



# PAUL TAYLOR DANCE COMPANY

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**Dancers** Eran Bugge, Michael Apuzzo, Heather McGinley, George Smallwood, Christina Lynch Markham, Madelyn Ho, Kristin Draucker, Lee Duveneck, Alex Clayton, Devon Louis, John Harnage, Maria Ambrose, Lisa Borres, Jada Pearman

**Founding Artistic Director** Paul Taylor

**Artistic Director** Michael Novak

**Rehearsal Director** Bettie De Jong, Andy Lebeau

**Principal Lighting Designer** Jennifer Tipton, James F. Ingalls

**Principal Set & Costume Designer** Santo Loquasto, William Ivey Long

**Executive Director** John Tomlinson

## PROGRAM

*There will be two intermissions.*

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**Friday, January 24 @ 8 PM**

**Saturday, January 25 @ 2 PM**

**Saturday, January 25 @ 8 PM**

Zellerbach Theatre

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NextMove  
DANCE

The 19/20 dance series is presented by the Annenberg Center and NextMove Dance.

Media Sponsor:



Major funding provided by The SHS Foundation.

Support also provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council; and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Additional support provided by Shubert Foundation.

National tour supported in part by an award from the National Endowment for the Arts.

## PROGRAM NOTES

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### **Syzygy**

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

Music Composition **Donald York**

Choreography **Paul Taylor**

Costumes **Santo Loquasto**

Lighting **Jennifer Tipton**

First performed in 1987.

Original production made possible in part by The Eleanor Naylor Dana Charitable Trust and the National Endowment for the Arts. Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.

### **INTERMISSION**

#### **Sunset**

Music **Edward Elgar**, *Serenade for Strings* and *Elegy for Strings*

Choreography **Paul Taylor**

Set and Costumes **Alex Katz**

Lighting **Jennifer Tipton**

First performed in 1983.

Original production and preservation made possible in part by the National Endowment for the Arts. Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Preservation also made possible by contributions to the Paul Taylor Reparatory Preservation Project.

### **INTERMISSION**

#### **Piazzola Caldera**

"...the flawed confusion of human beings...worn away as by the labor of hands, impregnated with sweat and smoke, smelling of lilies and of urine, splashed by the labor of what we do, legally or illegally...as impure as old clothes, as a body, with its food stains and its shame, with wrinkles, observations, dreams, wakefulness, prophecies, declarations of love and hate, stupidities, shocks, idylls, political beliefs, negations, doubts, affirmations..." - Pablo Neruda

Music **Astor Piazzolla**, **Jerzy Peterburschky**

Choreography **Paul Taylor**

Set and Costumes **Santo Loquasto**

Lighting **Jennifer Tipton**

*El Sol Sueño*

*Concierto Para Quinteto*

*Celos*

*Escualo*

First performed in 1997.

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

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

Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Preservation made possible by generous contributions to the Paul Taylor Repertory Preservation Project with major support from the National Endowment for the Arts.

Music performed by Gideon Kremer from the recording "Homage à Piazzolla" on Nonesuch Records. Special thanks to Robert Hurwitz.

## ABOUT THE ARTISTS

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### Paul Taylor

Paul Taylor, one of the most accomplished artists this nation has ever produced, helped shape and define America's homegrown art of modern dance from the earliest days of his career as a choreographer in 1954 until his death in 2018. Having performed with Martha Graham's company for several years, Taylor uniquely bridged the legendary founders of modern dance (Isadora Duncan, Ruth St Denis, Ted Shaw, Doris Humphrey and Graham) and the dance makers of the 21st century with whom he later worked. Through his initiative at Lincoln Center begun in 2015, Paul Taylor American Modern Dance, he presented great modern works of the past and outstanding works by today's leading choreographers alongside his own vast repertoire. He also commissioned the next generation of dance makers to work with his renowned company, thereby helping to ensure the future of the art form.

Taylor continued to win public and critical acclaim for the vibrancy, relevance and power of his dancers into his eighties, offering cogent observations on life's complexities while tackling some of society's thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality and morality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects in Taylor's dances. His repertoire of 147 works covers a breathtaking range of topics, but recurring themes include the natural world and man's place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle and those they leave behind prompted the *New York Times* to hail him as "among the great war poets," high praise indeed for an artist in a wordless medium. While some of his dances have been termed "dark" and others "light", the majority of his words 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, DC. He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the university library, and then he transferred to The Juilliard School. In 1954, he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959, he was invited to be a guest artist with New York City Ballet, where Balanchine created the *Episodes* solo for him.

