Tuesday, March 29, 2016, 8pm
Wednesday, March 30, 2016, 8pm
Thursday, March 31, 2016, 8pm
Friday, April 1, 2016, 8pm
Saturday, April 2, 2016, 2pm and 8pm
Sunday, April 3, 2016, 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

COMPANY MEMBERS

Hope Boykin
Jeroboam Bozeman
Sean Aaron Carmon
Elisa Clark
Sarah Daley
Ghrai DeVore
Samantha Figgins
Vernard J. Gilmore
Jacqueline Green
Daniel Harder
Jacquelin Harris
Collin Heyward
Demetia Hopkins-Greene
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Renaldo Maurice
Michael Francis McBride
Rachael McLaren
Chalvar Monteiro
Akua Noni Parker

Danica Paulos
Belen Pereyra
Jamar Roberts
Samuel Lee Roberts
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 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 Philanthropies, BNY Mellon,
Diageo, Doris Duke Charitable Foundation, FedEx, Ford Foundation, Howard Gilman Foundation,
The Hearst Foundations, The Prudential Foundation, The Shubert Foundation, Southern Company,
Target, The Wallace Foundation, and Wells Fargo.

These performances are made possible, in part,
by Corporate Sponsor Mechanics Bank.

Cal Performances’ 2015-2016 season is sponsored by Wells Fargo.
Tuesday, March 29, 2016, 8pm
Friday, April 1, 2016, 8pm
Sunday, April 3, 2016, 3pm
Zellerbach Hall

PROGRAM A

Open Door

Intermission

Awakening

Intermission

A Case of You

Pause

Revelations
**Open Door**

(2015) West Coast Premiere  
**Choreography** Ronald K. Brown  
**Associate Choreographer** Arcell Cabuag  
**Music** Luis Demetrio, Arturo O’Farrill, Tito Puente  
**Costumes** Keiko Voltaire  
**Lighting** Al Crawford

**CAST – TUESDAY EVENING**  
Linda Celeste Sims, Matthew Rushing,  
Glenn Allen Sims, Jamar Roberts, Daniel Harder, Vernard J. Gilmore,  
Belen Pereyra, Rachael McLaren, Akua Noni Parker, Hope Boykin

**CAST – FRIDAY EVENING**  
Jacqueline Green, Yannick Lebrun,  
Michael Francis McBride, Jeroboam Bozeman, Chalvar Monteiro, Renaldo Maurice,  
Demetia Hopkins-Greene, Fana Tesagiorgis, Sarah Daley, Samantha Figgins

**CAST – SUNDAY AFTERNOON**  
Jacqueline Green, Yannick Lebrun,  
Michael Francis McBride, Jeroboam Bozeman, Chalvar Monteiro, Renaldo Maurice,  
Demetia Hopkins-Greene, Fana Tesagiorgis, Sarah Daley, Samantha Figgins

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

Generous support is provided by The Jaharis Family Foundation, Tracy Elise Poole, and The Kansas City Friends of Alvin Ailey – Sara & Bill Morgan New Works Endowment Fund.

Ronald K. Brown founded Evidence, A Dance Company in 1985. He has worked with Mary Anthony Dance Theater and Jennifer Muller/The Works and has set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Philadanco, Muntu Dance Theater of Chicago, Ballet Hispanico, and MalPaso. Brown is the recipient of two Black Theater Alliance Awards, a Fred and Adele Astaire Award for Outstanding Choreography on Broadway for the Tony Award-winning *The Gershwins’ Porgy and Bess*, and an AUDELCO Award for his choreography for Regina Taylor’s *Crowns*. Brown has also received the Doris Duke Artist Award, John Guggenheim Memorial Fellowship, National Endowment for the Arts Choreographer’s Fellowship, New York Foundation for the Arts Fellowship, United States Artists Rose Fellowship, The Ailey School Apex Award for teaching, and a Def Dance Jam Mentor of the Year Award.

“La Puerta” by Luis Demetrio, performed by Arturo O’Farrill and the Afro-Latin Jazz Orchestra. “All of the Americas” is the second movement of *Afro Latin Jazz Suite* by Arturo O’Farrill, performed by Arturo O’Farrill and the Afro-Latin Jazz Orchestra. “Vaca Frita” by Arturo O’Farrill, performed by Arturo O’Farrill and the Afro-Latin Jazz Orchestra. “Picadillo” by Tito Puente, performed by Arturo O’Farrill and the Afro-Latin Jazz Orchestra.

