

NORDIC BAROQUE DANCERS  LÖFTADALEN CONSERVATORY
PRESENT

INTERNATIONAL SUMMER ACADEMY OF

BAROQUE DANCE

LÖFTADALEN CONSERVATORY

12-18 JUNE

12-18 JULY

2015





PHOTO: FLORENCE KADRI, SOFIA BARKEVALL, KARIN MODIGH, MATTIAS SIMONSSON
COVER PHOTO: MAX FALSETTA SPINA WITH COURTESY OF MARCO FODELLA FOUNDATION

At the age of seventeen I took my first international summer course in baroque dance. My passion was fired and since then my life as a baroque dancer has been full of training, travelling to learn, exchange ideas and seeking inspiration. My love of this form of dance has taken me to many different countries where I have made many new acquaintances and, I believe, opened my mind to different ways of interpreting and working with baroque dance.

To share my passion for the field with others is therefore a natural extension of my experience, and my dream of designing a course the way I truly felt it would help aspiring Baroque Dancers finally came true one week last summer.

And what a week that was! Immersed in the beautiful atmosphere at Löftadalen Conservatory, I spent seven days not only dancing and learning, but also sharing reflections, enjoying discussions and sharing laughter (and some fabulous beach-time!) with 35 students from eight countries.

Our first year was far more successful than we could have wished for. I was deeply touched by the experience, but also sad for those who weren't able to attend because of the limited number of places.

Since one of the cornerstone ideas of our Summer Academy is to keep an open-minded spirit, we will try not to repeat, but to renew ourselves. So this year, we expand into four levels during two weeks. The time periods have changed and there are some new faces amongst the teaching team.

2015 is our second year. We aim for many more to come.



Karin Modigh
Artistic Director
of Nordic Baroque Dancers

So who was the teacher at my first international summer school as a seventeen-year old student? Deda Cristina Colonna, one of the main teachers at the course in July!

Located by the sea in idyllic surroundings, Löftadalen Conservatory is a special place. Here 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 second International Summer Academy of Baroque Dance. I hope to see you here!

Michael Deubler
Headmaster,
Löftadalen Conservatory

Choosing your programme

The core of our programme involves a group warm-up session (yoga, floor barre or garuda) in the morning. This will be followed by the main baroque dance course of which there are two different levels in June and two different levels in July.

You can then choose from a selection of supplementary optional courses in the late afternoon. Whether you want to fill up your days, or should you prefer to focus only on the main baroque dance course, the choice is yours.

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 students at both levels, and we encourage you to pick as many or as few as you wish. When you register you must choose your main course level, plus the optional courses you wish to attend. Some of the optional courses do not have to be chosen beforehand, but will run anyway (stretch/massage, afternoon yoga in June, and conditioning/body rolling in July).

New for this year, besides the fact that we have expanded into two weeks and four levels, is that the beginners and intermediate students in June will have an extra afternoon class with their main teacher. This will be an opportunity to study the choreography in a smaller group, get more personal attention and possibly clarify questions that may have risen during the first days of the week.

