



Friday | April 14 | 8pm
Saturday | April 15 | 8pm
Sunday | April 16 | 3pm
Boch Center Schubert Theatre

PAUL TAYLOR DANCE COMPANY

MICHAEL NOVAK — ARTISTIC DIRECTOR

ERAN BUGGE CHRISTINA LYNCH MARKHAM MADELYN HO KRISTIN DRAUCKER

LEE DUVENECK ALEX CLAYTON DEVON LOUIS JOHN HARNAGE

MARIA AMBROSE LISA BORRES JADA PEARMAN SHAWN LESNIAK

JAKE VINCENT JESSICA FERRETTI AUSTIN KELLY KENNY CORRIGAN

Founding Artistic Director

PAUL TAYLOR

Artistic Director

MICHAEL NOVAK

Resident Choreographer

LAUREN LOVETTE

Rehearsal Directors

BETTIE DE JONG CATHY MCCANN

Principal Lighting Designers

JENNIFER TIPTON

JAMES F. INGALLS

Principal Set & Costume Designers

SANTO LOQUASTO

WILLIAM IVEY LONG

Executive Director

JOHN TOMLINSON

2022/23 Dance Series Sponsors

**Leslie & Howard Appleby, Stephanie L. Brown Foundation,
Cynthia & John S. Reed Foundation, and Royal Little Family Foundation**

LIVE PERFORMANCE! *Arts for All* Leadership Support

Stephanie L. Brown Foundation

2022/23 Season Sponsors **Amy & Joshua Boger**

DANCE PROGRAM

Somewhere in the Middle

Music: Count Basie, Sarah Vaughan,
Duke Ellington, and Bill Evans

Choreography: Amy Hall Garner

Costumes: Mark Eric

Set: Donald Martiny

Lighting: Jennifer Tipton
(First performed in 2022)

Madelyn Ho Lee Duveneck Devon Louis John Harnage
Maria Ambrose Lisa Borres Jada Pearman Austin Kelly

*Commissioned in part by NextMove Dance at the Annenberg Center
in Philadelphia, and the Harkness Foundation for Dance.*

*Somewhere in the Middle is made possible by the New York State Council on the Arts
with the support of the Office of the Governor and the New York State Legislature.*

*Choreographer fee and dancers' salaries for this work were supported in part by
the National Endowment of the Arts*

INTERMISSION

Brandenburgs

Music: Johann Sebastian Bach,
Brandenburg Concertos nos. 6 (mvmts 1 & 2) and 3

Choreography: Paul Taylor

Costumes: Santo Loquasto

Lighting: Jennifer Tipton
(First performed in 1988)

John Harnage
Eran Bugge Madelyn Ho Lee Duveneck Alex Clayton
Devon Louis Maria Ambrose Shawn Lesniak Jake Vincent

*Original production made possible in part by contributions from the
National Endowment for the Arts, The Wallace Foundation,
The Andrew W. Mellon Foundation, and The Ida and William Rosenthal Foundation, Inc.*

*Preservation made possible by Elise Jaffe and Jeffrey Brown
and contributions to the Paul Taylor Repertory Preservation Project
with support from the National Endowment for the Arts.*

INTERMISSION

Company B

Songs sung by the Andrews Sisters

(The songs express typical sentiments of Americans during World War II)

Choreography: Paul Taylor

Costumes: Santo Loquasto

Lighting: Jennifer Tipton

(First performed in 1991)

Christina Lynch Markham Madelyn Ho Kristin Draucker
Lee Duveneck Alex Clayton John Harnage
Maria Ambrose Lisa Borres Jada Pearman
Devon Louis Jake Vincent Jessica Ferretti Austin Kelly

Bei Mir Bist du Schön full cast

Pennsylvania Polka Ms. Draucker and Mr. Kelly

Tico-Tico Mr. Clayton

Oh Johnny, Oh Johnny, Oh! Mr. Duveneck with cast women

I Can Dream, Can't I? Ms. Lynch Markham

Joseph! Joseph! Mss. Borres, Pearman, Ferretti
Messrs. Duveneck, Vincent, Kelly

Boogie Woogie Bugle Boy (of Company B) Mr. Harnage

Rum and Coca-Cola Ms. Ho with cast men

There Will Never Be Another You Ms. Ambrose and Mr. Louis

Bei Mir Bist du Schön 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

ABOUT THE COMPANY

The genesis of the **Paul Taylor Dance Company** occurred on May 30, 1954, in Manhattan, when dancemaker Paul Taylor first presented his choreography with five other dancers on the Lower East Side. That 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 and was part of the pantheon that created American modern dance. Leading the Company that bears his name until his death in 2018, Mr. Taylor molded it into one of the preeminent performing ensembles in the world. Under the artistic direction of Taylor alumnus Michael Novak, the Company continues to bring "America's most communicative and wildly theatrical modern dance" to audiences and students around the world, with a yearly residency at Lincoln Center for the Performing Arts.

