Tuesday, April 21, 2015, 8pm
Wednesday, April 22, 2015, 8pm
Thursday, April 23, 2015, 8pm
Friday, April 24, 2015, 8pm
Saturday, April 25, 2015, 2pm & 8pm
Sunday, April 26, 2015, 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
Ghraie DeVore
Antonio Douthit-Boyd
Kirven Douthit-Boyd
Samantha Figgins
Vernard J. Gilmore
Jacqueline Green
Daniel Harder
Jacquelin Harris
Collin Heyward
Demetia Hopkins-Greene
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Alicia Graf Mack
Renaldo Maurice
Michael Francis McBride
Rachael McLaren

Akua Noni Parker
Danica Paulos
Belen Pereyra
Jamar Roberts
Samuel Lee Roberts
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Jermaine Terry
Fana Tesfagorgis
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, BET Networks, Bloomberg, BNY Mellon, Diageo, FedEx Corporation, Ford Foundation, The Howard Gilman Foundation, The Hearst Foundations, Prudential Financial, Inc., The Shubert Foundation, Southern Company, Target, and Wells Fargo.

These performances are made possible, in part, by Corporate Sponsor Mechanics Bank and Patron Sponsors Sheri and Paul Siegel.

Cal Performances’ 2014–2015 season is sponsored by Wells Fargo.
Tuesday, April 21, 2015, 8pm
Friday, April 24, 2015, 8pm
Zellerbach Hall

PROGRAM A

ODETTA

INTERMISSION

Bad Blood

PAUSE

Caught

INTERMISSION

Revelations

ODETTA

(2014, Bay Area première)

Choreography Matthew Rushing
Assistants to the Choreographer Renee Robinson and Michael Jackson, Jr.
Music Various artists, performed by Odetta
Sound Design Russell J. Cowans IV
Costumes Dante Baylor
Lighting Andre Vasquez
Scenic Design Travis George
Artwork Stephen Alcorn

The creation of ODETTA is supported by commissioning funds from New York City Center.

Major support for the world première is provided by American Express.

Generous support has been provided by Roberta Campbell & Richard Gray, Melinda & Paul Pressler, Daria L. & Eric J. Wallach, and the Pamela D. Zilly & John H. Schaefer New Works Endowment Fund.

Additional support has been provided by The Jeanne Greenberg Robatyn & Nicolas Robatyn New Works Endowment Fund and The Kansas City Friends of Alvin Ailey—Sara and Bill Morgan New Works Endowment Fund.
CAST — TUESDAY EVENING

“This Little Light of Mine” Hope Boykin and The Company

“Ox Driver Song” Belen Pereyra and The Company

“John Henry” Renaldo Maurice

“There’s a Hole In The Bucket” Rachael McLaren, Marcus Jarrell Willis

Performed with Harry Belafonte

“Motherless Children” Hope Boykin and The Company

“Sometimes I Feel Like a Motherless Child” Kanji Segawa

“Cool Water” Sarah Daley, Yannick Lebrun

“Masters of War” Michael Francis McBride, Danica Paulos and The Company

“Glory, Glory” Megan Jakel

“Freedom Trilogy” Hope Boykin, Sarah Daley, Megan Jakel, Yannick Lebrun, Renaldo Maurice, Michael Francis McBride, Rachael McLaren, Danica Paulos, Belen Pereyra, Kanji Segawa, Marcus Jarrell Willis

Performed by Ysaye M. Barnwell
CAST — FRIDAY EVENING

“This Little Light of Mine” Akua Noni Parker and The Company

“Ox Driver Song” Ghrai DeVore and The Company

“John Henry” Jeroboam Bozeman

“There’s a Hole In The Bucket” Jacqueline Green, Sean Aaron Carmon

“Motherless Children” Akua Noni Parker and The Company

“Sometimes I Feel Like a Motherless Child” Samuel Lee Roberts

“Cool Water” Elisa Clark, Collin Heyward

“Masters of War” Daniel Harder, Jacquelin Harris

“Glory, Glory” Samantha Figgins

“Freedom Trilogy” Akua Noni Parker, Jeroboam Bozeman, Sean Aaron Carmon, Elisa Clark, Ghrai DeVore, Samantha Figgins, Jacqueline Green, Daniel Harder, Jacquelin Harris, Collin Heyward, Samuel Lee Roberts

