Paul Taylor Dance Foundation in association with San Francisco Performances presents

PAUL TAYLOR DANCE COMPANY

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CHRISTINA LYNCH MARKHAM  MADELYN HO  KRISTIN DRAUCKER  LEE DU VENECK
ALEX CLAYTON  DEVON LOUIS  JOHN HARNAGE  MARIA AMBROSE
LISA BORRES  JADA PEARMAN  SHAWN LESNIAK  ADAM DICKERSON

Founding Artistic Director
PAUL TAYLOR
Artistic Director
MICHAEL NOVAK
Rehearsal Directors
BETTIE DE JONG  ANDY LEBEAU

Principal Lighting Designers  Principal Set and Costume Designers
JENNIFER TIPTON  SANTO LOQUASTO
JAMES F. INGALLS  WILLIAM IVEY LONG

Executive Director
JOHN TOMLINSON

PROGRAM A  |  Page 24
Wed, Feb 19 and Sat, Feb 22 | 7:30pm  Sun, Feb 23 | 2pm
The Blue Shield of California Theater at YBCA

COMPANY B  |  CONCERTIANA  |  ESPLANADE
West Coast premiere

PROGRAM B  |  Page 26
Thu, Feb 20 and Fri, Feb 21 | 7:30pm
The Blue Shield of California Theater at YBCA

CLOVEN KINGDOM  |  POLARIS  |  PIAZZOLLA CALDERA

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National tour supported in part by an award from the National Endowment for the Arts.

The taking of photographs and the use of recording devices are strictly prohibited.
Program and casting are subject to change.
Latecomers will be seated only during intermissions.
Please silence all mobile devices during the performance.

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San Francisco Performances’ presentation of Paul Taylor Dance Company is made possible in part by the generous support of Tom and Lily Beischer

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San Francisco Performances has been Paul Taylor Dance Company’s Bay Area home since 1990. PTDC has performed here frequently, completing month-long residencies, educational outreach projects and introducing some of the company’s most beloved works.

Paul Taylor

Paul Taylor, one of the most accomplished artists this nation has ever produced, helped shape and define America’s homegrown art of modern dance from the earliest days of his career as a choreographer in 1954 until his death in 2018. Having performed with Martha Graham’s company for several years, Mr. Taylor uniquely bridged the legendary founders of modern dance—Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey and Ms. Graham—and the dance makers of the 21st Century with whom he later worked. Through his initiative at Lincoln Center begun in 2015—Paul Taylor American Modern Dance—he presented great modern works of the past and outstanding works by today’s leading choreographers alongside his own vast repertoire. He also commissioned the next generation of dance makers to work with his renowned Company, thereby helping to ensure the future of the art form.

Mr. Taylor continued to win public and critical acclaim for the vibrancy, relevance and power of his dances into his eighties, offering cogent observations on life’s complexities while tackling some of society’s thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality, morality and mortality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects in Mr. Taylor’s dances. His repertoire of 147 works covers a breathtaking range of topics, but recurring themes include the natural world and man’s place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle and those they leave behind prompted the New York Times to hail him as “among the great war poets”—high praise indeed for an artist in a wordless medium. While some of his dances have been termed “dark” and others “light,” the majority of his works are dualistic, mixing elements of both extremes. And while his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

Paul Taylor was born on July 29, 1930—exactly nine months after the stock market crash that led into the Great Depression—and grew up in and around Washington, DC. He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the University library, and then transferred to The Juilliard School. In 1954 he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959 he was invited to be a guest artist with New York City Ballet, where Balanchine created the Episodes solo for him.

Mr. Taylor first gained notoriety as a dance maker in 1957 with Seven New Dances; its study in non-movement famously earned it a blank newspaper review, and Graham subsequently dubbed him the “naughty boy” of dance. In 1962, with his first major success—the sunny Aureole—he set his trailblazing modern movement not to contemporary music but to baroque works composed two centuries earlier, and then went to the opposite extreme a year later with a view of purgatory in Scudorama, using a commissioned, modern score. He inflamed the establishment in 1965 by lampooning some of America’s most treasured icons in From Sea To Shining Sea, and created more controversy in 1970 by putting incest and spousal abuse center stage in Big Bertha.

