



presents

PAUL TAYLOR DANCE COMPANY

Michael Trusnovec, Robert Kleinendorst, James Samson, Michelle Fleet, Parisa Khobdeh, Sean Mahoney, Eran Bugge, Francisco Graciano, Laura Halzack, Jamie Rae Walker, Michael Apuzzo, Michael Novak, Heather Mcginley, George Smallwood, Christina Lynch, Markham Madelyn Ho

Artistic Director: Paul Taylor

Rehearsal Director: Bettie De Jong

Principal Lighting Designers: Jennifer Tipton, James F. Ingalls

Principal Set & Costume Designer: Santo Loquasto

Executive Director: John Tomlinson

Major funding provided by The SHS Foundation.

Support also provided by the New York State Council on the Arts, a State Agency; and public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional support provided by The Shubert Foundation.

National tour supported by the National Endowment for the Arts.

Thursday, July 2 at 8:00pm

Friday, July 3 at 7:00pm

Saturday, July 4 at 2:00pm

Durham Performing Arts Center

Performance: 120 minutes including 2 intermissions

Syzygy (1987)

The nearly straight line configuration of three or more celestial bodies in a gravitational system

Music: Composed for the dance by Donald York

Choreography by: Paul Taylor

Costumes by: Santo Loquasto

Lighting by: Jennifer Tipton

Michelle Fleet, Robert Kleinendorst, James Samson, Sean Mahoney, Eran Bugge, Francisco Graciano, Laura Halzack, Jamie Rae Walker, Michael Apuzzo, Michael Novak, Heather McGinley, George Smallwood, Christina Lynch Markham

Original production made possible in part by The Eleanor Naylor Dana Charitable Trust and the National Endowment for the Arts.

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

Intermission

Last Look (1985)

Music: Composed for the dance by Donald York

Choreography by: Paul Taylor

Set and Costumes by: Alex Katz

Lighting by: Jennifer Tipton

Sean Mahoney, Parisa Khobdeh, Robert Kleinendorst, James Samson, Michelle Fleet, Eran Bugge, Francisco Graciano, Jamie Rae Walker, Christina Lynch Markham

Commissioned score made possible by Sono Osato Elmamaleh and Victor Elmaleh.

Original production made possible by the National Endowment for the Arts and The Ida and William Rosenthal Foundation.

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

Intermission

Esplanade (1975)

Music: 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

Robert Kleinendorst James Samson Michelle Fleet Parisa Khobdeh Eran Bugge
Laura Halzack Michael Novak Heather McGinley Madelyn Ho

Original production made possible by the National Endowment for the Arts.

Revival made possible by Elisa Jaffe and Jeffery 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.

Paul Taylor

Paul Taylor, one of the most accomplished artists this nation has ever produced, continues to shape America's indigenous art of modern dance as he has since becoming a professional dancer and pioneering choreographer in 1954. Having performed with Martha Graham's company for several years, Mr. Taylor uniquely bridges 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. Through his new initiative at Lincoln Center—Paul Taylor's American Modern Dance—he is presenting great modern works of the past and outstanding works by today's leading choreographers alongside his own vast and growing repertoire. And he is commissioning the next generation of dance makers to work with his renowned company, thereby helping to ensure the future of the art form. As an integral part of his vision, these dances will be accompanied by live music, wherever possible, when so intended by the choreographer.

At an age when most artists' best work is behind them, Mr. Taylor continues to win public and critical acclaim for the vibrancy, relevance, and power of his dances. He offers cogent observations on life's complexities while tackling some of society's thorniest issues. While he may propel his dancers through space for the sheer beauty of it, he more frequently uses them to illuminate 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.

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 has made 142 dances since 1954, many of which have attained iconic status. He has covered a breathtaking range of topics, but recurring themes include life and death, 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 has largely been iconoclastic, he has also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

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 a contemporary score but to music composed 200 years earlier, and then went to the opposite extreme a year later with a view of purgatory in *Scudorama*.