Performed by Ysaye M. Barnwell

INTERMISSION
Bad Blood
(1984, Ailey première 1986)

Choreography: Ulysses Dove
Approved by: The Estate of Ulysses Dove
Restaging: Masazumi Chaya
Music: Laurie Anderson and Peter Gabriel
Costume and Scenic Design: Carol Vollet Garner
Lighting: Beverly Emmons

CAST

Sean Aaron Carmon (Tuesday evening), Kirven Douthit-Boyd (Friday evening),
Linda Celeste Sims, Jamar Roberts, Samantha Figgins,
Antonio Douthit-Boyd, Jacquelin Harris, Michael Francis McBride

Bad Blood was created for Les Ballets Jazz de Montréal
and was given its world première in October 1984 at Place des Arts.

Commissioning funds for the original Ailey production of Bad Blood
were provided by the Reader’s Digest Dance and Theatre Program,
and with public funds from the National Endowment for the Arts
and the New York State Council on the Arts.

"Excellent Birds" performed by Laurie Anderson and Peter Gabriel. Lyrics and music by Laurie Anderson and Peter Gabriel © 1984 Difficult Music (BMI) and Cliofine Ltd. (PRS). "Gravity's Angel" performed by Laurie Anderson and Peter Gabriel. Lyrics and music by Laurie Anderson © 1982 Difficult Music (BMI). "Walking and Falling" performed by Laurie Anderson. Lyrics and music by Laurie Anderson © 1984 Difficult Music (BMI).

PAUSE
Caught

Choreography and Lighting Concept  David Parsons
Restaging  Elizabeth Koeppen
Music  Robert Fripp
Lighting  Howell Binkley

CAST
Kirven Douthit-Boyd (Tuesday evening)
Michael Francis McBride (Friday evening)

“1984” written by Robert Fripp. All rights owned or administered by Universal Music on behalf of E. G. Music LTD.  © BMI. Used by permission.

INTERMISSION

Members of the Company in Alvin Ailey’s Revelations

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” Marcus Jarrell Willis, Hope Boykin,
Demetia Hopkins-Greene
Music arranged by James Miller‡

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

TAKE ME TO THE WATER

“Processional/Honor, Honor” Kanji Segawa, Megan Jakel,
Music adapted and arranged by Howard A. Roberts
Michael Jackson, Jr., Marcus Jarrell Willis

“Wade in the Water” Rachael McLaren, Kirven Douthit-Boyd,
Music adapted and arranged by Howard A. Roberts
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” Antonio Douthit-Boyd
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“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
CAST — FRIDAY 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‡
Marcus Jarrell Willis, Jacquelin Harris, Samantha Figgins

“Fix Me, Jesus”
Music arranged by Hall Johnson†
Sarah Daley, Glenn Allen Sims

TAKE ME TO THE WATER

“Processional/Honor, Honor”
Music adapted and arranged by Howard A. Roberts
Kanji Segawa, Megan Jakel, Jeroboam Bozeman, Michael Jackson, Jr.

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts
“Wade in the Water” sequence by Ella Jenkins
“Wade in the Water” is an original composition by Ella Jenkins
Demetia Hopkins-Greene, Yannick Lebrun, Fana Tesfagiorgis

“I Wanna Be Ready”
Music arranged by James Miller‡
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

“Sinner Man”
Music adapted and arranged by Howard A. Roberts
Jerroboam Bozeman, Collin Heyward, Sean Aaron Carmon

“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

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‡ 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.
Wednesday, April 22, 2015, 8pm
Saturday, April 25, 2015, 2pm
Sunday, April 26, 2015, 3pm
Zellerbach Hall

