Tuesday, April 1, 2014, 8pm
Wednesday, April 2, 2014, 8pm
Thursday, April 3, 2014, 8pm
Friday, April 4, 2014, 8pm
Saturday, April 5, 2014, 2pm & 8pm
Sunday, April 6, 2014, 3pm

Zellerbach Hall

Alvin Ailey American Dance Theater

Alvin Ailey, Founder
Judith Jamison, Artistic Director Emerita

Robert Battle, Artistic Director
Masazumi Chaya, Associate Artistic Director

The Company

Hope Boykin
Jeroboam Bozeman
Sean A. Carmon
Elisa Clark
Sarah Daley
Ghrai DeVore
Antonio Douthit-Boyd
Kirven Douthit-Boyd
Renaldo Gardner
Vernard J. Gilmore
Jacqueline Green
Daniel Harder
Collin Heyward
Demetia Hopkins
Megan Jakel
Aqua Lacey
Yannick Lebrun
Alicia Graf Mack
Michael Francis McBride
Rachael McLaren
Akua Noni Parker
Belen Pereyra
Jamar Roberts
Samuel Lee Roberts
Kelly Robotham
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Jermaine Terry
Fana Tesfagiorgis
Marcus Jarrell Willis

Matthew Rushing, Rehearsal Director and 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, BET Networks, Bloomberg, BNY Mellon, Diageo, FedEx Corporation, Ford Foundation, The Prudential Foundation, The Shubert Foundation, Southern Company, Target, and Wells Fargo.

Cal Performances’ 2013–2014 season is sponsored by Wells Fargo.
PROGRAM A

Tuesday, April 1, 2014, 8pm
Friday, April 4, 2014, 8pm
Sunday, April 6, 2014, 3pm
Zellerbach Hall

PROGRAM A

LIFT

INTERMISSION

Four Corners

INTERMISSION

Revelations

LIFT
(2013, Bay Area première)

Choreography
Aszure Barton

Choreographic Assistance
Jonathan Emanuel Alberry with William Briscoe

Original Music
Curtis Macdonald

Costumes
Fritz Masten

Lighting
Burke Brown

CAST

The Company

Support for the world première has been provided by
The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan New Works Endowment Fund
and Michele & Timothy Barakett.

This production was 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.

INTERMISSION
Four Corners
(2013, Bay Area première)

Choreography          Ronald K. Brown
Assistant to the Choreographer          Arcell Cabuag
Music          Carl Hancock Rux and various artists
Costume Design          Omotayo Wunmi Olaiya
Lighting Design          Al Crawford

CAST — TUESDAY EVENING
Linda Celeste Sims, Belen Pereyra, Matthew Rushing*,
Glenn Allen Sims, Demetia Hopkins, Hope Boykin, Fana Tesfagiorgis,
Jacqueline Green, Kirven Douthit-Boyd, Daniel Harder, Michael Francis McBride

CAST — FRIDAY EVENING & SUNDAY AFTERNOON
Rachael McLaren, Alicia Graf Mack, Matthew Rushing*,
Antonio Douthit-Boyd, Ghrai DeVore, Akua Noni Parker, Sarah Daley,
Fana Tesfagiorgis, Yannick Lebrun, Vernard J. Gilmore, Jeroboam Bozeman

* Guest Artist


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
Music arranged by Hall Johnson†

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

“Fix Me, Jesus”  Linda Celeste Sims, Glenn Allen Sims
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor”  Samuel Lee Roberts, Megan Jakel,
Music adapted and arranged by Howard A. Roberts Marcus Jarrell Willis, Collin Heyward

“Wade in the Water”  Rachael McLaren, Matthew Rushing*,
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.

“I Wanna Be Ready”  Antonio Douthit-Boyd
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man”  Marcus Jarrell Willis, Yannick Lebrun,
Music adapted and arranged by Howard A. Roberts Kirven Douthit-Boyd

“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.
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

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

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

“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

“When 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

* Guest Artist

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CAST — SUNDAY AFTERNOON

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel”  
Music arranged by James Miller‡  
Daniel Harder, Megan Jakel, Jacqueline Green

“Fix Me, Jesus”  
Music arranged by Hall Johnson†  
Akua Noni Parker, Yannick Lebrun

TAKE ME TO THE WATER

“Processional/Honor, Honor”  
Music adapted and arranged by Howard A. Roberts  
Kanji Segawa, Elisa Clark, Jeroboam Bozeman, Jermaine Terry

“Wade in the Water”  
Music adapted and arranged by Howard A. Roberts  
Belen Pereyra, Renaldo Gardner, Jacqueline Green  
“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‡  
Michael Francis McBride

MOVE, MEMBERS, MOVE

“Sinner Man”  
Music adapted and arranged by Howard A. Roberts  
Marcus Jarrell Willis, Jermaine Terry, Samuel Lee Roberts

“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

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

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Wednesday, April 2, 2014, 8pm  
Saturday, April 5, 2014, 2pm  
Zellerbach Hall

PROGRAM B

Night Creature

PAUSE

Pas de Duke

INTERMISSION

D-Man in the Waters (Part I)

INTERMISSION

Revelations

Night Creature
(1974)

Choreography  Alvin Ailey
Restaging by Chaya Masazumi
Music Duke Ellington
Costumes Jane Greenwood
Costume Re-creation Barbara Forbes
Lighting Chenault Spence

