



ANNENBERG  
CENTER  
— PRESENTS —



# PAUL TAYLOR DANCE COMPANY

Friday, February 19 @ 7 PM

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**Founding Artistic Director** Paul Taylor

**Artistic Director** Michael Novak

**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

**Dancers** Eran Bugge, Michael Apuzzo, Christina Lynch Markham,  
Madelyn Ho, Lee Duveneck, Alex Clayton, John Harnage, Jada Pearman

## PROGRAM

### ***Arden Court***

(first performed in 1981)

**Music** Excerpts from Symphonies Nos. 1, 3, 5, 7, 8 by William Boyce

**Choreography** Paul Taylor

**Set and Costumes** Gene Moore

**Lighting** Jennifer Tipton

**Dancers** Eran Bugge, Michael Apuzzo, Madelyn Ho, Lee Duveneck, John Harnage, Jada Pearman

Original production made possible by contributions from the National Endowment for the Arts; the Mobil Foundation, Inc.; and the New York State Council on the Arts, a State Agency.

Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Preservation made possible by the support of Elise Jaffe and Jeffrey Brown, and by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts and the New York State Council on the Arts.

### **VIDEO: Excerpt from *Cloven Kingdom***

(filmed in 2020)

**Music** Malloy Miller

**Choreography** Paul Taylor

**Director** Jessica Ryan

**Costumes** After Six, Inc.

**Original Lighting** Jennifer Tipton

**Dancers** Lee Duveneck, Alex Clayton, Devon Louis, John Harnage

“Man is a social animal.” - Spinoza

### ***A Field of Grass***

(first performed in 1993)

**Music** Harry Nilsson

**Choreography** Paul Taylor

**Costumes** Santo Loquasto

**Lighting** Jennifer Tipton

**Dancers** Alex Clayton, Eran Bugge, Michael Apuzzo, Christina Lynch Markham, Madelyn Ho, Lee Duveneck, Jada Pearman

Creation of this dance made possible with contributions from the Eleanor Naylor Dana Charitable Trust, The Andrew W. Mellon Foundation, and the National Endowment for the Arts.

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## **ABOUT THE ARTISTS**

### **Paul Taylor Dance Company**

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

– *San Francisco Chronicle*

Dance maker Paul Taylor first presented his choreography with five other dancers in Manhattan on May 30, 1954. That modest performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, 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.

The Paul Taylor Dance Company has traveled the globe many times over, bringing Taylor’s ever-burgeoning repertoire to theatres and venues of every size and description in cultural capitals, on college campuses and in rural communities, often to places modern dance had never been seen before. The Taylor Company has performed in more than 500 cities in 64 countries, representing the United States at arts festivals in more than 40 countries, and touring extensively under the aegis of the U.S. Department of State. In 1997, the Company toured throughout India in celebration of that nation’s 50th anniversary. Its 1999 engagement in Chile was named the Best International Dance Event of 1999 by the country’s Art Critics’ 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 and has since returned on four separate multi-week tours. In the spring of 2003, the Company mounted an award-winning, four-week, seven-city tour of the United Kingdom. The Company regularly tours throughout North America, South America, Asia and Europe.

While continuing to garner international acclaim, the Paul Taylor Dance Company performs more than half of each touring season in cities throughout the U.S. In celebration of the Company’s 50th anniversary and 50 years of creativity, the Taylor Foundation presented Taylor’s works in all 50 states between March of 2004 and November of 2005. That tour underscored the Taylor Company’s historic role as one of the early touring companies of American modern dance.

