

2014 // 15 SEASON

Northrop Presents

# PAUL TAYLOR DANCE COMPANY

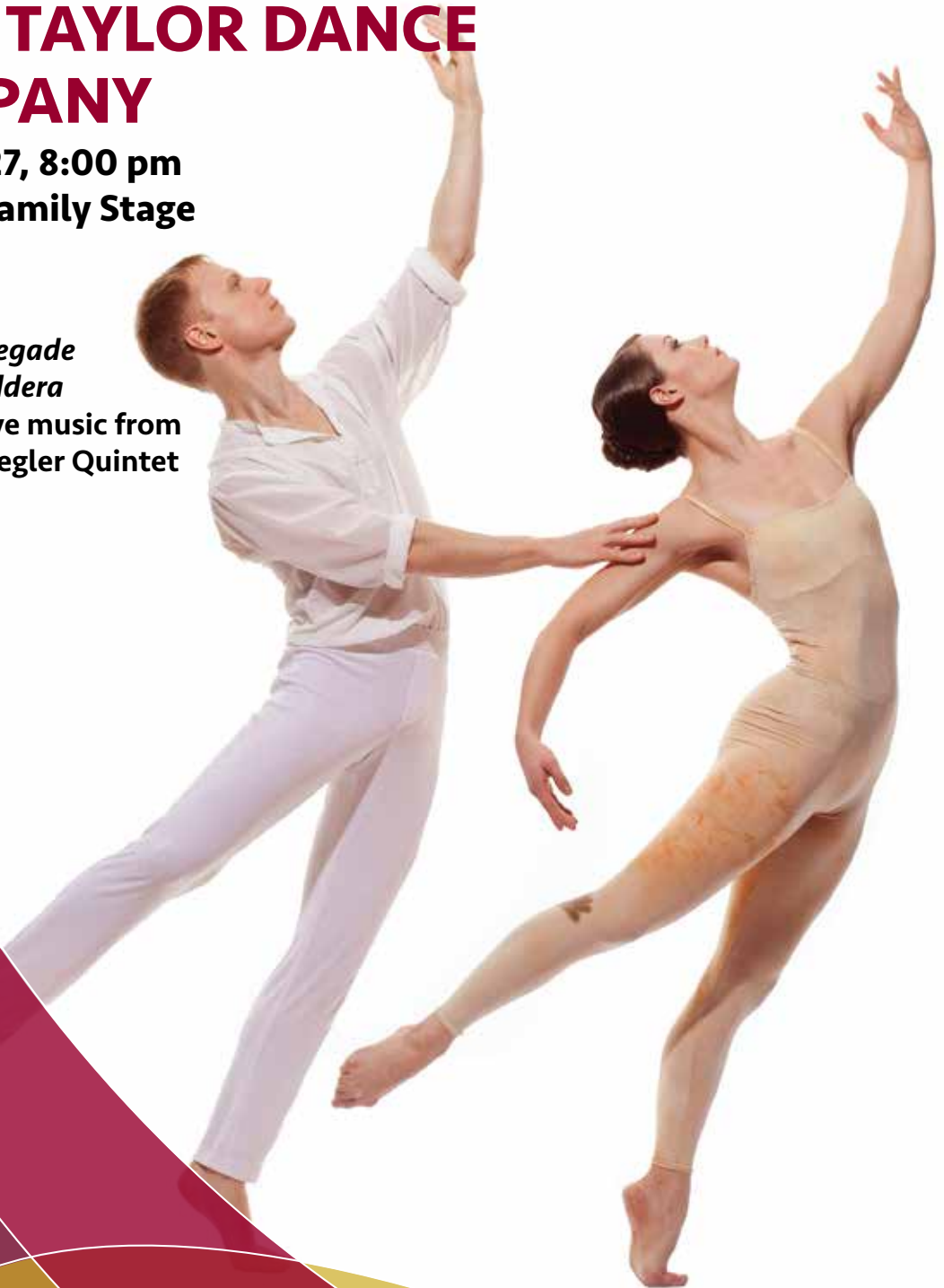
Sat, Sep 27, 8:00 pm  
Carlson Family Stage

*Aureole*

*Beloved Renegade*

*Piazzolla Caldera*

Featuring live music from  
the Pablo Ziegler Quintet





Dear Northrop Dance Lovers,

This is an exciting moment for all of us—the opening of our 2014//15 season, the first in our brand new home. I want to welcome you all, and thank you for being a part of Northrop Dance.

How fitting it is to have Paul Taylor Dance Company celebrate with us as our season's opening artists. They are a company that has graced the "old" Northrop stage many times, and they were one of the very last companies to perform in the space before renovation. This season, they celebrate their 60<sup>th</sup> anniversary at the forefront of American modern dance, performing the well-loved masterworks from the vast Taylor repertoire.

We open tonight's program with Taylor's first big hit, a dance titled for the circle of light that surrounds a sacred body, *Aureole*. Premiered in August of 1962, the work is lyrical and accessible, but at the time, it was considered a radical exploration of stillness and pedestrian movement. Taylor said

of that first performance, "We thought we would have to take the bows in a hurry, before they stopped clapping." But they didn't stop, and *Aureole* has become one of the most cherished works in the repertoire.

Christine Tschida. Photo by Patrick O'Leary, University of Minnesota.

