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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, 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 and growing 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, 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 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.

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 *Scudoroma*, 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* (2012) and compared the mating rituals of the insect world to that of humans in the comedic *Gossamer Gallants* (2011). 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 (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,” 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 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 was a member of the Paul Taylor Dance Company from 2010-2019. Raised in Rolling Meadows, IL, Mr. Novak began studying dance at age ten. At 12 he developed a severe speech impediment that required intensive therapy. Dance became a liberating and vital force for self-expression. “I wanted nothing more than to achieve in dancing that sense of effortlessness and grace that were so difficult for me to find while speaking aloud,” he said. “With dancing, there were no limits to what I could express.” In 2001, Mr. Novak was offered a Presidential Scholarship to attend The University of the Arts in Philadelphia to pursue training in jazz and ballet. The following year, he undertook an apprenticeship at the Pennsylvania Academy of Ballet Society, where he remained until 2004.

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

In a 2009 program celebrating Diaghilev at Columbia’s Miller Theatre, Mr. Novak embodied Vaslav Nijinsky’s role in *L’Après-midi d’un faune* with an authenticity that brought him to the attention of dance critics and scholars. He has since performed works by Bill T. Jones and Stephen Petronio and danced with Gibney Dance and the Daniel Gwirtzman Dance Company. He has also studied at Springboard Danse Montreal 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. During his nine-year career he danced 57 roles in 50 Taylor dances, 13 of which were made on him, and created roles for five of the Taylor Company Commission choreographers. 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.”
creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of American history's most celebrated artists, and was part of the pantheon that created American modern dance. Leading the Company that bears his name until his death in 2018, Mr. Taylor molded it into one of the preeminent performing ensembles in the world. Under the artistic direction of Taylor dancer Michael Novak since September 2018, the Company continues to perform throughout the world as well as at its New York City home – Lincoln Center for the Performing Arts – where it appears under the aegis of Paul Taylor American Modern Dance.

The Taylor Company has traveled the globe many times over, bringing Mr. Taylor's unrivaled repertoire to theaters in cultural capitals, on college campuses and in rural communities – and often to places modern dance had never been seen before. It 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. 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; the 2018 tour of China was the Company's sixth tour of that nation.

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 Paul Taylor Dance 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 Company has appeared on PBS in ten different programs. Among these were the 1992 Emmy Award-winning Speaking in Tongues, and The Wrecker’s Ball, which included Company B, Funny Papers, and A Field of Grass and was nominated for an Emmy 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 examination of Mr. Taylor's creative process, as it followed the famously private choreographer and his Company through the entire process of creating a work from initial concept to opening night.

After Mr. Taylor's death in 2018, Taylor dancer Michael Novak was appointed Artistic Director and launched “Paul Taylor: Celebrate the Dancemaker,” an international celebration of Mr. Taylor's legacy and vision for the future of modern dance. The celebration featured many of the choreographer's greatest works, and was experienced in 45 cities in 5 countries. In 2020, the global pandemic COVID-19 forced the Company to suspend all in-person operations, but the Company's global reach only continued to grow through re-imagined virtual classes, experiences, and performances through PTDF Digital, conceived of by Mr. Novak.
PAUL TAYLOR DANCE COMPANY:
REHEARSAL DIRECTORS

BETTIE DE JONG 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 and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. 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, continued to be his surrogate in the studio and on tour for more than 40 years. In 2019, she received the 2019 Balasaraswati/Joy Anne Dewey Beinecke Endowed Chair for Distinguished Teaching Award from American Dance Festival for her substantial contributions to the sustainment of the Taylor legacy.

ANDY LEBEAU 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 was appointed Rehearsal Director in Winter 2018.

CATHY MCCANN was a member of the Paul Taylor Dance Company for 13 years. Among the 18 dances Mr. Taylor made on her were Mercuric Tidings, Brandenburgs, Musical Offering and Sunset. She was featured in five Taylor television specials, including the 1991 Emmy Award-winning Speaking in Tongues. In 1991, Mikhail Baryshnikov invited her to join the White Oak Dance Project, where she performed works by Mark Morris and Lar Lubovitch. Ms. McCann has staged Taylor dances for American Ballet Theatre, Alvin Ailey American Dance Theater, San Francisco Ballet, Paris Opera Ballet and Houston Ballet, among others, and her own choreography has been presented at New York City Center. She has been a faculty member of Adelphi University, Barnard College and Hofstra University, and has taught at the American Dance Festival and Jacob’s Pillow Dance Festival. She was Director of Taylor 2 from 2019 - 2020, and was appointed Rehearsal Director in Summer 2020.

