Cal Performances Presents

Alvin Ailey American Dance Theater
Alvin Ailey, Founder

JUDITH JAMISON, Artistic Director
Masazumi Chaya, Assistant Artistic Director

Company Members

Sharon Gersten Luckman, Executive Director

Major funding is provided by the New York State Council on the Arts, a State agency, the New York City Department of Cultural Affairs, the National Endowment for the Arts, Altria Group, Inc., American Express, and Prudential Financial, Inc.

Official Airline
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These performances are made possible, in part, by Bank of America and the Bernard Osher Foundation.

Cal Performances’ 2007–2008 season is sponsored by Wells Fargo Bank.

Cal Performances Presents

Wednesday, March 5, 2008, 8pm
Thursday, March 6, 2008, 8pm
Friday, March 7, 2008, 8pm
Saturday, March 8, 2008, 2pm & 8pm
Sunday, March 9, 2008, 3pm
Zellerbach Hall

Program A

Alvin Ailey American Dance Theater

JUDITH JAMISON, Artistic Director
Masazumi Chaya, Assistant Artistic Director

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Wednesday, March 5, 2008, 8pm
Friday, March 7, 2008, 8pm
Zellerbach Hall

PROGRAM A

Firebird
INTERMISSION

The Groove To Nobody’s Business
PAUSE

Treading
INTERMISSION

Revelations

Firebird
(1970)
(West Coast Company Premiere)

Choreography
Maurice Béjart
Restaging
Shonach Mirk Robles
Music
Igor Stravinsky, The Firebird Suite*
Costumes
Joëlle Roustan, Roger Bernard

CASTING — WEDNESDAY EVENING
Clifton Brown, Jamar Roberts,
Linda Celeste Sims, Alicia J. Graf, Ebony Haswell,
Kirven J. Boyd, Glenn Allen Sims, Amos J. Machanic, Jr.,
Vernard J. Gilmore, Malik Le Nost

CASTING — FRIDAY EVENING
Matthew Rushing, Adam McKinney,
Gwynenn Taylor Jones, Courtney Brené Corbin, Rosalyn Deshauteurs,
Guillermo Asca, Abdur-Rahim Jackson, Zach Law Ingram,
Chris Jackson, Willy Laury

Major support for Alvin Ailey American Dance Theater’s production of Firebird has been provided by Movado Group.

Generous support was also received from The Fred Eychaner New Works Endowment Fund and The Harkness Foundation for Dance.
Maurice Béjart was a French choreographer who ran the Béjart Ballet Lausanne in Switzerland (formerly the Ballet du XXe Siècle when founded in Brussels in 1960). He was also the founder of the Mudra School in Brussels in 1970 and Dakar in 1977. Mr. Béjart’s major choreographic works include The Rite of Spring (1959), Bolero (1961) and Firebird (1970). He was known for using classically trained ballet dancers while drawing on the choreographic effects of both modern dance and athleticism. Mr. Béjart’s Firebird was staged on the Alvin Ailey American Dance Theater by Shonach Mirk-Robles. Maurice Béjart died on November 22, 2007.

* The Firebird Suite composed by Igor Stravinsky, performed by the Royal Concertgebouw Orchestra, conducted by Bernard Haitink, recorded by Philips Classics.
**Treading**  
(1979)

Choreography: Elisa Monte  
Music: Steve Reich, *Music for 18 Musicians*  
Costumes: Marisol  
Lighting: Beverly Emmons

**CASTING — WEDNESDAY EVENING**

Linda Celeste Sims, Clifton Brown

**CASTING — FRIDAY EVENING**

Tina Monica Williams, Glenn Allen Sims

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Elisa Monte made her professional debut dancing with Agnes DeMille in City Center’s revival of *Carousel* at age 11. Ms. Monte founded Elisa Monte Dance following 15 years as a professional dancer, including eight as principal dancer with the Martha Graham Dance Company. *Treading* was Ms. Monte’s first choreographic work, created as part of a choreography initiative to develop new work from artists of the Martha Graham Dance Company. It was first performed by Alvin Ailey American Dance Theater in 1981. Ms. Monte has choreographed over 30 works for her own company as well as Boston Ballet, San Francisco Ballet, Les Grands Ballets Canadiens, Ballet Gulbenkian of Portugal and La Scala Ballet, among others. She was among the first choreographers awarded a commission by the National Choreography Project. Ms. Monte has been a choreographer in residence at various venues around the country and abroad, including Robert Redford’s Sundance Institute, Southern Methodist University in Dallas, New York University’s Tisch School of the Arts, Philadanco and The Ailey School.

