



Advance Program Notes

Paul Taylor Dance Company
Pablo Ziegler Ensemble
Piazzolla Caldera and other repertory
Friday, September 14, 2018, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Paul Taylor Dance Company Pablo Ziegler Ensemble *Piazzolla Caldera and other repertory*

Pablo Ziegler Ensemble

Pablo Ziegler, piano; Alejandro Aviles, saxophone; Héctor Del Curto, bandoneon; Pedro Giraudo, bass; and Sami Merdianian, violin

Michelangelo
La Fundicion
Introduccion al Angel
La Rayuela
Muchacha de Boedo
Fuga y Misterio

Piazzolla
Ziegler
Piazzolla
Ziegler
Ziegler
Piazzolla

INTERMISSION

Paul Taylor Dance Company **CLOVEN KINGDOM**

"Man is a social animal." —Spinoza

Music by Arcangelo Corelli, Henry Cowell, and Mallory 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

Laura Halzack, Heather McGinley, Christina Lynch Markham, Madelyn Ho, Robert Kleinendorst, Sean Mahoney, Michael Apuzzo, Alex Clayton, Michelle Fleet, Parisa Khobdeh, Eran Bugge, and Kristin Draucker

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

This performance is supported in part by Ms. Sherwood P. Quillen.

Program is subject to change.

PROGRAM, continued

Paul Taylor Dance Company
Pablo Ziegler Ensemble
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

Michael Trusnovec, Robert Kleinendorst, Michelle Fleet, Parisa Kohbdeh, Sean Mahoney, Eran Bugge, Jamie Rae Walker, Michael Apuzzo, Heather McGinley, George Smallwood, Lee Duvenceck, and Alex Clayton

<i>El Sol Sueño</i>	Full cast
<i>Concierto Para Quinteto</i>	Parisa Kohbdeh, Eran Bugge, Robert Kleinendorst
<i>Celos</i>	George Smallwood and Michael Apuzzo
	Michelle Fleet and Michael Trusnovec
<i>Escualo</i>	Full cast

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

Original production also made possible by the New York State Council on the Arts, a State Agency; the Eleanor Naylor Dana Charitable Trust; and Carole K. Newman.

Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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

Pablo Ziegler Ensemble

PABLO ZIEGLER

For decades, Buenos Aires-born, Grammy-winning pianist, composer, and arranger Pablo Ziegler has been one of the most important figures in Argentine *nuevo tango*, the vibrant musical hybrid of traditional tango, American jazz, and European art music. After performing in tango grand-maestro Astor Piazzolla's legendary quintet for over a decade and appearing on iconic Piazzolla recordings including *Tango: Zero Hour*, *La Camorra*, and *Central Park Concert*, Ziegler has led his own groups for over 25 years, refining and re-imagining the bounds of the modern tango tradition.

Touring throughout the world with his trio, quartet, and mixed ensembles, Ziegler has performed at such esteemed venues as Carnegie Hall, the Ravinia Festival, Muziekgebouw, Lincoln Center, Sydney Opera House, Colon Theatre, Sala Villa-Lobos del Teatro Nacional, Seoul Arts Center, Tokyo Opera City Concert Hall, Blue Note, Birdland, Ravenna Festival, Verbier Festival, SFJAZZ, JVC Jazz Festival, and Tokyo Jazz Festival, among others.

In summer 2012 Ziegler joined violinist Lara St. John at the Naumberg Bandshell in Central Park to celebrate the 25th anniversary of Piazzolla's historic Central Park concert of 1987, in which Ziegler also played. The 2012 concert brought the largest crowd in the 107-year history of the Naumberg Concerts series. Ziegler's premiere performance with the Paul Taylor Dance Company at Lincoln Center Out of Doors, which included a set by Ziegler's quartet, was described by *The New York Times* as "rapturous" — as well as an historic, first-ever collaboration: Taylor's *Piazzolla Caldera* with live accompaniment from the Pablo Ziegler Ensemble.