PROGRAM B

Polish Pieces

PAUSE

Awassa Astrige/Ostrich

INTERMISSION

The Pleasure of the Lesson

INTERMISSION

Revelations

Linda Celeste Sims and Glenn Allen Sims in Hans van Manen’s Polish Pieces

Polish Pieces


Choreography  Hans van Manen
Restaging     Mea Venema
Music         Henryk-Mikolaj Górecki
Costumes      Keso Dekker
Lighting      Joop Caboort
CAST — WEDNESDAY EVENING
Linda Celeste Sims, Glenn Allen Sims,
Akua Noni Parker, Antonio Douthit-Boyd, Rachael McLaren,
Kirven Douthit-Boyd, Demetia Hopkins-Greene, Marcus Jarrell Willis,
Fana Tesfagiorgis, Daniel Harder, Elisa Clark, Vernard J. Gilmore

CAST — SATURDAY AFTERNOON
Jacqueline Green, Yannick Lebrun, Sarah Daley, Jamar Roberts,
Megan Jakel, Michael Francis McBride, Ghrai DeVore, Samuel Lee Roberts,
Belen Pereyra, Sean Aaron Carmon, Danica Paulos, Renaldo Maurice

CAST — SUNDAY AFTERNOON
Jacqueline Green, Yannick Lebrun, Akua Noni Parker, Antonio Douthit-Boyd,
Megan Jakel, Michael Francis McBride, Ghrai DeVore, Samuel Lee Roberts,
Belen Pereyra, Sean Aaron Carmon, Danica Paulos, Renaldo Maurice

This work was made possible, in part, with public funds from the New York State Council on the Arts.

Concerto for Piano and String orchestra, op. 40, and Three Pieces in the Old Style, for string orchestra by Henryk-Mikolaj Górecki. By arrangement with G. Schirmer, sole agent for Polskie Wydawnictwo Muzyczne (ZAIKS), publisher and copyright owner.

Special fabric treatment by Elissa Tatigikis Iberti.

PAUSE

Awassa Astrige/Ostrich
(1932, Ailey première 2014)

Choreography          Asadata Dafora
Re-creation            Charles Moore
Restaging              Ella Thompson-Moore
Original music composition Ron McBee and Carl Riley
Costume                Catti
Costume re-creation    Jon Taylor
Lighting               Craig Miller
Lighting re-creation   Al Crawford

CAST — WEDNESDAY EVENING
Jamar Roberts

CAST — SATURDAY AFTERNOON
Antonio Douthit-Boyd

CAST — SATURDAY AFTERNOON
Kirven Douthit-Boyd

Percussion    Ron McBee
Flute         Jimmy Cruz
Recording Producer Russell J. Cowans IV
Recording Engineer Rachael Wardell
Assistant Engineer Joel Wilhelmi
INTERMISSION

The Pleasure of the Lesson
(2014, Bay Area première)

Choreography Robert Moses
Music Robert Moses and David Worm
Costumes Jon Taylor
Lighting Al Crawford
Rehearsal Assistant Katherine Wells
Assistant to the Costume Designer Corin Wright

CAST — WEDNESDAY EVENING
Linda Celeste Sims, Rachael McLaren, Demetia Hopkins-Greene,
Sarah Daley, Jacqueline Green, Antonio Douthit-Boyd,
Kirven Douthit-Boyd, Yannick Lebrun, Samuel Lee Roberts, Renaldo Maurice

CAST — SATURDAY AFTERNOON AND SUNDAY AFTERNOON
Elisa Clark, Belen Pereyra, Hope Boykin, Ghrai DeVore,
Jacquelin Harris, Sean Aaron Carmon, Vernard J. Gilmore,
Collin Heyward, Daniel Harder, Michael Francis McBride

INTERMISSION
Program B

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”
Music arranged by Hall Johnson†
The Company

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller‡
Renaldo Maurice, Jacquelin Harris,
Fana Tesfagiorgis

“Fix Me, Jesus”
Music arranged by Hall Johnson†
Akua Noni Parker, Michael Jackson, Jr.

