Alvin Ailey American Dance Theater

Alvin Ailey, Founder
Judith Jamison, Artistic Director Emerita
Robert Battle, Artistic Director
Masazumi Chaya, Associate Artistic Director

The Company
Guillermo Asca
Kirven James Boyd
Hope Boykin
Sean A. Carmon
Sarah Daley
Ghrai DeVore
Antonio Douthit
Renaldo Gardner
Vernard J. Gilmore
Jacqueline Green

Daniel Harder
Demetia Hopkins
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Alicia Graf Mack
Michael Francis McBride
Rachael McLaren
Aisha Mitchell
Akua Noni Parker

Belen Pereyra
Briana Reed
Jamar Roberts
Samuel Lee Roberts
Kelly Robotham
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Jermaine Terry
Marcus Jarrell Willis

Matthew Rushing, Rehearsal Director & Guest Artist
Collin Heyward, Guest Artist

Bennett Rink, Executive Director

Major funding for Alvin Ailey American Dance Theater is provided by the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, American Express, Bank of America, Diageo, FedEx Corporation, Ford Foundation, The Prudential Foundation, The Shubert Foundation, Target, TD Bank, and Wells Fargo.

Toyota Avalon is the Official Vehicle Partner of Alvin Ailey American Dance Theater.

These performances are made possible, in part, by Patron Sponsors Patricia and Anthony Theophilos.
Cal Performances’ 2012–2013 season is sponsored by Wells Fargo.
CAST — SUNDAY AFTERNOON

Another Night was made possible in part by commissioning funds from New York City Center with generous support from The Virginia B. Toulmin Foundation.

Commissioning support for this work has been provided by the Hopkins Center for the Arts at Dartmouth College, in celebration of the Center’s 50th Anniversary.

Generous support for this world premiere was also provided by The Fred Eychaner New Works Endowment Fund, The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund, and The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund.

Heralded by OUT magazine as one of the “best and brightest creative talents to emerge in New York City in the age of Obama,” Kyle Abraham has presented work with his company, Abraham.In.Motion (A/I/M), throughout the United States and abroad. In 2010, Mr. Abraham received a “Bessie” Award for Outstanding Performance in Dance for his work in The Radio Show and a Princess Grace Award for choreography, and in 2009, he was honored as one of Dance Magazine’s “25 to Watch.” Most recently, Mr. Abraham was named the newest Resident Commissioned Artist under New York Live Arts and is the proud recipient of the 2012 Jacob’s Pillow Dance Award.

“A Night in Tunisia” by Dizzy Gillespie and Frank Paparelli. Performed by Art Blakey and the Jazz Messengers. Used with permission of Universal Music Corp. on behalf of MCA Music Publishing.

PAUSE

Strange Humors
(1998) (Bay Area Premiere)

Choreography Robert Battle
Music John Mackey
Costumes Missoni
Costume Reconstruction Jon Taylor
Lighting Burke Wilmore

CAST — TUESDAY EVENING
Renaldo Gardner, Michael Francis McBride

CAST — FRIDAY EVENING
Antonio Douthit, Jamar Roberts

CAST — SUNDAY EVENING
Jermaine Terry, Yannick Lebrun

Support for this Company premiere was provided by The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund and Daria L. Foster.

Composer John Mackey has received commissions from Parsons Dance Company, New York City Ballet Choreographic Institute, Dallas Wind Symphony, Zzyzx Saxophone Quartet, the U.S. Air Force Band, and many others. A frequent collaborator, he has worked with artists ranging from the Blue Devils Drum Drum and Bugle Corps to conductor Marin Alsop, and from choreographer Robert Battle to the U.S. Olympic Synchronized Swim Team. Mr. Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music.

“Strange Humors,” original score by John Mackey.

INTERMISSION

Petite Mort
(1991)

Choreography, Lighting Concept, Set Jíří Kylián
Restaging Patrick Delcroix
Music W. A. Mozart
Costumes Joke Visser
Lighting Joop Caboort

First performed by Nederlands Dans Theater
CAST — TUESDAY & FRIDAY EVENINGS

CAST — SUNDAY AFTERNOON

Support for this Company premiere has been provided by Denise R. Sobel and The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan New Works Endowment Fund.

Born in Czechoslovakia in 1947, Jiří Kylián trained at the School of the National Ballet in Prague and the Royal Ballet School in London. Mr. Kylián then joined the Stuttgart Ballet and made his debut there as a choreographer. After having made three ballets for Nederlands Dans Theater (NDT), he became NDT’s artistic director in 1975. In 1978, he put NDT on the international map with Sinfonietta. That same year, with Carel Birnie, he founded NDT II for young talent. In 1991, Mr. Kylián initiated NDT III for dancers 40 and older. This structure was unique in the world of dance. In 1999, he handed over the artistic leadership of the company, but remained house choreographer until 2009. Mr. Kylián has created nearly 100 works, many of which are performed by ballet companies and schools all over the world.

W. A. Mozart, “Piano Concerto in A major (KV 488), Adagio” and “Piano Concerto in C major (KV 467), Andante” performed by the English Chamber Orchestra, Jeffrey Tate (conductor), featuring pianist Mitsuko Uchida.