In addition to performing with his own groups, Ziegler has been a featured guest soloist with many major orchestras, playing his own compositions as well as the music of Piazzolla with the Colorado Symphony, the Tokyo Chamber Orchestra, the Presidential Orchestra of Turkey, the Charleston Symphony, the Metropole Orkest in the Netherlands, and Jazz Sinfonica Orchestra in Brazil.

Ziegler's *Tango Meets Jazz* project—which for over 10 years saw an annual week-long residency in New York, starting at the Jazz Standard and later taking residence at Birdland Jazz—paired Ziegler's quartet with guest artists including Branford Marsalis, Regina Carter, Stefon Harris, Paquito D'Rivera, Kenny Garrett, Joe Locke, Randy Brecker, David Sanchez, Nestor Torres, and others.

Ziegler's most recent recording, *JazzTango* with his JazzTango Trio, won the 2018 Grammy Award for Best Latin Jazz Album. This was the first time *nuevo tango* won a major Grammy. Ziegler's recording, the Latin Grammy-nominated *Amsterdam Meets New Tango* (Zoho Music 2013), paired his quartet with the Netherlands' Metropole Orkest, playing his most famous works arranged for jazz orchestra. His work as music director, arranger, and pianist for bass-baritone opera star Erwin Schrott earned an Echo Klassik Award in 2011 for the album *Rojotango*. Ziegler's 2005 release, *Bajo Cero*, won the Latin Grammy Award for Best Tango Album, and in 2008 his album *Buenos Aires Report* made the final list of nominees for the same honor. Other major recordings include 1998's *Tango Romance* with the Orpheus Chamber Orchestra and 1996's *Los Tangueros* with Emanuel Ax.

As a composer, Ziegler has composed for numerous TV series, movies, theatre, ballet, radio, and commercials, including the films *Tacos Altos* and *Adios Roberto*, theatre work *Polvo de Estrellas*, and Argentina's popular TV series *La Noche de los Grandes*. Ziegler received the Best Composition Award (Arlequin) for the theatre production *Traicion* by the Theatre Music Critics Association in Argentina.

Ziegler's recent commission by Japan's Yokohama Noh Theatre and Yokohama Arts Foundation, *12 Horas*, had its world premiere in 2016. *12 Horas* is a mixed ensemble suite that celebrates the respectful exchange between these two vital cultural traditions. With *12 Horas*, Ziegler brings these traditional Japanese timbres in dialogue with the bittersweet sounds of Argentine tango.

Pablo Ziegler is represented by Bernstein Artists, Inc. For more information, please visit bernsarts.com.

Pablo Ziegler Ensemble, continued

ALEJANDRO AVILES, saxophone

Alejandro Aviles is a first generation Cuban-American who comes from a long lineage of musicians. In fact, Aviles' family has been considered by the Guinness Book of World Records for having the longest continuous musical group in the world. The Orquesta Hermanos Aviles was started by his great-grandfather, Manuel Aviles, in 1882 in Holguin, Cuba, and remarkably is still in existence today. In 2006 the Alejandro Aviles Latin Jazz Quartet was selected by the Kennedy Center for the Performing Arts and Jazz at Lincoln Center to represent the United States as jazz ambassadors. The group toured Barbados, Trinidad and Tobago, Mexico, Central America, Venezuela, Peru, and Argentina, conducting master classes and performing at concert halls. Recently, Aviles was honored with the endowment of the prestigious Fulbright Award, which allows university professors to travel abroad and share their knowledge. Accordingly, he traveled to Brazil to teach saxophone, jazz history, and jazz improvisation at the University of UFMG in Belo Horizonte, UNIRIO in Rio de Janeiro, and performed numerous concerts throughout Brasilia, Sao Paulo, Salvador, and Recife (Brazil). In 2015 Aviles had the rare opportunity to travel to Cuba and perform in the Havana Jazz Festival with the Afro-Latin Jazz Orchestra, led by pianist Arturo O'Farrill. After their performance, the album *Cuba: The Conversation Continues* was recorded in Cuba and features contemporary composers and musicians from both Cuba and the United States. In 2016 the orchestra received a Grammy Award for Best Instrumental Composition for Large Ensemble with *The Afro-Latin Jazz Suite*, featuring Rudresh Mahanthappa. Based in New York City, Aviles works as an adjunct professor at both Hofstra University and Hunter College teaching saxophone and jazz improvisation while performing as a versatile musician in genres including "straight ahead" jazz, Brazilian and Afro-Cuban music, and Broadway. When not on tour, you can catch Aviles in many of New York's most renowned jazz clubs, including Smoke, Jazz Standard, Zinc Bar, Smalls, Dizzy's Club Coca-Cola, Jazz Gallery, Iridium, Fat Cat, Birdland, and Blue Note.