Beginning with its first television appearance for the *Dance in America* series in 1978, the Paul Taylor Dance Company has appeared on PBS in 10 different programs including the 1992 Emmy® Award-winning *Speaking in Tongues* and the 1997 Emmy®-nominated *The Wrecker’s Ball* (including *Company B*, *Funny Papers* and *A Field of Grass*). In 1999, the PBS American Masters series aired *Dancemaker*, the

Academy® Award-nominated documentary about Taylor and his Company. In 2013, PBS aired *Paul Taylor Dance Company in Paris* which featured *Brandenburgs* and *Beloved Renegade*. The 2014 documentary *Paul Taylor Creative Domain* won critical and public acclaim for its revelation of Taylor's creative process, following the famously private choreographer and his Company through the entire process of creating a new work from initial concept to opening night. [ptamd.org](http://ptamd.org)

### **Paul Taylor American Modern Dance**

As a pioneering dance maker, Paul Taylor blazed new trails throughout his 64-year career. Remarkably, he was in his 80s when he made two decisions that changed the future of his Company and the art form he helped create.

The first of these occurred in 2012 when Taylor moved the Paul Taylor Dance Company's annual New York City season to Lincoln Center for the Performing Arts, one of the world's leading cultural venues. The Taylor Company thereby became the first modern dance troupe to call Lincoln Center home and attracted larger audiences than ever before. In 2015, to ensure that both the Taylor legacy and the art of modern dance itself would survive well into the future, Taylor established Paul Taylor American Modern Dance (PTAMD).

In addition to presenting the Paul Taylor Dance Company in dances from Taylor's collection of nearly 150 works, PTAMD presents great modern dance works by choreographers of the past, performed by contemporary masters of those styles. Since these dances have seldom, if ever, been performed at Lincoln Center, vast new audiences have a rare opportunity to experience the formative works of modern dance. PTAMD also brings to Lincoln Center outstanding works by leading choreographers of our own time. Thus far, PTAMD has presented Sara Mearns in *Dances of Isadora*; the Limón Dance Company in Doris Humphrey's *Passacaglia* (1938); the Paul Taylor Dance Company in Martha Graham's *Diversion of Angels* (1948); Lyon Opera Ballet in Merce Cunningham's *Summerspace* (1958); Dayton Contemporary Dance Company in Donald McKayle's *Rainbow 'Round My Shoulder* (1959); Trisha Brown Dance Company in Brown's *Set and Reset* (1983); and Shen Wei Dance Arts in Wei's *Rite of Spring* (2004).

PTAMD also provides choreographers with the invaluable opportunity to make dances on the Paul Taylor Dance Company in a nurturing atmosphere through the Taylor Company Commissions program. Those dances are then performed at Lincoln Center and some go on national tour with the Company. Commission recipients thus far include Larry

Keigwin (*Rush Hour*); Doug Elkins (*The Weight of Smoke*); Lila York (*Continuum*); Bryan Arias (*The Beauty in Gray*); Doug Varone (*Half Life*); Margie Gillis (*Rewilding*); Pam Tanowitz (*all at once*); and Kyle Abraham (*Only the Lonely*). Peter Chu, Lauren Lovette and Michelle Manzanales received Taylor Company Commissions for 2020-21.

Since the marriage of live music and dance creates a truly once-in-a-lifetime experience, another major aspect of PTAMD at Lincoln Center calls for music to be performed live by Orchestra of St. Luke's and guest artists whenever so intended by the choreographer (exceptions to this include some magnificent Taylor works that require historic recordings, while some other choreographers use recorded pastiches). Donald York, Taylor's longtime music collaborator and composer, has returned to the Company as Music Director, and divides conducting responsibilities with distinguished guest artists.

PTAMD has done more than breathe new life into a 67-year-old Company. It has helped reinvigorate an art form.

### **Paul Taylor** (Founding Artistic Director)

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, Taylor uniquely bridged the legendary founders of modern dance (Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey and Graham) and the dance makers of the 21st Century with whom he later worked. Through his initiative at Lincoln Center which began 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 repertoire. He also commissioned the next generation of dance makers to work with his renowned Company, thereby helping to ensure the future of the art form.

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 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. While his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic and downright funniest dances ever put onstage.

