

The 92nd Street Y
Harkness Dance Center presents

**Paul Taylor Dance
Company**

KURT JOOSS'

**THE
GREEN
TABLE**



April 6, 2022

The 92nd Street Y Harkness
Dance Center presents

**Paul Taylor Dance Company
in Kurt Jooss' *The Green Table***

Kaufmann Concert Hall | Wed, Apr 6, 2022, 7:30 PM ET

The 92nd Street Y in association with
Paul Taylor Dance Foundation

**PAUL TAYLOR
DANCE COMPANY**

ERAN BUGGE MICHAEL APUZZO CHRISTINA LYNCH MARKHAM MADELYN HO
KRISTIN DRAUCKER LEE DUVENECK ALEX CLAYTON DEVON LOUIS
JOHN HARNAGE MARIA AMBROSE LISA BORRES JADA PEARMAN
SHAWN LESNIAK ADAM DICKERSON JAKE VINCENT JESSICA FERRETTI
AUSTIN KELLY RAEHELLE MANALO REI AKAZAWA-SMITH

Founding Artistic Director
PAUL TAYLOR

Artistic Director
MICHAEL NOVAK

Resident Choreographer
LAUREN LOVETTE

Rehearsal Directors
BETTIE DE JONG ANDY LEBEAU CATHY MCCANN

Principal Lighting Designers
**JENNIFER TIPTON
JAMES F. INGALLS**

Principal Set & Costume Designers
**SANTO LOQUASTO
WILLIAM IVEY LONG**

Executive Director
JOHN TOMLINSON

Leadership funding provided by Stephen Kroll Reidy.

Major support provided by The SHS Foundation, Jody and John Arnhold, Howard Gilman Foundation, and The Shubert Foundation.

Additional major funding provided by S&P Global, The Fan Fox and Leslie R. Samuels Foundation, and The Gladys Kriebel Delmas Foundation. Support for the creation of new work provided by Rockefeller Brothers Fund.

Public support provided by the New York City Department of Cultural Affairs, in partnership with the City Council, and by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. Additional public support provided by the National Endowment for the Arts in response to the COVID-19 pandemic.

Paul Taylor Dance Company gratefully acknowledges the estates of Harlan Morse Blake and Mary J. Osborn for their transformational gifts.



@paultaylordance

THE GREEN TABLE
(A Dance of Death in Eight Scenes)

Book and Choreography
Kurt Jooss

Music
F.A. Cohen

Costumes
Hein Heckroth

Masks and Original Lighting Design
Hermann Markard

Staging and Supervision
Jeanette Vondersaar

Co-staging and Repetiteur
Claudio Schellino

Lighting directed by
Kevin Dreyer

Pianists
Margaret Kampmeier | Blair McMillen

Death
Mr. Shawn Lesniak

The Standard Bearer
Mr. Lee Duveneck

The Young Soldier
Mr. Devon Louis

The Young Girl
Ms. Jada Pearman

The Woman
Ms. Jessica Ferretti

The Old Soldier
Mr. Michael Apuzzo

The Old Mother
Ms. Maria Ambrose

The Profiteer
Mr. John Harnage

Soldiers
Mr. Alex Clayton, Mr. Adam Dickerson and Mr. Austin Kelly

Women
**Ms. Christina Lynch Markham, Ms. Madelyn Ho, Ms. Kristin Draucker,
Ms. Lisa Borres and Ms. Raechelle Manalo.**

The Gentlemen in Black
**Mr. Michael Apuzzo, Ms. Christina Lynch Markham, Mr. Lee Duveneck,
Mr. Alex Clayton, Mr. Devon Louis, Mr. John Harnage, Ms. Lisa Borres,
Mr. Adam Dickerson, Ms. Jessica Ferretti and Ms. Raechelle Manalo**

ORDER OF SCENES

1. The Gentlemen in Black
2. The Dance of Death and Farewells
3. The Battle
4. The Refugees
5. The Partisan
6. The Brothel
7. The Aftermath
8. The Gentlemen in Black

Please be advised that blank pistols will be used on stage during the performance.