After retiring as a performer in 1974, Mr. Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant Esplanade (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In Cloven Kingdom (1976) Mr. Taylor examined the primitive nature that lurks just below man’s veneer of sophistication and gentility. With Arden Court (1981) he depicted relationships both platonic and romantic. He looked at intimacy among men at war in Sunset (1983); pictured Armageddon in Last Look (1985); and peered unfinchingly at religious hypocrisy and marital rape in Speaking In Tongues (1988). In Company B (1991) he used popular songs of the 1940s to juxtapose the high spirits of a nation emerging from the Depression with the sacrifices Americans made during World War II. In Eventide (1997) he portrayed the budding and fading of a romance. In The Word (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium he poked fun at feminism in Dream Girls (2002); condemned American imperialism in Banquet of Vultures (2005); and stared death square in the face in the Walt Whitman-inspired Beloved Renegade (2008). Brief Encounters (2009) examined the inability of many people in contemporary society to form meaningful and lasting relationships. In this decade he turned a frightening short story into a searing drama in To Make Crops Grow and compared the mating rituals of the insect world to that of humans in the comedic Gossamer Gallants. Mr. Taylor’s final work, Concertiana, made when he was 87, premiered at Lincoln Center in 2018.

Hailed for uncommon musicality and catholic taste, Mr. Taylor set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley and Barbershop Quartets; Harry Nilsson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. Mr. Tay-
lor influenced dozens of men and women who have gone on to choreograph—many on their own troupes—while others have gone on to become respected teachers at colleges and universities. And he worked closely with such outstanding artists as James F. Ingalls, Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton and Jennifer Tipton. Mr. Taylor’s dances are performed by the Paul Taylor Dance Company, the six-member Taylor 2 Dance Company (begun in 1993), and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet, and Alvin Ailey American Dance Theater.

As the subject of the documentary films Dancemaker and Creative Domain, and author of the autobiography Private Domain and Wall Street Journal essay Why I Make Dances, Mr. Taylor shed light on the mysteries of the creative process as few artists have. Dancemaker, which received an Oscar nomination in 1999, was hailed by Time as “perhaps the best dance documentary ever,” while Private Domain, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Mr. Taylor’s essays, Facts and Fancies, was published by Delphi in 2013.

Mr. Taylor received nearly every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for Speaking in Tongues, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress’s Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships, and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship—often called the “genius award”—and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor’s Arts Award and the New York City Mayor’s Award of Honor for Art and Culture. In 1989 Mr. Taylor was elected one of ten honorary members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as Chevalier de l’Ordre des Arts et des Lettres in 1969 and elevated to Officier in 1984 and Commandeur in 1990, Mr. Taylor was awarded France’s highest honor, the Légion d’Honneur, in 2000 for exceptional contributions to French culture.

Mr. Taylor died in Manhattan on August 29, 2018, leaving an extraordinary legacy of creativity and vision not only to American modern dance but to the performing arts the world over.

Michael Novak

Michael Novak became only the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, upon the death of Founding Artistic Director Paul Taylor.
A highlight of his studies at Columbia was performing Mr. Taylor’s solo in Aureole, which led him to embrace the Taylor repertoire. In 2008, Mr. Novak graduated magna cum laude from Columbia, and was elected to Phi Beta Kappa.

In a 2009 program celebrating Serge Diaghilev at Columbia’s Miller Theatre, Mr. Novak embodied Vaslav Nijinsky’s role in L’Après-midi d’un faune with an authenticity that brought him to the attention of dance critics and scholars. He has since performed works by Bill T. Jones and Stephen Petronio and danced with Gibney Dance and the Daniel Gwirtzman Dance Company. He has also studied at Springboard Danse Montreal under Alexandra Wells and Coleman Lemieux & Compagnie.

Mr. Novak’s Paul Taylor Dance Company debut in the 2010–11 season earned him a nomination for the Clive Barnes Foundation Dance Award. During his nine-year career he danced 57 roles in 50 Taylor dances, 13 of which were made on him, and created roles for five of the Taylor Company Commission choreographers. In announcing Mr. Novak’s appointment as Artistic Director Designate in March 2018, Mr. Taylor said, “Michael has mastered our repertory and steeped himself in dance history. He understands the need to nurture the past, present and future of modern dance. I look forward to working with him and preparing him to assume artistic leadership of my Company.”

“I am determined to further Paul Taylor’s vision,” Mr. Novak said upon assuming the role of Artistic Director, “and to bring his gems to every part of the globe...to honor past dance makers and encourage future artists...and to make sure modern dance remains a transformative force for good in our lives long into the future.”

Paul Taylor American Modern Dance

As a pioneering dance maker, Paul Taylor blazed new trails throughout his 64-year career. Remarkably, he was in his 80s when he made two decisions that changed the future of his Company and the art form he helped create.

