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Wednesday
APR 16
7:30 pm

PAUL TAYLOR DANCE COMPANY

MICHAEL NOVAK — ARTISTIC DIRECTOR



This event is made possible through the generous support of A. Scott and Carol L. Ritchie.

PAUL TAYLOR DANCE COMPANY

MICHAEL NOVAK — ARTISTIC DIRECTOR
Presents

MADELYN HO KRISTIN DRAUCKER LEE DUVEHECK ALEX CLAYTON
DEVON LOUIS JOHN HARNAGE LISA BORRES CASEY JADA PEARMAN
SHAWN LESNIAK JAKE VINCENT JESSICA FERRETTI AUSTIN KELLY
KENNY CORRIGAN GABRIELLE BARNES EMMY WILDERMUTH
ELIZABETH CHAPA PAYTON PRIMER

Founding Artistic Director
PAUL TAYLOR

Artistic Director
MICHAEL NOVAK

Resident Choreographers
LAUREN LOVETTE ROBERT BATTLE

Rehearsal Directors
BETTIE DE JONG CATHY MCCANN

Principal Lighting Designers
JENNIFER TIPTON
JAMES F. INGALLS

Principal Set & Costume Designers
SANTO LOQUASTO
WILLIAM IVEY LONG

Executive Director
JOHN TOMLINSON

Leadership funding provided by Stephen Kroll Reidy.

Major support provided by The SHS Foundation, Jody and John Arnhold, the Howard Gilman Foundation, and The Shubert Foundation.
Additional major funding provided by S&P Global, The Fan Fox and Leslie R. Samuels Foundation, and The Gladys Krieble Delmas Foundation.

Support for the creation of new work provided by Rockefeller Brothers Fund.

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



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.

PROGRAM

Arden Court

Music by William Boyce

Excerpts from Symphonies Nos. 1, 3, 5, 7, 8

Choreography by Paul Taylor

Set and costumes by Gene Moore

Lighting by Jennifer Tipton

First performed in 1981

Lee Duveneck Alex Clayton Devon Louis

John Harnage Lisa Borres Casey Jessica Ferretti

Austin Kelly Kenny Corrigan Payton Primer

Original production made possible by contributions from the National Endowment for the Arts; the Mobil Foundation, Inc.; and the New York State Council on the Arts, a State Agency. Preservation made possible by the support of Elise Jaffe and Jeffrey Brown, and by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts and the New York State Council on the Arts.

20-Minute Intermission

Company B

The songs express typical sentiments of Americans during World War II

Songs sung by the Andrews Sisters

Choreography by Paul Taylor

Costumes by Santo Loquasto

Lighting by Jennifer Tipton

First performed in 1991

Lee Duveneck Alex Clayton Devon Louis John Harnage

Lisa Borres Casey Jada Pearman Jake Vincent

Jessica Ferretti Austin Kelly Gabrielle Barnes

Emmy Wildermuth Elizabeth Chapa Payton Primer

"Bei Mir Bist du Schön"full cast
"Pennsylvania Polka"	Ms. Borres Casey and Mr. Kelly
"Tico-Tico"	Mr. Clayton
"Oh Johnny, Oh Johnny, Oh!"	Mr. Duveneck with cast women
"I Can Dream, Can't I?"	Ms. Ferretti
"Joseph! Joseph!"	Mss. Pearman, Barnes, Wildermuth Messrs. Duveneck, Vincent, Kelly
"Boogie Woogie Bugle Boy" (of Company B)	Mr. Harnage
"Rum and Coca-Cola"	Ms. Primer with cast men
"There Will Never Be Another You"	Ms. Chapa and Mr. Louis
"Bei Mir Bist du Schön"full cast

Commissioned by The John F. Kennedy Center for the Performing Arts with funds from
the National Endowment for the Arts, The Wallace Foundation and The Brown Foundation.