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 center stage in *Big Bertha*. After retiring as a performer in 1974, he created an instant classic, the exuberant *Esplanade* (1975), which remains his signature work. In *Cloven Kingdom* (1976) he examined the primitive nature that lurks just below man's veneer of sophistication and gentility. He looked at intimacy among men at war in 1983—long before “Don't ask, don't tell” became official policy—in *Sunset*, 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 Andrews Sisters to juxtapose the high spirits of Americans during the 1940s with the sacrifices so many of them made during World War II. In *The Word* (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium he condemned American imperialism in *Banquet of Vultures*, poked fun at feminism in *Dream Girls*, and stared death square in the face in the Walt Whitman-inspired *Beloved Renegade*. *Brief Encounters* (2009) and *The Uncommitted* (2011) each examined the inability of many men and women in contemporary society to form meaningful, lasting relationships.

Hailed for uncommon musicality and catholic taste, Mr. Taylor has 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 has set works to an eclectic mix that includes medieval masses, Renaissance dances, baroque concertos, classical symphonies, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; ragtime, tango, Tin Pan Alley, barbershop quartets and The Mamas and The Papas; and telephone time announcements, loon calls, and laughter.

Mr. Taylor has influenced dozens of men and women who have gone on to choreograph—many on their own troupes—and many others have gone on to become respected teachers at colleges and universities. And he has 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.

As the subject of Matthew Diamond's documentary, *Dancemaker*, and author of the autobiography *Private Domain* and *Wall Street Journal* essay "Why I Make Dances," Mr. Taylor has shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination, was hailed by *Time* as "perhaps the best dance documentary ever." His autobiography, *Private Domain*, originally published by Alfred A. Knopf and re-released by North Point Press and later by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A documentary on the making of *Three Dubious Memories*, entitled *Creative Domain*, has been made, and a new collection of his essays, *Facts and Fancies*, was published in February 2013.

Mr. Taylor has 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's dances are performed by the Paul Taylor Dance Company, the six-member Paul 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. He remains among the most sought-after choreographers working today, commissioned by presenting organizations the world over.

Continuing to embrace new challenges, in 2012 Mr. Taylor moved the Paul Taylor Dance Company's performances to a new home at Lincoln Center, where it has attracted larger audiences than ever before. And in 2014 he established Paul Taylor's American Modern Dance. Noted dance writer Robert Johnson applauded the new initiative, writing, “Any serious effort to preserve our fragile dance inheritance deserves a rousing ‘Hosanna!’ and ‘Amen!’”

Paul Taylor Dance Company

“The American spirit soars whenever Taylor's dancers dance.” – San Francisco Chronicle

The Paul Taylor Dance Company is one of the world's most highly respected and sought-after ensembles.

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 a half-century of unrivaled creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of 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 before. The Taylor Company has performed in more than 520 cities in 62 countries, representing the United States at arts festivals in more than 40 countries and touring extensively under the aegis of the US 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. In the spring of 2003 the company mounted an award-winning four-week, seven-city tour of the United Kingdom. The company's performances in China in November 2007 marked its fourth tour there.

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. The company's season in 2005, marking its 50th Anniversary, was attended by more than 25,000 people. In celebration of the anniversary and 50 years of creativity by one of the most extraordinary artists the world has ever known, 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. The 50th anniversary celebration also featured a quartet of new dances.

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*. *Dancemaker* and *Paul Taylor Dance Company in Paris* are available on DVD.

To learn more about the Paul Taylor Dance Company, please visit 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, has been his right arm for the past four decades.