**INTERMISSION**

**Revelations**  
(1960)

Choreography: Alvin Ailey  
Music: Traditional  
Décor and Costumes: Ves Harper  
Costume Redesign for “Rocka My Soul”: Barbara Forbes  
Lighting: Nicola Cernovich

**CASTING — WEDNESDAY EVENING**

PILGRIM OF SORROW

“I Been ’Buked”  
Arranged by Hall Johnson*  
Malik Le Nost, Hope Boykin, Tina Monica Williams

“Didn’t My Lord Deliver Daniel”  
Arranged by James Miller†  
Constance Stamatou, Matthew Rushing, Renee Robinson

“Fix Me, Jesus”  
Arranged by Hall Johnson*  
Briana Reed, Adam McKinney, Malik Le Nost

“Processional/Honor, Honor”  
Adapted and arranged by Howard A. Roberts  
The Company

“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”  
Arranged by James Miller  
Amos J. Machanic, Jr.

**CASTING — FRIDAY EVENING**

PILGRIM OF SORROW

“I Been ’Buked”  
Arranged by Hall Johnson*  
Chris Jackson, Khilea Douglass, Gwynneth Taylor Jones

“Didn’t My Lord Deliver Daniel”  
Arranged by James Miller†  
Briana Reed, Adam McKinney

“Fix Me, Jesus”  
Arranged by Hall Johnson*  
Willy Laury, Olivia Bowman, Malik Le Nost, Chris Jackson

“Processional/Honor, Honor”  
Adapted and arranged by Howard A. Roberts  
The Company
Program A

“Wade in the Water”
Adapted and arranged by Howard A. Roberts
Rosalyn Deshauteurs, Antonio Douthit, Alicia J. Graf

“Wade in the Water” sequence by Ella Jenkins

“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”
Arranged by James Miller

“Sinner Man”
Adapted and arranged by Howard A. Roberts
Jamar Roberts, Zach Law Ingram, Abdur-Rahim Jackson

“The Day Is Past and Gone”
Arranged by Howard A. Roberts and Brother John Sellers
The Company

“You May Run On”
Arranged by Howard A. Roberts and Brother John Sellers
The Company

“Rocka My Soul in the Bosom of Abraham”
Adapted and arranged by Howard A. Roberts
The Company

All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to the Alvin Ailey American Dance Theater.

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† Used by special arrangement with Galaxy Music Corporation, New York City.

Program B

Thursday, March 6, 2008, 8pm
Saturday, March 8, 2008, 8pm
Zellerbach Hall

PROGRAM B

Night Creature

PAUSE

Unfold

INTERMISSION

The Road of the Phoebe Snow

INTERMISSION

The Winter in Lisbon

Night Creature
from Ailey Celebrates Ellington (1974)

Choreography Alvin Ailey
Music Duke Ellington, Night Creature*
Original Costumes Jane Greenwood
Costume Design Recreation Barbara Forbes
Lighting Chenault Spence

Night creatures, unlike stars, do not come OUT at night—they come ON, each thinking that before the night is out he or she will be the star.—Duke Ellington

CASTING — THURSDAY EVENING

MOVEMENT 1
Rosalyn Deshauteurs, Guillermo Asca & Company

MOVEMENT 2
Rosalyn Deshauteurs, Amos J. Machanic, Jr., Khilea Douglass, Roxanne Lyst, Courtney Brené Corbin, Yusha-Marie Sorzano, Constance Stamatiou, Ebony Haswell, Kirven J. Boyd, Willy Laury, Chris Jackson, Zach Law Ingram, Malik Le Nost, Adam McKinney

MOVEMENT 3
Rosalyn Deshauteurs, Guillermo Asca & Company
Robert Battle is a graduate of the New World School of the Arts and holds a BFA in dance from The Juilliard School. As a member of the Parsons Dance Company (1994–2001), Mr. Battle began setting his work on the company in 1998. His work has been featured in five New York City seasons of Parsons Dance Company. Mr. Battle founded Battleworks Dance Company in 2001. The company has been presented in New York City at the Joyce Theater, St. Mark’s Church, Evening Stars, the Juilliard Theater, and Dance Theater Workshop. Mr. Battle has been commissioned for both new and restaged works of Battleworks repertory by numerous companies, including Alvin Ailey American Dance Theater, Alley II, Dallas Black Dance Theater and PARADIGM. In 2005, Mr. Battle was honored at the Kennedy Center for the Performing Arts with a medal proclaiming him one of the “Masters of African-American Choreography.” Mr. Battle choreographed two other works for Alvin Ailey American Dance Theater: Love Stories, with choreography by Judith Jamison and Rennie Harris, and Juba.

* "Dupuis le jour," performed by Leontyne Price, composed by Gustave Charpentier, courtesy of Sony BMG Masterworks by arrangement with Sony BMG Music Entertainment.