Fast forward 46 years to 2008, and we have *Beloved Renegade*, performed to Poulenc's "Gloria." Inspired by the life and work of 19<sup>th</sup> century American writer Walt Whitman, it depicts the experiences of an artist described by Whitman as "the poet of the body and...the poet of the soul." Deeply moving, it is a work of philosophic as well as dramatic power.

The program closes with *Piazzolla Caldera*, Taylor's poetic masterwork exploring tango's sultry, raging essence. We are thrilled to have live music provided by Argentine pianist and composer Pablo Ziegler who toured the world with tango grand-maestro Astor Piazzolla's quintet for over a decade before realizing his own globally inflected tango visions.

Taylor's choreographic invention is a distillation of the tango vocabulary that plays with the very nature of modern dance. He explores the ways dancers enter from and disappear into the wings and how entrances and exits can define and move a work along.

I hope that tonight's broad range of dance—from classical all the way to tango—demonstrates why Paul Taylor has gained such acclaim. With both humor and pathos, he is able to channel music into movement with ease, and fill us with joy. It's the joy of a new season.

Sincerely,

Christine Tschida  
Director of Northrop

**NEXT UP AT NORTHROP: SOLO**

Six world premieres by winners of the McKnight 2012 and 2013 Dancer Fellowships. October 4 at 8:00 pm and October 5 at 5:00 pm.

**PAUL TAYLOR'S AMERICAN MODERN DANCE**  
in association with Northrop

presents

# PAUL TAYLOR DANCE COMPANY

- |                          |                                |                      |
|--------------------------|--------------------------------|----------------------|
| <b>MICHAEL TRUSNOVEC</b> | <b>ROBERT KLEINENDORST</b>     | <b>JAMES SAMSON</b>  |
| <b>MICHELLE FLEET</b>    | <b>PARISA KHOBDEH</b>          | <b>SEAN MAHONEY</b>  |
| <b>ERAN BUGGE</b>        | <b>FRANCISCO GRACIANO</b>      | <b>LAURA HALZACK</b> |
| <b>JAMIE RAE WALKER</b>  | <b>MICHAEL APUZZO</b>          | <b>AILEEN ROEHL</b>  |
| <b>MICHAEL NOVAK</b>     | <b>HEATHER MCGINLEY</b>        |                      |
| <b>GEORGE SMALLWOOD</b>  | <b>CHRISTINA LYNCH MARKHAM</b> |                      |

*Artistic Director*  
**PAUL TAYLOR**

*Rehearsal Director*  
**BETTIE DE JONG**

*Principal Lighting Designer*  
**JENNIFER TIPTON**

*Principal Set & Costume Designer*  
**SANTO LOQUASTO**

*Executive Director*  
**JOHN TOMLINSON**

*Major funding provided by The SHS Foundation.*



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.





# PIAZZOLLA CALDERA

Music by **Astor Piazzolla and Jerzy Peterburshsky**  
Choreography by **Paul Taylor**  
Set and Costumes by **Santo Loquasto**  
Lighting by **Jennifer Tipton**

*(First performed in 1997)*

**Michael Trusnovec**  
**Parisa Khobdeh**  
**Jamie Rae Walker**

**Robert Kleinendorst**  
**Eran Bugge**  
**Michael Apuzzo**

**James Samson**  
**Francisco Graciano**  
**Michael Novak**

**Michelle Fleet**  
**Laura Halzack**  
**George Smallwood**

## Live music performed by **Pablo Ziegler's New Tango Ensemble**

Pablo Ziegler, *piano*  
Héctor Del Curto, *bandoneón*  
Pedro Giraudó, *bass*  
Julio Botti, *clarinet*  
Sami Merdinian, *violin*

**El Sol Sueño**  
full cast

**Concierto Para Quinteto**  
Khobdeh, Bugge, Kleinendorst

**Celos**  
Graciano and Apuzzo,  
Fleet and Trusnovec

**Escualo**  
full cast

*Commissioned by the American Dance Festival with support from the National Endowment for the Arts, Altria Group, Inc. and Brenda and Keith Brodie.*

*Original production also made possible by the New York State Council on the Arts, a State Agency, The Eleanor Naylor Dana Charitable Trust, and Carole K. Newman.*

*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 generous contributions to the Paul Taylor Repertory Preservation Project with major support from the National Endowment for the Arts.*

**"...The flawed confusion  
of human beings...**

**worn away as by the labor of hands,  
impregnated with sweat and smoke,  
smelling of lilies and of urine,  
splashed by the labor of what we do,  
legally or illegally...**

**as impure as old clothes,  
as a body,  
with its foodstains  
and its shame,  
with wrinkles, observations,  
dreams, wakefulness,  
prophecies,  
declarations of love and hate,  
stupidities, shocks, idylls,  
political beliefs,  
negations, doubts,  
affirmations..."**

**—Pablo Neruda**



Paul Taylor Dance Company's Michelle Fleet in *Piazzolla Caldera*.  
Photo © Tom Caravaglia.

# PAUL TAYLOR



Paul Taylor. Photo © Paul Palmero.

Dancemaker Paul Taylor, one of the seminal artists of the 20<sup>th</sup> and 21<sup>st</sup> Centuries, continues to shape the homegrown American art of modern dance that he has helped define since he became a professional dancer and pioneering choreographer in 1954. After 60 years as Artistic Director of the Paul Taylor Dance Company, he blazed a new trail in 2014 by establishing an institutional home for the art form: PAUL TAYLOR'S AMERICAN MODERN DANCE. Taylor will curate and present great modern dances of the past and present alongside his own works at Lincoln Center and other preeminent venues throughout the world, and commission a new generation of choreographers so that modern dance flourishes long into the future.