HÉCTOR DEL CURTO, bandoneon

Argentinean bandoneonist Héctor Del Curto's career, spanning more than 30 years, has encompassed the traditional tango, new tango, jazz, classical, and world music. He was the youngest member to join the legendary Osvaldo Pugliese's orchestra and shared the stage with many tango luminaries, including Astor Piazzolla, the master of new tango. He has performed with leading orchestras such as Metropolitan Opera Orchestra, National Symphony Orchestra, Saint Louis Symphony Orchestra, Orpheus Chamber Orchestra, and Rochester Philharmonic Orchestra. Born into four generations of bandoneon players, Del Curto was introduced to the bandoneon by his grandfather, Héctor Cristobal. Del Curto directed the show *Forever Tango* on Broadway and founded the Eternal Tango Orchestra (now the Hector Del Curto Tango Orchestra). Del Curto produced and released his second album, *Eternal Piazzolla*, featuring his celebrated quintet. His first CD, *Eternal Tango*, was featured on BBC News and Public Radio International's *The World*. He appears in numerous recordings with such artists as Osvaldo Pugliese, Astor Piazzolla, Pablo Ziegler, Paquito D'Rivera, Tito Puente, and Plácido Domingo. Del Curto is the founding artistic director of the Stowe Tango Music Festival.

Pablo Ziegler Ensemble, continued

PEDRO GIRAUDO, bass

Originally from Argentina, Pedro Giraudo moved to New York City in 1996. Since then he has become a highly versatile bassist, composer, and arranger, performing in a wide variety of musical projects, both his own award winning ensembles and as a member of several prominent ensembles, ranging from tango to jazz. In 2014 Ruben Blades' CD *Tangos*, on which Giraudo recorded bass, won two Grammys Awards (Best Tango Album and Best Latin Pop). Giraudo has collaborated with Grammy Award winner Pablo Ziegler, nine-time Grammy Award winner Paquito D'Rivera, and Dizzy Gillespie's protégé William Cepeda, as well as *Tango Meets Jazz* guests Branford Marsalis, Kenny Garret, Regina Carter, Nestor Torres, and Miguel Zenon, among others. Giraudo has also been the musical director of Tango for All's *Blind*, Mariela Franganillo Company's *Tango Connection* and *Tango Recuerdo*, and performed with the United States' most prominent tango ensembles, including Forever Tango, Hector Del Curto's Eternal Tango, Fernando Otero's X-Tango, and Daniel Binelli's Tango Metropolis. As a composer and arranger, Giraudo leads his own jazz and tango ensembles and has been hailed by critics as one of the most creative and daring bandleaders on the scene today. Giraudo has also conducted the world renowned WDR Big Band, with which he recently released a CD, and Cologne Contemporary Jazz Orchestra. He also leads his own Tango Orchestra, which debuted at Lincoln Center's *Midsummer Night Swing*. He has played bass on dozens of recordings for the world's leading labels, including Sony, Warner, Nonesuch, Naxos, and Harmonia Mundi, as well as for independent projects and on movies such as Oliver Stone's *Wall Street II*. Giraudo is endorsed by the gold standard in string makers, D'Addario, and the outstanding Keeley Electronics.

