

WINTER 2004

MESSAGE FROM THE PRINCIPAL

Congratulations to all students for working so hard this term. It is so nice to see such enthusiasm and dedication keep it up! Have a good break.



Katie Charlton, Paul Watson, Anisha Ratan, Liz Alpe and Natasha Chung

Nicola Bowden

2004 SCHOLARSHIP WINNERS

The London Junior Ballet Scholarship audition was adjudicated by Liz Alpe and Paul Watson taught the class. A full scholarship was awarded to Anisha Ratan and a second was divided between Katie Charlton and Natasha Chung. Well done!

ASSESSMENTS

The spring term brings with it assessments for 3NB, 3HC and 4NB. These take place on 12th March. There are two external assessors for these classes. I am pleased to say that Mary Goodhew, the founder of LJB and currently the Artistic Director of Elmhurst School of Ballet and Linda Moran, a past Principal of LJB and teacher at Arts Education in Tring will be the assessors.

THE PIANISTS

London Junior Ballet have a superb trio of pianists. Shaun Holmes plays for Nicola Bowden's classes, Louisa Oakley plays for Hilary Clark's classes and the boys' class, and Eugene Portman plays for Judy Maden's classes 2JM, character and Pointe A and B.

PROFILE ON SHAUN HOLMES.

Q. What got you started on the path to become a ballet pianist?

A. *I studied at an all boys school. One day, standing about in the playground a really gorgeous girl from the local girls school come up to me and said "you are Shaun aren't you, and you play the piano". I said yes to which she replied "Would you play piano for our ballet classes?" An offer I couldn't refuse!*

I studied piano full-time at Trinity College of Music, in London, for three years.

Q. Who else do you work for?

A. *I work at London Studio Centre every day, spending much of my time organising LSC musicians schedules covering 170 classes a week. I play at Pineapple Studios every day for their professional dancer classes.*

Q. What do you like about playing for London Junior Ballet?

A. *I have been playing at London Junior Ballet quite a few years now and inevitably have developed a close partnership with Miss Bowden, which is so important for the flow of the classes.*

Of course, it is always amazing watching the speed at which the young students progress during their time at London Junior Ballet.

Q. Why do you think it is so important to have pianists rather than pre-recorded music for ballet classes?

A. *Ballet, like music, should be a fluid process and a live musician can offer the fluidity to an exercise that a tape cannot do. Having live music helps the dancer's musicianship as the dancer will always have to listen carefully. Should the dancer feel the need to push or pull the tempo the pianist can offer the flexibility to follow the dancer's movements. So much better than the rigidity of pre-recorded music.*



Q. What other opportunities has being a pianist brought to you?

The main one has been travel. Playing has taken me all round the world as far as Japan and Korea

Highlights

Working with Viviana Durante on Raymonda at K. Ballet and on Kenneth Macmillan's last project, Carousel, at the National Theatre. Also, private classes with Natalia Makarova.

CHARACTER

This term character students will be learning the Waltz and Gallop from Giselle, Red Riding Hood from Sleeping Beauty and the Clog Dance, Chickens and the mime scene from La Fille Mal Garde.

CONTEMPORARY CLASSES

Contemporary Classes will be on the following dates:

January 15, 22 & 29

February 26

March 5

AUDITION DATES

The London Junior Ballet audition dates for entry in September 2005 are **Sunday 5th June and Saturday 3rd September**. If you have any friends interested in auditioning application forms etc. are available from the office

2005 TERM DATES

Spring Term

8th Jan - 19th Mar No classes - 12th Feb

Summer Term

16th Apr - 2nd Jul No classes - 23rd April and 28th May

Please note that there will also not be classes on 23rd April

Autumn Term

17 Sep - 3 Dec No classes - 22 & 29 Oct

And finally -

Have a great holiday and

Happy Christmas