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

International Summer Academy of Baroque Dance 2015

BEGINNERS AND INTERMEDIATE LEVEL 12-18 JUNE

TIME	Friday 12 June	Saturday 13 June	Sunday 14 June	Monday 15 June	Tuesday 16 June	Wednesday 17 June	Thursday 18 June
8:00-9:00		Breakfast CRAWFÉR- SALEN	Breakfast CRAWÉR- SALEN	Breakfast CRAWÉR- SALEN	Breakfast CRAWÉR- SALEN	Breakfast CRAWÉR- SALEN	Breakfast CRAWÉR- SALEN
9:00-9:45		Yoga • Othilla Bergröm	Floor barre • Lena Cederwall Broberg	Yoga • Othilla Bergröm	Floor barre • Lena Cederwall Broberg	Intermediate baroque dance	Yoga • Othilla Bergröm
10:00-12:45	Intermediate baroque dance • Irène GINGER	Beginners baroque dance • Karin Modigh	Beginners baroque dance • Irène GINGER Modigh	Intermediate baroque dance • Irène GINGER	Beginners baroque dance • Karin Modigh	Intermediate baroque dance • Irène GINGER	Beginners baroque dance • Karin Modigh
13:00-14:00		Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
14:00-15:30		Midday break	Midday break	Midday break	Midday break	Midday break	Midday break
15:30-15:45	Check-in from 16:00	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee
16:00-17:15	Feuilleton notation 1 • Irène GINGER	Baroque music/dance forms 1 • Karin Modigh	Feuilleton notation 1 • Irène GINGER	Beginners and interme- diata baroque dance, half group • Karin Modigh/Irène GINGER	Beginners and interme- diata baroque dance, half group • Karin Modigh/Irène GINGER	Feuilleton notation 2 • Irène GINGER	Baroque music/dance forms 2 • Karin Modigh
17:30-18:30	Stretch/ massage 1 • Sofia Barkewall	Yoga 1 • Othilla Bergröm	Stretch/ massage 2 • Othilla Bergröm Barkewall	Cartré répertoire 2 • Lena Cederwall Broberg	Cartré répertoire 2 • Lena Cederwall Broberg	Cartré répertoire 2 • Lena Cederwall Broberg	Contre dance workshop 2 • Karin Modigh
18:45-19:15				Stretch/ massage	Stretch/ massage	Stretch/ massage	Stretch/mas- sage
19:30-20:30	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner
20:30-22:00	Welcome, general information	Film showing		Contre dance evening			Folk dance evening

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Note: The one-day version of the optional courses will follow a slightly higher pace, and recommended for students with some previous knowledge. In case of insufficient enrolment, however, some courses might be cancelled or only run once.

Farewell midsummer lunch
Checkout before 15:30

International Summer Academy of Baroque Dance 2015

ADVANCED AND PROFESSIONAL LEVEL 12-18 JULY

TIME	Sunday 12 July	Monday 13 July	Tuesday 14 July	Wednesday 15 July	Thursday 16 July	Friday 17 July	Saturday 18 July	Sunday 19 July
8:00-9:00		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
9:00-9:45		Caruda • Camilla Kandare	Yoga • Othilla Bergrötm	Caruda • Camilla Kandare	Yoga • Othilla Bergrötm	Caruda • Camilla Kandare	Yoga • Othilla Bergrötm	Checkout before 12:00
10:00-12:45	Professional baroque dance • Natalie van Parys	Advanced baroque dance • Dedra Colonna	Advanced baroque dance • Natalie van Parys	Advanced baroque dance • Dedra Colonna	Professional baroque dance • Natalie van Parys	Advanced baroque dance • Dedra Colonna	Advanced baroque dance • Dedra Colonna	Professional baroque dance • Natalie van Parys
13:00-14:00		Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
14:00-15:30		Midday break	Midday break	Midday break	Midday break	Midday break	Midday break	Midday break
15:30-15:45		Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee	Tea/coffee
16:00-17:15	Check-in from 16:00 Late 18th century 1 • Natalie van Parys	Gesture/ acting 1 • Dedra Colonna	Late 18th century 1 • Natalie Colonna	Late 18th century 1 • Natalie van Parys	Late 18th century 2 • Dedra Colonna	Late 18th century 2 • Natalie van Parys	Late 18th century 2 • Dedra Colonna	Late 18th century 2 • Natalie van Parys
17:30-18:30	Stretch/ massage 1 • Sofja Barkewall	Condition- ing/body rolling 1 • Camilla Kandare	Stretch/ massage 2 • Sofja Barkewall	Condition- ing/body rolling 2 • Camilla Kandare	Cramér repertoire 1 • Lena Cederwall Broberg	Cramér repertoire 2 • Lena Cederwall Broberg	Cramér repertoire 1 • Lena Cederwall Kandare	Cramér repertoire 2 • Lena Cederwall Kandare
18:45-19:15				Stretch/ massage	Stretch/ massage	Stretch/ massage		Stretch/ massage
19:30-20:30	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Farewell dinner party
21:00-22:30	Welcome, general information	Film showing		Swedish folk dance evening			Concert	

NORDIC BAROQUE DANCERS & LÖFTADALEN CONSERVATORY

Note: Late 18th century dance and gesture/acting are optional courses that run over three days and are each given twice so that everyone has the opportunity to attend. Cramér repertoire, music/dance forms and dance conditioning run each over two days and only two of them may be chosen. In case of insufficient enrolment, however, some courses might be cancelled or only run once.