The first of these occurred in 2012 when Mr. Taylor moved the Paul Taylor Dance Company’s annual New York City season to Lincoln Center for the Performing Arts, one of the world’s leading cultural venues. The Taylor Company thereby became the first modern dance troupe to call Lincoln Center home, and attracted larger audiences than ever before. In 2015, to ensure that both the Taylor legacy and the art of modern dance itself would survive well into the future, Mr. Taylor established Paul Taylor American Modern Dance.

In addition to presenting the Paul Taylor Dance Company in dances from Mr. Taylor’s collection of nearly 150 works, PTAMD presents great modern dance works by choreographers of the past, performed by contemporary masters of those styles. Since these dances have seldom if ever been performed at Lincoln Center, vast new audiences have a rare opportunity to experience the formative works of modern dance. PTAMD also brings to Lincoln Center outstanding works by leading choreographers of our own time. Thus far, PTAMD has presented Sara Mearns in Dances of Isadora; the Limón Dance Company in Doris Humphrey’s Passacaglia from 1938; the Paul Taylor Dance Company in Martha Graham’s Diversion of Angels (1948); Lyon Opera Ballet in Merce Cunningham’s Summerspace (1958); Dayton Contemporary Dance Company in Donald McKayle’s Rainbow ‘Round My Shoulder (1959); Trisha Brown Dance Company in Ms. Brown’s Set and Reset (1983); and Shen Wei Dance Arts in Shen Wei’s Rite of Spring (2004).

PTAMD also provides choreographers with the invaluable opportunity to make dances on the Paul Taylor Dance Company in a nurturing atmosphere through the Taylor Company Commissions program. Those dances are then performed at Lincoln Center, and some go on national tour with the Company. Commission recipients thus far include Larry Keigwin, who created Rush Hour; Doug Elkins (The Weight of Smoke); Lila York (Continuum); Bryan Arias (The Beauty in Gray); and Doug Varone (Half Life). Kyle Abraham has received a Taylor Company Commission for 2018–19, and Margie Gillis and Pam Tanowitz will be the season’s Guest Resident Choreographers.

Since the marriage of live music and dance creates a truly once-in-a-lifetime experience, another major aspect of PTAMD at Lincoln Center calls for music to be performed live by Orchestra of St. Luke’s and guest artists whenever so intended by the choreographer. (Exceptions to this include some magnificent Taylor works that require historic recordings, while some other choreographers use recorded pastiches.) Donald York, Mr. Taylor’s longtime music collaborator and composer, has returned to the Company as Music Director,
and divides conducting responsibilities with distinguished guest artists.

Paul Taylor American Modern Dance has done more than breathe new life into a 65-year-old Company. It has helped reinvigorate an art form.

**Paul Taylor Dance Company**

“The American spirit soars whenever Taylor’s dancers dance.”

—San Francisco Chronicle

Dance maker Paul Taylor first presented his choreography with five other dancers in Manhattan on May 30, 1954. That modest performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of American history’s most celebrated artists, hailed as part of the pantheon that created American modern dance.

The Paul Taylor Dance Company has traveled the globe many times over, bringing Mr. Taylor’s ever-burgeoning repertoire to theaters and venues of every size and description in cultural capitals, on college campuses and in rural communities—and often to places modern dance had never been seen before. The Taylor Company has performed in more than 500 cities in 64 countries, representing the United States at arts festivals in more than 40 countries and touring extensively under the aegis of the U.S. Department of State. In 1997 the Company toured throughout India in celebration of that nation’s 50th Anniversary. Its 1999 engagement in Chile was named the Best International Dance Event of 1999 by the country’s Art Critics’ Circle. In the summer of 2001, the Company toured in the People’s Republic of China and performed in six cities, four of which had never seen American modern dance before and has since returned on four separate multi-week tours. In the spring of 2003, the Company mounted an award-winning four-week, seven-city tour of the United Kingdom. The company regularly tours throughout North America, South America, Asia and Europe.

While continuing to garner international acclaim, the Paul Taylor Dance Company performs more than half of each touring season in cities throughout the United States. In celebration of the Company’s 50th Anniversary and 50 years of creativity, the Taylor Foundation presented Mr. Taylor’s works in all 50 states between March 2004 and November 2005. That tour underscored the Taylor Company’s historic role as one of the early touring companies of American modern dance.

