The Paul Taylor Dance Foundation, Inc. 
in association with 
University of Florida Performing Arts

presents

PAUL TAYLOR DANCE COMPANY

Tuesday, October 30, 2007, 7:30 p.m.

LISA VIOLA    RICHARD CHEN SEE    MICHAEL TRUSNOVEC 
ANNMARIA MAZZINI    ORION DUCKSTEIN    AMY YOUNG 
ROBERT KLEINENDORST    JULIE TICE    JAMES SAMSON 
MICHELLE FLEET    PARISA KHOBDEH    SEAN MAHONEY 
JEFFREY SMITH    ERAN BUGGE    FRANCISCO GRACIANO    LAURA HALZACK

Artistic Director 
PAUL TAYLOR

Rehearsal Director 
BETTIE DE JONG

Principal Lighting Designer 
JENNIFER TIPTON

Principal Set & Costume Designer 
SANTO LOQUASTO

Executive Director 
WALLACE CHAPPELL

General Manager 
JOHN TOMLINSON

MetLife Foundation is the Official Tour Sponsor of the Paul Taylor Dance Company.

Additional support is provided by the National Endowment for the Arts, 
the New York State Council on the Arts, a state agency, and the board of directors and 
donors of the Paul Taylor Dance Foundation, Inc.
AUREOLE

Music by George Frideric Handel
Excerpts from Concerti Grossi in C, F and Jephtha
Choreography by Paul Taylor
Costumes by George Tacet
Lighting by Thomas Skelton
(First performed in 1962)

Annmaria Mazzini        Orion Duckstein
Richard Chen See        Amy Young        Michelle Fleet

1..........................................................Ms. Mazzini, Mr. Chen See, Ms. Young, Ms. Fleet
2............................................................................................................... Mr. Duckstein
3..........................................................Ms. Mazzini, Mr. Chen See, Ms. Young, Ms. Fleet
4.................................................................................... Ms. Mazzini and Mr. Duckstein
5........................................................................................................................ Full cast

Revival made possible by Elise Jaffe and Jeffrey Brown.

Pause

TROILUS AND CRESSIDA (reduced)

O Cupid, Cupid, Cupid!—William Shakespeare

Music by Amilcare Ponchielli
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 2006)

Cressida, daughter of Calchas, a Trojan priest................................. Lisa Viola
Troilus, son of Priam, the King of Troy................................. Robert Kleinendorst
Cupid............................................................... Julie Tice, Parisa Khobdeh, Eran Bugge
Greek invaders..................................................... James Samson, Sean Mahoney, Jeffrey Smith

Commissioned by Syracuse University
and Gregg R. Hopkins and Murray F. Nimmo.

Additional support provided by the National Endowment for the Arts,
which believes a great nation deserves great art.

Intermission

COUNTERSWARM

Music by György Ligeti
Concerto for Violoncello and Orchestra and excerpts from Chamber Concerto for Thirteen Players
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1988)

PURPLES
Annmaria Mazzini  Michael Trusnovec
with
Richard Chen See  Orion Duckstein
Amy Young  Julie Tice
Jeffrey Smith  Francisco Graciano

REDS
Lisa Viola
with
Robert Kleinendorst  James Samson
Michelle Fleet  Parisa Khobdeh
Eran Bugge  Laura Halzack

Original production made possible by contributions from The National Endowment for the Arts and The Eleanor Naylor Dana Charitable Trust.

Intermission

PROMETHEAN FIRE

fire: that can thy light relume
- William Shakespeare

Music by Johann Sebastian Bach
Toccata & Fugue in D minor, Prelude in E-flat minor, and Chorale Prelude BWV 680
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 2002)

Lisa Viola  Michael Trusnovec
Richard Chen See  Annmaria Mazzini  Orion Duckstein  Amy Young
Robert Kleinendorst  Julie Tice  James Samson
Michelle Fleet  Parisa Khobdeh  Sean Mahoney
Jeffrey Smith  Eran Bugge  Francisco Graciano  Laura Halzack

Commissioned by the American Dance Festival through The Doris Duke Awards For New Work and Samuel H. Scripps.