At an age when most artists' best work is behind them, Taylor continues to win public and critical acclaim for the vibrancy, relevance, and power of his dances. He offers cogent observations on life's complexities while tackling some of society's thorniest issues. While he may propel his dancers through space for the sheer beauty of it, he more frequently uses them to illuminate 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.

Paul 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, and 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 has made 140 dances since 1954, many of which have attained iconic status. He has covered a breathtaking range of topics, but recurring themes include life and death; 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 has largely been iconoclastic, he has also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

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 a contemporary score but to music composed 200 years earlier, and then went to the opposite extreme a year later with a view of purgatory in

*Scudorama*. 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 center stage in *Big Bertha*. After retiring as a performer in 1974, he created an instant classic, the exuberant *Esplanade* (1975), which remains his signature work. In *Cloven Kingdom* (1976) he examined the primitive nature that lurks just below man's veneer of sophistication and gentility. He looked at intimacy among men at war in 1983—long before "Don't ask, don't tell" became official policy—in *Sunset*; 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 Andrews Sisters to juxtapose the high spirits of Americans during the 1940s with the sacrifices so many of them made during World War II. In *The Word* (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium he condemned American imperialism in *Banquet of Vultures*, poked fun at feminism in *Dream Girls*, and stared death square in the face in the Walt Whitman-

inspired *Beloved Renegade*. *Brief Encounters* (2009) and *The Uncommitted* (2011) each examined the inability of many men and women in contemporary society to form meaningful, lasting relationships.

Hailed for uncommon musicality and catholic taste, Taylor has 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 has set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical symphonies, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley, Barbershop Quartets, and The Mamas and The Papas; and telephone time announcements, loon calls, and laughter.

Taylor has influenced dozens of men and women who have gone on to choreograph—many on their own troupes—including Pina Bausch, Patrick Corbin, Laura Dean, Senta Driver, Thomas Evert, Danny Ezralow, Danny Grossman, Amy Marshall, David Parsons, Twyla Tharp, Takehiro Ueyama, Doug Wright, and Lila York. Many others have



Amy Young and Paul Taylor. Photo © Tom Hurwitz, A.S.C.

## PAUL TAYLOR

gone on to become respected teachers at colleges and universities, including Carolyn Adams, Ruth Andrien, Mary Cochran, Connie Dinapoli, Orion Duckstein, David Grenke, Kate Johnson, Elizabeth Keen, Linda Kent, Renee Kimball, Sharon Kinney, Jane Kosminsky, Joao Mauricio, Susan McGuire, Sandra Stone, Kenneth Tosti, Dan Wagoner, Elizabeth Walton, Karla Wolfangle and Raegan Wood. And he has worked closely with such outstanding artists as Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton, and Jennifer Tipton.

As the subject of Matthew Diamond's documentary, *Dancemaker*, and author of the autobiography *Private Domain* and *Wall Street Journal* essay "Why I Make Dances," Taylor has shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination, was hailed by *Time* as "perhaps the best dance documentary ever." His 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. A documentary on the making of *Three Dubious Memories*, entitled *Creative Domain*, has been made, and a new collection of his essays, *Facts and Fancies*, was published in February 2013.

Taylor has received nearly every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress's Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut

College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University, and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship—often called the "genius award"—and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989 Taylor was elected one of ten honorary members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as *Chevalier de l'Ordre des Arts et des Lettres* in 1969 and elevated to *Officier* in 1984 and *Commandeur* in 1990, Taylor was awarded France's highest honor, the *Légion d'Honneur*, in 2000 for exceptional contributions to French culture.

Taylor's dances are performed by the Paul Taylor Dance Company, the six-member Paul 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. He remains among the most sought-after choreographers working today, commissioned by presenting organizations the world over.

Continuing to embrace new challenges, in 2012 Taylor moved the Paul Taylor Dance Company's performances to a new home at Lincoln Center, where it has attracted larger audiences than ever before. And in 2014 he established PAUL TAYLOR'S AMERICAN MODERN DANCE. Noted dance writer Robert Johnson applauded the creation of the new initiative, writing, "Any serious effort to preserve our fragile dance inheritance deserves a rousing 'Hosanna!' and 'Amen!'"

## PAUL TAYLOR DANCE COMPANY

"The American spirit soars whenever Taylor's dancers dance." —*San Francisco Chronicle*

The Paul Taylor Dance Company is one of the world's most highly respected and sought-after ensembles.

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 a half-century of unrivaled creativity, and in the decades that followed, Taylor became a cultural icon and one of 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 theaters and venues of every size and description in cultural capitals, on college campuses and in rural communities—and often to places modern dance had never been before. The Taylor Company has performed in more than 520 cities in 62 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. In the spring of 2003 the company mounted an award-winning four-week, seven-city tour of the United Kingdom. The company's performances in China in November 2007 marked its fourth tour there.

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. The company's season in 2005, marking its 50<sup>th</sup> Anniversary, was attended by more than 25,000 people. In celebration of the Anniversary and 50 years of creativity by one of the most extraordinary artists the world has ever known, the Taylor Foundation presented Taylor's works in all 50 States between March 2004 and November 2005. That 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 quartet of new dances.

