

Tuesday, March 3, 2009, 8pm
Wednesday, March 4, 2009, 8pm
Thursday, March 5, 2009, 8pm
Friday, March 6, 2009, 8pm
Saturday, March 7, 2009, 2pm & 8pm
Sunday, March 8, 2009, 3pm
Zellerbach Hall

Alvin Ailey American Dance Theater

Alvin Ailey, *Founder*

JUDITH JAMISON, *Artistic Director*

Masazumi Chaya, *Assistant Artistic Director*

Company Members

Guillermo Asca, Olivia Bowman, Kirven J. Boyd, Hope Boykin, Clifton Brown,
Anthony Burrell, Courtney Brené Corbin, Rosalyn Deshauteurs, Khilea Douglass,
Antonio Douthit, Vernard J. Gilmore, Abdur-Rahim Jackson, Chris Jackson,
Gwynenn Taylor Jones, Willy Laury, Yannick Lebrun, Roxanne Lyst, Amos J. Machanic, Jr.,
Rachael McLaren, Aisha Mitchell, Akua Parker, Briana Reed, Jamar Roberts,
Renee Robinson, Matthew Rushing, Glenn Allen Sims, Linda Celeste Sims,
Yusha-Marie Sorzano, Constance Stamatiou, Tina Monica Williams, Marcus Jarrell Willis

Sharon Gersten Luckman, *Executive Director*

Major funding is provided by the National Endowment for the Arts, the New York City Department of Cultural Affairs, the New York State Council on the Arts, a State agency, Altria Group, Inc., American Express, Bloomberg, The Booth Ferris Foundation, J. P. Morgan, MetLife Foundation, The Shubert Foundation, The Prudential Foundation and Target.

These performances are made possible, in part, by Bank of America.

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

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Bank of America Sponsors Alvin Ailey American Dance Theater at Cal Performances

BANK OF AMERICA is proud to sponsor Cal Performances' presentation of the legendary Alvin Ailey American Dance Theater. Thanks to Cal Performances' long-established relationship with the company, Bay Area audiences enjoy more Ailey performances in Berkeley than anywhere else in the world outside of the company's home season in New York. In addition to this year's much anticipated and sure-to-sell-out public performances, Cal Performances will introduce more than 3,500 local schoolchildren to the company's supreme skill, infectious energy and diverse choreography through two *SchoolTime* performances. The Ailey company's *SchoolTime* performances have a special significance, since Alvin Ailey himself was first introduced to dance through a high school field trip to the Ballets Russes de Monte Carlo. Another exciting connection to the legacy of Alvin Ailey is the Berkeley/Oakland AileyCamp at Cal Performances, which is an intensive six-week summer dance program for underserved youth. Conceived by the Alvin Ailey Dance Foundation and locally produced by Cal Performances, the Berkeley/Oakland AileyCamp is one of only 10 AileyCamps nationwide and the only AileyCamp sponsored by and located on a major university campus.

Through celebrated public performances, engaging *SchoolTime* shows and transformative art education programs, Cal Performances enriches the cultural lives of thousands of families in the San Francisco Bay Area. We encourage you to spread the word and continue your support for Cal Performances as the leading presenter of performing arts in our region.

We at Bank of America have a deep commitment to strengthening our communities and have been consistently ranked as one of the top Corporate Philanthropists in the Bay Area. In addition to our support for the performing arts, we provide grants to non-profits and other organizations focused on workforce development, affordable housing, and education. Our associates and their families have contributed thousands of hours volunteering in Bay Area neighborhoods and participating in volunteer fundraising activities including Rebuilding Together Oakland, Habitat for Humanity East Bay, American Heart Association Heart Walk, Junior Achievement and March of Dimes Walk America. Bank of America is proud and committed to the East Bay neighborhoods in which we live and work.

Tuesday, March 3, 2009, 8pm
 Wednesday, March 4, 2009, 8pm
 Zellerbach Hall

PROGRAM A

Alvin Ailey American Dance Theater at 50: A Golden Anniversary Celebration

PAUSE

Go in Grace

INTERMISSION

Suite Otis

INTERMISSION

Revelations

*Alvin Ailey American Dance Theater at 50:
 A Golden Anniversary Celebration*
 (2008)

Steven Budlong, *Executive Producer*
 Produced and Directed by Amanda Rogers and Stephen Mann
 Edited by Steve Pecarific

This film was made possible by the generous support of Citi.

PAUSE

Go in Grace
 (2008)
 (West Coast Premiere)

Choreography and Costumes Hope Boykin
Choreographic Assistance Samuel Deshauteurs
Music Sweet Honey in the Rock**
Lighting Design Al Crawford



Alvin Ailey American Dance Theater's R. Deshauteurs, C. Brown, A. Machanic, Jr. and R. Robinson in Hope Boykin's *Go in Grace*. Photo by Paul Kolnik.

CAST

FATHER

Amos J. Machanic, Jr.

MOTHER

Renee Robinson

BROTHER

Matthew Rushing

LITTLE GIRL

Rosalyn Deshauteurs

BOYZ

Kirven J. Boyd, Antonio Douthit

COMMUNITY

Ysaye Maria Barnwell, Nitanju Bolade Casel, Aisha Kahlil,
 Carol Maillard, Louise Robinson, Shirley Childress Saxton

Leadership support for this new work has been provided by MetLife Foundation.

Special support has been provided by the Kansas City Friends of Alvin Ailey through the generosity of the Arvin Gottlieb Charitable Foundation and the Muriel McBrien Kauffman Foundation.

Program A

Generous support was received from The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan New Works Endowment Fund.

Additional funding was provided by NJPAC Alternate Routes.

Hope Boykin 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 2005, Ms. Boykin choreographed *Acceptance in Surrender* in collaboration with Abdur-Rahim Jackson and Matthew Rushing for Alvin Ailey American Dance Theater. She joined the Company in 2000.

Sweet Honey In The Rock®: Rooted in a deeply held commitment to create music from the rich textures of African-American legacy and traditions, the music of Sweet Honey In The Rock captures the complex sounds of blues, spirituals, traditional gospel hymns, rap, reggae, African chants, hip hop and jazz improvisation. In the best and hardest of times Sweet Honey In The Rock invites communities across the United States and around the world to join together in hope, love, justice, peace and resistance; to open their minds and hearts to contemplate who we are and how we respect and treat one another as well as our planet.

* "Grace" words and music: Carol Maillard, music: Jordan Maillard Ware, © 4 Jagadish Music (2008 BMI); "Show Me How/In Your Vibe" words and music: Aisha Kahlil, © Thunderhead Music (2008 BMI); "Give Love" words and music: Nitanju Bolade Casel, © Clear Ice Music (2008 BMI); "Zabba Du Bay" words and music: Louise Robinson, © Earth to Asha Music (2008 ASCAP); "Family Line Movin' Through" words and music: Carol Maillard, © 4 Jagadish Music (2008 BMI); "Zabba Call and Response" words and music: Louise Robinson, © Earth to Asha Music (2008 ASCAP); "One More Dance" music: Louise Robinson, © Earth to Asha Music (2008 ASCAP); "Rite of Passage" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI); "Let's Talk About Hair" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI); "Let Go" words and music: Louise Robinson, © Earth to Asha Music (ASCAP); "Let's Talk About Clothes" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI); "Say 'No'" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI); "Confrontation" music: Louise Robinson, © Earth to Asha Music (2008 ASCAP); "Good and Evil" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI); "Footsteps on My Journey Now/Breathe" words and music: Carol Lynn Maillard, © 4 Jagadish Music (2008 BMI); "I Understand" words and music: Louise Robinson, © Earth to Asha Music (2008 ASCAP); "Everywhere I Go" words and music: Louise Robinson, © Earth to Asha Music (2008 ASCAP); "Say 'Yes'" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI); "Go in Grace" words and music: Ysaye M. Barnwell, © Barnwell's Notes Publishing (2008 BMI).

