

Romance still alive at ballet ...

PINTO FERREIRA

NEARLY halfway through the SA Ballet Theatre's season of *Giselle*, it's still drawing audiences that appreciate the production.

This is more than many other dance productions can claim – meaning that ballet is alive and kicking in Gauteng.

Giselle, the epitome of romanticism in ballet, is an audience pleaser – it has the innocence of falling in love, the tragic consequence of fate, the mystical reunion and solace in the metaphysical realm and the fatal and final separation in the dichotomy of life and death.

Since it opened in 1841 in Paris, *Giselle* has been a standard in nearly every ballet company. It was first performed by SABT in 2001.

GISELLE

**The South African Ballet Theatre
The Johannesburg Philharmonic
Orchestra**

VENUE: Joburg Theatre

UNTIL: September 20

RATING: ★★☆☆☆

In the present production, two guest artists are featured: Junor de Oliveira Souza from the English National Ballet and Sergey Kheylik from the Los Angeles Ballet.

Friday night's performance featured Burnise Silvius as Giselle and Michael Revie as Albrecht. Silvius gives a chilling performance. Her numinous apparition in Act II is danced with a sensitive interpretation.

But it is Revie's dazzling physical



virtuosity that impresses most. His jumps, beats and turns are chiselled to technical perfection and performed with gusto. Revie is in a different league when it comes to

technical prowess and stage personality to the men of the company.

The women do a splendid job. Senior soloist Chloé Grové is

outstanding as Myrthe, Queen of the Wilis. Yolandi Olckers as Moyna and Lauryn Summerley as Zulma are equally good.

In all, a great night at the ballet.