*Portraits by Bill Wadman.
ERAN BUGGE

Ms. 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 B.F.A. in Ballet Pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. Ms. 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 Adam Miller Dance Project. In 2012, Ms. 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

Mr. Apuzzo 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, Mr. 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 new Hamptons charity event Dancers For Good. He joined Paul Taylor Dance Company in Fall 2008.

HEATHER McGINLEY

Ms. 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 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.

*All Dancer Portraits by Bill Wadman.*
PAUL TAYLOR DANCE COMPANY: DANCERS

CHRISTINA LYNCH MARKHAM
Ms. 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.
Ms. 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 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
Ms. 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. Ms. 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.

*All Dancer Portraits by Bill Wadman.
PAUL TAYLOR DANCE COMPANY: DANCERS

Mr. Duveneck 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. Mr. Duveneck joined Taylor 2 in 2012, and joined the Paul Taylor Dance Company in Summer 2017.

Mr. Clayton grew up in Louisville, Kentucky. He 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.

Mr. Louis hails from Washington, DC, is a graduate of Duke Ellington School of the Arts. He attended the Alley 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 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. Mr. Louis joined the Paul Taylor Dance Company in Summer 2018.

*All Dancer Portraits by Bill Wadman.*
PAUL TAYLOR DANCE COMPANY:
DANCERS

JOHN HARNAGE
Mr. Harnage is 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 the Advancement of the Arts Young Artists competition. In 2014 he graduated from The Juilliard 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. Mr. Harnage joined the Paul Taylor Dance Company in Fall 2018.

MARIA AMBROSE
Ms. 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. While at Mason, 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 as an apprentice in Spring 2019.

LISA BORRES
Ms. 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 Pier 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. Since 2012, Lisa 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.

*All Dancer Portraits by Bill Wadman.*
PAUL TAYLOR DANCE COMPANY: DANCERS

JADA PEARMAN

Ms. Pearman began dancing at the Motion School of Dance in Hamilton, Bermuda where she trained extensively in all styles of dance. In 2013, Jada attended The Grier School in Pennsylvania, as a pre-professional dancer under the direction of Jocelyn Hrzic. Whilst at The Grier School, she worked with choreographers such as Jon Lehrer, Melissa Rector, Kiki Lucas, Phil Orsano and many more. As a member of Grier Dance, she performed at the Palm Springs Choreography Festival, Steps on Broadway Choreography Festival and Koresh Artists Showcase. She attended summer intensives including Alvin Ailey, Point Park, University of North Carolina School of the Arts 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 others. She joined the Paul Taylor Dance Company in Summer 2019.

SHAWN LESNIAK

Mr. Lesniak, from New Haven, Connecticut, began dancing at the age of seven. For most of his youth, Shawn trained in various dance techniques such as ballet, jazz, modern and tap, and he danced competitively for more than a decade. He continued his training at The Ailey School and Point Park University. He has toured both internationally and domestically as a member of Parsons Dance, and has worked with choreographers such as Trey McIntyre, Matthew Neenan, Matthew Powell and Emery LeCrone. Mr. Lesniak joined the Paul Taylor Dance Company in Winter 2019.

*All Dancer Portraits by Bill Wadman.*
PAUL TAYLOR DANCE COMPANY: DANCERS

ADAM DICKERSON

Mr. Dickerson, who was raised in Colorado Springs, Colorado, began his formal dance training after graduating high school with the Colorado Jazz Dance Company under the direction of Zetta Alderman and Holly Jones. He continued dancing at Colorado College and was mentored by Patrizia Herminjard and Debbie Mercer. During Adam’s college career he performed works by Anna Sokolow, Trisha Lai and attended three consecutive Summer Intensives at the Martha Graham School of Contemporary Dance. In 2013, after graduating with a B.A. in Studio Art, he moved to New York City to dance with Graham 2, Amanda Selwyn Dance Theatre, Amy Marshall Dance Company, H.T. Chen & Dancers, Lisa Fagan Dance Problems and Fooju Dance Collaborative, and he performed as a guest artist with Dark Circles Contemporary Dance in Dallas, Texas. He joined the Paul Taylor Dance Company in Winter 2019.

