

FOR IMMEDIATE RELEASE

**THE PAUL TAYLOR DANCE COMPANY IS FEATURED IN 2017 SEASON OF
PAUL TAYLOR AMERICAN MODERN DANCE
AT LINCOLN CENTER, MARCH 8 - 26**

ORCHESTRA OF ST. LUKE'S PERFORMS LIVE ON EVERY PROGRAM

PAUL TAYLOR WORLD PREMIERE AND NY PREMIERE

NY PREMIERE OF COMMISSIONED DANCE BY LILA YORK

MERCE CUNNINGHAM'S *SUMMERSPACE* WILL BE PERFORMED BY LYON OPERA BALLET

BLACK-TIE GALA ON THE KOCH PROMENADE

\$10 ORCHESTRA SEATS AVAILABLE FOR ALL PERFORMANCES

NEW YORK, October 11, 2016 – Paul Taylor American Modern Dance (PTAMD) presents its annual Season at the David H. Koch Theater at Lincoln Center in New York from March 8 to 26, 2017. The Season introduces the World Premiere of Paul Taylor's 145th dance, *Ports of Call*, set to music by Jacques Ibert, and the New York Premiere of his 146th dance, *The Open Door*, set to Sir Edward Elgar's "Enigma Variations." The Season also features the New York premiere of *Continuum*, a new work by world-renowned choreographer and Taylor Alumna Lila York, commissioned through Taylor Company Commissions and made on the Taylor dancers. *Continuum* is set to Vivaldi's "The Four Seasons" recomposed by Max Richter. Music will be performed live on every program by Orchestra of St. Luke's, conducted by long-time Taylor Music Director Donald York and Ted Sperling. Merce Cunningham's *Summerspace* from 1958, set to music by Morton Feldman, will be performed by guest artists from France's Lyon Opera Ballet. Tickets are currently on sale at www.boxoffice.dance.

The 2017 Season also marks the return of two 2016 Taylor Company Commissions performed by the Paul Taylor Dance Company: Larry Keigwin's *Rush Hour* and Doug Elkins's *The Weight of Smoke*.

The Gala Performance and Black-tie Dinner on the Koch Theater Promenade on March 9 will begin at 6:30 p.m. Please call 646.214.5815 for Gala event pricing. Regular price tickets for the performance only are available through the box office.

The Company's performances are Tuesdays, Wednesdays and Thursdays at 7pm, Fridays at 8pm, Saturdays at 2pm and 8pm, and Sundays at 2pm. Ticket prices, including orchestra seats, range from \$10 to \$175.

The Company's 2017 Taylor repertoire includes *Ab Ovo Usque Ad Mala (From Soup to Nuts)* (1986), *Airs* (1978), *Black Tuesday* (2001), *Book of Beasts* (1971), *Brandenburgs* (1988), *Cascade* (1999), *Company B* (1991), *Danbury Mix* (1988), *Esplanade* (1975), *Le Sacre du Printemps (the rehearsal)* (1980), *Lines of Loss* (2007), *Lost, Found and Lost* (1982), *Ports of Call* (2017), *Syzygy* (1987), *The Open Door* (2016) and *The Word* (1998).

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2017 Season at David H. Koch Theater at Lincoln Center

Wednesday, March 8, 7pm *Le Sacre du Printemps (the rehearsal)* • *Ports of Call*** • *Company B*

Thursday, March 9, 6:30pm: GALA*** *The Open Door** • *Continuum** • *Brandenburgs*

Friday, March 10, 8pm: *Airs* • *Lines of Loss* • *Black Tuesday*

Saturday, March 11, 2pm: *Company B* • *Lines of Loss* • *Syzygy*

Saturday, March 11, 8pm: *Airs* • *The Word* • *Rush Hour*

Sunday, March 12, 2pm: *Le Sacre du Printemps (the rehearsal)* • *The Weight of Smoke* • *Black Tuesday*

Tuesday, March 14, 7pm: *Danbury Mix* • *Lost, Found and Lost* • *Cascade*

Wednesday, March 15, 7pm: *Book of Beasts* • *The Word* • *Esplanade*

Thursday, March 16, 7pm: *Ab Ovo Usque Ad Mala (From Soup to Nuts)* • *Lines of Loss* • *Company B*

Friday, March 17, 8pm: *The Weight of Smoke* • *The Open Door** • *Brandenburgs*

Saturday, March 18, 2pm: *Airs* • *Lost Found Lost* • *Syzygy*

Saturday, March 18, 8pm: *Danbury Mix* • *Ports of Call*** • *Black Tuesday*

Sunday, March 19, 2pm: *Ab Ovo Usque Ad Mala (From Soup to Nuts)* • *Continuum** • *Esplanade*

Tuesday, March 21, 7pm: *Le Sacre du Printemps (the rehearsal)* • *Summerspace* • *Esplanade*