**INTERMISSION**
Awakening

(2015) West Coast Premiere
Choreography Robert Battle
Assistants to the Choreographer Marlena Wolfe, Elisa Clark
Music John Mackey
Costumes Jon Taylor
Lighting Al Crawford

Awakening is dedicated to Joan Weill in appreciation of her inspired leadership, wisdom, caring, and grace.

CAST – TUESDAY EVENING
Jamar Roberts,
Belen Pereyra, Demetia Hopkins-Greene, Jacqueline Green, Jacquelin Harris,
Elisa Clark, Rachael McLaren, Samuel Lee Roberts, Kanji Segawa,
Michael Francis McBride, Daniel Harder, Yannick Lebrun

CAST – FRIDAY EVENING
Jeroboam Bozeman,
Danica Paulos, Sarah Daley, Fana Tesfagiorgis, Megan Jakel,
Samantha Figgins, Ghrai DeVore, Chalvar Monteiro, Marcus Jarrell Willis,
Collin Heyward, Renaldo Maurice, Michael Jackson, Jr.

CAST – SUNDAY AFTERNOON
Jeroboam Bozeman,
Danica Paulos, Sarah Daley, Fana Tesfagiorgis, Megan Jakel,
Samantha Figgins, Ghrai DeVore, Chalvar Monteiro, Marcus Jarrell Willis,
Collin Heyward, Renaldo Maurice, Michael Jackson, Jr.
Major support for the creation of *Awakening* is provided by the Howard Gilman Foundation.

Commission supported by the Adrienne Arsht Center for the Performing Arts of Miami-Dade County with lead sponsor support from Ira and Carole Hall.

*Awakening* is supported by commissioning funds from Cal Performances at the University of California, Berkeley.

The world premiere of *Awakening* is also made possible by Daria L. & Eric J. Wallach, the Elaine P. Wynn & Family Foundation, Roberta Campbell & Richard Gray, the Fred Eychaner New Works Endowment Fund, and the Pamela D. Zilly & John H. Schaefer New Works Endowment Fund.

“Turning” by John Mackey. Performed by the Florida State University Wind Orchestra, conducted by Richard Clary. “The Attentions of Souls” from *Wine-Dark Sea: Symphony for Band* by John Mackey. Performed by the University of Texas Wind Ensemble, conducted by Jerry Junkin.

**INTERMISSION**

*A Case of You*


Choreography  Judith Jamison
Restaging  Hope Boykin, Jamar Roberts
Music  Joni Mitchell; Performed by Diana Krall
Original Costumes  Jon Taylor
Original Lighting  Al Crawford
Assistant to the Choreographer  Clifton Brown

*Originally created as a birthday tribute for Joan Weill in 2004. First public performance as part of Reminiscin’ in 2005.*

**CAST – TUESDAY EVENING**

Jacqueline Green, Jamar Roberts

**CAST – FRIDAY EVENING**

Belen Pereyra, Samuel Lee Roberts

**CAST – SUNDAY AFTERNOON**

Rachael McLaren, Yannick Lebrun

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*PAUSE*
Revelations
(1960)

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

CAST – TUESDAY EVENING

PILGRIM OF SORROW

I Been 'Buked
Music arranged by Hall Johnson*

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

Fix Me, Jesus
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

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

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

The Company

PLAYBILL
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*

The Company

Michael Francis McBride, Elisa Clark,
Fana Tesfagjorgis

Sarah Daley, Collin Heyward

TAKEN 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+

Vernard J. Gilmore

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts

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

The Company

Marcus Jarrell Willis, Chalvar Monteiro,
Sean Aaron Carmon

The Company

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

The Company
Revelations

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+

Samuel Lee Roberts, Megan Jakel,
Samantha Figgins

Fix Me, Jesus
Music arranged by Hall Johnson*

Belen Pereyra, Michael Jackson, Jr.

TAKE ME TO THE WATER

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

Chalvar Monteiro, Danica Paulos,
Collin Heyward, Jermaine Terry

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

Ghrai DeVore, Daniel Harder,
Demetia Hopkins-Greene

“A 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+

Marcus Jarrell Willis

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts

Collin Heyward, Sean Aaron 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

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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 in Rennie Harris’ Exodus. Photo by Paul Kolnik.

