



PAUL TAYLOR DANCE COMPANY

WORLD PREMIERE | PHILADELPHIA PREMIERE

COMPANY Eran Bugge, Christina Lynch Markham, Madelyn Ho, Kristin Draucker, Lee Duveneck, Alex Clayton, Devon Louis, John Harnage, Maria Ambrose, Lisa Borres, Jada Pearman, Shawn Lesniak, Jake Vincent, Jessica Ferretti, Austin Kelly, Kenny Corrigan

FOUNDING ARTISTIC DIRECTOR Paul Taylor

ARTISTIC DIRECTOR Michael Novak

RESIDENT CHOREOGRAPHER Lauren Lovette

REHEARSAL DIRECTORS Bettie De Jong, Cathy McCann

PRINCIPAL LIGHTING DESIGNERS Jennifer Tipton, James F. Ingalls

PRINCIPAL SET & COSTUME DESIGNERS Santo Loquasto, William Ivey Long

EXECUTIVE DIRECTOR John Tomlinson

FRIDAY, APRIL 21 @ 8 PM

SATURDAY, APRIL 22 @ 2 PM

SATURDAY, APRIL 22 @ 8 PM

Annenberg Center, Zellerbach Theatre

There will be two intermissions.

PENN LIVE ARTS



This engagement of Paul Taylor Dance Company is made possible in part through the ArtsCONNECT program of Mid Atlantic Arts with support from the National Endowment for the Arts.

The Philadelphia Inquirer

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22/23 SEASON

PROGRAM NOTES

Brandenburgs

(First performed in 1988)

CHOREOGRAPHY Paul Taylor

MUSIC Johann Sebastian Bach, *Brandenburg Concertos #6 (movements 1 & 2) and #3*

COSTUMES Santo Loquasto

LIGHTING Jennifer Tipton

DANCERS John Harnage, Eran Bugge, Madelyn Ho, Lee Duvencek, Alex Clayton, Devon Louis, Maria Ambrose, Shawn Lesniak, Jake Vincent

Original production made possible in part by contributions from the National Endowment for the Arts, The Wallace Foundation, The Andrew W. Mellon Foundation, and The Ida and William Rosenthal Foundation, Inc. Preservation made possible by Elise Jaffe and Jeffrey Brown and contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.

INTERMISSION

If You Could Swallow the Sun

(World Premiere)

CHOREOGRAPHY Omar Román De Jesús

MUSIC Jesse Scheinin

COSTUMES Santo Loquasto

LIGHTING James F. Ingalls

DANCERS Eran Bugge, Christina Lynch Markham, Madelyn Ho, Lee Duvencek, Alex Clayton, Devon Louis, John Harnage, Maria Ambrose, Lisa Borres, Jada Pearman, Shawn Lesniak, Jessica Ferretti, Austin Kelly, Kenny Corrigan

We build our lives from the raw materials of experience. With each impactful moment, we accumulate another tool, another board, another stabilizer that we can use to craft our own timelines. Life is never static. Memories, hopes and real-time events all influence the ways that we frame our futures. Some days, our hearts are closed for construction. On others, we find ourselves joyously open for business. *If You Could Swallow the Sun* seeks to honor all parts of this lifelong construction project. It is ceaseless work, adapting ourselves from the inside out and building a life upward toward the sky.

If You Could Swallow the Sun is a real-time construction project. The dance centers around a series of asymmetrical paper structures that the dancers both move through and reconfigure to create walls and windows. The dance looks at the many ways that we as people build up, tear down and reconfigure ourselves throughout our lifetimes. I began this work with a question about what it looks like to change our own stories. As a Puerto Rican choreographer, I always have the role my identity plays in the way people perceive me in mind. Sometimes, challenging this perception means taking an assertive stance in spaces when I worry I may not belong. In service of myself and my community, I take steps to build what I hope is a pathway toward a better world for people experiencing similar challenges. This work pays homage to adaptability and a search for liberation. How many seemingly insurmountable barriers are actually movable?