INTERMISSION

Suite Otis

(1971)

*A Tribute to the late Otis Redding
Dedicated to Thelma Hill*

Choreography and Costumes George Faison
Music Otis Redding*
Lighting Design Chenault Spence



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SOMERSET

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CAST — TUESDAY EVENING

Jamar Roberts, Linda Celeste Sims, Roxanne Lyst, Antonio Douthit,
Rachael McLaren, Anthony Burrell, Vernard J. Gilmore, Tina Monica Williams,
Clifton Brown, Constance Stamatiou, Matthew Rushing, Renee Robinson

CAST — WEDNESDAY EVENING

Glenn Allen Sims, Constance Stamatiou, Olivia Bowman, Chris Jackson,
Hope Boykin, Yannick Lebrun, Abdur-Rahim Jackson, Khilea Douglass,
Kirven J. Boyd, Courtney Brené Corbin, Anthony Burrell, Yusha-Marie Sorzano

Generous support for this new production was provided by The Pamela D. Zilly and John H. Schaefer New Works Endowment Fund, The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund and Elaine & Stephen Wynn.

George W. Faison danced with Alvin Ailey American Dance Theater from 1967 through 1970. He was the first African-American choreographer to win a Tony Award for his choreography in *The Wiz* (1975). In the early 1970s, he created two modern American dance classics, *Suite Otis* and *Slaves*, for the George Faison Universal Dance Experience. He choreographed for Broadway and choreographed and directed numerous productions for regional theaters. In the early 1980s, he changed his professional career focus to writing, directing and choreographing dramatic and musical theater pieces. He co-produced and wrote the *Cosby Salutes Ailey* NBC-TV special celebrating the 30th anniversary of the Company. He is co-founder and the producing artistic director of the Faison Firehouse Theatre, located in a former Harlem firehouse. In addition to the theatre, he has developed a unique performing arts-based outreach and youth theatre project, the Faison Firehouse Respect Project. In the fall, Mr. Faison presented his first performance season at the Faison Firehouse Theatre.

* All music performed by Otis Redding. All rights reserved. Used by permission. "Just One More Day" written by Otis Redding, Steve Cropper & McEvoy Robinson © 1965 renewed 1993, Irving Music, Inc. (BMI) & Cotillion Music. "Can't Turn You Loose" written by Otis Redding © 1965, renewed 1993, 1968, 1973, Irving Music, Inc. (BMI); Tro Essex. "My Lover's Prayer" written by Otis Redding © 1966, renewed 1994, Irving Music, Inc. (BMI); Cotillion Music. "I Can't Get No Satisfaction" written by Mick Jagger & Keith Richards, published by ABKCO Music, Inc. "I've Been Loving You Too Long" written by Otis Redding & Jerry Butler © 1965, renewed 1993, Irving Music, Inc. (BMI); Essex Music. "Try a Little Tenderness" written by Jimmy Campbell, Reg Connelly & Harry Woods, published by Campbell, Connelly & Co. Ltd. EMI Music Publishing.

INTERMISSION

Revelations
(1960)

Choreography Alvin Ailey
Music Traditional
Décor and Costumes Ves Harper
Costume Redesign for "Rocka My Soul" Barbara Forbes
Lighting Nicola Cernovitch

CAST — TUESDAY EVENING

PILGRIM OF SORROW

"I Been 'Buked" The Company
Arranged by Hall Johnson*

"Didn't My Lord Deliver Daniel" Chris Jackson, Hope Boykin,
Arranged by James Miller† Tina Monica Williams

"Fix Me, Jesus" Linda Celeste Sims, Glenn Allen Sims
Arranged by Hall Johnson*

TAKE ME TO THE WATER

"Processional/Honor, Honor" Abdur-Rahim Jackson, Olivia Bowman,
Adapted and arranged by Howard A. Roberts Marcus Jarrell Willis, Chris Jackson

"Wade in the Water" Constance Stamatiou, Matthew Rushing,
Adapted and arranged by Howard A. Roberts Renee Robinson
"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" Amos J. Machanic, Jr.
Arranged by James Miller

MOVE, MEMBERS, MOVE

"Sinner Man" Jamar Roberts, Clifton Brown,
Adapted and arranged by Howard A. Roberts Kirven J. Boyd

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

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

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

CAST — WEDNESDAY EVENING

PILGRIM OF SORROW

"I Been 'Buked" The Company
Arranged by Hall Johnson*

"Didn't My Lord Deliver Daniel" Willy Laury, Khilea Douglass,
Arranged by James Miller† Olivia Bowman

"Fix Me, Jesus" Akua Parker, Anthony Burrell
Arranged by Hall Johnson*

TAKE ME TO THE WATER

"Processional/Honor, Honor" Marcus Jarrell Willis, Yusha-Marie Sorzano,
Adapted and arranged by Howard A. Roberts Yannick Lebrun, Chris Jackson

Program A

“Wade in the Water” Courtney Brené Corbin, Vernard J. Gilmore,
Adapted and arranged by Howard A. Roberts Aisha Mitchell
“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” Chris Jackson, Antonio Douthit,
Adapted and arranged by Howard A. Roberts Abdur-Rahim Jackson

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

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

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

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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MPD Exhibition

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Mark Morris: Portraits

January 30–March 25, 2009
Museum of Performance & Design, San Francisco

This exhibition features 16 portraits by such renowned photographers as Annie Leibovitz, Martin Shoeller and William Wegman documenting 24 years in the life of one of America's most prolific dancemakers. MPD is located in the Veterans Building at 401 Van Ness Avenue (at McAllister), 4th Floor, in San Francisco. Gallery hours are Wednesday–Saturday, 12–5pm. Admission is free. Three additional prints, by photographers Klaus Lucka, Jesse Frohman and Max Vadukul, will be on view from March 12–25, in the lobby of the War Memorial Opera House during a portion of San Francisco Ballet's 2009 Repertory Season. For more information, call (415) 255-4800 or visit the Museum's website at www.mpdsf.org.

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Thursday, March 5, 2009, 8pm
 Saturday, March 7, 2008, 2pm
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**PROGRAM B
 ANNIVERSARY HIGHLIGHTS**

Alvin Ailey American Dance Theater at 50: A Golden Anniversary Celebration

PAUSE

Blues Suite (excerpt)

Streams (excerpt)

Choral Dances (excerpt)

Mary Lou's Mass (excerpt)

The Lark Ascending (excerpt)

Hidden Rites (excerpt)

Night Creature (excerpt)

Cry (excerpt)

INTERMISSION

Phases (excerpt)

Landscape (excerpt)

For "Bird"—With Love (excerpt)

Caverna Magica (excerpt)

Opus McShann (excerpt)

INTERMISSION

Revelations

*Alvin Ailey American Dance Theater at 50:
 A Golden Anniversary Celebration*
 (2008)

Steven Budlong, *Executive Producer*
Produced and Directed by Amanda Rogers and Stephen Mann
Edited by Steve Pecarific

This film was made possible by the generous support of Citi.

