

## Short Bios for Faculty

**Caroline Copeland** (Associate Director) joined the New York Baroque Dance Company in 1996 and has since performed with the troupe throughout the United States and Europe, most notably at the Drottningholm Theater, the International Händelfestspiele Göttingen, Danspace at St. Mark's Theater, the Guggenheim Museum, and at Potsdam Sanssouci. Caroline is also a featured artist with The Boston Early Music Festival where she is both a performer and choreographer. Her dancer/choreographer credits with BEMF include Steffani's *Niobe*, *Regina di Tebe*, Handel's *Almira*, and Campra's *Le Carnaval de Venise*. As a solo performer, Caroline collaborates with many early music groups around the US and Europe. Appearances include performances with Cantata Profana, Juilliard 415, Quicksilver, The Four Nations Ensemble, The New York Collegium, Brooklyn Baroque, The New Dutch Academy, Bourbon Baroque, and the New York Consort of Viols. And Caroline's choreographies have been presented at the historic Federal Hall, The Metropolitan Museum of Art, The Public Theater, and the Philipszaal in the Hague.

Caroline also directs opera and writes, directs, and choreographs dance/plays both in the US and internationally. She teaches master classes in baroque dance and gesture at colleges and universities across the United States. Caroline earned a MFA in Dance from Sarah Lawrence College and is an Adjunct Professor at Hofstra University where she enjoys teaching classical ballet, contemporary dance, historical dance practice, and dance history. She began her work in historical dance at Goucher College with Chrystelle Bond.

Teaching the Duncan repertoire for our workshop, **Catherine Gallant**, performer, choreographer and teacher, has been making dances over the last 30 years. She is also a dance historian with a specialty in the art and technique of Isadora Duncan. In 1989 she co-founded Dances by Isadora which has performed for audiences around the world. She has received funding for her work from the Harkness Foundation for Dance, the Manhattan Cultural Council and the Bossak Heilbron Foundation, NYFA and City Parks Foundation among others.

She teaches at PS 89 in Manhattan since 1998 where she explores dance with children using an integrated approach which includes the language of Laban Movement Analysis and investigations of dance across culture and history. Catherine and her students appear in the recent documentary, PS DANCE. Ms. Gallant is the director of Catherine Gallant/DANCE which appeared with Dances by Isadora as part of the Dance Access series at Danspace/St. Marks in 2016. Ms. Gallant is a graduate of the Boston Conservatory and holds an MFA in Dance from Temple University. During the 1980's Ms. Gallant was an apprentice with the Limon Co. and appeared with Ze'eva Cohen and Dancers, Anna Sokolow, Muna Tseng, and Beth Soll among many others.

**Catherine Turocy** is an expert in 17th and 18th century period performance with over 60 Baroque operas to her credit. In 2017-18 she garnered 4 awards for the production of "Le Temple de La Gloire" as stage director and choreographer. She was decorated by the French as a Chevalier in the Order of Arts and Letters. Turocy received the BESSIE Award in NYC and the IZZIE in San Francisco, the Natalie Skelton Award for Artistic Excellence and the Dance Film Association Award for "The Art of Dancing." She is the

cofounder and Artistic Dir. of the NYBDC since 1976 and a founding member of the Society for Dance History Scholars. Since 1995 Turocy has been producing summer workshops for The New York Baroque Dance Company. Her work in 2017 with guest artist Millicent Hodson exploring Nijinsky and his foray into Baroque music/choreography was such a success that Turocy has been inspired to pursue a workshop examining the Baroque presence in early 20th century modern dance. Turocy is a 2018-19 Resident Fellow at the Center for Ballet and the Arts in NYC at NYU.

For the past 45 years **Livia Vanaver** has been traveling throughout the US and abroad with her musician/composer husband and Company of extraordinary dancers and musicians, collecting and performing traditional dance and music from many cultures. She is committed to creating community through the vehicle of dance. Livia has been on the cutting edge of Arts Education programs throughout New York State and abroad. A leading authority on dance education, she has pioneered the teaching of world dance styles and Global Citizenry in schools.

In the summer 1982, former Denishawn dancer, Jane Sherman, recreated all Five American Sketches for The Vanaver Caravan in honor of the historic 50th Anniversary of Jacob's Pillow. In 1990, The Vanaver Caravan presented a program of Denishawn recreations along with the Denishawn Repertory Company at the Pillow preceding their 1990 tour in France for the Bienalle de la Danse in Lyons, where The Vanaver Caravan was chosen to represent traditional American and early modern dance in America.

"5 American Sketches" and other works were choreographed in the 20's by Ted Shawn as part of the suite which includes "Boston Fancy: 1854.", "Around the Hall in Texas", "A Gringo Tango", "Danse Americaine" (about a mill town dude), and "Pasquinade" which are all based on comedic & historical American slices of life.

**Joe Williams** will be teaching our Delsarte classes. Selected by Mime Journal, in their special edition on Delsarte, as one of only two practitioners to be mentioned, and the only one who specializes in teaching the system, Joe lives in New York City and has been creating workshops and seminars on Delsarte since 1997. In November of 2011 he taught his Three Pillars approach to Delsarte at the Centre National de la Danse and the Centre International de Danse Jazz in Paris, also singing a recital of Delsarte vocal compositions at the National Art History Institute of Paris. In Germany, he gave a master class at the Trossingen Conservatory, and at the Akademie fur Gesprochenes Wort in Stuttgart. For six years he taught on the movement faculty for the Dalcroze Institute at Juilliard, and has been a guest teacher, and Artist in Residence for Lori Belilove's Isadora Duncan Dance Foundation in New York.

He has taken Delsarte to the Star Island Retreat Center for a week of dance, and, used Delsarte to teach body language as a guest lecturer for communication classes at Mercy College, Bronx Community College and the School for Visual Art in Manhattan. The Mime Journal article has brought him international recognition for his work in Delsarte and he has been consultant and teacher for the first scholarly thesis on the subject to be written in France, François Delsarte's homeland.