JAKE VINCENT

Mr. Vincent was born in Atlantic City and grew up in Flemington, New Jersey. He attended the Taylor School Summer Intensive in 2012 while studying for a BFA in Dance and Dance Education at Montclair State University. After graduating in 2014, he continued his training on scholarship at Perry-Mansfield under the direction of Linda Kent and Earl Mosley’s Institute of the Arts. Following the program, he performed both internationally and domestically with companies including: Rioult Dance NY, Von Howard Project, 10 Hairy Legs, Douglas Dunn and Dancers, and Earl Mosley’s Diversity of Dance. Jake joined Taylor 2 in 2017 and was invited by Mr. Novak to join the Paul Taylor Dance Company in Summer 2020.

*All Dancer Portraits by Bill Wadman.*
PAUL TAYLOR DANCE COMPANY:
GREAT MOMENTS IN HISTORY
1954 - 1962

1954  Taylor’s first professional work and his first collaboration with artist Robert Rauschenberg: *Jack and the Beanstalk*.

1956  Taylor choreographs *3 Epitaphs*; again Rauschenberg collaborates.

1957  Taylor’s first full evening of his own choreography (“Dances by Paul Taylor,” Kaufmann Concert Hall, New York City). *Seven New Dances* provokes Louis Horst’s blank review.

1960  In Taylor’s first European tour, *Meridian, Tablet, 3 Epitaphs, Rebus* and *Circus Polka* are danced at Italy’s Spoleto Festival. Lincoln Kirstein had recommended Taylor to director Gian Carlo Menotti. The Company would tour to some 450 cities in 60 countries in its first 50 years. While at Spoleto, Taylor is invited to create *The White Salamander* for The Netherlands Ballet. This is the first time he uses the pseudonym George H. Tacet, Ph.D as the designer.

1961  First performance at the American Dance Festival, Connecticut College, New London; premiere of *Insects and Heroes*, with sets and costumes by Rouben Ter-Arutunian. Taylor choreographs *Junction*, the first work in a long-term collaboration with designer Alex Katz, and the first time Taylor uses a Baroque score, a rarity in modern dance.

1962  Performances in Paris as part of the Festival of Nations. Although most of the 23 participating countries are represented by larger and essentially classical companies, Taylor wins an award for Best Choreographer. Sold-out performances and an invitation to be involved in a TV performance in Turin in four weeks time leads to Taylor extending his Paris performances into a season at the Théâtre des Artes. As with many American artists, the recognition and glowing compliments bestowed on Taylor in Europe open doors for him in the U.S. While the Company is based in Paris, Taylor begins choreographing *Aureole*. Charles Reinhart becomes the first executive director. He is one of only six people to head the managerial side of the Company, the others being Judith Daykin, Robert Yesselman, Ross Kramberg, Wallace Chappell, and John Tomlinson (current Executive Director).
1963 The Company marks its first Broadway season, at the Little Theater, produced by Richard Barr, Edward Albee and Clinton Wilder. The Company would subsequently have eight seasons on Broadway.

1964 First London season, at the Shaftsbury Theatre in the West End.

1965 Taylor choreographs From Sea to Shining Sea, thus initiating a series of works based upon Americana themes as well as a long-time collaboration with designer John Rawlings. A tour of South America is the first of 11 tours as goodwill ambassadors under the auspices of the Department of State. The Company begins to be presented on a larger scale, and performs more often and in larger theaters, often with live music. Resident orchestras are rehearsed and conducted by Simon Sadoff, the company's first Music Director.

1966 The Paul Taylor Dance Foundation is established. Taylor choreographs Orbs, a two-act dance set to Beethoven's final string quartets. The Taylor Foundation begins a collaboration with lighting designer with Jennifer Tipton, that continues to this day. One-week season at the ANTA Theater on Broadway.

1967 Taylor wins 16th Annual Capezio Dance Award. The citation reads as follows: "To Paul Taylor, for training a company of brilliant young dancers in a style which complements his own inimitable dance technique, and with them building a repertoire which has immeasurably enriched American modern dance and has brought prestige to that unique native art form wherever he has shown it all over the world on behalf of the Cultural Presentations Program of the U.S. Department of State."