PAUSE

Blues Suite
 (1958)
 (excerpt)

<i>Choreography</i>	Alvin Ailey
<i>Restaging</i>	Masazumi Chaya
<i>Music</i>	Traditional
<i>Décor and Original Costume Design</i>	Ves Harper
<i>Costume Redesign</i>	Normand Maxon
<i>Original Lighting Design</i>	Nicola Cernovitch
<i>Lighting Redesign</i>	Chenault Spence

CAST

GOOD MORNING BLUES
 The Company

I CRIED
 Glenn Allen Sims and The Company

Streams
 (1970)
 (excerpt)

<i>Choreography</i>	Alvin Ailey
<i>Restaging</i>	Masazumi Chaya
<i>Music</i>	Miloslav Kabelac, <i>Eight Inventions</i> , Op. 45*
<i>Costume Design</i>	A. Christina Giannini
<i>Lighting Design</i>	Chenault Spence

CAST — THURSDAY EVENING

SCERZO

Clifton Brown, Matthew Rushing

CAST — SATURDAY AFTERNOON

SCERZO

Abdur-Rahim Jackson, Antonio Douthit

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Choral Dances

(1971)

(excerpt)

Choreography Alvin Ailey
Music Benjamin Britten, "Choral Dances" from *Gloriana*
Words William Plomer
Costume Design A. Christina Giannini
Lighting Design Nicola Cernovitch

CAST — THURSDAY EVENING

COUNTRY GIRLS

Hope Boykin, Rosalyn Deshauteurs, Tina Monica Williams,
Courtney Brené Corbin, Olivia Bowman, Roxanne Lyst

CAST — SATURDAY AFTERNOON

COUNTRY GIRLS

Hope Boykin, Rosalyn Deshauteurs, Khilea Douglass,
Yusha-Marie Sorzano, Rachael McLaren, Olivia Bowman

Mary Lou's Mass

(1971)

(excerpt)

Choreography Alvin Ailey
Music Mary Lou Williams, "Our Father"
Costume Design A. Christina Giannini
Lighting Design Chenault Spence

CAST

Renee Robinson



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The Lark Ascending

(1972)

(excerpt)

Choreography Alvin Ailey
Music Ralph Vaughan Williams, *The Lark Ascending*,
Romance for Violin and Orchestra*
Costume Design Bea Feitler
Lighting Design Chenault Spence

CAST — THURSDAY EVENING

Linda Celeste Sims, Clifton Brown

CAST — SATURDAY AFTERNOON

Constance Stamatiou, Jamar Roberts

* Used with permission of Oxford University Press, Inc.

Hidden Rites

(1973)

(excerpt)

Choreography Alvin Ailey
Music Patrice Sciortino, "Les Cyclopes"*
Scenic Design Paul Sylbert
Costume Design Bea Feitler
Lighting Design Chenault Spence

CAST — THURSDAY EVENING

OF LOVE

Tina Monica Williams, Vernard J. Gilmore

CAST — SATURDAY AFTERNOON

OF LOVE

Khilea Douglass, Willy Laury

* Music courtesy of Patrice Sciortino from the recording *Les Cyclopes*, published by Editions Musicales Transatlantiques.

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Unknown, *Lilienthal Family Portrait*, ca. 1816-1820, Germany, oil on canvas,
Gift of Theodore and Wendy Lilienthal.



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Look for us

Night Creature

from *Ailey Celebrates Ellington* (1974)
(*excerpt*)

Choreography Alvin Ailey
Music Duke Ellington, *Night Creature**
Original Costumes Jane Greenwood
Costume Production Management Elissa Tatigikis Iberte
Costume Reconstruction Parsons Meares
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

CAST — THURSDAY EVENING

MOVEMENT 2

Rosalyn Deshauteurs, Amos J. Machanic, Jr., Roxanne Lyst, Khilea Douglass, Rachael McLaren, Courtney Brené Corbin, Yusha-Marie Sorzano, Olivia Bowman, Kirven J. Boyd, Willy Laury, Chris Jackson, Yannick Lebrun, Marcus Jarrell Willis, Anthony Burrell

CAST — SATURDAY AFTERNOON

MOVEMENT 2

Olivia Bowman, Clifton Brown, Akua Parker, Aisha Mitchell, Roxanne Lyst, Courtney Brené Corbin, Constance Stamatiou, Yusha-Marie Sorzano, Kirven J. Boyd, Willy Laury, Chris Jackson, Yannick Lebrun, Marcus Jarrell Willis, Anthony Burrell

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Cry

(1971)
(*excerpt*)

For all Black women everywhere—especially our mothers.

Choreography Alvin Ailey
Music Chuck Griffin*
Costume Design A. Christina Giannini
Lighting Design Chenault Spence

CAST — THURSDAY EVENING

Constance Stamatiou

CAST — SATURDAY AFTERNOON

Rachael McLaren

* “Right On, Be Free” performed by The Voices of East Harlem. Used with permission of the publisher, Really Together Music.

INTERMISSION

Phases

(1980)
(*excerpt*)

Choreography Alvin Ailey
Restaging Masazumi Chaya
Music Larry Mizell, “Flight Time,” performed by Donald Byrd*
Scenic Design Paul Sylbert
Costume Design Bea Feitler
Lighting Design Chenault Spence

CAST — THURSDAY EVENING

FLIGHT TIME

Renee Robinson, Jamar Roberts, Chris Jackson, Akua Parker, Aisha Mitchell, Kirven J. Boyd, Khilea Douglass, Yusha-Marie Sorzano

CAST — SATURDAY AFTERNOON

FLIGHT TIME

Rosalyn Deshauteurs, Antonio Douthit, Chris Jackson, Akua Parker, Aisha Mitchell, Willy Laury, Khilea Douglass, Roxanne Lyst

* Courtesy of Al Ruby Music Inc. and Almo Music Corp.

Landscape

(1981)
(*excerpt*)

Choreography Alvin Ailey
Music Béla Bartók, Piano Concerto No. 3 (1945)*
Costume Design A. Christina Giannini
Lighting Design Chenault Spence

CAST — THURSDAY EVENING

ROMANCE

Linda Celeste Sims,
Amos J. Machanic, Jr., Abdur-Rahim Jackson,
Marcus Jarrell Willis, Yannick Lebrun, Guillermo Asca

CAST — SATURDAY AFTERNOON

ROMANCE

Constance Stamatiou,
Guillermo Asca, Vernard J. Gilmore, Marcus Jarrell Willis,
Yannick Lebrun, Chris Jackson

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For "Bird"—With Love

from all of us forever touched by his magic (1984)
(excerpt)

Choreography Alvin Ailey
Music Charlie Parker, Dizzy Gillespie,
Count Basie, Jerome Kern
Original Music, Arrangement, Conducting Coleridge-Taylor Perkinson
Set and Costume Design Randy Barcelo
Lighting Design Timothy Hunter

CAST — THURSDAY EVENING

A NIGHT IN TUNISIA

BIRD (A MAN, A MUSICIAN)
Glenn Allen Sims, *alto saxophone*

MEN CLOSE TO HIM—MUSICIANS
Matthew Rushing, *trumpet*
Yannick Lebrun, *piano*
Guillermo Asca, *bass*
Vernard J. Gilmore, *drums*
Willy Laury, *tenor saxophone*

WOMEN CLOSE TO HIM—THREE SIGNERS AND A PIANIST
Olivia Bowman, Hope Boykin,
Roxanne Lyst, Rosalyn Deshauteurs

SHOWGIRLS
Akua Parker, Aisha Mitchell



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CAST — SATURDAY AFTERNOON

A NIGHT IN TUNISIA

BIRD (A MAN, A MUSICIAN)

Anthony Burrell, *alto saxophone*

MEN CLOSE TO HIM—MUSICIANS

Antonio Douthit, *trumpet*
 Yannick Lebrun, *piano*
 Abdur-Rahim Jackson, *bass*
 Guillermo Asca, *drums*
 Willy Laury, *tenor saxophone*

WOMEN CLOSE TO HIM—THREE SIGNERS AND A PIANIST

Rachael McLaren, Khilea Douglass,
 Yusha-Marie Sorzano, Courtney Brené Corbin

SHOWGIRLS

Akua Parker, Aisha Mitchell

Caverna Magica

(1986)

(excerpt)

Choreography Alvin Ailey
Music Andreas Vollenweider, “Caverna Magica,”
 “White Winds,” “Behind the Wall”
Décor and Costume Design Carol Vollet Garner
Costume Redesign Jon Taylor
Lighting Design Timothy Hunter

CAST — THURSDAY EVENING

Clifton Brown

CAST — SATURDAY AFTERNOON

Jamar Roberts

Opus McShann

(1988)