Original production also made possible with major support from Elise Jaffe and Jeffrey Brown, and generous contributions to the Paul Taylor New Works Fund.
In the 1950s, his work was so cutting-edge that it was not uncommon to see confused audience members flocking to the exits, while Martha Graham dubbed him the “naughty boy” of dance. In the 1960s, he shocked the cognoscenti by setting his trailblazing movement to music composed 200 years earlier, and inflamed the establishment by satirizing America’s most treasured icons. In the 1970s, he put incest center stage and revealed the beast lurking just below man’s sophisticated veneer. In the 1980s, he looked unflinchingly at intimacy among men at war and marital rape. In the 1990s, he warned against blind conformity to authority and ridiculed the Ku Klux Klan. In the new millennium he has condemned American imperialism, lampooned feminism and looked death square in the face.

Paul Taylor is not through yet.

Few artists of our time have had the profound impact on their art form that Paul Taylor has had on dance for more than six decades. People in cities and towns throughout the world have seen and enjoyed live modern dance performances due largely to the far-reaching tours he pioneered as a virtuoso dancer in the 1950s. Fifty-three years after he made his first avant garde works, he has a collection of 125 dances performed by his own celebrated company (now numbering 16 dancers) and the six-member Taylor 2, as well as renowned ballet and modern dance companies here and abroad. He has set movement to music so memorably that for legions it is impossible to hear certain orchestral works and popular songs and not think of his dances. He has influenced dozens of men and women who have gone on to create their own dances or establish their own troupes. As the subject of the widely seen documentary, Dancemaker, and author of a critically acclaimed autobiography, Private Domain, he has generously shed light on the mystery of the creative process. At 76, he is among the most sought-after choreographers working today, commissioned by leading companies, theaters and presenting organizations the world over.

Taylor grew up near Washington, D.C. He was a swimmer and a student of art at Syracuse University in the late 1940s until he discovered dance, which he began studying at Juilliard. By 1954, he had assembled a small company of dancers and was making his own dances. A commanding performer despite his late start, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as a soloist while continuing to choreograph for his own troupe. In 1959, he danced with New York City Ballet as guest artist in George Balanchine’s Episodes. Having created the slyly funny 3 Epitaphs in 1956, he captivated dancegoers in 1962 with his virile grace in the landmark Aureole, set rather cheekily not to modern music but to a baroque score, as Junction was the year before. After retiring as a performer, Taylor devoted himself fully to choreography in 1975, and masterworks poured forth: Esplanade, Cloven Kingdom, Airss Le Sacre du Printemp, (The Rehearsal), Arden Courts Lost, Found and Lost, Last Looks, Roses, Musical Offering, Company B, Eventide, Piazzolla Caldera, Promethean Fire and dozens more. Celebrated for uncommon musicality, he has set dances to ragtime and reggae, tango and Tin Pan Alley, telephone time announcements and loon calls; turned supermarket music and novelty tunes into high art; and continually found inspiration in works of Bach, Handel and their baroque brethren.

During the 1950s, Taylor began to bring modern dance to America’s college campuses and small towns as well as larger cultural centers, and in 1960, his company made its first international tour. It has since performed in some 520 cities in 62 countries. In 1966, the Paul Taylor Dance Foundation was established to help bring Taylor’s works to the largest
possible audience, facilitate his ability to make new dances, and preserve his growing repertoire.

Paul Taylor has received every important honor given to artists in the United States and France. He was awarded the National Medal of Arts by President Clinton in 1993. 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. 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 was elected to knighthood by the French government as Chevalier de l’Ordre des Arts et des Lettres in 1969 and was elevated to the ranks of Officier in 1984 and Commandeur in 1990. In January 2000, he was awarded France’s highest honor, the Légion d’Honneur, for exceptional contributions to French culture.

Taylor is the recipient of three Guggenheim Fellowships and has received honorary Doctor of Fine Arts degrees from the 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. 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, he was elected one of 10 honorary American members of the American Academy and Institute of Arts and Letters.

Since 1968, when Aureole first entered the repertory of the Royal Danish Ballet, Taylor’s works have been licensed for performance by more than 75 companies worldwide.

In 1993, Taylor formed Taylor 2, which brings many of the choreographer’s masterworks to smaller venues around the world. Taylor 2 also teaches Taylor style in schools and workplaces and at community gatherings.