Wednesday, March 30, 2016, 8pm
Saturday, April 2, 2016, 8pm
Zellerbach Hall

PROGRAM B

Exodus
Intermission
No Longer Silent
Intermission
Revelations
**Exodus**

(2015) West Coast Premiere

**Choreography** Rennie Harris

**Assistant Choreographer/Rehearsal Director** Nina Flagg

**Music** Various artists

**Costumes** Jon Taylor

**Lighting** James Clotfelter

**Choreographer’s Assistant** Millie Heckler

**CAST – WEDNESDAY EVENING**

Jamar Roberts,
Matthew Rushing,
Linda Celeste Sims, Hope Boykin, Belen Pereyra, Jacqueline Green, Akua Noni Parker, Ghrai DeVore, Sarah Daley, Vernard J. Gilmore, Daniel Harder, Glenn Allen Sims, Renaldo Maurice, Michael Jackson, Jr., Jeroboam Bozeman, Yannick Lebrun

**CAST – SATURDAY EVENING**

Jeroboam Bozeman,
Renaldo Maurice,
Rachael McLaren, Jacquelin Harris, Demetia Hopkins-Greene, Fana Tesfagiorgis, Samantha Figgins, Megan Jakel, Danica Paulos, Michael Francis McBride, Sean Aaron Carmon, Collin Heyward, Samuel Lee Roberts, Marcus Jarrell Willis, Chalvar Monteiro, Jermaine Terry

The world premiere of *Exodus* is made possible with leadership support from Melinda & Paul Pressler.

**Rennie Harris** was born and raised in an African-American community in North Philadelphia. In 1992, he founded Rennie Harris Puremovement, a hip-hop dance theater company dedicated to preserving and disseminating hip-hop culture. Voted one of the most influential people in the last 100 years of Philadelphia history, Harris has received several accolades, including the Herb Alpert Award in the Arts, the Governor's Arts Award, a United States Artist Fellowship, and an honorary doctorate from Bates College. *The London Times* wrote of Harris that he is “the Basquiat of the U.S. contemporary dance scene.” Rennie Harris Puremovement was chosen by DanceMotion USA as one of four companies to serve as citizen diplomats, and toured in Egypt, Israel, the Palestinian territories, and Jordan in 2012.

Original compositions by Raphael Xavier “A New Deal”

**INTERMISSION**
No Longer Silent

Choreography    Robert Battle
Restaging       Marlena Wolfe
Music           Erwin Schulhoff
Set Design       Mimi Lien
Costumes        Fritz Masten
Lighting        Nicole Pearce

CAST – WEDNESDAY EVENING
Daniel Harder, Jacqueline Green, Jamar Roberts, Belen Pereyra, Megan Jakel,
Samuel Lee Roberts, Michael Francis McBride, Renaldo Maurice, Jacquelin Harris,
Elisa Clark, Hope Boykin, Marcus Jarrell Willis, Yannick Lebrun,
Kanji Segawa, Jeroboam Bozeman, Rachael McLaren, Sarah Daley, Demetia Hopkins-Greene

CAST – SATURDAY EVENING
Daniel Harder, Jacqueline Green, Jamar Roberts, Belen Pereyra, Megan Jakel,
Samuel Lee Roberts, Michael Francis McBride, Renaldo Maurice, Jacquelin Harris,
Elisa Clark, Hope Boykin, Marcus Jarrell Willis, Yannick Lebrun,
Kanji Segawa, Jeroboam Bozeman, Rachael McLaren, Sarah Daley, Demetia Hopkins-Greene

Robert Battle’s dramatic ensemble work No Longer Silent, set to Erwin Schulhoff’s percussive score “Ogelala,” features dancers evoking a complex and mysterious ritual. Originally created in 2007 for The Juilliard School, Battle’s alma mater, the work was part of a concert of choreography that brought to life long-forgotten scores by composers whose work the Nazis had banned. Powerful phrases stir the imagination with images of flight and fatigue, chaos and unity, and collectivity and individualism as dancers, clad in all black, travel in military rows. The music, created between 1922 and 1925, provides an ever-shifting mechanical cadence against which the work builds dramatically to a piercing conclusion. This work is presented in conjunction with the 70th anniversary of the liberation of concentration camps Auschwitz and Buchenwald, which marked the end of the Holocaust. Denied employment after the Germans occupied Czechoslovakia, Schulhoff was prevented from emigrating and died of tuberculosis in the Wülzburg concentration camp in 1942.