Baroque dance beginners level – main course June

When seeing baroque dance for the first time one can often get the impression that it's easy to execute. However, hidden in the rather small and precise movements are a delicate coordination, a distinct relationship to music, a clear spatial organization and a complex footwork, as well as a vast possibility for personal interpretation, and much more. One of Karin's favourite challenges is to make these aspects accessible to new students through focusing on essential components of the dance form and, at the same time, keeping a fluid and "dancy" energy.

Karin will teach *Les Contrefaiseurs Contre-Danse*, a ballroom choreography from 1703 by Feuillet in a quick duple meter. She will also use parts of *La Bourgogne*, choreography by Pécour from 1700, to work within the sarabande and the passepied rhythms.



Karin Modigh

Karin Modigh received her initial training at the University College of Dance in Stockholm. She then embarked 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 the *Boston Early Music Festival Dance Ensemble* in the US (C. Copeland/C. Fittante), with *Corpo Barocco* (S. T'Hoof) at opera productions in Karlsruhe, Göttingen and Antwerpen, 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 to



musicians, singers and dancers 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 presented to her in person by the King and Queen of Sweden.

Baroque dance intermediate level – main course June

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.

Irène's course will focus on three dances of three different characters:

- ▶ *The Matelott*, a comic dance composed by M. Balon (LM 5540, FL/Ms 13.1/06), on a 6/8 beat music from Marin Marais , choreography published by M. Rousseau in 1720.
- ▶ *Le Menuet à Quatre* (LM 5580, FL/1706.1/03), a ballroom dance from the *Recueil de danses de Bal 1707*.
- ▶ A saraband on music by Géminiani/Corelli, a dance in the noble theatrical style, specially choreographed by Irène for this course.



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 17th and 18th century).

Baroque dance advanced level – main course July

Deda Cristina Colonna will pursue the improvement of the participants' technical and performance abilities through a repertoire based on dances 'à l'espagnole' from *Le Bourgeois Gentilhomme* (Lully) and *L'Europe Galante* (Campra). The classes will mainly focus on the duet *Entrée Espagnolle pour un homme et une femme, dansée par Mr. Balon et M.lle Subligny au ballet de l'Europe Galante* (choreography by Pécour, Feuillet 1704), while technical material for academic practice sequences will be drawn also from *Sarabande pour femme* (music from *Bourgeois Gentilhomme*, Feuillet 1700), and/or *Entrée Espagnolle pour une femme, dansée par M.lle Subligny au ballet de l'Europe Galante* (choreography by Pécour, Feuillet 1704).

Careful attention will be devoted to the choice of appropriate arm movements and various forms of ornaments, as well as to the development of the most suitable *caractère* for each couple of dancers.



Deda Cristina Colonna

Deda Cristina Colonna graduated in ballet from Civico Istituto Musicale Brera (Novara) and Ecole Supérieure d'Etudes Chorégraphiques (Paris). She holds a degree in dance from the Sorbonne, where she studied with A. Francalanci, F. Lancelot and B. Massin. She graduated from the Acting School of Teatro Stabile di Genova and acted in works from Shakespeare to Chechov and Genet. She was soloist and guest choreographer with The New York Baroque Dance Company.

Deda has choreographed original pieces like *Voluptas Dolendi* – *I Gesti del Caravaggio* (performance and film) and *Tetraktys ovvero la prima età del mondo*, a new ballet inspired by Marivaux's *La dispute* set to music by Haendel (Teatro Verdi, Trieste), as well as many operas, including *La Serva Scaltra* by J.A. Hasse (Teatro Coccia, Novara), *Le Bourgeois Gentilhomme* by J.B. Lully (New York, Florence Gould Hall), *Ippolito ed Aricia* by T. Traetta, *Roland* by N. Piccinni and *Proserpine* by G. Paisiello (Festival Internazionale della Valle d'Itria)



PHOTO: FRANCESCO VITALI

and *Orfeo ed Euridice* by Ch.-W. Gluck (Teatro Piccinni, Bari). She has signed the staging of over 25 opera productions.