TAKE ME TO THE WATER

“Processional/Honor, Honor”
Music adapted and arranged by Howard A. Roberts
Daniel Harder, Elisa Clark,
Collin Heyward, Sean Aaron Carmon

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts
Ghrai DeVore, Yannick Lebrun,
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‡
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

“Sinner Man”
Music adapted and arranged by Howard A. Roberts
Jeroboam Bozeman, Collin Heyward,
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

PLAYBILL
CAST — SATURDAY AFTERNOON

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel” Sean Aaron Carmon, Hope Boykin, Samantha Figgins
Music arranged by James Miller‡

“Fix Me, Jesus” Akua Noni Parker, Jamar Roberts
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Samuel Lee Roberts, Elisa Clark, Collin Heyward, Sean Aaron Carmon
Music adapted and arranged by Howard A. Roberts

“Wade in the Water” Belen Pereyra, Vernard J. Gilmore, Fana Tesfagiorgis
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” Yannick Lebrun
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man” Collin Heyward, Daniel Harder, 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
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‡  
Renaldo Maurice, Elisa Clark, Fana Tesfagiorgis

“Fix Me, Jesus”  
Music arranged by Hall Johnson†  
Ghrai DeVore, Marcus Jarrell Willis

TAKE ME TO THE WATER

“Processional/Honor, Honor”  
Music adapted and arranged by Howard A. Roberts  
Kanji Segawa, Samantha Figgins, Collin Heyward, Michael Jackson, Jr.

“Wade in the Water”  
Music adapted and arranged by Howard A. Roberts  
Jacquelin Harris, Glenn Allen Sims, Demetia Hopkins-Greene

“A Man Went Down to the River” sequence by Ella Jenkins

“I Wanna Be Ready”  
Music arranged by James Miller‡  
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

“Sinner Man”  
Music adapted and arranged by Howard A. Roberts  
Samuel Lee Roberts, Collin Heyward, 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

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‡ 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.

PLAYBILL
Thursday, April 23, 2015, 8pm
Saturday, April 25, 2015, 8pm
Zellerbach Hall

PROGRAM C

Uprising

INTERMISSION

Suspended Women

INTERMISSION

After the Rain Pas de Deux

PAUSE

Revelations

Members of the Company in Hofesh Shechter’s Uprising

Uprising
(2006, Ailey première 2014)

Choreography  Hofesh Shechter
Music  Hofesh Shechter and Vex’d
Restaging  Bruno Guillore
Lighting  Lee Curran

CAST — THURSDAY EVENING

Jeroboam Bozeman, Collin Heyward, Antonio Douthit-Boyd,
Kirven Douthit-Boyd, Yannick Lebrun, Jamar Roberts, Marcus Jarrell Willis

CAL PERFORMANCES
CAST — SATURDAY EVENING

Daniel Harder, Collin Heyward, Michael Francis McBride, Renaldo Maurice, Samuel Lee Roberts, Kanji Segawa, Glenn Allen Sims

Uprising was originally commissioned by John Ashford on behalf of the Robin Howard Foundation with support from Arts Council England and Jerwood Changing Stages Choreolab at DanceXchange, Birmingham, U.K.

Generous support has been provided by The Fred Eychaner New Works Endowment Fund, Michele & Timothy Barakett, and Natasha I. Leibel, M.D. & Harlan B. Levine, M.D.

