

Music <https://www.sfstation.com/rameau-the-temple-of-glory-e2304944>

THE FINANCIAL TIMES, ALLAN ULRICH, MAY 2, 2017

Rameau's opera-ballet, unperformed since 1745, seethes with invention

<https://www.ft.com/content/18e7f336-2e55-11e7-9555-23ef563ecf9a>

“Most astonishing is a theatrical style that integrates singer, instrumentalist and dancer. Choreographer Catherine Turocy deftly staged the work as a majestic farce, with moments of gentle pathos. Designer Scott Blake recreated a charming 18th-century theatre with backdrops influenced by Poussin, receding perspectives and flying elements. Appearing in a variety of roles, the eight omnipresent dancers offered stylish period moves; carriages were held high, arms flowed, jumps were modest, musicality was paramount. The Bacchus act brought rude hilarity. Turocy's final gesture, a children's maypole dance, was irresistible.”

THE SAN FRANCISCO CLASSICAL VOICE May 2, 2017 By Steven Winn

<https://www.sfcv.org/reviews/none/the-spectacle-of-temple-de-la-gloire-rises-in-berkeley>

“To call this weekend's dazzling, three-hour production of Jean-Philippe Rameau's 1745 opera-ballet *Le Temple de la Gloire* at Berkeley's Zellerbach Hall a spectacle comes close to underselling it. Brimming over with the splendors of this taut but lushly expressive French Baroque score; a formal but moving text by Voltaire; diverse solo, ensemble, and choral singing; poised and sensual dance; delectable costumes; painterly backdrops and projections; and for good measure a quizzical ostrich in the final act, this joint endeavor by **Cal Performances** and **Centre de musique baroque de Versailles** gratified on multiple levels.

Catherine Turocy doubled as a superlative stage director and choreographer, with her own **New York Baroque Dance Company** animating one delightful stage picture after another.

But when the *Temple of Glory* finally closed its substantial doors, a listener felt fully enclosed in Rameau and Voltaire's singular universe. Sight and sense, music and movement, human frailty and the quest for justice were raveled together like those maypole ribbons. Symbolically tied to Plautine by snippets of those same ribbons, Trajan made good on his promise. Happiness poured forth in all directions.”

DANCE VIEW TIMES. May 3, 2017

<http://www.danceviewtimes.com/2017/05/cest-magnifique.html#more>

by Rita Felciano

“... So to have an opportunity to see the first performance of a work, last seen in its original form in 1745 with music by Rameau and libretto by no less a writer like Voltaire, must be considered a major event. That it has been realized in such an exquisitely refined and coherent manner is almost miraculous. No wonder, on opening night the production received a standing ovation at the first intermission. This reconstruction may have been a gift to music lovers, but it was an even a larger one to those of us who seem forever enamored of dance. According to the program notes, Parisian audiences would have seen "Temple" as an "opera-ballet". Catherine Turocy's eight-member New York Baroque Dance Company, with help from some local dancers, including children, contributed the many dance numbers -- some elegant, some robust, some ribald -- in the spirit of the time. As the stage director she insured a cohesion in which singers and dancers performed as a unit.

... For a twenty-first century dance watcher, this marvelous production was like opening a book to the family ancestry. We all know where ballet came from -- but here it was live, so familiar, and so full of promise. And yet it was complete in itself. Since no notation existed for the choreography, Turocy relied on the music and what she glanced from period manuals. I am sure that I saw versions of the Minuet, an Allemande and, in the finale, a Contradanse. Beautiful were the delicacy and elegance of the poses -- stillness was prized -- the front-oriented body, soft plies and turnout. The slight tilt of the torso and bobbing moves never moved far from the vertical. Already some of the men -- particularly those of the Roman court -- showed higher jumps, more legs extension and serial pirouettes.

Dancers doubled the singers enhancing the emotional quality of the music, but they also pushed the narrative into the visible world of shepherds, drunkards and hedonists as well as the muses as representative of the gods. In the first act in which evil Bélus derided the pastoral idylls of shepherd and shepherdesses, they watched and danced, rested and gently frolicked with small hops, fast beats and wrists gently angled. With Bacchus, several of the singers proved to be inspired "movers" as they joined satyrs, fauns, a priestess and rustic wood cutters' good-humored debaucheries in a style called grotesco which may date back to Roman plays and traveling circus acts. A lovely touch was a curious ostrich who ambled through the chaos, crossing his feet and angling his neck. (I wondered whose invention that was.) The third act, the most plangent one, had Plautine, supported by her dancing attendants, ache for her husband. When he returned La Gloire honored him... The musical values of this dance-opera were of the highest quality, with singers often doing double and triple duty. Scott Blake's superb set -- with an upstage opening that allowed for quick changes of scenery -- could have come from a Watteau painting. Any opera house in the country should be delighted to have this treasure.”