**CASTING — SATURDAY EVENING**

Alicia J. Graf, Vernard J. Gilmore & Company

**MOVEMENT 1**

Alicia J. Graf, Jamar Roberts, Khilea Douglass, Roxanne Lyst, Courtney Brené Corbin, Yusha-Marie Sorzano, Constance Stamatiou, Ebony Haswell, Kirven J. Boyd, Willy Laury, Chris Jackson, Zach Law Ingram, Malik Le Nost, Adam McKinney

**MOVEMENT 2**

Alicia J. Graf, Vernard J. Gilmore & Company

**MOVEMENT 3**

Alicia J. Graf, Vernard J. Gilmore & Company

*This production was made possible, in part, by a grant from The Ford Foundation and with public funds from the National Endowment for the Arts.*

Born in Washington, D.C., in 1899, American composer, pianist and jazz bandleader Duke Ellington was one of the most influential figures in the history of music. In the early 1930s, his band achieved renown at the legendary Cotton Club in Harlem. Later, the band toured nationally and internationally. The “Duke” wrote over 900 compositions before his death in 1974; among his classics are “Mood Indigo,” “Solitude,” “Caravan,” “Sophisticated Lady” and Black, Brown and Beige.

Fabric dyeing of costumes by Elissa Tatigikis Iberti.

* Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

**PAUSE**

**Unfold**

(2005)

(West Coast Company Premiere)

Choreography: Robert Battle
Assistant to the Choreographer: Kanji Segawa
Music: Leontyne Price*
Costume Design: Jon Taylor
Lighting Design: Lynda Erbs

**CASTING — THURSDAY EVENING**

Alicia J. Graf, Jamar Roberts

**CASTING — SATURDAY EVENING**

Ebony Haswell, Matthew Rushing

**INTERMISSION**

The Road of the Phoebe Snow

(1959)

(West Coast Company Premiere)

Choreography: Talley Beatty
Restaging: Masuzumi Chaya
Music: Duke Ellington and Billy Strayhorn*
Costumes: Normand Maxon
Costume Recreation: Jon Taylor
Lighting: Chenault Spence

The Phoebe Snow was a train of the Lackawanna Railroad that passed through the American Midwest. Legend has it that its name came from a meticulous lady named Phoebe Snow, who traveled the line dressed in white satin and lace and looked out on the surrounding countryside with disdain. The Road of the Phoebe Snow explores first abstractly, then dramatically the incidents that may have occurred on or near these railroad tracks.

**CASTING — THURSDAY EVENING**


**CASTING — SATURDAY EVENING**

Rosalyn Deshauteurs, Antonio Douthit, Alicia J. Graf, Jamar Roberts, Courtney Brené Corbin, Khilea Douglass, Ebony Haswell, Yusha-Marie Sorzano, Constance Stamatiou, Malik Le Nost, Chris Jackson, Zach Law Ingram, Willy Laury, Adam McKinney

Generous support for this new production was received from Elma Linz Kanefield.
Major support has been provided by American Express.

This production was supported by the Ailey New Works Fund, sponsored by Altria Group, Inc.

The reconstruction of The Road of the Phoebe Snow was made possible, in part, by the National Endowment for the Arts American Masterpieces: Dance initiative, administered by the New England Foundation for the Arts.

Permission for this work has been granted by the Estate of Talley Beatty.

The late master choreographer Talley Beatty was a principal dancer with the Katherine Dunham Company at the age of 16 and toured with the company for five years. Mr. Beatty also had a musical career, appearing in the Broadway shows Cabin in the Sky, Pina and Needles and Blue Holiday. He formed his own company and toured throughout Europe, the United States and Canada. Mr. Beatty’s ballets have been performed by dance companies around the world, including Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Köln Opera Ballet Company, Stockholm Dance Theatre and Batsheva Dance Company. He also choreographed for theater companies and playwrights James Baldwin and Vinette Carroll, as well as for television. Since 1964, seven of Mr. Beatty’s works were mounted by Alvin Ailey American Dance Theater.


INTERMISSION

The Winter in Lisbon (1992)

This work is dedicated to the memory of Gary Deloatch.

Choreography  Billy Wilson
Restaging  Masazumi Chaya
Music  Dizzy Gillespie and Charles Fishman*
Costumes  Barbara Forbes
Lighting  Chenault Spence

CASTING — THURSDAY EVENING

OPENING THEME
Tina Monica Williams, Ebony Haswell, Courtney Brené Corbin, Yusha-Marie Sorzano, Constance Stamatiou, Adam McKinney, Zach Law Ingram, Malik Le Nost, Kirven J. Boyd, Chris Jackson, Willy Laury

SAN SEBASTIAN
Guillermo Asca, Glenn Allen Sims, Vernard J. Gilmore, Olivia Bowman, Hope Boykin

LISBON
Renee Robinson, Glenn Allen Sims

MANTeca
The Company

CASTING — SATURDAY EVENING

OPENING THEME
Tina Monica Williams, Briana Reed, Hope Boykin, Khlea Douglass, Gwynenn Taylor Jones, Willy Laury, Adam McKinney, Zach Law Ingram, Malik Le Nost, Kirven J. Boyd, Chris Jackson

SAN SEBASTIAN
Guillermo Asca, Amos J. Machanic, Jr., Vernard J. Gilmore, Rosalyn Deshauteurs, Roxanne Lyst

LISBON
Linda Celeste Sims, Amos J. Machanic, Jr.

