PILLOWNOTES
by Suzanne Carbonneau
The PillowNotes comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

It is said that the body doesn’t lie, but this is wishful thinking. All earthly creatures do it, only more so many others than humans.

It was Martha Graham, matriarch of modern dance, who cogged that aphorism about the inevitability of truth emerging from movement. Considered crucial since its first utterance, over time the idea has only gained in currency as one of those things that must be accurate because it sounds so true.

But in gently, decisively pronouncing Graham’s idea hokum, choreographer Paul Taylor drew on first-hand experience—observations about the world he had been making since early childhood. To wit: Everyone lies. And, characteristically, in his 1987 autobiography Private Domain, Taylor took delight in the whole business: “I eventually appreciated the artistry of a movement lie,” he wrote, “they’re like all those wagging, the overly steady gaze, the phony humility of dropping one’s eyes, and caved-in chest, the decorative-looking little shuffles of pretended path, the heavy, monumental dances of mock happiness.”

Casting his gimlet eye on these commonplace deceits, Taylor could see extraordinary richness—nothing less than beauty—in such artifices. These lies are old. Taylor notes that he took to heart in making his abundantly detailed, carefully reported, and psychologically astute creations. Taylor discovered that in choreography, it took something like a fish story—not the body in its natural unvarnished state, but a pronouncement extended, heightened, relieved, varied, structured, colored, and...the audience to experience the “aha” of something that felt awfully close to truth. After early experiments with minimalism that presented no other truth, these dances present a portrait of life in our time that chums with ambiguity and complexity. (Fitting, of course, for a species addicted to lying.)

It’s what we so much appreciated about Taylor as a dancemaker—this is how it is, Taylor told us.

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Rehearsal Directors
Bettie de Jong
Andy LeBeau

Executive Director
John Tomlinson

Principal Set & Costume Designers
Santo Loquasto
William Ivey Long

Dancers
Robert Kleinendorst
Michelle Flett
Parisa Khobdeh
Eran Bugne
Jamie Rae Walker
Michael Apuzzo
Michael Novak
Heather McGlorey
George Smallwood
Christina Lynch Markham
Madalyn Ho
Kristin Drackler
Lisa Dane
Alex Clayton
Devin Louis*
John Hammar
Maria Ambruso
Lisa Borres

*Alumnus of The School at Jacob’s Pillow

Paul Taylor Dance Company’s engagement at Jacob’s Pillow is supported, in part, by a leadership contribution from Carol and Dan Burack.
COSTUME DESIGN
George Tacte
LIGHTING DESIGN
Thomas Skelton
DANCERS
Christina Lynch Markham
Robert Kleinendorst
Michelle Fleet
Heather McKinley
1. Mr. Kleinendorst, Ms. Fleet, Ms. McKinley, Ms. Lynch Markham
2. Mr. Mahoney
3. Ms. Fleet, Mr. Kleinendorst, Ms. McKinley, Ms. Lynch Markham
4. Ms. Lynch Markham and Mr. Mahoney
5. Full Cast

Original Production made possible by the 1962 American Dance Festival at Connecticut College.

Production preserved with endowment from The Robert and Ann Louisa Endowment for the Arts.

PERFORMERS
- INTERMISSION -

Concertiana (2018)
CHOREOGRAPHY
Paul Taylor
MUSIC
Eric Ewazen
COSTUME DESIGN
George Tacte
LIGHTING DESIGN
James F. Ingalls
DANCERS
Christina Lynch Markham
Madelyne Ho
Lee Duvaneck
Michael Apuzzo
Michael Novak
Heather McKinley
George Smallwood

- INTERMISSION -
the company, which he rejoined in 2000. Mahoney was chosen as one of the first members of Taylor 2 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 the Paul Taylor Dance Company in Spring 2004.

ERAN BUGGE (Dancer) is from Oviedo, Florida where she began her dance training at the Orlando Ballet School, and went on to study at The Hartt School at the University of Hartford under the direction of Peggy Lyman, graduating Summa Cum Laude with a B.F.A. in Ballet Pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. 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 Hartt Alumni Award. In 2018, she danced in the feature film The Chaperone choreographed by John Carrafa. She joined the Paul Taylor Dance Company in Fall 2005.

JAMIE RAE WALKER (Dancer) began dancing at age three in her home town of Levittown, Pennsylvania. 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, Walker was invited by Edward Villella 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. In 2018 she danced in the feature film The Chaperone choreographed by John Carrafa. Walker joined Taylor 2 in September 2003 and became a member of the Paul Taylor Dance Company in May 2008.

