

LA TRAVIATA

The Ballet

JOBURG
BALLET

21ST ANNIVERSARY
2001-2022



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LA TRAVIATA

The Ballet

A Ballet in Three Acts

Choreography and Production

by Veronica Paeper

Music from the opera *La Traviata* by

Giuseppe Verdi

Arranged and with additional music for
the ballet by Allan Stephenson

Costume and Scenic Design by Peter Cazalet

Set Design co-ordinated by Vanessa Nicolau

Lighting Design by Simon King

Costumes kindly loaned by Cape Town
City Ballet

The Mandela at Joburg Theatre

1, 8, 9 July at 18h30; 2, 3, 9, 10 July at 15h00;

6 July at 11h00 | 2022

All performances to recorded music

Cover: Shannon Glover as Camille

This page: Nicole Ferreira-Dill as Camille

Production photographs by Lauge Sorensen

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From Esther Nasser | CEO

La Traviata-The Ballet is our first full-length ballet in two and half years and what a buzz it is creating in the dance world. Alongside that excitement is the return of principal dancer Shannon Glover after the birth of her daughter, Ava, to the role of Camille with Revil Yon who was a guest artist in the 2017 production as her Armand. *La Traviata*-The Ballet, with its sweeping Verdi score and wonderful choreography by renowned choreographer Veronica Paeper who we welcome back to restage her beautiful ballet, makes a welcome return to our repertoire this season. It is exciting to be able to acknowledge an established South African dance legend whose superb skill in narrative ballet comes to life against the backdrop of refurbished sets by Peter Cazalet and design co-ordinator Vanessa Nicolau. Veronica's work represents a precious part of South African ballet heritage. Joburg Ballet looks forward to more full-length ballets and challenging new works as part of its repertoire over the next few years as we move forward into a newer, streamlined and innovative future.



From Iain MacDonald | Artistic Director

Whenever we start working on a new production I always remind the company of the importance of telling the story. Our priority as a ballet company is to ensure the audience leaves the theatre having been emotionally stirred. It has been two years since Joburg Ballet last presented a full-length work and returning with Veronica Paeper's *La Traviata*-The Ballet has been an incredible challenge for the company. I would like to thank Veronica, the artistic team, all the guest character artists and, of course, the dancers of Joburg Ballet who have worked tirelessly to bring *La Traviata*-The Ballet to the stage. Without our audiences, fans and financial supporters we would not be here so thank you to each and every one of you who supports and believes in the value that Joburg Ballet offers our community.



A Note from choreographer Veronica Paeper

Marie Duplessis, born Alphonsine Plessis, a Norman peasant, became one of the most notorious courtesans of Paris in the early 1840s. One of her lovers was the young Alexandre Dumas but the affair lasted only eleven months and on 3 February 1847 Marie died of consumption at the age of twenty-four.

On hearing of her death, Dumas wrote a novel fictionalizing their relationship, and in 1848 it was published. Because of its great success and because it was common to do so at the time, Dumas adapted the book into a play but owing to censorship the production was postponed and the premiere only took place on 3 February 1852, five years to the day after the death of Marie.

In this, the Romantic Age, literary and performing arts usually addressed the exotic and the supernatural: monsters in *Frankenstein* (1818), Sylphs in *La Sylphide* (1832), and Wilis in *Giselle* (1841) were the order of the day. *La Dame aux Camélias* was an extraordinary novel for its time, not only presenting a story of contemporary characters but having a courtesan as the heroine and treating her with compassion when the prostitute was seen as the ultimate fallen woman, spreading a "miasmatic mist of disease and corruption" in a society of strict moral standards.

Another aspect of the story which would have caught the imagination of Dumas' mid-19th century audience was the fact that the Romantics had a macabre fascination with sufferers of tuberculosis and to "wear a consumptive appearance" was extremely fashionable. Dumas' heroine suffered from this illness, so death was imminent and that, with the possible redemption of her sins by the sacrifice of her great love for the honour of her lover's family, made the story more socially acceptable and indeed extremely popular, as it has remained to this day.