Deda has taught baroque dance and acting in various institutions internationally for over 25 years, and 2005-2013 she was the Director of the Dance School of Civico Istituto Brera in Novara. In 2014 she was Guest Visiting Professor at Stockholms Konstnärliga Högskola/ University of Stockholm. Upcoming projects include the staging and choreography of *Armide* by J.B. Lully for the Innsbrucker Festwochen der Alten Musik/ Opera:Jung.

Baroque dance advanced level – main course July

Natalie van Parys wants to focus on what she herself as a baroque dancer always longed for: developing a personal interpretation of the dances. She will do this by using two of the most prestigious solo choreographies, *Passacaille d'Armide* for a woman (choreography by Pécour to music by Lully, Gaudrau 1712) and *l'Aimable Vainqueur* for a man (loure by Pécour, Feuillet 1704). Starting with a sharp technical and stylistic work on the steps, attention will be turned to help each student to find his or her own version of the dance, using a rigorous, yet inventive approach to performing the choreographies.

Students should choose one of the two choreographies, and those who wish to go deeper into the interpretation are encouraged to prepare themselves by memorizing parts of it, or even the whole dance. However, all levels of pre-knowledge are welcome and it is not a prerequisite to know it beforehand.

Natalie will also have students “relax” in a delightful brisk couple dance, *Rigaudon de la Paix* (Feuillet 1700).

202 *L'Aimable Vainqueur*
Loure

L'Aimable Vainqueur
Entrée non dancée à l'opéra.

The image shows a page from a handwritten manuscript. At the top left, the number '202' is written. The title 'L'Aimable Vainqueur' is written in a cursive hand. Below the title, there is a musical staff with a treble clef and a 3/4 time signature. The music is written in a cursive hand. Below the musical staff, the title 'L'Aimable Vainqueur' is written again, followed by the subtitle 'Entrée non dancée à l'opéra.' Below the text, there are three vertical columns of dance notation, which consists of stylized, flowing lines representing dance steps and movements.

Natalie van Parys

Natalie van Parys studied ballet and modern dance, before she switched focus to the fields of research, creation and performance of French 18th century dance.

As a dancer and assistant choreographer with the companies *Ris et Danceries* (Francine Lancelot) and *L'Eventail* (Marie-Geneviève Massé), she was featured as soloist dancer in numerous productions, including international tours and large opera productions. Within the field of dance research, she has studied and translated (Italian to French) the treatise *Trattato teorico-prattico di ballo* by Gennaro Magri from 1779, the only text that links baroque dance to classical ballet. Technical and stylistic elements from this text have been an important foundation for her work as choreographer of late 18th century operas.

Between 1995 and 2000, Natalie staged six successive *actes de ballet* by Rameau for the Hokutopia International Music Festival in Tokyo. More recently, she made



PHOTO: MARIE-NOËLLE ROBERT

the choreographies of J-C Bach's *Amadis de Gaule* (Bozonnet-Rhorer-Opéra Comique de Paris), Rameau's *Hippolyte et Aricie* (Alexandre-Haïm-Toulouse Capitole/Opéra National de Paris) and Vinci's *Artaserse* (Purcarete-Fasolis-Opéra National de Lorraine). During the season 2014-2015, she has staged Mozart's *Apollo and Hyacinth* at Cité de la Musique in Paris, with orchestra *Les Folies Françaises*.

Natalie has also written, directed and performed the Dancetime Publications DVD *The Art of Baroque Dance, from Page to Stage* (2007).





Floor barre

– morning warm-up June

Lena Cederwall Broberg

Floor barre is a workout that dancers use to improve their posture and their shape, and to strengthen their core abdominal muscles. It is designed to increase flexibility, coordination, strength and control, and to improve technique (including turnout of the hips) as well as alignment.



The exercises are performed on the floor and are based around typical ballet-type movements that are performed supine, lying on the side, prone and seated. Lena's floor barre classes will cover a range of strengthening and stretching exercises, working through the sagittal, the frontal and the transverse plane.

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. Lena has a wealth of experience as both dancer and choreographer within modern and 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.

Yoga – morning warm-up June and July, and afternoon classes June

Ottilia Bergström

In order to keep our bodies healthy and strong we need to strengthen both the body and the mind. During the yoga classes we will work on positions that strengthen and stretch the body as well as connecting our breath to find balance.