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

CAST — WEDNESDAY EVENING

MOVEMENT 1
Alicia Graf Mack, Kirven Douthit-Boyd & The Company

MOVEMENT 2
Alicia Graf Mack, Glenn Allen Sims, Kelly Robotham, Elisa Clark, Belen Pereyra, Ghrai DeVore, Fana Tesfagiorgis, Jacqueline Green, Sean A. Carmon, Jeroboam Bozeman, Renaldo Gardner, Kanji Segawa, Daniel Harder, Jermaine Terry

MOVEMENT 3
Alicia Graf Mack, Kirven Douthit-Boyd & The Company
CAST — SATURDAY AFTERNOON

MOVEMENT 1  
Akua Noni Parker, Vernard J. Gilmore & The Company

MOVEMENT 2  
Akua Noni Parker, Glenn Allen Sims,  
Kelly Robotham, Elisa Clark, Megan Jakel, Belen Pereyra,  
Demetia Hopkins, Fana Tesfagiorgis, Collin Heyward, Jeroboam Bozeman,  
Renaldo Gardner, Kanji Segawa, Daniel Harder, Jermaine Terry

MOVEMENT 3  
Akua Noni Parker, Vernard J. Gilmore & The Company

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

Fabric dyeing of costumes by Elissa Tatifakis Iberti.

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

PAUSE
Alicia Graf Mack and Antonio Douthit-Boyd in Alvin Ailey’s *Pas de Duke* (1976)

**Choreography** Alvin Ailey  
**Restaging** Masazumi Chaya  
**Music** Duke Ellington  
**Costumes** Rouben Ter-Arutunian  
**Lighting** Chenault Spence

**CAST — WEDNESDAY EVENING**  
Linda Celeste Sims, Antonio Douthit-Boyd

**CAST — SATURDAY AFTERNOON**  
Jacqueline Green, Sean A. Carmon

Support for this new production has been provided by The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund and Daria L. & Eric J. Wallach.

The 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.

"Such Sweet Thunder" (1957), "Sonnet to Hank Cinq" (1957), "Clad Woman" (1948), and "Old Man’s Blues" (1930). Used with the permission of Tempo Music, Inc., Mercer Ellington Publishing, and G. Schirmer Inc.

*INTERMISSION*
D-Man in the Waters (Part I)
(1989, Ailey première 2013)

Choreography  Bill T. Jones
Restaging  Janet Wong
Music  Felix Mendelssohn
Costumes  Liz Prince
Costume Re-creation for Ailey  Jon Taylor
Lighting  Robert Wierzel

“In a dream you saw a way to survive and you were full of joy.”—Jenny Holzer

CAST — WEDNESDAY EVENING

CAST — SATURDAY AFTERNOON
Jeroboam Bozeman, Sean A. Carmon, Elisa Clark, Ghrai DeVore, Renaldo Gardner, Daniel Harder, Kelly Robotham, Jermaine Terry, Fana Tesfagiorgis

This dance is dedicated to Demian Acquavella.

Major support for this Company première has been provided by American Express.

This production was 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.

Support for this Company première has also been provided by Tracy E. Poole.

The first movement of D-Man in the Waters was commissioned by the St. Luke’s Chamber Ensemble and was made possible with funds from the New York State Council on the Arts.

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INTERMISSION
**Revelations**  
*(1960)*

**Choreography**  
Alvin Ailey  

**Music**  
Traditional

**Décor and Costumes**  
Ves Harper  

**Costume Redesign for “Rocka My Soul”**  
Barbara Forbes

**Lighting**  
Nicola Cernovitch

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**CAST — WEDNESDAY 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  
Daniel Harder, Kelly Robotham, Jeroboam Bozeman, Renaldo Gardner

“Wade in the Water”  
Music adapted and arranged by Howard A. Roberts  
Rachael McLaren, Glenn Allen Sims, Akua Noni Parker  
“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‡  
Kirven Douthit-Boyd

**MOVE, MEMBERS, MOVE**

“Sinner Man”  
Music adapted and arranged by Howard A. Roberts  
Jeroboam Bozeman, Sean A. Carmon, Kanji Segawa

“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

† 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.
Revelations  
(1960)

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

CAST — SATURDAY AFTERNOON

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
“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

“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

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Thursday, April 3, 2014, 8pm
Saturday, April 5, 2014, 8pm
Zellerbach Hall

PROGRAM C

The River
INTERMISSION

Minus 16
INTERMISSION

Revelations

Linda Celeste Sims and Antonio Douthit-Boyd in Alvin Ailey’s The River

Paul Kolnik
The River

Choreography  Alvin Ailey
Restaging    Masazumi Chaya
Music        Duke Ellington
Original Music Coordination  Martha Johnson
Costumes     A. Christina Giannini
Lighting     Chenault Spence

“…of birth…of the wellspring of life…of reaffirmation…
of the heavenly anticipation of rebirth…”—Duke Ellington

CAST — THURSDAY EVENING

SPRING
Kirven Douthit-Boyd, Kelly Robotham, Belen Pereyra, Ghrai DeVore, Elisa Clark, Sarah Daley, Demetia Hopkins, Fana Tesfagiorgis, Daniel Harder, Renaldo Gardner, Samuel Lee Roberts, Michael Francis McBride, Sean A. Carmon, Jermaine Terry, Jeroboam Bozeman