Taylor was born on July 29, 1930, exactly nine months after the stock market crash that led into the Great Depression, and grew up in and around Washington, D.C. He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the University library. He then transferred to The Juilliard School. In 1954, he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959, he was invited to be a guest artist with New York City Ballet, where Balanchine created the *Episodes* solo for him.

Taylor first gained notoriety as a dance maker in 1957 with *Seven New Dances*. Its study in non-movement famously earned it a blank newspaper review, and Graham subsequently dubbed him the "naughty boy" of dance. In 1962, with his first major success, the sunny *Aureole*, he set his trailblazing modern movement not to contemporary music but to baroque works composed two centuries earlier, and then went to the opposite extreme a year later with a view of purgatory in *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, 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), Taylor examined the primitive nature that lurks just below man's veneer of sophistication and gentility. With *Arden Court* (1981), he depicted

relationships both platonic and romantic. He looked at intimacy among men at war in *Sunset* (1983); pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991), he used popular songs of the 1940s to juxtapose the high spirits of a nation emerging from the Depression with the sacrifices Americans made during World War II. In *Eventide* (1997), he portrayed the budding and fading of a romance. In *The Word* (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium, he poked fun at feminism in *Dream Girls* (2002); condemned American imperialism in *Banquet of Vultures* (2005); and stared death square in the face in the Walt Whitman-inspired *Beloved Renegade* (2008). *Brief Encounters* (2009) examined the inability of many people in contemporary society to form meaningful and lasting relationships. In this decade, he turned a frightening short story into a searing drama in *To Make Crops Grow* and compared the mating rituals of the insect world to that of humans in the comedic *Gossamer Gallants*. Taylor's final work, *Concertiana*, made when he was 87, premiered at Lincoln Center in 2018.

Hailed for uncommon musicality and catholic taste, 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. Taylor influenced dozens of men and women who have gone on to choreograph (many on their own troupes) while others have gone on to become respected teachers at colleges and universities. And he worked closely with outstanding artists such as James F. Ingalls, Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton and Jennifer Tipton. Taylor's dances are performed by the Paul Taylor Dance Company, the six-member Taylor 2 Dance Company (begun in 1993) and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet and Alvin Ailey American Dance Theater.

As the subject of the documentary films *Dancemaker* and *Creative Domain*, and author of the autobiography *Private Domain* and the *Wall Street Journal* essay *Why I Make Dances*, Taylor shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received

an Academy® Award nomination in 1999, was hailed by *TIME* as “perhaps the best dance documentary ever.” *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 Taylor’s essays, *Facts and Fancies*, was published by Delphinium in 2013.

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’ Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships as well as honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, SUNY 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, Taylor was elected one of 10 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, Taylor was awarded France’s highest honor in 2000, the Légion d’Honneur, for exceptional contributions to French culture.

Taylor died in Manhattan on August 29, 2018, leaving an extraordinary legacy of creativity and vision not only to American modern dance but to the performing arts the world over.

### **Michael Novak** (Artistic Director)

Michael Novak became only the second Artistic Director in the history of the Paul Taylor Dance Foundation in September of 2018, upon the death of Founding Artistic Director Paul Taylor the previous month. Novak was a member of the Paul Taylor Dance Company from 2010-2019.

Raised in Rolling Meadows, IL, Novak began studying dance at age 10. 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 effortless 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 Paul Taylor's solo in *Aureole*, which led him to embrace the Taylor repertoire. In 2008, Novak graduated magna cum laude from Columbia and was elected to Phi Beta Kappa.

In a 2009 program celebrating Serge 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. He has since performed works by Bill T. Jones and Stephen Petronio, and danced with Gibney Dance and the Daniel Gwartzman Dance Company. He has also studied at Springboard Danse Montréal under Alexandra Wells and Coleman Lemieux & Compagnie (now Citadel + Compagnie).

