

Nordic Baroque Dancers  
&  
Löftadalen Conservatory  
present

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*International  
Summer Academy  
of Baroque Dance*

Löftadalen  
Conservatory  
24–30 July &  
7–13 August 2016

Nordic Baroque Dancers  
& Löftadalen Conservatory  
International Summer Academy  
of Baroque Dance, 2016

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**Front page image**

Credit: compliments of  
The New York Baroque  
Dance Company,  
Alexis Silver dancer.  
Photo: Tom Caravaglia

*Nordic Baroque Dancers*



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# *International Summer Academy of Baroque Dance*

Learning from the best  
Getting inspired by nature  
Sharing new horizons

Löftadalen Conservatory  
24–30 July & 7–13 August 2016

Photo: Alexis Silver



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*A truly wonderful week of experimentation and growth. A nurturing and open environment with dancers from all over the world in an idyllic setting. What more could you ask for?*

Photo: Karin Nilsson



Photo: Nick Nguyen



## Keep improving

**A**FTER AN ARTISTIC RESIDENCY with Nordic Baroque Dancers at Löftadalen Conservatory in 2012, the dance department director Lena Cederwall Broberg asked me: “So Karin, what do we do now?”. After the briefest of thoughts, I responded: “A summer academy of course!”.

Two years later we launched the first edition, crossing fingers that we would be able to attract advanced and professional baroque dance students to the remote coastal countryside of Sweden. It was an adventure, but on board the ship we had superb and enthusiastic teachers, as well as full support from the conservatory. And what a result! With a waiting list of 25 students and overwhelming feedback from those who attended, we quickly decided to expand with two weeks for the coming year.

And that’s where we are at today: after another greatly rewarding summer with two weeks at four levels, the third edition is coming up and the International Summer Academy of Baroque Dance starts to earn its reputation as a leading school of baroque dance worldwide with its rich and varied programme of teaching.

Dance is about movement, and just as the field of baroque dance is in constant change, our philosophy is to keep moving, to keep changing and improving. Among the themes this year, you will find Spanish and Italian baroque dance, and dancing with a mask.



Photo: Unn Tiba

**Karin Modigh**  
 Artistic Director  
 Nordic Baroque Dancers

Change is good but we never lose sight of the fundamentals and you will always find our core programme has ingredients such as:

- A clear movement focus.
- A summer course conceptualized by dancers for dancers.
- Main baroque dance classes
- Feuillet notated repertoire or contemporary baroque dance choreographies.
- Optional courses open to students at both levels.
- A welcoming and friendly atmosphere promoting the exchange and sharing of horizons.

Across the programme, whatever you choose, morning warm-ups and optional afternoon classes are part of the course content. Finally, although the course is created and designed by dancers for dancers, if you are a musician, a singer, or an actor don't worry, this is the course for you also. You are most welcome to join and develop all your skills with us!

It was from my own experience of what I need as a baroque dancer, and from many years of attending different summer workshops, that the Summer Academy at Löftadalen was born. Choosing the faculty and designing the schedule has become a creative process, which is just as rewarding as dancing or choreographing.

What gives me most joy of all is to be part of it as it comes alive – to witness the hunger for learning and the pleasure participants take during their stay at Löftadalen. Together with the dance department team at Löftadalen Conservatory, I am proud to present the programme for the 2016 edition, and I hope to see you there!

## *The third edition*

**F**OR THIS THIRD SUMMER ACADEMY at Löftadalen Conservatory, I am as excited as ever to share knowledge with all the invited teachers and to express our different skills, connected by common themes.

In the 2016 edition, there will be Italian and Spanish baroque and castanets, gestures and acting, Feuillet notation, mask technique and choreographies by Cramér, Massé and Turocy. This will be complimented with classes in yoga, floor barre, Pilates, stability training, stretch and massage.

Ivo Cramér was one of the very few Swedish choreographers in modern times who possessed the competence and the imagination needed to transform research documents on eighteenth-century ballet into living dance theatre. This is a skill and a tradition that I am very grateful to preserve and to introduce for future generations.

It will be a great pleasure to share this with you, as well as other experiences, at Löftadalen this summer!



**Lena Cederwall Broberg**  
Head of Dance Department  
Löftadalen Conservatory





*A special thought goes to one of our first teachers in 2014 Françoise Denieau who sadly passed away last summer.*

*It was a dream come true to witness her enthusiasm for being part of the creation of the Summer Academy, and to see this unique personality bringing her students into a dance world all of her own.*



Photo: Florence Kadri

INTERNATIONAL SUMMER ACADEMY

## *Most welcome*

**T**HE LÖFTADALEN CONSERVATORY has an idyllic seaside location in Sweden's West Coast and is a truly 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 stay with us as rewarding as possible, encouraging the learning process and helping you to make useful contacts and establishing lasting friendships.

You are most welcome to Löftadalen for the third International Summer Academy of Baroque Dance!



**Michael Deubler**  
Headmaster  
Löftadalen Conservatory



Photo: Karin Modigh



Photo: Alexis Silver



Photo: Florence Kadri

INTERNATIONAL SUMMER ACADEMY

OF BAROQUE DANCE 2016

### Choosing your programme

The core of our programme involves a group warm-up session (yoga, floor barre or dance conditioning) in the morning. This will be followed by the main baroque dance course at two different levels in July and two different levels in August. At the end of the day, before dinner, there is a common stretch session. We will also start off the week by providing introductory stretch and dance conditioning/stability training workshops on Monday and Tuesday afternoon.