MANTeca
The Company
This work was made possible, in part, with commissioning funds from the New York State Council on the Arts, a State agency, and support from The Harkness Foundation for Dance and the National Endowment for the Arts.

Billy Wilson, internationally known choreographer and director, studied ballet with Antony Tudor and Karel Shook. He appeared on Broadway in Bells Are Ringing and Jamaica, and in the original London production of West Side Story. He was associated with the dance departments of Brandeis University, the National Center of Afro-American Artists and was an Associate Professor at Carnegie Mellon University’s School of Drama. In addition to choreographing the award-winning children’s television show Zoom, Mr. Wilson choreographed Broadway’s Odyssey, Bubbling Brown Sugar and directed and choreographed Guys and Dolls. He received numerous awards for his work, including two Emmy Awards and three Tony Award nominations. Billy Wilson died in August 1994.

* “Opening Theme” (“Magic Summer”) by Charles Fishman. “Opening Theme,” “San Sebastian” and “Lisbon” arranged by Slide Hampton. “Manteca” arranged by Mike Crotty.

The Groove To Nobody’s Business
(2007)
(West Coast Premiere)

Choreography Camille A. Brown
Assistants to the Choreographer Francine E. Ott, Clarice Young
Music Ray Charles, Brandon McCune*
Costume Design Carolyn Meckha Cherry
Lighting Design Dalila Kee
Scenic Design J. Wiese

CASTING — SATURDAY AFTERNOON

LONELY AVENUE
Abdur-Rahim Jackson & Company

MORE TIME THAN ANYBODY
Alicia J. Graf, Briana Reed, Rosalyn Deshauteurs, Abdur-Rahim Jackson, Chris Jackson, Jamar Roberts

MIND YOUR GROOVE
Yusha-Marie Sorzano, Antonio Douthit, Clifton Brown & Company
CAL PERFORMANCES

Program C

CASTING — SUNDAY AFTERNOON

LONELY AVENUE
Matthew Rushing & Company

MORE TIME THAN ANYBODY
Renee Robinson, Hope Boykin, Olivia Bowman, Matthew Rushing, Kirven J. Boyd, Malik Le Nost

MIND YOUR GROOVE
Linda Celeste Sims, Guillermo Asca, Glenn Allen Sims & Company

This work was created through the Ailey New Works Fund, supported by Altria Group, Inc.

This work has been commissioned, in part, by The Joyce Theater’s Stephen and Cathy Weinroth Fund for New Work.

Generous support was received from The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan and The Richard L. Kauffman and Ellen Jewett New Works Endowment Fund.

This work has also been made possible, in part, by public funds from the New York State Council on the Arts, a State agency.

Hans van Manen began his career in 1951 as a member of Sonia Gaskell’s Ballet Recital. In 1952, he joined the Netherland’s Opera Ballet, where he created his first ballet, Festgericht, in 1957. He was a member of Roland Petit’s company in Paris, Het Nationale Ballet in Amsterdam and Netherlands Dans Theater, where he later became a choreographer and Artistic Director of the company. He has created over 100 ballets, each carrying his unmistakable signature of clarity in structure and a refined simplicity of elements, which have earned him the nickname of “the Mondrian” of dance. Mr. van Manen has staged ballets for many companies, including Stuttgart Ballet, Berlin Opera, National Ballet of Canada, Royal Danish Ballet, Compañía Nacional de Danza and Alvin Ailey American Dance Theater, among others. He is the recipient of many awards, including the Sonia Gaskell Prize for his entire body of work, the prestigious German Dance Prize and the Erasmus Prize for outstanding achievements in Dutch dance, and he was knighted by the Queen of the Netherlands in the Order of Orange Nassau. In 2003, the Foundation Hans van Manen, which categorizes and takes inventory of Mr. van Manen’s cultural estate so that it may function as a production archive, was officially launched.

PAUSE

Solo
(1997)

Choreography: Hans van Manen
Staging: Mea van Dijken Venema
Music: Johann Sebastian Bach
Costume Design: Keso Dekker
Lighting Design: Joop Caboort

CASTING — SATURDAY AFTERNOON

Guillermo Asca, Malik Le Nost, Kirven J. Boyd

CASTING — SUNDAY AFTERNOON

Abdur-Rahim Jackson, Jamar Roberts, Antonio Douthit

This production was made possible, in part, by The Fred Eychaner New Works Endowment Fund.