INTERMISSION
Revelations
(1960)

Choreography: Alvin Ailey
Music: Traditional
Decor 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+
Michael Francis McBride, Elisa Clark, Samantha Figgins

Fix Me, Jesus
Music arranged by Hall Johnson*
Akua Noni Parker, Glenn Allen Sims

TAKE ME TO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Samuel Lee Roberts, Megan Jakel, Jeroboam Bozeman, Sean Aaron Carmon

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Demetia Hopkins-Greene, Vernard J. Gilmore, Fana Tesfagiorgis
“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+
Marcus Jarrell Willis

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Sean Aaron Carmon, 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
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+

Sean Aaron Carmon, Hope Boykin, Fana Tesfagiorgis

Fix Me, Jesus
Music arranged by Hall Johnson*

Jacqueline Green, Jamar Roberts

TAKE ME TO THE WATER

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

Daniel Harder, Samantha Figgins, Collin Heyward, Jermaine Terry

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

Demetia Hopkins-Greene, Yannick Lebrun, Akua Noni Parker

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

“Wade in the Water” is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+

Matthew Rushing

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts

Collin Heyward, Chalvar Monteiro, 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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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.
Thursday, March 31, 2016, 8pm
Saturday, April 2, 2016, 2pm
Zellerbach Hall

PROGRAM C

Toccata

Pause

Cry

Intermission

Piazzolla Caldera

Intermission

ODETTA

Toccata
Excerpt from COME AND GET THE BEAUTY OF IT HOT
(1960, Ailey premiere 1964)

Choreography  Talley Beatty
Restaging  Masazumi Chaya
Music  Lalo Schifrin;

Performed by Dizzy Gillespie and his Orchestra

Costumes  Matthew Cameron
Original Lighting  Nicola Cernovitch
Lighting Redesign  Chenault Spence

CAST – THURSDAY EVENING
Jacqueline Green, Matthew Rushing, Hope Boykin,
Rachael McLaren, Belen Pereyra, Megan Jakel, Demetia Hopkins-Greene, Ghrai DeVore,
Sarah Daley, Daniel Harder, Vernard J. Gilmore, Samuel Lee Roberts, Michael Francis McBride,
Sean Aaron Carmon, Yannick Lebrun, Marcus Jarrell Willis

CAST – SATURDAY AFTERNOON
Jacqueline Green, Glenn Allen Sims, Akua Noni Parker,
Danica Paulos, Jacquelin Harris, Elisa Clark, Sarah Daley, Samantha Figgins,
Fana Tesfagiorgis, Renaldo Maurice, Vernard J. Gilmore, Kanji Segawa,
Samuel Lee Roberts, Jermaine Terry, Michael Jackson, Jr., Collin Heyward
Chicago native Talley Beatty (1918–1995) became a principal dancer with the Katherine Dunham Company at age 16. After touring with the Dunham Company for five years and appearing in Broadway shows such as Cabin in the Sky, Pins and Needles, and Blue Holiday, Beatty formed his own company and toured throughout Europe, the United States, and Canada. Dance companies around the world—including Dance Theatre of Harlem, Köln Opera Ballet Company, Stockholm Dance Theatre, and Alvin Ailey American Dance Theater—have mounted his ballets. Beatty passed away on April 29, 1995.

“Toccatta” by Lalo Schifrin. Performed by Dizzy Gillespie and his Orchestra from the album Gillespiana.

PAUSE

Cry
(1971)

Choreography  Alvin Ailey
Restaging  Masazumi Chaya
Choreography Coaching  Judith Jamison, Donna Wood Sanders
Music  Alice Coltrane, Laura Nyro, Chuck Griffin
Costume  A. Christina Giannini
Lighting  Chenault Spence

For all Black women everywhere—especially our mothers.

CAST – THURSDAY EVENING
Linda Celeste Sims

CAST – SATURDAY AFTERNOON
Rachael McLaren

This new production of Cry is made possible with generous support from Judith McDonough Kaminski and Joseph Kaminski.

