

ALVIN AILEY AMERICAN DANCE THEATER ARDEN COURT

(1981)

Choreography by Paul Taylor

Music by William Boyce

Restaged by Cathy McCann Buck

Set and costumes by Gene Moore

Lighting by Jennifer Tipton

(First performed by the Paul Taylor Dance Company in 1981)

Paul Taylor will supervise the staging of this technically challenging work on the Ailey company, the first time a work by this American modern dance master will enter the Ailey repertory. Set to a sumptuous baroque score by William Boyce, *Arden Court* is a richly dynamic dance featuring striking duets, solos and a men's sextet that showcase the dancers' skill and musicality. Mr. Taylor is an integral artistic inspiration for Robert Battle, whose choreography often reflects Taylor's expansive use of space.

"...all the lines are perfectly clean...Neither Ailey, nor Taylor, has ever looked like this before...big kudos to Battle for such a chewy treat"

- Jean Lenihan, *Los Angeles Times*, March 7, 2012

"...the dance itself blossoms and shimmers...the Ailey dancers help take the choreography to new heights..."

- Robert Greskovic, *The Wall Street Journal*, Dec. 7, 2011

"Expanding its repertoire in an unexpected direction...a perfect fit for this company...A stunning cast..."

- Robert Johnson, *The Star Ledger*, Dec. 28, 2011 [The Year's Top Ten in Dance]

"[*Arden Court* is] one of the few great art works created in [the 20th] century... exploring a new movement field of love and relationship...I am convinced that this is ... something extraordinary in the history of dance. It bounces to a different drummer."

- Clive Barnes, *The New York Post*

"...takes us from pensive contemplation to allegro energy in the twinkling of an eye. *Arden Court* abounds in such contrasts, and amid the irresistible pleasure of its dancing they also make it brimful of meanings...Mr. Taylor is a master of poetic theater as well as of dance."

- Alastair Macaulay, *The New York Times*, March 1, 2008



Paul Taylor

Photo by Paul Palmaro

Dance maker **Paul Taylor** is the last living member of the pantheon that created America's indigenous art of modern dance. Born in 1930 and raised in and around Washington, D.C., he was a swimmer and student of painting at Syracuse University in the late 1940s until he discovered dance, which he began studying at Juilliard. By 1954 he had assembled a small company of dancers and was making his own works. A commanding performer despite his late start, 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 danced with New York City Ballet as a guest artist. Having created the slyly funny *3 Epitaphs* in 1956, he captivated dancegoers in 1962 with his virile grace in the landmark *Aureole*, set cheekily not to contemporary music but to a baroque score, as *Junction* had been the year before. He struck chords again with the apocalyptic *Scudorama*, intended to be as dark as *Aureole* was sunny, and the controversial *Big Bertha*. After retiring as a performer in 1974, Mr. Taylor devoted himself fully to choreography and masterpieces continued to pour forth. He continues to win acclaim for the vibrancy, relevance and power of his new works as well as his classics, while offering cogent observations on life's complexities and society's thorniest issues. His ever-growing collection of works, now numbering 135, is performed by the Paul Taylor Dance Company, Taylor 2, and dance companies throughout the world. The Paul Taylor Dance Company, which has performed continuously around the globe since 1954, will visit the David H. Koch Theater at Lincoln Center for the first time for a three-week season in March 2012.



Alvin Ailey American Dance Theater's Linda Celeste Sims and Antonio Douthit in Paul Taylor's *Arden Court*. Photo by Andrew Eccles.

Arden Court

Music Credit Information

Song: **Excerpts from *Symphonies Nos. 1, 3, 5, 7, 8***

Written by: William Boyce

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