Michael Trusnovec hails from Yaphank, NY. He began dancing at age six, and attended the Long Island High School for the Arts. In 1992, he was named a YoungArts Level I Awardee and honored as a Presidential Scholar in the Arts. In 1996, he received a BFA in Dance Performance from Southern Methodist University in Dallas. Professionally, he danced with the Paul Taylor 2 Dance Company from 1996 to 1998 and has appeared with Cortez & Co. Contemporary/Ballet and CorbinDances. Fall 1998 marked his debut with the Paul Taylor Dance Company. Mr. Trusnovec received a 2006 New York Dance and Performance Award (the Bessie) for his *Body of Work* during the 2005-2006 Taylor season.

Robert Kleinendorst is originally from Roseville, MN. He graduated from Luther College in 1995 with a BA in voice and dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble and Cortez & Co. Mr. Kleinendorst also performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington, DC. Having studied at The Taylor School since 1996, he joined the Paul Taylor 2 Dance Company in August 1998. Mr. Kleinendorst joined the Paul Taylor Dance Company in fall 2000.

James Samson is a native of Jefferson City, MO. He began his dance training at age eight and later became a competitive gymnast. He studied dance at Missouri State University where he earned a BFA in dance with a minor in business. He went on to study as a scholarship student with the David Parsons New Arts Festival, the Pilobolus Intensive Workshop, and the Alvin Ailey Summer Intensive, where he was selected to perform in Paul Taylor's *Airs* set by Linda Kent. Mr. Samson's professional career has included Charleston Ballet Theatre, New England Ballet, Connecticut Ballet, and the Amy Marshall Dance Company. He joined the Paul Taylor Dance Company in February 2001.

Michelle Fleet grew up in the Bronx and began her dance training at age four. She attended Ballet Hispanico of New York during her training at Talent Unlimited High School. There she was a member of the Ballet Hispanico's junior company. Ms. Fleet earned her BFA in dance from Purchase College in 1999 and received her MBA in business management in 2006. She has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn, and Carlo Menotti. Ms. Fleet joined the Paul Taylor 2 Dance Company in Summer 1999. She made her debut with the Paul Taylor Dance Company in September 2002.

Parisa Khobdeh, born and raised in Plano, TX, trained with Kathy Chamberlain and Gilles Tanguay and earned a BFA from Southern Methodist University. She has worked with choreographers Robert Battle, Judith Jamison, Donald McKayle, and David Grenke. Ms. Khobdeh also studied at the Taylor and Graham schools and teaches master classes at schools and universities around the US. She made her debut with the Paul Taylor Dance Company at the American Dance Festival in June 2003.

Sean Mahoney, born and raised in Bensalem, PA, began his life in dance at age 12 by attending Princeton Ballet School on scholarship; that year he also started training with Fred Knecht. In 1991 he began as an apprentice at American Repertory Ballet (ARB) and became a featured dancer with the company, which he rejoined in 2000 under the direction of Graham Lustig. Mr. Mahoney was chosen as one of the first members of the Paul Taylor 2 Dance Company in 1993 just after completing high school. He has danced for David Parsons, Alex Tressor, and Geoffrey Doig-Marx and performed in Radio City's Christmas Spectacular. He rejoined Taylor 2 in 2002. Mr. Mahoney is the son of a construction worker who provided him with the skills he uses to assist with set construction for the company. As a musician, he accompanies classes at The Taylor School and is a member of the band Heroes Die. He made his debut with the Paul Taylor Dance Company in January 2004.

Eran Bugge is from Oviedo, FL where she began her dance training at the Orlando Ballet School. She went on to study at the Hartt School of the University of Hartford under the direction of Peggy Lyman, graduating summa cum laude with a BFA 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. She joined the Paul Taylor Dance Company in fall 2005.

Francisco Graciano, a native of San Antonio, TX, began dancing and acting at an early age. He received a BFA in dance from Stephens College for Women (male scholarship) and scholarships from the Alvin Ailey School and The Taylor

School. He has been a member of TAKE Dance Company, Michael Mao Dance, Ben Munisteri Dance Company, Cortez & Co. Contemporary/Ballet, and Pascal Rioult Dance Theater, among others. He also appeared in the operas *Aida* and *White Raven* directed by Robert Wilson. In 2009 he was included in *Dance Magazine's* "25 to Watch." His backstage photography can be seen at www.franciscograciono.com. Mr. Graciano joined the Paul Taylor 2 Dance Company in February 2004 and made his debut with the Paul Taylor Dance Company in Granada, Spain, in summer 2006.

