



PRESENTS **PAUL TAYLOR  
DANCE COMPANY**  
**Ted Shawn Theatre**  
**July 24-28, 2019**

FOUNDING ARTISTIC DIRECTOR Paul Taylor

ARTISTIC DIRECTOR Michael Novak

REHEARSAL DIRECTORS Bettie de Jong  
Andy LeBeau

EXECUTIVE DIRECTOR John Tomlinson

PRINCIPAL LIGHTING DESIGNERS Jennifer Tipton  
James F. Ingalls

PRINCIPAL SET &  
COSTUME DESIGNERS Santo Loquasto  
William Ivey Long

DANCERS Robert Kleinendorst  
Michelle Fleet  
Parisa Khobdeh  
Sean Mahoney  
Eran Bugge  
Jamie Rae Walker  
Michael Apuzzo  
Michael Novak  
Heather McGinley  
George Smallwood  
Christina Lynch Markham  
Madelyn Ho  
Kristin Draucker  
Lee Duveneck  
Alex Clayton  
Devon Louis\*  
John Harnage  
Maria Ambrose  
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 Carole and Dan Burack.

---

## **PROGRAM**

### ***Aureole (1962)***

CHOREOGRAPHY Paul Taylor

MUSIC George Frideric Handel; excerpts from “Concerti Grossi in C, F” and “Jephtha”

COSTUME DESIGN George Tacet

LIGHTING DESIGN Thomas Skelton

DANCERS Sean Mahoney  
Christina Lynch Markham  
Robert Kleinendorst  
Michelle Fleet  
Heather McGinley

- 1 Mr. Kleinendorst, Ms. Fleet, Ms. McGinley, Ms. Lynch Markham,
- 2 Mr. Mahoney
- 3 Ms. Fleet, Mr. Kleinendorst, Ms. McGinley, 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.*

*Preservation made possible by Elise Jaffe and Jeffrey Brown, and by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.*

**- INTERMISSION -**

### ***Concertiana (2018)***

CHOREOGRAPHY Paul Taylor

MUSIC Eric Ewazen

COSTUME DESIGN William Ivey Long

LIGHTING DESIGN James F. Ingalls

DANCERS Sean Mahoney  
Eran Bugge  
Michael Apuzzo  
Michael Novak  
Heather McGinley  
George Smallwood  
Christina Lynch Markham  
Madelyn Ho  
Lee Duveneck  
Alex Clayton  
John Harnage

**- INTERMISSION -**

---

## PROGRAM

### *Promethean Fire (2002)*

*Fire "that can thy light relume"*

-William Shakespeare

CHOREOGRAPHY Paul Taylor

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

COSTUME DESIGN Santo Loquasto

LIGHTING DESIGN Jennifer Tipton

DANCERS Michael Novak  
Eran Bugge  
Robert Kleinendorst  
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.*

**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.

Thank you for observing these House Rules so that everyone can have an enjoyable experience.

If you have any suggestions, comments, or incidents to report, please direct them to Deputy Director A. J. Pietrantone, at [apietrantone@jacobspillow.org](mailto:apietrantone@jacobspillow.org)

We are so glad you are here. Enjoy the show!

---

## COMPANY

**PAUL TAYLOR** (Founding Artistic Director) was one of the most accomplished artists this nation has ever produced. He helped shape and define America's homegrown art of modern dance from the earliest days of his career as a choreographer in 1954 until his death in 2018. Having performed with Martha Graham's company for several years, Mr. Taylor uniquely bridged the legendary founders of modern dance—Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, and Ms. Graham—and the 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.

Mr. Taylor continued to win public and critical acclaim for the vibrancy, relevance, and power of his dances into his eighties, offering cogent observations on life's complexities while tackling some of society's thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality, morality, and mortality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels, and insects in Mr. Taylor's dances. His repertoire of 147 works covers a breathtaking range of topics, but recurring themes include the natural world and man's place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle, and those they leave behind prompted *The New York Times* to hail him as

“among the great war poets” – high praise indeed for an artist in a wordless medium. While some of his dances have been termed “dark” and others “light,” the majority of his works are dualistic, mixing elements of both extremes. And while 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 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 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 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, Mr. Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant *Esplanade* (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In *Cloven Kingdom* (1976), Mr. Taylor examined the primitive nature that lurks just below man's veneer of sophistication and gentility. With *Arden Court* (1981), he depicted relationships both platonic and romantic. He looked at intimacy among men at war in *Sunset* (1983); pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991) he used popular songs of the 1940s to 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*. Mr. Taylor's final work, *Concertiana*, made when he was 87, premiered at Lincoln Center in 2018.

