

NORDIC BAROQUE DANCERS  
AND  
LÖFTADALEN CONSERVATORY  
PRESENT



INTERNATIONAL SUMMER ACADEMY OF  
**BAROQUE DANCE**



LÖFTADALEN CONSERVATORY,  
**3-9 AUGUST**  
2014





I took my first international summer course in baroque dance when I was seventeen years old. Ever since then, training, travelling, exchanging ideas and seeking inspiration have been a natural part of my life as a baroque dancer. This addiction has taken me to many different countries, given me many new acquaintances, and hopefully increased my open-mindedness toward different ways of interpreting and working with baroque dance. It has also given me an idea of what the distinguishing factors are for a good summer course. That, together with a fervent desire to share my passion for the field with others, has long since nurtured a wish to design a course as I see fit.

When I first came to Löftadalen, as artist in residence with my company Nordic Baroque Dancers, I was struck by the atmosphere. I felt both focused and relaxed, all at the same time. So when dance department director Lena Cederwall Broberg and headmaster Michael Deubler asked me if I was interested in creating a summer course, I jumped at the chance.

I hope you will appreciate the atmosphere as much as I do, but above all, I hope you will appreciate the unique combination of teachers and courses that we have put together. This is our first year. Hopefully there will be many, many more to come.



Karin Modigh  
Artistic Director  
of Nordic Baroque Dancers

**L**ocated by the sea in idyllic surroundings, Löftadalen Conservatory is a place where people with different backgrounds, interests and perspectives meet to study a wide range of arts throughout the year, both on a long and short-term basis. Our aim is to make your arrival and stay with us go as smoothly as possible, encouraging the learning process and helping you to make useful contacts and establishing lasting friendships.



It would be my great pleasure to welcome you to Löftadalen for the International Summer Academy of Baroque Dance. I hope to see you here!

Michael Deubler  
Headmaster,  
Löftadalen Conservatory

## Choosing your programme

**T**he core of our programme involves a group warm-up class (yoga or pilates/garuda) in the morning, followed by a main baroque dance course at two different levels. The main course can then be supplemented by an à la carte menu of optional courses in the late afternoon. Whether you want to fill up your days, or you prefer to focus only on the main baroque dance course in the mornings, is entirely up to you.

However, even if you choose to fill up your afternoons with optional courses, there will always be time to have a rest, go to the beach, train on your own, or whatever you wish to do during the three-hour midday break.

The optional courses are open to all levels and each course runs over two days. You are free to pick as many or as few as you wish. When you register you choose your main course level, plus the optional courses you wish to attend.

If you have any questions, feel free to e-mail us at:  
[academy@baroquedancers.se](mailto:academy@baroquedancers.se).



## Baroque dance advanced/professional level – main course with Françoise Denieau

**I**n 1984, Francine Lancelot's choreography *Bach Suite* was performed by Rudolf Nureyev at Théâtre des Champs-Élysées in Paris. In 2003, Françoise Denieau assisted Lancelot in reviving and restaging the piece for Kader Belarbi at Opéra Garnier. This year she is creating *Bach Suite III* in Toulouse, and will be joining the International Summer Academy to teach the bourrée from the original piece. She will also work on *Sarabande à deux* and *Contre-dance à deux* (gigue), choreographies by Pécour which were published by Feuillet in 1704 and are set to music from *Tancredi* by Campra.

Françoise's teaching typically emphasizes movement quality and the dancer's relationship to music, space and other dancers. Her class is aimed at professional dancers, dance students and dance teachers who are at an advanced/professional level in baroque dance.

## Françoise Denieau

Françoise Denieau received her initial training at the ballet school of the Paris Opera, where she began her professional career in the corps de ballet. Wishing to focus on contemporary dance, she left the opera in 1972 to create the Théâtre du Silence with Jacques Garnier and Brigitte Lefèvre in La Rochelle. Maurice Béjart entrusted them with his *Firebird*.

After meeting the Indian dancer Malavika, who introduced her to Bharata Natyam, she went off to continue her studies in India, with the help of bursaries from the French and Indian governments.

After having returned to France in 1987, she discovered baroque dance with Francine Lancelot and entered her company *Ris et Danceries* as a dancer, teacher and assistant. In 2003, Lancelot entrusted her with restaging *Bach Suite II* at the Paris opera, which was danced by Kader Belarbi in homage to Nureyev.

