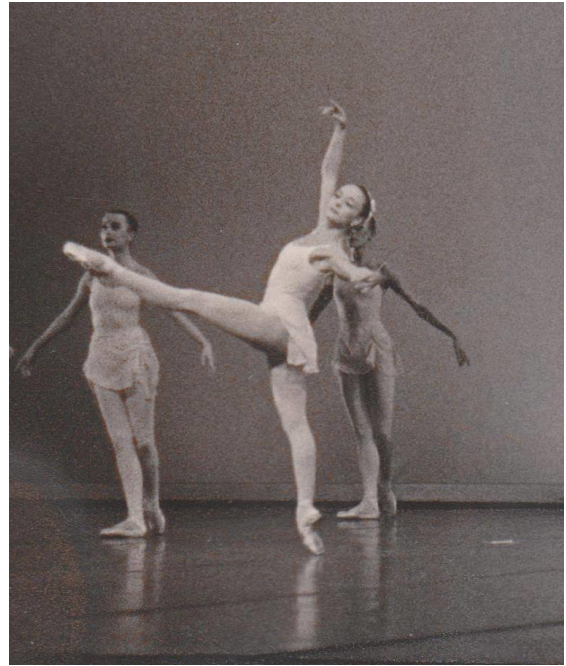


MARGARET TORRINI

MASTERCLASSES • CHOREOGRAPHY • PEDAGOGY • ARTISTIC MENTORING

International Étoile Dancer • Choreographer • Dance Teacher • Professional
Trainer



Passing on heritage. Supporting creation.

Classical & Neo-Classical Technique • Musicality • Interpretation
• Composition • Transmission
Cecchetti • Bournonville • Vaganova •
Neo-Classical Heritage and the Balanchine Aesthetic

© - ISDanse – International Scalène Danse



1-Margaret Torrini

A LIVING TRANSMISSION OF DANCE

After an international career as a performer, principal dancer and Étoile, I now devote my experience to transmission, choreographic creation and artistic mentoring.

“Technique is not an end in itself. It must enable the dancer to become an inspired interpreter and also a choreographic artist.”

My approach is based on a living encounter between classical heritage, choreographic research, pedagogy and artistic mentoring.

My career has allowed me to explore and integrate different traditions of classical and neo-classical dance: Cecchetti, Bournonville, Vaganova, as well as the legacy of George Balanchine.

WHAT I OFFER TODAY

- Classical & neo-classical masterclasses
 - Choreographic composition and improvisation workshops
 - Dance pedagogy training
 - Artistic mentoring and coaching
 - Transmission of the major classical schools
-

A FOUR-PART VISION

DANCE • INTERPRET • CREATE • TRANSMIT

Masterclasses, Choreography, Pedagogy & Artistic Mentoring

© - ISDanse – International Scalène Danse

MASTERCLASS

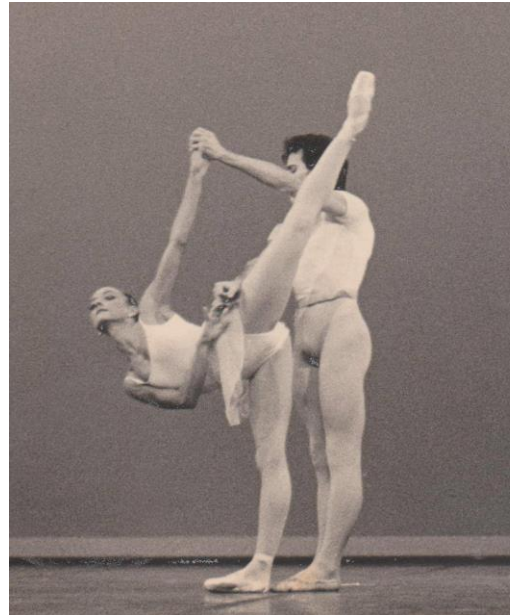
CLASSICAL & NEO-CLASSICAL

From classical technique to neo-classical freedom

A masterclass for dancers in pre-professional or professional training, or already engaged in an artistic career.

Areas of work

- Placement, coordination and dynamics
- Musicality and direct relationship to the score
- Speed of execution and clarity of movement
- Upper-body mobility and épaulement
- Use of space and directions
- Qualities of attack, suspension and momentum
- Technique in the service of interpretation
- Dancer autonomy in relation to movement



Possible specific focus

BALANCHINE — Musicality, speed, space, freedom

An approach informed by my experience in George Balanchine's repertoire, notably Square Dance, The Four Temperaments and the neo-classical aesthetic.

Passing on tradition without freezing dance.

© - ISDanse – International Scalène Danse

MASTERCLASS

THE MAJOR SCHOOLS OF CLASSICAL DANCE

Four heritages. One transmission. A thousand possibilities.

Cecchetti • Bournonville • Vaganova • Balanchine

This workshop explores how different traditions have shaped the classical and neo-classical dancer. The aim is not to juxtapose four methods, but to observe their principles, qualities and complementarities.

			
Cecchetti Technical construction, coordination, precision and organisation of the body.	Bournonville Elevation, lightness, batterie, épaulement, naturalness and musicality.	Vaganova Placement, power, breath, épaulement and development of movement through space.	Balanchine Speed, amplitude, mobility, attack, musicality and neo-classical freedom.