Original music by Jesse Scheinin supported by The Charles and Joan Gross Family Foundation. Commission support for Omar Román de Jesus by Harkness Foundation for Dance. *If You Could Swallow the Sun* is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

INTERMISSION

Le Sacre Du Printemps (The Rehearsal)

(First performed in 1980)

CHOREOGRAPHY Paul Taylor

MUSIC Igor Stravinsky (Arrangement for two pianos)

SET & COSTUMES John Rawlings

LIGHTING Jennifer Tipton

DANCERS

Rehearsal Mistress Christina Lynch Markham

The Girl Jada Pearman

The Private Eye Kenny Corrigan

The Crook Devon Louis

His Mistress Kristin Draucker

His Stooge Madelyn Ho

Henchmen and Policemen Lee Duvneck, Alex Clayton, Austin Kelly

Bar Dancers Eran Bugge, Lisa Borres, Jessica Ferretti

At the Taylor Company, we work to amplify the rich history of our field, recognizing the layers of multiculturalism inherent in that history. While some dances are abstract in meaning, others may recall or speak to specific social, cultural and political lenses of our history and society; many dances do both. The original ballet *Le Sacre du Printemps* was composed by Russian composer Igor Stravinsky with choreography by Vaslav Nijinsky and premiered in Paris with Diaghilev's Ballets Russes in 1913, radically altering the direction of modern music and dance in the 20th century. Paul Taylor's reimagining, titled *Le Sacre du Printemps (The Rehearsal)*, takes the piano reduction of this infamous score and the two-dimensionality of Nijinsky's movement style, and places it within the film noir genre evocative of 1940s movies. With its dim setting, this work reveals two worlds: a rehearsal of a dance company led by a Russian ballet mistress (in a nod to the original ballet), and a cartoon crime story in a fictional Chinatown featuring a detective protagonist who helps a mother whose baby is stolen. What is the actual rehearsal and what is a crime story blur together to create an intense and thoroughly complex modern dance work.

Original production made possible by contributions from the National Endowment for the Arts and the New York State Council on the Arts, a State Agency. Preservation made possible by Elise Jaffe and Jeffrey Brown. Additional preservation support from the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts and the Foundations of the Milken Families.

ABOUT THE ARTISTS

Paul Taylor Dance Company

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, Taylor became a cultural icon, one of American history's most celebrated artists and part of the pantheon that created American modern dance. Leading the company that bears his name until his death in 2018, Taylor molded it into one of the preeminent performing ensembles in the world. Under the artistic direction of Taylor alumnus Michael Novak, the company continues to bring "America's most communicative and wildly theatrical modern dance" to audiences and students around the world, with a yearly residency at Lincoln Center for the Performing Arts.

The company currently resides in the Lower East Side of Manhattan but sustains a global presence through its robust touring programs. Since its first European tour in 1960, the company has performed in more than 600 cities in 66 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.

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 Taylor. The body of 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 reveal the spectrum of life's beauties and

complexities and society's thorniest issues. While some of these dances are termed "dark" and others "light," the majority are dualistic, mixing elements of both extremes.

In addition to the Taylor Collection, the company also commissions dance works from established and emerging choreographers. In 2022, Lauren Lovette was appointed the company's first Resident Choreographer, ushering in a new era and demonstrating the company's deepened commitment to support dance creation in the 21st century. paultaylordance.org

Paul Taylor

Taylor (1930-2018) was one of the most accomplished artists this nation has ever produced. He established the Paul Taylor Dance Company in 1954, serving as both a virtuoso performer and a trailblazing choreographer until 1974, when he turned exclusively to choreography. During his 64-year career as a dance maker, Taylor helped define and shape the home-grown American art of modern dance through a matchless repertoire of 147 works with an extraordinary range of subject matter. In 2015, he established Paul Taylor American Modern Dance (PTAMD) with the goal of creating an institutional home for modern dance at New York's Lincoln Center. In addition to presenting Taylor's works, PTAMD presents iconic works by great modern choreographers of the past and present, and commissions the dance makers of the 21st century to work with the Taylor Company, thereby helping to ensure the future of the art form.