INTERMISSION

PAUSE

In/ Side
(2008)

Choreography
Robert Battle

Music Performed by
Nina Simone

Lighting
Burke Wilmore

CAST — TUESDAY EVENING
Samuel Lee Roberts

CAST — FRIDAY EVENING
Kirven James Boyd

CAST — SUNDAY AFTERNOON
Samuel Lee Roberts

“Wild Is the Wind” words by Ned Washington, music by Dimitri Tiomkin © 1957, renewed 1985 Patti Washington Music (ASCAP), Catharine Hinen Music (ASCAP), Chappell & Co., Inc. (ASCAP), Anne Rachel Music Corporation (ASCAP), and Volta Music Corp (ASCAP). Catharine Hinen Music is administered exclusively for use by Joma Music Group, Inc. Used by permission. All rights reserved.
PROGRAM A

**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”
Music arranged by Hall Johnson

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller

“Fix Me, Jesus”
Music arranged by Hall Johnson

**TAKE ME TO THE WATER**

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

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts

“I Wanna Be Ready”
Music arranged by James Miller

**MOVE, MEMBERS, MOVE**

“I Wanna Be Ready”
Music arranged by James Miller

**CAST — FRIDAY EVENING**

**PILGRIM OF SORROW**

“I Been ’Buked”
Music arranged by Hall Johnson

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller

“Fix Me, Jesus”
Music arranged by Hall Johnson

**TAKE ME TO THE WATER**

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

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts

“I Wanna Be Ready”
Music arranged by James Miller

**MOVE, MEMBERS, MOVE**

“I Wanna Be Ready”
Music arranged by James Miller

“Sinner Man”
Music adapted and arranged by Howard A. Roberts

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

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

“Rocka My Soul in the Bosom of Abraham”
Music adapted and arranged by Howard A. Roberts
CAST — SUNDAY AFTERNOON

PILGRIM OF SORROW

“I Been ‘Buked”
Music arranged by Hall Johnson†
Music by The Company
Kanji Segawa, Kelly Robotham, Aisha Mitchell

Didn’t My Lord Deliver Daniel”
Music arranged by James Miller‡
Music by The Company

Fix Me, Jesus”
Music arranged by Hall Johnson†
Music by The Company
Ghra DeVore, Marcus Jarrell Willis

TAKE ME TO THE WATER

“Processional/Honor, Honor”
Music adapted and arranged by Howard A. Roberts
Music by The Company
Daniel Harder, Megan Jakel, Collin Heyward,* Sean A. Carmon

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts
“Wade in the Water” sequence by Ella Jenkins
“Wade in the Water” by Howard A. Roberts and Brother John Sellers
Music adapted and arranged by Howard A. Roberts
Demetia Hopkins, Yannick Lebrun, Akua Noni Parker

“I Wanna Be Ready”
Music arranged by Howard A. Roberts
Music by The Company
Michael Francis McBride

MOVE, MEMBERS, MOVE

“Sinner Man”
Music adapted and arranged by Howard A. Roberts
Music by The Company
Collin Heyward,* Sean A. Carmon, Kanji Segawa

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

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

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

* Guest Artist
† Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.
‡ Used by special arrangement with Galaxy Music Corporation, New York City.

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 Alvin Ailey American Dance Theater.

PROGRAM B

Wednesday, April 24, 2012, 8pm
Saturday, April 27, 2012, 8pm
Zellerbach Hall

PROGRAM B

Grace
INTERMISSION
Minus 16
INTERMISSION
Revelations

Grace
(1999)

Choreography
Ronald K. Brown
Assistant to the Choreographer
Arcell Cabuag
Music
Various Artists
Costumes
Omatayo Wunmi Olaiya
Lighting
William H. Grant III

Created for Alvin Ailey American Dance Theater

CAST — WEDNESDAY EVENING

Linda Celeste Sims,
Demetia Hopkins, Matthew Rushing,*
Antonio Douthit, Vernard J. Gilmore, Glenn Allen Sims,
Daniel Harder, Kirven James Boyd, Belen Pereyra, Ghrai DeVore, Rachael McLaren

CAST — SATURDAY EVENING

Alicia Graf Mack,
Jacqueline Green, Jamar Roberts, Daniel Harder, Marcus Jarrell Willis, Yannick Lebrun,
Kanji Segawa, Michael Francis McBride, Hope Boykin, Briana Reed, Sarah Daley

* Guest Artist

Support for this new production has been provided by Natasha I. Leibel, M.D. & Harlan B. Levine, M.D., and Elizabeth Marsteller Gordon.
The creation of this work was made possible, in part, by AT&T, the John S. and James L. Knight Foundation and The Harkness Foundation for Dance.

Ronald K. Brown founded Evidence, A Dance Company, in 1985 and is the company's artistic director. Mr. Brown has also set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Philadanco, Muntu Dance Theater of Chicago, and Ballet Hispanico. He choreographed Regina Taylor’s play *Crows* and won an AUDELCO Award for his work on that production. Mr. Brown has received a New York Dance and Performance Award (“Bessie”), two Black Theater Alliance Awards, and a Fred and Adele Astaire Award for his choreography on Broadway for the Tony Award-winning *The Gershwins’ Porgy and Bess*. Mr. Brown has also received a John Guggenheim Memorial Fellowship, National Endowment for the Arts Choreographers Fellowship, New York Foundation for the Arts Fellowship, United States Artists Rose Fellowship, and The Ailey Apex Award for teaching. Mr. Brown is a member of Stage Directors and Choreographers Society.


**INTERMISSION**

**Minus 16**

(1999)

Choreography: Ohad Naharin

Restaging: Danielle Agami

Music: Various Artists

Costumes: Ohad Naharin

Lighting: Avi Yona Bueno (Bambi)

Ohad Naharin is one of the world’s preeminent contemporary choreographers and has been the recipient of several major awards. Born in 1952 in Kibbutz Mizra, Mr. Naharin trained at Batseva Dance Company, the School of American Ballet, the Juilliard School, and Maurice Béjart’s Ballet du XXe Siècle in Brussels, among others. After living in New York from 1978 to 1990, he returned to Israel in 1990, when he was appointed Artistic Director of Batseva Dance Company. Mr. Naharin has since choreographed over 20 works exclusively for Batseva, and he has restaged many of those works for companies around the world. He has also pioneered “Gaga,” a movement language that emphasizes exploration of sensation with improvisational techniques. Mr. Naharin dedicates the Ailey performances of *Minus 16* to his late wife Mari Kajiwara (1951–2001), who was a dancer with the Ailey company from 1970 to 1984.