**This production of *The Green Table* is made possible by
Jody and John Arnhold | Arnhold Foundation**

ABOUT THE GREEN TABLE

Inspired by a medieval Dance of Death and the aftermath of World War I, *The Green Table* won first prize at the international competition organized by Rolf de Maré, founder-director of Les Archives Internationales de la Danse, Paris and has since been performed in all parts of the world. It depicts various facets of war, beginning with a conference and going through mobilization, combat, war profiteering, refugees and again the conference; and all the time Death is present.

The Green Table was given its world premiere by Jooss and his company at the Théâtre des Champs-Élysées, Paris on July 3, 1932, with the choreographer in the role of Death. *The Green Table* is Kurt Jooss' greatest work and considered to be one of the outstanding classics of the 20th century.

KURT JOOSS (1901-79) was born in Wasseraffingen in Southern Germany. In 1920, while studying piano, voice and drama at the Stuttgart Conservatory, Jooss met Rudolf von Laban and became his student, then leading dancer and later assistant. Jooss received his first appointment as "movement regisseur" at the Municipal Theatre in Münster where, together with his colleagues Aino Siimola (who later became his wife), Sigurd Leeder, F.A. Cohen and Hein Heckroth, he formed his first company – Die Neue Tanzbühne. During the same period, Jooss and Leeder toured with their program *Two Male Dancers* and also traveled to Paris and Vienna to study classical ballet.

In 1927 Jooss moved to Essen, where he was co-founder of the Folkwangschule (an Academy for Performing Arts) and Director of the Dance Division. He also re-formed his company, which subsequently became the resident company at the Essen Opera House. With this company, the Folkwang Tanzbühne, he won first prize for *The Green Table* at the International Competition of Choreography in Paris in 1932.

Jooss was forced to leave Germany for political reasons in 1933. The entire company emigrated with him and found a new home at Dartington Hall in England, where Jooss- Leeder School of Dance was also founded in 1934. Between 1932 and 1947, the now internationally famous Ballets Jooss toured worldwide. In 1949 Jooss returned to Germany as a British citizen to help rebuild the Folkwangschule and to form a new company. Until his retirement in 1968, Jooss worked as director, choreographer and teacher. He finally agreed to stage his works for outside companies in 1964; these now continue to be in great demand in the international dance repertoire.

F.A. COHEN was born in Bonn in 1904. He attended the conservatories of Leipzig and Cologne and the University of Bonn. Between 1924 and 1933 he was opera director, composer and conductor at the municipal theatres of Münster, Würzburg and Essen. In 1926 he composed his first ballet, *Tragödie*, for Kurt Jooss and from 1932 to 1942 was musical director and pianist for the Ballets Jooss. He composed ten ballets, including *The Green Table*, in close collaboration with Jooss and arranged further ballet scores with music by Mozart, Purcell, Lanner, Strauss and others. He was married to Elsa Kahl – leading dancer with Ballets Jooss – and toured with the company from 1933 to 1942. Following the dissolution of Ballets Jooss in the US, Cohen took up opera direction again. He directed over 33 productions, including many American premieres as a freelance director, and then for the Juilliard Opera Theatre, New York. In 1946 he was founding director of the Juilliard Opera Studio. He died in New York in 1967.

HEIN HECKROTH was born in Giessen, Germany in 1901 and studied painting at the Städelschule in Frankfurt. In 1924 he became stage designer for the municipal theatre of Münster where his long collaboration with Kurt Jooss was to begin. In 1927 he became stage designer at the Opera House in Essen and taught at the Folkwangschule. He left Germany with the Ballets Jooss in 1933 and worked with the company on tour and in England, designing almost all the new productions and also designing for opera and theatre in London. During the war, Heckroth was interned for over a year. After his release, he moved to London and began to work extensively for films – he was awarded Oscars for his work *The Red Shoes* and *The Tales of Hoffman*. He died in 1970 after a long international career working in all fields of theatre, film and television.

HERMANN MARKARD was born in Nierstein, Germany in 1926. He studied drawing and painting at various Art Academies in Europe. His debut as a stage designer was for the Juilliard Opera Theatre, New York in 1960. Subsequently, he was lighting, costume and set designer for opera, dance and drama companies, during which time he also worked with Kurt Jooss and re-designed the masks and lighting for *The Green Table*. Since 1980, Markard has concentrated almost exclusively on painting. He exhibits his work mainly in Europe, and lives in Amsterdam.