MICHAEL APUZZO (Dancer) grew up in North Haven, Connecticut. He studied Economics and Theater at Yale University, graduating Magna Cum Laude in 2005. Growing up in musical theater, he began his formal dance training in high school, then danced and choreographed in undergraduate companies. After being dance captain for an original production of Miss Julie choreographed by Peter Pucci, Apuzzo debuted professionally at the Yale Repertory Theatre. 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 is a second-degree black belt in Tae Kwon Do, author of Flying Through Yellow, certified personal trainer, and co-producer of the Hamptons charity event, Dancers For Good. He joined Paul Taylor Dance Company in Fall 2008.

HEATHER MCGINLEY (Dancer) grew up in St. Louis, Missouri. 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 B.F.A. 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 theater piece featuring restaged classic Graham ballets. In 2018 she danced in the feature film The Chaperone choreographed by John Carrafa. She participated in the 2010 Intensives at The Taylor School, and joined Paul Taylor Dance Company in Spring 2011.

GEORGE SMALLWOOD (Dancer) is a native of New Orleans. He earned a B.F.A. in Dance Performance and a Bachelor of Business Administration 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 (Dancer) grew up in Westminster, New York and began dancing with Lori Shaw, and continued at Holy Trinity High School under the direction of Catherine Murphy. She attended Hofstra University on scholarship and performed works by Cathy McCann, Karla Wolfangle, Rachel List, Robin Becker, and Lance Westergard. During college, she also trained at The Taylor School, and attended the 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 Taylor 2 in Summer 2008, and made her debut with the Paul Taylor Dance Company in Summer 2013.

MADELYN HO, M.D. (Dancer) is from Sugar Land, Texas 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 B.A. in Chemical and Physical Biology. While there, she was awarded the Artist Development Fellowship and attended the Taylor School Winter Intensive. She was a member of Taylor 2 from 2008 to 2012 and left to attend Harvard University with an International Focus from Southern Methodist University.

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Jacob’s Pillow is committed to providing an environment that cultivates the celebration of the art of dance and its positive impact on community.

While in our theaters, please refrain from behavior that could disturb other patrons and performers during the performance. We ask that you: silence your cell phone; do not photograph or video record performances; keep your ticket with you at all times; observe that food and beverages are not allowed, with the exception of water; and please let a staff member know if you need help.

We are so glad you are here. Enjoy the show!
Mr. Taylor continued to win public and critical acclaim for the vibrancy, relevance, and power of his dances into his eighties, offering cogent observations on the world’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, mortality, masculinity, and matrimony. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels, and insects in Mr. Taylor’s dances. His repertoire of 147 works covers the most treasured icons in American history. His 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, 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 Mr. Taylor’s favorite dancing partner and, as Rehearsal Director, was his surrogate in the studio and on tour for more than 40 years. ANDY LEBEAU (Rehearsal Director) was raised in Portsmouth, New Hampshire. He graduated from the Boston Conservatory of Music with a B.F.A in Dance in 1993. He then moved to New York City to be one of the original members of Taylor 2. Two years later he was invited to join Paul Taylor Dance Company. After retiring from the stage in 2005, Andy served as Director of The Taylor School, then Director of Taylor 2, Company Manager, and Rehearsal Assistant to Mr. Taylor. He worked closely with Mr. Novak and Ms. Bettie de Jong.

ROBERT KLEINENDORST (Dancer) is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a B.A. in Voice and Dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble, and Cortez & Co. He also performed with Anna Sokolow’s Players Projects at The Kennedy Center in Washington, D.C. After studying at The Taylor School, he joined Taylor 2 in 1998. Kleinendorst joined Paul Taylor Dance Company in Fall 2000.

MICHELLE FLEET (Dancer) is a native of the Bronx, New York, and a graduate of Talent Unlimited High School. She began her formal dance training at Five Points Cultural Arts Center under the direction of Lee Acia Thompson. She also studied at Ballet Hispanico School of Dance, where she was a member of the junior company. She earned her B.F.A in Dance from Purchase College in 1999 and received her M.B.A in Business Management in 2006. Ms. Fleet has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn, Corbin Dances, and Gian Carlo Menotti. She joined Taylor 2 in Summer 1999 and made her debut with the Paul Taylor Dance Company in September 2002.

PARISA KHOBDEH (Dancer) was born in Dallas, Texas, trained with Kathy Chamberlain and Gilles Tanguay, and graduated Magna Cum Laude with a B.F.A 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, she 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 2007 she was featured in Dance Magazine as a performer on “The Rise.” She was featured on the cover of that magazine’s December 2012 issue, and in February 2018 she penned an article for it entitled “What Paul Taylor has Taught Me.” She restaged Mr. Taylor’s The Word at The College of William and Mary and in 2012 she 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. She appeared in Doug Elkins’s film, A Hundred Indecisions. Her body of work for the Taylor Company earned her a nomination for a 2016 Dance and Performance Bessie Award.

