MacDonald: The story is very important. If you watch a ballet, *Swan Lake* can't look like *Giselle* and *Giselle* cannot look like another ballet. *Giselle* has a specific style and the story is very clear. When you're older you can take your time telling the story but when you're younger, you kind of want to rush and you think a lot about, oh, this must be perfect, my technique must be perfect. And actually, a lot of it is the story. I know dancers often – and we used to do it – say a pirouette didn't work. So you beat yourself up. And then I remember going out front and watching and someone would make a mistake and you come backstage and they'd go, I'm so sorry, the pirouette was so bad, and you'd think, what happened? You don't even remember the pirouette because it's not about that. It's about how the dancer made me feel when I was watching the performance. And that, I think, is key to making it beautiful.



Angela Malan: And I think that's so evident for us both when we're coaching. When I watch you rehearse the Wilis you'll say, so what are we thinking here? And then when I'm taking act one and I'm working with the company on the mime, what are you saying here? It's not just a gesture, what does it mean? You have to know clearly what you're thinking in order to reflect that in what you're doing and if you're thinking something else, you can see it immediately.



Karen Beukes-MacDonald: I think this is how it's meant to be. It's meant to be that each generation passes on the baton because that's how ballet has survived. It's survived like this all over the world and it has to survive in South Africa too. We took the chance all those years ago and instead of going abroad, we stayed and started a new company. I think this is exactly how it should be. It should be that we pass on the knowledge we have and the love we have because it is, it's a passion. And hopefully you can give that to the next generation and then it's their job to pass it on. That's how it continues. It would be very sad if that stopped.

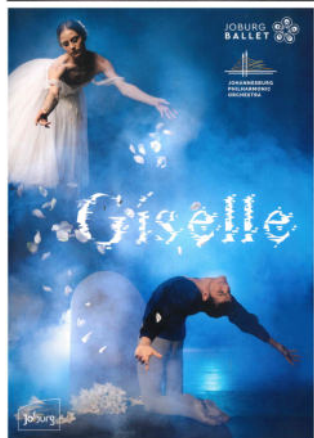


Angela Malan: That's exactly it, to pass on the knowledge, to pass the baton. You join a company and go through the ranks and, perhaps, make your way to principal dancer and then maybe you want to become a teacher or a coach, or maybe you don't, maybe you want to and you can't, maybe you're not good at communicating. Just because you're a good dancer doesn't make you a great teacher. And some of the greatest teachers were not great dancers. For me, twenty-five years on, this is not at all the company we started. It's completely different, a completely different generation. Looking at the company now is quite amazing because we're finally there. Before everybody was part of what we created. Now, with this generation, really none of them were part of what we created so it's great to have people from our generation in this production like Anya Carstens as Berthe and Nigel Hannah as the Duke because there isn't anyone...



Karen Beukes-MacDonald: They hadn't been born yet. I think when we started the company, it was very much about the survival of the art. Now it's that you do it because you're passionate about it, but also because you're going to get paid which is the way it should be. But when we began the company, sometimes there wasn't pay. So you really did it because this is what you wanted to do, and you saw the value in starting the company again, and if we didn't do it, what would happen to ballet in Johannesburg? Dancers sometimes danced for free, and technical staff and truck drivers and everybody did it because they saw the value in what we were trying to do, which is incredible. I mean we were young dancers and you probably find most of the people thought: what the heck do they know about running a company? But it was the passion that everyone had.

Angela Malan: It wasn't, I want to start a company. It was, we have to. We have to dance. How are we going to dance? Well, twenty-five years later, it's worked. And, I mean, look at the amazing facilities that Joburg Ballet gets to work in. We started in a gym because we didn't have a studio before we could move to the State Theatre. And we choreographed in the garden.



Karen Beukes-MacDonald: I think the dancers are very young and probably not as experienced as in slightly older companies. So they're learning a lot in a very short space of time, which is difficult. I mean, if you think that in some companies doing *Giselle*, dancers have been in the corps de ballet for over ten years. Now some of them are brand new this year so they're putting in a lot of work and they're working very well and we're expecting a lot. I think as much as we're loving doing it, we hope the audience loves it because as they did twenty-five years ago, we want them to love it as much now and to keep coming back because without them there is no company. They can spread the word. That's how we kept going all those years ago. So it's up to them too to help keep their company alive now.