INTERMISSION

Suspended Women
(2000, Ailey première 2014)

Choreography  Jacqulyn Buglisi
Music  Maurice Ravel

Music interpolations, composition, and performance  Daniel Bernard Roumain (DBR)
Costumes  A. Christina Giannini
Lighting  Clifton Taylor
Rehearsal Assistant  Helen Hansen French

“This work takes inspiration from the life and writing of Sor Juana Inés de la Cruz and is dedicated to all women since the beginning of time ‘suspended,’ and to my mother Elaine.” —Jacqulyn Buglisi

CAST — THURSDAY EVENING

Linda Celeste Sims, Rachael McLaren, Megan Jakel, Belen Pereyra, Hope Boykin, Sarah Daley, Jacqueline Green, Elisa Clark, Jacquelin Harris, Akua Noni Parker, Demetia Hopkins-Greene, Ghrai DeVore, Samantha Figgins, Danica Paulos, Fana Tesfagiorgis, Glenn Allen Sims, Jamar Roberts, Antonio Douthit-Boyd, Samuel Lee Roberts

CAST — SATURDAY EVENING

Linda Celeste Sims, Hope Boykin, Rachael McLaren, Akua Noni Parker, Megan Jakel, Ghrai DeVore, Demetia Hopkins-Greene, Sarah Daley, Jacqueline Green, Belen Pereyra, Fana Tesfagiorgis, Elisa Clark, Jacquelin Harris, Danica Paulos, Samantha Figgins, Collin Heyward, Jeroboam Bozeman, Yannick Lebrun, Vernard J. Gilmore
Suspended Women was created for Buglisi Dance Theatre with funding from Jody and John Arnhold, Diana de Vegh, Caroline Howard Hyman and Edward S. Hyman, Jr., Susan and Marvin Numeroff, the New York State Council on the Arts, and The Harkness Foundation for Dance.

Support for this new production has been provided by Denise R. Sobel, The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund, Mark & Brenda Moore Family Foundation, and Tracy Elise Poole.


**INTERMISSION**

**After the Rain Pas de Deux**
(2005, Ailey première 2014)

*Choreography*  
Christopher Wheeldon  

*Music*  
Arvo Pärt  

*Costumes*  
Holly Hynes  

*Lighting*  
Mark Stanley  

*Restaging*  
Jason Fowler  

CAST — THURSDAY EVENING  
Linda Celeste Sims, Glenn Allen Sims  

CAST — SATURDAY EVENING  
Akua Noni Parker, Jamar Roberts  

The Company première of After the Rain Pas de Deux is made possible with leadership support from the Elaine P. Wynn & Family Foundation.  
Generous support has been provided by The Jaharis Family Foundation, and Judith McDonough Kaminski and Joseph Kaminski.


**PAUSE**
Linda Celeste Sims and Glenn Allen Sims in Alvin Ailey’s Revelations

Revelations
(1960)

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

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel” Jeroboam Bozeman, Megan Jakel, Samantha Figgins
Music arranged by James Miller‡

“Fix Me, Jesus” Demetia Hopkins Greene, Jamar Roberts
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Samuel Lee Roberts, Danica Paulos, Jeroboam Bozeman, Collin Heyward
Music adapted and arranged by Howard A. Roberts

“Wade in the Water” Belen Bereya, 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” Kirven Douthit-Boyd
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man” Marcus Jarrell Willis, Yannick Lebrun, Daniel Harder
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
CAST — SATURDAY EVENING

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel” Renaldo Maurice, Elisa Clark, Danica Paulos
Music arranged by James Miller‡

“Fix Me, Jesus” Demetia Hopkins-Greene, Collin Heyward
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Daniel Harder, Samantha Figgins, Jeroboam Bozeman, Sean Aaron Carmon
Music adapted and arranged by Howard A. Roberts

“Wade in the Water” Ghrai DeVore, Vernard J. Gilmore, 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” Matthew Rushing*
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man” Jeroboam Bozeman, Sean Aaron Carmon, Samuel Lee Roberts
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.
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 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 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, Ailey maintained that his company was not exclusively a repository for his own work. Today, the Company continues 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 Ailey company’s repertory. Before his untimely death in 1989, 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.”

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 *Takademe* and *Unfold*. In addition to expanding the Ailey repertory with works by artists as diverse as Aszure Barton, Ronald K. Brown, Jacqulyn Buglisi, Bill T. Jones, Wayne McGregor, Robert Moses, Ohad Naharin, Matthew Rushing, Hofesh Shechter, and Christopher Wheeldon, 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 debut 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. Most recently, in 2014, he received an hon-
orary doctorate from the University of the Arts. He is a sought-after keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Program and the UNICEF Senior Leadership Development Program.