Michael Novak (Artistic Director)

Novak, a critically acclaimed Paul Taylor dancer from 2010 to 2019, became the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, having been chosen by Taylor to succeed him upon his death. Under Novak's direction, the Paul Taylor Dance Company continues to be one of the world's premier dance companies, with robust domestic and international touring; an ever-expanding repertory that includes the Taylor canon, historical masterpieces and works he commissions; an annual engagement at Lincoln Center for the Performing Arts; and several education programs to inspire the next generation of dancers and dance advocates. Raised in Rolling Meadows, Illinois, Novak is an alumnus of Columbia University's School of General Studies, where he received his BA in dance magna cum laude and was elected to Phi Beta Kappa. He was the Keynote Speaker for the Class of 2020.

Lauren Lovette (Resident Choreographer)

Lovette personifies the intertwining of dance and choreography, moving seamlessly from one to the other. Her work has been commissioned and performed by leading dance companies and festivals, including the New York City Ballet, American Ballet Theatre, the Vail International Dance Festival, American Ballet Theatre Studio Company, the Paul Taylor Dance Company and Nevada Ballet Theatre, as well as *Why It Matters*, a self-produced evening entirely of her own work in which she also danced.

She began creating dance as a ballet student for a 2007 choreographic workshop showing at the School of American Ballet (SAB). Another ballet for the 2008 workshop was soon followed by her being selected to create a work for the 2009 New York Choreographic Institute. In 2016, Lovette, then a relatively new principal dancer, was asked to choreograph her first piece, which premiered at the New York City Ballet (NYCB) Fall Fashion Gala. In 2017, she choreographed for the Vail International Dance Festival, the NYCB Fall Season Gala and the American Ballet Theatre Studio Company. She was awarded the Virginia B. Toulmin Fellowship at the Center for Ballet and the Arts at New York University in the fall of 2018, and a year later, created a work for the 2019 Fall Fashion Gala at NYCB. Her work at NYCB is noteworthy, forging a path for other female choreographers in an area of dance that has notably been predominantly male.

Born in Thousand Oaks, CA, Lovette began studying ballet at the age of 11 at the Cary Ballet Conservatory in Cary, NC. She enrolled at SAB as a full-time student in 2006. In October 2009, Lovette became an apprentice with NYCB and joined the company as a member of the corps de ballet in September 2010. Promoted to soloist in February 2013 and to principal dancer in June 2015, she stepped down from her position at the company in 2021 to embark on a career devoted to dance and choreography in more equal measure. Lovette received the Clive Barnes Award for Dance in December 2012 and was the 2012-2013 recipient of the Janice Levin Award. She was invited to be the first-ever Resident Choreographer for the Paul Taylor Dance Company in spring 2022.

Omar Román De Jesús (Choreographer)

From Bayamón, Puerto Rico, De Jesús is a queer Puertorriqueño choreographer and company director who creates rhythmic narratives through contemporary dance forms, improvisation and dance theatre techniques. He is a 2020 recipient of The Ann & Weston Hicks Choreography Fellowship (Jacob's Pillow), a 2022 NYSCA/NYFA Artist Fellow and a 2022 Princess Grace Award winner in choreography. De Jesús has been commissioned to create work for over 20 companies and pre-professional schools, including The Baryshnikov Arts Center, Limón Dance Second Company, Ballet Hispánico's Instituto Coreográfico, Bruce Wood Dance, Jacob Jonas The Company, Paul Taylor Dance Company, Joffrey Ballet Concert Group, Whim W'him, Parsons Dance, The Ailey School, Kennesaw State University, James Madison University and Booker T. Washington High School for the Performing and Visual Arts.

De Jesús was commissioned twice by Instituto de Cultura Puertorriqueña to create work for the International Dance Festival of Puerto Rico, where he was awarded the Ambassador of Dance Medal. His stage work has been awarded top recognition through the Joffrey Academy of Dance's Winning Works Choreographic Competition, Whim W'him's Choreographic Shindig, The Dance Gallery Festival and the Reverb Dance Festival. His 2021 screen dance, *Los Perros del Barrio Colosal*, has been viewed by audiences in over 20 countries and was awarded Best of Screen Dance International and Best Choreography and Best Narrative of ReThink Dance Film Festival. In 2021, De Jesús' work toured ENDANZANTE (Colombia), Chop Shop: Bodies of Work (Seattle) and PRISMA International Dance Festival (Panama).