SAMI MERDINIAN, violin

Hailed by *La Nacion* for his "beautiful sound and exquisite musicality," Argentinian violinist Sami Merdinian has received worldwide recognition for his outstanding performances as a soloist and chamber musician. Merdinian has recently appeared with the Montevideo Philharmonic, the Argentinian National Symphony, the Charlemagne Orchestre, the Gagneung Philharmonic in South Korea, Philharmonia of the Nations, Buenos Aires Philharmonic, South Carolina Philharmonic, the Lancaster Festival Orchestra, and the Midland and Duluth Symphonies. As a chamber musician, Merdinian received the first prize and gold medal at the New England International Chamber Music Competition in Boston and the first prize at the Victor Elmaleh Concert Artist Guild Competition in New York. Merdinian is one of the violinists of the string quintet Sybarite5, with whom he has performed recently at Carnegie Hall, the Library of Congress, Lincoln Center, and toured throughout the United States, Canada, Asia, and South America. He has given recitals in the United States, Canada, Europe, South America, Lebanon, Australia, and Asia. Highly sought-after as a tango violinist, Merdinian has performed and recorded with some of the most prominent artists of the genre and has received a Grammy nomination for *Masters of the Bandoneon* for Best Tango Album. Merdinian's discography includes recordings for Universal Records, Canary Classics, CAG Records, Bright Shiny Things, and Green Parrot Records. He has been a prize winner in several international competitions, including a gold medal in the XII International Young Solo Instrumentalists Competition in Argentina and the New Talent Competition in Slovakia. He has also received the Rising Star Award by Tiffany & Co., was named outstanding artist of the year by the Argentinian Press, and has been featured on WQXR in New York, *Spiegelzall* live from the Concertgebouw, Argentinian Classical National Station, NPR, South Korea's KBS, and the BBC. Merdinian is the co-founder and artistic director of the New Docta Festival in Argentina. He has led master classes around the U.S., South America, and Asia, and has given lectures about music and entrepreneurship in universities such as Penn State, Curtis Institute, New England Conservatory, and The New School.

Paul Taylor Dance Foundation
in association with the
Moss Arts Center
presents

PAUL TAYLOR DANCE COMPANY

Michael Trusnovec
Parisa Kohbdeh
Laura Halzack
Michael Novak
Christina Lynch Markham
Lee Duveneck

Robert Kleinendorst
Sean Mahoney
Jamie Rae Walker
Heather McGinley
Madelyn Ho

Michelle Fleet
Eran Bugge
Michael Apuzzo
George Smallwood
Kristin Draucker
Alex Clayton

Artistic Director
Paul Taylor

Artistic Director Designate
Michael Novak

Rehearsal Director
Bettie de Jong

Principal Lighting Designers
Jennifer Tipton
James F. Ingalls

Principal Set and Costume Designers
Santo Loquasto
William Ivey Long

Executive Director
John Tomlinson

Paul Taylor Dance Company, continued

PAUL TAYLOR

Paul Taylor, one of the most accomplished artists this nation has ever produced, continues to shape America's homegrown 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, Taylor uniquely bridges the legendary founders of modern dance—Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, and Graham—and the dance makers of the 21st century, with whom he is now working. Through his new initiative at Lincoln Center, Paul Taylor American Modern Dance, he presents great modern works of the past and outstanding works by today's leading choreographers alongside his own vast and growing repertoire. He also commissions 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 are accompanied at Lincoln Center by live music whenever so intended by the choreographer.

At an age when most artists' best work is behind them, 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 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 Taylor's dances. His repertoire, now numbering 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 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.

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, D.C. 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.

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, 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) 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*

Paul Taylor Dance Company, continued

(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 has 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*.

Hailed for uncommon musicality and catholic taste, 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 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.