“*It Must Be True*” performed by the John Buzon Trio. Written by Gus Arnheim, Harry Barris and Gordon Clifford. Used by permission with EMI Mills Music Inc. “Hava Nagila” ©1961, 1st 1993 Surf Beat Music. All rights reserved. Written and arranged by Dick Dale under license from Surf Beat Music (ASCAP). “Echad Mi Yode’a” Lyrics and Music Traditional. Arranged by the Tractor’s Revenge (Green, Belletti, Leibovitch). Published by the Tractor’s Revenge (Green, Belletti, Leibovitch). “Nisi Dominus, R.608—IV. ‘Cum dederit’ (Andante)” was originally created for Mari Kajiwara.

**CAST — WEDNESDAY EVENING**


Kelly Robotham, Akua Nomi Parker, Renal Joan Gardner, Michael Francis McBride, Hope Boykin, Ghrai DeVore, Jacqueline Green, Jermaine Terry

**CAST — SATURDAY EVENING**


*Guest Artist

Leadership support for this Company premiere was provided by American Express.

Generous support was also provided by NJPAC Alternate Routes.


**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 — WEDNESDAY EVENING

PILGRIM OF SORROW

“I Been ‘Buked”  The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel”  Collin Heyward,* Megan Jakel,
Music arranged by James Miller‡  Aisha Mitchell

“Fix Me, Jesus”  Akua Noni Parker, Jermaine Terry
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor”  Kanji Segawa, Kelly Robotham,
Music adapted and arranged by Howard A. Roberts
Collin Heyward,* Sean A. Carmon

“Wade in the Water”  Demetia Hopkins, Yannick Lebrun,
Music adapted and arranged by Howard A. Roberts
Alicia Graf Mack

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

MOVE, MEMBERS, MOVE

“I Wanna Be Ready”
Music arranged by James Miller‡  Matthew Rushing*

“Sinner Man”
Music adapted and arranged by Howard A. Roberts
Samuel Lee Roberts, Daniel Harder,
Michael Francis McBride

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

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

“Rocka My Soul in the Bosom of Abraham”
Music adapted and arranged by Howard A. Roberts
The Company
PROGRAM B

CAST — SATURDAY EVENING

PILGRIM OF SORROW

“I Been ‘Buked”  
The Company  
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel”  
Marcus Jarrell Willis, Sarah Daley, Jacqueline Green  
Music arranged by James Miller‡

“Fix Me, Jesus”  
Alicia Graf Mack, Jamar Roberts  
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Procesional/Honor, Honor”  
Renaldo Gardner, Megan Jakel,  
Collin Heyward,* Jermaine Terry  
Music adapted and arranged by Howard A. Roberts

“Wade in the Water”  
Rachael McLaren, Vernard J. Gilmore,  
Briana Reed  
“Wade in the Water” sequence by Ella Jenkins

“I Wanna Be Ready”  
Antonio Douthit  
Music arranged by James Miller†

MOVE, MEMBERS, MOVE

“Sinner Man”  
Collin Heyward,* Yannick Lebrun,  
Michael Francis McBride  
Music adapted and arranged by Howard A. Roberts

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

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

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

* Guest Artist
† Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.
‡ Used by special arrangement with Galaxy Music Corporation, New York City.

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 Alvin Ailey American Dance Theater.

PROGRAM C

Thursday, April 25, 2013, 8pm  
Zellerbach Hall

PROGRAM C

From Before

PAUSE

Pas de Duke

INTERMISSION

Home

INTERMISSION

Revelations

From Before

(1978)

Choreography and Costumes  
Garth Fagan

Restaging  
Natalie Rogers-Cropper

Music  
Ralph MacDonald

Original Lighting  
C. T. Oakes

Lighting  
Al Crawford

CAST

Jamar Roberts, Linda Celeste Sims,  
Glenn Allen Sims, Kelly Robotham, Michael Francis McBride, Belen Pereyra,  
Yannick Lebrun, Rachael McLaren, Marcus Jarrell Willis, Jermaine Terry,  
Hope Boykin, Vernard J. Gilmore, Sarah Daley, Renaldo Gardner, Jacqueline Green

Leadership support for this Company premiere was provided by American Express.

This production has also been made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Garth Fagan is the founder and artistic director of the internationally acclaimed company Garth Fagan Dance. He has also choreographed for a number of other leading companies including Alvin Ailey American Dance Theater, Dance Theatre of Harlem, José Limón, and New York City Ballet. Among his many honors are Tony and Olivier Awards for his choreography of the Broadway
musical *The Lion King*, the Samuel H. Scripps American Dance Festival Award, the *Dance Magazine* Award for “significant contributions to dance during a distinguished career,” the “Bessie” Award for Sustained Achievement, and the Order of Distinction in the rank of Commander from his native Jamaica. Mr. Fagan began his career on a Latin American tour with Ivy Baxter and her company. Ms. Baxter, Pearl Primus, and Lavinia Williams were major early influences. Then in New York, he studied with Martha Graham, José Limón, Mary Hinkson, and Alvin Ailey, who were all central to Mr. Fagan’s career.

“The Path” composed and performed by Ralph MacDonald. Publisher and copyright owner BMG Chrysalis.

**PAUSE**

**Pas de Duke**

(1976)

Choreography Alvin Ailey  
Restaging Masazumi Chaya  
Music Duke Ellington  
Costumes Rouben Ter Arutunian  
Lighting Chenault Spence  
*Original Assistant to Mr. Dove* Dawn Wood

**CAST**

Alicia Graf Mack, Antonio Douthit

*This original Ailey production was made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts, and by a grant from the Ford Foundation.*

Generous support for this production was received from Laren and Jesse Brill.

*Pas de Duke* was featured in “Ailey Celebrates Ellington,” the Ailey company’s contribution to the nation’s bicentennial, at the New York State Theater in August 1976. *Pas de Duke* was Alvin Ailey’s modern dance translation of a classical pas de deux honoring two of the most renowned dancers in the world, Judith Jamison and Mikhail Baryshnikov.