JEANETTE VONDERSAAR was born in Indianapolis, IN. She began her ballet training at the age of eight with Jack Copeland at Butler University and later trained at the School of American Ballet and at Harkness House for Ballet Arts in New York City. She was leading soloist with the Harkness Youth Dancers, the newly formed Harkness Ballet and the Zürich Opern Ballet. In 1976 she joined the Dutch National Ballet in

Amsterdam where she worked in close cooperation with three Dutch choreographers: Rudi van Dantzig, Toer van Schayk and Hans van Manen, and was principal dancer there for 21 years.

Some of her leading neo/classical roles included: *Swan Lake*, *The Sleeping Beauty*, *Cinderella*, *Giselle*, *Romeo and Juliet*, *Études*, *Apollon Musagète*, *Theme and Variations*, *Firebird*, and pas de deux *Le Corsaire* and *Don Quixote*. Her repertoire also included works by Nils Christie, George Balanchine, William Forsythe, Martha Graham and Kurt Jooss. Awards: The Alexandra Radius Prize in the season 1992-93; The VSCD Golden Theatre Dance Prize in 1994. Engaged as balletmaster with The Dutch National Ballet from 1994-96

Her teaching experience began in 1980. Since then she has worked extensively as teacher/ répétiteur /stager for numerous companies internationally, including : The Joffrey Ballet, The Dutch National Ballet, Nederlands Dans Theater, Ballett am Rhein, Aalto Ballet in Essen, The American Ballet Theatre (New York) Finnish National Ballet, Introdans, Polish National Ballet, Star Dancers Ballet in Tokyo, Royal Winnipeg Ballet, the Saarländisches Staatstheater Saarbrücken, Ballet du Rhin, Ballet de Flandres, Ballet West, Tulsa Ballet, and The Companhia Nacional de Bailado. Presently she is a freelance teacher of classical ballet and répétiteur, and primarily responsible for the restaging and supervision of *The Green Table* and other Jooss repertoire. She occasionally performs with the Dutch National Ballet in various character roles.

CLAUDIO SCHELLINO was born in Torino where he also studied at the Ballet School of Teatro Nuovo, directed at that time by Marika Besobrasova and with Sara Acquarone (Royal Academy of Dancing). He later joined the Company of Teatro Nuovo. His career developed with Vittorio Biagi with the Company Danza Prospettiva, the Nuovo Balletto di Roma, and the Balletto Teatro di Torino. After two years of School of Ballet Master from the Teatro Alla Scala (1994-96) he started working at the Balletto Teatro di Torino as ballet master. In 1997 he started working as Ballet Master with Pierre Wyss in Braunschweig and after four years went as Co-Director and first Ballet Master at the Badisches Staatstheater in Karlsruhe under the Direction of Pierre Wyss. While in Braunschweig, he completed his study at the University of Bologna DAMS in Organization and Economy of Opera's House. In 2003 he joined the Ballet of Zaragoza in Spain as Ballet Master. Since 2004 he has been Ballet Master in Saarbrücken at the Saarländisches Staatstheater, where in the season 2013-14 he also covered the position of Artistic Director ad interim. Professional Qualifications: Graduated DAMS

University of Bologna in Science of Arts, Music and Theatre Graduated Ballet Master Teatro alla Scala Milano and Graduated Advanced Royal Academy of Dancing London

He has also collaborated and been invited as guest trainer or as ballet master to restage several ballets on companies such as: Balletto di Toscana, Gulbenkian Ballet (Lisboa), Balletto Teatro di Torino, Arena di Verona, Companhia Nacional de Bailado (Lisboa) Hessisches Staatstheater (Wiesbaden). As répétiteur for *The Green Table* he worked with The Joffrey Ballet (Chicago), Introdans (Arnhem), Polish National Ballet (Warsaw), Ballet de Flandres (Antwerp), American Ballet Theatre (New York), Ballett am Rhein (Düsseldorf), Ballet West (Salt Lake City), Tulsa Ballet (Tulsa), Ballet du Rhin (Mulhouse), Star Dancers Ballet (Tokyo), and Companhia Nacional de Bailado (Lisbon).