Taylor first gained notoriety as a dance maker in 1957 with *Seven New Dances*, its study in non-movement famously earned it a blank newspaper review, and Graham subsequently dubbed him the "naughty boy" of dance. In 1962, with his first major success, the sunny *Aureole*, he set his trailblazing modern movement not to contemporary music but to baroque works composed two centuries earlier, and then went to the opposite extreme a year later with a view of purgatory in *Scudorama*, using a commissioned, modern score. He inflamed the establishment in 1965 by lampooning some of America's most treasured icons in *From Sea To Shining Sea*, and created more controversy in 1970 by putting incest and spousal abuse center stage in *Big Bertha*.

After retiring as a performer in 1974, Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant *Esplanade* (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In *Cloven Kingdom* (1976), Taylor examined the primitive nature that lurks just below man's veneer of sophistication and gentility. With *Arden Court* (1981), he depicted relationships both platonic and romantic. He looked at intimacy among men at war in *Sunset* (1983); pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991), he used popular songs of the 1940s to juxtapose the high spirits of a nation emerging from the Depression with the sacrifices Americans made during World War II. In *Eventide* (1997), he portrayed the budding and fading of a romance. In *The Word* (1998), he railed

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

Hailed for uncommon musicality and catholic taste, Taylor set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti, and Pärt; ragtime, tango, Tin Pan Alley and barbershop quartets; Harry Nilson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. 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. 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. 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 the *Wall Street Journal* essay *Why I Make Dances*, Taylor shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar® nomination in 1999, was hailed by *Time* as "perhaps the best dance documentary ever," while *Private Domain*, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Taylor's essays, *Facts and Fancies*, was published by Delphinium in 2013.

Taylor received nearly every important honor given to artists in the 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 Julliard School, Skidmore College, the State University of New York at Purchase, Syracuse University and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship (often called the "genius award") and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989, Taylor was elected as one of ten honorary members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as Chevalier de l'Ordre des Arts et des Lettres in 1969 and elevated to Officier in 1984 and Commandeur in 1990, Taylor was awarded France's highest honor, the Légion d'Honneur, in 2000 for exceptional contributions to French culture.

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)

Novak 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. Novak has been a member of the Paul Taylor Dance Company since 2010.

Raised in Rolling Meadows, IL, Novak began studying dance at age 10. At 12, he developed a speech impediment that required intensive therapy. Dance became a liberating and vital force for self-expression. "I wanted nothing more than to achieve in dancing that sense of effortlessness and grace that were so difficult for me to find while speaking aloud," he said. "With dancing, there were no limits to what I could express." In 2001, Novak was offered a Presidential Scholarship to attend the University of the Arts in Philadelphia to pursue training in jazz and ballet. The following year, he undertook an apprenticeship at the Pennsylvania Academy of Ballet Society, where he remained until 2004.

Novak was admitted to Columbia University's School of General Studies where he was awarded scholarships for academic excellence. He became a member of the Columbia Ballet Collaborative, the University's critically acclaimed resident company, and was named Artistic Associate responsible for advising on the curation of resident choreographers and directing the group's branding and promotion. At Columbia, Novak became immersed in the study of dance history, which ignited his passionate devotion to modern dance. He developed a keen interest in the work of François Delsarte, the 19th century French movement theorist who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. A highlight of his studies at Columbia was performing Taylor's solo in *Aureole*, which led him to embrace the Taylor repertoire. In 2008, Novak graduated magna cum laude from Columbia, and was elected to Phi Beta Kappa.

In a 2009 program celebrating Diaghilev at Columbia's Miller Theatre, Novak embodied Vaslav Nijinsky's role in *L'Après-midi d'un faune* with an authenticity that brought him to the attention of dance critics and scholars. He has since performed works by Bill T. Jones and Stephen Petronio and danced with Gibney Dance and the Daniel Gwartzman Dance Company. He has also studied at Springboard Danse Montreal under Alexandra Wells and Coleman Lemieux & Compagnie.

Novak's Paul Taylor Dance Company debut in the 2010-11 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 Novak's appointment as Artistic Director Designate in March 2018, 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," 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 those occurred in 2012 when 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 Center 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, Taylor established Paul Taylor American Modern Dance (PTAMD).

In addition to presenting the Paul Taylor Dance Company in dances from 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 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 (*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 the 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, 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 reinvent an art form. [ptamd.org](http://ptamd.org)

### **Paul Taylor Dance Company**

"The American Spirit soars whenever Taylor's dancers dance." (*San Francisco Chronicle*)

Dance maker Paul Taylor first presented his choreography with five other dancers in Manhattan on May 30, 1954. That modest performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, Taylor became a cultural icon and one of American history's most celebrated artists, hailed as part of the pantheon that created American modern dance.