Taylor has 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. 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 the documentary films *Dancemaker* and *Creative Domain* and author of the autobiography *Private Domain* and *Wall Street Journal* essay *Why I Make Dances*, Taylor has 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 Taylor’s essays, *Facts and Fancies*, was published by Delphinium in 2013.

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 Taylor was elected one of 10 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, Taylor was awarded France’s highest honor, the Légion d’Honneur, in 2000 for exceptional contributions to French culture.

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.

Paul Taylor Dance Company, continued

MICHAEL NOVAK

Michael Novak, a member of the Paul Taylor Dance Company since 2010, was named artistic director designate of the Paul Taylor Dance Foundation in 2018.

Raised in Rolling Meadows, Illinois, Novak began studying dance at age 10. 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 Taylor's solo in *Aureole*, which led him to embrace the works of the *Dancemaker*. In 2008 Novak graduated magna cum laude from Columbia and was elected to Phi Beta Kappa.

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. 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.

Novak's Paul Taylor Dance Company debut in the 2010-2011 season earned him a nomination for the Clive Barnes Foundation Dance Award. Since joining the company, he has danced 56 roles in 50 Taylor dances, 13 of which were made on him. He has also had roles created on him by the five Taylor Company Commission choreographers to date. In announcing Novak's appointment as artistic director designate, 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."

"What I have loved most about my job is being the member of a company where the repertoire is so vast and varied," said Novak. "I have found that these masterpieces reward a thousandfold the time you spend digging into them."

Paul Taylor Dance Company, continued

PAUL TAYLOR AMERICAN MODERN DANCE

Paul Taylor is a quintessential modernist, rebelling against convention and always looking toward the future. As he continued to embrace new challenges, in 2012 Taylor moved the Paul Taylor Dance Company's annual New York City performances to Lincoln Center for the Performing Arts, one of the world's greatest cultural centers. The first modern dance company to call Lincoln Center home, it attracted larger audiences and higher ticket revenue there than ever before.

Building on that success, in 2015 Taylor announced a new program: Paul Taylor American Modern Dance. Through this initiative Taylor began to present historic masterworks of American modern dance choreographed by many of his great contemporaries. He also engaged dancers ideally suited to perform those works. In the last four seasons Taylor has presented the Limón Dance Company in Doris Humphrey's *Passacaglia* from 1938, Shen Wei Dance Arts in Shen Wei's *Rite of Spring* from 2004, Dayton Contemporary Dance Company in Donald McKayle's *Rainbow 'Round My Shoulder* from 1959, Lyon Opera Ballet in Merce Cunningham's *Summerspace* from 1958, the Trisha Brown Dance Company in Trisha Brown's *Set and Reset* from 1983, and the Taylor Company in Martha Graham's *Diversion of Angels* from 1948.

In addition to reviving modern dance masterworks of the past, Taylor is commissioning contemporary choreographers through Taylor Company Commissions. To date commissions have been given to choreographers Larry Keigwin, who created *Rush Hour*; Doug Elkins, who created *The Weight of Smoke*; Taylor alumna Lila York, who created *Continuum*; Bryan Arias, who created *The Beauty in Gray*; and Doug Varone, who created *Half Life*. All of these works were created on the Paul Taylor Dance Company and presented during the Paul Taylor American Modern Dance seasons at Lincoln Center.

An integral element of Taylor's vision for Paul Taylor American Modern Dance is the marriage of live music and dance. Beginning in 2015 Orchestra of St Luke's has partnered with the Paul Taylor Dance Foundation to provide live musical accompaniment to deepen the performance experience, whenever so intended by the choreographer.

Paul Taylor American Modern Dance has become a standard of excellence in the presentation of modern dance in New York City, and Taylor has made great strides in creating a home to celebrate the magnificent history of modern dance as well as ensuring its successful future.

Paul Taylor Dance Company, continued

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 more than 60 years of unrivaled creativity, and in the decades that followed, 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 Taylor's ever-burgeoning repertoire to theatres 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 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. 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 2016 marked its fifth tour there, with plans to return in November 2018. 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 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 10 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 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 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.