MEANDER
Alicia Graf Mack, Antonio Douthit-Boyd, Jeroboam Bozeman

GIGGLING RAPIDS
Rachael McLaren, Kirven Douthit-Boyd

LAKE
Akua Noni Parker, Yannick Lebrun & The Company

FALLS
Jermaine Terry, Antonio Douthit-Boyd, Daniel Harder, Kirven Douthit-Boyd

VORTEX
Megan Jakel

RIBA (MAINSTREAM)
Michael Francis McBride & The Company

TWIN CITIES
Linda Celeste Sims, Matthew Rushing* & The Company

* Guest Artist

Support for this new production has been provided by Denise R. Sobel and The Jaharis Family Foundation.

The 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.

Music used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

INTERMISSION
CAST — SATURDAY EVENING

SPRING
Kirven Douthit-Boyd,
Kelly Robotham, Belen Pereyra, Ghrai Devore, Elisa Clark, Aqura Lacey,
Demetia Hopkins, Fana Tesfagiorgis, Daniel Harder, Renaldo Gardner,
Samuel Lee Roberts, Michael Francis McBride, Sean A. Carmon,
Collin Heyward, Jeroboam Bozeman

MEANDER
Jacqueline Green, Sean A. Carmon, Marcus Jarrell Willis

GIGGLING RAPIDS
Akua Noni Parker, Antonio Douthit-Boyd

LAKE
Alicia Graf Mack, Jermaine Terry & The Company

FALLS
Jeroboam Bozeman, Samuel Lee Roberts, Daniel Harder, Kanji Segawa

VORTEX
Demetia Hopkins

RIBA (MAINSTREAM)
Michael Francis McBride & The Company

TWIN CITIES
Linda Celeste Sims, Matthew Rushing* & The Company

* Guest Artist

Support for this new production has been provided by
Denise R. Sobel and The Jaharis Family Foundation.

The 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.

Music used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

INTERMISSION
**Minus 16**  
(1999, Ailey première 2011)

*Choreography*  Ohad Naharin  
*Restaging*  Danielle Agami  
*Music*  Various Artists  
*Costumes*  Ohad Naharin  
*Lighting*  Avi Yona Bueno (Bambi)

**Celebrating Mari Kajiwara (1951–2001),**  
*Ailey company member (1970–1984) and late wife of Ohad Naharin*

**CAST — THURSDAY EVENING**  
Samuel Lee Roberts, Demetia Hopkins, Megan Jakel,  
Jeroboam Bozeman, Alicia Graf Mack, Hope Boykin, Vernard J. Gilmore,  
Glenn Allen Sims, Kirven Douthit-Boyd, Sarah Daley, Antonio Douthit-Boyd,  
Yannick Lebrun, Kelly Robotham, Akua Noni Parker, Renaldo Gardner,  
Michael Francis McBride, Rachael McLaren, Ghrai DeVore, Elisa Clark, Jermaine Terry

**CAST — SATURDAY EVENING**  
Samuel Lee Roberts, Demetia Hopkins, Megan Jakel, Marcus Jarrell Willis,  
Jermaine Terry, Ghrai DeVore, Kanji Segawa, Michael Francis McBride, Antonio Douthit-Boyd,  
Sarah Daley, Yannick Lebrun, Jeroboam Bozeman, Kelly Robotham, Elisa Clark,  
Fana Tesfagiorgis, Daniel Harder, Hope Boykin, Rachael McLaren,  
Jacqueline Green, Sean A. Carmon

Leadership support for this production was provided, in part, by American Express.

Generous support was also provided by NJPAC Alternate Routes.


"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" © 1963, renewed 1991 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, Belleli, Leibovitch). Published by the Tractor’s Revenge (Green, Belleli, Leibovitch). *Nisi Dominus*, R. 608: IV. *Cum dederit* (*Andante*) by Vivaldi performed by James Bowman, the Academy of Ancient Music, and Christopher Hogwood. "Over the Rainbow" by E. Y. "Yip" Harburg and Harold Arlen. Used by permission of EMI Feist Catalog Inc. One Hundred Percent (100%) ASCAP. "Hooray for Hollywood" (Richard Whiting and Johnny Mercer) © 1937 (Renewed) WB Music Corp. (ASCAP) All rights reserved. Used by permission. Written by John Mercer and Richard Whiting. Used by permission with Warner/Chappell Music. "Sway" by Pablo Beltrán Ruiz, Luis Demetrio, Traconis Molina, and Norman Gimbel; Words West LLC d/b/a Butterfield Music (BMI). All rights reserved.

**INTERMISSION**
Revelations  
(1960)

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

CAST — THURSDAY EVENING

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel”  Daniel Harder, Kelly Robotham, Demetia Hopkins  
Music arranged by James Miller‡

“Fix Me, Jesus”  Ghrai DeVore, Jermaine Terry  
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor”  Renaldo Gardner, Megan Jakel, Jeroboam Bozeman, Sean A. Carmon  
Music adapted and arranged by Howard A. Roberts

“Wade in the Water”  Belen Pereyra, Antonio Douthit-Boyd, Akua Noni Parker  
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”  Marcus Jarrell Willis  
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man”  Jeroboam Bozeman, Jermaine Terry, Kanji Segawa  
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.
CAST — SATURDAY EVENING

PILGRIM OF SORROW

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

The Company

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

Michael Francis McBride, Hope Boykin,
Demetia Hopkins

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

Alicia Graf Mack, Yannick Lebrun

TAKE ME TO THE WATER

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

Renaldo Gardner, Kelly Robotham,
Marcus Jarrell Willis, Jermaine Terry

“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.