(excerpt)

Choreography Alvin Ailey
Music Jay McShann and Walter Brown
Performer Jay McShann
Décor and Costume Design Randy Barcelo
Costume Redesign Jon Taylor and Corin Wright
Lighting Design Timothy Hunter

CAST — THURSDAY EVENING

JUMPIN’ THE BLUES

Renee Robinson, Matthew Rushing, Linda Celeste Sims, Glenn Allen Sims, Rosalyn Deshauteurs,
 Guillermo Asca, Tina Monica Williams, Jamar Roberts, Hope Boykin, Vernard J. Gilmore,
 Olivia Bowman, Amos J. Machanic, Jr., Roxanne Lyst, Abdur-Rahim Jackson

CAST — SATURDAY AFTERNOON

JUMPIN’ THE BLUES

Hope Boykin, Clifton Brown, Yusha-Marie Sorzano, Guillermo Asca, Courtney Brené Corbin,
 Antonio Douthit, Khilea Douglass, Chris Jackson, Constance Stamatiou, Willy Laury,
 Olivia Bowman, Anthony Burrell, Rachael McLaren, Yannick Lebrun

INTERMISSION

Revelations

(1960)

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

CAST — THURSDAY EVENING

PILGRIM OF SORROW

“I Been ’Buked”
 Arranged by Hall Johnson*

The Company

“Didn’t My Lord Deliver Daniel”
 Arranged by James Miller†

Chris Jackson, Roxanne Lyst,
 Olivia Bowman



Alvin Ailey American Dance Theater's Linda Celeste Sims and Glenn Allen Sims in *Revelations*. Photo by Andrew Eccles.

“Fix Me, Jesus”
Arranged by Hall Johnson*
Constance Stamatiou, Jamar Roberts

TAKE ME TO THE WATER

“Processional/Honor, Honor”
Adapted and arranged by Howard A. Roberts
Kirven J. Boyd, Khilea Douglass,
Yannick Lebrun, Marcus Jarrell Willis

“Wade in the Water”
Adapted and arranged by Howard A. Roberts
Rachael McLaren, Clifton Brown,
Courtney Brené Corbin
“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
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

“Sinner Man”
Adapted and arranged by Howard A. Roberts
Willy Laury, Anthony Burrell,
Marcus Jarrell Willis

“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

CAST — SATURDAY AFTERNOON

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel”
Arranged by James Miller†
Vernard J. Gilmore, Khilea Douglass,
Olivia Bowman

“Fix Me, Jesus”
Arranged by Hall Johnson*
Tina Monica Williams, Anthony Burrell

TAKE ME TO THE WATER

“Processional/Honor, Honor”
Adapted and arranged by Howard A. Roberts
Willy Laury, Roxanne Lyst,
Marcus Jarrell Willis, Yannick Lebrun

“Wade in the Water”
Adapted and arranged by Howard A. Roberts
Rachael McLaren, Antonio Douthit,
Aisha Mitchell
“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
Guillermo Asca

MOVE, MEMBERS, MOVE

“Sinner Man”
Adapted and arranged by Howard A. Roberts
Chris Jackson, Yannick Lebrun,
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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Program C

Friday, March 6, 2009, 8pm
 Saturday, March 7, 2009, 8pm
 Sunday, March 8, 2009, 3pm
 Zellerbach Hall

PROGRAM C

Alvin Ailey American Dance Theater at 50: A Golden Anniversary Celebration

PAUSE

Festa Barocca

INTERMISSION

Solo

PAUSE

Revelations

Alvin Ailey American Dance Theater at 50: A Golden Anniversary Celebration (2008)

Steven Budlong, *Executive Producer*
 Produced and Directed by Amanda Rogers and Stephen Mann
 Edited by Steve Pecarific

This film was made possible by the generous support of Citi.

PAUSE

Festa Barocca
 (2008)
 (West Coast Premiere)

Choreography Mauro Bigonzetti
Music Georg Friderich Handel*
Costume Design Marc Happel
Lighting Design Carlo Cerri



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CAST

SOLO

Hope Boykin

GROUP

The Company

DUET

Constance Stamatiou, Clifton Brown

MEN & SOLO

Hope Boykin & The Company

GROUP

The Company

DUET

Renee Robinson, Guillermo Asca

QUARTET

Roxanne Lyst, Yusha-Marie Sorzano, Vernard J. Gilmore, Antonio Douthit

MALE SOLO

Matthew Rushing

FEMALE SOLO

Akua Parker (Friday), Yusha-Marie Sorzano (Saturday & Sunday)

DUET

Linda Celeste Sims, Glenn Allen Sims

GROUP

The Company

Leadership support for this new work has been generously provided by Daryl Roth.

Generous support was received from The Fred Eychaner 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.

Mauro Bigonzetti was born in Rome. He received his dance training at the Rome Opera Ballet School and became a member of the Rome Opera Ballet in 1978. In 1982, he joined Aterballetto where he performed works by Alvin Ailey, George Balanchine, August Bournonville, William Forsythe, Jiri Kylian and Anthony Tudor. Mr. Bigonzetti created his first work, *Sei in movimento*, in 1990, which was set to music by Johann Sebastian Bach. He has since choreographed for companies around the world including English National Ballet, Stuttgart Ballet, Deutsche Opera Berlin, Ballet del Teatro Argentino, New York City Ballet, Ballet du Capitole de Toulouse and Teatro alla Scala of Milan. In 1997, Mr. Bigonzetti was named Artistic Director and Principal Choreographer of Aterballetto, a position he held until late 2007. He is now focusing full-time on choreography.

* "As Steals the Morn" (*L'Allegro, il Penseroso ed il Moderato*) and "La Rejouissance" (*Musick for the Royal Fireworks*), performed by Robert King, The Kings Concert, Hyperion Records. "Andante Allegro" from *The Best of Handel* CD, "Giulio Cesare in Egitto Va Tacito" and "Dove" from *Rodelinda*, performed by Andreas Scholl, Sir Neville Marriner, Jaap Schroder, John Eliot Gardiner, Sir Colin Davis, Raymond Leppard, Lorin Maazel and Bernard Haitink, Philips Classical/Universal Classics. "Menuet, Allegretto" from *The Best of Handel* CD, "Se Fiera Belva Ha Cinto" from *Rodelinda*, performed by Marijana Mijanovic, Handel Affetti Barochi, Kammerorchester Basel, Sergio Giomei, Sony Classical, Sony/BMG Music.

INTERMISSION

Solo

(1997)

<i>Choreography</i>	Hans van Manen
<i>Staging</i>	Mea van Dijken Venema
<i>Music</i>	Johann Sebastian Bach
<i>Costume Design</i>	Keso Dekker
<i>Lighting Design</i>	Joop Caboorst

CAST

Abdur-Rahim Jackson, Yannick Lebrun, 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 Netherlands Opera Ballet, where he created his first ballet, *Feestgericht*, 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



Alvin Ailey American Dance Theater's M. Rushing, B. Reed and R. Deshauteurs in *Revelations*. Photo by Andrew Eccles.

