

From Heidi Waleson of the Wall Street Journal

Director Catherine Turocy and seven masked dancers from her New York Baroque Dance Company- including one amusingly costumed as Hymen's exotic gift of an ostrich-elegantly grounded the show in the period and the occasion, an 18th-century royal wedding...

... And for the final act-a dancing and singing contest demonstrating that art and love go together-Ms. Turocy directed a joyous festival integrating all three companies.

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From James R. Oestreich of The New York Times : "... the dance stole the show. To a nonspecialist eye, the troupes were endlessly entertaining in their separate inventions and even more so in their antic interactions."

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From Susan Galbraith of DC Theater Scene:

"Her dancers continue to impress me as if they live in these costumes and gestural language of the 18th century. They get, as few do in this country, the values of moderation, softness of limbs, nuanced petit bourées footwork, and elegant but un-ostentatious deportment. They have down every detail from the language of the wrist and fingers to the presentation of an open-turned calf while the gentle rise and fall of their limbs creates an almost hypnotic wave effect."

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Anne Midgette of The Washington Post: "The baroque dancers wore 18th century costumes and carried garlands of flowers, looking as if they had stepped out of a painting by Watteau."

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James Glazier at Random Opera

"The crowning stars of the evening were Cathy Turocy and her New York Baroque Dance Company, who effortlessly translated Rameau's every musical gesture into perfectly natural movement. Rameau would have been delighted to have had such dancers at his premier."

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