The original production of Cry was made possible, in part, by a grant from Ford Foundation.

“Something About John Coltrane” written by Alice Coltrane. Published by Jowcol Music. “Been on a Train” 100% Laura Nyro (BMI) – EMI Blackwood Music Inc. (BMI). © 1971 EMI Blackwood Music Inc. All rights administered by Sony/ATV Music Publishing LLC., 424 Church Street, Suite 1200, Nashville, TN 37219. All rights reserved. Used by permission. “Right On, Be Free” written by Chuck Griffin, performed by The Voices of East Harlem. Used with permission of the publisher, Really Together Music.

INTERMISSION
Piazzolla Caldera
(1997, Ailey premiere 2015)
Choreography  Paul Taylor
Restaging  Richard Chen See
Music  Astor Piazzolla, Jerzy Peterburshsky
Set, Decor, and Costumes  Santo Loquasto
Lighting  Jennifer Tipton

CAST – THURSDAY EVENING
Linda Celeste Sims, Belen Pereyra, Yannick Lebrun, Daniel Harder, Michael Francis McBride,
Rachael McLaren, Jamar Roberts, Elisa Clark, Samantha Figgins,
Renaldo Maurice, Jeroboam Bozeman, Collin Heyward

El Sol Sueño
The Company

Concierto Para Quinteto
Linda Celeste Sims, Belen Pereyra,
Yannick Lebrun

Celos
Daniel Harder, Michael Francis McBride,
Rachael McLaren, Jamar Roberts

Escualo
The Company
CAST – SATURDAY AFTERNOON
Jacqueline Green, Jacquelin Harris, Vernard J. Gilmore, Kanji Segawa, Samuel Lee Roberts,
Demetia Hopkins-Greene, Glenn Allen Sims, Fana Tesfagiorgis,
Sarah Daley, Marcus Jarrell Willis, Chalvar Monteiro, Michael Jackson, Jr.,

El Sol Sueño
The Company

Concierto Para Quinteto
Jacqueline Green, Jacquelin Harris,
Vernard J. Gilmore

Celos
Kanji Segawa, Samuel Lee Roberts,
Demetia Hopkins-Greene, Glenn Allen Sims

Escualo
The Company

The company premiere of *Piazzolla Caldera* is supported by
the Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

*Paul Taylor* is the greatest living pioneer of American modern dance, with 143 dances made since
1954 when he established the Paul Taylor Dance Company. He continues to offer cogent observations on life’s complexities and society’s thorniest issues through his dances. A virtuoso dancer for
20 years, Taylor turned exclusively to choreography in 1974; the dance that followed, *Esplanade*,
was hailed an instant classic. His works are performed by the Paul Taylor Dance Company, Taylor
2, and ballet and modern dance companies the world over. In 2015, he established Paul Taylor’s
Modern American Dance to bring to Lincoln Center—in addition to his own repertoire—great
dances of the past and present by other choreographers, and works by the next generation of
choreographers working directly on his dancers. A Kennedy Center honoree, he is the subject of
the Oscar-nominated documentary *Dancemaker*, and author of the acclaimed autobiography
*Private Domain*.

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INTERMISSION
Odetta
(2014)
Choreography Matthew Rushing
Assistants to the Choreographer Renee Robinson, 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
Original Artwork Stephen Alcorn

CAST – THURSDAY EVENING

This Little Light of Mine Demetia Hopkins-Greene & The Company

Ox Driver Song Ghrai DeVore & The Company

John Henry Jeroboam Bozman

There’s a Hole In The Bucket Jacqueline Green, Yannick Lebrun
  Performed with Harry Belafonte

Motherless Children Demetia Hopkins-Greene & 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 & The Company

Glory, Glory Fana Tesfagiorgis

Freedom Trilogy* Demetia Hopkins-Greene, Jeroboam Bozeman, Elisa Clark,
  Ghrai DeVore, Jacqueline Green, Daniel Harder, Jacquelin Harris,
  Collin Heyward, Yannick Lebrun, Samuel Lee Roberts, Fana Tesfagiorgis
  * Performed by Ysaye M. Barnwell
CAST – SATURDAY AFTERNOON

This Little Light of Mine
Hope Boykin & The Company

Ox Driver Song
Belen Pereyra & The Company

John Henry
Renaldo Maurice

There’s a Hole In The Bucket
Performed with Harry Belafonte
Rachael McLaren, Marcus Jarrell Willis