Revelations
(1960)

Choreography Alvin Ailey
Music Traditional
Décor and Costumes Ves Harper
Costume Redesign for "Rocka My Soul" Barbara Forbes
Lighting Nicola Cernovitch

CAST — FRIDAY EVENING

PILGRIM OF SORROW

"I Been 'Buked" The Company
 Arranged by Hall Johnson*

"Didn't My Lord Deliver Daniel" Abdur-Rahim Jackson, Yusha-Marie Sorzano,
Tina Monica Williams
 Arranged by James Miller†

"Fix Me, Jesus" Akua Parker, Amos J. Machanic, Jr.
 Arranged by Hall Johnson*

TAKE ME TO THE WATER

"Processional/Honor, Honor" Marcus Jarrell Willis, Khilea Douglass,
Chris Jackson, Yannick Lebrun
 Adapted and arranged by Howard A. Roberts

"Wade in the Water" Linda Celeste Sims, Jamar Roberts,
Renee Roberts
 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" Matthew Rushing
 Arranged by James Miller

MOVE, MEMBERS, MOVE

"Sinner Man" Anthony Burrell, Yannick Lebrun,
Vernard J. Gilmore
 Adapted and arranged by Howard A. Roberts

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

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

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

CAST — SATURDAY EVENING

PILGRIM OF SORROW

"I Been 'Buked" The Company
 Arranged by Hall Johnson*

"Didn't My Lord Deliver Daniel" Chris Jackson, Yusha-Marie Sorzano,
Aisha Mitchell
 Arranged by James Miller†

"Fix Me, Jesus" Linda Celeste Sims, Glenn Allen Sims
 Arranged by Hall Johnson*

TAKE ME TO THE WATER

"Processional/Honor, Honor" Abdur-Rahim Jackson, Roxanne Lyst,
Marcus Jarrell Willis, Chris Jackson
 Adapted and arranged by Howard A. Roberts

"Wade in the Water" Constance Stamatiou, Vernard J. Gilmore,
Renee Robinson
 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" Clifton Brown
 Arranged by James Miller

MOVE, MEMBERS, MOVE

"Sinner Man" Jamar Roberts, Antonio Douthit,
Marcus Jarrell Willis
 Adapted and arranged by Howard A. Roberts

Program C

“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

CAST — SUNDAY AFTERNOON

PILGRIM OF SORROW	
“I Been ’Buked” Arranged by Hall Johnson*	The Company
“Didn’t My Lord Deliver Daniel” Arranged by James Miller†	Willy Laury, Hope Boykin, Olivia Bowman
“Fix Me, Jesus” Arranged by Hall Johnson*	Akua Parker, Anthony Burrell

TAKE ME TO THE WATER

“Processional/Honor, Honor” Adapted and arranged by Howard A. Roberts	Abdur-Rahim Jackson, Khilea Douglass, Yannick Lebrun, Marcus Jarrell Willis
“Wade in the Water” 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.	Rachael McLaren, Antonio Douthit, Aisha Mitchell
“I Wanna Be Ready” Arranged by James Miller	Glenn Allen Sims

MOVE, MEMBERS, MOVE

“Sinner Man” Adapted and arranged by Howard A. Roberts	Chris Jackson, Yannick Lebrun, Marcus Jarrell Willis
“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

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About the Artists

All About Ailey: Celebrating 50 Years

This year, **Alvin Ailey American Dance Theater**, America's cultural ambassador to the world, marks its 50th anniversary of bringing African-American cultural expression and the American modern dance tradition to the world's stages. In 1958, Alvin Ailey led a group of young black modern dancers in a performance in New York City that changed forever the perception of American dance. Since then, the Ailey company has gone on to perform for an estimated 21 million people on six continents, including two historic residencies in South Africa and the first performances ever by a modern dance company at the legendary Mariinsky Theatre in Russia.

Born in Rogers, Texas, on January 5, 1931, Alvin Ailey was first introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began when his friend Carmen de Lavallade encouraged him to join her in classes taught by modern dance pioneer Lester Horton.

When Mr. Ailey began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel music for inspiration, resulting in the creation of his most popular and critically acclaimed work, *Revelations*. Since its premiere in 1960, Mr. Ailey's masterpiece has been seen by more people around the world than any other work of dance.

Although he created 79 ballets in 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 from the past and commissioning new ones to add to an ever-evolving repertoire that now encompasses over 200 works by more than 80 choreographers.

Before his untimely death in 1989, Mr. Ailey chose Judith Jamison to become Artistic Director of Alvin Ailey American Dance Theater. As the Company looks toward the next 50 years and beyond, Ms. Jamison's own remarkable vision lights the way for this celebration. Beauty, spirit, hope and passion know no bounds. That is the power of Ailey.

Alvin Ailey American Dance Theater gratefully acknowledges **The Joan & Sandy Weill Global Ambassador Fund**, which provides vital support for Ailey's national and international tours.

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 the Company 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.

As a highly regarded choreographer, Ms. Jamison has created works for many companies. Her most recent ballet, *Reminiscent*, was inspired by great female jazz artists and Edward Hopper's famous painting, *Nighthawks*. *Love Stories*, with additional choreography by Robert Battle and Rennie Harris, was created in 2004. In 2002, *HERE...NOW* was commissioned for the Cultural Olympiad in Salt Lake City. She choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Riverside* (1995), *Sweet Release* (1996), *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 1993. She is the recipient of many awards and honorary degrees, including a prime-time Emmy Award and an American Choreography Award



BERKELEY/OAKLAND AILEYCAMP at Cal Performances is a six-week summer youth program conceived by Alvin Ailey and locally produced and funded by Cal Performances. AileyCamp, though not a training ground for professional dancers, uses dance as a vehicle for developing self-esteem, self-discipline, creative expression and critical thinking skills among underserved sixth-, seventh- and eighth-grade students.

More than 50 young people will participate in this summer's AileyCamp. All are offered full scholarships, which include dance classes and activities, meals, transportation, camp uniforms, dance clothing and field trips.

To produce our eighth annual AileyCamp this year, Cal Performances must raise over \$200,000 from foundations, corporations and individuals like you. **We invite and encourage you to make a gift to help us continue to fulfill Alvin Ailey's vision of creating opportunities for the youth of our community.**

Your gift of \$3,000 will help provide a full scholarship for one student.

Your gift of \$500 will help pay for six weeks of breakfast, lunch and snacks for one student.

Your gift of \$200 will help pay for transportation for one student.

Your gift of \$50 will help provide camp uniforms and dance clothing for one student.

As a donor to AileyCamp, you will receive an invitation to the Open House on July 8 and the End of Camp Performance in Zellerbach Hall on July 30.

Please send your check, made payable to UC Regents, to AileyCamp Fund, 101 Zellerbach Hall #4800, University of California, Berkeley, CA 94720. Please write "AileyCamp" on the memo section of your check. Gifts can also be made by credit card by calling Julia Robinson at (510) 643-5305. All gifts are fully tax deductible.

To learn more about AileyCamp, visit our display on the mezzanine during intermission or go to <http://cpinfo.berkeley.edu/information/education/aileycamp.php>.



Photo by Pete DaSilva

for Outstanding Choreography in the PBS *Great Performances: Dance in America* special, *A Hymn for Alvin Ailey*, and an honorary doctorate from Howard University. In December 1999, Ms. Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001, she received the Algur H. Meadows Award from Southern Methodist University and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. In 2003, she received the “Making a Difference” Award by the NAACP ACT-SO. In 2004, Ms. Jamison received the Paul Robeson award from the Actors’ Equity Association in recognition of her outstanding contribution to the performing arts and commitment to the right of all people to live in dignity and peace. In 2007, she won a “Bessie” Award for her lifetime commitment to the preservation and development of dance and the arts. Most recently, she was honored at “The BET Honors,” an event that recognizes the lives and achievements of leading African-American luminaries.

Today, Judith Jamison presides over the artistically and fiscally vibrant Ailey organization. Her presence has been a catalyst, propelling the organization in new directions—the development of the Women’s Choreography Initiative; performances at the 1996 Atlanta Olympic Games and the 2002 Cultural Olympiad in Salt Lake City, where she carried the Olympic torch during the relay prior to the opening ceremonies; and two unprecedented engagements in South Africa. In recent years, she led the Company to historic performances at the 2005 White Nights Festival in St. Petersburg, Russia, and the 2006 Les Étés de la Danse de Paris festival in Paris, France. Ms. Jamison has continued Mr. Ailey’s practice of showcasing the talents of emerging choreographers from within the ranks of the Company.