Beginning with its first television appearance for the Dance in America series in 1978, the Paul Taylor Dance Company has appeared on PBS in ten different programs, including the 1992 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*, the Academy Award nominated documentary about Taylor and his company. In 2013, PBS aired *Paul Taylor Dance Company in Paris*, featuring *Brandenburgs* and *Beloved Renegade*. *Dancemaker* and *Paul Taylor Dance Company in Paris* are available on DVD.

To learn more about the Paul Taylor Dance Company, please visit [ptdc.org](http://ptdc.org).

# THE COMPANY



## **BETTIE DE JONG** Rehearsal Director

Bettie 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. Ms. 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, has been his right arm for the past 38 years.



## **MICHAEL TRUSNOVEC** Dancer

Michael Trusnovec hails from Yaphank, New York. He began dancing at age six, and attended the Long Island High School for the Arts. In 1992, he was named a YoungArts Level I Awardee,

and honored as a Presidential Scholar in the Arts. In 1996, he received a B.F.A. in Dance Performance from Southern Methodist University in Dallas. Professionally, he danced with the Paul Taylor 2 Dance Company from 1996 to 1998, and has appeared with Cortez & Co. Contemporary/Ballet, and CorbinDances. Fall 1998 marked his debut with the Paul Taylor Dance Company. Trusnovec received a 2006 New York Dance and Performance Award (the Bessie) for his Body of Work during the 2005-06 Taylor season.



## **ROBERT KLEINENDORST** Dancer

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. 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 the Paul Taylor 2 Dance Company in August 1998. Kleinendorst joined the Paul Taylor Dance Company in Fall 2000.



## **JAMES SAMSON** Dancer

James Samson is a native of Jefferson City, Missouri where he began his dance training at age eight. He received a B.F.A. in dance with a minor in business from Southwest Missouri State University. He

then went on to study as a scholarship student with the David Parsons New Arts Festival, the Pilobolus Intensive Workshop, and the Alvin Ailey Summer Intensive where he was selected to perform in Paul Taylor's *Airs* set by Linda Kent. Samson danced for Charleston Ballet Theatre, Omaha Theatre Company Ballet, New England Ballet, Connecticut Ballet, and the Amy Marshall Dance Company. He joined the Paul Taylor Dance Company in February 2001.



## **MICHELLE FLEET** Dancer

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. 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. Fleet joined the Paul Taylor 2 Dance Company in Summer 1999. She made her debut with the Paul Taylor Dance Company in September 2002.



## **PARISA KHOBDEH** Dancer

Parisa Khobdeh, born and raised in Plano, Texas, trained with Kathy Chamberlain and Gilles Tanguay, and earned a B.F.A. from Southern Methodist University. She has worked with choreographers

Robert Battle, Judith Jamison, Donald McKayle, and David Grenke. Khobdeh also studied at the Taylor and Graham schools, and teaches master classes at schools and universities around the U.S. She made her debut with the Paul Taylor Dance Company at the American Dance Festival in June 2003.



## **SEAN MAHONEY** Dancer

Sean Mahoney, born and raised in Bensalem, Pennsylvania, began his life in dance at age 12 by attending Princeton Ballet School on scholarship; that year he also started training with

Fred Knecht. In 1991 he began as an apprentice at American Repertory Ballet (ARB) and became a featured dancer with the company, which he rejoined in 2000 under the direction of Graham Lustig. Mahoney was chosen as one of the first members of the Paul Taylor 2 Dance Company in 1993 just after completing high school. He has danced for David Parsons, Alex Tressor, and Geoffrey Doig-Marx, and performed in Radio City's *Christmas Spectacular*. He rejoined Taylor 2 in 2002. Mahoney is the son of a construction worker who provided him with the skills he uses to assist with set construction for the company. As a musician, he accompanies classes at The Taylor School and is a member of the band *Heroes Die*. He made his debut with the Paul Taylor Dance Company in January 2004.



## **ERAN BUGGE** Dancer

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. 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. She joined the Paul Taylor Dance Company in Fall 2005.



## **FRANCISCO GRACIANO** Dancer

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, Michael Mao Dance, Ben Munisteri Dance Company, Cortez & Co. Contemporary/Ballet, and Pascal Rioult Dance Theater, among others. He also appeared in the operas *Aida* and *White Raven* directed by Robert Wilson. In 2009 he was included in *Dance Magazine's* "25 to Watch." Graciano joined the Paul Taylor 2 Dance Company in February 2004 and made his debut with the Paul Taylor Dance Company in Granada, Spain in Summer 2006. His backstage photography can be seen at franciscograciano.com.

# THE COMPANY



**LAURA HALZACK**  
Dancer

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. 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. Halzack studied at The Taylor School for two years before joining the Paul Taylor Dance Company in Summer 2006.



**JAMIE RAE WALKER**  
Dancer

Jamie Rae Walker began her ballet and Graham-based modern dance training at age eight in Levittown, Pennsylvania and later performed with the Princeton Ballet (now American

Repertory Ballet). In 1991 she began training at the Central Pennsylvania Youth Ballet, and in 1992 was awarded a scholarship by Violette Verdy at the Northeast Regional Dance Festival. Walker joined Miami City Ballet in 1994 and performed principal and soloist roles in Balanchine and Taylor dances until 2000. In 2001 she received a scholarship to attend The Taylor School and was a part of the original cast of Twyla Tharp's Broadway show, *Movin' Out*. Walker joined the Paul Taylor 2 Dance Company in Fall 2003, and became a member of the Paul Taylor Dance Company in Summer 2008.



