Paul Taylor Dance Foundation
Presents

PAUL TAYLOR
DANCE COMPANY
MICHAEL NOVAK — ARTISTIC DIRECTOR

ERAN BUGGE    MICHAEL APUZZO    HEATHER MCGINLEY
CHRISTINA LYNCH MARKHAM    MADELYN HO    KRISTIN DRAUCKER
LEE DUVENECK    ALEX CLAYTON    DEVON LOUIS
JOHN HARNAGE    MARIA AMBROSE    LISA BORRES
JADA PEARMAN    SHAWN LESNIAK    ADAM DICKERSON
JAKE VINCENT    JESSICA FERRETTI    AUSTIN KELLY

Founding Artistic Director
PAUL TAYLOR

Artistic Director
MICHAEL NOVAK

Rehearsal Directors
BETTIE DE JONG
ANDY LEBEAU
CATHY MCCANN

Principal Lighting Designers
JENNIFER TIPTON
JAMES F. INGALLS

Principal Set & Costume Designers
SANTO LOQUASTO
WILLIAM IVEY LONG

Executive Director
JOHN TOMLINSON

Major funding provided by The SHS Foundation.

Support also provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Office of the Governor and the New York State Legislature.

Additional support provided by Shubert Foundation.

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

Fire “that can thy light relume”
—William Shakespeare

Music by
Johann Sebastian Bach
Orchestrated by
Leopold Stokowski
Toccata & Fugue in D minor
Prelude in E-flat minor
and Chorale Prelude BWV 680

Choreography by
Paul Taylor
Costumes by
Santo Loquasto
Original Lighting by
Jennifer Tipton

(First performed in 2002)

Devon Louis
Michael Apuzzo
Christina Lynch Markham
Lee Duveneck
John Harnage
Lisa Borres
Adam Dickerson
Jessica Ferretti

Madelyn Ho
Heather McGinley
Kristin Draucker
Alex Clayton
Maria Ambrose
Jada Pearman
Jake Vincent
Austin Kelly

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the American Dance Festival
through the Doris Duke Awards
for New Work and Samuel H. Scripps.

Original production also
made possible with support from
Elise Jaffe and Jeffrey Brown.

Creation made possible by
contributions to the
Paul Taylor New Works Fund.
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, hailed as part of the pantheon that created American modern dance. Leading the company until his death in 2018, Mr. Taylor molded it into one of the preeminent performing ensembles in dance history. Now under the artistic direction of Michael Novak, the Company continues to perform throughout the world as well as its New York City home, the Lincoln Center for the Performing Arts, where it appears under the aegis Paul Taylor American Modern Dance.

The hallmark of the Company is its ever-expanding repertory. Over 170 dances exist within the Foundation’s canon, 147 of which were choreographed by Mr. Taylor. The body of Mr. Taylor’ 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 study 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, resulting in a repertory hailed as, “America’s most communicative and wildly theatrical modern dance.”

The Company currently resides in the Lower East Side of Manhattan, but sustains a global presence through its robust touring program. Since its first European tour in 1960, the Company has performed in more than 520 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. 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.
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 creative voices of the 20th and 21st centuries 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 and growing repertoire. He also commissioned a new 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 some of his work was iconoclastic, he also made some of the most purely romantic, 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 ushered in the Great Depression – and grew up in and around Washington, DC. He attended Syracuse University to study painting and wound up getting a swimming scholarship in the late 1940s until he discovered dance through books at the University library. He then transferred to The Juilliard School and began his career in New York City. 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 while continuing to choreograph on his own troupe. In 1959, George Balanchine created the Episodes solo on him, and he was invited to be a guest artist with New York City Ballet. Mr. Taylor respectfully declined.

Mr. Taylor first gained notoriety as a dance maker in 1957 with Seven New Dances; its study in non-movement famously earned it a newspaper review made up of 3 inches of blank space. 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 reveal the propaganda of the war effort to keep national optimism high while Americans were sacrificing their lives overseas. 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 reminded us of humanity’s ability to overcome trauma in *Promethean Fire* (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. Taylor influenced dozens of dancers who have gone on to choreograph – many on their own troupes – while others have gone on to become important 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, Rouben Ter Arutunian and Jennifer Tipton. Mr. Taylor’s dances are performed by the Paul Taylor Dance Company, 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 Press 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 entire world.
Michael Novak became the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, after being personally selected by Founder Paul Taylor to be the official successor of the title upon his passing. A critically-acclaimed dancer of the Company from 2010 – 2019, Novak earned a nomination for the Clive Barnes Foundation Dance Award for his debut Season, and by the time of retirement had performed 56 roles in 50 Taylor dances, as well as new roles in several works by today’s contemporary choreographers.