Bettie de Jong (Rehearsal Director)

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. De Jong joined the Taylor Company in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as Rehearsal Director, was his surrogate in the studio and on tour for more than 40 years. In 2019, she received the 2019 Balasarawati/Joy Anne Dewey Beinecke Endowed Chair for Distinguished Teaching Award from the American Dance Festival for her substantial contributions to the sustainment of the Taylor legacy.

Cathy McCann (Rehearsal Director)

McCann was a member of the Paul Taylor Dance Company for 13 years. Among the 18 dances 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. 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 Director of Taylor 2 by Novak in March 2019. She became Rehearsal Director in March 2020.

Eran Bugge (Dancer)

Bugge is from Oviedo, Florida, where she began her dance training at the Orlando Ballet School and went on to study at the Hartt School at the University of Hartford under the direction of Peggy Lyman, graduating summa cum laude with a BFA in ballet pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. Bugge has performed in works by Amy Marshall, Katie Stevinson-Nollet and Jean Grand-Maître. She was also a member of Full Force Dance Theatre and the Adam Miller Dance Project. In 2012, Bugge was the recipient of the Hartt Alumni Award. In 2018, she danced in the feature film, *The Chaperone*, choreographed by John Carrafa. She joined the Paul Taylor Dance Company in fall 2005.

Christina Lynch Markham (Dancer)

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 the summer of 2008 and made her debut with the Paul Taylor Dance Company in the summer of 2013.

Madelyn Ho, M.D. (Dancer)

Ho 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 she was a guest artist for Alison Cook Beatty Dance and performed with Urbanity Dance. She joined the Paul Taylor Dance Company in spring of 2015 and completed her Doctor of Medicine degree in May 2018.

Kristin Draucker (Dancer)

Draucker was born in Washington, D.C., and grew up in York, Pennsylvania. She began her training at the Central Pennsylvania Youth Ballet under Marcia Dale Weary. In 2005, she was awarded a Fellowship to study Horton and Graham at The Ailey School. Since moving to New York City, she has danced with Michael Mao Dance, ArmitageGone!Dance, New Chamber Ballet and at Bard's Summerscape in *Les Huguenots*. In 2009, she joined the 50th anniversary international tour of *West Side Story* and, in 2010, performed in Tino Sehgal's *KISS* at The Guggenheim Museum. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia and as part of the LaMAMA Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in winter 2017.

Lee Duveneck (Dancer)

Duveneck grew up in Arlington, Texas, where he trained with Anne Oswald and Gwen Price. In 2010, he earned his BFA in dance performance from Southern Methodist University, where he studied with Taylor alumna Ruth Andrien and jazz dance icon, Danny Buraczeski. While in New York, he has danced for Annmaria Mazzini, Mari Meade and Jessica Gaynor. Duveneck joined Taylor 2 in 2012 and the Paul Taylor Dance Company in summer 2017.

Alex Clayton (Dancer)

Clayton grew up in Louisville, Kentucky. He received his BFA in dance with a minor in visual arts from Stephens College in 2013. He was a Graham 2 company member from 2014 to 2015. He also performed with companies including 10 Hairy Legs, Abarukas Project, Curet Performance Project and Performa15. He served as Rehearsal Assistant for Paul Taylor American Modern Dance's "Taylor Company Commissions" choreographer Lila York when she created *Continuum* in 2016. He joined the Paul Taylor Dance Company in summer 2017.

Devon Louis (Dancer)

Louis, who hails from Washington, D.C., is a graduate of Duke Ellington School of the Arts. He attended the Ailey School as a recipient of the Oprah Winfrey Scholarship and furthered his dance education at Jacob's Pillow Dance Festival under the direction of Milton Myers. Louis has performed works by Alvin Ailey, Matthew Rushing, Christopher Huggins, Nathan Trice, Ronald K. Brown and Annabelle Lopez Ochoa. He has also performed as a member of Ballet Hispanico's junior company BHdos, The Metropolitan Opera and Nimbus Dance Works. Louis joined the Paul Taylor Dance Company in summer 2018.