As Artistic Director of The Ailey School, the official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including the dances of West Africa and South India. She is an advocate for education in the arts and was a guiding force in establishing the BFA program between The Ailey

School and Fordham University, which offers a unique combination of world-class dance training and a superior liberal arts education. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. She remains committed to promoting the significance of the Ailey legacy—dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future. The move to Ailey’s permanent home in 2004, a state-of-the-art building located at 55th Street and Ninth Avenue in Manhattan, was the realization of her long-awaited dream.

Masazumi Chaya (*Associate Artistic Director*) was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the Company for 15 years. In 1988, he became the Company’s Rehearsal Director after serving as assistant rehearsal director for two years. A master teacher, both on tour with the Company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named Associate Artistic Director of the Company. He continues to provide invaluable creative assistance in all facets of its operations. In 2002, Mr. Chaya coordinated the Company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC.

Mr. Chaya has staged numerous ballets including Alvin Ailey’s *Flowers* for the State Ballet of Missouri (1990) and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996) and Colorado Ballet (1998). He has also restaged *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage*, *Bad Blood*, *Hidden Rites*, *Urban Folk Dance* and *Witness* for the Company. At the beginning of his tenure as Associate Artistic Director, Mr. Chaya restaged Ailey’s *For “Bird”*—*With Love* for a *Dance in America* program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 2000, he restaged

Ailey’s *Night Creature* for the Rome Opera House and *The River* for LaScala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theater and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged *Flowers*, *The Road of the Phoebe Snow*, *Masekela Langage* and *Blues Suite* for the Company.

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.

Ronni Favors (*Rehearsal Director*) began dancing as a child in her hometown of Iowa City, Iowa. After studying at the National Music Camp in Interlochen, Michigan, as the recipient of the Camp Scholarship, she traveled to New York to continue her training at The Ailey School as a fellowship student. Ms. Favors was a member of Ailey II, Alvin Ailey American Dance Theater (AAADT) 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 ballet instructor at AileyCamp’s 1989 inaugural session in Kansas City and served as Artistic 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 local dance students who performed with the Company in Alvin Ailey’s *Memoria* in Johannesburg during AAADT’s return to South Africa in 1998, as well as in Seattle in 2003 and 2008.

The Company

Guillermo Asca (Rego Park, New York), or “Moe,” as he is 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/The Group and 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 Battleworks 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 2005, Ms. Boykin choreographed *Acceptance in Surrender* in collaboration with Abdur-Rahim Jackson and Matthew Rushing for AAADT. This season, she choreographed *Go in Grace* for the Company’s 50th anniversary. Ms. Boykin joined the Company in 2000.

Clifton Brown (Goodyear, Arizona) trained at various schools, including Take 5 Dance Academy, 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 Donna Wood Foundation Award, a Level 1 ARTS award given by the National Foundation for Advancement in the Arts, and

was a 2005 nominee in the United Kingdom for a Critics Circle National Dance Award for best male dancer. In 2007, Mr. Brown received a “Bessie” Award in recognition of his work with AAADT. He has performed with Earl Mosley’s Diversity of Dance and as a guest artist with the Miami City Ballet. Mr. Brown joined the Company in 1999.

Anthony Burrell (Philadelphia, Pennsylvania) began his training at Point Breeze Performing Arts Center at the age of 12. He later studied at various institutions including Philadanco, Pennsylvania Ballet, the University of the Arts and The Ailey School. As a dancer and choreographer, Mr. Burrell worked with such artists as Beyoncé, Destiny’s Child and Rihanna, and is featured in several commercials, videos and feature films. He was also a member of Ailey II and is a national gold-medalist of the NAACP ACT-SO Competition in Dance. Mr. Burrell first joined the Company in 2000.

Courtney Brené Corbin (Brentwood, Tennessee) was born in Overland Park, Kansas. She began her dance training at Ballet Oklahoma. She continued her formal training at Dancenter North and the School of Nashville Ballet. Ms. Corbin has also filmed a pilot for Nickelodeon and modeled in *Harper’s Bazaar/Japan* magazine. In May 2004, Ms. Corbin graduated from The Ailey/Fordham BFA Program in Dance. She was a member of Ailey II and joined the Company in 2005.

Rosalyn Deshauteurs (New Orleans, Louisiana) studied at the New Orleans Center for Creative Arts. She trained at Perry Mansfield, the School of American Ballet and The Ailey School. After receiving her BFA degree from The Juilliard School, Mrs. Deshauteurs became a member of Ailey II. She joined the Company in 2000.

Khilea Douglass (Baltimore, Maryland) received her dance training from Dance Theatre of Harlem, the Baltimore School for the Arts and The Ailey School, where she was a fellowship student. Ms. Douglass danced with the Lula Washington Dance Theatre and was a member of Ailey II. She joined the Company in 2005.

Antonio Douthit (St. Louis, Missouri) began his dance training at age 16 at the Center of Contemporary Arts under the direction of Lee Nolting and at the Alexandra School of Ballet. He also trained at North Carolina School of the Arts, the Joffrey Ballet School, San Francisco Ballet and the Dance Theatre of Harlem School. After graduating from high school in 1999, Mr. Douthit became a member of Dance Theatre of Harlem where he appeared in featured roles in the ballets *South African Suite*, *Douglas*, *Concerto in F*, *Return* and *Dwight Rhoden’s Twist*. He was promoted to soloist in 2003. He also performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the Company in 2004.

Vernard J. Gilmore (Chicago, Illinois) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theater with Marquita Levy, Harriet Ross and Emily Stein. He attended Barat College as a dance scholarship recipient, received first place in the all-city NAACP ACT-SO Competition in Dance in 1993 and studied as a fellowship student at The Ailey School. Mr. Gilmore is also a teacher and choreographer, and a former member of Ailey II. He joined the Company in 1997.

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 Paskevka 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.

Gwynn 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 then 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 Stanlowa Institute 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 Ballett 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.

Yannick Lebrun (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a fellowship student. Mr. Lebrun performed works by choreographers Troy Powell, Matthew Rushing, Abdur-Rahim Jackson, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins and Dwight Rhoden and danced with the Francesca Harper Project, *Modo Fusion*. He was also a member of Ailey II. Mr. Lebrun joined the Company in 2008.

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.

Rachael McLaren (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, she joined the Toronto cast of *Mamma Mia!* Ms. McLaren moved to New York to study at The Ailey School as a fellowship student and later joined Ailey II. She has performed works by Karole Armitage, Dwight Rhoden, Francesca Harper and Nilas Martins. Ms. McLaren joined the Company in 2008.

Aisha Mitchell (Syracuse, New York) received her primary dance training at the Onondaga Dance Institute, Dance Centre North and with Tony Salatino of Syracuse University. She studied at North Carolina Dance Theater, Lines Ballet School, The Joffrey Ballet School and The Ailey School as a fellowship student. Ms. Mitchell is a graduate of the Ailey/Fordham BFA Program in Dance and was a member of Ailey II. She performed works by choreographers Alonzo King, Dwight Rhoden, Debbie Allen, Sean Curran and Nacho Duato. Ms. Mitchell is a bronze medalist of a 2001 NAACP National ACT-SO competition. She joined the Company in 2008.

Akua Parker (Kinston, North Carolina) began her ballet training at age three. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in *Giselle*, *Agon* and *The Four Temperaments*. Thereafter, she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker had the opportunity to perform around the world and had the pleasure of working with legendary icons Fredric Franklin and Geoffrey Holder. She joined the Company in 2008.

Briana Reed (St. Petersburg, Florida) began her dance 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.

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 the 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 Harkarvy 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 Guardia 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/Rituals 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 Stamatou (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. Stamatou 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.