Taylor’s autobiography, Private Domain, originally published by Alfred A. Knopf and re-released by North Point Press and later by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. Taylor and his company are the subject of Dancemaker, Matthew Diamond’s award-winning, Academy® Award-nominated film, hailed by Time as perhaps the best dance documentary ever.

Paul Taylor Dance Company

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

The Paul Taylor Dance Company, established in 1954, has long been one of the world’s most sought-after dance troupes. It has represented the United States at arts festivals in more than 40 countries and has toured extensively under the aegis of the U.S. Department of State. The company’s 1999 engagement in Chile was named the Best International Dance Event of the year by the country’s Art Critic’s Circle. In the summer of 2001, the company toured in the People’s Republic of China and performed in six cities, four of which had never seen American modern dance before. In the spring of 2003, the company mounted an award-winning, four-week, seven-city tour of the United Kingdom.
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. New York, San Francisco and Durham host annual engagements. From March 2004 through November 2005, the Paul Taylor Dance Company and/or Taylor 2 performed in all 50 States to celebrate the Taylor Company’s 50th Anniversary. The unprecedented tour underscored the Taylor Company’s historic role as one of the early touring companies of American modern dance. The 50th anniversary celebration also featured a Golden Quartet of commissioned dances.

Beginning with its first television appearance for the Dance in America series in 1978, the company has appeared on PBS in nine different programs, including the 1991 Emmy® Award-winning Speaking in Tongues, and The Wrecker’s Ball - including Company B, Funny Papers, and A Field of Grass - which was nominated for an Emmy® Award in 1997. In 1999, the PBS American Masters series aired Dancemaker. Dancemaker, The Wrecker’s Ball and Speaking in Tongues are available on videocassette. Dancemaker is also available on DVD.

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, has been his right arm for the past 45 years.

LISA VIOLA was born in San Francisco and grew up in Honolulu where she received her early training. She continued her ballet studies in New York with David Howard, The Joffrey School and the School of American Ballet. She has performed with DanceExpress, Soundance, East/West Repertory Dance Ensemble and the Rod Rodgers Dance Company. In 2004, she received a Bessie Award for Sustained Achievement with the Paul Taylor Dance Company and in 2006, was named the company’s Assistant to the Rehearsal Director. Ms. Viola was a scholarship student at The Taylor School from 1990 until the fall of 1992, when she made her debut with the Paul Taylor Dance Company in Costa Mesa, California.

RICHARD CHEN SEE is from the island of Jamaica where he studied ballet, modern and Afro-Caribbean dance. He has danced for companies in England, Jamaica and the United States, including Northern Ballet Theatre, Oakland Ballet and Oberlin Dance Company/San Francisco. Mr. Chen See has worked professionally as a choreographer, children’s storyteller, dance teacher and coach. He is also a kayak instructor/guide and often works with the physically disabled. His debut with the Paul Taylor Dance Company was at City Center in 1993.

MICHAEL TRUSNOVEC grew up in Yaphank, New York, and started dancing at age six locally and later attended the Nassau BOCES Cultural Arts Center in Syosset, New York from 1989 to 1992. In 1992, he was honored by the National Foundation for Advancement in the Arts and was also named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas performing the varied works of Humphrey, Graham, Balanchine and Taylor. After receiving his B.F.A. in dance in 1996,
he joined Taylor 2. He has also danced in works by Hernando Cortez and Patrick Corbin. Mr. Trusnovec received a 2006 Bessie Award for his body of work during the 2005-06 season. Fall 1998 marked his debut with the Paul Taylor Dance Company.

ANNMARIA MAZZINI began her dance studies in Allentown, Pennsylvania with Frances Evers, and earned her B.F.A. from the Meadows School of the Arts at Southern Methodist University. While working as a model for painters and sculptors, she studied at The Taylor School and in 1995 joined Taylor 2. She has performed in dances of Isadora Duncan, Karla Wolfangle, Juliette Soucie, Patrick Corbin and Kim Gibilisco, as well as her own work. In addition to teaching on the road and at the Taylor School, she designs jewelry. Ms. Mazzini made her debut with the Paul Taylor Dance Company at the 1999 American Dance Festival in Durham, North Carolina.

