

About KARINA ELVER

Copenhagen May 2013.

I hereby certify, that I have known KARINA ELVER throughout her career as dancer with The Royal Danish Ballet. I was her ballet teacher, when she was still in the ballet school, and she showed from early on a special interest in and talent for the famous Danish Bournonville style.

She participated in several workshops and masterclasses, conducted by me, and I always chose her to demonstrate the Bournonville combinations. I also used her for a special film made on Bournonville's classes.

However, her talent as a dancer was versatile. She danced the whole repertoire with the company, and earned great critical acclaim for her dancing in Balanchine's "Rubies" and Alvin Ailey's "Memoria", just to mention two of many solo parts, she has performed.

Her creativity naturally led her into the choreographic field as well, and she has choreographed a long list of ballets for The Royal Danish Ballet's Workshops and abroad.

When I was artistic director of The Finnish National Ballet in Helsinki, I invited her to conduct a special choreographical workshop for my young dancers, and she created wonderful things with them.

Her dedication, high energy level and generous spirit, combined with her knowledge, natural skills and experience from a long career as dancer and performing artist makes her an excellent, inspiring and unconventional teacher.

She is now one of the few Danish born and raised teachers, who can pass on the unique tradition of Bournonville to the new generation of dancers.

Since 2011 and up to today she has furthermore proven her high quality of teaching and wide range of knowledge of the Bournonville style, repertoire and mime tradition through her successful work in the United States, where she has undertaken the great responsibility of teaching the next generation of American dancers to dance Bournonville in the correct way, and also passing on the important background knowledge of where the tradition comes from.

She is in that way a fantastic ambassadeur of the unique Danish ballet style and tradition, and I cannot stress enough how important her work is for the education of young dancers in America. I recommend highly that she can be given all the best possibilities to be able to continue her work in the United States.

A handwritten signature in black ink that reads "Dinna Bjørn". The signature is written in a cursive, flowing style with a large initial 'D' and 'B'.

Dinna Bjørn

Bournonville Specialist and former artistic director of The Norwegian National Ballet (1990-2002) and The Finnish National Ballet (2001- 2008)

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