GREAT MOMENTS IN TAYLOR HISTORY

1954
Taylor's first professional work and his first collaboration with artist Robert Rauschenberg: *Jack and the Beanstalk*.

1956
Taylor choreographs *3 Epitaphs*; again Rauschenberg collaborates.

1957
Taylor's first full evening of his own choreography ("Dances by Paul Taylor," Kaufmann Concert Hall, New York City).

Seven New Dances provokes Louis Horst's blank review.

1960
In Taylor's first European tour, *Meridian*, *Tablet*, *3 Epitaphs*, *Rebus* and *Circus Polka* are danced at Italy's Spoleto Festival. Lincoln Kirstein had recommended Taylor to director Gian Carlo Menotti. The Company would tour to some 450 cities in 60 countries in its first 50 years.

While at Spoleto, Taylor is invited to create *The White Salamander* for The Netherlands Ballet. This is the first time he uses the pseudonym George H. Tacet, Ph.D as the designer.

1961
First performance at the American Dance Festival, Connecticut College, New London; premiere of *Insects and Heroes*, with sets and costumes by Rouben Ter-Arutunian.

Taylor choreographs *Junction*, the first work in a long-term collaboration with designer Alex Katz, and the first time Taylor uses a Baroque score, a rarity in modern dance.

1962
Performances in Paris as part of the Festival of Nations. Although most of the 23 participating countries are represented by larger and essentially classical companies, Taylor wins an award for Best Choreographer.

Sold-out performances and an invitation to be involved in a TV performance in Turin in four weeks time leads to Taylor extending his Paris performances into a season at the Théâtre des Artes. As with many American artists, the recognition and glowing compliments bestowed on Taylor in Europe open doors for him in the U.S.

While the Company is based in Paris, Taylor begins choreographing *Aureole*.

Charles Reinhart becomes the first executive director. He is one of only five people to head the managerial side of the Company through 2004, the others being Judith Daykin, Robert Yesselman, Ross Kramberg and Wallace Chappell.

1963
The Company marks its first Broadway season, at the Little Theater, produced by Richard Barr, Edward Albee and Clinton Wilder. The Company would subsequently have eight seasons on Broadway.

1964
First London season, at the Shaftsbury Theatre in the West End.

1965
Taylor choreographs *From Sea to Shining Sea*, thus initiating a series of works based upon Americana themes as well as a long-time collaboration with designer John Rawlings.

A tour of South America is the first of 11 tours as goodwill ambassadors under the auspices of the Department of State. The Company begins to be presented on a larger scale, and performs more often and in larger theaters, often with live music. Resident orchestras are rehearsed and conducted by Simon Sadoff, the company's first Music Director.

1966
The Paul Taylor Dance Foundation is established.

Taylor choreographs *Orbs*, a two-act dance set to Beethoven's final string quartets. Lighting is by Jennifer Tipton, beginning a collaboration that continues to this day.

One-week season at the ANTA Theater on Broadway.

1967
Taylor wins 16th Annual Capezio Dance Award. The citation reads as follows: "To Paul Taylor, for training a company of brilliant young dancers in a style which complements his own inimitable dance technique, and with them building a repertoire which has immeasurably enriched American modern dance and has brought prestige to that unique native art form wherever he has shown it all over the world on behalf of the Cultural Presentations Program of the U.S. Department of State."

1968
The Taylor Company returns to Paris to represent the U.S. at the Paris Festival.

The Royal Danish Ballet performs *Aureole*. This is the first time another dance company acquires an existing Taylor work.

1969
Taylor is elected Chevalier de l'Ordre des Arts et des Lettres in France.

1970
Big Bertha is created, and subsequently becomes one of the Taylor dances most requested by presenters.

The Taylor Company tours Europe and Lebanon under a new relationship with impresario Thomas Erdos, who remains its international agent and ardent champion for more than three decades.

1971
Book of Beasts is created, and later becomes a performance vehicle for Rudolf Nureyev.

1973
Taylor's first full-evening work, *American Genesis*.

1974
After the New York premiere of American Genesis at the Brooklyn Academy of Music on March 14, Taylor retires from dancing.

1975
Esplanade is the first work Taylor makes after he has stopped dancing. It is immediately acknowledged by many critics and dance professionals at one of the greatest dance works ever created.

1976
John Holmes becomes Board President and brings on the Board Walter Scheuer, who will be its longest-serving member.

Cloven Kingdom is created, and the men's quartet becomes emblematic of one aspect of Taylor's style.

1978
First of nine appearances by the Company on PBS Television's Dance in America series ("Paul Taylor Dance Company – *Esplanade* and *Runes*").

Taylor choreographs *Airs*, which later joins the repertoire of American Ballet Theatre.

1980
Taylor receives the Dance Magazine Award.

Le Sacre du Printemps (The Rehearsal) is seen by many as a landmark approach to the renowned Stravinsky score.