ORION DUCKSTEIN is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a B.F.A. in acting. He has danced with the Sung-soo Ahn Pick Up Group, Peter Pucci, Robert Wood Dance, Amy Marshall Dance Company and Takehiro Ueyama. In addition to dance and theater, he enjoys music and often brings his guitar on tour to play in his spare time. Mr. Duckstein joined Taylor 2 in October 1995. He made his debut with the Paul Taylor Dance Company in October 1999.

AMY YOUNG began her dance training at age 10 in her hometown of Federal Way, Washington. She spent her senior year of high school studying at the Interlochen Arts Academy in Michigan prior to entering The Juilliard School in New York, where she earned a B.F.A. in 1996. She joined Taylor 2 in August of that year. Ms. Young enjoys teaching and has been on the faculty of Alaska Dance Theatre in Anchorage, Perry-Mansfield Performing Arts Camp and Metropolitan Ballet of Tacoma. She also dances with the TAKE Dance Company. Ms. Young made her debut with the Paul Taylor Dance Company at the Paris Opera House in January 2000.

ROBERT KLEINENDORST is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a B.A. in voice and dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble and Cortez & Co. Mr. Kleinendorst also performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington, D.C. Having studied at The Taylor School since 1996, he joined Taylor 2 in August 1998. Mr. Kleinendorst joined the Paul Taylor Dance Company in Fall 2000.

JULIE TICE was born and raised in Petersburg, Illinois, where she began her dance training and grew up dancing with the Springfield Ballet Company. She continued her training at the University of Michigan, where she earned a B.F.A. in dance with honors and performed works by Bill DeYoung, Peter Sparling, Martha Graham and Paul Taylor. She received a 2007 Emerging Artist Award from the University’s School of Music, Theater and Dance. In New York, Ms. Tice has performed with various choreographers as well as choreographing and performing her own work. She became a scholarship student at The Taylor School in January 1999 and joined Taylor 2 in the summer of that year. Fall 2000 marked Ms. Tice's debut with the Paul Taylor Dance Company.

JAMES SAMSON is a native of Jefferson City, Missouri. He received a B.F.A. in dance and a minor in business from Southwest Missouri State University. He went on to study as a scholarship student with the David Parsons New Arts Festival, the Alvin Ailey Summer Intensive and the Pilobolus Intensive Workshop. Mr. Samson has danced for Charleston Ballet Theatre, Omaha Theatre Company Ballet, Omega Dance Company, New England Ballet and Connecticut Ballet. He joined the Paul Taylor Dance Company in February 2001.
MICHELLE FLEET grew up in the Bronx and began her dance training at age four. She attended Ballet Hispanico of New York during her training at Talent Unlimited High School. There she was a member of The Ballet Hispanico Jr. Company. Ms. Fleet earned her B.F.A. in dance from Purchase College in 1999 and received her M.B.A. in business management in 2006. She has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn and Carlo Menotti. Ms. Fleet joined Taylor 2 in the summer of 1999. She made her debut with the Paul Taylor Dance Company in September 2002.

PARISA KHOBDEH, an Iranian-American born and raised in Plano, Texas, trained under Kathy Chamberlain and Gilles Tanguay. Ms. Khobdeh earned her B.F.A. from Southern Methodist University and, while a student at SMU and the American Dance Festival, worked with choreographers Robert Battle, Judith Jamison and Donald McKayle, among others. She also attended Taylor and Graham Intensives in New York City. Ms. Khobdeh has choreographed dances to benefit human rights organizations, as well as for independent films. In July 2006, she made her New York theatrical debut at the Stella Adler Studios in the lead role of Lanford Wilson’s Burn This. She premiered with the Paul Taylor Dance Company at the American Dance Festival in Summer 2003.

SEAN PATRICK MAHONEY was born and raised in Bensalem, Pennsylvania. At age 12, he began training with Fred Knecht and also attended Princeton Ballet School on scholarship. He became an apprentice at American Repertory Ballet (ARB) and then became a featured dancer with the company. After graduating high school in 1993, he was chosen as one of the first members of Taylor 2. Mr. Mahoney later danced for David Parsons, Alex Tressor and Geoffrey Doig-Marx, and was in Radio City’s Christmas Spectacular. He returned to ARB under the direction of Graham Lustig and married his dance partner, Peggy Petteway. Mr. Mahoney rejoined Taylor 2 in Summer 2002. His debut with the Paul Taylor Dance Company was in January 2004.