Linda Celeste Sims, Kirven Douthit-Boyd,
Akua Noni Parker

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

Matthew Rushing*

MOVE, MEMBERS, MOVE

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

Marcus Jarrell Willis, Antonio Douthit-Boyd,
Daniel Harder

“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

* Guest Artist

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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 Company has gone on to perform for an estimated 25 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, Revelation. 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 235 works by more than 90 choreographers have been part of the 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 New York Times declared he “has injected the company with new life.”

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 In/Side and Strange Humors. In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Aszure Barton, Ronald K. Brown, Garth Fagan, Bill T. Jones, Jiří Kylián, Wayne McGregor, Ohad Naharin, and Paul Taylor, Mr. Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Mr. Battle’s journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He 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 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 début 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.
ABOUT THE ARTISTS

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. Mr. Chaya has restaged numerous ballets by Alvin Ailey, including 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, Bad Blood, Hidden Rites, 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 La Scala Ballet. In 2002, Mr. Chaya coordinated the Company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC. In 2003, he restaged The River for North Carolina Dance Theatre and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged Pas de Duke, The River, Streams, Urban Folk Dance, and Vespers for the Company. As a performer, Mr. Chaya 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.

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. He was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company, and his formal dance training began with an introduction to Lester Horton’s classes by his friend Carmen de Lavallade. 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 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. 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 distinctions, including the Kennedy Center Honors in 1988 in recognition of his extraordinary contribution to American culture. When Mr. Ailey 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) 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 80s, 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 Honors, a National Medal of Arts, a Bessie Award, the Phoenix Award, and the Handel Medallion. She was also listed in “TIME 100: The World’s Most Influential People” and honored by First Lady Michelle Obama at the first White House Dance Series event. This year, she became the 50th inductee into the Hall of Fame at the National Museum of Dance. 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 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 Ailey legacy—using dance as a medium for honoring the past, celebrating the present, and fearlessly reaching into the future.

**Matthew Rushing** (*Rehearsal Director and Guest Artist*) 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 Ailey School and later became a member of Ailey 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.

**CHOREOGRAPHERS**

**Aszure Barton**, an award-winning Canadian choreographer based in New York City, is the founder and artistic director of Aszure Barton & Artists, a collective of visual, sound, and performing artists. She has choreographed works for Mikhail Baryshnikov, Ekaterina Shipulina/Bolshoi Ballet, the National Ballet of Canada, Houston Ballet, American Ballet Theatre, the Martha Graham Dance Company, Nederlands Dans Theater, Sydney Dance Company, Hubbard Street Dance Chicago, and Les Ballets Jazz de Montréal, among many others. She choreographed the Broadway production of *The Threepenny Opera*, directed by Scott Elliott (translation: Wallace Shawn, starring Alan Cumming, Cyndi Lauper, Nellie Mackay, and Ana Gasteyer). She has been an artist-in-residence at the Baryshnikov Arts Center and the Banff Centre in Canada. Ms. Barton was proclaimed the official ambassador of contemporary choreography in Alberta, and most recently she was honored with the Koerner Award for Choreography as well as Canada’s prestigious Arts & Letters Award. Her work continues to tour internationally. To learn more, visit aszurebarton.com.

**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 *Crowns* 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 the 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 & Choreographers Society.

**Bill T. Jones** is the recipient of the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA*; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation Callaway Award for his choreography for *Spring Awakening*; the 2010 Jacob’s Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur “Genius” Award. In 2000, the Dance Heritage Coalition named Mr. Jones an “Irreplaceable Dance Treasure.” He choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982, for which he has created more than 140 works. In 2011, Mr. Jones was named executive artistic director of New York Live Arts.

**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, Israel, Mr. Naharin trained at BatSheva 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 when he was appointed artistic director of BatSheva Dance Company. Mr. Naharin has since choreographed more than 20 works exclusively for BatSheva, 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.

**WHO’S WHO IN THE COMPANY**

**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 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 Award (“Bessie”). In 2005, Ms. Boykin choreographed *Acceptance In Surrender* in collaboration with Abdur-Rahim Jackson and Matthew Rushing for Alvin Ailey American Dance Theater. Most recently she choreographed *Go in Grace* with award-winning singing group Sweet Honey In The Rock for the Company’s 50th anniversary season. Ms. Boykin joined the Company in 2000.

**Jeroboam Bozeman** (Brooklyn, New York) began his dance training under Ruth Sistaire at the Ronald Edmonds Learning Center. He later joined Creative Outlet, under Jamel Gaines, and was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem School. Mr. Bozeman is a gold-medal recipient of the NAACP ACT-SO Competition in Dance. He performed in Elton John and Tim Rice’s Broadway musical *Aida* (international tour in China) and was a part of Philadanco, Donald Byrd’s Spectrum Dance Theater, and Ailey II. This is Mr. Bozeman’s first year with the Company.
Sean A. Carmon (Beaumont, Texas) attended New York University's Tisch School of the Arts and later graduated from the Ailey/Fordham B.F.A. Program in Dance in 2010. As a college senior he was a member of Elisa Monte Dance and subsequently originated the role of Phaedra in the 2010 Tony Award–winning revival of La Cage aux Folles. Mr. Carmon also performed in the longest running musical on Broadway, The Phantom of the Opera. He has 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.