Ottilia will guide you through gentle Viriyayoga classes. Viriyayoga is appropriate for all levels and the poses can easily be changed into easier or heavier versions depending on how you want your practice to be. You will be encouraged to deepen your stretches and open your mind, which will in turn help you to maintain your focus during your practice.



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 and dancer in *Astrid & Sigrid dance company*.

Ottilia started her yoga training in 2006 and has been teaching yoga for dancers since 2010.

Garuda, Conditioning/Body rolling and Dance conditioning – morning warm-up, afternoon classes and optional course July

Camilla Kandare

Camilla'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 a 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 will also incorporate Yamuna Body Rolling, which uses small balls to release tension and to support body function and movement. Her 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!



Camilla Kandare

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®.



Photo: Florence Kapti

Stretching/massage

– afternoon classes June and July

Sofia Barkevall

Stretching is lengthening in order to bring 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.

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 support of enhancing dance. In 2012 she studied at Axelsons Gymnastiska Institut, Stockholm, and since then has also been working as a medical massage therapist.

Feuillet-Beauchamps notation – optional course June

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.

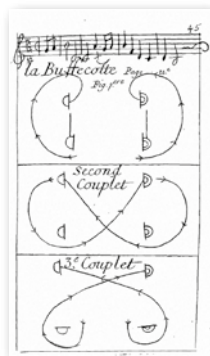


Contre dance workshop – optional course June

Karin Modigh

This is a workshop for students with little or no experience of contre dances. We will walk through the figures at an easy pace, and take a closer look at steps commonly used in contre dances. The focus will be on English Playford dances and French contre dances by Feuillet/Dezais, as well as the vast material of Swedish contre dances from the late 18th century.

In the two-day version of the course, students will read and interpret a contre dance on their own, in order to gain independence regarding the resource material.



Baroque music and dance forms – optional course June and July

Karin Modigh

How 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!

Cramér repertoire – optional course June and July

Lena Cederwall Broberg

Ivo Cramér was one of the greatest choreographers in Sweden during the 1940s. 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 18th-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 200th 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 that, as with the choreographies of Francine Lancelot, are parts of the 20th-century baroque dance legacy.



Gesture/acting – optional course July

Deda Cristina Colonna

In the afternoon class Deda Cristina Colonna will propose an experimental workshop based on her experience as stage director and choreographer. She will integrate gesture and acting work with a notated dance, the Sarabande pour femme (music from Bourgeois Gentilhomme by Lully, choreography by Feuillet 1700), which will be used as a base-line. After a basic introduction to baroque gesture acting, participants will experiment the possible use of expressive gesture in the performance of a choreography. Through exercises exploring the use of time and space in acting and in dance, gesture and its technical and expressive implications will be presented as evidence of both verbal- and non-verbal contents in view of the shaping of a dancing character.



MAX EVASSETTA SPINA WITH COURTESY OF MARCO FODDIA FOUNDATION

Late 18th century style – optional course July

Natalie van Parys

Arm ornamentation and steps changed a great deal during the end of the 18th century, using new names as *fouetté*, *développé*, and more, as described in Gennaro Magri's 1779 treatise *Trattato teorico-prattico di ballo*.

Since 25 years, Natalie has used technical and stylistic elements from Magri in her choreographies. In this workshop, she will let students experience the difference from Pécour's style by studying some of her recent choreographies from *Hippolyte et Aricie*, featured at the Paris National Opera in 2011/2012.



PHOTO: PIERRE CROISSON



Practical information

The surroundings

Löftadalen is a full board conservatory on the west coast of Sweden, beautifully situated on a hill overlooking the sea south of Gothenburg. 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.



PHOTO: FLORENCE KADRI



PHOTO: ALEXIS SILVER

Arrival and departure, language and age limit

For the June course, participants should endeavour to arrive during the afternoon of Friday, 12 June, and will depart during the afternoon the following Thursday, 18 June. (Friday 19 June is Midsummer and therefore national holiday in Sweden.) For the July course, arrival time is in the afternoon of Sunday, 12 July, and departure time is Sunday morning, 19 July.

Both courses are rounded off by a farewell meal, lunch or dinner. 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.