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 Ailey as he embarked on his professional career. After Horton’s death in 1953, Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 1960s, 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. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime he received numerous honors and awards, and in 2014 he posthumously received the Presidential Medal of Freedom, the country’s highest civilian honor, in recognition of his contributions and commitment to civil rights and dance in America. When 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, 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 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 “The *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 Ailey 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 three ballets: *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; *Uptown* (2009), a tribute to the Harlem Renaissance; and *ODETTA* (2014), a celebration of “the queen of American folk music.” In 2012, he created *Moan*, which was set on Philadanco and premièred at the Joyce Theater. Mr. Rushing joined the Company in 1992 and became rehearsal director in June 2010.

**CHOREOGRAPHERS**

Award-winning choreographer Jacquelyn Buglisi has created approximately 100 ballets using literature, history, and heroic archetypes to illuminate the human condition. Following her illustrious career with the Martha Graham Dance Company, Ms. Buglisi became artistic director and co-founder of Buglisi Dance Theatre. BDT performs worldwide at venues including the Joyce Theater, the Kennedy Center, Jacob’s Pillow, Vail International Dance Festival, and the Melbourne Festival in Australia. Ms. Buglisi’s *Table of Silence 9/11*, a ritual for peace with over 100 dancers at Lincoln Center, earned a proclamation from Governor Andrew Cuomo. Her commissions include North Carolina Dance Theatre, Ailey II, The Juilliard School, Teatro Danza.
ABOUT THE ARTISTS

Contemporanea di Roma, Prague International Festival, Richmond Ballet, Father Fame Foundation, New York Flamenco Festival Madrid, and the Martha Graham Dance Company. Ms. Buglisi has been the modern department chair of The Ailey School since 1990. Her honors include National Endowment for the Arts fellowships, the American Dance Guild Award, Fiorello LaGuardia Award, Altria’s Women Choreographer Award, and Kaatsbaan Playing Field Award for her masterpiece, *Requiem*.

Philadelphia-born choreographer Robert Moses has created a broad repertory for his San Francisco-based company, Robert Moses’s Kin (founded 1995), and others, including Ailey II, San Francisco Opera, Philadanco, Cincinnati Ballet, Eco Arts, Transitions Dance Company of the Laban Center in London, African Cultural Exchange (United Kingdom), Bare Bones (United Kingdom), and Oakland Ballet. He has choreographed for Olympic Arts Festival, Lorraine Hansberry Theater, New Conservatory Theater, and Los Angeles Prime Moves Festival (L.A.C.E.). His recent collaborators include Carl Hancock Rux, Corey Harris, Laura Love, San Francisco Boys Chorus, Kid Beyond, and Youth Speaks. Mr. Moses and his company have received four Isadora Duncan Dance Awards, a Bonnie Bird North American Choreography Award, and funding from The William and Flora Hewlett Foundation, New England Foundation for the Arts, National Dance Project, and National Endowment for the Arts. He is artist-in-residence at Stanford University, where he has been on the dance faculty since 1995.

Hofesh Shechter is widely regarded as one of the world’s most exciting contemporary choreographers. A graduate of the Jerusalem Academy for Dance and Music and a former company member of the world-renowned Batsheva Dance Company, Mr. Shechter now directs his eponymous company, which tours worldwide throughout the year to both audience and critical acclaim. As a choreographer, his works have been taken into repertories of some of the world’s leading international dance companies, including Nederlands Dans Theater 1, Cedar Lake Contemporary Ballet, Carte Blanche Dance Company, and Bern Ballet. In 2013, Mr. Shechter collaborated with the Metropolitan Opera on Nico Mulhy’s opera *Two Boys*. He also served as guest director of Brighton Festival 2014. Mr. Shechter is an associate artist of Sadler’s Wells, London.