Since 1993, Françoise Denieau has been a teacher and choreographer at the Centre de Musique Baroque de Versailles. With Hugo Reyne as musical director, she cho-



reographed *Le Triomphe de l'Amour* (Lully) at the Versailles Opera; with Olivier Schneebeli, *Trois Histoires Sacrées* (Charpentier) in Versailles and Budapest and *Amadis* (Lully) at Théâtre d'Avignon; with René Jacobs, *Croesus* (Keiser) at the Berlin Staatsoper; with William Christie *Il Sant'Alessio* (Landi) at Théâtre de Caen; with Vaclav Luks, Rinaldo (Händel) at the National Theatre in Prague; with Jérôme Corréas, *L'Egisto* (Mazzocchi/Marrazzoli); and with Bertrand Cuiller, *Vénus et Adonis* (Blow) in Caen. In 2014, she is creating *Bach Suite III* with Christophe Coin in Toulouse, as well as *Tancredi* (Campra) with Olivier Schneebeli in Avignon and Versailles.

## Baroque dance intermediate level – main course with Irène Ginger

**I**rène Ginger's course will focus on three contrasting dance forms: the passepied, the gavotte and the sarabande. The course will include *La Bretagne*, a choreography by Pécour that was published by Feuillet in 1704 and set to a passepied and a gavotte from the opera *Télémaque* by Campra, as well as *Sarabande pour femme*, a choreography by Feuillet from 1700 to music from Lully's *Le Bourgeois Gentilhomme*.

Irène Ginger aims to help each student to find his or her own priorities and focus points when dancing, all while encouraging self-expression. For Irène, interpretation is closely connected with the music, so part of her energy will be devoted to developing musical sensitivity. She will also focus on technique, coordination and style, by using sources to help students gain an increased understanding of the baroque aesthetic. Pleasure, personality, and technique are the core values of Irène's teaching.

Her class is aimed at professional dancers, dance students and dance teachers with a basic knowledge of the baroque dance vocabulary, as well as non-professional dancers with solid baroque dance experience.



## Irène Ginger

After starting off as a classical and contemporary dancer, Irène Ginger was introduced to baroque dance by Francine Lancelot in 1981, joining her company *Ris et Danceries* where she stayed for eight years dancing in *Bal et ballets à la Cour de Louis XIV*, *L'Amour Volage*, *Rameau l'enchanteur* and *Atys*. She then joined *L'Eclat des Muses*, directed by Christine Bayle, dancing in many productions including *Lully à la cour*, and *Jean-Philippe au jardin*. Since 1988 she has mainly danced with *Compagnie l'Eventail*, directed by Marie-Geneviève Massé, in ballets like *Pygmalion*, *Ballet des Masques*, *Carnaval ou la fête à l'envers*, *Don Juan*, *Dialogues*, *Ballet des Arts*, *Renaud et Armide* and *Médée et Jason*. She is now in charge of the bookings of *Compagnie l'Eventail*.



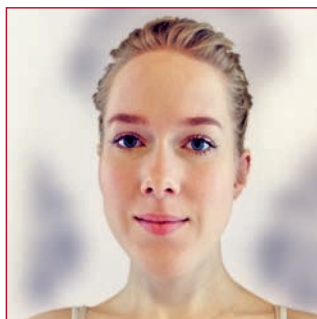
Being a graduate dance teacher she teaches both dancers and musicians at the National Conservatory of Music and Dance in Paris, at the Regional Conservatory of Paris, at the Pôle Supérieur Paris Boulogne Billancourt, and at Versailles University. She is also involved in research projects on baroque dance for the association ACRAS (Association for a research centre on the performing arts of the 17<sup>th</sup> and 18<sup>th</sup> century).

## Yoga

### – morning warm-up

## Ottilia Bergström

**I**n order to keep our bodies healthy and strong, we need to strengthen both our muscles and our minds. The correct translation of the word yoga means exactly that: ‘union’. During our morning yoga classes we will work on positions that both strengthen and stretch the body. The classes are especially designed for dancers as a complement to their dance training.



Ottilia mixes Hatha yoga, Power yoga and Ashtanga yoga to work through the large groups of muscles, using the breath to experience flow between the strengthening exercises. She will encourage you to deepen your stretches and open your mind, which will in turn help you to maintain your focus during your practise.