Elisa Clark (Brandywine, Maryland) received her early training from the Maryland Youth Ballet and earned her B.F.A. from the Juilliard School under the direction of Benjamin Harkarvy. She was a founding member of Robert Battle’s Battleworks Dance Company from 2001 to 2006, where she also served as company manager. In addition, Ms. Clark was a member of the Mark Morris Dance Group and the Lar Lubovitch Dance Company, as well as a dancer at the Metropolitan Opera, where she worked with Crystal Pite, among others. She has assisted Mr. Battle on several commissions, including Juba and Love Stories. As a teacher, Ms. Clark has been on faculty at the American Dance Festival, taught numerous master classes throughout the nation and abroad, and worked closely alongside Carolyn Adams. She is a 2008 Princess Grace Award winner. This is Ms. Clark’s first year with the Company.

Sarah Daley (South Elgin, Illinois) began her training at the Faubourg School of Ballet in Illinois under the direction of Watmora Casey and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Daley has trained at institutions such as the Kirov Academy, National Ballet School of Canada, San Francisco Conservatory of Dance, and intensives at 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 Ailey 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 Ailey 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, Deeply Rooted Dance Theater 2, Hubbard Street 2, Dance Works Chicago, and Ailey 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-Boyd (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. Mr. Douthit-Boyd 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-Boyd joined the Company in 2004.

Kirven Douthit-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 Ailey School. Mr. Douthit-Boyd has danced with Battleworks Dance Company, Parsons Dance Company, and Ailey II. He performed at the White House Dance Series in 2010. Mr. Douthit-Boyd joined the Company in 2004.

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 Foundation 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, Aszure 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 Foundation 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 graduate of the Ailey/Fordham B.F.A. Program in Dance, where he was awarded the Jerome Robbins/Layton Foundation Scholarship. He participated in the Holland Dance Festival with The Ailey 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.

Collin Heyward (Newport News, Virginia) began his training at the Academy of Dance and Gymnastics in Newport News, Virginia, under the direction of Linda Haas, and later at Denise Wall’s Dance Energy in Virginia Beach. Mr. Heyward also attended several dance intensives, including Earl Mosley’s Institute of the Arts and Hofesh Shechter Company, and has performed works by a variety of choreographers, including Robert Battle, Sidra Bell, Francisco Martinez, Elisa Monte, and Scott Rink. He has made guest appearances with Company Stefanie Batten Bland and in the revival of E. Clement Bethel’s The Legend of Sammie Swain, directed by Philip A. Burrows in Nassau, Bahamas. Mr. Heyward is also a featured dancer in the Fox Searchlight film Black Nativity, directed by Kasi Lemmons and choreographed by Otis Sallid. He 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.

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 at the National Youth Ballet of Virginia, Virginia School of the Arts, the
Summer Dance International Course in Burgos, Spain, The Rock School, and 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.

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 2007 from the Ailey/Fordham B.F.A. Program in Dance. Ms. Jakel has performed works by choreographers David Parsons, Debbie Allen, Thaddeus Davis, Hans van Manen, and Dwight Rhoden. She was a member of Ailey II and joined the Company in 2009.

Aqura Lacey (Chicago, Illinois) began her dance training at the Kentucky Center’s ArtsReach program at Louisville Central Community Center under the direction of Geraldine Woods and mentor Aundra Lafayette. She also trained at the Louisville Ballet School and the Ailey/Fordham B.F.A. Program in Dance. Ms. Lacey was a member of Ailey II and has worked with choreographers such as Camille A. Brown, Ronald K. Brown, Judith Jamison, Amy Hall, Malcolm Low, Darrell Grand Moultrie, and Benoit-Swan Pouffer. Ms. Lacey has danced with Dance Iquail, Zest Collective, George Faison Universal Dance Experience, and Apollo Club Harlem with Maurice Hines.

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 scholarship student. Mr. Lebrun has performed works by choreographers Troy Powell, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins, Dwight Rhoden, and Francesca Harper. He was named one of Dance Magazine’s “25 to Watch” in 2011, and, in 2013, France-Amérique magazine highlighted him as one of the 50 most talented French in the United States. 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. 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 performing at several galas and festivals, she has been a guest performer with Alonzo King LINES Ballet, Andre 3000, Beyonce, and Alicia Keys. Mrs. Mack is the recipient of the Columbia University Medal of Excellence and Smithsonian magazine’s Young Innovator Award. She 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. Mrs. Mack is the co-founder of Daisha and Alicia Graf Arts Collective, an initiative dedicated to enriching lives through the arts. She 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 from 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.
ABOUT THE ARTISTS

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.

Akua Noni Parker (Kinston, North Carolina) began her ballet training at the age of three and moved to Wilmington, Delaware, at age 12 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 annual events for Dancers Responding to AIDS: 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 Ailey company in 2009. Ms. Pereyra joined the Company in 2011.