**INTERMISSION**

**Home**

(2011)

Choreography Rennie Harris  
Assitant Choreography Nina Flagg  
Music Dennis Ferrer, Raphael Xavier  
Costumes Jon Taylor  
Lighting Stephen Arnold

**CAST**

Matthew Rushing,*  
Linda Celeste Sims, Briana Reed, Hope Boykin, Akua Noni Parker,  
Alicia Graf Mack, Kelly Robotham, Belen Pereyra, Samuel Lee Roberts, Glenn Allen Sims,  
Antonio Douthit, Kirven James Boyd, Renaldo Gardner, Jermaine Terry

* Guest Artist

*Bristol-Myers Squibb* is proud to support this new work, which was inspired by the “Fight HIV Your Way” initiative.

**Lorenzo Rennie Harris** was born and raised in an African-American community in North Philadelphia. In 1992, he founded Rennie Harris Puremovement, a hip-hop dance-theater company dedicated to preserving and disseminating hip-hop culture. Voted one of the most influential people in the last hundred years of Philadelphia history, Mr. Harris has received several accolades, including the Herb Alpert Award in the Arts, the Governor’s Arts Award, a United States Artist Fellowship and an honorary doctorate from Bates College. *The Times of London* wrote of Mr. Harris that he is “the Basquiat of the U.S. contemporary dance scene.” Most recently, Rennie Harris Puremovement was chosen by DanceMotion USA as one of four companies to serve as citizen diplomats, and they toured Egypt, Israel, the Palestinian territories, and Jordan in 2012.

“Underground Is My Home” written and performed by Dennis Ferrer. Published by SFone Music (BMI) Administered by Bug. Courtesy of BPM King’s Street Sounds/Nite Groove by arrangement with Bug. All rights reserved. Used by permission.  

**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

PILGRIM OF SORROW

“I Been ’Buked”   The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel”  Michael Francis McBride, Hope Boykin, Jacqueline Green
Music arranged by James Miller‡

“Fix Me, Jesus”  Alicia Graf Mack, Jamar Roberts
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor”   Renaldo Gardner, Megan Jakel, Jermaine Terry, Collin Heyward*
Music adapted and arranged by Howard A. Roberts

“Wade in the Water”   Linda Celeste Sims, Matthew Rushing,* Briana Reed
Music 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”   Antonio Douthit
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man”   Jermaine Terry, Yannick Lebrun, Kirven James Boyd
Music adapted and arranged by Howard A. Roberts

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

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

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

* Guest Artist
† Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.
‡ Used by special arrangement with Galaxy Music Corporation, New York City.

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 Alvin Ailey American Dance Theater.
Saturday, April 27, 2013, 2pm
Zellerbach Hall

PROGRAM D

Ailey Classics: excerpts from Memoria and Night Creature

INTERMISSION

Ailey Classics: excerpts from Phases, Opus McShann, Love Songs, For “Bird”—With Love, Hidden Rites, and Cry

INTERMISSION

Revelations

Ailey Classics

Choreography by Alvin Ailey.

All ballets in Ailey Classics have been restaged by Masazumi Chaya.

Excerpt from Memoria
(1979)

Music Keith Jarrett, “Runes”
Costumes A. Christina Giannini
Lighting Chenault Spence

CAST
Briana Reed, Jermaine Terry, Antonio Douthit, Ghrai DeVore, Kirven James Boyd, Megan Jakel, Marcus Jarrell Willis, Jacqueline Green, Michael Francis McBride

“Runes” from the album Arbour Zena, courtesy of ECM Records.

Excerpt from Night Creature
(1974)

Music Duke Ellington, Movements 2 & 3 of “Night Creature”
Costumes Jane Greenwood
Costume Recreation Barbara Forbes
Lighting Chenault Spence

CAST
MOVEMENT 2
Alicia Graf Mack, Yannick Lebrun, Kelly Robotham, Demetria Hopkins, Sarah Daley, Belen Perez, Megan Jakel, Aisha Mitchell, Renaldo Gardner, Jermaine Terry, Sean A. Carmon, Kanji Segawa, Daniel Harder, Marcus Jarrell Willis

MOVEMENT 3
Alicia Graf Mack, Yannick Lebrun & Company

“Night Creature” used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

INTERMISSION

Excerpt from Phases
(1980)

Music L. Mizell, “Flight Time,” performed by Donald Byrd
Costumes A. Christina Giannini
Lighting Chenault Spence

CAST

“Flight Time” courtesy of Al Ruby Music Inc. and Almo Music Corp.
Excerpt from *Opus McShann*  
(1988)

**Music**  
Jay McShann and Walter Brown, performed by  
Jay McShann

**Sets and Costumes**  
Randy Barcelo

**Lighting**  
Timothy Hunter

**CAST**

“Gee Baby Ain’t I Good to You”  
Alicia Graf Mack, Jamar Roberts

“Doo Wah Doo”  
Glenn Allen Sims, Antonio Douthit


Excerpt from *Love Songs*  
(1972)

**Music**  
Leon Russell, “A Song for You,” performed by Donny Hathaway

**Costume**  
Ursula Reed

**Lighting**  
Shirley Prendergast

**CAST**

Kirven James Boyd

“A Song for You,” by arrangement with Belwin Mills Publishing Corp.

Excerpt from *Hidden Rites*  
(1973)

**Music**  
Patrice Scortino, “Les Cyclopes”

**Costumes**  
Bea Feitler

**Lighting**  
Chenault Spence

**CAST**

Belen Pereyra, Vernard J. Gilmore

“Les Cyclopes” music by Patrice Scortino.
Excerpt from *Cry*  
(1971)

*Music* Chuck Griffin, “Right On Be Free,” performed by the Voices of East Harlem  
*Costumes* A. Christina Giannini  
*Lighting* Chenault Spence

**CAST**  
Briana Reed, Demetia Hopkins, Jacqueline Green

*“Right On Be Free” by Chuck Griffin. Used with permission from the Publisher, Really Together Music.*

**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**

**PILGRIM OF SORROW**

“I Been ‘Buked”
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller‡

“Fix Me, Jesus”
Music arranged by Hall Johnson?