Motherless Children
Hope Boykin & The Company

Sometimes I Feel Like a Motherless Child
Kanji Segawa

Cool Water
Elisa Clark, Collin Heyward

Masters of War
Michael Francis McBride, Danica Paulos & The Company

Glory, Glory
Megan Jakel

Freedom Trilogy*
Hope Boykin, Elisa Clark, Colin Heyward, Megan Jakel, Renaldo Maurice, Michael Francis McBride, Rachael McLaren, Danica Paulos, Belen Pereyra, Kanji Segawa, Marcus Jarrell Willis

*Performed by Ysaye M. Barnwell

The creation of ODETTA was supported by commissioning funds from New York City Center. Major support for this production was 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 Rohatyn & Nicolas Rohatyn New Works Endowment Fund and The Kansas City Friends of Alvin Ailey – Sara and Bill Morgan New Works Endowment Fund.


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—and has reached millions more through television broadcasts, film screenings, and online platforms. In 2008, a United States 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 Alvin 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. 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. Battle has a longstanding 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 *No Longer Silent, The Hunt*, and *Awakening*. In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Ronald K. Brown, Rennie Harris, Matthew Rushing, Paul Taylor, and Christopher Wheeldon, Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. 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. Battle then founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany, as the US 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. 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 has honorary doctorates from The University of the Arts and Marymount Manhattan College. Most recently, Battle was named a 2015 Visiting Fellow for The Art of Change, an initiative by the Ford Foundation. He is a sought-after keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

Masazumi Chaya (associate artistic director) was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York City in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. 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, Chaya was named associate artistic director of the company. He continues to provide invaluable creative assistance in all facets of its operations. 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, 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, 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, Chaya restaged Pas de Duke, Vespers, Bad Blood, Love Songs, and Blues Suite for the company. As a performer, 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 60s, 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 was awarded
numerous distinctions, including the Kennedy Center Honor in 1988 in recognition of his extraordinary contribution to American culture. 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 multiracial 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 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 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. Jamison is the recipient of numerous awards and honors, among them a prime time Emmy Award, an American Choreography Award, a Kennedy Center Honor, a National Medal of Arts, a “Bessie” Award, the Phoenix Award, and the Handel Medallion. She was also listed in “The TIME 100: The World’s Most Influential People” and honored by First Lady Michelle Obama at the first White House Dance Series event. In 2015, she became the 50th inductee into the Hall of Fame at the National Museum of Dance. As a highly regarded choreographer, 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). Jamison’s autobiography, Dancing Spirit, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Jamison’s artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman emerita Joan Weill. 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 a 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 Aliley II, where he danced for a year. During his career, 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 premiered at The Joyce Theater. Rushing joined the company in 1992 and became rehearsal director in June 2010.

**WHO'S WHO IN THE COMPANY**

**Hope Boykin** (Durham, NC) is a three-time recipient of the American Dance Festival’s Young Tuition Scholarship. She attended Howard University and, while in Washington, DC, performed with Lloyd Whitmore’s New World Dance Company. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Boykin was a member of Philadanco and received a New York Dance and Performance (“Bessie”) Award. In 2005, she choreographed *Acceptance In Surrender* in collaboration with Abdur-Rahim Jackson and Matthew Rushing for Alvin Ailey American Dance Theater. Most recently, Boykin choreographed *Go in Grace* with the award-winning singing group Sweet Honey in the Rock for the company’s 50th anniversary season. Boykin joined the company in 2000.

**Jeroboam Bozeman** (Brooklyn, NY) began his dance training under Ruth Sistaire at the Ronald Edmonds Learning Center. He later joined Creative Outlet, and was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem. 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. Bozeman joined the company in 2013.

**Sean Aaron Carmon** (Beaumont, TX) attended New York University’s Tisch School of the Arts and later graduated from the Ailey/Fordham BFA program in dance. 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*. 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, colleges, and companies, both nationally and internationally. Carmon joined the company in 2011.