To this core element you can add as much or as little as you wish from the supplementary optional courses in the afternoon. It is an all-inclusive week so whether you want to fill up your days, or if you prefer to focus only on the main baroque dance course, the choice is entirely 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 dance studios are free to use as much as you wish, and during the August week our accompanying harpsichordist, Loris Barrucand, will also be available for working with students in between the courses.

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. However, the courses that we consider as being part of the core programme –

morning warm-ups, stretch/massage sessions and Pilates/yoga/stability training Monday and Tuesday afternoon – do not have to be chosen beforehand.

All optional courses are given twice so that everyone has the opportunity to attend, except for the late afternoon courses on the August schedule, of which only two may be chosen. Therefore, courses that say A and B will have the same content. However, in case of insufficient enrolment, some courses may only run once.

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

| Sunday 7.24 | Monday 7.25                            | Tuesday 7.26                                               | Wednesday 7.27                       | Thursday 7.28                               | Friday 7.29                          | Saturday 7.30                        | Sunday 7.31                                                                                                                                                                   |
|-------------|----------------------------------------|------------------------------------------------------------|--------------------------------------|---------------------------------------------|--------------------------------------|--------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Cramérsalen | A-salen                                | Cramérsalen                                                | A-salen                              | Cramérsalen                                 | A-salen                              | Cramérsalen                          | A-salen                                                                                                                                                                       |
| 8.00–9.00   | BREAKFAST                              | BREAKFAST                                                  | BREAKFAST                            | BREAKFAST                                   | BREAKFAST                            | BREAKFAST                            | BREAKFAST                                                                                                                                                                     |
| 9.00–9.45   | Yoga (Bergström)                       | Floor barre (Cederwall Broberg)                            | Yoga (Bergström)                     | Floor barre (Cederwall Broberg)             | Yoga (Bergström)                     | Floor barre (Cederwall Broberg)      | Check-out before 12                                                                                                                                                           |
| 10.00–12.45 | Baroque Dance                          | Intermediate Baroque Dance (Colonna)                       | Intermediate Baroque Dance (Colonna) | Intermediate Baroque Dance (Colonna)        | Intermediate Baroque Dance (Colonna) | Intermediate Baroque Dance (Colonna) | <b>Note:</b> All optional courses are given twice so that everyone has the opportunity to attend. However, in case of insufficient enrolment, some courses may only run once. |
| 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 | TEA/COFFEE                             | TEA/COFFEE                                                 | TEA/COFFEE                           | TEA/COFFEE                                  | TEA/COFFEE                           | TEA/COFFEE                           |                                                                                                                                                                               |
| 16.00–17.15 | Spanish baroque dance A (del Valle)    | Spanish baroque dance A (del Valle)                        | Spanish baroque dance A (del Valle)  | Spanish baroque dance B (del Valle)         | Spanish baroque dance B (del Valle)  | Spanish baroque dance B (del Valle)  | Gesture/acting B (Colonna)                                                                                                                                                    |
| 17.30–18.30 | Stretch/massage A (Barkevall)          | Yoga/ strength/ stability B (Bergström/ Cederwall Broberg) | Castanets A (del Valle)              | Castanets A (del Valle)                     | Castanets B (del Valle)              | Castanets B (del Valle)              | Feuille notation B (Modigh)                                                                                                                                                   |
| 18.45–19.15 |                                        | Stretch/ massage B (Barkevall)                             | Stretch/ massage (Barkevall)         | Stretch/ massage (Barkevall)                | Stretch/ massage (Barkevall)         | Stretch/ massage (Barkevall)         |                                                                                                                                                                               |
| 19.30–20.30 | DINNER                                 | DINNER                                                     | DINNER                               | DINNER                                      | DINNER                               | FAREWELL DINNER                      | PARTY                                                                                                                                                                         |
| 20.30–21.30 | A-salen: Welcome & general information | Film (Cederwall Broberg/ Modigh)                           |                                      | Presentation/ film Armide (Colonna/ Modigh) |                                      |                                      |                                                                                                                                                                               |