Laura Halzack grew up in Suffield, CT, and began her dance training at the age of 4 with Brenda Barna. She furthered her training at the School of the Hartford City Ballet and studied at the Conservatory of Dance at Purchase College. Ms. Halzack graduated summa cum laude with a degree in History from the University of New Hampshire in 2003. She then studied at the Hartt School and at The Taylor School's 2004 Summer Intensive. She has performed with the Amy Marshall Dance Company and Syren Modern Dance and has enjoyed teaching in her home state. Ms. Halzack studied at The Taylor School for two years before joining the Paul Taylor Dance Company in summer 2006.

Jamie Rae Walker began dancing at age three in her home town of Levittown, PA. As a young dancer she performed with American Repertory Ballet while extensively studying ballet and Graham techniques. In 1991 she continued her training at Central Pennsylvania Youth Ballet and in 1992 was awarded a full scholarship by Violette Verdy at Northeast Regional Dance Festival. Upon graduating high school, Ms. Walker was invited to join Miami City Ballet where she performed principal and soloist roles in Balanchine and Taylor dances from 1994 to 2000. In 2001 she joined the original cast of Twyla Tharp's Broadway show, *Movin' Out*, while simultaneously studying on full scholarship at The Taylor School. Ms. Walker joined the Taylor 2 Dance Company in fall 2003 and became a member of the Paul Taylor Dance Company in summer 2008.

Michael Apuzzo grew up in North Haven, CT. 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 college, performing and choreographing 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 holds a second-degree black belt in Tae Kwon Do and recently published his first book, *Flying Through Yellow*. Mr. Apuzzo joined the Paul Taylor Dance Company in fall 2008.

Michael Novak was raised in Rolling Meadows, IL, where he started dancing at age ten. He trained on full-scholarship at the University of the Arts and the

Pennsylvania Academy of Ballet. After graduating Columbia University with a BA in Dance magna cum laude and Phi Beta Kappa, he studied at Springboard Danse Montréal under Alexandra Wells and Coleman Lemieux & Compagnie. He has performed works by Bill T. Jones, Stephen Petronio, and Vaslav Nijinsky, and has danced with Gibney Dance and the Daniel Gwirtzman Dance Company. Mr. Novak began studying at The Taylor School in 2008 and participated in the Taylor Summer Intensive before joining the company in summer 2010. His debut season earned him a nomination for the 2011 Clive Barnes Foundation Dance Award.

Heather McGinley grew up in St. Louis, MO. 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 BFA in dance performance in 2005. Ms. McGinley 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. She participated in the 2010 Intensives at The Taylor School, and joined the Paul Taylor Dance Company in spring 2011.

George Smallwood is a native of New Orleans. He earned a BFA 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 re-staged 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, NY, 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, 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 the Paul Taylor 2 Dance Company in summer 2008 and made her debut with the Paul Taylor Dance Company in summer 2013.

Madelyn Ho is from Sugar Land, TX, where she began dancing at Kinard Dance School and later trained with BalletForte under the artistic direction of Michael Banigan. She graduated from Harvard College with a BA 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 Paul Taylor Dance Company in spring 2015.

Paul Taylor Dance Foundation, Inc.

551 Grand Street, New York, New York 10002 | www.ptamd.org

Board Of Directors

Paul Taylor, President

C.F. Stone III, Chairman

Cecile Engel

Elise Jaffe, Vice Chairman

Richard E. Feldman Esq.