Angela Malan: I hope that with this *Giselle* we achieve a global standard, that we put on a production that could be seen anywhere in the world. For me, the quality is of the utmost importance. And then I think: we did good. It's one thing to do a production and to say, oh, we put on *Giselle*, but it has to be a production of quality. I have to know that the dancers up there could do that anywhere if Joburg Ballet took *Giselle* to wherever in the world that people would go to it and see it as a good production with a good performance level. And that doesn't mean just in technical ability. It means the technique. It means the interpretation. It means the level of the corps de ballet. I said today in rehearsal, we are only as strong as our weakest link. It's not an option. It has to be this way. If we can do that, if we can bring a high standard to the performance, I think that'll be an amazing accomplishment.

The Story

ACT I: A Rhineland village

Count Albrecht has become enchanted by Giselle, a peasant girl, though she believes him to be a villager named Loys. When he comes from his castle to court her, he leaves the cloak and sword that might reveal his identity in his cottage. Giselle's mother, Berthe, hopes her daughter will marry a local forester, Hilarion, who is deeply in love with Giselle. Hilarion interrupts the meeting of the young couple, reminds Giselle of his love and warns her against trusting Loys. But she disregards Hilarion's suspicions and her mother's wariness of Loys and joins in the celebrations that mark the end of the grape harvest.

Horns sound in the distance and Albrecht's squire, Wilfred, comes to warn his master that a hunting party is approaching. Hilarion observes this encounter and at the first opportunity breaks into Loys' cottage to try and uncover the mystery surrounding Loys' identity.

The hunting party arrives, attending the Duke of Courland and his daughter Bathilde, Albrecht's future bride. They ask for rest and refreshment at Berthe's cottage. Bathilde is charmed by Giselle's dancing and, discovering that she, too, is betrothed, gives her a necklace. Before entering the cottage, the Duke orders the hunting horn to be left so that the courtiers may in due course be summoned. This allows Hilarion the opportunity to compare the crest on the horn with the crest on the sword in Loys' cottage. The similarity is the proof he has been seeking to Loys' identity and he chooses the moment Giselle has been crowned Queen of

the Vintage to unmask Loys. At first Giselle refuses to believe him but when Bathilde claims Albrecht as her fiancé the shock is too much for Giselle who dies of a broken heart. Devastated, Albrecht realises how deeply he loved her.

INTERVAL

ACT II: Giselle's grave in the wood

As midnight sounds, Hilarion is keeping vigil at Giselle's grave. This is the hour when the Wilis appear, ghosts of young girls who have been jilted and have died before their wedding day; now they avenge themselves by dancing to death any man whom they happen upon during the hours of darkness. Myrthe, their Queen, appears and summons her Wilis. Giselle is called from her grave to be initiated into their rites. When Albrecht enters bringing flowers for her grave, Giselle appears to him. Soon the Wilis return, pursue Hilarion, whom they exhaust with dancing and then drive to his death.

They next fall vengefully upon Albrecht and Myrthe condemns him to dance until he dies. Giselle urges him to the safety of the cross on her grave, but Myrthe uses her power over Giselle to force her to lure Albrecht into the dance. Giselle tries to sustain him but as the night wears on his dancing exhausts him. Just as his death seems imminent, dawn breaks. Daylight destroys the Wilis' power and he is saved. Giselle and the ghostly dancers disappear into their graves, leaving Albrecht broken-hearted and alone.

Die Verhaal

BEDRYF I: 'n Rynlandse dorpie

Hertog Albrecht word deur Giselle, 'n plaasmeisie, bekoor. Sy glo dat hy die dorpsbewoner Loys is. Wanneer hy van sy kasteel af kom om haar die hof te maak, los hy sy mantel en swaard, wat sy identiteit dalk kan ontbloot, in sy huthuis. Giselle se ma, Berthe, hoop haar dogter sal met die plaaslike bosbouer Hilarion, wat op haar verlief is, trou. Hy onderbreek die ontmoeting tussen die jong paartjie, herinner Giselle aan sy liefde en waarsku haar om Loys nie te vertrou nie. Sy ignoreer egter Hilarion se wantroue en haar ma se lugtigheid teenoor Loys en neem deel aan die feesvierings wat die einde van die druiwe-oes aankondig.