Main course Optional course

| Sunday 8.7  | Monday 8.8                              | Tuesday 8.9                             | Wednesday 8.10                          | Thursday 8.11                           | Friday 8.12                             | Saturday 8.13                           | Sunday 8.14                                                                                                                                                                                                                                                                                                            |
|-------------|-----------------------------------------|-----------------------------------------|-----------------------------------------|-----------------------------------------|-----------------------------------------|-----------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Cramérsalen | A-salen                                 | Cramérsalen                             | A-salen                                 | Cramérsalen                             | A-salen                                 | Cramérsalen                             | A-salen                                                                                                                                                                                                                                                                                                                |
| 8.00–9.00   | BREAKFAST                               | BREAKFAST                               | BREAKFAST                               | BREAKFAST                               | BREAKFAST                               | BREAKFAST                               | BREAKFAST                                                                                                                                                                                                                                                                                                              |
| 9.00–9.45   | Dance conditioning (Hammar)             | Yoga (Bergström)                        | Dance conditioning (Hammar)             | Yoga (Bergström)                        | Dance conditioning (Hammar)             | Yoga (Bergström)                        | Check-out before 12                                                                                                                                                                                                                                                                                                    |
| 10.00–12.45 | Professional Baroque Dance (Massé)      | Advanced Baroque Dance (Turocy)         | Professional Baroque Dance (Massé)      | Professional Baroque Dance (Massé)      | Professional Baroque Dance (Turocy)     | Professional Baroque Dance (Massé)      | <b>Note:</b> The optional courses are given twice so that everyone has the opportunity to attend. However, Contre dances, Pilates and Cramér repertoire each take two days to complete and only two of them may be chosen. In case of insufficient enrolment, some optional courses may be cancelled or only run once. |
| 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 | TEA/COFFEE                              | TEA/COFFEE                              | TEA/COFFEE                              | TEA/COFFEE                              | TEA/COFFEE                              | TEA/COFFEE                              |                                                                                                                                                                                                                                                                                                                        |
| 16.00–17.15 | Mask repertoire A: technique A (Turocy) | Mask repertoire A: technique A (Turocy) | Mask repertoire A: technique A (Turocy) | Mask repertoire B: technique B (Turocy) | Mask repertoire B: technique B (Turocy) | Mask repertoire B: technique B (Turocy) | Gesture/acting B (Colonna)                                                                                                                                                                                                                                                                                             |
| 17.30–18.30 | Stretch/ massage A (Barkevall)          | Pilates/ stability A (Hammar)           | Stretch/ massage (Barkevall)            | Contre dances (Modigh)                  | Stability training A (Hammar)           | Stability training B (Hammar)           | Feuille notation B (Modigh)                                                                                                                                                                                                                                                                                            |
| 18.45–19.15 |                                         | Stretch/ massage B (Barkevall)          | Stretch/ massage (Barkevall)            | Stretch/ massage (Barkevall)            | Stretch/ massage (Barkevall)            | Stretch/ massage (Barkevall)            |                                                                                                                                                                                                                                                                                                                        |
| 19.30–20.30 | DINNER                                  | DINNER                                  | DINNER                                  | DINNER                                  | DINNER                                  | FAREWELL DINNER                         | PARTY                                                                                                                                                                                                                                                                                                                  |
| 20.30–21.30 | A-salen: Welcome & general information  | Film (Modigh/ Cederwall Broberg)        |                                         |                                         | Concert with Loris Barrucand            |                                         |                                                                                                                                                                                                                                                                                                                        |

Main course Optional course



# Programme

JULY & AUGUST 2016



Marie-Geneviève Massé and Berengère Bodenan in *Tempo*  
Photo: Nick Nguyen

## Baroque dance

BEGINNERS LEVEL

Begoña del Valle

Main course July

In this course, students will become acquainted with the technical and esthetical basics of French baroque dance. Begoña del Valle will go through the fundamental principles of the dance genre, characterised by elegance and technical precision, and at the time of its invention called *Belle Danse*—Beautiful Dance.

French academia, in vogue during the 17<sup>th</sup> century, laid down three principles that were believed to distinguish dance. These will therefore be brought up during the course: “symmetry, neatness and method”.

Begoña del Valle will pay particular attention to neatness of execution, to the use of space (symmetry of the path and range of dimension), and to the methodology of the dance. But above all, she wishes to share the joy of dancing and to encourage each student to find his or her own interpretation of emotions, inspired by the music.

Excerpts from two different choreographies will be in focus: *La Savoie*, a ballroom couple dance in bourrée rhythm for a man and a woman by Pécour, published in 1700, and some variations from *Folies d’Espagne*, choreographed by Feuillet and Pécour.

► Note that this course will be taught in French and/or Spanish depending on the participants. Only basic English translation will be available.



**Begoña del Valle** graduated in Spanish dance from the Real Escuela Superior de Danza of Madrid. Awarded the state diploma of classical dance teacher in France, Begoña started in French baroque ballet with Francine Lancelot and with Ana Yepes, who also trained her in Spanish baroque dance.

Since 1990, she has been working with many companies such as *Ris & Danceries* (Francine Lancelot), *Les Fragments réunis*, *Company Ana Yepes*, *le Ballet des arts* (Françoise Denieau), *l’Eventail* (Marie-Geneviève Massé) and some productions at the National Opera in Paris.

She performed in *Les Indes Galantes*, *Zarandanzas*, *Fiesta Barocca*, *Le Jardin des Délices*, *Hippolyte et Aricie*, *Platée*, *Le Triomphe de l’Amour*, *Bal au Palais de Versailles*, *Le Ballet de l’Amour Malade*, *Donaires*, *L’Amour Médecin*, *Les Quatre Saisons* et *Tempo*, *Les Ballets Noverre*, *Carmen*, *Manon*, *Rusalka*, and others.

Begoña has also been working as assistant choreographer of Ana Yepes and Marie-Geneviève Massé. She has taught baroque dance at the Centre National de la Danse (CND) in Paris, at the Centre for early music of the High School of Music in Geneva, and in many dance or early music workshops in Spain and in France.



## Baroque dance

INTERMEDIATE LEVEL

Deda Cristina Colonna

In this course, Deda Cristina Colonna will teach choreographies from the Grossatesta manuscript (Venice 1726). The manuscript contains three *balli* in Beauchamps-Feuillet notation, of which *Ballo Primo* (*Grave, Bore, Passe pied*) will be the main object of the course. However, depending on the level and on the demand of the class, *Ballo Secondo* (*Bourrée*) and *Ballo Terzo* (*Passe pied*) may be taught as well. Deda will also offer reading and discussions of her published research papers on the French-Italian connection in baroque dance.