San Francisco Chronicle by Joshua Kosman April 30

“... endless inventiveness of Rameau’s score, rendered with nobility and verve by the orchestra under Music Director Nicholas McGegan, and the gorgeous dancing devised by director and choreographer Catherine Turocy...

Chief among the evening’s many choreographic delights was the endlessly agile and fluid presence of Caroline Copeland, who glided through every tableau as if moving on well-oiled casters. Her colleagues brought graceful ebullience to a range of theatrical moods, from the

sublime round dances of the pastoral first act to the stately finale. The Bacchic celebrations of Act 2 were pure joy, enlivened by the presence of Meggi Sweeney Smith as a quizzical, high-stepping ostrich.”

<http://www.sfchronicle.com/music/article/Temple-revives-the-grandeur-of-the-French-11109319.php>

BACHTRACK By *Iana Walder-Biesanz*, 29 April 2017

“Catherine Turocy, artistic director of the New York Baroque Dance Company, choreographed both the blocking and the dancing with great beauty and attention to period detail. The performers held studiously asymmetrical poses and formed charming stage pictures. The choreography included humor as well as displays of athleticism and grace. A comedic danced staff fight (by Andrew Trego and Olsi Gjerci) was a highlight, as was a delightful tambourine dance (by Carly Fox Horton).

... But for sheer beauty, both visual and auditory, this lovingly produced *Le Temple de la Gloire* could not be surpassed.”

<https://bachtrack.com/review-rameau-mcgegan-berkeley-california-april-2017>

MERCURY NEWS Georgia Rowe April 29

<http://www.mercurynews.com/2017/04/29/philharmonia-baroque/>

“Friday’s opening benefited from expert leadership by McGegan in the pit, and lavish stage direction and choreography by Catherine Turocy, whose New York Baroque Dance Company brought a vivacious corps of artists able to navigate the gigues, gavottes, forlanes and other French dance forms specific to the score.”

Blog On Opera April 29

<http://blog.onopera.com/2017/04/rameaus-le-temple-de-la-gloire.html>

This is something that modern commercial opera productions simply don't do--an attempt at an authentic reproduction of a Rameau theatrical work as it would have been presented at the time. A modern company like the Santa Fe Opera will make the frog Queen look as much like a real frog as possible, such as in *Platée* [here](#). Or Glyndebourne will stage his characters inside a refrigerator, such as in *Hippolyte et Aricie* [here](#). Or the Bayerische Staatsoper will choreograph break dancing, such as in *Les Indes Galantes* [here](#). So an attempt to show something as it might possibly have been in the eighteenth century is a rare treat. The period style dancing was pleasant to see.

Interview with Catherine Turocy by Claudia Bauer

Dance has never been more political than it is today, with artists creating work on themes of feminism, racism, inequality, violence and the fight for justice. The issues may be topical, but dance as a political act goes back centuries

<http://dancersgroup.org/2017/04/body-politic-baroque-dance-speaks-truth-power-temple-glory/>

THE OPERA TATTLER April 30, 2017

<http://operatattler.typepad.com/opera/2017/04/temple-of-glory-review.html>

“It is a shame that Rameau's *Le Temple de la Gloire* at [Cal Performances](#)... only has three performances this weekend. The music is delightful, and I could have happily gone again today after hearing the first two on Friday and Saturday nights.

The pretty production is historically informed, lead by Artistic Director of the New York Baroque Dance Company, Catherine Turocy. It is a nice contrast between the usual contemporary versions of Baroque operas I've seen from Mark Morris or Pina Bausch... “

THE BAY ARE REPORTER, By Paul Parish

http://ebar.com/arts/art_article.php?sec=dance&article=289

Philharmonia Baroque was joined by superb singers of the Centre de musique baroque de Versailles and forces of the New York Baroque Dance Company (director: Catherine Turocy), whose limpid, wonderfully light dances flowed like water over rocks as they embodied shepherds, muses, and other creatures sympathetic to the virtues of magnanimity. Baroque dance *is* ballet in an earlier form, and Rameau's music is extremely danceable. It was a huge production – scores of singers in the chorus, scores of musicians in the pit, wonderfully directed by Nicholas McGegan. And the house was full.