Beginning with its first television appearance for the Dance in America series in 1978, the Paul Taylor Dance Company has appeared on PBS in ten different programs, including the 1992 Emmy Award-winning Speaking in Tongues and The Wrecker’s Ball—including Company B, Funny Papers, and A Field of Grass—which was nominated for an Emmy Award in 1997. In 1999 the PBS American Masters series aired Dancemaker, the Academy Award nominated documentary about Mr. Taylor and his Company. In 2013, PBS aired Paul Taylor Dance Company in Paris, featuring Brandenburgs and Beloved Renegade. The 2014 documentary Paul Taylor Creative Domain won critical and public acclaim for its revelation of Mr. Taylor’s creative process, as it followed the famously private choreographer and his Company through the entire process of creating a new work from initial concept to opening night.

www.ptamd.org
**THE COMPANY**

**Bettie de Jong** (Rehearsal Director) was born in Sumatra, Indonesia, and in 1946 moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. de Jong joined the Taylor Company in 1962. Noted for her strong stage presence and long line, she was Mr. Taylor’s favorite dancing partner and, as Rehearsal Director, was his surrogate in the studio and on tour for more than 40 years. In 2019, she received the 2019 Balasarawati/Joy Anne Dewey Beinecke Endowed Chair for Distinguished Teaching Award from American Dance Festival for her substantial contributions to the sustainment of the Taylor legacy.

**Andy LeBeau** (Rehearsal Director) was raised in Portsmouth, New Hampshire. He graduated from the Boston Conservatory of Music with a B.F.A. in dance in 1993. He then moved to New York City to be one of the original members of Taylor 2. Two years later he was invited to join Paul Taylor Dance Company. After retiring from the stage in 2005, Andy served as Director of The Taylor School, then Director of Taylor 2, Company Manager, and Rehearsal Assistant to Mr. Taylor. He works closely with Mr. Novak and Ms. Bettie de Jong.

**Eran Bugge** is from Oviedo, Florida where she began her dance training at the Orlando Ballet School, and went on to study at the Hartt School at the University of Hartford under the direction of Peggy Lyman, graduating Summa Cum Laude with a B.F.A. in Ballet Pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. Ms. Bugge has performed in works by Amy Marshall, Katie Stevinson-Nollet and Jean Grand-Maitre. She was also a member of Full Force Dance Theatre and the Adam Miller Dance Project. In 2012, Ms. Bugge was the recipient of the Hartt Alumni Award. In 2018, she danced in the feature film The Chaperone choreographed by John Carrafa. She joined the Paul Taylor Dance Company in Fall 2005.

**Michael Apuzzo** grew up in North Haven, Connecticut. He studied Economics and Theater at Yale University, graduating Magna Cum Laude in 2005. Growing up in musical theater, he began his formal dance training in high school, then danced and choreographed in undergraduate companies. After being dance captain for an original production of Miss Julie choreographed by Peter Pucci, Mr. Apuzzo debuted professionally at the Yale Repertory Theater. He has since performed in numerous musicals at Equity theaters across the country and in the National Tour of Twyla Tharp’s Broadway show, Movin’ Out. He is a second-degree black belt in Tae Kwon Do, author of Flying Through Yellow, certified personal trainer, and co-producer of the new Hamptons charity event Dancers for Good. He joined Paul Taylor Dance Company in Fall 2008.
Heather McGinley grew up in St. Louis, Missouri. Through her early training with Lisbeth Brown, she attained a Diploma in the Cecchetti Method of Classical Ballet. She graduated from Butler University with a B.F.A. in dance performance in 2005. She was a member of Graham II for two seasons and went on to perform with the Martha Graham Dance Company from 2008 to 2011. With the Graham Company she toured Italy in the original cast of Antonio Calenda’s Looking for Picasso, a dance and theater piece featuring restaged classic Graham ballets. In 2018 she danced in the feature film The Chaperone choreographed by John Carrafa. She participated in the 2010 Intensives at The Taylor School, and joined Paul Taylor Dance Company in Spring 2011.

George Smallwood is a native of New Orleans. He earned a B.F.A. degree in Dance Performance and a Bachelor of Business Administration degree with an International Focus from Southern Methodist University. He has been a member of the Parsons Dance Company, where he performed the signature solo Caught, and the Martha Graham and Lar Lubovitch companies. As co-founder of Battleworks he performed, taught master classes and restaged Robert Battle’s works across the country. He has been in regional productions of Spamalot, Chicago, My Fair Lady, Oklahoma!, Crazy for You, The Music Man, White Christmas, Seven Brides for Seven Brothers and 42nd Street. He joined the Paul Taylor Dance Company temporarily in Spring 2011 and rejoined in Summer 2012.