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 should get off in Kungsbacka, from where there is a bus to Åsa. The name of the closest bus stop is Åsa Idrottsplats. For more information on trains within Sweden, please visit www.sj.se, and on buses www.vasttrafik.se.

Main course levels

Beginners 12-18 June

Whether you are a dancer or a dance student new to the genre, a singer, musician, actor or other, this is the opportunity to get a thorough introduction to the world of baroque dance. For the beginners level you don't need any previous experience of the genre. However, we expect you to be a mover, used to physical activity, and to have good general body awareness.

Intermediate 12-18 June

This level is aimed at 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.

Advanced 12-18 July

To the advanced level we wish to welcome professionally trained dancers, dance students and dance teachers with a thorough knowledge of the baroque dance vocabulary.

Professional 12-18 July

This level is aimed at professional dancers with a professional baroque dance experience.

The afternoon classes/optional courses are open to all students present during each week.



PHOTO: ALEXIS SILVER



PHOTO: SOFIA BARKEVALL



PHOTO: FLORENCE KADRI

Fees, scholarships, application and registration

Fees

Fees including accommodation, meals and all classes:

Double room 4 950 SEK (ca. €520), single room 5 950 SEK (ca. €630)

The fees are applicable for both the June and the July course, and remain the same whether you choose all or none of the optional courses.

Scholarships

For the International Summer Academy of Baroque Dance 2015, we proudly announce the founding of two new scholarships:

Löftadalen Summer Academy scholarship, in memory of Ivo Cramér

Each scholarship covers 50% of the fee (double room accommodation), and they both aim at professional dancers or dance students with any level of pre-knowledge in baroque dance. Dancers from all nationalities are welcome to apply.

Please send in the scholarship application before 15 April to academy@baroquedancers.se, with a short CV and a few lines saying why you wish to study baroque dance. The selection will be made by Löftadalen Conservatory and Nordic Baroque Dancers.

Application for the July week

If you haven't been to the International Summer Academy before and you want to join the advanced or professional level, we kindly ask you to hand in a short CV. The CV should state your previous and current dance training as well as your experience within baroque dance.

Registration

To register, please fill out the form posted at www.baroquedancers.se.

You can also fill out the form below, scan and e-mail to: academy@baroquedancers.se.

If you register for the July week, don't forget to attach your CV.

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 your registration for participation is binding and the full fee has to be paid within the given timeframe. Registration deadline is Friday 1 May.

The maximum number of participants at each week is 35.

Full name	<input type="text"/>
Address	<input type="text"/>
Phone number	<input type="text"/>
E-mail	<input type="text"/>
Date of birth	<input type="text" value="YYYY-MM-DD"/>

Main course level

- Beginners 12-18 June (Karin Modigh)
- Intermediate 12-18 June (Irène Ginger)
- Advanced 12-18 July (Deda Cristina Colonna)
- Professional 12-18 July (Natalie van Parys)

Optional courses June

- Feuillet notation 1, Saturday-Sunday (Irène Ginger) *or*
- Baroque music/dance forms 1, Saturday-Sunday (Karin Modigh)

- Cramér repertoire 1, Monday-Tuesday (Lena Cederwall Broberg) *or*
- Contre dance workshop 1, Monday-Tuesday (Karin Modigh)

- Feuillet notation 2, Wednesday (Irène Ginger) *or*
- Baroque music/dance forms 2, Wednesday (Karin Modigh)

- Cramér repertoire 2, Wednesday (Lena Cederwall Broberg) *or*
- Contre dance workshop 2, Wednesday (Karin Modigh)

Optional courses July

- Late 18th century, three days (Natalie van Parys)
- Gesture/acting, three days (Deda Cristina Colonna)

- Cramér repertoire, two days (Lena Cederwall Broberg)
- Baroque music/dance forms, two days (Karin Modigh)
- Dance conditioning, two days (Camilla Kandare)
(choose maximum two out of three)

Accommodation:

- Single room, 5 950 SEK
- Double room, 4 950 SEK

I would like to share
accommodation with (optional) _____

Other information
(vegetarian/vegan, allergies, etc.) _____

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

We hope to see you at the
second International Summer
Academy of Baroque Dance!



PHOTO: FLORENCE KADRI

Nordic Baroque Dancers



www.baroquedancers.se  www.regionhalland.se/loftadalen