Students who would like to prepare in advance can refer to: Gaetano Grossatesta, *Balletti In occasione delle felicissime Nozze di Sua Eccellenza La Signora Loredana Duodo con Sua Eccellenza il Signor Antonio Grimani Composti da Gaetano Grossatesta Maestro di Ballo in Venezia e dallo stesso Presentati all'Eccellentissimo Sposo*, Gloria Giordano (edited by), Libreria Musicale Italiana, Lucia 2005.

**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 specialised in Renaissance and Baroque Dance. She graduated from the Acting School of Teatro Stabile di Genova and has acted in works from Shakespeare to Chekhov and Genet. She was soloist and guest choreographer with *The New York Baroque Dance Company*.

Deda has created original pieces like *Voluptas Dolendi* —*I Gesti del Caravaggio* (per-



Main course July

formance and film) and *Tetraktys ovvero la prima età del mondo*, and choreographed and/or staged over 25 operas, such as, recently: *Ottone in Villa* by A. Vivaldi (Innsbruck, Copenhagen), *Il Giasone* by A. Cavalli and *Il Matrimonio Segreto* by D. Cimarosa (Drottningholm Court Theatre), *L'Incoronazione di Poppea* by C. Monteverdi and *Gesualdo-Shadows* by the contemporary composer Bo Holten (Copenhagen Royal Opera/Takkelloftet), *Armide* by J.B. Lully (Innsbrucker Festwochen der Alten Musik, Musikfestspiele Potsdam Sanssouci).

From 2005–2013 she was the Director of the Dance School of Civico Istituto Brera in Novara. Her research on baroque dance has been published in the proceedings of numerous international conferences.

Deda has been teaching baroque dance and acting in various Institutions internationally for over 25 years. In 2014 she was Guest Visiting Professor at University of Stockholm/Performing Premodernity and in 2015 she taught the advanced class at Löftadalen International Summer Academy of Baroque Dance.

Upcoming projects include the staging of *Nina, o sia la pazza per amore* by G. Paisiello and *Comala* by Morandi at Vadstena Academy, Sweden.

INTERNATIONAL SUMMER ACADEMY

## Baroque dance

ADVANCED LEVEL

Catherine Turocy

Main course August

Early concepts of ballet and its meaning are based in the theory of the harmony of the spheres. Catherine Turocy teaches 18<sup>th</sup> century technique coming from this harmonic perspective which celebrates man as a microcosm of the universe. Based on her experience of training baroque dancers for her company over the last 40 years, Catherine strives to use period practices as a way of teaching and interpreting published notations. Imagery and intention are important to her work.

The class will be based on dance phrases derived from choreographies of Kellom Tomlinson (c1690–1753), *The Submission*, published in 1717 and *The Shepherdess*, published in 1716. For virtuosic combinations involving pirouette variations and jump sequences, she will draw from the *Chaconne d'Amadis* by Anthony L'Abbé, published c 1725.

The famous French ballerina Marie Sallé and her brother danced Tomlinson's *The Submission* in London as children. The dance is particularly beautiful in the pathways through space as it goes from a seductive triple meter to a minuet and then a rousing rigaudon. *The Shepherdess* (*forlana*) offers pleasing combinations of galliard phrases mixed with robust spatial designs. The virtuosic phrases in the *Chaconne d'Amadis* offer an opportunity to see how the power of a turn is woven into a context of physics which supports the crescendo and decrescendo of the phrase.

The use of *épaulement*, *port de bras*, angles of the head and the overall shaping of the body in expressive action and attitudes will be a part of the technical training.

**Catherine Turocy** is recognized as one of today's leading choreographer/reconstructors and stage directors in 17th and 18th century period performance, with over 60 baroque operas to her credit. Catherine has been decorated by the French Republic as a *Chevalier in the Order of Arts and Letters*. She received the prestigious BESSIE Award in New York City for sustained achievement in choreography as well as the Natalie Skelton Award for Artistic Excellence. In 1980 she received the Dance Film Association Award for *The Art of Dancing* video produced with Celia Ipiotis and Jeff Bush. NEA International Exchange Fellowships supported extended visits where she left her home in New York City to live in London and Paris, conducting research and interacting with other artists. In the 1980's she worked in France as a choreographer under stage directors Pier Luigi Pizzi and Jean Louis Martinoty.

In 1976 Catherine Turocy co-founded *The New York Baroque Dance Company* with Ann Jacoby. Catherine is the Artistic Director and main choreographer for the company, the only fully professional, incorporated baroque dance company in the United States.



Photo: Catherine Andrako

OF BAROQUE DANCE 2016

## Baroque dance

PROFESSIONAL LEVEL

Marie-Geneviève Massé

Main course August

The main purpose of Marie-Geneviève Massé's work with baroque dance is to make it come alive by assimilating the beauty, the architecture, and the musicality of a piece of choreography from the past. With humility and exactingness, she aims at helping each dancer to find the clarity, the necessity, in each step, in each choreographical phrase, and to reveal its subtleness and its poetry.

Marie-Geneviève will bring her students along in this shared pleasure by focusing on the first part of L'Abbé's choreography *Passacaille de Vénus et Adonis*, and on music by Desmarest.