Jamar Roberts (Miami, Florida) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami and as a scholarship 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 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 Dance Chicago. 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 Horiuchi 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 Robert Battle’s 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 Aszure Barton Artists, Jessica Lang Dance, Earl Mosley, Jennifer Muller/The Works, and Igal Perry. 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, Today, 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, Mr. Sims wrote a featured guest blog for Dance Magazine. Recently, he became a certified Pilates mat trainer. 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 1994, Ms. Sims was granted an award by the National Foundation for Advancement in the Arts. She was highlighted in the “Best of 2009” list in Dance Magazine and has performed as a guest star on So You Think You Can Dance, Dancing with the Stars, and Today. 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. Ms. 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.

Fana Tesfagiorgis (Madison, Wisconsin) is a graduate of the Ailey/Fordham B.F.A. Program in Dance, with a minor in journalism. She began training at Ballet Madison and Interlochen Arts Academy High School. Ms. Tesfagiorgis also trained at summer and winter intensives at Earl Mosley’s Institute of the Arts, Alonzo King LINES Ballet, and Lar Lubovitch Dance Company. Professionally, she has danced with Ailey II, Brian Harlan Brook’s Continuum, Alenka Cizmesija’s Art DeConstructed, Dance Iquail, Freddie Moore’s Footprints, and Samuel Pott’s Nimbus Dance Works. Ms. Tesfagiorgis has been a rehearsal assistant for Hope Boykin, Earl Mosley, Pedro Ruiz, Matthew Rushing, and Sylvia Waters. This is her first year with the Company.

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.

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

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Eleanor S. Applewhaite  Robert Kissane  Marylin L. Prince
Robert Battle  Michelle Y. Lee  Robin C. Royals
Nicole A. Bernard  Natasha Leibel Levine, M.D.  Richard Speciale
Anthony M. Carvette  Anthony A. Lewis  Marc S. Strachan
Kathryn C. Chenault  Leslie L. Maheras  Lemar Swinney

Philip Laskawy, Harold Levine, Stanley Plesent, Esq., Chairmen Emeriti

Alvin Ailey Dance Foundation
Recipient of a National Medal of Arts

Bennett Rink  Executive Director
Calvin Hunt  Senior Director of Performance and Production
Pamela Robinson  Chief Financial Officer
Thomas Cott  Senior Director of Marketing and Creative Content
Kimberly Watson  Senior Director of Development

Alvin Ailey American Dance Theater
Matthew Rushing  Rehearsal Director and 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
Karl-Gosta Larsson  Property Master
Mychael G. Chinn  Assistant Company Manager
Nicole A. Walters  Assistant Stage Manager
Roya Abab  Assistant Lighting Director
Dante Baylor, Corin Wright  Wardrobe Assistants
Andrew Blacks  Flyman
Zane Beatty  Assistant Electrician
Christina Collura  Performance and Production Project Manager

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
Sarah Rakov  Physical Therapist
Touring Contacts

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Jonathan Fleming, Senior Project Manager
jonathan.fleming@askonasholt.co.uk

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

Alvin Ailey American Dance Theater 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.
www.AileyShop.com

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
AileyCamp is a six-week plunge into dance, self-esteem, self-discipline, creative expression, and critical thinking.

Dance in all its forms is the key that unlocks the creative potential of scores of middle-schoolers every summer. Many of these young people have no other chance to study dance, and few opportunities to attend summer camp.

They come to our campus with little to no dance experience and leave profoundly changed by all they learn—from their instructors and from each other. Not only do they learn dance techniques, they paint masks...they learn to sail...they write poetry.

Your gift to this program allows us to provide dance shoes and leotards...to provide professional instruction...to provide transportation...to provide a guidance counselor...to provide meals...to provide field trips...to provide choreography, a stage, and an audience of 2,000 people for the campers’ final performance.

And all of this is provided tuition-free because of our community of donors, who are committed to keeping this program available regardless of means.

Visit the information table on the mezzanine level to learn about how you can help make AileyCamp 2014 happen.
Establishing and sustaining partnerships with the great artists of our day is one way Cal Performances enables them to create—and our audience to experience—their best, most ambitious work. Alvin Ailey first brought his company to Berkeley in March 1968, performing on the modest Wheeler Auditorium stage. Ever since, Alvin Ailey American Dance Theater has been a perennial Cal Performances’ favorite enjoyed by tens of thousands of Bay Area residents. For the past 46 years, Cal Performances has been committed to the life-cycle of the Ailey company’s art.

In the past 16 seasons alone, Alvin Ailey American Dance Theater has given 13 West Coast premières, 31 Bay Area premières, and 32 SchoolTime performances in Zellerbach Hall. Over the decades, the Ailey company’s annual sojourn in Berkeley has grown into a much-loved and robust residency. Bringing together the best of our artistic and educational pursuits, Cal Performances’ residencies allow our audiences to explore complete cycles of music, complex choreography, or the range of an artist’s work.