**TAKEN TO THE WATER**

“Procesional/Honor, Honor”
Music adapted and arranged by Howard A. Roberts

“Wade in the Water”
Music 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”
Music arranged by James Miller‡

**MOVE, MEMBERS, MOVE**

“I Wanna Be Ready”
Music arranged and performed by Howard A. Roberts

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

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

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

* Guest Artist

† Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.  
‡ Used by special arrangement with Galaxy Music Corporation, New York City.

*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 Alvin Ailey American Dance Theater.*
ABOUT THE COMPANY

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. 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 23 million people at theaters in 48 states and 71 countries on six continents—as well as millions more through television broadcasts. In 2008, a U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world” that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, 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, Mr. 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. In all, more than 200 works by over 80 choreographers have been part of the Ailey company’s repertory. Before his untimely death in 1989, Alvin Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011, and The Washington Post declared he “has the troupe’s forward momentum well in hand.”

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.

Robert Battle (Artistic Director) became Artistic Director of Alvin Ailey American Dance Theater in July 2011, after being personally selected by Judith Jamison, making him only the third person to head the Company since it was founded in 1958. Mr. Battle has a long-standing association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The Company’s current repertory includes his ballets Strange Humors, The Hunt, In/Side, and Takademe. In addition to expanding the Ailey repertory with works by artists as diverse as Paul Taylor, Rennie Harris, Jiří Kylián, Garth Fagan, and Kyle Abraham, Mr. Battle has also instituted a New Directors Choreography Lab, to help develop the next generation of choreographers.

His journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. Mr. Battle showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami’s New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at the Juilliard School, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at the Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor Carolyn Adams. He danced with the Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its premiere in 2002 in Düsseldorf, Germany, as the U.S. representative to the World Dance Alliance’s Global Assembly. Battleworks subsequently performed extensively at venues including The Joyce Theater, Dance Theater Workshop, American Dance Festival, and Jacob’s Pillow Dance Festival.

Mr. Battle was honored as one of the “Masters of African-American Choreography” by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He is a sought-after keynote speaker and has addressed a number of high profile organizations including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

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.


Alvin Ailey (Founder) was born on January 5, 1931, in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. At age twelve, he moved with his mother to Los Angeles, where he was introduced to dance by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company. His formal dance training began with an introduction to Lester Horton’s classes by his friend, Carmen de Lavallade. Mr. Horton, the founder of one of the first racially integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Mr. Horton’s death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 1960s, Mr. Ailey performed in four Broadway shows, including House of Flowers and Jamaica. Mr. Ailey studied dance with Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, and Karel Shook and also took acting classes with Stella Adler. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime, he was awarded numerous honorary doctoral degrees, NAACP’s Spingarn Award, the United Nations Peace Medal, the Dance Magazine Award, the Capezio Award, and the Samuel H. Scripps American Dance Festival Award. In 1988, he received the Kennedy Center Honor in recognition of his extraordinary contribution to American culture. When Mr. Ailey

ABOUT THE ARTISTS
died on December 1, 1989, The New York Times said of him, “you didn’t need to have known [him] personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multi-racial brotherhood.”

Judith Jamison (Artistic Director Emerita)

Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 15 years, Mr. Ailey created some of his most enduring roles for her, most notably the tour-de-force solo Cry. During the 1970s and 1980s, she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical Sophisticated Ladies, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Mr. Ailey asked her to succeed him as Artistic Director. In the 21 years that followed, she brought the Company to unprecedented heights—including two historic engagements in South Africa and a 50-city global tour to celebrate the Company's 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a prime time Emmy Award, an American Choreography Award, the Kennedy Center Honor, a National Medal of Arts, a “Bessie” Award, the Phoenix Award, and the Handel Medallion. She was also listed in “The TIME 100: The World’s Most Influential People” and honored by First Lady Michelle Obama at the first White House Dance Series event. As a highly regarded choreographer, Ms. Jamison has created many celebrated works, including Divining (1984), Forgotten Time (1989), Hymn (1993), HERE…NOW (commissioned for the 2002 Cultural Olympiad), Love Stories (with additional choreography by Robert Battle and Rennie Harris, 2004), and Among Us (Private Spaces: Public Places) (2009). Ms. Jamison’s autobiography, Dancing Spirit, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison’s artistic directorship, her idea of a permanent home for the Aliley Company, was realized and named after beloved chairman Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture, and she remains committed to promoting the significance of the Aliley legacy—using dance as a medium for honoring the past, celebrating the present, and fearlessly reaching into the future.

Matthew Rushing (Rehearsal Director & Guest Artist)

Matthew Rushing was born in Los Angeles, California. He began his dance training with Kashmir Blake in Inglewood, California, and later continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and Dance Magazine Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Aliley School and later became a member of Aliley II, where he danced for a year. During his career, Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in Austria, Canada, France, Italy, and Russia. He has performed for Presidents George H.W. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House Dance Series. During his time with the Company, he has choreographed two ballets: Acceptance in Surrender (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson, and Uptown (2009), a tribute to the Harlem Renaissance. In 2012, he created Moan, which was set on Philadanco and premiered at the Joyce Theater. Mr. Rushing joined the Company in 1992 and became Rehearsal Director in June 2010.

WHO’S WHO IN THE COMPANY

Guillemo Asca (Rego Park, New York) or “Moe,” as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a scholarship student at The Aliley School and danced with Aliley II, Ballet Metropolitano de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith, and Footprints Dance Project. In 2010, he performed at the White House Dance Series. Mr. Asca joined the Company in 1994.

Kirven James 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 scholarship student at The Aliley School. Mr. Boyd has danced with BalletWorks Dance Company, the Parsons Dance Company, and Aliley II. He performed at the White House Dance Series in 2010. Mr. Boyd 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 while in Washington, D.C., she performed with Lloyd Whitmore’s New World Dance Company. Ms. Boykin was a student and intern at The Aliley School. She was assistant to the late Talley Beatty and an original member of Complexions. She 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 Aliley American Dance Theater. Most recently she choreographed Go in Grace with the award-winning singing group Sweet Honey in the Rock for the Company’s 50th anniversary season. Ms. Boykin joined the Company in 2000.