Produced in cooperation with Houston Ballet and
The John F. Kennedy Center for the Performing Arts.

Creation of this dance made possible with support from The Andrew W. Mellon Foundation.

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

20-Minute Intermission

Esplanade

Music by Johann Sebastian Bach:

Violin Concerto in E Major,

Double Concerto for Two Violins in D Minor (*Largo & Allegro*)

Choreography by Paul Taylor

Costumes by John Rawlings

Lighting by Jennifer Tipton

First performed in 1975

Kristin Draucker Devon Louis Lisa Borres Casey

Jada Pearman Shawn Lesniak Jessica Ferretti

Austin Kelly Gabrielle Barnes Elizabeth Chapa

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

Revival made possible by a contribution from Elise Jaffe and Jeffrey Brown.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project
with support from the National Endowment for the Arts, The Prospect Hill Foundation,
and Charles F. and Theresa M. Stone.

50th Anniversary Celebration of Esplanade supported by Richard Hertz and Doris Meyer.

Paul Taylor Dance Company

The genesis of the Paul Taylor Dance Company occurred on May 30, 1954, in Manhattan, when dancemaker Paul Taylor first presented his choreography with five other dancers on the Lower East Side. That performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of American history's most celebrated artists and was part of the pantheon that created American modern dance. Leading the company that bears his name until his death in 2018, Mr. Taylor molded it into one of the preeminent performing ensembles in the world. Under the artistic direction of Taylor alumnus Michael Novak, the company continues to bring "America's most communicative and wildly theatrical modern dance" to audiences and students around the world, with a yearly residency at Lincoln Center for the Performing Arts.

The company currently resides in the Lower East Side of Manhattan but sustains a global presence through its robust touring programs. Since its first European tour in 1960, Paul Taylor Dance Company has performed in more than 600 cities in 66 countries, representing the U.S. 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 them to Argentina, Brazil, Chile, China, Ecuador, Germany, Italy, Oman, Peru, Switzerland, Taiwan and Turkey, as well as scores of cities within the U.S.

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

In addition to the *Taylor Collection*, the company commissions dance works from established and emerging choreographers. In 2022, Lauren Lovette was appointed the first resident choreographer, ushering in a new era and demonstrating the organization's deepened commitment to support dance creation in the 21st century. For more information, please visit www.paultaylordance.org.

PAUL TAYLOR

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

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 and morality. 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 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. And while his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic and downright funniest dances ever put on stage.

Taylor was born on July 29, 1930, exactly nine months after the stock market crash that led into the Great Depression, and he 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.

He first gained notoriety as a dancemaker 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. Then, he 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 he 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* (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium, he poked fun at feminism in *Dream Girls* (2002); condemned American imperialism in *Banquet of Vultures* (2005); and stared death square in the face in the Walt Whitman-inspired *Beloved Renegade* (2008). *Brief Encounters* (2009) examined the inability of many people in contemporary society to form meaningful and lasting relationships. In this decade, he turned a frightening short story into a searing drama in *To Make Crops Grow* and compared the mating rituals of the insect world to that of humans in the comedic *Gossamer Gallants*. Taylor’s final work, *Concertiana*, made when he was 87, premiered at the Lincoln Center in 2018.

Hailed for uncommon musicality and catholic taste, 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. He influenced dozens of men and women who have gone on to choreograph, many for their own

troupes, while others have gone on to become respected teachers at colleges and universities. He also 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. 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 *The Wall Street Journal* essay "Why I Make Dances," Taylor shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination in 1999, was hailed by *Time* as "perhaps the best dance documentary ever," while *Private Domain*, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Taylor's essays, *Facts and Fancies*, was published by Delphinium in 2013.

Taylor received nearly every important honor given to artists in the U.S. 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 was the recipient of three Guggenheim Fellowships, as well as 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, he 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, Taylor was awarded France's highest honor, the Légion d'Honneur, in 2000 for exceptional contributions to French culture.