KEVIN DREYER is a professor of lighting design and member of the United Scenic Artists. Dreyer's designs for theatre, opera, and dance have been seen throughout the US and in Europe, South America, and Asia with such companies as Paris Opera Ballet, La Compañía Nacional, Opera Teresa Carreño, Momix, American Ballet Theatre, Giordano Dance Chicago, the Joffrey Ballet, and Ballet West. His design work caused the *Village Voice* to refer to him as a "wizard lighting designer" and *The New York Times* called his work with the Joffrey Ballet "brilliant." His designs are featured in Robert Altman's film, *The Company*. Dreyer published *Dance and Light: The Partnership Between Choreography and Lighting Design* in 2020. He is a professor of theatre and serves as Director of Theatre for the University of Notre Dame where he has been on the faculty since 1989. He lives in northern Indiana where he and his wife have raised three daughters.

MARGARET KAMPMEIER enjoys a varied career as soloist, collaborative artist, and educator. Equally fluent in classical and contemporary repertoire, she has concertized and recorded extensively. She has performed with the St. Petersburg Chamber Philharmonic, New York Philharmonic Ensembles, Kronos Quartet, New Millennium Ensemble, Saratoga Chamber Players, and Mirror Visions Ensemble. As a recording artist, Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, and Bridge labels. She teaches piano and chamber music at Princeton University, serves as Chair of the Contemporary Performance Program at the Manhattan School of Music, and directs the Contemporary Performance Institute at the annual Composers Conference. She attended the Eastman School of Music and SUNY Stony Brook, and is most grateful to her mentors, Barry Snyder, Gilbert Kalish, Julius Levine, and Jan DeGaetani. A native of Rochester, NY, Ms. Kampmeier resides currently in New York City.

BLAIR McMILLEN: Hailed by *The New York Times* as “prodigiously accomplished and exciting” and as one of the piano’s “brilliant stars,” McMillen leads a musical life unbounded by convention. He is known for his advocacy of living composers and contemporary music, as well as championing very early keyboard music and more recent neglected masterpieces. For more than two decades he has divided his time as soloist, ensemble leader, music festival director, and educator. He has performed in major concert venues throughout New York City, the US, and around the world. He has played frequently with the Knights, the International Contemporary Ensemble, the New York Philharmonic, the St. Paul Chamber Orchestra, and jazz legends Fred Hersch and Don Byron. He is a member of several ensembles, including American Modern Ensemble, the six-piano “supergroup” Grand Band, and Perspectives Ensemble, among others. For 11 years, McMillen was pianist for the Naumburg Award-winning Da Capo Chamber Players. His first solo CD, *Soundings*, was released to critical acclaim in 2000. Since then, McMillen has been featured on dozens of commercially released solo and ensemble recordings, spanning numerous musical genres. A recent album of contemporary American two-piano music with Stephen Gosling, *Powerhouse Pianists II*, was declared “one of the finest piano recordings of the year” by NPR. McMillen is the co-founder and co-director of the Rite of Summer Music Festival, an outdoor contemporary and world music series in New York. Recently celebrating its 10th anniversary, Rite of Summer is the only annual music festival on Governors Island, a place *The New Yorker* called “an enormous playground for the arts.” McMillen holds degrees from Oberlin College, the Juilliard School, and the Manhattan School of Music. At Juilliard, he was principal soloist on a tour of Japan with the Juilliard Orchestra. While there, he also won the Juilliard Gina Bachauer Competition and the Sony “Elevated Standards” Career Grant. Having taught at Bard College and Conservatory since 2005, McMillen also serves on the piano faculty at Mannes at the New School in New York City. He is grateful for the many teachers who have inspired him; including Jerome Lowenthal, Robert McDonald, Joseph Kalichstein, Sophia Rosoff, and Byron Janis. pianoblair.com

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 creative voices of the 20th and 21st centuries 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 a new 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 some of his work was iconoclastic, he also made some of the most purely romantic, 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 ushered in the Great Depression – and grew up in and around Washington, DC. He attended Syracuse University to study painting and wound up getting a swimming scholarship in the late 1940s until he discovered dance through books at the University library. He then transferred to The Juilliard School and began his career in New York City. 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 while continuing to choreograph on his own troupe. In 1959, George Balanchine created the Episodes solo on him, and he was invited to be a guest artist with New York City Ballet. Mr. Taylor respectfully declined, citing an interest to focus on his own work.