1968 The Taylor Company returns to Paris to represent the U.S. at the Paris Festival. The Royal Danish Ballet performs Aureole. This is the first time another dance company acquires an existing Taylor work.

1969 Taylor is elected Chevalier de l'Ordre des Arts et des Lettres in France.

1970 Big Bertha is created, and subsequently becomes one of the Taylor dances most requested by presenters. The Taylor Company tours Europe and Lebanon under a new relationship with impresario Thomas Erdos, who remains its international agent and ardent champion for more than three decades.
PAUL TAYLOR DANCE COMPANY: GREAT MOMENTS IN HISTORY
1971 - 1986

1971 *Book of Beasts* is created, and later becomes a performance vehicle for Rudolf Nureyev.


1974 After the New York premiere of *American Genesis* at the Brooklyn Academy of Music on March 14, Taylor retires from dancing.

1975 *Esplanade* is the first work Taylor makes after he has stopped dancing. It is immediately acknowledged by many critics and dance professionals as one of the greatest dance works ever created.

1976 John Holmes becomes Board President and brings on the Board Walter Scheuer, who will be its longest-serving member. *Cloven Kingdom* is created, and the men’s quartet becomes emblematic of one aspect of Taylor's style.


1980 Taylor receives the Dance Magazine Award. *Le Sacre du Printemps (The Rehearsal)* is seen by many as a landmark approach to the renowned Stravinsky score.

1981 A benefit performance of *From Sea to Shining Sea* features Gwen Verdon, Hermione Gingold, Betty Comden, Adolph Green, and, in their first appearance on stage together, Mikhail Baryshnikov and Rudolf Nureyev. Taylor choreographs *Arden Court*, an instant hit with audiences and critics.

1985 *Roses* and *Last Look* are made in the same year, confirming Taylor's position as the choreographic “Master of the Light and the Dark.” Taylor receives a MacArthur “Genius” Award. Bettie de Jong, who had danced with the Company since 1962, retires from dancing and remains Rehearsal Director.

1986 *Musical Offering* is choreographed and considered by many to be one of Taylor's most profound works.
1987  Publication of Taylor’s autobiography, *Private Domain*, which is nominated for the National Book Critics Circle Award in Biography, and is now in its third edition.

1988  *Speaking in Tongues* is choreographed and hailed by critics as another landmark for the dance world. With *Counterswarm*, the Paul Taylor Dance Foundation begins a collaboration with set and costume designer Santo Loquasto, that continues with the Company to this day.

1989  Taylor is elected Honorary Member of the American Academy and Institute of Arts and Letters.

1990  Taylor is elected Commandeur de l’Ordre des Arts et des Lettres in France.

1991  The Kennedy Center and Houston Ballet commission *Company B*.

1992  Taylor receives an Emmy Award for *Speaking in Tongues*, produced by WNET/13. He receives Kennedy Center Honors “for enhancing the lives of people around the world and enriching the culture of our nation.”

1993  Taylor is awarded a National Medal of Arts by President Clinton at the White House. Taylor 2, a second company of Paul Taylor dancers, is formed, with Linda Hodes as Director.

1994  Sponsored by the U.S. government, Taylor 2 tours six countries in Africa.

1995  Taylor receives the Algur H. Meadows Award for Excellence in the Arts, for work that “endures as some of the most innovative and important the world has ever seen.” Danmarks Radio in Denmark produces a television program featuring *Syzygy* and *Spindrift*. Taylor is named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress’s Office of Scholarly Programs.

1996  Paul Taylor Dance Company and Taylor 2 complete the largest-ever statewide tour of Wisconsin with Wisconsin Dance On Tour and perform in 22 communities in five weeks.
1997  Paul Taylor Dance Company and Taylor 2 are invited by the American Embassy in New Delhi as a month-long “gift of culture” to the people of India to celebrate 50 years of Indian independence. Both companies tour throughout India. Taylor choreographs *Piazzolla Caldera*, a runaway hit that has its creative process documented in the film *Dancemaker*, which plays in movie theaters throughout the U.S. and abroad. The film is executive produced by Walter Scheuer and produced and directed by Matthew Diamond.