In just one short week, Cal Performances and Alvin Ailey American Dance Theater will offer the following residency activities:

- Seven performances enjoyed by 13,000 audience members
- 50% standard student and 75% curriculum discount extended to UC Berkeley students
- Two SchoolTime performances reaching more than 3,500 local schoolchildren
- Professional development workshop for teachers on the movement, history, and music of Revelations
- In-school sessions with teaching artists preparing elementary school children for the SchoolTime experience and instilling an active understanding of the art form
- Master classes for UC Berkeley dance students taught by Ailey dancers
SCHOOLTIME & CAL PERFORMANCES IN THE CLASSROOM

The screams and applause of hundreds of schoolchildren welcome Alvin Ailey American Dance Theater to the stage. They ooh and aah their way through selections of Ailey’s masterpiece Revelations, cheer when the dancers are introduced, whisper such comments as, “This is better than movies,” and otherwise enjoy the hourlong SchoolTime event. For many, this will be their first live performing arts experience.

Cal Performances’ SchoolTime program is grounded in best practices in education and offers teachers the chance to bring the arts into their classrooms. Customized study guides spark students’ interest with information about the artists, art form, program, culture, and history. They offer exercises to help students prepare for and reflect on the performances and incorporate California academic standards in social studies, literacy, and the arts.

Many teachers expand upon the experience by first participating in a Cal Performances in the Classroom workshop, which provides tools to bring experiential, arts-based learning to their students. The teaching artists then conduct classroom sessions side by side with teachers to give students a hands-on preview of the art form they will encounter at Zellerbach Hall.

This signal program—developed by Cal Performances in partnership with the Berkeley Unified School District as a team of the John F. Kennedy Center for the Performing Arts National Partnerships Program—ensures that students are prepared to absorb, understand, and enjoy what they see on stage at Cal Performances.

SCHOOLTIME

Alvin Ailey American Dance Theater
Thursday, April 3, 2014, 11am–12pm
Friday, April 4, 2014, 11am–12pm
Zellerbach Hall
Pre-registration is necessary. To learn more, visit our K–12 programs webpage or contact eduprogram@calperformances.org.

Visit calperformances.org/community for our full schedule of Education & Community Events.

Cal Performances’ free and low-cost Education & Community Programs reach 40,000 people each year. Please consider a donation to help ensure the continuation of these important programs. Visit calperformances.org/support/education.
BERKELEY/OAKLAND AILEY CAMP

Berkeley/Oakland AileyCampers in Derrick Minter’s Seeds of Brotherly Strength at the 2013 finale performance

“AileyCamp is arts education at its very best.” — Matías Tarnopolsky

BERKELEY/OAKLAND AILEY CAMP, founded by Alvin Ailey and produced locally by Cal Performances, is designed to instill self-discipline and self-confidence in youngsters through the art of dance. The same discipline necessary in the arts is also necessary in school, particularly for middle-schoolers who are at risk or struggling with academic, social, or domestic challenges. Six weeks of intensive learning for 60 students include daily dance classes, plus meals and transportation. Personal development classes offer counseling in nutrition, conflict resolution, drug-abuse prevention, and decision-making.

Berkeley/Oakland AileyCamp is entirely tuition-free and is the only AileyCamp on the West Coast; Cal Performances is proud to have affected more than 800 young people plus hundreds more in their families and communities. One camper, 13-year-old Portia Dixon, summed it up when she said, earnestly, “I really liked AileyCamp, but when I first came here I thought it was going to be easy. It was hard learning how to get along with everybody.”

To ensure that this year’s AileyCamp is fully funded, we ask for your support in this vital effort. Taken together, this renowned program and our annual residency of Alvin Ailey American Dance Theater make, we believe, a significant contribution to the cultural life of the Bay Area. To learn more about AileyCamp and how you can help, please visit http://calperformances.org/community/aileycamp.
Berkeley/Oakland AileyCamp 2014
by David McCauley, Director of AileyCamp

“It made me comfortable in my own skin.”
—Former AileyCamper Sinorti I. Stegman

SUMMER 2014 moves Berkeley/Oakland AileyCamp at Cal Performances further into its second decade. For the past 13 years, Cal Performances has been home to the only West Coast site of Alvin Ailey’s visionary summer dance program, and Berkeley/Oakland AileyCamp was the first AileyCamp based on a major university campus.

AileyCamp is a nationally acclaimed, six-week program designed to develop self-esteem, discipline, and a capacity for critical thinking in youths ages 11–14—important skills they will need as they enter the challenging high school years ahead. The AileyCamp curriculum includes daily dance technique classes in ballet, Horton-based modern, jazz, and West African dance. Workshops in creative communications and personal development provide a vehicle for individual expression and community building. And the best part of all: Students need no prior dance experience to apply! This year’s camp runs from June 23 to August 1, 2014.

Berkeley/Oakland AileyCamp culminates in a finale performance for members of the community in which campers demonstrate the skills they have acquired in the program. The atmosphere in the hall is nothing less than electric! AileyCampers are excited to show all that they have learned, and family and friends comprise the eager audience that thrills to the young artists’ magnificent dancing. At the end of the performance, a radiant glow shines from the faces of the campers and the 2,000 attendees who have shared in the celebration.

The impact of AileyCamp resonates far beyond the environs of the UC Berkeley campus. Over the past decade, AileyCamp has served 840 Bay Area middle school youths and their families. Berkeley/Oakland AileyCamp is administered and fully funded by Cal Performances. All campers receive full-tuition scholarships, meals, uniforms, and dance clothing, and some are provided transportation to and from camp. The Education and Community Outreach Committee, a division of Cal Performances’ Board of Trustees, provides oversight, and in the past decade some 200 volunteers have enthusiastically donated their time and talents to the operation of camp.

