

JUL 25 - AUG 5
2025

PAUL TAYLOR DANCE COMPANY

Tuesday, July 29, 2025
Gerald R. Ford Amphitheater

*Generously Underwritten by Malo & John Harrison,
Rosalind Reed, and Jonna Mackin.*

PAUL TAYLOR DANCE COMPANY

Paul Taylor Dance Foundation
in association with
VAIL DANCE FESTIVAL
Presents

MADELYN HO KRISTIN DRAUCKER LEE DUVECK

ALEX CLAYTON DEVON LOUIS JOHN HARNAGE

LISA BORRES CASEY JADA PEARMAN JAKE VINCENT

JESSICA FERRETTI AUSTIN KELLY KENNY CORRIGAN

GABRIELLE BARNES EMMY WILDERMUTH ELIZABETH CHAPA

PAYTON PRIMER ELIZABETH CHAPA PAYTON PRIMER

CALEB MANSOR YUNIEL BETANCOURT

PAUL TAYLOR
Founding Artistic Director

MICHAEL NOVAK
Artistic Director

LAUREN LOVETTE ROBERT BATTLE
Resident Choreographers

BETTIE DE JONG CATHY MCCANN
Rehearsal Directors

JENNIFER TIPTON JAMES F. INGALLS
Principal Lighting Designers

SANTO LOQUASTO WILLIAM IVEY LONG
Principal Set & Costume Designers

JOHN TOMLINSON
Executive Director

COMPANY B

Song sung by the Andrews Sisters

(The songs express typical sentiments of Americans during World War II)

Choreography by Paul Taylor

Costumes by Santo Loquasto

Lighting by Jennifer Tipton

(First performed in 1991)

LEE DUVENECK, ALEX CLAYTON, DEVON LOUIS , JOHN HARNAGE

LISA BORRES CASEY, JADA PEARMAN,

JAKE VINCENT, JESSICA FERRETTI

AUSTIN KELLY, GABRIELLE BARNES, EMMY WILDERMUTH

ELIZABETH CHAPA, PAYTON PRIMER

Bei Mir Bist Du Schön Full Cast
Pennsylvania Polkap Ms. Borres Casey And Mr. Kelly
Tico-Tico Mr. Clayton
Oh Johnny, Oh Johnny, Oh! Mr. Duveneck With Cast Women
I Can Dream, Can't I? Ms. Ferretti
Joseph! Joseph! Mss. Pearman, Barnes, Wildermuth,
Messrs. Duveneck, Vincent, Kelly
Boogie Woogie Bugle Boy (Of Company B) Mr. Harnage
Rum And Coca-Cola Ms. Primer With Cast Men
There Will Never Be Another You Ms. Chapa And Mr. Louis
Bei Mir Bist Du Schön Full Cast

Commissioned by The John F. Kennedy Center for the Performing Arts with funds from the National Endowment for the Arts, The Wallace Foundation and The Brown Foundation.

Produced in cooperation with Houston Ballet and The John F. Kennedy Center for the Performing Arts.

Creation of this dance made possible with support from The Andrew W. Mellon Foundation.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.

INTERMISSION

HAPPY 95TH BIRTHDAY TO PAUL

FULL COMPANY

THE SHAPE OF YEARS (World Premiere)

Choreography by Larry Keigwin and Taryn Vander Hoop

Music: "Variations on Bach's Goldberg Theme: Aria-like"

Lighting by Clifton Taylor

KRISTIN DRAUCKER, LISA BORRES CASEY, JESSICA FERRETTI
GABRIELLE BARNES, EMMY WILDERMUTH, ELIZABETH CHAPA
PAYTON PRIMER, CALEB MANSOR, YUNIEL BETANCOURT

Piano: JOEL WENHARDT

The 92NY Dance Education Laboratory (DEL) is a teacher training program in dance education founded 30 years ago by dance educator and advocate Jody Gottfried Arnhold. Guided by the belief that "there is no dance without dance education," the DEL model champions a collaborative, student-centered approach to dance education.

The DEL Movement Sentence Choir (MSC) combines two concepts: Rudolf Laban's early 20th-century movement choirs - community-based, democratic celebrations of dance - and the DEL Movement Sentence - the combination of two or more action words (verbs) used to inspire student choreography - to create an inclusive, joyful dance experience for movers of all ages, genres, and abilities.