SEAN MAHONEY (Dancer) was born and raised in Bensalem, Pennsylvania, and 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...
and catholic taste, Mr. Taylor set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley, and Barbershop Quartets; Harry Nilsson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. Mr. Taylor influenced dozens of men and women who have gone on to choreograph—many on their own troupes—while others have gone on to become respected teachers at colleges and universities. And he worked closely with such outstanding artists as James F. Ingalls, Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton, and Jennifer Tipton. Mr. Taylor’s dances are performed by the Paul Taylor Dance Company, the six-member Taylor 2 Dance Company (begun in 1993), and companies throughout the world including The Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet, and Alvin Ailey American Dance Theater. As the subject of the documentary films Dancemaker and Creative Domain, and author of the autobiography Private Domain and Wall Street Journal essay Why I Make Dances, Mr. Taylor shed light on the mysteries of the creative process as few artists have. Dancemaker, which received an Oscar nomination in 1999, was hailed by Time as “perhaps the best dance documentary ever,” while Private Domain, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Mr. Taylor’s essays, Facts and Fancies, was published by Delphinium in 2013. Mr. Taylor received nearly every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for Speaking in Tongues, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algren H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress’s Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships, and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University, and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship—often called the “genius award”—and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor’s Arts Award and the New York City Mayor’s Award of Honor for Art and Culture. In 1989 Mr. Taylor was elected one of ten honorary members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as Chevalier de l’Ordre des Arts et des Lettres in 1969 and elevated to Officier in 1984 and Commandeur in 1990, Mr. Taylor was awarded France’s highest honor, the Légion d’Honneur, in 2000 for exceptional contributions to French culture.

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

MICHAEL NOVAK (Artistic Director) became only the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, upon the death of Founding Artistic Director Paul Taylor the previous month. Mr. Novak has been a member of the Paul Taylor Dance Company since 2010. Raised in Rolling Meadows, IL, Mr. 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, Mr. 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. Mr. 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, Mr. Novak became immersed in the study of dance history, which ignited his passionate devotion to modern dance. He developed a keen interest in the work of François Delsarte, the 19th Century French movement theorist who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. A highlight of his studies at Columbia was performing Mr. Taylor’s solo in Aureole, which led him to embrace the Taylor repertoire. In 2008, Mr. 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, Mr. 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 Montréal under Alexandra Wells, and Coleman Lemieux & Compagnie.

Mr. Novak’s Paul Taylor Dance Company debut in the 2010-11 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 Mr. Novak’s appointment as Artistic Director Designate in March 2018, Mr. 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.”

“I am determined to further Paul Taylor’s vision,” Mr. Novak said upon assuming the role of Artistic Director, “and to bring his gems to every part of the globe... to honor past dance makers and encourage future artists... and to make sure modern dance remains a transformative force for good in our lives long into the future.”

PAUL TAYLOR AMERICAN MODERN DANCE

As a pioneering dance maker, Paul Taylor blazed new trails throughout his 64-year career. Remarkably, he was in his 80s when he made two decisions that changed the future of his Company and the art form he helped create.

The first of these occurred in 2012 when Mr. Taylor moved the Paul Taylor Dance Company’s annual New York City season to Lincoln Center for the Performing Arts, one of the world’s leading cultural venues. The Taylor Company thereby became the first modern dance troupe to call Lincoln Center home, and attracted larger audiences than ever before. In 2015, to ensure that both the Taylor legacy and the art of modern dance itself would survive well into the future, Mr. Taylor established Paul Taylor American Modern Dance.

In addition to presenting the Paul Taylor Dance Company in dances from Mr. Taylor’s collection of nearly 150 works, PTAMD presents great modern dance works by choreographers of the past, performed by contemporary masters of those styles. Since these dances have seldom if ever been performed at Lincoln Center, vast new audiences have a rare opportunity to experience the formative works of modern dance. PTAMD also brings to Lincoln Center outstanding works by leading choreographers of our own time. Thus far, PTAMD has presented Sara Mearns in Dances of Isadora; the Limón Dance Company in Doris Humphrey’s Passacaglia from 1938; the Paul Taylor Dance Company in Martha Graham’s Diversion of Angels (1948); Lyon Opera Ballet in Merce Cunningham’s Summerspace (1958); Dayton Contemporary Dance Company in Donald McKayle’s Rainbow ’Round My Shoulder (1959); Trisha Brown Dance Company in Ms. Brown’s Set and Reset (1983); and Shen Wei Dance Arts in Shen Wei’s Rite of Spring (2004).