Hailed for uncommon musicality

---

and catholic taste, Mr. Taylor set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley, and Barbershop Quartets; Harry Nilsson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. Mr. Taylor influenced dozens of 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 Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress’s Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships, and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University, and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship—often called the “genius award”—and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor’s Arts Award and the New York City Mayor’s Award of Honor for Art and Culture. In 1989 Mr. Taylor was elected one of ten honorary members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as Chevalier de l’Ordre des Arts et des Lettres in 1969 and elevated to Officier in 1984 and Commandeur in 1990, Mr. Taylor was awarded France’s highest honor, the Légion d’Honneur, in 2000 for exceptional contributions to French culture.

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

---

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.

**BETTIE DE JONG** (Rehearsal Director) was born in Sumatra, Indonesia, and in 1946 moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company,

John Butler, 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 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 works 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 Aca Thompson. She also studied at Ballet Hispánico 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 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. 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 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

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 Theater. He has since performed in numerous musicals at equity theaters across the country and in the National Tour of Twyla Tharp's Broadway show, *Movin' Out*. He 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 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, 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 Marcia Dale Weary. In 2005 she was awarded a Fellowship to study Horton and Graham at The Ailey School. Since moving to New York City she has danced with Michael Mao Dance, ArmitageGone!Dance, New Chamber Ballet, and at Bard's Summerscape in *Les Huguenots*. In 2009 she joined the 50th Anniversary International Tour of *West Side Story* and in 2010 performed in Tino Sehgal's *KISS* at the Guggenheim Museum. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia, and as part of the LaMAMA Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in Winter 2017.

**LEE DUVENECK** (Dancer) grew up in Arlington, Texas, where he trained with Anne Oswalt and Gwen Price. In 2010 he earned his B.F.A. in Dance Performance from Southern Methodist University, where he studied with Taylor alumna Ruth Andrien and jazz dance icon Danny Buraczeski. While in New York, he has danced for Annmaria Mazzini, Mari Meade, and Jessica Gaynor. Duveneck joined Taylor 2 in 2012, 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, Abarukas Project, Curet Performance Project, and Performa15. He served as Rehearsal Assistant for Paul Taylor American Modern Dance "Taylor Company

Commissions" choreographer Lila York when she created *Continuum* in 2016. He joined the Paul Taylor Dance Company in Summer 2017.

**DEVON LOUIS** (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, BHDos; 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 in the YoungArts competition. In 2014 he graduated from The Juilliard School, where he performed works by José Limón, Alexander Ekman, 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 Downs. She furthered her training with Edra Toth and performed with the Boston Dance Company. She attended George Mason University where she was awarded the Harriet Mattusch 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, LEVYdance, AThomasProject, 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 2012, 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 Hartt School of the University of Hartford, from which she graduated in 2011, she studied with Stephen Pick and Katie Stevenson-Nollet and danced in works by Martha Graham and Pascal Rioult. She participated in Summer Intensives at the Joffrey Ballet School, Martha Graham Dance Company, Alvin Ailey American Dance Theatre, and Parsons Dance, 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 American spectrum. She has performed with Amy Marshall Dance Company, Elisa Monte Dance, DAMAGEdance, Lydia Johnson Dance, and LEVYdance. She joined the Paul Taylor Dance Company in Spring 2019.

---

# JACOB'S PILLOW EXTENDS SPECIAL THANKS TO OUR VISIONARY LEADERS

VISIONARY LEADERS form an important foundation of support and demonstrate their passion for and commitment to Jacob's Pillow through annual gifts of \$10,000 and above.

Their deep affiliation ensures the success and longevity of the Pillow's annual offerings, including educational initiatives, free public programs, The School, the Archives, and more.