Jaghorings klink op in die verte en Albrecht se skildknaap, Wilfred, kom om sy meester te waarsku dat 'n jaggeselskap naby is. Hilarion aanskou hierdie ontmoeting en gebruik die eerste geleentheid om by Loys se huthuis in te breek in 'n poging om die geheim van sy identiteit te ontbloot.

Die jaggeselskap arriveer. Hulle vergesel die Hertog van Courland en sy dogter Bathilde, Albrecht se toekomstige bruid. Hulle versoek om by Berthe se huthuis te rus en te verfris. Bathilde word bekoor deur Giselle se dans en toe sy ontdek dat sy ook verloof is, gee sy vir Giselle 'n halssnoer. Voor hulle die huthuis binnegaan, versoek die Hertog dat die jaghoring buite gelaat word sodat die howelinge binnekort ontbied kan word. Dit gee vir Hilarion die geleentheid om die wapen op die horing met die wapen op die swaard in Loys se huthuis te vergelyk. Die ooreenkoms is die bewys waarna hy op soek was rakende Loys se identiteit en hy gebruik die geleentheid van Giselle se kroning as die Oeskoningin om Loys te ontmasker. Aanvanklik weier Giselle

om hom te glo, maar toe Bathilde vir Albrecht as haar verloofde erken, is die skok te groot vir Giselle en sy sterf van 'n gebroke hart. 'n Verpletterde Albrecht besef hoe diep hy haar liefgehad het.

POUSE

BEDRYF II: Giselle se graf in die woud

Om middernag waak Hilarion by Giselle se graf. Dit is die uur wat die Wilis verskyn, siele van verwerpte jong meisies wat voor hulle troudag gesterf het. Hulle neem wraak deur enige man, met wie hulle tydens die donker ure in aanraking kom, tot hulle dood te dans. Myrthe, hulle Koningin, verskyn en ontbied haar Wilis. Giselle word vanuit haar graf geroep om in hulle gebruike ingewy te word. Wanneer Albrecht opdaag om blomme op haar graf te lê, verskyn Giselle aan hom. Die Wilis keer terug, agtervolg Hilarion en put hom uit met hulle dans totdat hy sterf.

Wraaksugtig sak hulle volgende op Albrecht toe en hy word deur Myrthe veroordeel om te dans totdat hy sterf. Giselle lei hom na die veiligheid van die kruis op haar graf, maar Myrthe gebruik haar mag oor Giselle om haar te forseer om Albrecht te dwing om te dans. Giselle probeer om hom te ondersteun, maar namate die nag aanstap, put die dans hom uit. Net toe sy dood onafwendbaar lyk, breek 'n nuwe dag aan. Die daglig vernietig die Wilis se mag en hy word gered. Giselle en die geesagtige dansers verdwyn in hulle grafte en laat Albrecht met 'n gebroke hart en alleen.

Udaba

ISIGCAWU I: Isigodi saseRhineland

U-Count Albrecht uye wathakathwa nguGiselle, intombazane ehlaphekayo/empofu nakuba ekholelwa ukuthi uyisakhamuzi okuthiwa uLoys. Lapho ephuma enqabeni yakhe ezomqoma, ushiya ingubo nenkemba engase iveze ukuthi ungubani endlini yakhe encane. Unina kaGiselle, uBerthe, uthemba ukuthi indodakazi yakhe izoshada nesazi samahlathi sendawo, u-Hilarion, omthanda ngokujulile uGiselle. Uphazamisa umhlango wombhangqwana osemusha, ukhumbuza uGiselle ngothando lwakhe futhi uyamxwayisa ngokumethemba uLoys. Kodwa akazinaki izinsolo zika-Hilarion kanye nokuxwaya kukanina uLoys futhi uhlanganyela emikhosini ephawula ukuphela kwesivuno samagilebhisi.