PTAMD also provides choreographers with the invaluable opportunity to make dances on the Paul Taylor Dance Company in a nurturing atmosphere through the Taylor Company Commissions program. Those dances are then performed at Lincoln Center, and some go on national tour with the Company. Commission recipients thus far include Larry Keigwin, who created Rush Hour; Doug Elkins (The Weight of Smoke); Lila York (Continuum); Bryan Arias (The Beauty in Gray); and Doug Varone (Half Life). Kyle Abraham has received a Taylor Company Commission for 2018-19, and Margie Gillis and Pam Tanowitz will be the season’s Guest Resident Choreographers.

Since the marriage of live music and dance creates a truly once-in-a-lifetime experience, another major aspect of PTAMD at Lincoln Center calls for music to be performed live by Orchestra of St. Luke’s and guest artists whenever so intended by the choreographer. (Exceptions to this include some magnificent Taylor works that require historic recordings, while some other choreographers use recorded pastiches.) Donald York, Mr. Taylor’s longtime music collaborator and composer, has returned to the Company as Music Director, and divides conducting responsibilities with distinguished guest artists.

Paul Taylor American Modern Dance has done more than breathe new life into a 65-year-old Company. It has helped reinvigorate an art form.

PAUL TAYLOR DANCE COMPANY

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 64 years of unrivaled creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of American history’s most celebrated artists, hailed as part of the pantheon that created American modern dance.

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 seen before. The Taylor Company has performed in more than 500 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
POignant looks at soldiers, those moments in American history. His gender combinations; and iconic but recurring themes include the families, disillusioned idealists, if, as George Balanchine said, there he more frequently used them space for the sheer beauty of it, propelled his dancers through the thorniest issues. While he often tackled some of society's observations on life's complexities thereby helping to ensure the work with his renowned Company, the past and outstanding works.

PauL TAYLOR

COMPANY

To Shining Sea

A trailblazing modern movement—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. While his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

Paul Taylor was born on July 29, 1930—exactly nine months after the stock market crash that led into the Great Depression—and grew up in the Great Depression—and grew up in the stock market crash that led into the Great Depression. He attended Syracuse University on a scholarship in the early 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 a soloist while continuing to choreograph on his own troupe. In 1959, he was invited to be a guest artist with New York City Ballet, where Balanchine created the Episodes solo for him. Mr. Taylor first gained notoriety as a dancer 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—as 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 Scudarama, using a commissioned, modern score. He inflamed the establishment in 1965 by lampooning some of America's most treasured icons in From Sea To Shining Sea, and created more controversy in 1970 by putting incest and spousal abuse center stage in Big Bertha.

After retiring as a performer in 1974, Mr. Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant Espalanade (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In Cloven Kingdom (1976), Mr. Taylor examined the primitive nature that lurks just below man's veneer of sophistication andernity. 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 Lost 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 defied religious zealotry and blind conformity to authority. In the first decade of the new millennium he poked fun at femininity in Dream Girls (2002); condemned American imperialism in Banquet of Vultures (2005); and stared death square in the face in the World Trade Center-inspired Renegade (2008). Brief Encounters (2009) examined the inability of many people in contemporary society to form meaningful and lasting relationships. In this decade he turned a frightening short story into a searing drama in To Make Crops Grow and compared the mating rituals of the insect world to that of humans in the comedic Gossamer Gallants. Mr. Taylor's final work, Concertina, made when he was 87, premiered at Lincoln Center in 2018. Hailed for uncommon musicality 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 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.

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. The 2014 documentary Paul Taylor Creative Domain won critical and public acclaim for its revelation on Mr. 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.

BelEEN de Jong (Rehearsal Director) was raised in Portsmouth, New Hampshire. He graduated from the Boston Conservatory of Music with a B.F.A. in Dance in 1993. He then moved to New York City to be one of the original members of Taylor 2. Two years later he was invited to join Paul Taylor Dance Company. After retiring from the stage in 2005, Andy served as Director of The Taylor School, then Director of Taylor 2, Company Manager, and Rehearsal Associate to Mr. Taylor. He works closely with Mr. Novak and Ms. Bettie de Jong.

