



For Immediate Release

NEW YORK GOES BAROQUE
THE NEW YORK BAROQUE DANCE COMPANY PRESENTS
FIVE PREMIERES AT MARK MORRIS DANCE CENTER,
SEPTEMBER 21, 22, 28 & 29
COMPANY PERFORMS WITH OPERA LAFAYETTE
AT JAZZ AT LINCOLN CENTER, OCTOBER 17
PLUS, BENEFIT AT COMPANY XIV STUDIO, OCTOBER 1

The New York Baroque Dance Company gives traditional Baroque dance a contemporary edge in a mini-festival “Urban Baroque,” scheduled for three New York venues through early fall. The Company is headed by Catherine Turocy, internationally credited for her contribution to the current revival of the art form.

“Points of Departure”: First up is “Points of Departure,” which takes place at the James and Martha Duffy Performance Space at the Mark Morris Dance Center, **September 21, 22, 28 & 29**. The program features four world premieres and one New York premiere, each of which transforms the Baroque form to give it 21st century relevance. The live music will be performed by Concert Royal and conducted by its Artistic Director James Richman.

Catherine Turocy's "Caprice" applies contemporary structured improvisation techniques to existing Baroque choreography, paralleling the ways in which 18th century dancers were challenged to creatively play with the Baroque dance form. A world premiere, the dance is set to music by Nicola Matteis.

Sarah Edgar's solo, “Armida Abbandonata,” imaginatively presents a contemporary retelling of the story of unrequited love suffered by Armide, the ravishing Persian sorceress, queen and warrior. For this world premiere, Edgar expands on the choreography of Anthony L’Abeé, circa 1711. Edgar’s dance is set to recorded music from Jean Baptiste Lully’s 17th century opera “Armide,” combined

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with Henry Purcell and traditional Italian folk songs. Joy Havens designed the costumes.

Austin McCormick's "Trompe-l'oeil," a world premiere, plays with Baroque concepts of symmetry while deconstructing Raoul Auger Feuillet's 18th century dance notations for "Entrée d'Apollon" and "Folies d'Espagne pour femme."

Andrew Przbytkowski's original music was inspired by Vivaldi's "La Tempesta."

In "Point of Departure," a world premiere, choreographer Seth Williams leaps centuries by applying contemporary ballet to phrases from Baroque dance forms. Daniel Becker's original, post-minimalist composition is scored for period instruments such as harpsichord, violin, viola, baroque oboe and baroque flute. The costumes are by Karen Young.

In "Accumulating Venus," a New York premiere, longtime NYBDC member Patricia Beaman thrusts the archetype of the *femme fatale* into the 21st century. Performed by Beaman, the solo is credited to Anthony L'Abeé ("Passacaille de Vénus et Adonis," c. 1725), with new choreography by Beaman. The recorded score, based on music by Henri Desmarest, includes a sound score by Justin Luchter. The mask designs are by Jane Stein.

Company Benefit: Following the Mark Morris Dance Center engagement, there will be a benefit for the NYBDC on **October 1** at Company XIV Studio in Brooklyn. The evening's events are inspired by "Kit Kat Club," John Walsh's 1710 country dance, named after one of London's earliest clubs. The benefit begins with "Kit Kat Club" dance lessons at 8pm, followed by traditional English country dancing and refreshments.

"Zelindor, Roi des Sylphes": On **October 17**, Jazz at Lincoln Center's Frederick P. Rose Hall will resound with Baroque music when Opera Lafayette presents the New York premiere of the first contemporary production of "Zelindor, Roi des Sylphes." Central to the 1745 opera/ballet tale of Zelindor, the Sylph King, are performances by members of the New York Baroque Dance whose magical characterizations help cast the opera's enchanting spell. The opera was composed

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by François Rebel and François Francoeur. Catherine Turocy provided the new choreography. Opera Lafayette which is based in Washington, D.C. will be conducted by Ryan Brown.

Artistic Director Catherine Turocy is the recipient of numerous French, British and American awards, including the 1980 Dance Film Association Award for "The Art of Dancing," the 1995 Order of Arts and Letters from the French government and the 2001 New York Dance and Performance Award ("Bessie") for Sustained Achievement in Choreography.

Turocy has been commissioned to choreograph over 40 opera productions with the NYBDC in France, England, Germany and the United States. In addition to her many collaborations with her husband, James Richman, conductor of Concert Royal and the Dallas Bach Society, Turocy has worked with Philharmonia Baroque Orchestra, Academy of Ancient Music, English Baroque Soloists, the National Symphony Orchestra, the Dallas Bach Society, the New World Symphony, the Smithsonian Chamber Players and the Monteverdi Orchestra, among others. Her ballets have been filmed for French, Japanese and American television and featured at international venues including the Chatelet in Paris, the Festival d'Aix-en-Provence, the Opéra de Lyon, Lincoln Center and the Kennedy Center. Turocy began her dance training and studies in historical dance at Ohio State University.

Founded by Turocy and Ann Jacoby in 1976, the NYBDC has a repertoire that currently includes more than 54 operas, as well as reconstructed dances from period notations and ballets choreographed in period style. The Company has performed in cities throughout Canada, England, France, Germany, Japan and Mexico, and at venues such as the Spoleto Festival USA, The Kennedy Center, the Mostly Mozart Festival at Lincoln Center, the Boston Early Music Festival and Germany's Handel Festival.

Upcoming performances for the NYBDC include "Zelindor, Roi des Sylphes" on October 4 at Strathmore College in Maryland; a residency and performance at Cornell University in Ithaca, NY (October 29–November 18); and Catherine Turocy's

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production of Handel's "Orlando," featuring NYBDC members, and commissioned by the Goettingen Festival in Germany (April 7-May 10).

James and Martha Duffy Performance Space at Mark Morris Dance Center is located at 3 Lafayette Avenue in Brooklyn, NY. The evening curtains are at 7:30pm. Tickets are \$20 or \$15 seniors and students, and are available at www.nybaroque.com or at the door.

Company XIV Studio is located at 303 Bond Street in Brooklyn. The benefit takes place 7:30–10:30pm. Benefit tickets are \$30 (includes 2 complimentary drinks and appetizers) and are available at the door. No reservations are necessary. For more information call 212-662-8829.

Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center, is located at Broadway and 60th Street. The evening curtain is at 8pm. Tickets are \$25–\$45 and are available online at www.nybaroque.com or at the box office, by calling 212-721-6500 or online at www.jalc.org.

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