Izimpendo zizwakala buqamama futhi i-squire sika Albrecht, uWilfred, siza ukuxwayisa inkosi yakhe ukuthi umcimbi/iphathi yokuzingela iyasondela. U-Hilarion uyakubona lokhu kuhlangana futhi ethubeni lokuqala ungena endlini encane kaLoys ukuze azame ukwembula imfihlakalo emayelana nokuthi ungubani u-Loys.

Iqembu lokuzingela liyafika, lihambele uMbusi wase-Courland nendodakazi yakhe uBathilde, umakoti ka-Albrecht wakusasa. Bacela ukuphumula nokuphuzwayo endlini kaBerthe. UBathilde uhlatshwe umxhwele ukudansa kukaGiselle futhi, ethola ukuthi naye, ubethelwe, umnika umgexo ngaphambi kokungena endlini encane, uDuke uyenqaba/uyala ukuthi uphondo lokuzingela lushiyywe ukuze kubizwe izikhulu ngesikhathi esifanele. Lokhu kuvumela u-Hilarion ithuba lokuqhathanisa i-crest esophondweni ne-crest enkembeni e-cottage ka-Loys. Ukufana kuwubufakazi abelokhu efuna ukuthi uLoys ungubani futhi ukhetha isikhathi

uGiselle ethweswe ngaso umqhele weNdlovukazi yeVintage ukuze embule uLoys. Ekuqaleni uGiselle wenqaba ukumkholelwa kodwa lapho uBathilde ethi u-Albrecht njengesoka lakhe ukushaqeka kungaphezu kukaGiselle ofa ngenhliziyo ephukile. Ekhungathekile, u-Albrecht uyaqaphela ukuthi wayemthanda kangakanani.

ISIKHAWU

ISIGCAWU II: Ithuna likaGiselle elisehlathini

Njengoba kuzwakala phakathi kwamabili, u-Hilarion ugade ethuneni lika-Giselle. Leli yihora lapho umculi we-Wilis, izipoki zamantombazane amancane ahlukunyezwe futhi afa ngaphambi kosuku lwawo lomshado; manje baziphindiselela ngokudansa babulale noma yimuphi umuntu okwenzeka kuye ngezikhathi zobumnyama. UMyrthe, iNdlovukazi yabo, uyavela futhi abize uWilis wakhe. U-Giselle ubizwa esethuneni lakhe ukuze aqaliswe emikhosini yabo. Lapho u-Albrecht engena eletha izimbali ethuneni lakhe, uGiselle ubonakala kuye. Ngokushesha u-Wilis uyabuya, aphishekele u-Hilarion, abamqeda amandla ngokudansa bese bemqhubela ekufeni kwakhe.

Ngokulandelayo bawela ngokuphindisela ku-Albrecht futhi uMyrthe wamlahla ukuthi adanse aze afe. U-Giselle umncenga ekuphepheni kwesiphambano ethuneni lakhe, kodwa u-Myrthe usebenzisa amandla akhe phezu kukaGiselle ukuze amphoqelegele ukuba ahehe u-Albrecht emdansweni. U-Giselle uzama ukumsekele kodwa njengoba ubusuku bugqoka ukudansa kwakhe kuyamqeda amandla. Njengoba nje ukufa kwakhe kubonakala kuseduze, ukusa. Ukukhanya kwelanga kuqeda amandla kaWilis futhi uyasindiswa. U-Giselle nabadansi abayizipoki bayanyamalala emathuneni abo, bashiye u-Albrecht enenhliziyo ephukile futhi eyedwa.