Robert KleinfeldOr (Dancer) is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a B.A. in Voice and Dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble, and Cortez & Co. He also appeared with Martha Graham’s Players Projects at The Kennedy Center in Washington, D.C. After studying at The Taylor School, he joined Taylor 2 in 1998. KleinfeldOr joined Paul Taylor Dance Company in Fall 2000. Michelle Fleet (Dancer) is a native of the Bronx, New York, and a graduate of Talent Unlimited High School. After moving to New York, she danced with the Gail Gilbert Dance Ensemble, and Cortez & Co. She also studied at Ballet Hispanico School of Dance, where she was a member of the junior company. She earned her B.F.A. in Dance from Purchase College in 1999 and received her M.B.A. in Business Management in 2006. Ms. Fleet has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn, Corbin Dances, and Gian Carlo Menotti. She joined Taylor 2 in Summer 1999 and made her debut with the Paul Taylor Dance Company in September 2002.

Parisa Khobdeh (Dancer) was born in Dallas, Texas, trained with Kathy Chamberlain and Gilles Tanguay, and graduated Magna Cum Laude with a B.F.A 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, she 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 2007 she was featured in Dance Magazine as a performer. “On the Rise.” She was featured on the cover of that magazine’s December 2012 issue, and in February 2018 she penned an article for it entitled “What Paul Taylor Has Taught Me.” She restaged Mr. Taylor’s The Word at The College of William and Mary in 2011 and continues teaching master classes at various colleges, 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 benefitting the Children of Bellevue Hospital. She appeared in Doug Elkins’s film, A Hundred Indecisions. Her body of work for the Taylor Company earned her a nomination for a 2016 Dance and Performance Bessie Award.

Sean Mahoney (Dancer) was born and raised in Bensalem, Pennsylvania, and 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. Mahoney was chosen as one of the first members of Taylor 2 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 the Paul Taylor Dance Company in Spring 2004.

ERAN BUGGE (Dancer) is from Oviedo, Florida where she began her dance training at the Orlando Ballet School, and went on to study at The Hartt School at the University of Hartford under the direction of Peggy Lynn, graduating Summa Cum Laude with a B.F.A. in Ballet Pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. Bugge has performed in works by Amy Marshall, Katie Stevinson-Nollet, and Jean Grand-Maitre. She was also a member of Full Force Dance Theatre and the Hartt Alumni Award. In 2018, she danced in the feature film The Chaperone choreographed by John Carrafa. She joined the Paul Taylor Dance Company in Fall 2005.

JAMIE RAE WALKER (Dancer) began dancing at age three in her home town of Levittown, Pennsylvania. 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 the Orlando Ballet School. She participated in the 2010 Intensives at The Taylor School, and joined Paul Taylor Dance Company in Spring 2011.

GEORGE SMALLWOOD (Dancer) is a native of New Orleans. He earned a B.F.A. in Dance Performance and a Bachelor of Business Administration 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 (Dancer) grew up in Westbury, New York and began dancing with Lori Shaw, and continued at Holy Trinity High School under the direction of Catherine Murphy. She attended Hofstra University on scholarship and performed works by Cathy McCann, Karla Wolfangle, Rachel List, Robin Becker, and Lance Westergard. During college, she also trained at The Taylor School, and attended the 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 Taylor 2 in Summer 2008, and made her debut with the Paul Taylor Dance Company in Summer 2013.

MADELYN HO, M.D. (Dancer) is from Sugar Land, Texas 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 B.A. in Chemical and Physical Biology. While there, she was awarded the Artist Development Fellowship and attended the Taylor School Winter Intensive. She was a member of Taylor 2 from 2008 to 2012 and left to attend Harvard Medical School.

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PROGRAM
Promethean Fire (2002)
Fire “that can thy light relume”
-William Shakespeare

CHOREOGRAPHY
Paul Taylor

MUSIC
Johann Sebastian Bach, arranged by Leopold Stokowski; “Toccata & Fugue in D minor”, “Prelude in E-flat minor”, and “Chorale Prelude BWV 680”

LIGHTING DESIGN
Jennifer Tipton

DANCERS
Michael Novak
Eran Bugge
Robert Kleindendorst
Jamie Rae Walker
Michael Apuzzo
Heather McGinley
George Smallwood
Christina Lynch Markham
Madelyn Ho
Kristin Draucker
Lee Duveneck
Alex Clayton
Devon Louis
John Harnage
Maria Ambrose

Commissioned by the American Dance Festival through the Doris Duke Awards for New Work and Samuel H. Scripps.
Original production also made possible with support from Elise Jaffe and Jeffrey Brown. Creation made possible by contributions to the Paul Taylor New Works Fund.
COSTUME DESIGN
George Frideric Handel; excerpts from "Concerti Grossi in C, F" and "Jephtha"
CHOREOGRAPHY
Michael Novak
Eran Bugge
Sean Mahoney
James F. Ingalls
Eric Ewazen
Paul Taylor