For more information, please visit ptamd.org.

Paul Taylor Dance Company, continued

THE COMPANY

BETTIE DE JONG, rehearsal director (Sumatra, Indonesia)

Bettie de Jong was born in Indonesia to Dutch parents and in 1946 moved to Holland, where she continued her early training in dance and mime. De Jong's 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. De Jong joined the Taylor Company in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as rehearsal director, has been his surrogate in the studio and on tour for over 40 years.

ANDY LEBEAU, assistant to the artistic director (Portsmouth, New Hampshire)

Andy Lebeau graduated from the Boston Conservatory of Music with a bachelor of fine arts in dance in 1993. Lebeau 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. Since retiring from the stage in 2005, Lebeau has been lucky enough to work for Taylor as director of the Taylor School, director of Taylor 2, company manager, and rehearsal assistant. He is honored to work so closely with Taylor and Bettie de Jong.

MICHAEL TRUSNOVEC (Yaphank, New York)

Michael Trusnovac began dancing at age six, graduated from the Long Island High School for the Arts, and received a bachelor of fine arts in dance performance from Southern Methodist University in Dallas, Texas. Professionally, Trusnovac has danced with Taylor 2, Cortez & Co. Contemporary Ballet, and CorbinDances, and has appeared in works by Christopher Gillis and Margie Gillis. He was a 1992 YoungArts awardee and Presidential Scholar in the Arts. In 2006 he was a recipient of a Bessie Award for his body of work during the 2005-2006 Taylor season, and in 2016 he was honored with the distinction of "Positano Premia La Danza," Dancer of the Year. Trusnovac made his debut with Paul Taylor Dance Company in 1998.

ROBERT KLEINENDORST (Roseville, Minnesota)

Robert Kleinendorst graduated from Luther College in 1995 with a bachelor of arts in voice and dance. After moving to New York, Kleinendorst danced with the Gail Gilbert Dance Ensemble and Cortez & Co. Kleinendorst also performed with Anna Sokolow's Players Projects at the Kennedy Center in Washington, D.C. Having studied at the Taylor School since 1996, he joined the Paul Taylor 2 Dance Company in 1998. Kleinendorst joined Paul Taylor Dance Company in 2000.

MICHELLE FLEET (Bronx, New York)

Michelle Fleet began her dance training at age four. Fleet attended Ballet Hispanico of New York during her training at Talent Unlimited High School. There, she was a member of the Ballet Hispanico junior company. Fleet earned a bachelor of fine arts in dance from Purchase College in 1999 and received a master of business administration in business management in 2006. She has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn, and Carlo Menotti. Fleet joined Paul Taylor 2 Dance Company in 1999 and made her debut with Paul Taylor Dance Company in 2002.

Paul Taylor Dance Company, continued

PARISA KHOBDEH (Dallas, Texas)

Parisa Khobdeh trained with Kathy Chamberlain and Gilles Tanguay and graduated magna cum laude with a bachelor of fine arts in dance performance and computer science from Southern Methodist University in Dallas. While a scholarship student there, and at the American Dance Festival as a Tom Adams Scholar, Khobdeh worked with choreographers Robert Battle, Judith Jamison, Donald McKayle, and Shen Wei, among others. She also attended Paul Taylor and Martha Graham dance intensives in New York City. She made her debut with the Paul Taylor Dance Company at the American Dance Festival in 2003. In 2006 she made her New York theatrical debut at the Stella Adler Studios in the lead role of Lanford Wilson's *Burn This* and was featured in *Dance Magazine* as a performer "On the Rise." She was featured on the cover of the magazine's December 2012 issue, and in October 2015 she penned an article for it entitled *Why I Dance*. She restaged Paul Taylor's *The Word* at the College of William and Mary in 2013 and continues teaching master classes at universities, schools, and festivals around the world. She has choreographed dances to benefit human rights organizations and for independent films. Her most recent ballet, *Traces*, premiered in New York City for an arts fundraiser benefiting the Children of Bellevue Hospital. This year she performed in David Grenke's *Vespers* at the University of California, Davis and will appear in Doug Elkins's film, *A Hundred Indecisions*, next spring. Her body of work for the Taylor Company earned her a 2016 Bessie nomination.