Novak's Paul Taylor Dance Company debut in the 2010-11 season earned him a nomination for the Clive Barnes Foundation Dance Award. During his nine-year career, he danced 57 roles in 50 Taylor dances, 13 of which were made on him, and created roles for five of the Taylor Company Commission choreographers. In announcing Novak's appointment as Artistic Director Designate in March of 2018, Taylor said, "Michael has mastered our repertory and steeped himself in dance history. He understands the need to nurture the past, present and future of modern dance. I look forward to working with him and preparing him to assume artistic leadership of my Company."

"I am determined to further Paul Taylor's vision," Novak said upon assuming the role of Artistic Director, "and to bring his gems to every part of the globe... to honor past dance makers and encourage future artists... and to make sure modern dance remains a transformative force for good in our lives long into the future."

**Bettie de Jong** (Rehearsal Director)

Born in Sumatra, Indonesia, de Jong moved to Holland in 1946 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. She joined the Taylor Company in 1962. Noted for her strong stage presence and long line, de Jong 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 American Dance Festival for her substantial contributions to the sustainment of the Taylor legacy.

**Andy LeBeau** (Rehearsal Director)

LeBeau 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, LeBeau served as Director of The Taylor School, then Director of Taylor 2, Company Manager and Rehearsal Assistant to Paul Taylor. He works closely with Michael Novak and Bettie de Jong.

**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 Houston Ballet, among others, and her own choreography has been presented at New York City Center. She has been a faculty member of Adelphi University, Barnard College and

Hofstra University, and has taught at the American Dance Festival and Jacob's Pillow Dance Festival. She was appointed to Director of Taylor 2 by Michael Novak in March of 2019 and 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. She 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-Maitre. 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.

**Michael Apuzzo** (Dancer)

Apuzzo grew up in North Haven, Connecticut. He studied economics and theatre at Yale University, graduating magna cum laude in 2005. Growing up in musical theatre, he began his formal dance training in high school and then danced and choreographed in undergraduate companies. After being dance captain for an original production of *Miss Julie* choreographed by Peter Pucci, Apuzzo debuted professionally at the Yale Repertory Theater. He has since performed in numerous musicals at equity theatres 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** (Dancer)

Markham grew up in Westbury, New York where she 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. Markham joined Taylor 2 in summer 2008 and made her debut with the Paul Taylor Dance Company in summer 2013.

**Madelyn Ho, M.D.** (Dancer)

Ho is from Sugar Land, Texas where she began dancing at Kinard Dance School and later trained with BalletForte under the artistic direction of Michael Banigan. She graduated from Harvard College with a 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 Doctor of Medicine in May 2018.

**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 joined 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. Clayton also performed with companies including 10 Hairy Legs, Abarukas Project, Curet Performance Project and Performa15. He served as Rehearsal Assistant for Taylor Company Commissions choreographer Lila York when she created *Continuum* in 2016. Clayton joined the Paul Taylor Dance Company in summer 2017.

**John Harnage** (Dancer)

A native of Miami, Florida, Harnage 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 Jose Limón, Alexander Ekman, Pina Bausch and Lar Lubovitch, among others. He then began working with Jessica Lang Dance and joined the company in 2015, performing and teaching around the world. He also performed as a principal dancer in Washington National Opera's 2017 production of *Aida* at the John F. Kennedy Center for the Performing Arts. Harnage joined the Paul Taylor Dance Company in fall 2018.

## **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. Whilst at The Grier School, she worked with choreographers 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 2019 where she performed works by Martha Graham, Larry Keigwin and others. She joined the Paul Taylor Dance Company in summer 2019.

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## **SPRING 2021 DIGITAL SEASON**

### **FEBRUARY**

**25** Duo Tempesta di Mare

### **MARCH**

**4** Thomas Kraines, Cello & Kinan Abou-afach, Cello/Oud

**11** HopeBoykinDance

### **APRIL**

**1** Rennie Harris Puremovement

**8** Zakir Hussain

**15** Keyon Harrold

**22** Kun-Yang Lin/Dancers

### **MAY**

**6** Ayodele Casel

**7** Eddie Palmieri Afro-Caribbean Jazz Quartet

**27** Matthew Neenan



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