Since his appointment, the Company continues its place as one of the world’s premiere modern dance companies – with a robust international touring program, dynamic online presence, and ever-expanding repertory drawing from the Taylor canon, important historical masterpieces, and the foundation’s contemporary commissioning program. Novak partnered with Orchestra of St. Luke’s on their inaugural Bach Festival, curating the first-ever presentation of Paul Taylor’s six iconic dances to baroque composer Johann Sebastian Bach; created “The Celebration Tour,” an international touring retrospective of Mr. Taylor’s expansive repertoire; received significant critical acclaim during his first season as Artistic Director at the David H. Koch Theater at Lincoln Center for the Performing Arts; launched PTDF Digital (a multi-faceted resource for the sharing and generating of unique digital content, conversations, commissions and classes); and co-directed the Company’s first-ever virtual benefit “Modern is Now: Stories of our Future” - the second most successful fundraising event in the Foundation’s 67-year history.

Raised in Rolling Meadows, IL, Novak began studying dance at age ten. At 12 he developed a severe speech impediment that required intensive therapy. Dance became a liberating and vital force for self-expression. “I wanted nothing more than to achieve in dancing that sense of effortlessness and grace that were so difficult for me to find while speaking aloud,” he said. “With dancing, there were no limits to what I could express.” In 2001, Novak 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, where he remained until 2004.

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 his passionate devotion to 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. A highlight of his studies at Columbia was performing 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, Novak received his BA in Dance magna cum laude with Departmental Honors, and was elected to Phi Beta Kappa, and in 2020, he was invited back as distinguished alumni to be the Keynote Speaker for the Class of 2020.
BETTIE DE JONG 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 Mr. Taylor. Ms. de Jong joined the Paul Taylor Dance 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 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 was appointed Rehearsal Director in Winter 2018.

CATHY MCCANN was a member of the Paul Taylor Dance Company for 13 years. Among the 18 dances Mr. Taylor made on her were Mercuric Tidings, Brandenburgs, Musical Offering, and Sunset. She was featured in five Taylor television specials, including the 1991 Emmy Award-winning Speaking in Tongues. In 1991, Mikhail Baryshnikov invited her to join the White Oak Dance Project, where she performed works by Mark Morris and Lar Lubovitch. Ms. McCann has staged Taylor dances for American Ballet Theatre, Alvin Ailey American Dance Theater, San Francisco Ballet, Paris Opera Ballet and Washington Ballet, among others, and her own choreography has been presented at New York City Center. She has been a faculty member of Adelphi University, Barnard College and Hofstra University, and has taught at the American Dance Festival and Jacob’s Pillow Dance Festival. She was appointed to Director of Taylor 2 in March 2019, and became Rehearsal Director in Spring 2020.
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-Maître. 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. He joined the Paul Taylor Dance Company in Fall 2008.

HEATHER McGINLEY grew up in St. Louis, Missouri. There, she studied the Cecchetti Method of Classical Ballet for 10 years, ultimately earning a Diploma from the Cecchetti Council of America. Heather attended Butler University and graduated with a BFA in dance performance in 2005. She was a member of Graham II for two seasons and danced with the Martha Graham Dance Company from 2008 to 2011, performing in masterworks Appalachian Spring, Acts of Light, Chronicle, Clytemnestra, Diversion of Angels, Night Journey, and Maple Leaf Rag, among others. She also toured Italy in the original cast of Antonio Calenda’s Looking for Picasso, featuring adapted Graham ballets staged by Janet Eilber. In 2018, Heather danced in the feature film The Chaperone with choreography by John Carrafa. She participated in the 2010 Taylor Intensives before joining Paul Taylor Dance Company in Spring 2011.

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.

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 School’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 with Shirley McMillan and later trained with BalletForte 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 Anne Oswalt and Gwen Price. In 2010, he earned his B.F.A. in Dance Performance from Southern Methodist University, where he studied with Taylor alumna Ruth Andrien and jazz dance icon Danny Buraczeski. While in New York, he has danced for Annmaria Mazzini, Mari Meade and Jessica Gaynor. Mr. Duveneck joined Taylor 2 in 2012, and joined the Paul Taylor Dance Company in Summer 2017.

Alex Clayton grew up in Louisville, Kentucky, and 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 Performa15. 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 hails from Washington, D.C., and is a graduate of Duke Ellington School of the Arts. He attended the Ailey 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 is a native of Miami, Florida, and 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 Pina Bausch, Alexander Ekman, Jose Limón, 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 on an academic graduated Magna Cum Laude with a BFA in Dance Performance in 2011. While at Mason, she was awarded the Harriet Mattusch Special Recognition in Dance. She has performed with Elisa Monte Dance, The Classical Theatre of Harlem, LEVYdance, AThomas, 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 is a native of Staten Island, New York and 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. 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, and Lydia Johnson Dance. 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 Hrzic. Whilst 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.