**MICHAEL APUZZO**  
Dancer

Michael Apuzzo grew up in North Haven, Connecticut. He studied economics and theater at Yale University, graduating Magna Cum Laude in 2005. Growing up in musical theater, he began his formal dance training in college, performing and choreographing 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 theaters across the country and in the National Tour of Twyla Tharp's Broadway show, *Movin' Out*. He holds a second-degree black belt in Tae Kwon Do and recently published his first book, *Flying Through Yellow*. Apuzzo joined the Paul Taylor Dance Company in Fall 2008.



**AILEEN ROEHL**  
Dancer

Aileen Roehl is an American who grew up in Heidelberg, Germany, where she began her dance training at the Heidelberg School of the Arts with Isabel Christie and Carolyn Carattini. She received

her B.F.A. from the University of Hartford's Hartt School where she performed works by Martha Graham, Peggy Lyman, Katie Stevenson-Nollet, Jean Grand-Maitre, Kirk Peterson, and Adam Miller. Roehl was a member of the Amy Marshall Dance Company from September 2005 through May 2010, and was the company's resident costume designer. She also danced with the Albano Ballet in Hartford, CT in 2009-10. She joined the Paul Taylor Dance Company in June 2010.



**MICHAEL NOVAK**  
Dancer

Michael Novak was raised in Rolling Meadows, Illinois, where he started dancing at age ten. He trained on full scholarship at The University of the Arts and the Pennsylvania Academy

of Ballet, and, after moving to New York, went on to study with Joe Williams and Anna Lederfeind. In 2009, he graduated Magna Cum Laude and Phi Beta Kappa from Columbia University with a B.A. in Dance, and later performed with Gibney Dance, Daniel Gwirtzman Dance Company, and Bonnie Scheibman. Novak started studying at the Taylor School in 2008 and participated in the Taylor Summer Intensive before joining the company in Summer 2010. His debut season earned him a nomination for the 2011 Clive Barnes Foundation Dance Award.



**HEATHER MCGINLEY**  
Dancer

Heather McGinley grew up in St. Louis, Missouri. Through her early training with Lisbeth Brown she attained a Diploma in the Cecchetti Method of Classical Ballet. She graduated from Butler University with

a B.F.A. in dance performance in 2005. She was a member of Graham II for two seasons and went on to perform with the Martha Graham Dance Company from 2008 to 2011. McGinley toured Italy in the original cast of the theater piece *Seeking Picasso*, dancing lead roles including Graham's *Deep Song*. She participated in the 2010 Intensives at The Taylor School, and joined the Paul Taylor Dance Company in Spring 2011.



**GEORGE SMALLWOOD**  
Dancer

George Smallwood is a native of New Orleans. He earned a B.F.A. degree in dance performance and a Bachelor of Business Administration degree with an International Focus from

Southern Methodist University. He has been a member of the Parsons Dance Company, where he performed the signature solo *Caught*, and the Martha Graham and Lar Lubovitch companies. As co-founder of Battleworks he performed, taught master classes, and re-staged Robert Battle's works across the country. He has been in regional productions of *Spamalot*, *Chicago*, *My Fair Lady*, *Oklahoma!*, *Crazy for You*, *The Music Man*, *White Christmas*, *Seven Brides for Seven Brothers*, and *42nd Street*. He joined the Paul Taylor Dance Company temporarily in Spring 2011 and rejoined in Summer 2012.



**CHRISTINA LYNCH MARKHAM**  
Dancer

Christina Lynch Markham grew up in Westbury, New York and began dancing with Lori Shaw, and continued at Holy Trinity High School under the direction of Catherine Murphy. She attended Hofstra

University on scholarship and performed works by Cathy McCann, Karla Wolfangle, 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 the Paul Taylor 2 Dance Company in Summer 2008, and made her debut with the Paul Taylor Dance Company in Summer 2013.



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**PAUL TAYLOR DANCE FOUNDATION, INC.**  
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*Dancemaker*, the Academy Award-nominated documentary about Paul Taylor, is available on DVD, as is *Paul Taylor Dance Company in Paris*, featuring *Brandenburgs* and *Beloved Renegade*. Copies of Taylor's acclaimed autobiography, *Private Domain*; his new book, *Facts and Fancies*; and Paul Taylor Dance Company souvenir books, are also available. To order, call (212) 431-5562.

**THE TAYLOR SCHOOL**

Taylor style and repertoire classes are held for professional dancers throughout the year, taught by former and current Taylor Company members. The School offers Summer and Winter Intensives for students from around the world interested in a more in-depth study of Paul Taylor style and choreography, as well as youth and adult classes. For information, schedules and registration forms, please visit [ptdc.org](http://ptdc.org).

**THE PAUL TAYLOR 2 DANCE COMPANY**

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REI AKAZAWA

HANK BAMBERGER  
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LEE DUVENECK  
PRINCETON MCCURTAIN

Taylor established the Paul Taylor 2 Dance Company 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 Taylor's original company. In selecting repertoire for Taylor 2, Taylor chooses dances that reveal the broad spectrum of his work, sometimes reworking 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 Ruth Andrien was named Rehearsal Director of Taylor 2 in 2010.