1999  *Dancemaker* is nominated for an Academy Award for best documentary feature film of 1998. Paul Taylor Dance Company presents a four-week residency in San Francisco with San Francisco Performances at the inauguration of the Chase Celebration of American Dance.


2001  The Taylor Company returns to the People’s Republic of China for a four-week, six-city tour.

2002  Taylor choreographs *Promethean Fire*, and *The New York Times* says it may be his greatest work to date.


2004  *Promethean Fire* is nominated for London’s Olivier Award in the category of Best New Dance. Taylor wins the Manchester Evening News Award for Dance 2003, for the Company’s engagement at the Lowry, part of a four-week, six-city tour of the United Kingdom; and the 10th Annual American Choreography Awards for Outstanding Achievement in Choreography for the television special Acts of Ardor, which includes *Black Tuesday* and *Promethean Fire*. The Taylor Company and Taylor 2 begin a celebration of the 50th Anniversary of the Paul Taylor Dance Company, which will take one or both companies to all 50 States by November 2005. As part of the celebration, Taylor creates four dances including *Dante Variations*, *Klezmerbluegrass*, *Spring Rounds* and *Banquet of Vultures*. 
2005  Taylor wins the Association of Performing Arts Presenters (APAP) Award of Merit for Achievement in the Performing Arts, and the Americans for the Arts Lifetime Achievement Award. In its “Best of the Best 2004” article, Vanity Fair hails him as “the greatest choreographer in the world.” The Taylor Company celebrates its 50th Anniversary with a three-week season at City Center that draws more than 25,000 people. Following the season’s final performance, more than 70 Taylor dancers from past and present join Taylor for a bow on stage.

2006  Taylor again finds inspiration on the front pages of the daily newspaper, this time denouncing imperialism in Banquet of Vultures.

2007  The Taylor Company returns to the People’s Republic of China for performances and master classes with local students and professional dancers.

2008  Paul Taylor Dance Company and Taylor 2 complete an 18-city tour of Pennsylvania in April. Taylor is awarded an honorary doctorate by Adelphi University; previous doctorates were awarded by California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, and Syracuse University. After losing its long-time Soho home, the Taylor Foundation leases space for a new home on Manhattan’s Lower East Side.

2009  The New York Times, having called the Walt Whitman-inspired Beloved Renegade “the best new choreography of 2008,” says Mr. Taylor “ranks among the great war poets.”

2010  The Taylor Foundation celebrates Mr. Taylor’s 80th birthday.

2011  Penn State’s Institute for the Arts and Humanities presents Taylor with its Medal for Distinguished Achievement, given annually to “individuals who have made outstanding contributions to the arts and humanities and whose work has furthered public awareness of the importance of scholarship, literature and the arts.” The Taylor School, which previously offered only professional classes, inaugurates classes for neighborhood children and adults.
PAUL TAYLOR DANCE COMPANY: GREAT MOMENTS IN HISTORY
2012 - 2017

2012
Taylor moves his Company to Lincoln Center, where it triumphs in a
two-three week engagement that shatters its previous box office record.
The season celebrates the 50th Anniversary of Aureole, the dance that
launched a Golden Age in 1962. The New York Dance and Performance
Awards (the "Bessies") bestow a Lifetime Achievement Award on Taylor.

2014
The Taylor Company celebrates its 60th Anniversary, featuring a revival
of From Sea to Shining Sea performed at Lincoln Center by nearly
50 past and current members of the Company in a version specially
staged by alumna Sharon Kinney. Taylor announces the creation of Paul
Taylor American Modern Dance (PTAMD) to curate and present great
modern dances of the past and present alongside his own works at
Lincoln Center and other prominent venues throughout the world, and
commission a new generation of choreographers so modern dance
flourishes long into the future.

2015
Along with 17 of his classics and two premieres performed by the Paul
Taylor Dance Company, Taylor presents two dances that represent
the best of American Modern Dance in both the distant and recent
past. Doris Humphrey's influential work from the 1930s, Passacaglia, is
performed by the Limón Dance Company. And Shen Wei Dance Arts
performs Rite of Spring. Orchestra of St. Luke's, conducted by Mr.
Taylor's long-time collaborator, Donald York, provides live music.