The Company currently resides in the Lower East Side of Manhattan but sustains a global presence through its robust touring programs. Since its first European tour in 1960, the Company has performed in more than 600 cities in 66 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. Dedicated to sharing modern dance with the broadest possible audience, the Company tours annually, both domestically and internationally, with performances and a variety of educational programs and engagement offerings. Recent tours have brought the Company to Argentina, Brazil, Chile, China, Ecuador, Germany, Italy, Oman, Peru, Switzerland, Taiwan, and Turkey, as well as scores of cities within the United States.

The hallmark of the Company is its ever-expanding repertory. More than 170 dances exist within the Foundation's canon, 147 of which were choreographed by Mr. Taylor. The body of Mr. Taylor's work is titled the *Taylor Collection*, and is home to dances that cover a breathtaking range of topics, themes, and moods. These dances speak to the natural world and man's place within it; display love and sexuality in all gender combinations; contemplate iconic moments in American history; and reveal the spectrum of life's beauties, complexities, and society's thorniest issues. While some of these dances are termed "dark" and other "light," the majority are dualistic, mixing elements of both extremes.

In addition to the Collection, the Company also commissions dance works from established and emerging choreographers. In 2022, Lauren Lovette was appointed the Company's first Resident Choreographer, ushering in a new era and demonstrating the Company's deepened commitment to support dance creation in the 21st century.

Leadership funding provided by Stephen Kroll Reidy.

Lincoln Center Season made possible by Marjorie S. Isaac.

Major support provided by The SHS Foundation, Jody and John Arnhold, the Howard Gilman Foundation, and The Shubert Foundation.

Additional major funding provided by S&P Global, The Fan Fox and Leslie R. Samuels Foundation, and The Gladys Kriebel Delmas Foundation. Support for the creation of new work provided by Rockefeller Brothers Fund.

*Paul Taylor Dance Company gratefully acknowledges the estates of **Harlan Morse Blake and Mary J. Osborn for their transformational gifts.***

@paultaylordance

Paul Taylor (founding artistic director), 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 unflinchingly 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 the decade just past, 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. Taylor 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* magazine 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 Delphinium 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 (artistic director) became the second artistic director in the history of the Paul Taylor Dance Foundation in September 2018, having been selected by Mr. Taylor months earlier to succeed him upon his death. A critically acclaimed dancer of the Company from 2010 to 2019, Novak was nominated for the Clive Barnes Foundation Dance Award for his debut season. During his career with the Company, he performed fifty-six roles in fifty Taylor dances, thirteen of which were made on him, and new roles in several works by other leading choreographers.

Under Novak’s direction, the Paul Taylor Dance Company continues to be one of the world’s premier dance companies, with robust domestic and international touring; an ever-expanding repertory that includes the Taylor canon, historical masterpieces, and works he commissions; and an annual engagement at Lincoln Center for the Performing Arts. The *New York Times* hailed his inaugural season as artistic director as “groundbreaking and inspirational.” In 2019, he partnered with Orchestra of St. Luke’s Bach Festival, curating the first presentation in a single

engagement of all six of Paul Taylor’s iconic dances set to music by the Baroque composer. In memory of Mr. Taylor, he launched “The Celebration Tour,” a multi-year international touring retrospective of the Taylor repertoire. He co-directed the Company’s first virtual live-streamed benefit, *Modern is Now: Stories of our Future*, hailed by many as the high bar for digital dance benefits. And during the height of the COVID pandemic, he brought the Taylor Company to sixteen venues in eleven American cities for a total of fifty-one performances, earning the designation “Best of Dance 2021” from the *Washington Post*. His 2021 selection of Taylor alumna and dance educator Carolyn Adams to head the Taylor School underscored his commitment to preparing and cultivating the next generation of professional dancers and dance advocates and broadening the Foundation’s impact in arts education. In 2022 Novak selected former New York City Ballet dancer Lauren Lovette to be the Taylor Company’s first Resident Choreographer.

Raised in Rolling Meadows, Illinois, Novak began studying dance at age ten and by age seventeen was offered a Presidential Scholarship to attend the University of the Arts in Philadelphia to pursue training in jazz and ballet. The following year he undertook an apprenticeship at the Pennsylvania Academy of Ballet Society. In 2005 Novak was admitted to Columbia University’s School of General Studies, where he was awarded scholarships for academic excellence. He became a member of the Columbia Ballet Collaborative, the University’s critically acclaimed resident company, and was named Artistic Associate responsible for advising on the curation of resident choreographers and directing the group’s branding and promotion. At Columbia, Novak became immersed in the study of dance history, which ignited a passion for modern dance. He developed a keen interest in the work of François Delsarte, the 19th-century French movement theorist who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. At Columbia he performed Mr. Taylor’s solo in *Aureole*, which led him to embrace the Taylor repertoire. In a 2009 program celebrating Diaghilev at Columbia’s Miller Theatre, 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. Upon graduation, he received his BA in Dance *magna cum laude* with Departmental Honors, and was elected to Phi Beta Kappa. As a distinguished alumnus, he was the Keynote Speaker for the Class of 2020.

Did you enjoy the
performance?
Let us know your thoughts
Scan for our survey