Marcus Jarrell Willis (Houston, Texas) began his formal training at the Johnston Performing Arts Middle School, the High School for the Performing and Visual Arts and Discovery Dance Group in Houston, Texas. At age 16, he moved to New York City and studied at The Ailey School as a fellowship student. Mr. Willis is a recipient of a Level 1 ARTS award given by the National Foundation for the Advancement in the Arts and has received scholarships to many schools including the Juilliard School. He was a member of Ailey II and also worked with Pascal Rioult Dance Theater, Dominic Walsh Dance Theater and Tania Pérez-Salas Compañía de Danza. Mr. Willis joined the Company in 2008.

The Ailey dancers are supported, in part, by **The Judith McDonough Kaminski Dancer Endowment Fund.**

Sweet Honey in the Rock

Founded by Bernice Johnson Reagon in 1973 at the D.C. Black Repertory Theater Company, **Sweet Honey In The Rock**, the internationally renowned *a cappella* ensemble, has been a vital and innovative presence in the music culture of Washington, D.C., and in communities of conscience around the world.

From Psalm 81:16 comes the promise to a people of being fed by honey out of the rock. Honey—an ancient substance, sweet and nurturing. Rock—an elemental strength, enduring the winds of time. The metaphor of sweet honey in the rock captures completely these African-American women whose repertoire is steeped in the sacred music of the Black church, the clarion calls of the civil rights movement, and songs of the struggle for justice everywhere.

Rooted in a deeply held commitment to create music out of the rich textures of African-American legacy and traditions, Sweet Honey In The Rock possesses a stunning vocal prowess that captures the complex sounds of blues, spirituals, traditional gospel hymns, rap, reggae, African chants, hip-hop, ancient lullabies and jazz improvisation. Sweet Honey's collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms.

In the best and in the hardest of times, Sweet Honey In The Rock has come in song to communities across the United States and around the world, raising her voice in hope, love, justice, peace and resistance. Sweet Honey invites her audiences to open their minds and hearts and think about who we are and how we treat each other, our fellow creatures who share this planet, and of course, the planet itself.

The 2008–2009 season finds Sweet Honey celebrating her 35th birthday. What a year it has been and what a year it will be!

Sweet Honey's latest release, *Experience...101*, was a 2008 Grammy Award nominee. After attending the awards ceremony in Los Angeles, and walking the "red carpet," the group summed up the experience in one word: amazing. The excitement continued as Sweet Honey was asked to compose new material in celebration of Alvin Ailey American Dance Theater's 50th anniversary. Together, these two artistic treasures of the African-American experience are performing this once-in-a-lifetime collaboration throughout the United States.

Sweet Honey In The Rock is Ysaye Maria Barnwell, Nitanju Bolade Casel, Aisha Kahlil, Carol Maillard, Louise Robinson and Shirley Childress Saxton.

Ysaye Maria Barnwell was born in New York City and has lived in Washington, D.C., for over 40 years. Her life experiences have taken her down three major paths. She began in music at the age of two-and-a-half, studying violin for 15 years with her father and majoring in music in high school. She sang in a choir while in junior high school and then in college. In 1976, she founded

the Jubilee Singers at All Souls Unitarian Church in Washington, D.C. It was there, in 1979, that Bernice Johnson Reagon witnessed her as a singer and a Sign language interpreter and invited her to audition for Sweet Honey In The Rock.

Dr. Barnwell is also a speech pathologist with bachelor's, master's (SUNY Geneseo, 1963–1968) and Ph.D. (University of Pittsburg, 1975) degrees, and was a professor in the College of Dentistry for over a decade. In 1981, she completed post-doctoral work and earned a Master of Science in Public Health.

Over the past two decades, Dr. Barnwell has earned a significant reputation as a commissioned composer and arranger, author, master teacher and choral clinician in African-American cultural performance. She has written two children's books, *No Mirrors in My Nana's House* and *We Are One*, both published by Harcourt, Inc.; a box-set of African-American stories and songs for young people, *Um Hmm*; and an instructional box-set, *Singing in the African-American Tradition*. She created the Community Sing which she conducts monthly in Washington, D.C., and the workshop Building a Vocal Community®—Singing in the African-American Tradition, which she has conducted on three continents, utilizing an African worldview and African-American history, values, and cultural and vocal traditions to work with and build community among singers and non-singers alike. Her pedagogy is highly respected among musicians, educators, health workers, activists, organizers, and in corporate and non-profit sectors. Dr. Barnwell is also an aspiring actress whose most recent endeavors include the narration for the NPR documentary *W. C. Handy's Blues*.

Nitanju Bolade Casel became a member of Sweet Honey In The Rock in 1985, after four years of studying, performing, and cultural organizing in Dakar, Senegal. As a co-founder, with Marie Guinier, of Artistes des Echanges Africaines, she worked in alliance with local artists, the National Council of Negro Women, the National Theatre Daniel Sorano, the University of Dakar, Air Afrique, Television and Radio Orts, the Schomberg Center for Research and Development, and the late Dr. Ewart Guinier of Harvard

University. Ms. Casel is also the former assistant director of the Art of Black Dance & Music, and director of Young Afrique Dance Company, both in Massachusetts.

Ms. Casel now works with her sister, Aisha Kahlil, as co-director of First World Productions, and heads her own publishing company, Clear Ice Music. Her compositions can be heard in the 2006 Australian Broadcasting Company's 2006 educational series, *Sing!*; Mystic Seaport's multimedia history presentation, *Black Hands, Blue Seas: The African-American Maritime Experience*; and Tribeca Productions' *The Box*. Ms. Casel was a finalist in both the 2006 and 2007 International Songwriter's Competition and a Grammy Award nominee for Sweet Honey's *Experience...101*, which she produced.

Ms. Casel lives on the East Coast with her husband, Oso Tayari, and their teenage son, Obadele.

Aisha Kahlil possesses a dynamic, innate power and range in jazz, blues, traditional, contemporary and African vocal styles and techniques.

Ms. Kahlil's interest in music was evident at an early age. She was a member of local choirs in her native Buffalo, New York, and performed as a vocalist with the Buffalo Philharmonic Orchestra in several productions including *Porgy and Bess*, *Carmen Jones* and *The Messiah*. She also sang the role of Monica in a special WGBH production of Menotti's *The Medium*, and performed at Carnegie Hall in Julius Eastman's avant-garde composition *The Thruway*. She worked with the Studio Arena Theatre where she was awarded a full scholarship, and at the Buffalo Black Drama Workshop, where she toured in the production *Willus Way Is Not a Violent Man*, directed by Ed Smith. During this time she became interested in the music of such jazz artists as John Coltrane, Leon Thomas, Betty Carter, Yma Sumac and Pharoah Sanders, to name a few.

By the time she entered college as a theatre student at Northeastern University in Boston, it was clear that Aisha had an intuitive inclination for vocal jazz. Although her formal training had been in European classical music, she began experimenting with innovative, improvisational vocal techniques. She studied voice and music theory at the New

England Conservatory of Music, and performed with Ebony Jua, a local jazz ensemble that toured the East Coast. While at Northeastern, Aisha directed *M(ego) and the Green Ball of Freedom, Where we at?*, a play by Martie Charles, and performed and directed *Sister Sonji*, by Sonia Sanchez.

Following her studies, Ms. Kahlil spent three years in the Bay Area, where she worked as a vocalist and dancer with the Raymond Sawyer Theatre and Halifu Productions, while performing and recording with the avant-garde jazz trio Infinite Sound. She then returned to Boston, where she worked with Stan Strickland and Sundance and The Art of Black Dance and Music.

A master teacher in voice and dance, Aisha has taught at the Institute for Contemporary Dance, The Joy of Motion, the Boston Center for the Arts, Leslie College, the Dance Place and the D.C. Black Repertory Theatre, as well as teaching and lecturing at the University of Hawaii at Manoa, and at Maharishi International University.