Christina Lynch Markham grew up in Westbury, New York and began dancing with Lori Shaw, and continued at Holy Trinity High School under the direction of Catherine Murphy. She attended Hofstra University on scholarship and performed works by Cathy McCann, Karla Wolfangle, Rachel List, Robin Becker, and Lance Westergard. During college she also trained at The Taylor School, and attended the Company’s Summer Intensive Program. After graduating Summa Cum Laude in 2004, she danced with the Amy Marshall Dance Company, Stacie Nelson and The Dance Theater Company. She joined Taylor 2 in Summer 2008 and made her debut with the Paul Taylor Dance Company in Summer 2013.

Madelyn Ho, M.D. is from Sugar Land, Texas where she began dancing at Kinard Dance School and later trained with Ballet-Forte under the artistic direction of Michael Banigan. She graduated from Harvard College with a B.A. in Chemical and Physical Biology. While there, she was awarded the Artist Development Fellowship and attended the Taylor School Winter Intensive. She was a member of Taylor 2 from 2008 to 2012 and left to attend Harvard Medical School, during which time she was a guest artist for Alison Cook Beatty Dance and performed with Urbanity Dance. She joined the Paul Taylor Dance Company in Spring 2015 and completed her Doctorate of Medicine in May 2018.
Kristin Draucker was born in Washington D.C and grew up in York, Pennsylvania. She began her training at the Central Pennsylvania Youth Ballet under Marcia Dale Weary. In 2005 she was awarded a Fellowship to study Horton and Graham at The Ailey School. Since moving to New York City she has danced with Michael Mao Dance, ArmitageGone!Dance, New Chamber Ballet, and at Bard’s Summerscape in Les Huguenots. In 2009 she joined the 50th Anniversary International Tour of West Side Story and in 2010 performed in Tino Sehgal’s KISS at The Guggenheim Museum. Ms. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia and as part of the LaMAMA Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in Winter 2017.

Lee Duveneck grew up in Arlington, Texas, where he trained with Michael Mao Dance, ArmitageGone!Dance, New Chamber Ballet, and at Bard’s Summerscape in Les Huguenots. In 2009 she joined the 50th Anniversary International Tour of West Side Story and in 2010 performed in Tino Sehgal’s KISS at The Guggenheim Museum. Ms. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia and as part of the LaMAMA Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in Winter 2017.

Alex Clayton grew up in Louisville, Kentucky. He received his B.F.A. in Dance with a Minor in Visual Arts from Stephens College in 2013. He was a Graham 2 company member from 2014 to 2015. He also performed with companies including 10 Hairy Legs, Abarukas Project, Curet Performance Project and Perforama. He served as Rehearsal Assistant for Paul Taylor American Modern Dance “Taylor Company Commissions” choreographer Lila York when she created Continuum in 2016. He joined the Paul Taylor Dance Company in Summer 2017.

Devon Louis, who hails from Washington, DC, is a graduate of Duke Ellington School of the Arts. He attended the Aliley School as a recipient of the Oprah Winfrey Scholarship, and furthered his dance education at Jacob’s Pillow Dance Festival under the direction of Milton Myers. Mr. Louis has performed works by Alvin Ailey, Matthew Rushing, Christopher Huggins, Nathan Trice, Ronald K. Brown and Annabelle Lopez Ochoa. He has also performed as a member of Ballet Hispanico’s junior company, BHdos; The Metropolitan Opera; and Nimbus Dance Works. Mr. Louis joined the Paul Taylor Dance Company in Summer 2018.
John Harnage, a native of Miami, Florida, studied dance at the Miami City Ballet School and New World School of the Arts. He was a Modern Dance Finalist in the 2010 National Foundation for Advancement in the Arts YoungArts competition. In 2014 he graduated from The Juilliard School, where he performed works by Jose Limón, Alexander Ekman, Pina Bausch, and Lar Lubovitch, among others. He then began working with Jessica Lang Dance, and joined the company in 2015, performing and teaching around the world. He also performed as a principal dancer in Washington National Opera's 2017 production of Aida at the John F. Kennedy Center for the Performing Arts. Mr. Harnage joined the Paul Taylor Dance Company in Fall 2018.

Maria Ambrose grew up in Meredith, New Hampshire and began her dance training at age four under the direction of Sally Downs. She furthered her training with Edra Toth and performed with the Boston Dance Company. She attended George Mason University where she was awarded the Harriet Mattusch Special Recognition in Dance and graduated Magna Cum Laude with a BFA in Dance Performance in 2011. She has performed with Elisa Monte Dance, The Classical Theatre of Harlem, LEVYdance, AThomasProject, and Earl Mosley's Diversity of Dance. In 2018, she traveled to China as an ambassador for Parsons Dance to teach dance to young musicians, and then to Japan as part of the Dance International Program. She attended George Mason University where she was awarded the Harriet Mattusch Special Recognition in Dance and graduated Magna Cum Laude with a BFA in Dance Performance in 2011. She has performed with Elisa Monte Dance, The Classical Theatre of Harlem, LEVYdance, AThomasProject, and Earl Mosley's Diversity of Dance. In 2018, she traveled to China as an ambassador for Parsons Dance to teach dance to young musicians, and then to Japan as part of the Dance International Program. She began studying at The Taylor School in 2012 and joined the Paul Taylor Dance Company in Spring 2019.