---

## \$25,000+

Carole\* & Dan Burack  
The Barrington Foundation  
Frank & Monique Cordasco  
Hon. Stephan P. Driscoll\*, in honor and memory  
of John Lindquist & Barton Mumaw  
Stephanie & Robert ‡ Gittleman  
Carolyn Gray & George Peppard  
Joan & Jim Hunter

Christopher Jones\* & Deb McAlister  
Wendy McCain  
Fred Moses\*  
Jennie A. Kassaroff & Dan H. Schulman  
Mark & Taryn Leavitt  
Sylvia T. Pope\*  
Robert & Eileen Rominger

## \$10,000+

Dr. Norman Abramson  
Deborah & Charles Adelman  
Aliad Fund  
Rick & Nurit Amdur  
Candace\* & Rick Beinecke  
Linda & Bob Berzok  
Sydelle & Lee Blatt  
David Carlisle & Morene Bodner  
Chervenak-Nunnallé Foundation  
Neil\* & Kathleen Chrisman  
Ranny Cooper & David Smith  
Jeffrey Davis & Michael T. Miller  
David DeFilippo & Lisa Shapiro, in memory of  
Robert Gittleman  
Hermine Drezner  
Sheila Drill  
Nancy & Michael Feller  
David & Nina Fialkow in honor of  
Deval & Diane Patrick and Mark A. Leavitt  
Jeanne Donovan Fisher  
Joan\* & Charlie Gross

Ann\* & Peter Herbst  
Laura\* & Nick Ingoglia  
Nancy K. Kalodner  
Amy & Richard Kohan  
Lizbeth & George Krupp  
Jack & Elizabeth Meyer, in honor of  
Diane & Deval Patrick  
Hans\* & Kate Morris  
Gov. Deval L. & Diane Patrick  
Claudia Perles  
Caren & Barry Roseman  
Hunter K. Runnette\* & Mark P. VandenBosch  
Naomi Seligman & Ernie von Simson  
Mark Sena & Linda Saul-Sena  
Natalie & Howard Shawn  
Lisbeth Tarlow & Stephen Kay  
Roger Tilles  
Stephen Weiner & Donald Cornuet  
Ellen Weissman  
Mark & Liz Williams  
Elaine\* & Irving Wolbrom

\* Former Trustees, staff, faculty, interns,  
The School's dancers, or artists-in-residence

‡ deceased

---

## INSTITUTIONAL SUPPORT

As of May 23, 2019 major support for Jacob's Pillow has been generously provided by the following institutions: The Arison Arts Foundation; Arnhold Foundation; The Barr Foundation; The Barrington Foundation; Berkshire Taconic Community Foundation; Blue Cross Blue Shield of Massachusetts; The Chervenak-Nunnallé Foundation; The Feigenbaum Foundation; Gladys Kriebel Delmas Foundation; The Ford Foundation; Howard Gilman Foundation; Harkness Foundation for Dance; William Randolph Hearst Foundation; The John S. and James L. Knight Foundation; Massachusetts Cultural Council, a state agency; MassDevelopment; The Andrew W. Mellon Foundation; Mertz Gilmore Foundation; New England Foundation for the Arts; National Endowment for the Arts; Onota Foundation; The Prospect Hill Foundation; The Shubert Foundation; The Robert and Tina Sohn Foundation; The Spingold Foundation; Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and Surdna Foundation; The Thompson Family Foundation; The Velmans Foundation; Weissman Family Foundation; and Jacob's Pillow Business Partners.



# MEMBERSHIP SUPPORTS EVERYTHING YOU LOVE ABOUT JACOB'S PILLOW

JOIN OUR THOUSANDS OF MEMBERS & SUPPORT THE MISSION OF JACOB'S PILLOW.

You can help the Pillow present outstanding dance artists from around the world, provide training and support to the talented dancers of The School at Jacob's Pillow, maintain our landmark site, and create free community programs that engage people of all ages and backgrounds with dance.

---

EVERY GIFT MATTERS.  
JOIN AND CHOOSE THE LEVEL RIGHT FOR YOU!