Wednesday, March 22, 7pm: *Airs* • *Lost, Found and Lost* • *Rush Hour*

Thursday, March 23, 7pm: *Cascade* • *Summerspace* • *Company B*

Friday, March 24, 8pm: *Continuum** • *Ports of Call*** • *Syzygy*

Saturday, March 25, 2pm: *Book of Beasts* • *The Word* • *Cascade*

Saturday, March 25, 8pm: *Danbury Mix* • *Summerspace* • *Esplanade*

Sunday, March 26, 2pm: *Le Sacre du Printemps (the rehearsal)* • *The Open Door** • *Brandenburgs*

* New York Premiere

** World Premiere

***Gala Performance

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About Paul Taylor and PTAMD:

Paul Taylor is the greatest living pioneer of American modern dance, with 144 dances made since 1954 when he established the Paul Taylor Dance Company. He continues to offer cogent observations on life's complexities and society's thorniest issues through his dances. A virtuoso dancer for 20 years, Mr. Taylor turned exclusively to choreography in 1974; the dance that followed, *Esplanade*, was hailed an instant classic. His works are performed by the Taylor Company, Taylor 2 and ballet and modern dance companies the world over. In 2015 he established PAUL TAYLOR AMERICAN MODERN DANCE to bring to New York's Lincoln Center – in addition to his own repertoire – great dances of the past and present by other modern choreographers, and works by the next generation of choreographers creating directly on his Company. Works are performed to live music whenever so intended by the choreographer. A Kennedy Center honoree, Mr. Taylor is the subject of the Oscar-nominated documentary, *Dancemaker*, and author of the acclaimed autobiography, *Private Domain*.

About the Paul Taylor Dance Company:

The world-renowned Paul Taylor Dance Company sets the global standard for contemporary dance excellence. Since the Company's founding in 1954, it has performed in some 524 cities in 64 countries. The upcoming 2017 Lincoln Center season marks the Company's 63rd performing year. Mr. Taylor continues to create at least two new works annually for his 16-member Company. His autobiography, *Private Domain*, was published in 1987 and the Company was the subject of the documentary film *Dancemaker*, nominated for an Academy Award in 1999. A book of essays mostly for fun, *Facts and Fancies*, was written by Mr. Taylor in 2013. He has achieved countless accolades, including two of our nation's highest artistic distinctions: the Kennedy Center Honors and the National Medal of Arts.

About Lila York:

Lila York danced with the Paul Taylor Dance Company for 12 years, appearing in more than 60 works. Since 1992 she has choreographed works for Birmingham Royal Ballet, Royal Danish Ballet, San Francisco Ballet, Boston Ballet, Norwegian National Ballet, Houston Ballet, Pacific Northwest Ballet, Scottish Ballet, NBA Ballet of Tokyo, Washington Ballet, Pennsylvania Ballet, Tulsa Ballet, Atlanta Ballet, Milwaukee Ballet, Ballet West, Colorado Ballet, Louisville Ballet, Ballet Memphis, Kansas City Ballet, Dayton Ballet, Cincinnati Ballet, Orlando Ballet, American Repertory Ballet, Connecticut Ballet Theatre, The David Parsons Company, The Alvin Ailey Repertory Ensemble, and The Juilliard Dance Ensemble. She recently premiered a full-evening work based on Margaret Atwood's *The Handmaid's Tale* for the Royal Winnipeg Ballet. From 1989 to 1992 Ms. York directed a program for the production of new choreography at Pacific Northwest Ballet. She graduated from Skidmore College with a degree in English literature.

About Lyon Opera Ballet:

Lyon Opera Ballet is a classically trained company focused on contemporary dance. The dancers, offered the chance to perform a diverse range of styles, are trained in the company in different dance techniques. Over the last twenty years, it has put together a large repertoire (more than 100 works, half of which were world premieres) while seeking out choreographers who are encouraging the language, making it evolve, inventing its environment and its spatial relationships: the modern and post-modern Americans (Merce Cunningham, Trisha Brown, Lucinda Childs, Bill T. Jones, Ralph Lemon), the movement writers (Jiří Kylián, Mats Ek, William Forsythe, Anne Teresa De Keersmaeker, Sasha Waltz) and the explorers of new territories (Philippe Decouflé, Tânia Carvalho, Emanuel Gat, Benjamin Millepied, Mathilde Monnier, Système Castafiore), as well as the representatives of "young French dance" (Jérôme Bel, Alain Buffard, François Chaignaud and Cécilia Bengolea, Rachid Ouramdane, Christian Rizzo).

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In a step towards the future, it encompasses other trends open to theatricality, such as the scathing rereading of several basic works (Cinderella or Coppelia as seen by Maguy Marin, *Romeo and Juliet* by Angelin Preljocaj and Nutcracker by Dominique Boivin). It may be said that, right now, the Lyon Opera Ballet is a reflection of the ever-changing nature of dance in the world.

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