Educated at the Iwanson International School of Contemporary Dance, Ottilia Bergström is a professional dancer who teaches modern, contemporary, jazz and street dance at Löftadalen Conservatory. She is also active as a choreographer, most recently at the Folk & World Music Gala held at the Norrland Opera,

and during the exhibition *Co-laborationer* at Fyren Art Gallery in Kungsbacka.

Ottilia started her yoga training in 2006 and has been teaching yoga for dancers since 2010. She also works as a hot yoga instructor in Varberg, Sweden.

# Pilates/Garuda/Gyrokinesis

## – morning warm-up and optional course

**Camilla Kandare**

**C**amilla's classes will draw mainly on the vocabulary of Garuda, Gyrokinesis and Pilates, and consist of series of movements that allow students to experience the body moving as whole and to explore different dynamics of movement. Movements will occur at all different levels – standing, seated, lying down – but

will always be focused on maintaining a connection with the floor to find stability and balance. During Camilla's classes, you will work on improving strength, flexibility, coordination and mental focus, in order to stimulate greater awareness of your own body and to allow you to move with greater ease and confidence. In addition, special focus will be given to movement skills that assist baroque dancers.

Camilla's classes typically maintain a constant flow of movement and emphasize the connection of movement and breath. She tries to challenge students at every level, but above all to encourage everyone to have fun with the movement!



CREDITS: ANDERS J. LARSSON

Camilla Kandare is a historian and movement practitioner/teacher. She holds a Ph.D. in Dance History and Theory from the University of California, Riverside, and a degree in Dance Pedagogy from the University College of Dance, Stockholm. Camilla also has long experience teaching mind-body exercise to private clients and groups in the US and Sweden, having

completed trainings with teachers such as Paul Grilley, James D'Silva, John Garey, and Eric Franklin. She is a fully certified teacher of STOTT Pilates®, Gyrokinesis®, Yamuna® Body Rolling, Garuda®, and Yoga (Hatha and Yin) and also has experience with the Feldenkreis Method® and the Franklin Method®.

## Cramér repertoire – optional course

**Lena Cederwall Broberg**

Ivo Cramér was one of the greatest choreographers in Sweden during the 1940s, and together with Birgit Cullberg, he introduced modern/contemporary dance to Swedish audiences. During the period 1975-1980, he was also director of the Royal Swedish Ballet.

Ivo Cramér recreated several of the 18<sup>th</sup>-century ballets produced in Stockholm, including *La Dansomanie* and *Harlequin, Magician of Love*, which he also staged at Opéra Comique in Paris. These are light-hearted ballets, which are lyrical and full of gaiety. In 1989, he restaged *La Fille Mal Gardée* to the original music in Nantes, to mark the 200<sup>th</sup> anniversary of the French revolution. Three years later, he created *Jason et Médée* in Strasbourg for Ballet du Rhin.

Lena will teach excerpts from Cramér's repertoire, which, just as the choreographies of Francine Lancelot, are part of the 20<sup>th</sup>-century baroque dance legacy.



Lena Cederwall Broberg is artistic director and founder of the dance programme at Löftadalen Conservatory. She holds a degree in dance and dance pedagogy from the University College of Dance in Stockholm. She has a wealth of experience as a dancer and choreographer within modern/contemporary dance, musicals, TV

and family shows in Sweden. She also holds a choreology diploma in Benesh Movement Notation from the Royal Academy of Dance in London.

For many years, Lena was the rehearsal director and assistant of Ivo Cramér, and today she is responsible for maintaining his artistic legacy through the Cramér Foundation.

## Renaissance dance – optional course

**Françoise Denieau**

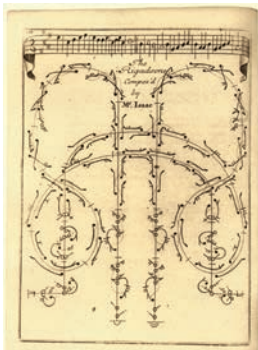


If France was the heart of what we today call baroque dance, Italy was most certainly its equivalent during the renaissance. The dance aesthetics of the renaissance differ a great deal from those of baroque, but core elements such as movement quality and the dancer's relationship to music, space and other dancers were just as interesting and important during the renaissance.