1981
A benefit performance of *From Sea to Shining Sea* features Gwen Verdon, Hermione Gingold, Betty Comden, Adolph Green, and, in their first appearance on stage together, Mikhail Baryshnikov and Rudolf Nureyev.

Taylor choreographs *Arden Court*, an instant hit with audiences and critics.

1985
Roses and *Last Look* are made in the same year, confirming Taylor's position as the choreographic "Master of the Light and the Dark."

Taylor receives a MacArthur "Genius" Award.

Bettie de Jong, who had danced with the Company since 1962, retires from dancing and remains Rehearsal Director.

1986
Musical Offering is considered by many to be one of Taylor's most profound works.

1987
Publication of Taylor's autobiography, *Private Domain*, which is nominated for the National Book Critics Circle Award in Biography, and is now in its third edition.

1988
Speaking in Tongues is hailed by critics as another landmark for the dance world.

With *Counterswarm*, Taylor begins a collaboration with set and costume designer Santo Loquasto that continues to this day.

1989
Taylor is elected Honorary Member of the American Academy and Institute of Arts and Letters.

1990
Taylor is elected Commandeur de l'Ordre des Arts et des Lettres in France.

1991
The Kennedy Center and Houston Ballet commission Company B.

1992
Taylor receives an Emmy Award for *Speaking in Tongues*, produced by WNET/13.

He receives Kennedy Center Honors "for enhancing the lives of people around the world and enriching the culture of our nation."

John Tomlinson, to be the Taylor Company's long-time General Manager, joins the organization.

1993
Taylor is awarded a National Medal of Arts by President Clinton at the White House.

Taylor 2, a second company of Paul Taylor dancers, is formed, with Linda Hodes as Director.

1994
Sponsored by the U.S. government, Taylor 2 tours six countries in Africa.

1995
Taylor receives the Algur H. Meadows Award for Excellence in the Arts, for work that "endures as some of the most innovative and important the world has ever seen."

Danmarks Radio in Denmark produces a television program featuring *Syzygy* and *Spindrift*.

Taylor is named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress's Office of Scholarly Programs.

1996
Paul Taylor Dance Company and Taylor 2 complete the largest-ever statewide tour of Wisconsin with Wisconsin Dance On Tour and perform in 22 communities in five weeks.

The Taylor Company performs for the first time in the People's Republic of China.

1997
Paul Taylor Dance Company and Taylor 2 are invited by the American Embassy in New Delhi as a month-long "gift of culture" to the people of India to celebrate 50 years of Indian independence. Both companies tour throughout India.
Taylor choreographs *Piazzolla Caldera*, a runaway hit that has its creative process documented in the film *Dancemaker*, which plays in movie theaters throughout the U.S. and abroad. The film is executive produced by Walter Scheuer and produced and directed by Matthew Diamond.

1999
Dancemaker is nominated for an Academy Award for best documentary feature film of 1998.

Paul Taylor Dance Company presents a four-week residency in San Francisco with San Francisco Performances at the inauguration of the Chase Celebration of American Dance.

2000
Taylor is inducted as Chevalier in France's Légion d'Honneur for exceptional contributions to French culture.

Dancemaker appears on the PBS series, "American Masters."

2001
The Taylor Company returns to the People's Republic of China for a four-week, six-city tour.

2002
Taylor choreographs *Promethean Fire*, and *The New York Times* says it may be his greatest work yet.

2003
The Paul Taylor Dance Company wins in the Best Foreign Dance Company category for the Critics' Circle National Dance Awards 2003 in Great Britain.

2004
Promethean Fire is nominated for London's Olivier Award in the category of Best New Dance. Taylor wins the Manchester Evening News Award for Dance 2003, for the Company's engagement at the Lowry, part of a four-week, six-city tour of the United Kingdom; and the 10th Annual American Choreography Awards for Outstanding Achievement in Choreography for the television special *Acts of Ardor,* which includes *Black Tuesday* and *Promethean Fire*.

The Taylor Company and Taylor 2 begin a celebration of the 50th Anniversary of the Paul Taylor Dance Company, which will take one or both companies to all 50 States by November 2005. As part of the celebration, Taylor creates four dances including *Dante Variations, Klezmerbluegrass*, *Spring Rounds* and *Banquet of Vultures.*

2005
Taylor wins the Association of Performing Arts Presenters (APAP) Award of Merit for Achievement in the Performing Arts, and the Americans for the Arts Lifetime Achievement Award. In its "Best of the Best 2004" article, *Vanity Fair* magazine hails him as "the greatest choreographer in the world."

The Taylor Company celebrates its 50th Anniversary with a three-week season at City Center that draws more than 25,000 people. Following the season's final performance, more than 70 Taylor dancers from past and present join Taylor for a bow on stage.

2006
Taylor again finds inspiration on the front pages of the daily newspaper, this time denouncing imperialism in *Banquet of Vultures*.

2007
The Taylor Company returns to the People's Republic of China for performances and master classes with local students and professional dancers.

2008
Paul Taylor Dance Company and Taylor 2 gear up for an 18 city tour of Pennsylvania in April.