Dutch choreographer Hans van Manen has created more than 120 ballets for more than 50 companies, including the Nederlands Dans Theater 1, Stuttgart Ballet, Berlin opera, the National Ballet of Canada, San Francisco Ballet, the Royal Ballet, the Royal Danish Ballet, and the State Opera in Vienna. He began his career in 1951 as a member of Sonia Gaskell’s Ballet Recital and created his first ballet for the Dutch National Ballet in 1957, for which he won the State Award for Choreography. He currently serves as resident artist of the Dutch National Ballet. In 2007, the Dutch National Ballet held a festival in celebration of his 75th birthday, at which he was promoted to Commander of the Order of the Netherlands Lion. Mr. van Manen has received numerous other awards for his work, including the Prix Benois de la Danse in 2005 and the Golden Age Award in 2013.

Director and choreographer Christopher Wheeldon studied at the Royal Ballet School and joined New York City Ballet in 1993. He was appointed NYCB’s first resident choreographer in July 2001 and founded Morphoses/The Wheeldon Company in 2007. His full-length ballet creations include *The Sleeping Beauty* for the Royal Danish Ballet, *Swan Lake* for Pennsylvania Ballet, *Alice’s Adventures in Wonderland* for the Royal Ballet and National Ballet of Canada, and *Cinderella* for San Francisco Ballet and Het Nationale Ballet. For the Metropolitan Opera, Mr. Wheeldon choreographed “Dance of the Hours” for *La Gioconda* and *Carmen*. He also created ballet sequences for the feature film *Center Stage* and the Broadway production of *Sweet Smell of Success*. In 2014, he created *A Winter’s Tale*.
for the Royal Ballet and is currently directing and choreographing the Broadway-bound *An American in Paris*, which will première in Paris at the Théâtre du Châtelet.

**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. 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. Mr. Bozeman joined the Company in 2013.

**Sean Aaron 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. As a choreographer and jazz teacher, he has taught at and set works, both original and as a répétiteur, on numerous high schools and colleges, and for the Youth American Grand Prix competition. 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. From 2001 to 2006, she was a founding member of Robert Battle’s Battleworks Dance Company, where she also served as company manager. In addition, Ms. Clark was a member of Mark Morris Dance Group and 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. Ms. Clark joined the Company in 2013.

**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, the San Francisco Conservatory of Dance, and in 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.
Ghraie 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*, *Douga*, *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.

Samantha Figgins (Washington, D.C.) began dancing at Duke Ellington School of the Arts under the tutelage of Charles Auggins and Sandra Fortune-Greene and attended summer intensives at Dance Theatre of Harlem under the direction of Arthur Mitchell. She continued her education at SUNY Purchase Conservatory of Dance, where she performed works by George Balanchine, Bill T. Jones, Paul Taylor, and Twyla Tharp. Upon graduating *cum laude*, Ms. Figgins became a member of Complexions Contemporary Ballet, performing works by Dwight Rhoden, Jae Man Joo, and Camille A. Brown. She also performed at the 2014 Dance Open Festival in St. Petersburg, Russia. Ms. Figgins was featured both on the cover of *Dance Spirit* magazine and in *Pointe* magazine’s “10 Careers to Watch” in 2013. She has worked with Beyoncé and can be seen in the film *Enemy Within*, alongside Tiler Peck and Matthew Rushing. Ms. Figgins joined the Company in 2014.

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 Rommert 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.

**Jacquelin Harris** (Charlotte, North Carolina) began her dance training at Dance Productions Studios under the direction of Lori Long. In 2010, as a finalist for National Foundation for the Advancement of the Arts, Ms. Harris received a silver ARTS award and was a semifinalist for the Presidential Scholar in the Arts. She attended summer programs at Jacob’s Pillow and Joffrey Ballet School and has performed works by Kate Skarpetowska, Daniel Catanch, Troy Powell, and Erika Pujic. She graduated with honors from the Ailey/Fordham B.F.A. Program in Dance. She was a member of Ailey II and joined the Company in 2014.