Sean A. Carmon (Beaumont, Texas) began his dance training under Bonnie Cokinos with guidance from Lucia Booth and Eva LeBlanc. He is a graduate of the Aliley/Fordham B.F.A. Program in Dance and was a member of Elisa Monte Dance. Mr. Carmon was an original cast member of the 2010 revival of La Cage Aux Folles on Broadway and was also a cast member of the Broadway production of The Phantom of the Opera. As an assistant to Christopher L. Huggins, he appeared as a guest artist with the International Dance Association in Italy and with the Cape Dance Company in South Africa. Mr. Carmon joined the Company in 2011.

Sarah Daley (South Elgin, Illinois) began her training at the Faubourg School of Ballet in Illinois under the direction of Wartmona Casey and Tatiana Mazur. She is a 2009 graduate of the Aliley/Fordham B.F.A. Program in Dance. Ms. Daley has trained at institutions such as the Kirov Academy, National Ballet School of Canada, the San Francisco Conservatory of Dance, and at intensives, such as Ballet Camp Illinois and Ballet Adriatico in Italy. She is a recipient of a Youth America Grand Prix Award and an ARTS Foundation Award. She was a member of Aliley II and joined the Company in 2011.

Ghrai DeVore (Washington, D.C.) began her formal dance training at the Chicago Multicultural Dance Center and was a scholarship student at The Aliley School. She has completed summer programs at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King LINES Ballet. Ms. DeVore was a member of Deeply Rooted Dance Theater 2, Hubbard Street 2, Dance Works Chicago, and Aliley II. She is a recipient of the Danish Queen Ingrid Scholarship of Honor and the Dizzy Feet Foundation Scholarship, and she was a 2010 nominee for the first annual Clive Barnes Award. Ms. DeVore joined the Company in 2010.

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 Alexandria 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. Mr. Douthit became a member of Dance Theatre of Harlem in 1999 and appeared in featured roles in the ballets South African Suite, Dougla, 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.
ABOUT THE ARTISTS

Renaldo Gardner (Gary, Indiana) began his dance training with Tony Simpson and is a graduate of Talent Unlimited High School. He attended the Emerson School for Visual and Performing Arts and studied with Larry Brewer and Michael Davis. Mr. Gardner was a scholarship student at The Ailey School, has trained on scholarship at Ballet Chicago and Deeply Rooted Dance Theater, and had an internship at the Martha Graham School of Contemporary Dance. In 2008, he received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Scholarship in 2009. In February 2012, Mr. Gardner was honored with the key to the city of Gary, Indiana, his hometown. He was a member of Ailey II and joined the Company in 2011.

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 Theatre with Harriet Ross, Marquita Levy, and Emily Stein. He attended Barat College as a dance scholarship recipient and received first place in the all-city NAACP ACT-SO Competition in Dance in 1993. He studied as a scholarship student at The Ailey School and was a member of Ailey II. In 2010, he performed at the White House Dance Series. Mr. Gilmore is an active choreographer for the Ailey Dancers Resource Fund and has choreographed for Fire Island Dance Festival 2008 and Jazz Foundation of America Gala 2010; he also produced the Dance of Light Project in January 2010. Mr. Gilmore is a certified Zena Rommett Floor-Barre instructor. He continues to teach workshops and master classes around the world. Mr. Gilmore joined the Company in 1997.

Jacqueline Green (Baltimore, Maryland) began her dance training at the Baltimore School for the Arts under the direction of Norma Pera, Deborah Robinson, and Anton Wilson. She is a graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Green has attended summer programs at Pennsylvania Regional Ballet, Chautauqua Institution, Earl Mosley’s Institute of the Arts, and Jacob’s Pillow Dance Festival. She has performed works by a variety of choreographers, including Elisa Monte, Helen Pickett, Francesca Harper, Azure Barton, Earl Mosley, and Michael Vernon. Ms. Green was the recipient of the Martha Hill Fund’s Young Professional Award in 2009 and the Dizzy Feet Scholarship in 2010. She was a member of Ailey II and joined the Company in 2011.

Daniel Harder (Bowie, Maryland) began dancing at Suitland High School’s Center for the Visual and Performing Arts in Maryland. He is a recent graduate of the Aliley/Fordham B.F.A. Program in Dance, where he was awarded the Jerome Robbins/Layton Foundation Scholarship and participated in the Holland Dance Festival with the school and as a member of the Francesca Harper Project. After dancing in the European tour of West Side Story, Mr. Harder became a member of Ailey II. He joined the Company in 2010.

Demetia Hopkins (Orange, Virginia) began her dance training at the Orange School of Performing Arts under the direction of her uncle Ricardo Porter and Heather Powell. She has studied with the National Youth Ballet of Virginia, Virginia School of the Arts, the Summer Dance International Course in Burgos, Spain, The Rock School, and the Dance Theatre of Harlem School. Ms. Hopkins graduated with honors from the Ailey/Fordham B.F.A. Program in Dance in 2009, and she was a recipient of a Leonore Annenberg Fellowship in the Arts in 2011. Ms. Hopkins was a member of Ailey II and joined the Company in 2010.

Michael Jackson, Jr. (New Orleans, Louisiana) began his dance training at age 14 at the Duke Ellington School of the Arts in Washington, D.C., under the direction of Charles Augins. He became a member of Dance Theatre of Harlem’s Dancing through Barriers Ensemble in 2005. In 2006, he joined Dallas Black Dance Theatre and in 2008 joined Philadanco, where he also worked as Artistic Director of D3. He has performed works by Arthur Mitchell, Milton Myers, and Gene Hill Sagan. Mr. Jackson joined the Company in 2011.