Explore the full list of benefits, join as a new Member, renew your current membership, or upgrade to a higher level at [jacobspillow.org/support/membership](http://jacobspillow.org/support/membership).

You can also make a donation by phone at 413.243.9919 x122.

Sustaining members support the Pillow year-round through easy, automatic monthly or quarterly gifts.

Depending on your level, membership gives you access to:

Early Ticketing

*Fan level & above*

Admission to Cast Parties

*Contributor level & above*

Pillow Lab showings where you can witness the creative process

*Supporter level & above*

Priority Parking Passes

*Partners' Circle level & above*

Invitations to Member-Exclusive Events

Discounts in The Pillow Store

Help make dance creation, presentation, education, and preservation at Jacob's Pillow possible.

Thank you!

---

## 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 some more artfully than others.

—Paul Taylor, *Private Domain*

It was Martha Graham, materfamilias of American modern dance, who coined that aphorism about the inevitability of truth emerging from movement. Considered oracular 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, "the guilty tail wagging, the overly steady gaze, the phony humility of drooping shoulders and caved-in chest, the decorative-looking little shuffles of pretended pain, 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 artifice. And these are lessons 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 understatement, but movement extended, heightened, repeated, varied, structured, framed, costumed, lit—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 dose of expansiveness, a measure of wishfulness seemed in order. "Calculated lies," Taylor called his dances.

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 fecundity of Taylor's imagination sent him foraging through a breathtaking range of subject matter and styles in search of it. But these truths are never simple. In the nearly 150 dances he made in his lifetime, Taylor produced a repertory of enormous 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 churns 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.

Taylor famously said that he was a "reporter," that he choreographed what he saw. And it is true that for all their deep poetics, his dances were investigative rather than autobiographical, the choreographer standing outside his creations with penetrating and analytic gaze. But while his eye for preternaturally telling detail made the dances seem like dispatches from reality, Taylor was probably more novelist than reporter because what he trusted as much as his eye was his imagination. ("This trust I have never lost," he wrote.) Taylor said that he was sympathetic to an idea of novelist E.L. Doctorow who declared his historical novel *The March*—tethered by facts but even more rife with imagined events—"a system of opinions." In responding to this idea, Taylor remarked that perhaps artists are liars or fantasists rather than reporters, that a dance is an accumulation of a person's notions rather than the unvarnished truth.

Received wisdom has it that Taylor's works fall into categories of Light and Dark, and certainly he made some of the most tender and exquisite as well as the most black-hearted and disturbing works on the concert stage. How could the creator of *Airs* (1978), which suggests nothing less than the possibility of human perfection, have been the same soul peering into the bottomless well of depravity in *Last Look* (1985)? But throughout his career, Taylor presented us with such antipodes.

Still, the classic conflict between light and darkness doesn't begin to come to terms with the real convolutions of Taylor, who seemed always aware of the complexity of people, and their infinite capacities for the admixture of exaltation and depravity. 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.

Taylor knew that not all lies are bad. Artifice is, after all, the basis of artmaking. In art, the world is idealized, given back to us in Platonic form with such devices as harmony, symmetry, proportion, order, structure. These are all the tricks of craft—Taylor's "calculated lies"—that allow us, in seeing who we could potentially be, insight into who we actually are. Still, Taylor knew the difference between artistry and duplicity, and he was not afraid to tell us so.

So Taylor was, after all, our Honest Abe—in Lincoln Kirstein's estimation, "the shrewd democratic citizen" who understood his audience as "an electorate." And for over sixty years, we the people voted for him in landslide after landslide.

When Paul Taylor died last August at the age of 88, his obituary ran across the center of the front page of the *New York Times* and covered two more pages inside the print edition. Taylor's death was also noted around the world: publications on every continent, save Antarctica, celebrated his indelible transformation of twentieth-century 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 human nature in all of its glories and failings. And in so profoundly limning the human condition, Taylor ensured that his life's work will continue to feel necessary to us—perhaps increasingly so, in a culture where the nature of truth itself is under siege.

© 2019 Suzanne Carbonneau and Jacob's Pillow Dance Festival

*Suzanne Carbonneau's biography of Paul Taylor is forthcoming from Farrar, Straus and Giroux.*