Mr. Taylor first gained notoriety as a dance maker in 1957 with Seven New Dances; its study in non-movement famously earned it a newspaper review made up of 3 inches of blank space. In 1962, with his first major success – the sunny Aureole – he set his

trailblazing modern movement not to contemporary music but to baroque works composed two centuries earlier, and then went to the opposite extreme a year later with a view of purgatory in *Scudorama*, using a commissioned, modern score. He inflamed the establishment in 1965 by lampooning some of America's most treasured icons in *From Sea To Shining Sea*, and created more controversy in 1970 by putting incest and spousal abuse center stage in *Big Bertha*.

After retiring as a performer in 1974, Mr. Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant *Esplanade* (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In *Cloven Kingdom* (1976) Mr. Taylor examined the primitive nature that lurks just below man's veneer of sophistication and gentility. With *Arden Court* (1981) he depicted relationships both platonic and romantic. He looked at intimacy among men at war in *Sunset* (1983); pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991) he used popular songs of the 1940s to reveal the propaganda of the war effort to keep national optimism high while Americans were sacrificing their lives overseas. 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 reminded us of humanity's ability to overcome trauma in *Promethean Fire* (2002); condemned American imperialism in *Banquet of Vultures* (2005); and stared death square in the face in the Walt Whitman-inspired *Beloved Renegade* (2008). *Brief Encounters* (2009) examined the inability of many people in contemporary society to form meaningful and lasting relationships. In this decade he turned a frightening short story into a searing drama in *To Make Crops Grow* and compared the mating rituals of the insect world to that of humans in the comedic *Gossamer Gallants*. Mr. Taylor's final work, *Concertiana*, made when he was 87, premiered at Lincoln Center in 2018.

Hailed for uncommon musicality and catholic taste, Mr. Taylor set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley and Barbershop Quartets; Harry Nilsson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. Mr. Taylor influenced dozens of dancers who have gone on to choreograph – many on their own

troupes – while others have gone on to become important 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, Rouben Ter Arutunian and Jennifer Tipton. Mr. Taylor’s dances are performed by the Paul Taylor Dance Company, and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet, and Alvin Ailey American Dance Theater.

As the subject of the documentary films *Dancemaker* and *Creative Domain*, and author of the autobiography *Private Domain* and *Wall Street Journal* essay *Why I Make Dances*, Mr. Taylor shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination in 1999, was hailed by *Time* as “perhaps the best dance documentary ever,” while *Private Domain*, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Mr. Taylor’s essays, *Facts and Fancies*, was published by Delphinium Press 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 entire world

Michael Novak became the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, after being personally selected by Founder Paul Taylor to be the official successor of the title upon his passing. A critically-acclaimed dancer of the Company from 2010 – 2019, Novak earned a nomination for the Clive Barnes Foundation Dance Award for his debut Season, and by the time of retirement had performed 56 roles in 50 Taylor dances, as well as new roles in several works by today's contemporary choreographers.

Since his appointment, the Company continues its place as one of the world's premiere modern dance companies – with a robust international touring program, dynamic online presence, and ever-expanding repertory drawing from the Taylor canon, important historical masterpieces, and the foundation's contemporary commissioning program. Novak partnered with Orchestra of St. Luke's on their inaugural Bach Festival, curating the first-ever presentation of Paul Taylor's six iconic dances to baroque composer Johann Sebastian Bach; created "The Celebration Tour," an international touring retrospective of Mr. Taylor's expansive repertoire; received significant critical acclaim during his first season as Artistic Director at the David H. Koch Theater at Lincoln Center for the Performing Arts; launched PTDF Digital (a multi-faceted resource for the sharing and generating of unique digital content, conversations, commissions and classes); and co-directed the Company's first-ever virtual benefit "Modern is Now: Stories of our Future" - the second most successful fundraising event in the Foundation's 67-year history.