JEFFREY SMITH was born in Rhode Island and began his performing career singing and tap dancing. Upon entering The Boston Conservatory as a musical theater major, he had the opportunity to perform works by Paul Taylor, José Limón, Sean Curran and Anna Sokolow and later switched majors to graduate with a B.F.A. in dance performance. After graduating in 2001, he became a member of The Martha Graham Ensemble performing featured roles in Diversion of Angels, El Penitente and the duet from A Dancer’s World and Betram Ross’s Nocturne. During this time he participated in The Taylor School Winter and Summer Intensives and became a member of Taylor 2 in March 2005. Mr. Smith made his debut with the Paul Taylor Dance Company in Cleveland in May 2005.

ERAN BUGGE is from Oviedo, Florida, where she began her dance training at the Orlando Ballet School. She went on to study at the Hartt School of 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. She joined the Paul Taylor Dance Company in Fall 2005.

FRANCISCO GRACIANO, a native of San Antonio, Texas, began dancing and acting at an early age. He received a B.F.A. in dance from Stephens College for Women (male scholarship), and scholarships from the Alvin Ailey School and The Taylor School. He has been a member of TAKE Dance Company, Connecticut Ballet, Ben Munisteri Dance Company, Cortez & Co. Contemporary/Ballet and Pascal Rioult Dance Theater, and has worked with such choreographers as Max Luna III, A.C. Ciulla and Richard Chen See,
among others. He also appeared in the operas *Aida* and *White Raven* directed by Robert Wilson. Mr. Graciano joined Taylor 2 in February 2004 and made his debut with the Paul Taylor Dance Company in Granada, Spain, in Summer 2006.

**LAURA HALZACK** grew up in Suffield, Connecticut, and began her dance training at the age of four with Brenda Barna. She furthered her training at The School of the Hartford Ballet and studied at the Conservatory of Dance at Purchase College. Ms. Halzack graduated Summa Cum Laude with a degree in history from the University of New Hampshire in 2003. She then studied at the Hartt School and at The Taylor School’s 2004 Summer Intensive. She has performed with the Amy Marshall Dance Company and Syren Modern Dance and has enjoyed teaching in her home state. Ms. Halzack studied at The Taylor School for two years before joining the Paul Taylor Dance Company in the summer of 2006.

**PAUL TAYLOR DANCE FOUNDATION, INC.**
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New York, New York 10012
www.paultaylor.org

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*Dancemaker*, the Academy® Award-nominated documentary about Paul Taylor, is available on home video. Additional videos of classic Taylor works are also available, including *Esplanade and Runes, Speaking in Tongues*, and *The Wrecker’s Ball*, which features *Company B, Funny Papers* and *A Field of Grass*. Copies of Mr. Taylor’s acclaimed autobiography, *Private Domain*, and Paul Taylor Dance Company souvenir items, are also available. To order merchandise, call (212) 431-5562.

THE TAYLOR SCHOOL

Taylor style and repertoire classes are held throughout the year, taught by former and current Taylor Company members. In addition, 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. For information, schedules and registration forms, please write to The Taylor School, 552 Broadway, New York, NY 10012, or call (212) 431-5562.
Mr. Taylor established Taylor 2 in 1993 to ensure that his works could be seen by audiences all over the world without regard to economic or logistical limitations. He worked with longtime colleague Linda Hodes to create a company that could accommodate performance requests, teach classes and provide community outreach. With six dancers, Taylor 2 is the same size as Mr. Taylor’s original company. In selecting repertoire for Taylor 2, Mr. Taylor chooses dances that reveal the broad spectrum of his work, sometimes re-working the original version to fit the smaller ensemble. Taylor 2’s engagements are flexible and are customized to meet the needs of each community. They often consist of master classes and lecture/demonstrations in addition to performances that often take place in non-traditional venues as well as in theaters. Former Taylor dancer Tom Patrick was named Rehearsal Director of Taylor 2 in 2004.

To find out more about Taylor 2, upcoming tour dates, and the latest Taylor 2 news, please visit the company on the web at www.paultaylor.org.

*The taking of photographs or use of mechanical recording devices is strictly prohibited.*

*Program subject to change.*

*Latecomers will be seated only during intermissions.*

*Please turn off all pagers and cell phones during the performance.*