Savannah Jacobson and Mario Gaglione

THE CAST

Giselle	Ryoko Yagyū / Monike Cristina / Tammy Higgins / Savannah Jacobson
Albrecht	Ivan Domiciano / Bruno Miranda / Revil Yon / Mario Gaglione
Hilarion, a forester	Mario Gaglione / Miles Carrott / Maxime Le Gal
The Duke of Courland	Nigel Hannah
Bathilde, his daughter	Monike Cristina / Tammy Higgins / Cristina Nakos / Darragh Hourrides
Wilfred, Albrecht's squire	Revil Yon / Miguel Franco-Green
Berthe, Giselle's mother	Any Carstens
Peasant Pas de Quatre	Chloé Blair / Daria D'Orazio / Gabriella Ghiaroni / Savannah Jacobson / Cristina Nakos Miles Carrott / Ivan Domiciano / Mario Gaglione / Maxime Le Gal / Tumelo Lekana / Bruno Miranda
Myrthe, Queen of the Wilis	Tammy Higgins / Gabriella Ghiaroni / Claudia Fernandez-Montes / Cristina Nakos
Moyna, attendant to Myrthe	Cristina Nakos / Savannah Jacobson / Latoya Mokoena
Zulma, attendant to Myrthe	Daria D'Orazio / Gabriella Ghiaroni / Chloé Blair
Peasants, Courtiers, Wilis	Artists of Joburg Ballet

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Ryoko Yagyu and Ivan Domiciano



Monike Cristina and Bruno Miranda

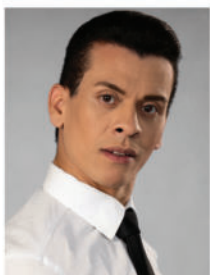


Tammy Higgins and Revil Yon

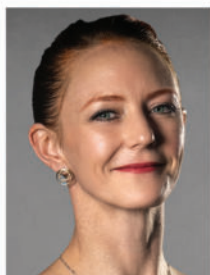
PRINCIPALS



Monike Cristina



Ivan Domiciano



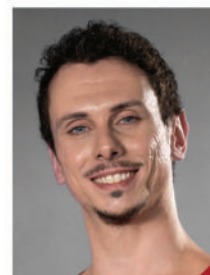
Tammy Higgins



Ryoko Yagyu



Revil Yon



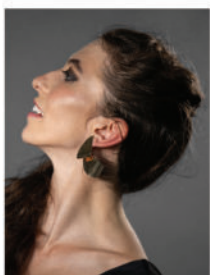
Mario Gaglione

SENIOR SOLOISTS

SOLOISTS



Bruno Miranda



Chloé Blair



Miles Carrott



Gabriella Ghiaroni



Darragh Hourrides

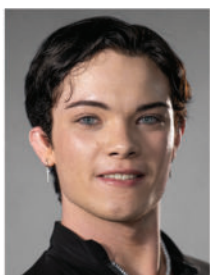


Tumelo Lekana

CORYPHÉES



Cristina Nakos



Miguel Franco-Green



Savannah Jacobson



Latoya Mokoena



Thabani Ntuli



Daria D'Orazio

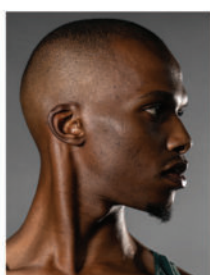
CORPS DE BALLET



Isabella Godinho



David Maluleka



Thando Mgobhozi



Botlhale Phalane



Kayleigh Smith

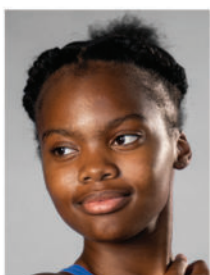


Faakhir Bestman

APPRENTICES



Maxine Cooke



Owethu Jonas



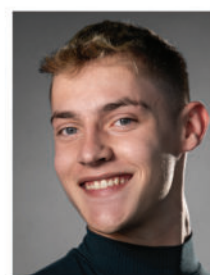
Mthobisi Molopa



Melandri van Wyk



Carina Vasconcellos



Jonathan Victor

MANAGEMENT



Elroy Fillis-Bell
Chief Executive Officer



Dane Hurst
Artistic Director



Kabelo Modiga
General Manager



Di Sparks
PR and Publicity



Kim Vieira
Ballet Mistress



Marina Korkie
Financial Accountant

STAFF



Lerato Letlape
Assistant Stage Manager



Prince Mahlangu
Wardrobe Master



Lehlohonolo Mashigo
Company Driver



Nozipho Mhlambi
Schools Co-ordinator and
PA to CEO



Mbali Mthimkhulu
HR and Company
Wellness Administrator



Mishark Phaladi
Company Driver

JOBURG BALLET SCHOOL



Futhi Zwane
Audience Engagement
Officer



Keke Chele
Co-ordinator and Teacher



Tshego Masoabi
Teacher



Carmen Patterson-Walz
Teacher



Anya Carstens



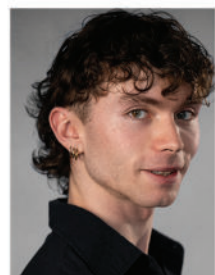
Claudia Fernandez-Montes
Courtesy of Tivoli Ballet Theatre