Raised in Rolling Meadows, IL, 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, 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 Mr. Taylor's solo in

Aureole, which led him to embrace the Taylor repertoire. 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. Upon graduation, Novak received his BA in Dance magna cum laude with Departmental Honors, and was elected to Phi Beta Kappa, and in 2020, he was invited back as distinguished alumni to be the Keynote Speaker for the Class of 2020.

PAUL TAYLOR DANCE COMPANY

"The American spirit soars whenever Taylor's dancers dance."

– *San Francisco Chronicle*

The genesis of the Paul Taylor Dance Company occurred on May 30, 1954, in Manhattan, when dancemaker Paul Taylor first presented his choreography with five other dancers on the Lower East Side. That performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of American history's most celebrated artists, hailed as part of the pantheon that created American modern dance. Leading the company until his death in 2018, Mr. Taylor molded it into one of the preeminent performing ensembles in dance history. Now under the artistic direction of Michael Novak, the Company continues to perform throughout the world as well as its New York City home, the Lincoln Center for the Performing Arts, where it appears under the aegis Paul Taylor American Modern Dance.

The hallmark of the Company is its ever-expanding repertory. Over 170 dances exist within the Foundation's canon, 147 of which were choreographed by Mr. Taylor. The body of Mr. Taylor's work is titled the Taylor Collection, and is home to dances that cover a breathtaking range of topics, themes, and moods. These dances speak to the natural world and man's place within it; display love and sexuality in all gender combinations; contemplate iconic moments in American history; and study to the

spectrum of life's beauties, complexities, and society's thorniest issues. While some of these dances are termed "dark" and other "light," the majority are dualistic, mixing elements of both extremes. In addition to the Collection, the Company also commissions dance works from established and emerging choreographers, resulting in a repertory hailed as, "America's most communicative and wildly theatrical modern dance."

The Company currently resides in the Lower East Side of Manhattan, but sustains a global presence through its robust touring program. Since its first European tour in 1960, the Company has performed in more than 520 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. Dedicated to sharing modern dance with the broadest possible audience, the Company tours annually, both domestically and internationally, with performances and a variety of educational programs and engagement offerings. Recent tours have brought the Company to Argentina, Brazil, Chile, China, Ecuador, Germany, Italy, Oman, Peru, Switzerland, Taiwan, and Turkey, as well as scores of cities within the United States.

PAUL TAYLOR DANCE COMPANY

MICHAEL NOVAK — ARTISTIC DIRECTOR



BETTIE
de JONG



ANDY
LeBEAU



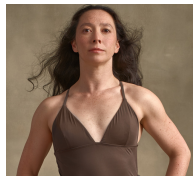
CATHY
McCANN



ERAN
BUGGE



MICHAEL
APUZZO



CHRISTINA
LYNCH



MADELYN
HO



KRISTIN
DRAUCKER



LEE
DUVNECK



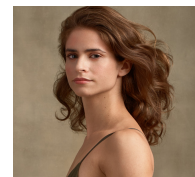
ALEX
CLAYTON



DEVON
LOUIS



JOHN
HARNAGE



MARIA
AMBROSE



LISA
BORRES



JADA
PEARMAN



SHAWN
LESNIAK



ADAM
DICKERSON



JAKE
VINCENT



JESSICA
FERRETTI



AUSTIN
KELLY



RAECHELLE
MANALO



REI
AKAZAWA-SMITH

THE COMPANY

BETTIE DE JONG (Rehearsal Director) was born in Sumatra, Indonesia, and in 1946 moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler 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, was his surrogate in the studio and on tour for more than 40 years. In 2019, she received the 2019 Balasarawati/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 (Rehearsal Director) 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, Andy served as Director of The Taylor School, then Director of Taylor 2, Company Manager, and Rehearsal Assistant to Mr. Taylor. He works closely with Mr. Novak and Ms. Bettie de Jong.

CATHY MCCANN (Rehearsal Director) 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 Washington 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 appointed to Director of Taylor 2 by Michael Novak, Artistic Director of Paul Taylor American Modern Dance, in March 2019. She became Rehearsal Director in March 2020.

ERAN 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. 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 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.

CHRISTINA 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, MD is from Sugar Land, Texas where she began dancing at Kinard Dance School with Shirley McMillan 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 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 was born in Washington DC and grew up in York, PA. 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.