Dumas renamed the heroine Marguerite Gautier in his literary works. In Verdi's *La Traviata* (1853) became Violetta Valery and in the 1930s Greta Garbo immortalized her in the film *Camille* directed by George Cukor. Whichever name we use, the character of this courtesan continues to fascinate interpreters, directors, choreographers and audiences worldwide.

The Story

The action takes places in Paris and in Provence

ACT I

Scene 1: The Germont household in Provence

Armand takes leave of his family.

Scene 2: Madame Flora's Salon

The ladies of the house are entertaining their gentlemen visitors. Armand's friends, Pierre and Gaston, bring him to the house against his will. Camille returns from the opera with Baron Douphol. Armand and Camille meet and she gives him a camellia, inviting him to visit her when the flower has faded.

Scene 3: Camille's boudoir

INTERVAL

ACT II

A House in the Country

Camille and Armand are living happily together, but unbeknown to Armand, Camille is selling her jewellery to support them. Friends invite them to a picnic, but Camille is not well and remains at home. Armand's father, M. Germont, arrives and tells Camille that if she truly loves Armand she will leave him so as to maintain the honour and good name of the Germont family. In great distress she leaves the house in haste. She writes a letter to Armand and explains that as she must live with a man of means, she is leaving him. Unaware of his father's visit, Armand returns from the picnic and realizes that Camille has left him. His father tries to comfort him.

ACT III

Scene 1: Madame Flora's Salon

A scene of jollity, mirth and gambling unfolds in the salon. Camille is back on the arm of Baron Douphol when Armand walks in and interrupts the party by insulting Camille.

Scene 2: Camille's boudoir, some months later

His father has told Armand the truth of Camille's leaving him, but it is too late as Camille is dying.

The Cast

Camille	Shannon Glover / Monike Cristina / Nicole Ferreira-Dill
Armand	Revil Yon / Ruan Galdino / Armando Barros
M Germont, his father	Christopher Montague / Armando Barros
Baron Douphol	Brendan McLaren / Ruan Galdino
Mme Flora	Fiona Budd
Gaston, friend of Armand	Ivan Domiciano / Bruno Miranda / Luhle Mtati
Pierre, friend of Armand	Mario Gaglione / Tumelo Lekana / Ruan Galdino
Dominique	Savannah Ireland / Cristina Nakos / Shannon Glover / Tammy Higgins
Gabrielle	Nicole Ferreira-Dill / Darragh Hourrides / Monike Cristina / Alice le Roux
Marquis D'Obigny	Bruno Miranda / Revil Yon / Ruan Galdino
M. Le Comte	Armando Barros / Ivan Domiciano / Mario Gaglione
M. d'Argent	Craig Hedderwick / Daniel Levy
Annina, Camille's maid	Haydee Baker / Josie Ridgway / Erica Vadelka
Gypsies	Monike Cristina / Shannon Glover / Darragh Hourrides / Tammy Higgins
Ladies, Gentlemen, Courtesans, Visitors, Servants, Friends	Ruan Galdino / Revil Yon / Bruno Miranda / Armando Barros Artists of Joburg Ballet

A separate sheet with the cast for this performance is available in the foyer.



Shannon Glover



Monike Cristina



Nicole Ferreira-Dill



Shannon Glover and Revil Yon



Monike Cristina and Ruan Galdino



Nicole Ferreira-Dill and Armando Barros



Monike Cristina



Nicole Ferreira-Dill

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PRINCIPALS



Monike Cristina



Nicole Ferreira-Dill



Shannon Glover



Ivan Domiciano



Ruan Galdino



Tammy Higgins

SOLOISTS



Revil Yon



Armando Barros



Gabriel Fernandes



Mario Gaglione



Cristina Nakos



Chloé Blair

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Darragh Hourrides



Savannah Ireland



Tumelo Lekana



Bruno Miranda



Alice le Roux



Donavin Cicatello

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Mbongeni Moyake



Luhle Mtati



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Erica Vadelka

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Company Driver



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Teacher



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GUEST DANCERS



Haydee Baker



Miguel Franco-Green



Fiona Budd



Craig Hedderwick



Brendan McLaren



Christopher Montague

AD HOC DANCER

Neo Moloi

JOBURG BALLET

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Programme compiled by Jonathan Hurwitz

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