SEAN MAHONEY (Bensalem, Pennsylvania)

Sean Mahoney 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 Mahoney began as an apprentice at American Repertory Ballet (ARB) and became a featured dancer with the company, which he rejoined in 2000. Mahoney was chosen as one of the first members of the Paul Taylor 2 Dance Company in 1993. He has danced for David Parsons, Alex Tressor, and Geoffrey Doig-Marx, and performed in Radio City's *Christmas Spectacular*. As a frequent guest teacher, Mahoney has taught master classes at such institutions as Towson University, Princeton Ballet School, Santiago Ballet, and Lafayette High school for the Performing Arts. He rejoined Taylor 2 in 2002 and made his debut with Paul Taylor Dance Company in 2004.

ERAN BUGGE (Oviedo, Florida)

Eran Bugge 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 bachelor of fine arts in ballet pedagogy in 2005. Bugge attended the Taylor School and both the 2004 and 2005 Taylor Summer Intensives. 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 Bugge was the recipient of the Hartt Alumni Award. She joined Paul Taylor Dance Company in 2005.

LAURA HALZACK (Suffield, Connecticut)

Laura Halzack began her dance training at the age of four with Brenda Barna. Halzack furthered her training at the School of the Hartford Ballet and studied at the Conservatory of Dance at Purchase College. 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. Halzack studied at the Taylor School for two years before joining Paul Taylor Dance Company in 2006.

Paul Taylor Dance Company, continued

JAMIE RAE WALKER (Levittown, Pennsylvania)

Jamie Rae Walker began dancing at age three, and as a young dancer she performed with American Repertory Ballet while extensively studying ballet and Graham techniques. In 1991 Walker 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, she 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. Walker joined the Taylor 2 Dance Company in 2003 and became a member of Paul Taylor Dance Company in 2008.

MICHAEL APUZZO (North Haven, Connecticut)

Michael Apuzzo studied economics and theatre at Yale University, graduating magna cum laude in 2005. Growing up in musical theatre, Apuzzo 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, he debuted professionally at the Yale Repertory Theater. He has since performed in numerous musicals at equity theatres 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. Apuzzo joined Paul Taylor Dance Company in 2008.

HEATHER MCGINLEY (St. Louis, Missouri)

Through her early training with Lisbeth Brown, Heather McGinley attained a diploma in the Cecchetti method of classical ballet. McGinley graduated from Butler University with a bachelor of fine arts 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 theatre piece featuring restaged classic Graham ballets. She participated in the 2010 intensives at the Taylor School and joined Paul Taylor Dance Company in 2011.

GEORGE SMALLWOOD (New Orleans, Louisiana)

George Smallwood earned a bachelor of fine arts in dance performance and a bachelor of business administration with an international focus from Southern Methodist University. Smallwood has been a member of the Parsons Dance Company, where he performed the signature solo *Caught*, as well as of 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*. Smallwood joined Paul Taylor Dance Company temporarily in spring 2011 and rejoined in 2012.

CHRISTINA LYNCH MARKHAM (Westbury, New York)

Christina Lynch Markham began dancing with Lori Shaw and continued at Holy Trinity High School under the direction of Catherine Murphy. Markham 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 Paul Taylor 2 Dance Company in 2008 and made her debut with Paul Taylor Dance Company in 2013.

Paul Taylor Dance Company, continued

MADELYN HO (Sugar Land, Texas)

Madelyn Ho began dancing at Kinard Dance School and later trained with BalletForte under the artistic direction of Michael Banigan. Ho graduated from Harvard College with a bachelor's degree 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 2015 and completed her doctorate of medicine at Harvard in May 2018.