Paul Taylor Dance Company has traveled the globe many times over, bringing Taylor's ever-burgeoning repertoire to theatres and venues of every size and description in cultural capitals, on college campuses, in rural communities, and often to places where modern dance had never been seen before. The Taylor Company has performed in more than 500 cities in 64 countries, representing the U.S. at arts festivals in more than 40 countries and touring extensively under the aegis of the U.S. Department of State. 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 2018 marked its sixth tour there. 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 U.S. In celebration of the company's 50th anniversary and 50 years of creativity, the Taylor Foundation presented Taylor's works in all 50 states between March 2004 and November 2005. That tour underscored the Taylor Company's historic role as one of the early touring companies of American modern dance.

Beginning with its first television appearance for the *Dance in America* series in 1978, the Paul Taylor Dance Company has appeared on PBS in 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 Taylor and his company. In 2013, PBS aired *Paul Taylor Dance Company in Paris*, featuring *Brandenburgs* and *Beloved Renegade*.

The 2014 documentary *Paul Taylor Creative Domain* won critical and public acclaim for its revelation of Taylor's creative process, as it followed the famously private choreographer and his company through the entire process of creating a new work from initial concept to opening night.

## THE COMPANY

### **Bettie de Jong** (Rehearsal Director)

Bettie de Jong was born in Sumatra, Indonesia, and then moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. She joined the Taylor Company in 1962. Noted for her strong presence and long line, she was 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)

Lebeau was raised in Portsmouth, New Hampshire. He graduated from the Boston Conservatory of Music with a BFA 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, Lebeau served as Director of the Taylor School, then Director of Taylor 2, Company Manager, and Rehearsal Assistant to Taylor. He works closely with Novak and de Jong.

### **Eran Bugge**

Bugge 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 BFA 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 Adam Miller Dance Project. In 2012, Bugge was the recipient of 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.

### **Michael Apuzzo**

Apuzzo grew up in North Haven, Connecticut. He studied economics and theatre at Yale University, graduating Magna Cum Laude in 2005. Growing up in musical theatre, 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 theatres all across the country and in the national tour of Twyla Tharp's Broadway show, *Movin' Out*. He is a second-degree black belt in Tae Kwon Do, author of *Flying Through Yellow*, certified personal trainer, and co-producer of the new Hamptons charity event, Dancers For Good. He joined Paul Taylor Dance Company in fall 2008.

### **Heather McGinley**

McGinley 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 BFA in dance performance in 2005. She was a member of Graham II for two seasons and went on to perform with the Martha Graham Dance Company from 2008 to 2011. With the Graham company, she toured Italy in the original cast of Antonio Calenda's *Looking for Picasso*, a dance and theatre piece featuring restaged classic Graham ballets. 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**

Smallwood is a native of New Orleans. He earned a BFA degree in dance performance and a Bachelor of Business Administration degree with an international focus from Southern Methodist University. He has been a member of the Parsons Dance Company, where he performed the signature solo *Caught*,

and the Martha Graham and Lar Lubovitch companies. As co-founder of Battleworks, he has 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**

Lynch Markham 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.**

Ho 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 BA in chemical and physical biology. While there, she was awarded the Artist Development Fellowship and attended the Taylor School Winter Intensive. She was a member of Taylor 2 from 2008 to 2012 and left to attend Harvard Medical School, during which, 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**

Draucker 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**

Duveneck grew up in Arlington, Texas, where he trained with Anne Oswald and Gwen 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 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**

Clayton grew up in Louisville, Kentucky. He received his BFA 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's Taylor Company Commissions choreographer Lila York when she created *Continuum* in 2016. He joined the Paul Taylor Dance Company in summer 2017.

### **Devon Louis**

Louis, who hails from Washington, D.C., 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 Jacob's Pillow Dance Festival under the direction of Milton Meyers. 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**

Harnage, a native of Miami, Florida, 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 Arts YoungArts competition. In 2014, he graduated from The Julliard School, where he performed works by Jose 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**

Ambrose 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 BFA 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**

Borres, a native of Staten Island, New York, is a graduate of LaGuardia High School of Music and 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.

### **Jada Pearman**

Pearman began dancing at the Motion School of Dance in Hamilton, Bermuda where she trained extensively in all styles of dance. In 2013, Pearman attended The Grier School in Pennsylvania, as a pre-professional dancer under the work of Jocelyn Hrzic. While at The Grier School, she had the opportunity to work with choreographers such as Jon Lehrer, Melissa Rector, Kiki Lucas and Phil Orsano. With Grier Dance, she performed at many choreography festivals including Palm Springs Choreography Festival, Steps on Broadway Choreography Festival and Koresh Artists Showcase. Over the years, Pearman has attended many summer intensives including Alvin Ailey, Point Park, University of North Carolina School of the Arts, River North and Hubbard Street. She earned her BFA from the University of Arizona in spring of 2019 where she performed works by Martha Graham, Larry Keigwin and Autumn Eckman, among others. She joined the Paul Taylor Dance Company in summer 2019.