GUEST ARTISTS

AD HOC DANCERS



Nigel Hannah



Maxime Le Gal
Courtesy of Tivoli Ballet Theatre



Jawaun Bester



Gabrielle Fairhead



Somer February



Rhulani Moloi



Daniela Morson



Maseroka Mothiba



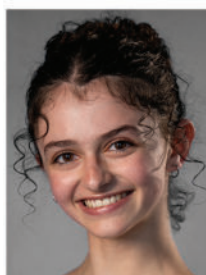
Maria Eduarda Pinto



Jayden Samuels



Guja Strada



Chiara Szabo



Maya Weir

702.

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(in alphabetical order)
TAMARA DEY | ANELE PRECIOUS MTHETHWA | LERATO MVELASE
HLENGIWE PEARL | LIESL PENNIKEN

JOBURG BALLET

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

Tel 011-877 6898, Fax 011-877 6864; info@joburgballet.com; www.joburgballet.com

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

HONORARY LIFE PATRON: Mrs. Annzie Hancock • **BOARD OF DIRECTORS:** Ms. Melanie de Nysschen (Chair), Mr. Elroy Fillis-Bell (CEO), Ms. Lulu Letlape, Mr. Nkopane Maphiri, Adv. Jean Meiring, Ms. Lufuno Muthubi, Mr. Mavuso Shabalala
Attorneys: Baker McKenzie, Falcon & Hume

TECHNICAL SUPPORT

Technical support provided by Vanessa Nicolau Theatre and Events (Pty) Ltd

Production and Stage Manager: Vanessa Nicolau • Props: Simon Legodi • Followspotters: Gugu Xabu, Jo Sathegke, Donald Gololo •

Stage Technicians: Mike Mokwena, Riaan Dreyer, Marlon Mothwa, Lawrence Leburu, Cedric Mulauzi

JOBURG THEATRE

Chief Executive Officer: Xoliswa Nduneni Ngema • Chief Financial Officer: Vukani Magubane • Chief Operating Officer: Bridget Mashika • Company Secretary: Nare Mokgobi • Artistic Director: James Ngcobo • Senior Technical Manager: Enos Ramoroko • Resident Company Manager: Timothy le Roux • General Manager: Catering and Hospitality: Branden Karim • General Manager: Building and Security: Pierre Pretorius • Senior Customer Services Manager: Justine Lipson • Theatre Manager: Mogapi Mokgautsi • General Manager: Financial Accounting & Reporting: Phumlani Nkomo • General Manager: Supply Chain Management: Graham Momphe • General Manager: Human Resources: Thomas Sadiki • General Manager: Strategic Support: Wendy Adams • General Manager: Strategic Relations and Projects: Lindiwe Lekasapa

JOBURG CITY THEATRES

A Municipal Entity of the City of Joburg

Board of Directors: Godfrey Katsana (Chairperson), Bernice Dollie, Bonga Kweyama, Andile Ledwaba, Virginia Tselane Magale, Rabone Moripe, Pamela Ndlovu, Sherray Petersen, Orapeleng Ramagaga, Candice Patricia Savage, Sbusiso Francisco Xaba, Vukani Magubane (CFO), Xoliswa Nduneni-Ngema (CEO)

THE SOUTH AFRICAN STATE THEATRE

The South African State Theatre Executive:

Shane Maja: Chief Executive Officer • Aubrey Sekhabi: Artistic Director • Santa Viljoen: Chief Financial Officer

The South African State Theatre key management & supporting staff:

Artistic, Business Development, HR, Finance, SCM, Security & Cleaning, Front of House, Parking, Technical, Decor & Wardrobe

Millicent Mopayi: Senior HR Manager • Lebogang “ArtCountant” Leshika: Senior Finance Manager • Klaas Sebothoma: Theatre Manager •