Today, we honor and celebrate Paul Taylor's 95th birthday with a special Movement Sentence Choir, "The Shape of Years," built around the action words:
WEAVE SPIRAL FREEZE FLY.

In under two hours, choreographer Larry Keigwin and DEL Facilitator and choreographer Taryn Vander Hoop collaborated with Paul Taylor Dance Company to create this brand-new work. We're thrilled to kick off DEL's 30th Anniversary Year at the Vail Dance Festival.

Join the movement to make Dance for Every Child a reality at DanceEdLab.com

Generously Underwritten by Jody & John Arnhold | Arnhold Foundation

CLOVEN KINGDOM (Excerpt)

"Man is a social animal" - Spinoza

Music by Arcangelo Corelli, Henry Cowell and Malloy Miller

Combined by John Herbert McDowell

Choreography by Paul Taylor

Lighting by Jennifer Tipton

(First performed in 1976)

LEE DUVENECK, ALEX CLAYTON, DEVON LOUIS, JOHN HARNAGE

Production made possible by a contribution from the National Endowment for the Arts.

Preservation made possible by the support of Elise Jaffe and Jeffrey Brown

ESPLANADE

Music by Johann Sebastian Bach

Violin Concerto in E Major,

Double Concerto for Two Violins in D Minor (Largo & Allegro)

Choreography by Paul Taylor

Costumes by John Rawlings

Lighting by Jennifer Tipton

(First performed in 1975)

KRISTIN DRAUCKER, LEE DUVENECK, DEVON LOUIS

LISA BORRES CASEY, JADA PEARMAN, JAKE VINCENT

JESSICA FERRETTI, GABRIELLE BARNES, ELIZABETH CHAPA

Original production made possible by the National Endowment for the Arts

Revival made possible by a contribution from Elise Jaffe and Jeffrey Brown.

*Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project
with support from the National Endowment for the Arts, The Prospect Hill Foundation,
and Charles F. and Theresa M. Stone.*

50th Anniversary Celebration of Esplanade supported by Richard Hertz and Doris Meyer.

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, Mr. Taylor became a cultural icon and one of American history's most celebrated artists and was part of the pantheon that created American modern dance. Leading the Company that bears his name until his death in 2018, Mr. Taylor molded it into one of the preeminent performing ensembles in the world. Under the artistic direction of Taylor 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. More than 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 reveal the spectrum of life's beauties, 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 Collection, the Company 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. For more information please visit www.paultaylordance.org.

PAUL TAYLOR

Paul Taylor, one of the most accomplished artists this nation has ever produced, helped shape and define America's homegrown art of modern dance from the earliest days of his career as a choreographer in 1954 until his death in 2018. Having performed with Martha Graham's company for several years, Mr. Taylor uniquely bridged the legendary founders of modern dance – Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey and Ms. Graham – and the dance makers of the 21st Century with whom he later worked. Through his initiative at Lincoln Center begun in 2015 – Paul Taylor American Modern Dance – he presented great modern works of the past and outstanding works by today's leading choreographers alongside his own vast repertoire. He also commissioned the next generation of dance makers to work with his renowned Company, thereby helping to ensure the future of the art form.

Mr. Taylor continued to win public and critical acclaim for the vibrancy, relevance and power of his dances into his eighties, offering cogent observations on life's complexities while tackling some of society's thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality, morality and mortality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects in Mr. Taylor's dances. His repertoire of 147 works covers a breathtaking range of topics, but recurring themes include the natural world and man's place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle and those they leave behind prompted the New York Times to hail him as “among the great war poets” – high praise indeed for an artist in a wordless medium. While some of his dances have been termed “dark” and others “light,” the majority of his works are dualistic, mixing elements of both extremes. And while his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

THANK YOU

The Vail Valley Foundation extends its sincere gratitude to all patrons whose commitment has made it possible for the 2025 Vail Dance Festival to achieve an extraordinary level of success, with special thanks to:

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Jody & John Arnhold | Arnhold Foundation

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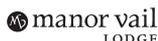


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