Hans van Manen began his career in 1951 as a member of Sonia Gaskell’s Ballet Recital. In 1952, he joined the Netherland’s Opera Ballet, where he created his first ballet, Festgericht, in 1957. He was a member of Roland Petit’s company in Paris, Het Nationale Ballet in Amsterdam and Netherlands Dans Theater, where he later became a choreographer and Artistic Director of the company. He has created over 100 ballets, each carrying his unmistakable signature of clarity in structure and a refined simplicity of elements, which have earned him the nickname of “the Mondrian” of dance. Mr. van Manen has staged ballets for many companies, including Stuttgart Ballet, Berlin Opera, National Ballet of Canada, Royal Danish Ballet, Compañía Nacional de Danza and Alvin Ailey American Dance Theater, among others. He is the recipient of many awards, including the Sonia Gaskell Prize for his entire body of work, the prestigious German Dance Prize and the Erasmus Prize for outstanding achievements in Dutch dance, and he was knighted by the Queen of the Netherlands in the Order of Orange Nassau. In 2003, the Foundation Hans van Manen, which categorizes and takes inventory of Mr. van Manen’s cultural estate so that it may function as a production archive, was officially launched.

INTERMISSION

Saddle UP!
(2007)
(West Coast Premiere)

Choreography: Fredrick Earl Mosley
Assistants to the Choreographer: Michael McBride, Alenka Cizmesija, Ellenore Scott
Music: Yo-Yo Ma, Edgar Meyer, Mark O’Connor*
Costume Design: Ann Houlard Ward
Scenic and Lighting Design: Al Crawford

CASTING — SATURDAY AND SUNDAY AFTERNOONS

New Sheriff in Town!  Zach Law Ingram
Till Death Do Us Part  The Company
Showdown!  Antonio Douthit, Zach Law Ingram
Perfect Fit  Alicia J. Graf
Lady Like  The Company
Hidden Treasure  Ebony Haswell & Company
May I Have This Dance?  Jamar Roberts, Olivia Bowman
Hoedown!  The Company

This work has been made possible, in part, by public funds from the New York State Council on the Arts, a State agency.

Fredrick Earl Mosley (Raleigh, North Carolina) is the founder and director of both Diversity of Dance Inc. and Earl Mosley’s Institute of the Arts. His works have been presented at Joyce Soho, Lincoln Center Out-of-Doors, Aaron Davis Hall and the Whitney Museum of American Art. In 2005, Mr. Mosley received a Teacher of the Year Award from Dance Teacher Magazine and is the recipient of numerous grants from organizations including the National Endowment of the Arts, the Connecticut Community Foundation and the Northwest Regional Workforce Investment Board Award. He taught and choreographed for Ohio University, Virginia Commonwealth University, Interlochen Arts Academy, Tokyo School of Music, Bar-Door Studios, University of Oklahoma, SUNY Purchase and The Ailey School. Mr. Mosley has set works for such companies as American Ballet Theatre’s Studio Company, Dallas Black Dance Theater, Florida Dance Theater, Edge Works Dance Theater, Alvin Ailey American Dance Theater. Currently, he is a faculty member at The Ailey School and the Education Center for the Arts, and is a modern guest artist at Dance New Amstel.

* All of the music is taken from the recording Appalachian Journey, performed by Yo-Yo Ma, Edgar Meyer and Mark O’Connor.


INTERMISSION

Revelations (1960)

Choreography  Alvin Ailey
Music  Traditional
Décor and Costumes  Ves Harper
Costume Redesign for “Racha My Soul”  Barbara Forbes
Lighting  Nicola Cernovich

CASTING — SATURDAY AFTERNOON

PILGRIM OF SORROW

“I Been ’Buked”  The Company
Arranged by Hall Johnson*

“Didn’t My Lord Deliver Daniel”  Zach Law Ingram, Roxanne Lyst, Olivia Bowman
Arranged by James Miller†

“Fix Me, Jesus”  The Company
Arranged by Hall Johnson*

Malik Le Nost, Kirven J. Boyd and Antonio Douthit in Revelations

TAKING ME TO THE WATER

“Processional/Honor, Honor”  Willy Laury, Constance Stamatiou, Adam McKinney, Chris Jackson
Adapted and arranged by Howard A. Roberts

“Wade in the Water”  Courtnay Brené Corbin, Vernard J. Gilmore, Briana Reed
Adapted and arranged by Howard A. Roberts

“Wade in the Water” sequence by Ella Jenkins
“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”  Guillermo Asca
Arranged by James Miller

MOVE, MEMBERS, MOVE

“Sinner Man”  Malik Le Nost, Antonio Douthit, Chris Jackson
Adapted and arranged by Howard A. Roberts

“The Day Is Past and Gone”  The Company
Arranged by Howard A. Roberts and Brother John Sellers
AileyConnect is a free service; cell phone minutes apply.