Join us for the 13th anniversary finale performance, entitled Blood Memories: Ancestral Messages Across Time, at 7pm on Thursday, July 31, 2014, in Zellerbach Hall.

Admission to the finale performance is free, though tickets are required and available through the Cal Performances Ticket Office on July 22, 2014. For more information, call (510) 642-4630 or email aileycamp@calperformances.org.
Cal Performances Partners with Bank of America

Bank of America has been a stalwart supporter of Cal Performances for over a decade, and has directly funded Cal Performances’ presentation of Alvin Ailey American Dance Theater, Yo-Yo Ma and the Silk Road Ensemble, the Mark Morris Dance Group, and many more remarkable performances. In recent years, Bank of America has increased their support and played a lead role in bringing our Education and Community Programs—including the Fall Free for All—to Bay Area residents.

Bank of America’s San Francisco and East Bay Market President, and Cal Performances Trustee, Martin Richards speaks about why he supports Cal Performances.

What first interested you in Cal Performances?
The consistent high quality of the programs, certainly, and the diversity of programming, not just the genres—music, dance, theater, and so forth—but the fact that audiences can see top-quality performers from all over the world and be exposed to cultures that you would otherwise not easily be able to access.

What are some of your most memorable Cal Performances experiences?
I’m a fan of modern dance, and my favorite Cal Performances event every year is Alvin Ailey American Dance Theater, but especially the performance given by the kids who attend AileyCamp. These are underprivileged youngsters from the East Bay who learn dance during the summer and gain exposure at the same time to important skills that will help them succeed in life, like goal-setting, discipline, poise, and respect for their bodies. I took my kids to see the program when they were about the same age as the dancers, and all of us found it incredibly inspiring.

You have served on Cal Performances’ Board of Trustees for six years, and have chaired our Corporate Gifts Committee for three of those years. Why do you choose to support Cal Performances in this leadership position?
I would cite the same factors that first inspired me to attend Cal Performances and that draw me back year after year. Cal Performances is a vital cultural resource in our Bay Area community, and I realized that I could leverage my professional skills and experience to participate in a more meaningful way than just enjoying the events as an audience member. As it turns out, it’s a very engaged board, so keeping up with my fellow board members has proven to be a challenge and an inspiration for me.

Bank of America contributes more than $200 million annually and directly grants more than $9 million to Bay Area nonprofits alone. What motivates the company to give at this level?
It’s part of a larger picture of the lending, investing and giving we are doing to help create economically vibrant regions and communities because strong, thriving communities and economies are vital to our business. So, for example, we are one of the top ten corporations in the world for philanthropy, in terms of our overall grant spending. But we also invested more than $85 million last year, on affordable housing. We are ahead of plan on our ten-year, $1.5 trillion community development lending and investing goal. We set a new ten-year, $50 billion goal for addressing climate change, building on the $20 billion goal we had set when we launched our Environmental Initiative in 2007.
Through your advocacy, Bank of America signed on as a major supporter of the Fall Free for All in its inaugural year. In fact, Bank of America’s early support helped turn this project from idea into reality. What most inspired you to take this leadership role?

The Fall Free for All is exactly the kind of cultural event we like to sponsor at Bank of America. It brings the organization closer to the community it serves, and it gives people an opportunity to be exposed to some of Cal Performances’ amazingly diverse cultural offerings—music, theater, dance—all day long, for everybody. It’s similar to one of our signature cultural programs, Museums on Us, where anybody can visit participating museums free of charge on certain days, simply by presenting a Bank of America credit, debit, or ATM card.

Bank of America recently reviewed the company’s philanthropic priorities and adjusted its focus areas. What prompted these changes?

We have focused our philanthropy in the United States on three key priorities: housing, jobs, and hunger, in order to provide a meaningful response to critical community challenges in the current economic environment. At the same time, we continue to fund what we consider to be the most impactful organizations and programs in important areas such as education and the arts.

Arts organizations like Cal Performances do spur economic growth but most importantly bring communities together. Does the partnership between Cal Performances and Bank of America mimic the work you are doing in our community and across the nation?

Yes. We believe that fostering cultural understanding and respect enables local economies and communities to thrive. As one of the world’s leading corporate supporters of the arts, we help thousands of arts organizations worldwide. Our partnership with Cal Performances is consistent with our national and international strategies for community economic development, and particularly for providing arts education and access to cultural programming for people who might not be exposed to the arts otherwise, with the dual aim of providing them with personal cultural enrichment and building new audiences for the arts.

What’s next for Bank of America?

We have set a ten-year, $2 billion goal for corporate philanthropy and a goal of 2 million volunteer hours, and we will continue to seek the most impactful ways of utilizing those resources and the 1.5 million volunteer hours that our employees currently contribute in their local communities.

And for you? What performances are you looking forward to this season?

As in past years, I’m looking forward to the Ailey company and especially AileyCamp. This season’s programming is incredibly rich and varied, and I am excited to attend a selection of dance and music performances. Of course, one highlight was the return of the Vienna Philharmonic. But you really can’t go wrong with Cal Performances. They bring the best performances from around the world to Bay Area audiences every year.