2016
Legendary choreographer Donald McKayle oversees rehearsals of his
famed work from 1959, Rainbow 'Round My Shoulder, performed by
Dayton Contemporary Dance Company at Lincoln Center with live vocal
accompaniment, and McKayle is awarded a Bessie in October for the
production. Doug Elkins and Larry Keigwin create dances on the Taylor
Company through Taylor Company Commissions. The dances, which
both pay homage to Taylor's influence, are enthusiastically received by
audiences.

2017
Continuum is created by Lila York, the first alumna to return to
choreograph a work through Taylor Company Commissions. A Lincoln
Center highlight is the historic program "ICONS: Graham, Cunningham,
Taylor," which presents dances by the three great founders of American
Modern Dance in a single evening at Lincoln Center. The event also
marks the first producing collaboration between PTAMD and the
American Dance Festival.
Half Life is choreographed by Doug Varone and The Beauty in Gray is created by Bryan Arias as a part of Taylor Company Commissions. New York City Ballet star Sara Mearns performs Dances of Isadora at the PTAMD Lincoln Center Season. The Season also features second ICONS performance with works by Mr. Taylor, Isadora Duncan and Trisha Brown. In May, Mr. Taylor creates a new artistic position for his Foundation and selects Taylor Dancer Michael Novak as Artistic Director Designate. After Mr. Taylor’s death in August, Mr. Novak is named Artistic Director by the Taylor Foundation Board. Mr. Novak becomes the second Artistic Director in the history of the Company.

The Taylor Foundation launches “Paul Taylor: Celebrate the Dancemaker,” a multi-year international celebration of Paul Taylor’s legacy and vision for the future for modern dance. The celebration focuses on three components – domestic and international touring of the Paul Taylor Dance Company and Taylor 2 entitled “The Celebration Tour”; worldwide licensing of Taylor dances; and the PTAMD Lincoln Center Season which received rave reviews under Mr. Novak’s stewardship. Three world premieres (Only the Lonely by Kyle Abraham; Rewilding by Margie Gillis; and all at once by Pam Tanowitz) marked the Season as well as a Memorial Performance for legendary choreographer Donald McKayle and a special ICONS Event celebrating the collaboration between Paul Taylor and Painter/Sculptor Alex Katz.

In response to the global pandemic, COVID-19, all Company activities are temporarily suspended, but the Foundation innovates, launching PTDF Digital - a multi-faceted resource for the sharing and generating of unique digital content for audiences and patrons around the world. Larry Keigwin premieres 22 Rooms, the Company’s first digitally created work (made during quarantine). In addition, The Taylor School begins streaming all classes virtually and begins reaching new students at an unprecedented rate. After a six-month shutdown the Company returns to the studio under strict safety measures and launches their first-ever virtual benefit “Modern is Now.” It becomes the second most successful fundraising event in the Foundation’s history.
PAUL TAYLOR DANCE COMPANY:
PRESS QUOTES

QUOTES ABOUT PAUL TAYLOR

_The New York Times_  “Mr. Taylor proves himself the greatest choreographer alive.”

_The New York Times_  “Who in the world is Paul Taylor? Mr. Taylor is made up of opposites, addressing hells and heavens of various kinds, as well exploring many zones of mortal existence both sweet and sour. No living dancemaker takes us so deep or so variously into the alchemical secrets of how movement can marry music. A joy that accumulates during a Taylor season derives from deepening acquaintance with his company’s 16 dancers, strong from the least experienced to the most.”

_Time Magazine_  “Paul Taylor is the reigning master of modern dance.”

_ZealNYC.com_  “Paul Taylor continues to be a reigning force in modern dance.”

_The New York Observer_  “It’s about time audiences turned out in droves for Paul Taylor...how gratifying that Taylor’s current season is packing them in at the Koch. I’ve never seen such large and enthusiastic audiences for his work, and I go back with him almost 50 years. It’s as if last year’s move from the City Center to Lincoln Center has woken people up to the fact that he’s not only startlingly original but that, apart from Balanchine’s, his is the largest and most important – and most enjoyable – dance repertory we have in this city. And that his company of 16 dancers is ravishing too.”

_The New York Times_  “One of the most singular and searching imaginations of our time.”