**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 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 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*. He graduated with honors from the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II from 2010 to 2012. Mr. Heyward joined the Company in 2014.

**Demetia Hopkins-Greene** (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 the Dance Theatre of Harlem School. Ms. Hopkins-Greene 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-Greene 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, DC under the direction of Charles Augins. He became a member of Dance Theatre of Harlem 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. Mr. Jackson joined the Company in 2011 and rejoined in 2015.

**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, Thaddeus.
ABOUT THE ARTISTS

Alicia Graf Mack is currently on a leave of absence for the 2014–2015 season.

Renaldo Maurice (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. Maurice 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. Maurice 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.

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.

Akua Noni Parker (Kingston, North Carolina) began dancing at age three. She later moved to Wilmington, Delaware, and continued her training at the Academy of the Dance until she graduated high school. In 1999, she joined Dance Theater of Harlem, where she danced leading roles in Agon, Giselle, and The Four Temperaments. In 2005, she joined Cincinnati Ballet, where she danced soloist roles in Swan Lake and Lambarena. In 2006, Ms. Parker joined Ballet San Jose, where she was the first African-American woman to dance the Sugar Plum Fairy in The Nutcracker. She teaches master classes throughout the country, has coached young dancers for YAGP, and worked on the film Enemy Within as a wardrobe consultant and rehearsal director. Since joining the Company she has had the pleasure of performing at the Gala of International Dance Stars. She joined the Company in 2008.

Danica Paulos (Huntington Beach, California) began her dance training at Orange County Dance Center in southern California and also studied in Los Angeles with Yuri Grigoriev. She graduated from the Professional Performing Arts School in New York and trained at The Ailey School as a
scholarship student. Ms. Paulos attended summer intensives at Kirov Academy of Ballet, the Juilliard School, Complexions Contemporary Ballet, and Jacob's Pillow. She has performed works by Robert Battle, Judith Jamison, Christian von Howard, Earl Mosley, and Kate Skarpetowska. Ms. Paulos received a Level 1 Award as a YoungArts finalist by the National Foundation for Advancement in the Arts. In 2015, she was featured on the cover of Dance Magazine as one of “25 to Watch.” Ms. Paulos was a member of Ailey II and joined the Company in 2014.

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 Dancers Responding to AIDS’s 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 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 in the original opera Grendel. Mr. Roberts joined the Company in 2009.

Kanji Segawa (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi and Ju Horiuchi 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 2000–2002 and Robert Battle’s Battleworks Dance Company from 2002–2010. He worked extensively with choreographer Mark Morris from 2004–2011, 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’s Aszure & 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. Mr. Sims was
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 addition to a National Foundation for Advancement in the Arts Award, Mrs. Sims won Outstanding Performance at the 2014 New York Dance and Performance Awards (“Bessies”). Featured on the cover of *Dance Magazine*, and in annual “best of” lists, she has performed as a guest star on *So You Think You Can Dance, Dancing with the Stars*, and *Today*. Mrs. Sims 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. She teaches classes around the world and is a certified Floor-Barre instructor. 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 (USF), 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. In 2013, he received the Distinguished Alumnus Award from USF for outstanding service to the arts. 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, under the direction of Charmaine Ristow, 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 Brooks’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. She joined the Company in 2013.

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. 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.

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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 Director of Production
Isabelle Quattlebaum Director of Company Business Affairs
David Gibson Senior Production Consultant
Gregory Stuart Company Manager
Joseph Anthony Gaito Technical Director
Kristin Colvin Young Production Stage Manager
Al Crawford Lighting Director
Jon Taylor Wardrobe Supervisor
Mike Diaz Master Carpenter
David Kerr Master Electrician
Nicholas Correa Sound Engineer
Chris Theodore Property Master
Mychael G. Chinn Assistant Company Manager
Nicole A. Walters Assistant Stage Manager
Roya Abab Assistant Lighting Director
Dante Baylor Senior Wardrobe Assistant
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D. J. Adderley Flyman
Zane Beatty Assistant Electrician
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