LEE DUVENECK grew up in Arlington, TX, where he trained with Anne Oswalt 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. Mr. Duveneck joined Taylor 2 in 2012, and joined the Paul Taylor Dance Company in Summer 2017.

ALEX CLAYTON grew up in Louisville, KY, 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 "Taylor Company Commissions" choreographer Lila York when she created *Continuum* in 2016. He joined the Paul Taylor Dance Company in Summer 2017.

DEVON LOUIS who hails from Washington, DC, 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 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.

JOHN HARNAGE a native of Miami, FL, 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 Juilliard School, where he performed works by Pina Bausch, Alexander Ekman, Jose Limón, 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 grew up in Meredith, NH 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 a native of Staten Island, NY, 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, 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, and Lydia Johnson Dance. She joined the Paul Taylor Dance Company in Spring 2019.

JADA 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 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.

ADAM DICKERSON was raised in Colorado Springs, CO, 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 BA 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 was born in Atlantic City and grew up in Flemington, NJ. He attended the Taylor School Summer Intensive in 2012, and received a BFA in Dance and Dance Education in 2014 from Montclair State University. He performed with Rioult Dance NY, Von Howard Project, DiMauro Dance, Zullo/Raw Movement, 360Dance Company, Mazzini Dance Collective, 10 Hairy Legs, Douglas Dunn and Dancers and Earl Mosley's Diversity of Dance. He joined Taylor 2 in summer 2017. He joined the Paul Taylor Dance Company in Winter 2020.

JESSICA FERRETTI, originally from Port Chester, NY, started her dance training at Westchester Dance Academy. She graduated magna cum laude in 2019 from Marymount Manhattan College, where she performed works by Larry Keigwin, Jessica Lang, Michael Thomas, Loni Landon, Nancy Lushington, Pedro Ruiz, Chase Brock and Tito Del Saz. She attended the Paul Taylor Summer Intensives in 2016 and 2018 and the Martha Graham Intensive in 2017. She joined Taylor 2 in fall 2019. She joined the Paul Taylor Dance Company in Summer 2021.

RAECHELLE MANALO is from Secaucus, NJ, studied at the Taylor School under the direction of Raegan Wood as a Teen Ensemble member. She graduated summa cum laude from the Conservatory of Dance at Purchase College, SUNY where she was the recipient of the President's Award for Achievement in Dance, class of 2020. Manalo joined Ballet Hispanico's BHdos upon graduation and has performed as a member of MeenMoves and the Headlights Theater. She has danced works by Joseph Hernandez, Sameena Mitta, Annabelle Lopez Ochoa, Annie Rigney, Bennyroyce Royon, Anouk van Dijk as well as masterworks by Merce Cunningham and José Limón and currently dances with the Paul Taylor Dance Company.

AUSTIN KELLY is from Overland Park, KS, where he began dancing at Jody Phillips Dance Company and later studied at the University of Hartford's The Hartt School where he graduated summa cum laude earning a BA in Performing Arts Management with minors in Dance Performance and Business Management in 2021. He has performed works by Paul Taylor, José Limón, August Bournonville, Lar Lubovitch, and Stephen Pier. While earning his degree, he simultaneously studied Paul Taylor's style through The Taylor School's winter intensives, summer intensives, and virtual classes held during the Covid-19 pandemic. Austin joined Alison Cook Beatty Dance after graduating and currently dances with the Paul Taylor Dance Company.

REI AKAZAWA-SMITH was born and raised in Tokyo, Japan, where she began her ballet training in the style of Royal Academy of Dance. She graduated with a BFA in Dance from Marymount Manhattan College, receiving the Gold Key for Excellence. She danced with Paul Taylor Dance Company and was a member of Taylor 2 for 8 years, where she toured and taught in 37 states throughout the US and abroad. Her musical theater credits include Liat in *South Pacific* (Theatre Under the Stars), Eliza in *The King and I* (Walnut Street Theatre), and *Cinderella* (Fulton Theatre).