_The Washington Post_  “Taylor, one of the most astute social observers in any art form, has a knack for taking the dominant dance form of an era and...twisting it into a commentary on the people and their lives.”

_The New York Times_  “What are we to make of the choreographer Paul Taylor and his annual three-week New York season? His dancers — the company is based here — are among the city’s most accomplished, personable and sensuous; his repertory includes many of the world’s most oddly imaginative masterpieces.”

_New York Post_  “The most inventive and versatile choreographer alive today...One of the few indisputably great dance companies in the world.”
“In the six decades he’s been choreographing, Paul Taylor has never shied away from dark themes. Even his funnier works often have sinister undertones; he has tackled war, violence of all kinds, rape, incest and death. But Taylor, now 82, can also convey sheer joy and lightness of being through dance like few others.”

“In a post 9/11 world, many artists are trying to come to terms with the human tragedy and the subsequent changes that have occurred in our Western world. Capturing the zeitgeist of the early 21st Century is a challenging task. After nearly half a century of choreographing, Paul Taylor rises to the challenge with such ease, it is awe inspiring. He has led his company into the millennium, presenting world class dance that distinctly touches the pulse of time...Taylor’s work not only communicates on an intellectual level, it touches the human soul. In a world that is struggling to find its feet, the emotional undercurrent of fear mixed with optimism unites most of the international community. Connecting with this emotion, Taylor is speaking the language of our time.”

“The dancers were just stunning as they moved with ease and have strong technique in the Taylor style. You couldn’t take your eyes off the stage. This was a reminder of why Mr. Taylor is one of the great American dancers and choreographers of all time.”

“Paul Taylor’s often called an influential choreographer. That’s not quite right. He’s one of the most important figures in American dance, but his work is so distinctive that it’s hard to see its influence on any other choreographer’s work.”

“I now declare my hand: Paul Taylor is a choreographer of genius. I have charted his creativity in these columns with unfailing gratitude and an abiding sense that I have been the most fortunate of men to have seen the grand range of his dance, so rich, so varied, so potent in its effects, so penetrating of the human condition.”

“PTAMD is an astounding company, with remarkable choreography, breathtaking dancers, and amazing artistic leadership in Mr. Taylor.”
PAUL TAYLOR DANCE COMPANY:
PRESS QUOTES

QUOTES ABOUT PAUL TAYLOR

TriangleArtsandEntertainment.com
“It’s difficult to impress the dance world, but Taylor’s accomplishments stretch over so many decades that the sheer fact that his impact is still being felt makes him a king in dance, as well as one of the most prolific artists this country has produced.”

Haglund’sHeel.com
“America has had no choreographer better than Taylor for finding the light within the darkness and finding the darkness within the light in life’s moments - big and small.”

The Wall Street Journal
“In the world of modern dance—an art that evolved to maturity in the mid-20th century and that subsequent generations of dance makers have moved beyond and in some cases denigrated—Mr. Taylor endures as its champ, one who knows what he wants and what he wants to see.”

The New York Times
“The greatest of today’s choreographers, the most imaginative and disconcerting in any genre.”

Ephemeralist.com
“Taylor has the gift of making dances that are timeless no matter what era they’re depicting.”

Dance Spirit
“Here are the top five reasons why Paul Taylor inspires me. 1. He keeps it fresh. Taylor continues to create new experiences for both dancers and audiences, even though there’s something uniquely ‘Taylor’ about his movement style. 2. His dancers are amazing. Every strong, beautiful, technically proficient Taylor dancers is hand-picked and home-grown. 3. He has a sense of humor. I love a man who can make me laugh. 4. He’s a Renaissance man. 5. He knows it ain’t over ‘til it’s over. Taylor will turn 83 in July, but earlier this month he unveiled his 138th dance!”

DanceviewTimes.com
“The supreme man of the stage in contemporary dance.”

New York Sun
“Among the pleasures of modern dance, it remains particularly gratifying to fall, night after night, under Mr. Taylor’s spell.”

San Francisco Examiner & Chronicle
“Taylor’s emphasis on emotion within actual movement, the rhythmic vitality of his accents, his all- American youthfulness and optimism, all have set standards for American dance.”
PAUL TAYLOR DANCE COMPANY: PRESS QUOTES

QUOTES ABOUT PAUL TAYLOR DANCE COMPANY

San Francisco Chronicle  “The American spirit soars whenever Taylor’s dancers dance.”