Lisa Borres, a native of Staten Island, New York, is a graduate of LaGuardia High School of Music and Art and Performing Arts. At the Hartt School of the University of Hartford, from which she graduated in 2011, she studied with Stephen Pick and Katie Stevenson-Nollet and danced in works by Martha Graham and Pascal Rioult. She participated in Summer Intensives at the Joffrey Ballet School, Martha Graham Dance Company, Alvin Ailey American Dance Theatre and Parsons Dance, and has taught dance at the Hartt School. Since 2012, Lisa has been part of the selection process for Ballet Tech, Eliot Feld's tuition-free school that draws its students from the NYC public school system, whose diversity reflects the full American spectrum. She has performed with Amy Marshall Dance Company, Elisa Monte Dance, DAMAGEdance, Lydia Johnson Dance and LEVYdance. She joined the Paul Taylor Dance Company in Spring 2019.

Jada Pearman began dancing at the Motion School of Dance in Hamilton, Bermuda where she trained extensively in all styles of dance. In 2013, Jada attended the Grier School in Pennsylvania, as a pre-professional dancer under the direction of Jocelyn Hrzc. While at The Grier School, she worked with choreographers such as Jon Lehrer, Melissa Rector, Kiki Lucas, Phil Orsano and many more. As a member of Grier Dance, she performed at the Palm Springs Choreography Festival, Steps on Broadway Choreography Festival and Koresh Artists Showcase. She attended summer intensives including Alvin Ailey, Point Park, University of North Carolina School of the Arts and Hubbard Street. She earned her BFA from the University of Arizona in Spring of 2019 where she performed works by Martha Graham, Larry Keigwin and others. She joined the Paul Taylor Dance Company in Summer 2019.
THE COMPANY

Shawn Lesniak, from New Haven, Connecticut, began dancing at the age of seven. For most of his youth, Shawn trained in various dance techniques such as ballet, jazz, modern and tap, and he danced competitively for more than a decade. He continued his training at The Ailey School and Point Park University. He has toured both internationally and domestically as a member of Parsons Dance, and has worked with choreographers such as Trey McIntyre, Matthew Neenan, Matthew Powell and Emery LeCrone. Mr. Lesniak joined the Paul Taylor Dance Company in Winter 2019.

Adam Dickerson was raised in Colorado Springs, Colorado and began his formal dance training after graduating high school with the Colorado Jazz Dance Company under the direction of Zetta Alderman and Holly Jones. He continued dancing at Colorado College and was mentored by Patrizia Herminjard and Debbie Mercer. During Adam’s college career he performed works by Anna Sokolow and Trisha Lai and attended three consecutive Summer Intensives at the Martha Graham School of Contemporary Dance. In 2013, after graduating with a B.A. in Studio Art, he moved to New York City to dance with Graham 2, Amanda Selwyn Dance Theatre, Amy Marshall Dance Company, H.T. Chen & Dancers, Lisa Fagan Dance Problems and Fooju Dance Collaborative, and he performed as a guest artist with Dark Circles Contemporary Dance in Dallas, Texas. He joined the Paul Taylor Dance Company in Winter 2019.

Taylor 2 Dance Company

REI AKAZAWA
JAKE DEIBERT
JESSICA FERRETTI
JOHNNY VORSTEG
SLOAN PEARSON
QUINTON GUTHIER

Mr. Taylor established Taylor 2 Dance Company in 1993 to ensure that his works could be seen by audiences all over the world regardless of economic considerations and the logistical limitations of non-traditional venues. He worked with longtime colleague Linda Hodes to create a company that could accommodate performance requests, teach classes, and provide community outreach. With six dancers, Taylor 2 is the same size as Mr. Taylor’s original Company. In selecting repertoire for Taylor 2, Mr. Taylor chose dances that reveal the broad spectrum of his work, sometimes reworking the original version to fit the smaller ensemble. Taylor 2’s engagements are flexible and are customized to meet the needs of each community. They often consist of master classes and lecture/demonstrations in addition to performances that take place in non-traditional venues as well as in theaters. Former Taylor dancer Cathy McCann was named Director of Taylor 2 in 2019.