To find out more about Taylor 2, upcoming tour dates, and the latest Taylor 2 news **please visit the company on the web at [ptdc.org](http://ptdc.org).**

*The taking of photographs and the use of mechanical recording devices are strictly prohibited.  
Program subject to change.  
Latecomers will be seated only during intermissions.  
Please turn off all pagers and cell phones during the performance.*

# PABLO ZIEGLER QUINTET



## PABLO ZIEGLER Piano

For decades, Buenos Aires-born, Latin Grammy Award-winning pianist, composer and arranger Pablo Ziegler has been one of the most important figures in Argentine New Tango, the vibrant

musical hybrid of classic tango, American jazz, and European art music. Dan Bilawsky of *All About Jazz* affirms, “When [Astor] Piazzolla departed this Earth in 1992, the torch was passed to his longtime pianist who’s been carrying it proudly ever since.”

After performing in tango grand-maestro Astor Piazzolla’s legendary quintet for over a decade, and appearing on iconic Piazzolla recordings including *Tango: Zero Hour*, *La Camorra* and *Central Park Concert*, Ziegler has led his own groups for over 20 years, refining and reimagining the bounds of the modern tango tradition. Touring throughout the world with his trio, quartet and quintet, recent seasons have seen Ziegler performing at such venues as Carnegie Hall, Lincoln Center, SFJAZZ, the Ottawa International Jazz Fest, the Clarice Smith Performing Arts Center, and many others.

In addition to concerts with his own ensembles, Ziegler has been featured as guest soloist with major orchestras around the world, playing his own compositions as well as the music of Piazzolla with the Presidential Orchestra of Turkey, the Tokyo Chamber Orchestra, the Charleston Symphony, the Metropole Orkest in Netherlands, and Jazz Sinfonica Orchestra in São Paulo, Brazil.

Ziegler’s most recent recording, 2013’s Latin Grammy-nominated *Amsterdam Meets New Tango*, sees his quartet paired with the Netherlands’ Metropole Orkest, playing his most famous compositions re-arranged for jazz orchestra. In 2011, Ziegler’s work as music director, arranger, and pianist for bass-baritone opera star Erwin Schrott earned an Echo Klassik Award for the album *Rojotango*. Ziegler’s 2005 release, *Bajo Cero*, won the Latin Grammy Award for Best Tango Album, and in 2008, his album *Buenos Aires Report* made the final list of nominees for the same honor.

Other major recordings include 1998’s *Tango Romance* with the Orpheus Chamber Orchestra and 1996’s *Los Tangueros* with Emanuel Ax. In August 2014, Ziegler and his ensemble performed at Lincoln Center Out of Doors on a shared bill with the Paul Taylor Dance Company. The evening included an opening set by Ziegler’s quartet, described by *The New York Times* as “rapturous,” as well as a historic, first-ever collaboration: Taylor’s *Piazzolla Caldera* with live accompaniment from Ziegler and his ensemble.

## HÉCTOR DEL CURTO Bandoneón

Praised by the *New York Times* as a “splendid player,” Argentinean bandoneónist Héctor Del Curto has captivated the audiences around the world as a soloist and chamber musician, sharing the stage with the world-renowned tango legends Astor Piazzolla and Osvaldo Pugliese, pianist Pablo Ziegler, clarinetist Paquito D’Rivera, and ballet dancer Julio Bocca, among many others. After a Carnegie Hall concert in April 1999 with the Orpheus Chamber Orchestra, *New York Times* made special mention of Del Curto’s “wistful, piercing solos on the bandoneón.” Del Curto won the title of “Best Bandoneón Player Under 25” when he was only 17 years of age. Shortly thereafter, he became the youngest bandoneónist in the history of Osvaldo Pugliese’s legendary orchestra. In 1999, Del Curto received the Golden Note Award from the Italian–American Network. As a conductor, he directed “Forever Tango” on Broadway and founded the Eternal Tango Orchestra a ten-piece ensemble. Del Curto has produced a critically acclaimed CD, *Eternal Tango*, released in 2007.

## PEDRO GIRAUDO Bass

Originally from Córdoba Argentina, Pedro Giraudo moved to New York City in 1996. A highly versatile bassist, composer, conductor, and arranger, he has become an in-demand artist performing in a wide variety of musical projects, ranging from tango to jazz. Pedro Giraudo has collaborated with Grammy award winner Pablo Ziegler, nine-time Grammy award winner Paquito D’Rivera, and Latin American icon Ruben Blades, as well as jazz

living legends Branford Marsalis, Kenny Garret, and violin virtuoso Philippe Quint among many others. Giraudo has also conducted the world renown WDR Big Band and Cologne Contemporary Jazz Orchestra. He has played bass on dozens of recordings for the world’s leading labels including Sony, Warner, Nonesuch, Naxos and Harmonia Mundi, and on movies including Oliver Stone’s ‘Wall Street II’. He is also the principal bassist of the Hudson Symphony Orchestra and the Música de Cámara String Ensemble. His award winning discography includes *Córdoba* (Zoho Music 2011), *El Viaje* (2009), *Desconsuelo* (2005), *Mr. Vivo* (2002), and *Destiny of Flowers* (2000).