As an extension to the search of accuracy within *la belle danse*, Marie-Geneviève will continue the work on interpretation by using one of her own choreographies: the duet *mère/fille* (mother/daughter), from the piece *Tempo* created in 2006, on the adagio from Vivaldi's Cello Concerto in B minor, RV 424. Even though remoulded, the fundamentals of the steps and the arm ornaments—the essence of *la belle danse*—remain.

**Marie-Geneviève Massé** was trained as a classical dancer by Daniel Frank, but has also worked in contemporary dance, mainly with Françoise Dupuy. When Francine Lancelot introduced her to baroque dance in 1980, she immediately fell under its spell and joined Francine's company *Ris et Danceries*, dancing in *Atys*, *Bal à la Cour de Louis XIV* and *La Suite d'un Goût Etranger*.

In 1985 she founded *Compagnie de Danse l'Eventail*, based in Sablé-sur-Sarthe since 2001 and granted with a state convention in 2004. Through the creation of more than 40 dance productions, performed from Versailles to Beijing, she has worked with conductors such as William Christie, Sigiswald Kujken, Patrick Cohën-Akenine, Vincent Dumestre, Hervé Niquet, François Lazarevitch and Héloïse Gaillard. In 2000, Marie-Geneviève was decorated with the title *Chevalier in the Order of Arts and Letters*.

In parallel with her work as a choreographer, she has taught baroque dance workshops in France (CNSM de Paris and Académie de Sablé), in Europe (Krakow, The Hague, Riga and Stockholm) and in New Orleans and Rio de Janeiro. Since five years, she is working on the project *De la Plume à l'image*, in partnership with the National Dance Centre.

Recently, Marie-Geneviève celebrated the 30 years anniversary of her company *L'Eventail* with her latest creations *Si Peau d'âne m'était conté* and *Le Ballet des fables*. Marie-Geneviève is currently working on two new creations: *Les Amants magnifiques* and *Othello ou le ballet des apparences*.



Photo: Diego Salamanca

## Yoga

MORNING WARM-UP

Ottilia Bergström

July August

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

Ottilia will guide you through dynamic yoga classes mixing Virya yoga sequences with power yoga positions. In Virya yoga we focus on the biomechanics in order to strengthen the joints and prevent injuries, and because of this Virya yoga is a great complement for dancers. The classes are appropriate for all levels, since the poses can easily be modified depending on how you want your practice to be. They are built as vinyasa classes, meaning that we keep a gentle flow during the entire class. We sweat, we breathe and we learn.

Educated at the Iwanson International School of Contemporary Dance, **Ottilia Bergström** is a professional dancer and choreographer. She 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. In 2015 she became an educated Virya yoga teacher and a RYT-200 (Registered Yoga Teacher 200 hours) at The Yoga Alliance.



OF BAROQUE DANCE 2016

## Floor barre

MORNING WARM-UP

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. During the last year she has been working with the CND project *Danse en Amateur et Repertoire*, *Drottningholm Suite* in Paris, with the youth company *Les Danseurs en Herbe*.

July

INTERNATIONAL SUMMER ACADEMY

## Dance conditioning

MORNING WARM-UP

Gunilla Hammar

During the morning classes in August, Gunilla Hammar will lead students through a general dance warm-up focusing on muscles and joints, breathing, balance, strength, stability, flexibility and conditioning.

The Monday and Tuesday afternoon classes will, just as the optional course, be focused on deep stabilizing muscle control and strength.



**Gunilla Hammar** is a former dancer from the *Cullberg Ballet* (1987–2005). She was strongly influenced by Mats Ek's dramatical work and danced, among others, the title role in Ek's *Giselle*. She has toured worldwide and worked with renowned choreographers such as William For-

sythe, Jiri Kylian, Ohad Naharin, Christopher Bruce, Per Jonsson, and many others.

After her retirement from the *Cullberg Ballet*, she achieved a pedagogue degree in classical ballet at the University College of Dance in Stockholm. She also studied Art History, Art Philosophy, Sports Psychology, and a Teachers degree program at the University of Stockholm, as well as Physiology at the Karolinska Institute. Gunilla has a strong interest in complementary training techniques to dance training, and is a STOTT-Pilates instructor in mat work and reformer.

Presently, Gunilla works as choreographer's assistant to Mats Ek in *The Emigrants (Ut-vandrarna)* at the Royal Dramatic Theatre in Stockholm, where she also teaches physical training to the actors. In 2015 she worked as rehearsal director for the Royal Swedish Ballet when they remounted Ek's *Swan Lake*.

Gunilla teaches classical ballet, repertoire and Pilates/stability training. She is linked to professional dance education in Stockholm such as the University College of Dance, The Ballet Academy and BASE23. She also gives daily training to professional dancers.

August

OF BAROQUE DANCE 2016



## Stretching/massage

Sofia Barkevall

July August

Stretching oxygenates and relaxes the muscles in limbs and other parts of the body. The benefits include improved blood circulation, which contributes to prevention from illness and to recovery. 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 become tight or can hurt. In these classes we will work on how to find the best way to stretch and elongate your muscles for your specific needs. By studying anatomy we will gain an inner perspective, affording a deeper understanding of how stretching can help you.

These classes will also explore deep tissue massage therapy. The therapy applies deep pressure which helps to release chronic muscle tension. Its focus is on the deepest layers of muscle tissue, tendons and fascia (the protective layer surrounding muscles, bones and joints). Massage therapy not only relieves stress and encourages relaxation. It also helps to manage pain, improves the flexibility and range of motion, plus it 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.