SHAWN LESNIAK is from New Haven, Connecticut and 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, 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.

JAKE VINCENT was born in Atlantic City and grew up in Flemington, New Jersey. He attended the Taylor School Summer Intensive in 2012 while studying for his B.F.A. in Dance and Dance Education from Montclair State University. After graduating in 2014, he continued his training on scholarship at Perry-Mansfield under the direction of Linda Kent and Earl Mosley’s Institute of the Arts. Following the program, he performed both internationally and domestically with companies including: Rioult Dance NY, Von Howard Project, 10 Hairy Legs, Douglas Dunn and Dancers and Earl Mosley’s Diversity of Dance. Jake joined Taylor 2 in 2017, and joined the Paul Taylor Dance Company in Summer 2020.

JESSICA FERRETTI is originally from Port Chester, New York, and started her dance training at Westchester Dance Academy. She graduated magna cum laude in 2019 from Marymount Manhattan College, where she performed works by Larry Keigwin, Jessica Lang, Michael Thomas, Loni Landon, Nancy Lushington, Pedro Ruiz, Chase Brock and Tito Del Saz. She attended the Paul Taylor Summer Intensives in 2016 and 2018 and the Martha Graham Intensive in 2017. She joined Taylor 2 in fall 2019. She joined the Paul Taylor Dance Company in Summer 2021.


All dancer portraits by Bill Wadman.
Directed by Taylor alumna Carolyn Adams, the Taylor School is the educational wing of the Paul Taylor Dance Foundation and is committed to providing high quality dance education to students of all ages, from introductory classes to rigorous professional classes, from tiny tots to elders. Through a wide range of classes, formats, and activities, the School seeks to nurture, sustain, and advance the field of dance by sharing Mr. Taylor’s rich repertory, fostering the talents of budding choreographers while exposing students to a wide range of dance styles and techniques. As an American art form, modern dance has emerged from its inherent multiculturalism. The Taylor School embraces this rich history of the field while providing innovative dance education initiatives and seeks to produce the next generation of dancers, dance makers, dance audiences, and dance advocates. For more information visit: www.paultaylordance.org/school.

In 2015, Mr. Taylor created Paul Taylor American Modern Dance (PTAMD) to expand our Foundation’s offerings during our annual New York Season at Lincoln Center for the Performing Arts. PTAMD is a truly special programming model that intentionally combines our Company’s offerings with a diverse range of guest companies, artists, and choreographers with the goal to show audiences the power and range of the modern dance art form.

In addition to presenting the Company in dances from Mr. Taylor’s collection of 147 works, PTAMD presents great modern dance works by choreographers of the past, as well as commissions a new generation of choreographers, all to live musical accompaniment by our partners at Orchestra of St. Luke’s. To date, PTAMD has produced nearly a dozen outstanding pre-existing works by leading choreographers, including Sara Mearns in Dances of Isadora; the Limón Dance Company in Doris Humphrey’s Passacaglia (1938); the Paul Taylor Dance Company in Martha Graham’s Diversion of Angels (1948); Lyon Opera Ballet in Merce Cunningham’s Summerspace (1958); Michael Trusnovec in George Balanchine’s Variations Solo from Episodes (1959); Dayton Contemporary Dance Company in Donald McKayle’s Rainbow ’Round My Shoulder (1959); Ron K. Brown/Evidence in Donald McKayle’s Songs of the Disinherited (1972); Trisha Brown Dance Company in Ms. Brown’s Set and Reset (1983); Shen Wei Dance Arts in Shen Wei’s Rite of Spring (2004); and Juilliard Dance in Donald McKayle’s Crossing the Rubicon (2017).

PTAMD also serves as a presenting platform for our Taylor Company Commissions program, where established and emerging choreographers create new works on the Company. Commission recipients thus far include Larry Keigwin (Rush Hour); Doug Elkins (The Weight of Smoke); Lila York (Continuum); Bryan Arias (The Beauty in Gray); Doug Varone (Half Life); Margie Gillis (Rewilding); Pam Tanowitz (all at once); and Kyle Abraham (Only the Lonely). In 2022, choreographers Peter Chu, Lauren Lovette, and Michelle Manzanares will create new work on the Company.

It is this fusion of dances by Mr. Taylor, new choreographies, and historical masterworks – all to live music – that make PTAMD a unique model in the industry.
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.

To engage with the Taylor world and learn more about what we do and how we do it, visit:

www.paultaylordance.org
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PAUL TAYLOR

Artistic Director
MICHAL NOVAK

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