## JULIO BOTTI Clarinet

Julio Botti (saxophone, clarinet, and flute player) was born in Bell Ville, Argentina. In 1996 he graduated from “Escuela de Musica Popular La Colmena” Cordoba, Argentina, and went on to study classical saxophone in Cuba at La Escuela Nacional de Arte de La Habana. He has been an active member of the New York City Latin Jazz scene for over 17 years. During this time he also played and taught in Europe and South America. After being selected to play in the Injuve Ibiza Festival, Spanish record label Hotsak-Errabel produced his first album entitled *Zafari Project*. Most recently he has been dedicating his time to New York City public schools as a woodwind teacher. Botti’s latest album *Tango Nostalgias*, produced by Maestro Pablo Ziegler was nominated this past November in the 14th Annual Latin Grammy Awards. Botti has played with various artists such as Pablo Ziegler Trio, Buddy Miles (Jimmy Hendrix’s Band of Gypsies), Leo Genovese (Esperanza Spalding), Erwin Schrott, Jeronimo Maya, Chembo Corniel, Concha Buika, Joe Bataan, and many others.

## SAMI MERDINIAN Violin

Hailed by *La Nacion* for his “beautiful sound and exquisite musicality,” Argentinean violinist Sami Merdinian has received worldwide recognition for his outstanding performances as a soloist and chamber musician. Merdinian is routinely engaged internationally as a recitalist. He has won several international competitions including Gold Medal in the XII International Young Solo Instrumentalists Competition in Argentina and the New Talent Competition in Slovakia organized by the European Radio. He has also received the Rising Star Award by Tiffany & Co., was named Outstanding Artist of the Year by the *Argentinean Press*, and has been featured on WQXR in New York, “Spiegenzall” live from the Concertgebouw, Argentinean Classical National Station, and the BBC. Merdinian is also a violinist in the string quintet Sybarite5. The quintet’s debut EP disc *Disturb the Silence*—featuring music by Radiohead and Piazzolla, plus two original works written for Sybarite5—quickly reached the top ten on *Billboard*’s Classical Crossover chart. Merdinian is the co-founder and artist director of the New Docta Intenational Music Festival in Cordoba, Argentina.

# McKNIGHT ARTIST FELLOWSHIPS

## For Dancers and Choreographers

### McKnight Fellowship News



Osnel Delgado. Photo © Bill Cameron.

2014 McKnight International Artist Osnel Delgado (Cuba) was in residence in the Twin Cities August 17-31. During this time he created a new work, *Coming Home*, for Zenon Dance Company and taught free classes in Cuban dance at both Northrop and the Zenon Dance School.

Delgado will return to Minneapolis for a second residency later this fall, November 16-22. During this second residency, Delgado will host final rehearsals, a variety of dance community events, and the premiere of his new work by Zenon Dance Company.



Delgado teaches a free class at Northrop's Hubbard Broadcasting Rehearsal Studio

Photo © Northrop



Delgado in rehearsal with Zenon Dance Company

Photo © Bill Cameron



Work-in-progress showing of Delgado's new work, *Coming Home*, at the Zenon Studios

Photo © Bill Cameron

**Watch for the world premiere of McKnight International Artist, Osnel Delgado's new work:**

***Coming Home***  
**Zenon Dance Company**  
**November 21-30**  
**The Cowles Center for Dance and the Performing Arts**

For tickets, please visit [thecowlescenter.org](http://thecowlescenter.org)  
For more information, please visit [northrop.umn.edu/mcknight](http://northrop.umn.edu/mcknight)



The McKnight Artist Fellowships for Dancers and Choreographers and the McKnight International Artist program is funded by The McKnight Foundation and administered by Northrop.

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2013 McKnight Dance Fellow, Kari Mosel.  
Photo © Tim Rummelhoff.