Photo: Florence Kadri

## Spanish baroque dance

Begoña del Valle

Optional course July

Departing from Juan de Esquivel's and Juan Antonio Jaque's written sources about dance from the Spanish Golden Age (17<sup>th</sup> century), Begoña will teach step vocabulary from the academic Spanish dance school, predecessor of the *Escuela Bolera*.

Begoña will then move on with some *mudanzas* — choreographical variations as they are called within the Spanish dance school — to the rhythm of *Españoletas*, *Jacaras* and *Folias*. To finish off, those students who wish will have the opportunity to add castanets.

► Note that this course will be taught in French and/or Spanish depending on the participants. Only basic English translation will be available.



## Gesture/acting

Deda Cristina Colonna

Optional course July

In the afternoon class Deda Cristina Colonna will present a journey through an Italian treatise on acting in three lessons: *Dell'Arte rappresentativa, premeditata e all'improvviso*, by Andrea Perrucci (1699). Each lesson will provide a presentation of the source and practical exercises on gesture and action.

Students who wish to prepare in advance can refer to: *A Treatise on Acting, From Memory and by Improvisation by Andrea Perrucci (1699)*, translated and edited by Francesco Cotticelli, Anne Goodrich Heck and Thomas F. Heck, Scarecrow Press, Inc., 2008.

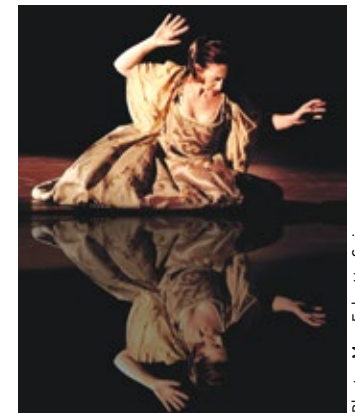


Photo: Max Falsetta Spina

## Castanets

Begoña del Valle

Optional course July

Castanets have a very long historical background as an accompaniment for dancing. When we get to the Spanish and French dance treatises from the 16<sup>th</sup> and 17<sup>th</sup> centuries, there is more detailed information available on the use of the instrument, as well as the technique for playing it. There are also many images showing the frequent use of castanets when dancing.

Begoña's castanet lessons start with a warm up, after which she will teach the basic techniques for tap, double tap, roll, etc.

At the end, the rhythmical and musical exercises will come to life when put together with the dance movements of the Spanish and French baroque.

► Please make sure to bring your own pair of castanets! The groups will be scheduled so that those who take both castanets and Spanish baroque will already have had at least one Spanish baroque dance lesson before starting the castanet course.

► Note that this course will be taught in French and/or Spanish depending on the participants. Only basic English translation will be available.



INTERNATIONAL SUMMER ACADEMY

## Beauchamps-Feuillet notation

Karin Modigh

Optional course July

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 Beauchamps-Feuillet notation, and many of these are now available online. Karin Modigh will guide students through the basics of the notation system.



OF BAROQUE DANCE 2016

**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'Hooft) 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 Director of *Nordic Baroque Dancers*, with whom she has appeared at the Drottningholm Court Theatre and at Innsbrucker Festwochen (chor. D. Colonna). She has choreographed for Vadstena Academy, and 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 & Queen of Sweden.

## Massé repertoire

Marie-Geneviève Massé

Optional course August

In this course, Marie-Geneviève will let students discover her choreography for three pulcinellas (pulcinellas), an excerpt from her production *Voyage en Europe*, created in 2000 using the first movement from Vivaldi's Trio Sonata in C major, RV 82.

Despite the freedom taken from the formality of the notated *belle danse* choreographies, these three masked pulcinellas will transport us back in time to 18<sup>th</sup> century Venice. These characters have already travelled the world from Montréal to Beijing, and they will soon be off to Mexico. It's up to us to make them emerge this summer at Löftadalen, a task we will relish with humour, finesse, and the precision and sparkle demanded by the dance and the mask!



Photo: Nick Nguyen

## Mask technique

Catherine Turocy

Optional course August

This class will focus on the technical aspects of using a mask, how to play with a mask, how to make a mask communicate etc. Catherine Turocy will base the class on the music of *Les caractères de la danse* by Jean-Féry Rebel. She will use the description of the dance from the period found in the *Mercur de France* to inspire the class work. Each student will be guided in their own interpretation using either pantomime or dance or both to create the magic of the mask.



Photo: Mark Gillespie

INTERNATIONAL SUMMER ACADEMY

## Cramér repertoire

Lena Cederwall Broberg

Optional course August

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.

He 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, that are lyrical and full of gaiety.

In 1989, Ivo 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.

Ivo Cramér's repertoire is, just as the choreographies of Francine Lancelot, part of the 20<sup>th</sup> century baroque dance legacy. Lena Cederwall Broberg will teach *The Two-faced boy*, an excerpt from the exuberant ballet-pantomime *La Dansomanie*. The piece was danced by the Royal Swedish ballet at the Drottningholm Theatre in 1976, as well as by the Ballet de l'Opéra de Paris with Rudolf Nureyev in the main role in 1986. Lena's classes will give students the opportunity to get an insight in yet another choreographer's perspective on how to work with a mask.