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

MICHAEL NOVAK

Michael Novak, artistic director of the Paul Taylor Dance Company, is carving a profound mark in the dance industry with an unwavering commitment to usher in a new era of expansion for the Taylor organization, driven by his passion for artistic innovation, inclusion and education. Before assuming his role as artistic director, Novak built an impressive career as a critically acclaimed Taylor dancer, hailed by *The New York Times* as “a marvel of plasticity and penetrating imagination.” In 2018, after eight years of performing with the company, Paul Taylor appointed Novak as his successor, entrusting him with the responsibility of preserving and evolving the organization. That same year, Novak officially became artistic director after Taylor’s death, and he retired from performing shortly thereafter.

Under Novak’s direction, it continues to be one of the world’s leading dance companies with robust domestic and international touring; an annual season at Lincoln Center; an ever-expanding repertory that includes both Paul Taylor’s groundbreaking work alongside new choreographic voices to reflect contemporary themes and diverse perspectives; several educational programs to inspire the next generation of dancers and dance advocates; and a recent expansion to large new headquarters in midtown Manhattan, offering greater resource to the creative community in New York City—the heart of the dance universe. *The New York Times* hailed his inaugural season as artistic director as “groundbreaking and inspirational.” In 2019, he partnered with Orchestra of St. Luke’s Bach Festival, curating the first presentation in a single engagement of all six of Paul Taylor’s iconic dances set to music by the Baroque composer. In memory of Taylor, he launched *The Celebration Tour*, a multi-year international touring retrospective of the Taylor repertory. He co-directed the company’s first virtual livestreamed benefit, *Modern is Now: Stories of our Future*, hailed by many as the high bar for digital dance benefits. In 2021, during the height of the COVID-19 pandemic, he brought the Taylor company to 16 venues in 11 American cities for a total of 51 performances, earning the designation “Best of Dance 2021” from *The Washington Post*. That same year he selected Taylor alumna and dance educator Carolyn Adams to head The Taylor School to cultivate the next generation of professional dancers and dance advocates. A few months later, he was named a *Crain’s New York Business* “40 Under 40” for his leadership.

In 2022, he appointed former New York City Ballet dancer Lauren Lovette to be the company’s first resident choreographer, while simultaneously producing a historic restaging of Kurt Jooss’s *The Green Table*. This juxtaposition of presenting dance works that span centuries is central to Novak’s vision, and he has garnered significant attention, elevating the modern dance idiom at Lincoln Center and around the world. He appointed Robert Battle as the second resident choreographer in 2024, as part of a larger vision for a new commissioning model for the organization.

Born with a passion for movement and expression, Novak's formal dance education began at a young age, with foundational training in his hometown of Rolling Meadows, IL. He later studied at University of the Arts, The Pennsylvania Academy of Ballet, Kaatsbaan Cultural Park, Springboard Danse Montréal, and The Taylor School. In 2005, Novak was admitted to Columbia University's School of General Studies, where he was awarded scholarships for academic excellence. He became a member of the Columbia Ballet Collaborative, the university's critically acclaimed resident company, and was named artistic associate responsible for advising on the curation of resident choreographers and directing the group's branding and promotion.

At Columbia, Novak became immersed in the study of dance history, which ignited a passion for modern dance. He developed a keen interest in the work of François Delsarte, the 19th-century French movement theorist, who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. At Columbia, he performed Taylor's solo in *Aureole*, leading him to embrace the Taylor repertoire. In a 2009 program celebrating Diaghilev at Columbia's Miller Theatre, Novak embodied Vaslav Nijinsky's role in *L'Après-midi d'un faune* with an authenticity that brought him to the attention of dance critics and scholars.

Upon graduation, he received his BA in dance magna cum laude with departmental honors and was elected to Phi Beta Kappa. As a distinguished alumnus, he was the Keynote Speaker for the class of 2020 and now serves as a member of their Board of Visitors.