KRISTIN DRAUCKER (Washington D.C./York, Pennsylvania)

Kristin Draucker began her training at the Central Pennsylvania Youth Ballet under Marcia Dale Weary. In 2005 Draucker 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. She began creating dances in 2014 and has shown her work in New York and Philadelphia, and as part of the LaMAMA Umbria Festival in Spoleto, Italy. She joined Paul Taylor Dance Company in 2017.

LEE DUVENECK (Arlington, Texas)

Lee Duvleneck trained with Anne Oswalt and Gwen Price and earned a bachelor of fine arts in dance performance from Southern Methodist University in 2010, where he studied with Taylor alumna Ruth Andrien and jazz dance icon Danny Buraczeski. While in New York, Duvleneck has danced for Annmaria Mazzini, Mari Meade, and Jessica Gaynor. He joined Taylor 2 in 2012 and joined Paul Taylor Dance Company in 2017.

ALEX CLAYTON (Louisville, Kentucky)

Alex Clayton received a bachelor of fine arts in dance with a minor in visual arts from Stephens College in 2013. Clayton was a Graham 2 company member from 2014 to 2015. He also performed with companies such as 10 Hairy Legs, Abarukas Project, Curet Performance Project, and Performa15. He served as rehearsal assistant for Paul Taylor American Modern Dance's Taylor Company Commissions choreographer Lila York when she created *Continuum* in 2016. He joined Paul Taylor Dance Company in 2017.

Paul Taylor Dance Company, continued

TAYLOR 2 DANCE COMPANY

Rei Akazawa, Amanda Stevenson, Johnny Vorsteg, Jake Deibert, Irving Amigon, and Sloan Pearson

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 Taylor's original company. In selecting repertoire for Taylor 2, 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 theatres. Former Taylor dancer Ruth Andrien was named rehearsal director of Taylor 2 in 2010.

PAUL TAYLOR AMERICAN MODERN DANCE 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 (PTAMD). 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. For more information, please visit taylornext.org and find them on Facebook and Instagram at @taylornext.

MERCHANDISE

Available DVDs include *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 Taylor's enigmatic creative process. Copies of Taylor's acclaimed autobiography *Private Domain* and Paul Taylor Dance Company souvenir books are also available. To order, please call 212-431-5562.

*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.*

Paul Taylor Dance Foundation, Inc.

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

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Taylor School Director	Raegan Wood
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Go Beyond

Reflect on the aesthetic qualities and impact of the closing piece *Piazzolla Caldera*, collaboratively performed by Paul Taylor Dance Company and Pablo Ziegler Ensemble. How did it compare to the pieces earlier in the program, which were performed by the ensembles separately? What did *Piazzolla Caldera* reveal about the ensembles' skills and "draw out" of the performers in terms of style, spirit, and other artistic elements?

In the Galleries

HISTORY, LABOR, LIFE: THE PRINTS OF JACOB LAWRENCE

Thursday, August 23-Saturday, October 13, 2018

All galleries

One of the most important American artists of the 20th century, Jacob Lawrence (1917-2000) is widely known for his modernist depictions of everyday life as well as epic narratives of African-American history. Featuring more than 90 works produced from 1963 to 2000, this exhibition explores three major themes of Lawrence's larger practice and provides a comprehensive overview of Lawrence's printmaking oeuvre.

History, Labor, Life: The Prints of Jacob Lawrence is curated by Storm Janse van Rensburg, Savannah College of Art and Design (SCAD) head curator of exhibitions. The exhibition is organized by the SCAD Museum of Art and is made possible with support from the Jacob and Gwendolyn Lawrence Foundation.

SHARE YOUR VOICE

A series of talks and events related to themes in the exhibition will take place at the Moss Arts Center and across campus.

If you or your group are interested in participating in such an event, and for information on upcoming talks, tours, and class visits, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.