Megan Jakel (Waterford, Michigan) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005, Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May 2007 from the Ailey/Fordham B.F.A. Program in Dance. Ms. Jakel has performed works by choreographers David Parsons, Debbie Allen, Thadee Davis, Hans van Manen, and Dwight Rhoden. She was a member of Ailey II and joined the Company in 2009.

Yannick Lebrun (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanne Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a scholarship student. Mr. Lebrun has performed works by choreographers Troy Powell, Debbie Allen, Scott Rink, Thadee Davis, Nilas Martins, and Dwight Rhoden and danced with the Francesca Harper Project Modo Fusion. He was named one of Dance Magazine’s “25 to Watch” in 2011. Mr. Lebrun was a member of Ailey II and joined the Company in 2008.

Alicia Graf Mack (Columbia, Maryland) trained at Ballet Royale Institute of Maryland under Donna Pidel and attended summer intensives at the School of American Ballet and American Ballet Theatre. Prior to dancing with Alvin Ailey American Dance Theater from 2005 to 2008, Mrs. Mack was a principal dancer with Dance Theatre of Harlem and a member of Complexions. In addition to several galas and festivals, she has been a guest performer with Alonzo King LINES Ballet and with André 3000 and Beyoncé at Radio City Music Hall. She is the recipient of the Company University Medal of Excellence and Smithsonian Magazine’s Young Innovator Award. Mrs. Mack graduated magna cum laude with honors in history from Columbia University and received an M.A. in nonprofit management from Washington University in St. Louis. Most recently, she served as a Visiting Assistant Professor of Dance at Webster University in St. Louis. Mrs. Mack rejoined the Company in 2011.

Michael Francis McBride (Johnson City, New York) began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, New York. Mr. McBride attended Earl Mosley’s Institute of the Arts for two consecutive summers and was also assistant to Mr. Mosley when he set the piece Saddle UP! on the Company in 2007. In January 2012, Mr. McBride performed and taught as a guest artist with the JUNTOS Collective in Guatemala. Mr. McBride graduated magna cum laude from the Ailey/Fordham B.F.A. Program in Dance in 2010 after he joined the Company in 2009.

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 City to study at The Ailey School as a scholarship 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 Anthony Salatino of Syracuse University. She studied at North Carolina Dance Theatre, Lines Ballet School, The Joffrey Ballet School, and The Ailey School as a scholarship student. Ms. Mitchell is a graduate of the Ailey/Fordham B.F.A. 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. She recently served as co-choreographer for the Syracuse Opera’s Les Pecheurs de Perles. Ms. Mitchell was also a medalist at the NAACP National ACT-SO competition. She joined the Company in 2008.
Akua Noni Parker (Kinston, North Carolina) began her ballet training at age three and moved to Wilmington, Delaware, at age twelve to continue her professional training at the Academy of the Dance. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in Agon, Giselle, and The Four Temperaments. Thereafter, she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker joined the Company in 2008.

Belen Pereyra (Lawrence, Massachusetts) began her formal dance training at the Boston Arts Academy, where she graduated as valedictorian. She was also a member of Origination Cultural Arts Center in Boston. Upon moving to New York City, Ms. Pereyra was closely mentored by Earl Mosley and danced with Camille A. Brown & Dancers for three years, during which time she performed at The Joyce Theater, Jacob’s Pillow Dance Festival, and the Dancers Responding to AIDS’ annual events, Dance from the Heart and the Fire Island Dance Festival. Ms. Pereyra was an apprentice for Ronald K. Brown/Evidence, A Dance Company, and has performed with Lula Washington Dance Theater, Nathan Trice, and Roger C. Jeffrey. She assisted Matthew Rushing with his ballet Uptown for the Aleny company in 2009. Ms. Pereyra joined the Company in 2011.

Briana Reed (St. Petersburg, Florida) began her dance training at the Academy of Ballet Arts and The Pinellas County Center for Arts. She then studied at The Ailey School as a scholarship student. In 1997, Ms. Reed graduated from the Juilliard School and became a member of Ailey II. In 2010, she performed at the White House Dance Series. She is a licensed Gyrotonic trainer. Ms. Reed 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 Complexions. He first joined the Company in 2002.

Samuel Lee Roberts (Quakertown, Pennsylvania) began his dance training under the direction of Kathleen Johnston and attended the Juilliard School. He performed in the first international show of the Radio City Christmas Spectacular in Mexico City and danced with the New York cast from 1999 to 2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, worked with Corbin Dances and Keigwin + Company, and was a founding member of Battleworks Dance Company. In May 2006, Mr. Roberts was named Dance Magazine’s “On the Rise” Dancer. He performed several roles in Julie Taymor’s film Across the Universe and the original opera Grendel. Mr. Roberts joined the Company in 2009.

Kelly Robotham (New York, New York) is a graduate of New World School of the Arts and trained as a scholarship student at The Ailey School and the Dance Theatre of Harlem School. She is also a graduate of the Juilliard School, where she studied under the direction of Lawrence Rhodes and worked with Robert Battle. Ms. Robotham has also performed works by José Limón, Martha Graham, Mark Morris, and Jerome Robbins. In 2009, she was selected from the Juilliard Dance Division to participate in a cultural exchange tour to Costa Rica, and soon after became an apprentice with River North Chicago Dance Company. Ms. Robotham was a member of Ailey II and joined the Company in 2011.

Kanji Segawa (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan and Ju Horiiuchi at Unique Ballet Theatre in Tokyo. In 1997, Mr. Segawa came to the United States under the Japanese Government Artist Fellowship to train at The Ailey School. Mr. Segawa was a member of Ailey II from 2000 to 2002 and Battleworks Dance Company from 2002 to 2010. He worked extensively with choreographer Mark Morris from 2004 to 2011, repeatedly appearing in Mr. Morris’s various productions, including as a principal dancer in John Adams’s Nixon in China at the Metropolitan Opera. He has also worked with Jennifer Muller/The Works, Azurée Barton’s Azurée and Artists, and Jessica Lang Dance. Mr. Segawa joined the Company in 2011.