“Didn’t My Lord Deliver Daniel”
Arranged by James Miller†
Zach Law Ingram, Yusha-Marie Sorzano,
Gwynenn Taylor Jones

“Fix Me, Jesus”
Arranged by Hall Johnson*

“Pilgrim of Sorrow”

“Procesisonal/Honor, Honor”
Adapted and arranged by Howard A. Roberts
Malik Le Nost, Khilea Douglass,
Chris Jackson, Willy Laury

“Wade in the Water”
Adapted and arranged by Howard A. Roberts
Ebony Haswell, Vernard J. Gilmore,
Alicia J. Graf

“The Day Is Past and Gone”
Arranged by Howard A. Roberts and Brother John Sellers

“Revelations”
Arranged and adapted by Howard A. Roberts

“Processional/Honor, Honor”
Adapted and arranged by Howard A. Roberts

“Wade in the Water”
Sequence by Ella Jenkins

“I Wanna Be Ready”
Arranged by James Miller
Antonio Douthit

“Sinner Man”
Adapted and arranged by Howard A. Roberts
Willy Laury, Zach Law Ingram,
Kirven J. Boyd

“The Day Is Past and Gone”
Arranged by Howard A. Roberts and Brother John Sellers

“You May Run On”
Arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham”
Adapted and arranged by Howard A. Roberts

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The Alvin Ailey American Dance Theater (AAADT) grew from the now fabled performance in March 1958 at the 92nd Street Young Men’s Hebrew Association in New York. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey Company has gone on to perform for an estimated 21 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. The Company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage.

Born in Rogers, Texas on January 5, 1931, Alvin Ailey was introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton’s classes by his friend, Carmen de Lavallade.

When Mr. Ailey began creating dance, he drew upon his “blood memories” of Texas, the blues, spirituals and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work, Revelations.

Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the Company continues Mr. Ailey’s mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 200 works by over 70 choreographers have been performed by the Company.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become Artistic Director of Alvin Ailey American Dance Theater. Ms. Jamison wrote in her autobiography, Dancing Spirit, “I hope I’m a continuation of Alvin’s vision. He has left me a road map. It’s very clear. It works.”

Now you can learn more about the Company’s newest works from any cell phone or landline. Call AileyConnect at (212) 514-0010* and simply press the prompt number you want to hear followed by the pound sign. For a complete list of prompts, go to www.alvinaiiley.org/ailycopnt. *AileyConnect is a free service; cell phone minutes apply.

Judith Jamison (Artistic Director) was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey, who personally chose her to succeed him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo, Cry.

After leaving AAADT in 1980, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical Sophisticated Ladies. In 1988, she formed her own company, The Jamison Project; a PBS special depicting her creative process, Judith Jamison: The Dancemaker, aired nationally the same year.

Jamison has created works for many companies. Her most recent ballet, Reminiscin’, was inspired by great female jazz artists and Edward Hopper’s famous painting Nighthawks, with Love Stories, Echo: Far from Home (1998) and Hymn (1993), her stirring tribute to Mr. Ailey, are other major works she has choreographed for the Company.

Ms. Jamison is an author, whose autobiography, Dancing Spirit, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1991. She is the recipient of many awards and honorary degrees, including a prime-time Emmy Award and an American Choreography Award for Outstanding Choreography in the PBS Great Performances: Dance in America special, A Hymn for Alvin Ailey, and an honorary doctor-
As a performer, Mr. Chaya has appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

In 2007, Masazumi Chaya celebrated 35 years with Alvin Ailey American Dance Theater.

Ronni Favors (Rehearsal Director) began dancing as a child in her hometown of Iowa City, Iowa and later traveled to New York to continue her studies at The Ailey School as a fellowship student. Ms. Favors was a member of Ailey II, Alvin Ailey American Dance Theater and the Lar Lubovitch Dance Company, and a recipient of the Min-On Art Award. She served as Lar Lubovitch’s assistant in setting his works on several companies, including Cleveland Ballet, the Juilliard Dance Ensemble, Ballet du Nord and AAADT. Ms. Favors was the rehearsal director at AileyCamp’s 1989 inaugural session in Kansas City and served as Assistant Director of the Camp in 1990. She was the founding Director of New York’s CAS/AileyCamp and provided guidance in the national implementation of the program. Ms. Favors was named Assistant Rehearsal Director in 1997 and Rehearsal Director in 1999. During the Company’s return to South Africa in the fall of 1998, Ms. Favors engaged and rehearsed South African students who performed in Alvin Ailey’s Memoria in Johannesburg.