The New York Times  “One of the most exciting, innovative, and delightful dance companies in the entire world.”

New York Magazine  “One of the most intelligent, stylish and physically magnificent dance troupes we have.”

Village Voice  “Go see them. This mélange is, for the most part, modern dance at its best; even jaded audiences may find their faith in the medium renewed.”

Time Out New York  “A sure slice of heaven.”

TheaterScene.com  “The Paul Taylor dancers are at the top of their form, particularly when dancing his repertory which demands speed, strength and style.”

DanceViewTimes.com  “The dancers were uniformly terrific, fluid, musical, and strong.”

CriticalDance.com  “If visitors from another solar system wanted an example of the best of modern dance, I’d take them to see Esplanade.”

AboutLastNight  “Dance on Broadway can be and often is wonderful in its own way, but it rarely aspires to the richness and subtlety that are constantly on display whenever you spend an evening looking at the Paul Taylor Dance Company, and it’s been far too long since I challenged my eye and elevated my spirits by doing just that.”

Bradenton Herald  “The dancers in Taylor’s company are remarkably versatile, performing an impressive stylistic variety and dancing with tenderness, emotion and force, often at the same time.”

Oberon’sGrove.com  “In fact, the entire Taylor company’s looking pretty extraordinary these days.”

Ephemeralist.com  “The dancers are heroic—obviously in a physical sense, performing 20 dances—but mentally, keeping all that repertory fresh and at the ready.”
QUOTES ABOUT PAUL TAYLOR DANCE COMPANY

The World of Dance, WQXR
“Paul Taylor’s dancers are so terrific, you don’t know who’s luckier — they to have him or him to have them.”

Calgary Herald
“...Mr. Taylor's skill at making dancers seem larger than life, ready to dance right off the stage like characters released from a pop-up book.”

Oberon’sGrove.com
“One of the most brilliant evenings of dance in recent memory. The sixteen dancers of the Paul Taylor troupe seemed intent on raising the already-stratospheric level of their dancing to some unimagined plateau somewhere beyond the ken of mere mortals.”

The New York Observer
“But the greatest miracle of the season, apart from the miracle of Paul Taylor’s genius, is the ongoing strength of his company.”

WorldDanceReviews.com
“Danced with incredible energy and emotional maturity, Paul Taylor’s company demanded and deserved the many curtain calls offered to them by a delighted crowd at DPAC.”

Montreal Gazette
“The Paul Taylor Dance Company, led by a wizard, shows monumental taste in everything it does.”

Dallas Morning News
“Paul Taylor Dance Company is perhaps the most beloved and respected modern dance company in the world, famous for Mr. Taylor’s wit, its sunny expansiveness, its all-American optimism and its occasional forays into darkness and gloom.”

San Francisco Examiner
“America’s most magnificent dancing machine performing America’s most deeply communicative and wildly theatrical modern dance.”
QUOTES ABOUT THE REPERTORY

CriticalDance.com  “From the outset, *Promethean Fire*, which I’d not previously seen, is a heart grabber. It’s darkly dangerous and portentous, and it screams “important.” And by the time it ends, it’s both destroyed you and uplifted you: its impact is triumphant and titanic... And it’s one of Taylor’s finest accomplishments.”

San Francisco Chronicle “For more than six decades, Taylor has enriched the modern dance repertory with works that have challenged dancers, transformed music and invested the art with tonal nuances that defy the notion of abstraction.”

DanceViewTimes.com “Meanwhile Taylor’s *Brandenburgs* ended the evening with a work of genius that felt as fresh today as it did in 1988 when new.”

DanceViewTimes.com “What a feast Thursday night’s Paul Taylor New York gala was. With Taylor himself now 87 years old, the New York premieres of his latest work *The Open Door* and Lila York’s *Continuum* (commissioned by the company) showed that we can still regale ourselves with the living source of a great wellspring of contemporary dance, both in the person of the choreographer and in that of the company he has shaped.”

The Star Ledger “The current repertory, alternating in mixed bills, gives a sense of his breathtakingly varied achievement.”

ZealNYC.com “Be sure to make plans to see this New York City treasure the next time they are performing in the area— you’ll be glad you did.”