Ms. Kahlil's artistic pursuits have taken her to New York City, where she studied extensively at the Alvin Ailey School, and with Frank Hatchett, Pepsi Bethel, Fred Benjamin and Emiko and Yasuko Tokunaga. She also appeared in Joseph Papp's off-Broadway production of *The Haggadah*, co-composed and performed in the musical *Two Thousand Seasons*, and danced with such companies as Titos Sampas's Tanawa. During this time, she also performed with Talib Kibwe (T.K. Blue) and Abdullah Ibrahim (Dollar Brand), and with Sun Ra and his Solar Arkestra.

Since her arrival in Washington, D.C., she has worked with Brother Ah and the Sounds of Awareness and has been a featured artist in the Smithsonian Institution's Jazz in the Palm Court, in which she presented a special performance of the music of Gertrude "Ma" Rainey, the Queen Mother of the Classic Blues. Ms. Kahlil danced with the African Heritage Dancers and Drummers, and Kankouran. She also served as artistic director for the Youth Ensemble of Dancers and Drummers at the Levine School of Music, directed and choreographed for the First World Dance Theatre, and co-directed and performed for First World Productions, where she also co-wrote, with Nitanju Bolade Casel, the original

production *Bright Moments in Great Black Music*. Her arrangement of "Strange Fruit" was featured in *Freedom Never Dies*, a PBS production of the life of Harry Moore.

Ms. Kahlil was voted Best Soloist by the Contemporary A Cappella Society, for her work on her composition "Fulani Chant," and also for her rendition of "See See Rider." Her composition "Wodaabe Nights" was featured in the film *Africans in America*, and her composition "Fulani Chant" was included in the film *Down in the Delta*, directed by Maya Angelou. Her work can also be heard in *Climb Against the Odds*, a film produced by the Breast Cancer Fund. Ms. Kahlil's film credits include *Beloved*, starring Oprah Winfrey, and with Sweet Honey and James Horner she has written and recorded original music for the film *Freedom Song*, starring Danny Glover.

In 2005, Ms. Kahlil was a finalist with her own band, MyKa and the whole World Band, in the annual Battle of the Bands contest, sponsored by Discmakers, and was a winner in the International Songwriting Competition (ISC) performance category with her original song, "The Jewel Light."

Ms. Kahlil has toured with her band in the islands of Hawaii; performing at the Four Seasons Lodge at Koele, and more recently at Studio Maui, and at Casanova's, performing songs from her CD release *Magical*, featuring her own original compositions and arrangements.

Carol Maillard was born and raised in Philadelphia, Pennsylvania. Although she originally attended Catholic University of America on scholarship as a violin performance major, she soon began writing music and performing with the drama department and eventually changed her major to theatre.

This passion for the stage brought her to the D.C. Black Repertory Company and the beginnings of the vocal ensemble that was to become Sweet Honey In The Rock. Ms. Maillard is an accomplished actress and has performed in film, television and on stage. Her theater credits encompass a wide range of styles from musical comedy and revues to drama and experimental. She has performed on and off Broadway (*Eubie, Don't Get God Started, Comin' Uptown, Home, It's So Nice to*

Be Civilized, Beehive, Forever My Darling), with the Negro Ensemble Company (*Home, Zooman and the Sign, Colored Peoples Time, The Great Mac Daddy*) and the New York Shakespeare Festival (*Spunk, Caucasian Chalk Circle, Under Fire, A Photograph...*) and at the Actors Studio (*Hunter*). She can be seen in the feature films *Beloved* and *Thirty Years to Life*. On television, Ms. Maillard has appeared in *For Colored Girls Who Have Considered Suicide and Halleluiah!* (PBS), *Law and Order: SVU* and *Law and Order*.

Ms. Maillard is a founding member of Sweet Honey In The Rock. Her powerful rendition of "Motherless Child," arranged for Sweet Honey, is featured in the motion picture *The Visit* and the Dorothy Height documentary *We Are Not Vanishing*. Ms. Maillard was Conceptual Producer for the 2005 documentary film on PBS's *American Masters, Sweet Honey In The Rock: Raise Your Voice!* Produced and directed by Stanley Nelson (Firelightmedia Films), the film chronicled Sweet Honey's 30th anniversary year (2003).

As a vocalist, she has had the privilege to record with Horace Silver, Betty Buckley and the SYDA Foundation's inspirational recording *Sounds of Light*.

In 2003, her poem *H₂O Flow* was featured as the opening selection of Marjorie Reyersons photo/poetry book *Water Music*. And in 1998, she penned the herstory for Sweet Honey's first songbook, *Continuum*.

Ms. Maillard lives in Manhattan and is the mother of Jordan Maillard Ware, currently attending Morehouse College in Atlanta, Georgia. SGMKJ!

Louise Robinson, a native New Yorker, studied concert bass for six years and attended the High School of Music and Art.

A graduate of Howard University with a BFA, Ms. Robinson began her professional career at Washington, D.C.'s Arena Stage. She accepted Robert Hooks's invitation to become a member of the new D.C. Black Repertory Company Acting Ensemble. It was out of this theatre company that Ms. Robinson, along with Carol Maillard, Bernice Johnson Reagon and Mie, formed the *a cappella* quartet Sweet Honey In The Rock.

Ms. Robinson's colorful career has taken her up many paths, including performances, both on and off-Broadway, and in film and studio recording. She has also worn the producer's hat as she, along with Ms. Maillard and Smokey Ronald Stevens, produced *A Sho Nuff Variety Revue*, a series of performances showcasing some of New York's finest talent, including Adolph Caesar, Sandra Reeves Phillips, and legendary tap dancers Gregory Hines, Avon Long and Joe Attles.

Ms. Robinson was the founding director of the Bay Area *a cappella* quintet Street Sounds, taking their music around the country and the world for 14 years.

Ms. Robinson returned to Sweet Honey In The Rock in 2004, and combines her experience in theatre and music to offer a workshop that explores the creative freedom in us all.

A native of Washington, D.C., **Shirley Childress Saxton** is considered by many Deaf and hearing people as an exemplar for Sign interpreting music. Passionate about her work, Shirley is a skilled professional Sign language interpreter who learned American Sign Language (ASL) from her Deaf parents. In their honor she founded the Herbert and Thomasina Childress Scholarship Fund to assist other children of Deaf adults (CODA) to explore Sign interpreting as a work option.

Ms. Childress's career has included providing interpreting services for most life experiences—for students in high school and college classrooms, for employees in staff meetings, job training, and professional conferences, in legal settings and in religious services. In health care, she interpreted with the Mental Health Program for the Deaf at St. Elizabeth's Hospital and with Project Access of Deafpride, Inc., which sponsored her first international assignment to Nairobi, Kenya, as interpreter for a Deaf delegate to a UN conference.

Ms. Childress's extensive performing arts interpreting include an off-Broadway production of *Lost in the Stars*, and with a host of artists including Bernice Johnson Reagon, Linda Tillery and the Cultural Heritage Choir, Toshi Reagon and Big Lovely, Holly Near, Pete Seeger and In Process. Ms. Childress has also interpreted for writers Maya Angelou, Alice Walker and Audrey Lorde.

Ms. Childress was first to recognize the need for more African-American interpreters, when she founded the organization Bridges to focus attention on Black Deaf consumers and interpreters. Ms. Childress was also a founding member of the organization Black Deaf Advocates. The *Registry of Interpreters for the Deaf* published a tribute to her entitled *Shirley Childress Johnson, the Mother of Songs Sung in ASL*, pointing out the distinction she has brought to the field. Ms. Childress has been recognized for her interpreting service to the community with awards from Deaf advocacy organizations the Silent Mission Circle at Shiloh Baptist Church, Deafpride, Inc., Women Unlimited and National R.I.D. Interpreters of Color.

Ms. Childress holds a bachelor's degree in Deaf education from the University of Massachusetts Amherst. She has authored several articles on her experiences as a CODA and her work as a Sign language interpreter. Ms. Childress's family, sons Reginald and Deon and sisters Maxine and Khaula, all Sign.

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