In several of her choreographed productions, Françoise Denieau has made use of material from Italian renaissance dance sources. In this course she will focus on dance forms like *passo e mezzo*, *pavana* and *gagliarda*, or perhaps *canario*, depending on the number and level of participants.

## Feuillet-Beauchamps notation – optional course

**Irène Ginger**



This course is aimed at students who wish to be able to decipher original baroque dance repertoire on their own. Around 450 choreographies still survive from the baroque era in Feuillet-Beauchamps notation, and many of them are now available online. Irène Ginger will guide students through the basics of the notation system.

# Baroque music and dance forms

## – optional course

**Karin Modigh**

**H**ow do you distinguish a sarabande from a passacaille? What is the rhythm and step pattern of a gavotte? Does the bourrée have typical spacing, and how can you after having listened to only a few bars of music know that this is a minuet?



In this course we will listen to, move to, talk about and look at music and dance notation to understand what characterizes the most common music and dance forms from the baroque

period. Feel free to bring along your favourite recordings, dances and questions!

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Karin Modigh received her initial training at the University College of Dance in Stockholm, before embarking on her quest to discover the heart of baroque dance in France under the tutelage of, among others, Marie-Geneviève Massé and Françoise Denieau. Since then, she has pursued an international career, having danced with *Corpo Barocco* (S. T'Hoofst) at opera productions in Karlsruhe, Göttingen and Antwerpen, with the *Boston Early Music Festival Dance Ensemble* in the US (C. Copeland/C. Fittante), and with *Compagnie l'Eventail* (M-G Massé) at Opéra de Versailles and Opéra Comique

de Paris. She is also the artistic director of *Nordic Baroque Dancers*, with whom she has appeared at the Drottningholm Court Theatre. She has taught baroque dance at the Stockholm University College of Opera, the Ballet Academy and the University College of Dance.

In 2012, Karin Modigh received the Swedish Early Music Award in recognition of her efforts to promote baroque dance in Sweden, and she was also awarded a grant from the Drottningholm Court Theatre, which was presented to her in person by the King and Queen of Sweden.

# Stretching/massage

## – optional course

**Sofia Barkevall**

Stretching is lengthening, bringing relaxation and oxygen to your muscles. The benefits include improved blood circulation, which aids in preventing and recovering from illness. Loose muscles are less prone to strains and sprains during a workout. Elongating your muscles will also improve your posture and the range of motion of your joints.



We all have different areas of our bodies that are tight or hurt. In these classes we will work on how to find the best stretch for your specific needs. By studying anatomy we will gain an inner perspective, affording us a more thorough understanding of stretching.

We will also explore deep tissue massage therapy, which is deep pressure that helps to release chronic muscle tension. The focus is on the deepest layers of muscle tissue, tendons and fascia (the protective layer surrounding muscles, bones and joints). Massage therapy relieves stress, encourages relaxation, helps manage pain, improves flexibility and range of motion, relaxes muscles and lowers blood pressure.

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Sofia Barkevall received her dance teacher diploma from the University College of Dance in Stockholm in 2002, and has since been working as a dance teacher and administrator at Löftadalen Conservatory.

While working on tensions in her own body, she became interested in stretch and massage as a valuable tool. In 2012 she studied at Axelsons Gymnastiska Institut, Stockholm, and since then has also been working as a medical massage therapist.

## Practical information

### The surroundings

Löftadalen is a full board conservatory, beautifully situated on a hill overlooking the sea, south of Gothenburg on the west coast of Sweden. There is a beach just beneath the school, about a 5 minute walk away. About a 10 minute walk in the other direction is Åsa, a small community with a supermarket and a train station serving Gothenburg and Copenhagen.

### Meals and accommodation

Accommodation at Löftadalen is in double or single rooms in an adjacent building. The double rooms each have their own bathroom, while the single rooms each share a bathroom with another single room. In the school restaurant the chef supervises the quality of the meals, keeping high standards and offering vegetarian alternatives and varied menus.







### **Arrival and departure, language and age limit**

Participants should endeavour to arrive during the afternoon of Sunday, 3 August, and will depart during the morning of the following Sunday, 10 August. Teaching takes place from Monday to Saturday, rounded off with a farewell dinner on Saturday night. In order to focus entirely on the learning process, there will be no final presentation of student work. All courses are held in English. The minimum age for participants is 16 years.