The Taylor School

Taylor style and repertoire classes are held for professional dancers throughout the year, taught by former and current Taylor Company members. The School offers summer and winter intensives for students from around the world interested in a more in-depth study of Paul Taylor style and choreography, as well as youth and adult classes. It has been directed by Taylor alumna Raegan Wood since 2013.

TaylorNEXT

Move closer with TaylorNEXT, the dynamic young patrons group of Paul Taylor American Modern Dance. As the future generation of PTAMD cultural philanthropists and arts-lovers, TaylorNEXT members play a crucial role in preserving the cherished masterworks of Paul Taylor and continuing the legacy of the organization.

www.taylornext.org
Facebook, Instagram: @taylornext

Merchandise

Available on DVD: Dancemaker, the Academy Award-nominated documentary about Paul Taylor; Paul Taylor Dance Company in Paris, featuring stage performances of Brandenburgs and Beloved Renegade; and Paul Taylor Creative Domain, a behind-the-scenes documentary about Mr. Taylor’s enigmatic creative process. Copies of Mr. Taylor’s acclaimed autobiography, Private Domain; and Paul Taylor Dance Company souvenir books, are also available. To order, call (212) 431-5562.
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John Philip Falk

Richard Feldman, Esq.
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John G. Heimann
C. Hugh Hildesley
Elise Jaffe
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Ambassador Kenton Keith
Roger A. Kluge
Wilfred Koplowitz, Trustee Emeritus
Dianne La Basse
Adam MacLean
Lee Manning-Vogelstein
Stephen Kroll Reidy
Ariane Malia Reinhart
Charles L. Reinhart
Yvonne Rieber
Hal Rubenstein
William A. Shutzer

ADMINISTRATION

Artistic Director
Rehearsal Director
Rehearsal Director
Director, Taylor 2
Production Manager/Lighting Supervisor
Wardrobe Supervisor
Stage Manager
Taylor 2 Tour Manager

Michael Novak
Bettie de Jong
Andy LeBeau
Cathy McCann
Robert Brown
Clarion Overmoyer
Katherine Houff
Stacey-Jo Marine

Executive Director
Director of Finance
Director of Public Relations and Marketing
Director of Tour Engagements
Company Manager
Director, The Taylor School
Director of Operations
Deputy Director of Development
Senior Development Associate
Individual Giving Associate
Development Associate
Fundraising Counsel
Director of Worldwide Licensing
Community Engagement Specialist
Orthopedic Consultant
Taylor 2 Tour Booking
Archival Consultant
Auditor
Travel Agent

John Tomlinson
Sarah Schindler
Lisa Labrado
Lisa Conlon
Bridget Welty
Raegan Wood
Noah Aberlin
Jenna Jacobs
Dorcas Yip
Zane Radcliffe
Laura Halzack
Lucie Andre
Michael Trusnovec
Amanda Stevenson
David S. Weiss, M.D, NYU Langone Health
Jeannette Gardner, Gardner Arts Network
Linda Edgerly, The Winthrop Group
Michael Wallace, Lutz & Carr
Michael Retsina, Altour
COMPANY B

Songs sung by the Andrews Sisters (The songs express typical sentiments of Americans during World War II)
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1991)

Eran Bugge  Michael Apuzzo  Heather McGinley
Christina Lynch Markham  Madelyn Ho  Kristin Draucker  Lee Duveneck
Alex Clayton  Devon Louis  John Harnage  Lisa Borres  Jada Pearman  Adam Dickerson

Bei Mir Bist du Schön
Pennsylvania Polka
Tico-Tico
Oh Johnny, Oh Johnny, Oh!
I Can Dream, Can’t I?
Joseph! Joseph!

Boogie Woogie Bugle Boy (of Company B)
Rum and Coca-Cola
There Will Never Be Another You
Bei Mir Bist du Schön

Ms. Draucker and Mr. Dickerson
Mr. Clayton
Mr. Duveneck with cast women
Ms. Lynch Markham
Mss. Ho, Borres, Pearman
Messrs. Louis, Duveneck, Dickerson
Ms. Bugge with cast men
Ms. McGinley and Mr. Apuzzo
Full cast

Commissioned by The John F. Kennedy Center for the Performing Arts with funds from the National Endowment for the Arts, The Wallace Foundation and The Brown Foundation.
Produced in cooperation with Houston Ballet and The John F. Kennedy Center for the Performing Arts.
Creation of this dance made possible with support from The Andrew W. Mellon Foundation.
Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.
CONCERTIANA (West Coast Premiere)