Photo: Sofia Barkevall

OF BAROQUE DANCE 2016



## Stability training

Gunilla Hammar

Optional course August

Gunilla's course focuses on deep stabilizing muscle control and strength. Good stability is important for body control, and makes it possible to develop strength that helps the muscles and the joints to function at an optimal level. To achieve this, your muscles need to work symmetrically so that they can balance the skeleton around an inner imaginary central axis.

Core stability is the capacity of the muscles of your torso to assist in the maintenance of good posture, and balance, especially during movement. It acts as a support for arms and legs, and during the action of different forces produced when dancing. It helps the muscles and the joints to work in secure, powerful and efficient positions.

The key factors addressed in the course are body placement, symmetry, stability, flexibility, balance, and core strength. Mats and flex bands will be used.

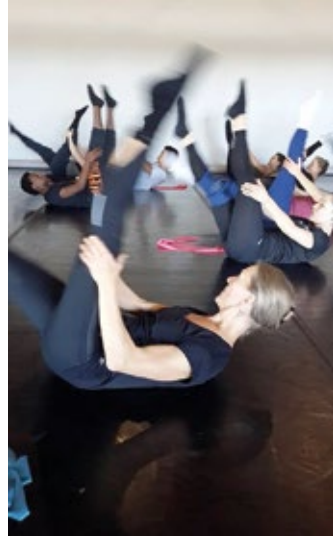


Photo: Nicolette Moses

## Contre dance workshop

Karin Modigh

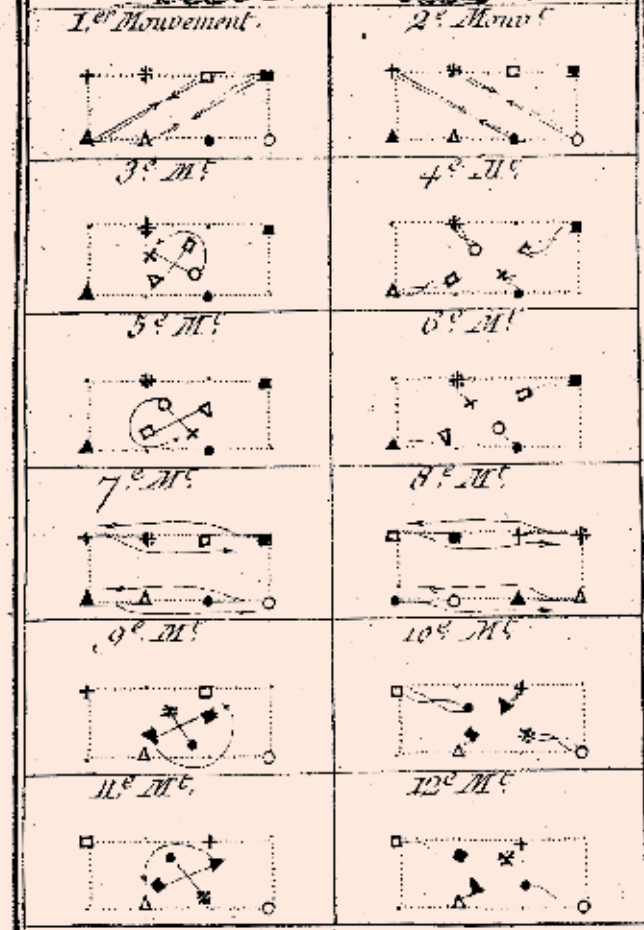
Optional course August

This is a workshop for students with some experience of contre dances, and for those who wish to gain independence regarding the resource material. The focus will be on the early 18<sup>th</sup> century French contre dances by Feuillet and Dezais, as well as later dances by De La Cuisse, Landrin and others.

Karin will go through the basic contre dance patterns and ingredients, and then assist students in reading and interpreting a contre dance on their own. Special attention will be paid to understanding the different structures and key components that are commonly used.

## LA FONTAINE

### PLAN des Figures de la Contredanse.



On trouve aux adresses cy dessus, une suite des  
meilleures et plus nouvelles Contredanses.



Photo: Alexis Silver



**Loris Barrucand**  
Accompanying  
harpichordist, August

A native of Savoie, France, Loris Barrucand began his harpsichord studies at the Conservatory of Annecy. At the age of 17, he was admitted to the classes of Olivier Baumont (harpichord) and Blandine Rannou (basso continuo) at the Conservatoire National Supérieur de Musique et de

Danse in Paris, where he recently completed his Master's studies. His master thesis, written under the guidance of musicologist Elisabeth Gallat-Morin, focuses on the musical life in New France (the area colonized by France in North America).

Outside of his formal studies, he has worked with renowned musicians such as Christophe Rousset, Bertrand Cuiller, Kenneth Weiss, Hank Knox, Luc Beauséjour, Françoise Lengellé, Mira Glodeanu and Lionel Sow, among others.

An avid supporter of interdisciplinary approaches to baroque art, Loris Barrucand has participated in the production of *La Belle Absente*, a theatrical, musical, and choreographed work written by actor France David and composer Jean-Christophe Revel.

In June and July 2014 he was seen and heard collaborating with the dance troupes *Les Jardins Chorégraphiques* and *Compagnie Beaux-Champs*, as well as performing in a duo with harpsichordist Clément Geoffroy in *Les Indes Galantes ou les Automates de Topkapi*, a franco-québécois production for four dancers and two harpsichordists based on the danced airs from J.-Ph. Rameau's *Les Indes Galantes*. In May 2015, this production was brought to Toronto for two critically-acclaimed performances at the Toronto Masque Theatre.