John Harnage (Dancer)

Harnage, a native of Miami, Florida, studied dance at the Miami City Ballet School and New World School of the Arts. He was a modern dance finalist in the 2010 National Foundation for Advancement in the Arts YoungArts competition. In 2014, he graduated from The Juilliard School, where he performed works by Pina Bausch, Alexander Ekman, José 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. Harnage joined the Paul Taylor Dance Company in fall 2018.

Maria Ambrose (Dancer)

Ambrose grew up in Meredith, New Hampshire and began her dance training at age four under the direction of Sally Downs. She furthered her training with Edra Toth and performed with the Boston Dance Company. She attended George Mason University, where she was awarded the Harriet Mattusch Special Recognition in Dance, and graduated magna cum laude with a BFA in dance performance in 2011. She has performed with Elisa Monte Dance, The Classical Theatre of Harlem, LEVYdance, ATThomasProject 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 (Dancer)

Borres, a native of Staten Island, New York, is a graduate of LaGuardia High School of Music and Art and Performing Arts. At the Hartt School of the University of Hartford, from which she graduated in 2011, she studied with Stephen Pick and Katie Stevenson-Nollet and danced in works by Martha Graham and Pascal Rioult. She participated in Summer Intensives at the Joffrey Ballet School, Martha Graham Dance Company, Alvin Ailey American Dance Theatre and Parsons Dance, and has taught dance at The Hartt School. Since 2012, Borres has been part of the selection process for Ballet Tech, Eliot Feld's tuition-free school that draws its students from the NYC public school system, whose diversity reflects the full American spectrum. She has performed with Amy Marshall Dance Company, Elisa Monte Dance, DAMAGEdance and Lydia Johnson Dance. She joined the Paul Taylor Dance Company in spring 2019.

Jada Pearman (Dancer)

Pearman began dancing at the Motion School of Dance in Hamilton, Bermuda, where she trained extensively in all styles of dance. In 2013, Pearman attended The Grier School in Pennsylvania as a pre-professional dancer under the direction of Jocelyn Hrzic. While 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 2019, where she performed works by Martha Graham, Larry Keigwin and others. She joined the Paul Taylor Dance Company in summer 2019.

Shawn Lesniak (Dancer)

Lesniak, from New Haven, Connecticut, began dancing at the age of seven. For most of his youth, Lesniak 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. Lesniak joined the Paul Taylor Dance Company in the winter of 2019.

Jake Vincent (Dancer)

Vincent was born in Atlantic City and grew up in Flemington, New Jersey. 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 the summer of 2017 and the Paul Taylor Dance Company in the winter of 2020.

Jessica Ferretti (Dancer)

Ferretti, originally from Port Chester, New York, 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 the fall of 2019 and the Paul Taylor Dance Company in the summer of 2021.

Austin Kelly (Dancer)

Kelly is from Overland Park, Kansas, where he began dancing at Jody Phillips Dance Company. He 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. Kelly danced with Alison Cook Beatty Dance after graduating. He joined the Paul Taylor Dance Company in winter 2021.

Kenny Corrigan (Dancer)

Corrigan is originally from Southwick, Massachusetts and received his BFA from Point Park University. He has performed in *Carmen* (Houston Grand Opera), *Carousel* (Carnival Boy, Riverside Theatre), *An American in Paris* (First International), *Queen of The Night* (NYC), *Rock the Ballet* by Sweetbird Productions and Rasta Thomas' *Romeo and Juliet* (International). He has also been seen on *America's Got Talent* (season nine semi-finals), Bad Boys of Ballet, Macy's Thanksgiving Day Parade as Jimmy Fallon's body double, *Saturday Night Live* (featuring Harry Styles) and a Swarovski commercial (featuring Karlie Kloss). Corrigan joined the Paul Taylor Dance Company in spring 2022.