Glenn Allen Sims (Long Branch, New Jersey) began his classical dance training at the Academy of Dance Arts in Red Bank, New Jersey. He attended the Juilliard School under the artistic guidance of Benjamin Harkarvy. In 2004, Mr. Sims was the youngest person to be inducted into the Long Branch High School’s Distinguished Alumni Hall of Fame. He has been seen in several network television programs including BET Honors, Dancing with the Stars, The Today Show, and So You Think You Can Dance. In 2010, Mr. Sims taught as a master teacher in Ravenna, Italy, for “Dance Up Ravenna,” sponsored by the International Dance Association, and performed in the White House Dance Series. He has performed for the King of Morocco and is a certified Zena Rommett Floor-Barre instructor. In 2011, he wrote a featured guest blog for Dance Magazine. Mr. Sims 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 LaGuardia High School of the Performing Arts. In 2009, Mrs. Sims joined the Company as a member of Ailey II and performed works by José Limón, Martha Graham, Mark Morris, and Jerome Robbins. She has also performed as a guest star on So You Think You Can Dance, Dancing with the Stars, and The Today Show. She has also made guest appearances at the White House Dance Series, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna. Mrs. Sims joined the Company in 1996.

Jermaine Terry (Washington, D.C.) began his dance training in Kissimmee at James Dance Center. He graduated cum laude with a B.F.A. in dance performance from the University of South Florida, where he received scholarships for excellence in performance and choreography. Mr. Terry was a scholarship student at The Ailey School and a member of Ailey II, and he has performed with Buglisi Dance Theatre, Arch Dance, Dance Iquail, and Philadanco. Mr. Terry joined the Company in 2010.

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 scholarship student. Mr. Willis is a recipient of a Level 1 ARTS award given by the National Foundation for 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.

GUEST ARTIST

Collin Heyward (Newport News, Virginia) began his training at the Academy of Dance and Gymnastics in Newport News, under the direction of Linda Haas, and Denise Wall’s Dance Energy in Virginia Beach. Mr. Heyward also attended several dance intensives, including Earl Mosley’s Institute for the Arts, and has performed works by a variety of choreographers, including Robert Battle, Sidra Bell, Francisco Martinez, Elisa Monte, and Scott Rink. He dances in the upcoming Fox Searchlight film Black Nativity, directed by Kasi Lemmons and choreographed by Otis Sallid. Mr. Heyward is an honors graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II from 2010 to 2012.

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

ALVIN AILEY DANCE FOUNDATION BOARD OF TRUSTEES
Joan H. Weill, Chairman
Henry McGee, President
Simin N. Allison, Daria L. Foster, Guido Goldman, Debra L. Lee,
Linda M. Lindenbaum, Arthur J. Mirante II, John H. Schaefer, Vice-Chairmen
James G. Abruzzo Kathryn C. Chenault Anthony A. Lewis
Gina F. Adams Anita-Agnes O. Hassell Leslie L. Maheras
Frank R. Akimaz Jenny Ireland David E. Monn
Eleanor S. Applewhaite Anthony S. Kendall Gabriella E. Morris
Robert Battle Robert Kissane Marylin L. Prince
Nicole A. Bernard Michelle Y. Lee Robin C. Royals
Judith Byrd Natasha Leibel Levine, M.D. Richard Speciale
Anthony M. Carvette
Philip Laskawy, Harold Levine, Stanley Plesent, Esq., Chairmen Emeriti

Alvin Ailey Dance Foundation Administrative Staff
Recipient of a National Medal of Arts
Bennett Rink Executive Director
Calvin Hunt Senior Director, Performance and Production
Pamela Robinson Chief Financial Officer

Alvin Ailey American Dance Theater
Matthew Rushing Rehearsal Director & Guest Artist
Linda Celeste Sims Assistant to the Rehearsal Director
Dacquiri T’Shaun Smittick Company Manager
E. J. Corrigan Technical Director
Isabelle Quattlebaum Business Manager
Kristin Colvin Young Production Stage Manager
Al Crawford Lighting Director
Jon Taylor Wardrobe Supervisor
Joe Gaito Master Carpenter
David Kerr Master Electrician
Russell J. Cowans IV Sound Engineer
Karla-Gosta Larsson Property Master
Mychal G. Chinn Assistant Company Manager
Nicole A. Walters Assistant Stage Manager
Roya Abab Assistant Lighting Director
Dante Baylor, Erika Kuehn Wardrobe Assistants
Andrew Black Flyman
Curtis Reik Assistant Electrician
Christina Collura Performance and Production Associate
Shannon O’Neil Production Associate
Donald J. Rose, M.D. Director of the Harkness Center for Dance Injuries,
Hospital for Joint Disease
Shaw Bronner Director of Physical Therapy
Sheyi Ojofeitimi Physical Therapist

Production Credits
Domestic trucking services provided by Stage Call Corporation.
Lighting system provided by 4Wall Entertainment.
Touring sound system provided by Gibson Entertainment Services.

Touring Contacts
North American Agent
Opus 3 Artists
470 Park Avenue South, 9th Floor North
New York, New York 10016
phone (212) 584-7500
tax (646) 300-8200
www.opus3artists.com

International Agent
Askonas Holt Ltd.
Lincoln House, 300 High Holborn,
London WC1V 7JH, United Kingdom
phone +44 20 7400 1700
tax +44 20 7400 1799
Jonathan Fleming, Senior Project Manager
jonathan.fleming@askonasholt.co.uk

Paul Szilard, Impresario Emeritus

Alvin Ailey is a proud member of Dance/USA, the national service organization for professional dance.

Ailey Tour Merchandise
Ailey Tour Merchandise and AileyShop.com are managed by The Araca Group.

Alvin Ailey American Dance Theater
The Joan Weill Center for Dance
405 West 55th Street
New York, New York 10019-4402
(212) 405-9000
www.AlvinAiley.org
www.facebook.com/AlvinAileyAmericanDanceTheater