Since 2013, Loris Barrucand has been a member of the *Académie Desprez*, an organisation that encourages the international development and influence of the Drottningholm Court Theatre in Sweden.



Photo: Alexis Silver



Photo: Karin Modigh



Photo: Florence Kadri



Photo: Sofia Barkevall



Photo: Alexis Silver



# Practical information

## & REGISTRATION

Photo: Alexis Silver

### The surroundings

Löftadalen is a full board conservatory on the west coast of Sweden. It is beautifully situated on a hill overlooking the sea approximately 50 kilometres south of Gothenburg. There is a beach just beneath the school, within 5 minutes walk. About a 10 minute walk in the opposite direction is Åsa, a small countryside community with a supermarket and some other facilities including a post office and bakery.

### Meals & accommodation

Accommodation at Löftadalen is in double rooms in an area adjacent to the main building. There is also a limited number of single rooms available.

In the school restaurant the chef supervises the quality of the meals, keeping high standards and offering vegetarian alternatives and varied menus.

### Arrival & departure

Arrival time is on Sunday afternoon and we are available for check-in from 17h30 to 19h30. Check-out is after breakfast on Sunday the following week. Both courses close 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.

### Language & age limit

All courses are held in English, unless stated differently. The minimum age for participants is 16 years.

### How to get there

Löftadalen Conservatory is located in the village of Åsa at the Swedish countryside. To get there by train, go to Kungsbacka Station and then take a bus

to Åsa. Kungsbacka is served by regular trains from Gothenburg central station (journey time 30 minutes) and Copenhagen airport (direct train journey time 3.5 hours), so if you fly in from abroad we recommend either of those airports. From Kungsbacka there is a bus to Åsa idrottsplats, running about once per hour.

Before booking your flight tickets, please make sure to check your train and bus connections, using these sites:

[www.sj.se](http://www.sj.se)

Trains within Sweden

[www.vasttrafik.se](http://www.vasttrafik.se)

Buses Kungsbacka–Åsa idrottsplats

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

Map and information on how to get to Löftadalen

By car exit the E6 motorway at junction 58 if driving south (from Gothenburg) or at junction 57 if driving north (from Malmö). Åsa is a well signposted short drive to the coast from either junction.

### Main course levels

BEGINNERS 24–30 JULY

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 do not need any previous experience of the genre. However, we expect you to be a mover, be in good shape, be used to physical activity, and to possess good general body awareness. Please be aware that baroque dance is no less demanding than other dance forms, and typically puts a lot of strain on feet, calves and core muscles.



**INTERMEDIATE 24–30 JULY**

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 7–13 AUGUST**

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 7–13 AUGUST**

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, and we try to mix the groups as far as possible so that you get to know more people than just your morning class colleagues.

**Fees**

The International Summer Academy is all-inclusive, except travel costs. Fees include accommodation, meals and all classes:

- ▶ Double room: 4 950 SEK (ca. €540)
- ▶ Single room: 6 250 SEK (ca. €680)

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

**Scholarships**

In 2015 we founded two new scholarships: *Löftadalen Summer Academy scholarship, in memory of Ivo Cramér.*

Each scholarship covers 50% of the fee in 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 your scholarship application before 1 April to: [academy@baroquedancers.se](mailto:academy@baroquedancers.se)

Your application should be in the form of 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 advanced & professional levels in August**

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](http://www.baroquedancers.se). You can also fill out the form on the next page, scan and e-mail to: [academy@baroquedancers.se](mailto:academy@baroquedancers.se)

If you register for the August week, please don't forget to attach your CV. When we have received your registration, we will send a confirmation by email and then an invoice by post, asking you to pay the fee within a period of two weeks. Payment is to be made via bank transfer. Please note that your registration for participation is binding and the full fee has to be paid within the given timeframe.

Full name: .....

Address: .....

E-mail: .....

Phone number: ..... Date of birth: .....

**Main course level**

- Beginners 24–30 July (Begoña del Valle)
- Intermediate 24–30 July (Deda Cristina Colonna)
- Advanced 7–13 August (Catherine Turocy)
- Professional 7–13 August (Marie-Geneviève Massé)

**Optional courses 24–30 July**

- Spanish baroque dance, 3 days (Begoña del Valle)
- Gesture/acting, 3 days (Deda Cristina Colonna)
- Castanets, 2 days (Begoña del Valle)
- Feuillet notation, 2 days (Karin Modigh)

**Optional courses 7–13 August**

- Massé repertoire, 3 days (Marie-Geneviève Massé)
- Mask technique, 3 days (Catherine Turocy)

Choose maximum two out of three:

- Stability training, 2 days (Gunilla Hammar)
- Cramér repertoire, 2 days (Lena Cederwall Broberg)
- Contre dance workshop, 2 days (Karin Modigh)

**Accommodation**

- Single room, 6 250 SEK
- Double room, 4 950 SEK

I would like to share accommodation with (optional):

.....

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

.....

The maximum number of participants at each week is 35

**Registration deadline is 1 June**



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



[academy@baroquedancers.se](mailto:academy@baroquedancers.se)  
[www.baroquedancers.se](http://www.baroquedancers.se)