Scott King, Vice Chairman

Darcy Gilpin

Max Shulman, Vice Chairman

John D. Golenski

Stephen Weinroth, Vice Chairman

Marjorie S. Isaac, Trustee Emerita

Joseph A. Smith, Treasurer

Randolph Kantorowicz

Joan C. Bowman, Secretary

Roger Kluge

John Tomlinson, Executive Director

Wilfred Koplowitz, Trustee Emeritus

Robert E. Aberlin

Dianne La Basse

Carolyn Adams

Lee Manning-Vogelstein

Lisa Brothers Arbisser, M.D.

Douglas L. Peterson

Norma Ketay Asnes

Ariane Reinhart

Norton Belknap, Trustee Emeritus

Yvonne Rieber

Sally Brayley Bliss

Hal Rubenstein

Carole Brzozowski

LeRoy Rubin*

Nancy H. Coles, M.D.

Dr. Robert A. Scott

Christine Ramsay Covey

William A. Shutzer

Deirdre K. Dunn

Andy Wilcox

*deceased

Staff

Artistic Director

Paul Taylor

Rehearsal Director	Bettie de Jong
Taylor 2 Rehearsal Director	Ruth Andrien
Taylor School Director	Raegan Wood
Assistant to the Artistic Director	Andy LeBeau
Assistant to the Rehearsal Director	Michael Trusnovec
Principal Lighting Designer	Jennifer Tipton
Principal Lighting Designer	James F. Ingalls
Principal Set & Costume Designer	Santo Loquasto
Executive Director	John Tomlinson
Director of Development	Daniel Vincent
Director of Marketing and Communications	Alan Olshan
Director of Finance	Sarah Schindler
Company Manager	Michael Dostal
Director of Public Relations	Lisa Labrado
Director of Tour Engagements	Tim Robinson
Administrator and Archival Supervisor	Tom Patrick
Development Officer	Nora Webb
Development Assistant	Catherine Hong
Assistant to the Executive Director	Noah Aberlin
Administrative Assistant	Christopher Senquiz
Production Manager	Jacqueline Reid
Production Manager, Taylor 2	Bridget Welty
Lighting Supervisor	Robert Brown
Wardrobe Supervisor	Clarion Overmoyer
Information Technology Consultant	Andy LeBeau, PC Umbrella

International Tour Booking	Jane Hermann, JPH Consultants
Strategic Operations	Bruce Fagin
Taylor 2 Tour Booking	Jeannette Gardner, Gardner Arts Network
Archival Consultant	Linda Edgerly, The Winthrop Group
Auditor	Michael Wallace, Lutz & Carr
Orthopedic Consultant	David S. Weiss, M.D.
Travel Agent	Michael Retsina, Altour

Merchandise

Dancemaker, the Academy Award-nominated documentary about Paul Taylor, is available on DVD, as is *Paul Taylor Dance Company in Paris*, featuring *Brandenburgs* and *Beloved Renegade*. Copies of Mr. Taylor's acclaimed autobiography, *Private Domain*; his new book, *Facts and Fancies*; and Paul Taylor Dance Company souvenir books, are also available. To order, call (212) 431-5562.

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. For information, schedules and registration forms, please visit www.ptamd.org.

The Paul Taylor 2 Dance Company

Alana Allende, Lee Duveneck, Rei Akazawa, Amanda Stevenson, Princeton Mccurtain, Johnny Vorsteg

Mr. Taylor established the Paul Taylor 2 Dance Company in 1993 to ensure that his works could be seen by audiences all over the world without regard to economic or logistical limitations. 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 chooses 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 often take place in non-traditional venues as well as in theaters. Former Taylor dancer Ruth Andrien was named Rehearsal Director of Taylor 2 in 2010.

To find out more about Taylor 2, upcoming tour dates, and the latest Taylor 2 news please visit the company on the web at www.ptamd.org.

The taking of photographs and the use of mechanical recording devices are strictly prohibited.

Program subject to change.

Latecomers will be seated only during intermissions.

Please turn off all pagers and cell phones during the performance.