Objective

Enable dancers to recognise their roots, broaden their awareness of movement and enrich their interpretation.

“Understand history in order to dance better today.”

© - ISDanse – International Scalène Danse

4-Margaret Torrini

CHOREOGRAPHY WORKSHOP

FROM INTERPRETER TO CREATOR

Find your choreographic language

How can a sensation, an idea, a piece of music, a space or an intention be transformed into choreographic material? This workshop accompanies the dancer in the transition from interpretation to creation.

The work may include

- Guided improvisation
- Movement research
- Vocabulary invention
- Transformation of existing movement
- Phrase composition
- Work on rhythm and space
- Music / movement relationship
- Dramaturgical construction
- Individual, duet or group work
- Observation and analysis
- Development of a personal choreographic language



Objective

Give dancers tools that enable them not only to produce movement, but to make conscious choreographic choices.

Improvise • Choose • Structure • Compose

© - ISDanse – International Scalène Danse

PEDAGOGY TRAINING

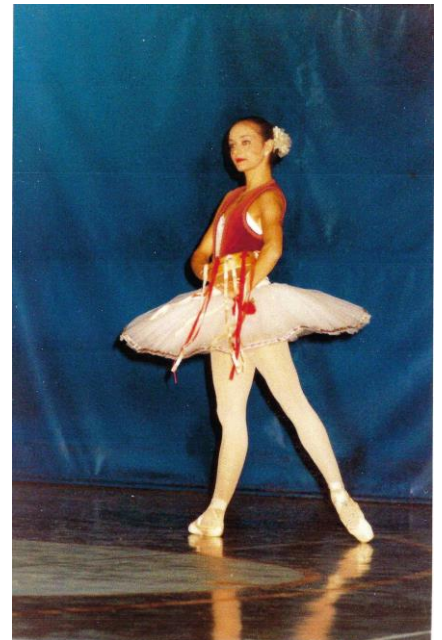
TRANSMITTING DANCE

Understand the schools to build your own pedagogy

This training is intended for dance teachers, future teachers, dancers in career transition, ballet masters and professionals wishing to deepen their pedagogical reflection.

POSSIBLE THEMES

- Course construction and progression
- Observing the dancer
- Movement analysis
- Vocabulary and terminology
- Musicality applied to teaching
- Correction and guidance
- Adapting to different ages and levels
- Relationship between anatomy and technique
- Psychology of learning
- The place of interpretation in teaching
- Comparison of the major classical traditions
- Transmission of choreographic heritage



ESSENTIAL PRINCIPLE

To transmit is not to reproduce.

The teacher must understand why a movement is being taught, when to teach it and for what purpose. Pedagogy then becomes an artistic and human act.

© - ISDanse – International Scalène Danse

ARTISTIC MENTORING

GUIDING THE ARTIST TOWARDS THEIR OWN SIGNATURE

Artistic mentoring has been one of the central axes of my work since 1976, following the completion of my diplomas. It is intended for dancers and choreographers, young professionals and pedagogues alike.

THE DANCER

Develop presence, musicality, interpretation and artistic personality.

THE YOUNG PROFESSIONAL

Prepare for an audition, variation, competition or entry into professional life.

THE EMERGING CHOREOGRAPHER

Clarify an intention, structure a work, develop a choreographic language and learn to look critically at one's own work.

THE DANCE TEACHER

Analyse teaching practice, enrich teaching and build a personal pedagogical identity.

THE DANCER IN CAREER TRANSITION

Identify acquired skills and support their transformation towards pedagogy, choreography or transmission.

Reveal the interpreter • Structure the creator • Support the pedagogue

“The aim is not to produce identical artists, but to enable each person to develop what is uniquely their own.”

© - ISDanse – International Scalène Danse

CAREER & INTERVENTION FORMATS

An international experience dedicated to transmission

Trained in Lausanne with Simone Suter and Turhan Betin, I obtained my diplomas in virtuosity, pedagogy and choreography in 1976. I later obtained the French State Diploma (DE) and the Swiss Federal Diploma.

My professional career began following the Varna Competition, in Japan with Ochi Minoru Ballet in Nagoya, before continuing with Den Norske Ballet in Oslo, the Royal Ballet of Wallonia, and then for nine seasons with Ballet du Nord, where I became principal dancer and then Étoile under the direction of Alfonso Catà.

My career then continued notably as a Guest Étoile and Ballet Mistress with Euroballet Luxembourg.

Alongside my career as a performer, I continued to develop my work as a choreographer, dance teacher and professional trainer, and in 2000 I founded ISDanse – International Scalène Danse in Lausanne, Switzerland.

Intervention formats

- Masterclass
- Choreography workshop
- Intensive course
- Pedagogy training
- Artistic mentoring
- Conference / transmission

Target audiences

- Academies and higher-education schools
- Conservatoires and training centres
- Companies and junior ballets
- Festivals and international intensives
- Dancers, choreographers, teachers and artists in career transition

MARGARET TORRINI

International Étoile Dancer • Choreographer • Dance Teacher • Professional
Trainer

Switzerland • France • International

CID Member No. 9469 since 2006

International Dance Council (Conseil International de la Danse)

© - ISDanse – International Scalène Danse