DANCERS
John Harnage (Dancer) hails from Washington, D.C., and is a graduate of Duke Ellington School of the Arts. He attended The Academy School as a recipient of the Oprah Winfrey Scholarship, and furthered his dance education at The School at Jacob’s Pillow under the direction of Milton Myers. Mr. Louis has performed works by Alvin Ailey, Matthew Rushing, Christopher Huggins, Nathan Trice, Ronald K. Brown, and Anniballe Lopez Ochoa. He has also performed as a member of Ballet Hispanico’s junior company, Bhdoo; The Metropolitan Opera; and Nimbus Dance Works. Louis joined the Paul Taylor Dance Company in Summer 2018.

JOHN HARNAGE (Dancer) is a native of Miami, Florida, and studied dance at the Miami City Ballet School and New World School of the Arts. He was a Modern Dance Finalist in the 2010 National Foundation for Advancement of the Arts system, whose diversity reflects our landmark site, and creates free community programs that engage people of all ages and backgrounds with dance.

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**PILLOWNOTES**

By Suzanne Carbonneau

The Pillowfolk compiles essays commissioned from our scholars-in-residence to provide audiences with a broader context for viewing dance.

It is said that the body doesn’t lie, but this is wishful thinking. All earthly creatures do it, only some more artfully than others. It was Martin Graham, master-farmer of American modern dance, who coined the aphorism that art is recognizable by the inevitability of truth emerging from movement. Considered coruscate since its first utterance, over time the idea has only gained in currency as one of those things that must be accurate because it sounds so true.

But in gently, decisively pronouncing Graham’s idea holokan, choreographer Paul Taylor drew on first-hand experience—observations about the world he had been making since early childhood. To wit: Everyone lies. And, characteristically, in his 1987 autobiography Private Domain, Taylor took delight in the whole business: “I eventually appreciated the artistry of a movement like Taylor’s...” he wrote, “...the guilty tail wagging, the overly steady gaze, the phony humidity of dropped shoulders and caved-in chest, the decorative-looking little shuffles of pretended pain, the heavy, monumental dances of mock happiness.”

Taylor famously said that he was a “reporter,” that he choreographed what he saw. It is true that for all their deep poetics, his dances were more egalitarian than the autocratic, the choreographer standing outside his creations; with harmony, proportion, order, structure. These are all the tricks of craft—Taylor’s astute creations. Taylor discovered that in choreography, it took something like a fish story—not the body in its natural understate, but movement extended, heightened, re-ordered, varied, structured, and framed; that allowed the audience to experience the “aha” of something that felt awfully close to truth. After early experiments with minimalism that ignored the audience, a expansiveness of measure, a wordless seemingness in order. “Calculated lies,” Taylor called his dances.

Taylor knew that not all lies are lies. Artifice is, after all, the art of making harmony, of symmetry, proportion, order, structure. These are all the tools of craft—Taylor’s “calculated lies”—that allow us, in seeing what we could be interpreting are perhaps we are still, Taylor knew the difference between artifice and duplicitly, and he was not afraid to tell us so.

Taylor was, after all, the Illinois Abe—in Lincoln’s kind description, “he chewed democratic clap” who understood his audience as “an electorate.” And for over sixty years, we the people voted for him in landslide after landslide. So Taylor was, after all, our Honest Abe—in Lincoln Kirstein’s estimation, “the shrewd democratic citizen” who understood his difference between artistry and duplicity, and he was not afraid to tell us so.

Still, the classic conflict between light and darkness doesn’t begin to come to terms with the real convolutions of Taylor, who deprived in his 1987 autobiography Private Domain, Taylor took delight in the whole business: “I eventually appreciated the artistry of a movement like Taylor’s...” he wrote, “...the guilty tail wagging, the overly steady gaze, the phony humidity of dropped shoulders and caved-in chest, the decorative-looking little shuffles of pretended pain, the heavy, monumental dances of mock happiness.”

Taylor famously said that he was a “reporter,” that he choreographed what he saw. It is true that for all their deep poetics, his dances were more egalitarian than the autocratic, the choreographer standing outside his creations; with harmony, proportion, order, structure. These are all the tricks of craft—Taylor’s astute creations. Taylor discovered that in choreography, it took something like a fish story—not the body in its natural understate, but movement extended, heightened, re-ordered, varied, structured, and framed; that allowed the audience to experience the “aha” of something that felt awfully close to truth. After early experiments with minimalism that ignored the audience, a expansiveness of measure, a wordless seemingness in order. “Calculated lies,” Taylor called his dances.