### **Fees**

Fee including accommodation, meals and all classes:

Double room 4 950 SEK (ca. €560)

Single room 5 450 SEK (ca. €620)

### **How to get there**

Åsa train station is served by trains from Gothenburg central station (ca. 30 min) and Copenhagen airport (direct train ca. 3,5h), so if you fly in from abroad you can choose either of those airports. However, not all trains stop in Åsa. If your train does not, you can get off in Kungsbacka, from where there is a bus to Åsa, or from where you can arrange for us to come and collect you. For more information on trains within Sweden: [www.sj.se](http://www.sj.se)

# International Summer Academy of Baroque Dance 2014

Time	Sunday 3 August	Monday 4 August	Tuesday 5 August	Wednesday 6 August	Thursday 7 August	Friday 8 August	Saturday 9 August	Sunday 10 August
8:00-9:00		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
9:00-9:45		Yoga • <i>Ottilia Bergström</i>	Pilates/ garuda • <i>Camilla Kandare</i>	Yoga • <i>Ottilia Bergström</i>	Pilates/ garuda • <i>Camilla Kandare</i>	Pilates/ garuda • <i>Camilla Kandare</i>	Pilates/ garuda • <i>Camilla Kandare</i>	Checkout before 12:00
10:00-12:45		Advanced baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>	Intermediate baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>	Advanced baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>	Intermediate baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>	Advanced baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>	Intermediate baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>	Advanced baroque dance • <i>Françoise Deniau</i> <i>Ginger</i>
13:00-14:00		Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
14:00-16:00	Check-in from 16:00	Midday break	Midday break	Midday break	Midday break	Midday break	Midday break	Midday break
16:00-16:15		Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee
16:30-17:45		Pilates/ garuda 1 • <i>Camilla Kandare</i> <i>Ginger</i>	Pilates/ garuda 1 • <i>Camilla Kandare</i> <i>Ginger</i>	Cramér répertoire 1 • <i>Lena Cedervall</i> <i>Broberg</i>	Cramér répertoire 1 • <i>Lena Cedervall</i> <i>Broberg</i>	Renaissance dance 2 • <i>Françoise Deniau</i> <i>Kandare</i>	Renaissance dance 2 • <i>Françoise Deniau</i> <i>Kandare</i>	Pilates/ garuda 2 • <i>Camilla Kandare</i>
18:00-19:15		Renaissance dance 1 • <i>Françoise Deniau</i>	Renaissance dance 1 • <i>Françoise Deniau</i>	Stretching/ massage 1 • <i>Sofia Barkevall</i>	Stretching/ massage 1 • <i>Sofia Barkevall</i>	Stretching/ massage 2 • <i>Sofia Barkevall</i>	Cramér répertoire 2 • <i>Lena Cedervall</i> <i>Broberg</i>	Stretching/ massage 2 • <i>Sofia Barkevall</i>
19:30-20:30	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Farewell dinner party
21:00-22:30	Welcome, general information	Film showing	Contre danse evening • <i>Karin Modigh</i>	Dinner	Tango evening	Film showing		

NORDIC BAROQUE DANCERS & LÖFTADALEN CONSERVATORY

**Note:** Optional courses run over two days and are each given twice so that everyone has the opportunity to attend. In case of insufficient enrolment, however, some courses might be cancelled or only run once.

## Registration

To register, please send an e-mail to: [academy@baroquedancers.se](mailto:academy@baroquedancers.se), with the following information:

- Your full name, address, phone number and date of birth
- Your choice of main course (advanced or intermediate level)
- The optional courses you wish to attend (pilates/garuda, Cramér repertoire, renaissance dance, Feuillet notation, music and dance forms, stretching/massage)
- Whether you would like a single or double room
- Any other pertinent information (such as whether you are vegetarian, have any allergies, special needs, etc.)

Once we have received your registration we will send a confirmation, asking you to pay the fee within a period of ten days. Payment may be made via bank transfer or credit card. Please note that full payment must be received within the given timeframe. The deadline for registrations is Monday, 2 June.

The maximum number of participants at the International Summer Academy is 35.





*Nordic Baroque Dancers*



[www.baroquedancers.se](http://www.baroquedancers.se)  [www.regionhalland.se/loftadalen](http://www.regionhalland.se/loftadalen)