The Company

Guillermo Asca (Rego Park, New York), or “Moe,” as he affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a fellowship student at The Ailey School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith and Foot Prints Dance Project. Mr. Asca joined the Company in 1994.

Olivia Bowman (Brooklyn, New York) graduated from LaGuardia High School of the Performing Arts. She received scholarships from North Carolina School of the Arts and was a fellowship student at The Ailey School. Ms. Bowman was a member of Donald Byrd/Complexions. She joined the Company in 2001.

Kirven J. Boyd (Boston, Massachusetts) began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a fellowship student at The Ailey School. Mr. Boyd has danced with Balletworks Dance Company, The Parsons Dance Company and Ailey II. He joined the Company in 2004.

Hope Boykin (Durham, North Carolina) is a three-time recipient of the American Dance Festival’s Young Tuition Scholarship. She attended Howard University and performed with Lloyd Whitmore’s New World Dance Company in Washington, D.C. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms. Boykin was a member of Philadanco and received a New York Dance and Performance “Bessie” Award. In 2003, Ms. Boykin choreographed Acceptance in Surrender in collaboration with Abdur-Rahim Jackson and Matthew Rushing for AAADT. She joined the Company in 2000.

Clifton Brown (Goodyear, Arizona) began his dance training at Take 5 Dance Academy. He continued his training at various schools including Ballet Arizona, New School for the Arts and The Ailey School, where he was a student in the Ailey/Fordham BFA Program in Dance. Mr. Brown is a recipient of a Martin Luther King, Jr. Scholarship funded by the city of Phoenix, a Donna Wood Foundation Award, and a Level 1 ARTS award given by the National Foundation for Advancement in the Arts. He has performed with Earl Mosley’s Diversity of Dance, and performed as a guest with the Miami City Ballet. In 2005, Mr. Brown was nominated in the UK for a Critics Circle National Dance Award for best male dancer. Mr. Brown joined the Company in 1999.

Courtney Brencé Corbin (Brentwood, Tennessee) was born in Overland Park, Kansas. She began her...
About the Artists

Malik Le Nost (Paris, France) began his training in the south of France at Dance Energy. After graduating high school, he continued his training at the Conservatoire National de Musique de Danse de Paris. Mr. Le Nost appeared on television with Mariah Carey and worked with Redha and Kamel Ouali in musicals and with Jean Paul Goude in a commercial. In 2005, he moved to New York, where he studied at The Ailey School as a fellowship student. He was also a member of Ailey II. Mr. Le Nost joined the Company in 2006.

Roxanne Lyst (Annapolis, Maryland) began her professional dance training in Washington, D.C., under the tutelage of Alfred Dove and Adrian Bolton. She continued her studies at Jacob’s Pillow, Pennsylvania Academy of Ballet, and as a fellowship student at The Ailey School. Ms. Lyst was a member of Ailey II and Philadanco. She joined the Company in 2004.

Amos J. Machanic, Jr. (Miami, Florida) studied dance at the New World School of the Arts and continued his training at The Ailey School, where he was a fellowship recipient. He was a member of Ailey II and joined the Company in 1996.

Adam McKinney (Milwaukee, Wisconsin) trained at the Joffrey Ballet School, Milwaukee Ballet School and The Ailey School. Mr. McKinney received a BFA in dance performance from Butler University and was a member of Bejart Ballet Lausanne, Alonzo King’s LINES Ballet, Buglisi Dance Theatre and Milwaukee Ballet Company. He was an artist-in-residence at the South African Ballet Theatre and choreographed for Agulhas Theatre Works in Johannesburg, South Africa, a company that makes dance available to the disabled and able-bodied. Mr. McKinney is a 2006 US Embassy Culture Connect Envoy in Cape Town, Pretoria and Johannesburg. He joined the Company in 2006.

Briana Reed (St. Petersburg, Florida) began her training at the Academy of Ballet Arts and the Pinellas County Center for Arts. She also studied at The Ailey School as a fellowship student. In 1997, Ms. Reed graduated from The Juilliard School and was a member of Ailey II. She joined the Company in 1998.

Abdur-Rahim Jackson (Philadelphia, Pennsylvania) is a graduate of Franklin Learning Center High School and received his BFA from The Juilliard School. He received scholarships from Freedom Theatre, Philadanco, Dance Theatre of Harlem, Boston Ballet and The Ailey School. Mr. Jackson received a Marion D. Cuyjet Award and was featured in the 2003 PBS American Masters documentary Juilliard. He danced with Ailey II in 2000 and joined the Company in 2001.