SPEAKERS

DR. STEPHEN BIDDLE is Professor of International and Public Affairs at Columbia University, and Adjunct Senior Fellow for Defense Policy at the Council on Foreign Relations. He has served on the Defense Department's Defense Policy Board, on General David Petraeus' Joint Strategic Assessment Team in Baghdad in 2007, as a Senior Advisor to the Central Command Assessment Team in Washington in 2008-9, as a member of General Stanley McChrystal's Initial Strategic Assessment Team in Kabul in 2009, and on a variety of other government advisory panels and analytical teams. He lectures regularly at the US Army War College and other military schools, and has presented testimony before congressional committees on issues relating to the wars in Iraq, Afghanistan, and Syria; force planning; conventional net assessment; and European arms control. His most recent book is the prize-winning *Nonstate Warfare: The Military Methods of Guerillas, Warlords, and Militias*.

JANINE DI GIOVANNI is a Senior Fellow at Yale University's Jackson Institute for Global Affairs. She is currently directing a project sponsored by the UN Democracy Fund that promotes transitional justice in Yemen, Iraq, and Syria, as well as consulting for UNICEF on gender and refugee issues. In 2019, she won a Guggenheim Fellowship for her research in the Middle East, and in 2020, she received the American Academy of Arts and Letters highest prize for non-fiction, the Blake Dodd, for her body of work spanning three decades. She is a Global Affairs columnist for *Foreign Policy Magazine* and *The National*, in Abu Dhabi. Di Giovanni has reported widely on war, conflict, and its aftermath for nearly 30 years in the Middle East, the Balkans, and Africa. She has earned major awards for her extensive work in conflict zones and global humanitarian crises.

MODERATOR

DAVID M. RUBENSTEIN is co-founder and co-chairman of The Carlyle Group, one of the world's largest and most successful private investment firms. He is Chairman of the Boards of the John F. Kennedy Center for the Performing Arts, the Council on Foreign Relations, the National Gallery of Art, and the Economic Club of Washington; a Fellow of the Harvard Corporation; a Trustee of the University of Chicago, Memorial Sloan-Kettering Cancer Center, Johns Hopkins Medicine, the Institute for Advanced Study, the National Constitution Center, the Brookings Institution, and the World Economic Forum; and a Director of the Lincoln Center for the Performing Arts and the American Academy of Arts and Sciences, among other board seats. Rubenstein is an

original signer of The Giving Pledge; the host of *The David Rubenstein Show* and *Bloomberg Wealth with David Rubenstein*; and the author of *The American Story*, *How to Lead*, and *The American Experiment*.

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Taylor style and repertoire classes are held for professional dancers throughout the year, taught by former and current Taylor Company members. The School offers summer and winter intensives for students from around the world interested in a more in-depth study of Paul Taylor style and choreography, as well as youth and adult classes. It has been directed by Taylor alumna Raegan Wood since 2013.

MERCHANDISE

Available on DVD: *Dancemaker*, the Academy Award-nominated documentary about Paul Taylor, *Paul Taylor Dance Company in Paris*, featuring stage performances of *Brandenburgs* and *Beloved Renegade*, and *Paul Taylor Creative Domain*, a behind-the-scenes documentary about Mr. Taylor's enigmatic creative process. Copies of Mr. Taylor's acclaimed autobiography, *Private Domain*; and Paul Taylor Dance Company souvenir books, are also available. To order, call (212) 431-5562.

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Harkness Mainstage Series

With Care
Bobbi Jene Smith,
Keir GoGwilt
Apr 28

All performances
Thursdays at 8 pm

Details at 92Y.org/Dance

Future Dance
Festival
May 26

Jonathan
Fredrickson
Jun 23

Also this month:

DEL (The 92nd Street Y's Dance Education Laboratory founded by Jody Arnhold in 2012) collaborates with Paul Taylor Dance Company on an interactive online workshop. "Discovering *The Green Table*" reimagines this anti-war masterpiece through the DEL model of dance education. **Sat, Apr 9.**

Later this year, a six-lesson curriculum for NYC middle and high school public school students, "Contemplating War & Peace: Perspectives on *The Green Table*," brings the work and its messages to a new generation.

92Y Harkness Dance Center recognizes the ongoing generosity of the Harkness Foundation for Dance. Major funding is also provided by Jody and John Arnhold | Arnhold Foundation; Howard Gilman Foundation; and Mertz Gilmore Foundation.

Public support is provided by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



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