In this talk about lying, the irony is, of course, that there are few choreographers who have told us more truths than Paul Taylor. The lucidity of Taylor’s magnetism sent him bringing through a breathtaking range of subject matter and styles in search of it. These truthful dances were made in his lifetime. In the nearly 150 dances he danced in his lifetime, Taylor provides a cypher of a moral breadth that asks us to acknowledge the infernal complications of human nature and experience. Taken together, these dances present a portrait of life in our time that shimmers with ambiguity and complexity. (Fitting, of course, for a species addicted to lying.) What is it we so much appreciated about this is how it told us, Taylor.

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to 2012 and left to attend Harvard Medical School, during which time she was a guest artist for Alison Cook Beatty Dance and performed with Urbanity Dance. She joined the Paul Taylor Dance Company in Spring 2015 and completed her Doctorate of Medicine in May 2018.

KRISTIN DRAUCKER (Dancer) was born in Washington D.C. and grew up in York, Pennsylvania. She began her training at the Central Pennsylvania Youth Ballet under Marica Dale Weyr. In 2005 she was awarded a fellowship to study Horton and Graham at The Ailey School. Since moving to New York City she has danced with Michael Mao Dance, Armattano Dance/New Chamber Ballet, and at Bard’s Summerscape in Lux Huguenotz. In 2009 she joined the 50th Anniversary International Tour of West Side Story and in 2010 performed in Tina Sehgal’s kiss at the Guggenheim Museum. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia, and as part of the LaMMA Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in Winter 2017.

LEE DUVENECK (Dancer) grew up in Arlington, Texas, where he trained with Anne Cookwall and Gwenn Price. In 2010 he earned his BFA in Dance Performance from Southern Methodist University, where he studied with Taylor alumna Ruth Andrien and jazz dance icon Danny Buraczeski. While in New York, he has danced for Annamaria Mazzini, Mari Meade, and Jessica Gaynor. Duveneck joined Taylor 2 in 2011, and joined the Paul Taylor Dance Company in Summer 2017.

ALEX CLAYTON (Dancer) grew up in Louisville, Kentucky, and received his B.F.A. in Dance with a Minor in Visual Arts from Stephens College in 2013. He was a Graham 2 company member from 2014 to 2015. He also performed with companies including 10 Hairy Legs, Abanaska Project, Curet Performance Project, and Perform15. He served as Rehearsal Assistant for Paul Taylor American Modern Dance “Taylor Company Commissions” choreographer Lila York when she created Continuum in 2016. He joined the Paul Taylor Dance Company in Summer 2017.

DEVON LOUIS (Dancer) hails from Washington, D.C., and is a graduate of Duke Ellington School of the Arts. He attended The Ailey School as a recipient of the Oprah Winfrey Scholarship, and furthered his dance education at The School at Jacob’s Pillow under the direction of Milton Myers. Mr. Louis has performed works by Alvin Ailey, Matthew Rushing, Christopher Huggins, Nathan Trice, Ronald K. Brown, and Annabelle Lopez Ochoa. He has also performed as a member of Ballet Hispanico’s junior company, Brooks The Metropolitan Opera; and Nimbus Dance Works. Louis joined the Paul Taylor Dance Company in Summer 2018.

JOHN HARNAGE (Dancer) is a native of Miami, Florida, and studied dance at the Miami City Ballet School and New World School of the Arts. He graduated from The Juilliard School, where he performed works by José Limón, Alexander Eelman, Pina Bausch, and Lar Lubovitch, among others. He then began working with Jessica Lang Dance, and joined the company in 2015, performing and teaching around the world. He also performed as a principal dancer in Washington National Opera’s 2017 production of Aida at the John F. Kennedy Center for the Performing Arts. Harnage joined the Paul Taylor Dance Company in Fall 2018.

MARIA AMBROSE (Dancer) grew up in Meredith, New Hampshire and began her dance training at age four under the direction of Sally Dows. She furthered her training with Eda Toth and performed with the Boston Dance Company. She attended George Mason University where she was awarded the Harriet Matthish Special Recognition in Dance, and graduated Magna Cum Laude with a B.F.A. in Dance Performance in 2011. She has performed with Elisa Monte Dance, The Classical Theatre of Harlem, LEVdance, AathomProject, and Earl Mosley’s Diversity of Dance. In 2018, she traveled to China as an ambassador for Parsons Dance to teach dance to young musicians, and then to Japan as part of the Dance International Program. She began studying at The Taylor School in 2016, and joined the Paul Taylor Dance Company in Spring 2019.