Chris Jackson (Chicago, Illinois) began dancing at The Stairway of the Stars dance studio. In 1998, he started his formal dance training at The Chicago Academy for the Arts High School under the direction of Anna Paskevics and Randy Duncan. Mr. Jackson later went on to pursue training at The Ailey School where he was a recipient of the 2001–2002 Alvin Ailey Fellowship. He was an apprentice with River North Dance Chicago, and was a member of Ailey II. Mr. Jackson joined the company in 2004.

Gwynneth Taylor Jones (Berlin, Pennsylvania) began her dance training with the Pittsburgh Youth Ballet at the age of 13. She continued her studies at the Ballet Met Dance Academy in Columbus, Ohio. Ms. Jones moved to New York where she studied at The Ailey School as a fellowship student and later became a member of Ailey II. She danced with Earl Mosley Diversity of Dance, Fred Benjamin Dance Company, Cedar Lake Ensemble and performed choreography by George Faison for Aretha Franklin. Ms. Jones joined the Company in 2004.

Willy Laury (Paris, France) received his early dance training at the Janine Stanlowska Institut de Danse and the Studio Harmonic in Paris. Upon moving to New York City, Mr. Laury continued his dance education at SUNY Purchase, The Juilliard School, and The Ailey School where he performed works by Judith Jamison, Matthew Rushing, and Ballet Frankfurt’s Alan Barnes. Mr. Laury was featured in the motion picture Ever After and appeared in Italian Vogue and Nylon Magazine. He also worked with Men’s Health photographer Maria Elena Giuliani and was a member of Ailey II. Mr. Laury joined the Company in 2004.

About the Artists

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About the Artists

Jamar Roberts (Miami, Florida) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami and as a fellowship student at The Ailey School. Mr. Roberts was a member of Ailey II and joined the Company in 2002.

Renee Robinson (Washington, D.C.) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem School and The Ailey School. In 2003, she performed at the White House State Dinner in honor of the President of Kenya, Mwai Kibaki. Ms. Robinson was a member of Ailey II and joined the Company in 1981.

Matthew Rushing (Los Angeles, California) began his dance training at Los Angeles County High School for the Arts. He received a Spotlight Award and was named a Presidential Scholar in the Arts. He trained at The Ailey School in New York City and later became a member of Ailey II, where he danced for a year. During his career, he has performed as a guest artist for galas in France, Russia, Canada and Hungary and performed for former president Bill Clinton’s inaugural presidential celebration. In 2003, Mr. Rushing performed at the White House State Dinner in honor of the President of Kenya, Mwai Kibaki. He joined the Company in 1992.

Glenn Allen Sims (Long Branch, New Jersey) began his dance training at the Academy of Dance Arts in Red Bank, New Jersey. He was a fellowship student at The Ailey School and performed in the Garden State Arts Center’s Talent Expo in 1993. He attended The Juilliard School under the artistic direction of Benjamin Harkove and performed works by Glen Tetley, Paul Taylor and Lila York. Mr. Sims has performed for the King of Morocco with choreography by Fred Benjamin and with Urban Dance Theater and Creative Outlet Dance Theater of Brooklyn. In 2004, Mr. Sims was inducted into the Long Branch High School’s Distinguished Alumni Hall of Fame. He joined the Company in 1997.

Linda Celeste Sims (Bronx, New York) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guarda High School of the Performing Arts. In her senior year, Mrs. Sims won a Presidential Scholar award given by the National Foundation for Advancement in the Arts. During the summers of 1993 and 1994, she was a scholarship student at the Pennsylvania Ballet School. She has danced with El Piccolo Teatro de la Opera and Ballet Hispanico. Mrs. Sims joined the Company in 1996.

Yusha-Marie Sorzano (Miami, Florida) is originally from Trinidad. She received her primary dance training from New World School of the Arts, The Miami Conservatory, and Dance Theatre of Harlem. Ms. Sorzano is a graduate of the Ailey/Fordham BFA Program in Dance and was a member of Ailey II in her junior year. She performed with Nathan Trice/Rituats and TU Dance (Artistic Directors Uri Sands and Toni Pierce-Sands) and was a member of Complexions. Ms. Sorzano also performed with recording artists Destiny’s Child and Rihanna. She joined the company in 2007.

Constance Stamatious (Charlotte, North Carolina) began her dance training at Pat Hall’s Dance Unlimited and North Carolina Dance Theatre. In May 2002, she graduated from Northwest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. Ms. Stamatious was a member of Ailey II and joined the Company in 2007.

Tina Monica Williams (Elizabeth, New Jersey) started dancing at a local dance school under the direction of Michele Selvanto-Kowalski. In 1994, Ms. Williams began her formal training at The Ailey School, receiving a fellowship after her first year. She danced with Footprints Dance Company, the Millennium Project and the Shore Ballet Company, and was invited to perform in Italy in 1994 as part of a youth cultural exchange tour. In 1998, she was invited to join Ailey II. Ms. Williams joined the Company in 2000.