Ernest Tchwenyane: Senior Production Manager • Mduduzu Nhlapho: Associate Artistic Director • Nomvula Moloko: Office Manager and

Strategic Support: Artistic Office • Thabiso Mnguni: Senior Producer • Shiraz Ahmed: Senior Manager: Performance Information • Diamond

Mokoape: EYCT Manager • Eugene Hoyi: Sales Manager • Ellen Mashiane: Parking Manager • Mogoboya Matsebatlela

Technical Stage Manager: Jackson Ncube • Stage Technician: Simon Makama • Sound Technician: Adolph Ramahuta • Senior Stage Mechanist:

Andrew Woods • Stage Mechanist: Marshall Knight • Lighting Technician: Michael Behrens

The South African State Theatre FOH team:

Eureka Mashigo: FOH Assistant Manager • Zodwa Khoza: Receptionist • Steve Kgonodi: FOH Support

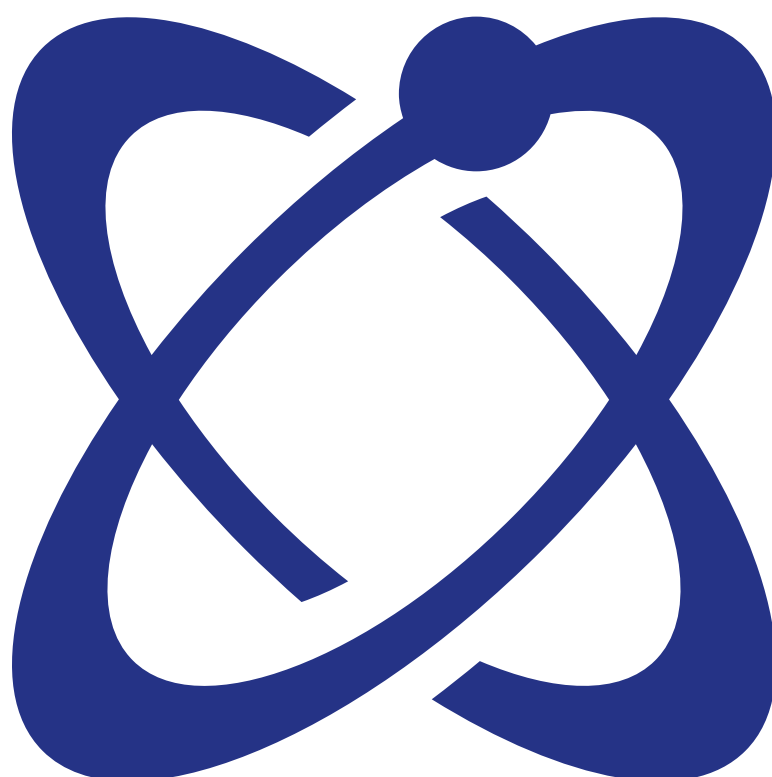
THANK YOU

Anne Wilkinson • Annzie Hancock • Baker McKenzie • City of Johannesburg • Cheryl Carolus • Dis-Chem Foundation • Evan Speechley • Falcon & Hume • Farrell Cohen Physiotherapists • Friends of the Ballet • Joburg Ballet Academy • Joburg Ballet Board of Directors • Joburg City Theatres • Kabilar • Ladies and Gentlemen of the Media • Lanlogix • Lauge Sorensen • Lift • Linksfield Orthopaedic Sports Rehabilitation Centre • Louis Maritz • MAC • Minit Print and Tshwane Press • Mint Hotels and Residences • National School of the Arts • Newsclip Media Monitoring • SABT Trust • South African National Dance Trust • Sue Pylar • 21st Century • The Ball Family Foundation • The Michel Tesson Trust • The Oppenheimer Memorial Trust • Xoliswa Nduneni-Ngema • Webtickets

Programme compiled by Jonathan Hurwitz

Latecomers will not be seated until a suitable break in the performance. Please ensure your cellphone is on silent.

Smoking is not permitted on the theatre premises except in designated areas. No recording equipment may be used, including cellphones, without arrangement with the Management. At the end of the performance please remain seated until the house lights are on.



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