Music by Eric Ewazen
Choreography by Paul Taylor
Costumes by William Ivey Long
Lighting by James F. Ingalls
(First performed in 2018)

Eran Bugge  Michael Apuzzo  Heather McGinley  George Smallwood
Christina Lynch Markham  Madelyn Ho  Lee Duveneck
Alex Clayton  Devon Louis  John Harnage  Shawn Lesniak

INTERMISSION

ESPLANADE

Music by Johann Sebastian Bach
Violin Concerto in E Major, Double Concerto for Two Violins in D minor (Largo & Allegro)
Choreography by Paul Taylor
Costumes by John Rawlings
Lighting by Jennifer Tipton
(First performed in 1975)

Eran Bugge  Michael Apuzzo  George Smallwood
Christina Lynch Markham  Madelyn Ho  Kristin Draucker
Alex Clayton  Maria Ambrose  Lisa Borres

Original production made possible by the National Endowment for the Arts.
Revival made possible by a contribution from Elise Jaffe and Jeffrey Brown.
Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts, The Prospect Hill Foundation, and Charles F. and Theresa M. Stone.
Thursday, February 20, 2020 | 7:30pm  
Friday, February 21, 2020 | 7:30pm  
The Blue Shield of California Theater at YBCA

CLOVEN KINGDOM

“Man is a social animal.”
—Spinoza

Music by Arcangelo Corelli, Henry Cowell and Malloy Miller  
Combined by John Herbert McDowell  
Choreography by Paul Taylor  
Women’s Costumes by Scott Barrie  
Headpieces by John Rawlings  
Lighting by Jennifer Tipton  
(First performed in 1976)

Heather McGinley  Christina Lynch Markham  Maria Ambrose  Jada Pearson  
Michael Apuzzo  George Smallwood  Lee Duveneck  Alex Clayton  
Eran Bugge  Madelyn Ho  Kristin Draucker  Lisa Borres

Original production supported by a contribution from the National Endowment for the Arts.  
Preservation made possible by the support of Elise Jaffe and Jeffrey Brown.

INTERMISSION
POLARIS

Music specially composed by Donald York
Choreography by Paul Taylor
Set and Costumes by Alex Katz
Lighting by Jennifer Tipton
(First performed in 1976)

Eran Bugge    Michael Apuzzo    George Smallwood
Christina Lynch Markham    Madelyn Ho    Kristin Draucker
John Harnage    Maria Ambrose    Jada Pearman    Shawn Lesniak

The choreography for Part II is an exact repeat of Part I.
The only difference is the change of cast, music and lighting.
An opportunity is offered to observe the multiple effects that music, lighting, and individual interpretations by the
performers have on a single dance.

Part I
1. Kristin Draucker, John Harnage, Maria Ambrose
   Jada Pearman, Shawn Lesniak
2. Ms. Ambrose
3. Full Cast I
4. Ms. Pearman, Mr. Lesniak
5. Ms. Draucker
6. Full Cast I

Part II
1. Eran Bugge, Michael Apuzzo, George
   Smallwood, Christina Lynch Markham,
   Madelyn Ho
2. Ms. Lynch Markham
3. Full Cast II
4. Ms. Ho, Mr. Smallwood
5. Ms. Bugge
6. Full Cast II

Original production made possible in part by contributions from the National Endowment for the Arts;
the Andrew W. Mellon Foundation; a commission from the American Dance Festival; and the Friends of the Paul Taylor
Dance Company.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the
National Endowment for the Arts.

INTERMISSION
PIAZZOLLA CALDERA

“...The flawed confusion of human beings...worn away as by the labor of hands, impregnated with sweat and smoke, smelling of lilies and of urine, splashed by the labor of what we do, legally or illegally...as impure as old clothes, as a body, with its food stains and its shame, with wrinkles, observations, dreams, wakefulness, prophecies, declarations of love and hate, stupidities, shocks, idylls, political beliefs, negations, doubts, affirmations...”
—Pablo Neruda

Music by Astor Piazzolla and Jerzy Peterburshsky
Choreography by Paul Taylor
Set and Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1997)

El Sol Sueño

Concierto Para Quinteto

Celos

Escualo

Commissioned by the American Dance Festival with support from the National Endowment for the Arts, Altria Group, Inc. and Brenda and Keith Brodie.


Preservation made possible by Elise Jaffe and Jeffrey Brown

Music performed by Gidon Kremer from the recording “Hommage à Piazzolla” on Nonesuch Records. Special thanks to Robert Hurwitz.