LISA BORRES (Dancer) is a native of Staten Island, New York, and a graduate of LaGuardia High School of Music & Art and Performing Arts. At The New School of the University of Hartford, from which she graduated in 2011, she studied with Stephen Pick and Katie Stevenson-Nollet and danced in works by Martha Graham and Pascal Roulit. She participated in Summer Intensives at the Joffrey Ballet School, Martha Graham Dance Company, Alvin Ailey American Dance Theatre, and Parsons Dance, and has taught dance at The Hartt School. Since 2012, Borres has been part of the selection process for Ballet Tech, Eliot Feld’s tuition-free school that draws its students from the NYC public school system, whose diversity reflects the full spectrum of America. She has performed with Amy Marshall Dance Company, Elisa Monte Dance, DAMAGEDance, Lydia Johnson Dance, and LEVdance. She joined the Paul Taylor Dance Company in Spring 2019.
In all this talk about lying, the irony is, of course, that there are few choreographers who have told us more truths than Paul Taylor. The authenticity of Taylor’s magnetism sent him through a bringthing of range subject matter and styles in search of it. These truths were never so simply made in his lifetime, Taylor pointed to a story of a common breadth that asks us to acknowledge the infrequent complications of human nature and experience. Taken together, these dances present a portrait of life in our time that chums with ambiguity and complexity. (Fitting, of course, for a species addicted to.) It’s what we so much appreciated about Jacob’s Pillow—we make our dancers, this is how he told us, told our truths.

Taylor famously said that he was a “reporter,” that he choreographed what he saw. It is true that for all their deep poetics, his dances were never mos cavitated rather than archaitheological, the choreographer standing outside his creations with penning and analytic gaze. But while his eye by preternatural telling details made the dance seem like disparages from reality, Taylor was probably doing exactly that. Among the greatest many he has danced, they did not look like fantasies of human nature, the characters who had been shown as much as he was his eye was his more like the thought he was his only thought. (“This truth I have never lost,” he wrote.) Taylor said that he was sympathetic to an idea of novel. L. D. Doctorow who declared his National novel the “true facts but even more rife with imagined events”—a system of options. In responding to this idea, Taylor remarked that perhaps artists like blacks or fantasize like reporters than a dancer is an accumulation of a person’s notions rather than the unswarthy truth.

Received wisdom has it that Taylor’s work falls into categories of Light and Dark, and certainly he made some of the most tender dances find glory in contradiction, with their suggestion that the labyrinth of human nature is not to be underestimated. Taylor was forever interested in what lurks beneath the surface of those wagging tails, those drooping shoulders. (Those lies!) His dances find glory in contradiction, with their suggestion that the labyrinth of human nature is not to be underestimated. (Fitting, of course, for a species addicted to."

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PILLOWNOTES

by Suzanne Carbonneau

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It is said that the body don’t lie, but this is wishful thinking. All earthly creatures do it, only some more artfully than others.

It was Martha Graham, matriarch of American modern dance, who coined that aphorism about the inevitability of truth emerging from movement. Considered crucial since its first utterance, over time the idea has only gained in currency as one of those things that must be true because it sounds to true.

But in gently, decisively pronouncing Graham’s idea hokum, choreographer Paul Taylor drew on first-hand experience—observations about the world he had been making since early childhood. To wit: Everyone lies. And, characteristically, in his 1987 autobiography Private Domain, Taylor took delight in the whole business: “I eventually appreciated the artistry of a movement lie,” he wrote; “they were lying. The only steady gaze, the only honesty in the world, came in the form of the dance. It is no exaggeration to say that Taylor is one of the most important American artists who ever lived. He left behind a repertory of 147 dances of immense genius that depicted humanity as “an electorate.” And for over sixty years, we the people voted for him in landslide after landslide.

To the PillowNotes, the problem of art is to serve as a Platonic form with such devices as harmony, symmetry, proportion, order, structure. These are all the tricks of craft—Taylor’s dances find glory in contradiction, with their suggestion that the labyrinth of human nature is not to be underestimated. (Fitting, of course, for a species addicted to the truth.) But in gently, decisively pronouncing Graham’s idea hokum, choreographer Paul Taylor drew on first-hand experience—observations about the world he had been making since early childhood. To wit: Everyone lies. And, characteristically, in his 1987 autobiography Private Domain, Taylor took delight in the whole business: “I eventually appreciated the artistry of a movement lie,” he wrote; “they were lying. The only steady gaze, the only honesty in the world, came in the form of the dance. It is no exaggeration to say that Taylor is one of the most important American artists who ever lived. He left behind a repertory of 147 dances of immense genius that depicted humanity as “an electorate.” And for over sixty years, we the people voted for him in landslide after landslide.

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