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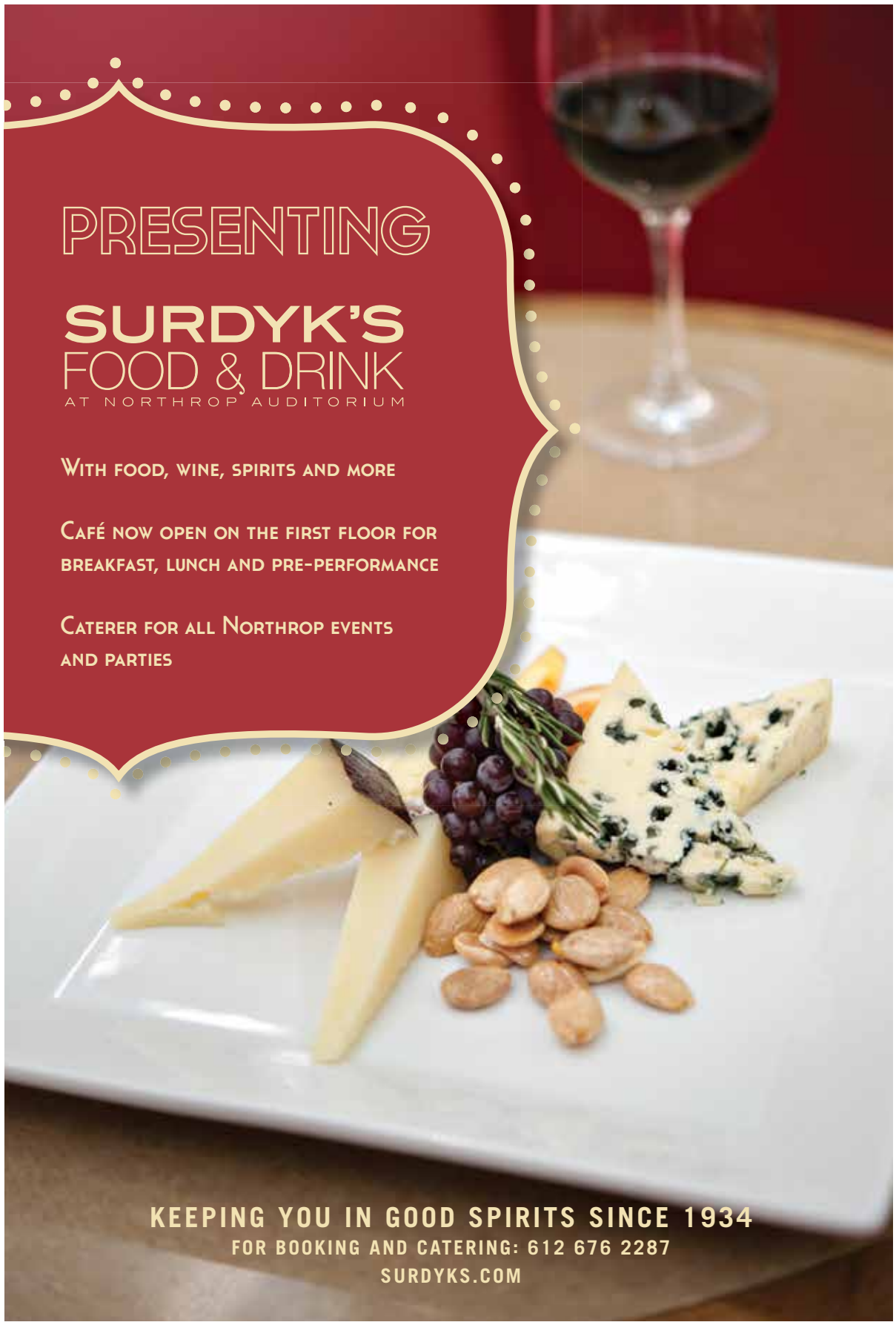
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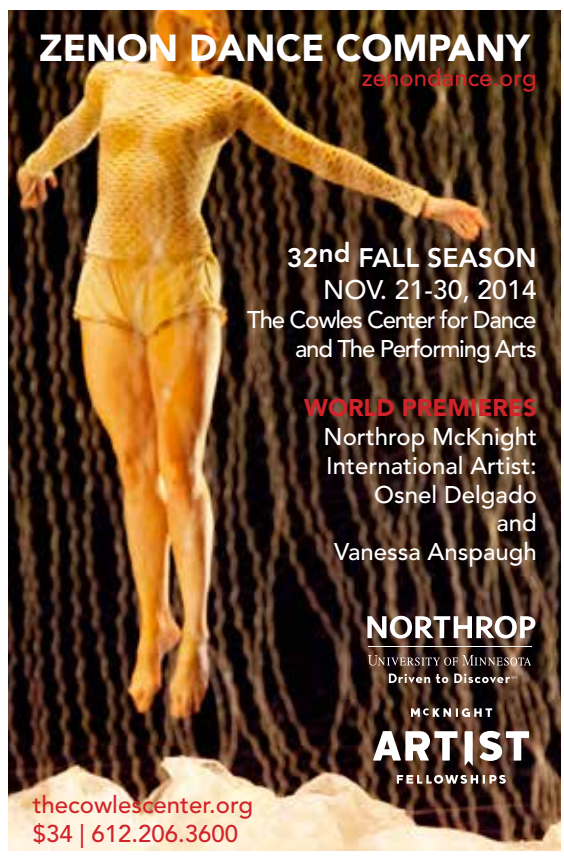
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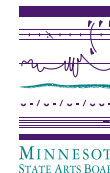
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# NORTHROP CELEBRATES

## The Life of Dr. Robert Goodale



Photo courtesy of Kathie Goodale.

It is with deep respect and admiration that we remember Dr. Robert (Bob) Goodale's contributions to our community as an artist, arts patron, innovative physician, and philanthropist.

In 1961, Bob and his wife Katherine (Kathie) moved to the Twin Cities where he trained under Dr. Owen Wagensteen in the University of Minnesota's Department of Surgery. During his long career at the University, Bob pioneered endoscopic and minimally invasive surgery techniques in America and provided distinguished service to the medical community and to his patients.

The dance community remembers Bob's contributions as a musician, dancer, poet, adventurer, and student. He and Kathie performed together for many years both locally and internationally. They danced in Yaroslavl for choreographer Oleg Soulimentko's East-West Exchange with Link Vostok as well as in Vienna and performed in the Twin Cities *City Children's Nutcracker*. Bob was on the board of Ballet Arts Minnesota for 10 years (served as its president for two) and was a board member of Link Vostok. Bob and Kathie were also ardent dance patrons and advocates, attending countless performances by local artists as well as international companies on the Northrop Dance series since the 1960's.

As a musician, Bob embraced all types of music, from Renaissance to Brazilian pieces for the recorder and for many years played trombone in the University of Minnesota's Health Sciences Orchestra. He studied life drawing, taking classes each week and continued to make art until the last days of his life.

Bob and Kathie have also provided tremendous philanthropic support to the arts and medical communities. Gifting \$1 million to endow a chair for minimally invasive surgery at the University of Minnesota Medical School and over \$3 million to create the Goodale Theater at the Cowles Center for Dance and Performing Arts, Bob and Kathie's legacy as artists and champions will be felt for generations to come. We are deeply saddened to lose Bob and will miss him terribly.

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