**Elisa Clark** (Brandywine, MD) received her early training from the Maryland Youth Ballet and earned her BFA from The Juilliard School, under the direction of Benjamin Harkarvy. She was a founding member of Robert Battle’s Battleworks Dance Company from 2001–2006, where she also served as company manager. In addition, 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 Battle in the creations of *Juba*, *Love Stories*, and *Awakening*, here at Ailey, and currently stages his work nationwide. As a teacher, Clark has been on the faculty at the American Dance Festival, taught numerous master classes throughout the world, and worked closely alongside Carolyn Adams. She is a 2008 Princess Grace Award winner. Clark joined the company in 2013.

**Sarah Daley** (South Elgin, IL) 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 BFA program in dance. Daley trained at institutions such as the Kirov Academy, National Ballet School of Canada, the 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.

**Ghraii DeVore** (Washington, DC) began her formal dance training at the Chicago Multi-
ABOUT THE ARTISTS

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 was a 2010 nominee for the first annual Clive Barnes Award. DeVore joined the company in 2010.

Samantha Figgins (Washington, DC) 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. There she performed works by George Balanchine, Bill T. Jones, Paul Taylor, and Twyla Tharp. Upon graduating *cum laude*, 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 DanceOpen Festival in St. Petersburg, Russia. 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. Figgins joined the company in 2014.

Vernard J. Gilmore (Chicago, IL) 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. 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. Gilmore is a certified Zena Rommett Floor-Barre instructor. He continues to teach workshops and master classes around the world. Gilmore joined the company in 1997.

Jacqueline Green (Baltimore, MD) 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 BFA program in dance. 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. Green is the recipient of a 2014 Dance Fellowship from the Princess Grace Foundation-USA and a 2015 Clive Barnes Award nominee. She is also the recipient of the 2009 Martha Hill Fund's Young Professional Award and the 2010 Dizzy Feet Foundation Scholarship. She was a member of Ailey II and joined the company in 2011.

Daniel Harder (Bowie, MD) began dancing at Suitland High School's Center for the Visual and Performing Arts in Maryland. He is a graduate of the Ailey/Fordham BFA 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*, Harder became a member of Ailey II. He joined the company in 2010.

Jacquelin Harris (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. In 2010, as a finalist for the National Foundation for the Advancement of the Arts, Harris received a silver ARTS award and was a semifinalist for the
ABOUT THE ARTISTS

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 Catanach, Troy Powell, and Erika Pujic. Harris graduated with honors from the Ailey/Fordham BFA program in dance. She was a member of Ailey II and joined the company in 2014.

Collin Heyward (Newport News, VA) 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. Heyward also attended several dance intensives, including Earl Mosley's Institute of the Arts, 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_ in Nassau, Bahamas. Heyward is also a featured dancer in the Fox Searchlight film _Black Nativity_. He graduated with honors from the Ailey/Fordham BFA program in dance and was a member of Ailey II. Heyward joined the company in 2014.

Demetia Hopkins-Greene (Orange, VA) 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. Hopkins-Greene graduated with honors from the Ailey/Fordham BFA program in dance in 2009 and was a recipient of a Leonore Annenberg Fellowship in the Arts in 2011. Hopkins-Greene was a member of Ailey II and joined the company in 2010.


Megan Jakel (Waterford, MI) 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, Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May 2007 from the Ailey/Fordham BFA program in dance. 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.

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. 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 artists in the United States. Lebrun was a member of Ailey II and joined the company in 2008.

Renaldo Maurice (Gary, IN) 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. 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. He received second place in modern dance from the National Foundation for Advancement in the Arts in 2008 and the Dizzy Feet Foundation Scholarship in 2009. In
February 2012, 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, NY) began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, New York. McBride attended Earl Mosley’s Institute of the Arts for two consecutive summers and was also assistant to Mosley when he set the piece *Saddle Up!* on the company in 2007. In January 2012, McBride performed and taught as a guest artist with the JUNTOS Collective in Guatemala. McBride graduated *magna cum laude* from the Ailey/Fordham BFA 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!* McLaren moved to New York City to study at The Ailey School as a scholarship student and later joined Ailey II. She has performed works by Karole Armitage, Dwight Rhoden, Francesca Harper, and Nilas Martins. McLaren joined the company in 2008.

**Chalvar Monteiro** (Montclair, NJ) began his formal dance training at Sharron Miller’s Academy for the Performing Arts and went on to study at The Ailey School. He received his BFA in dance from SUNY Purchase, where he performed works by Merce Cunningham, Helen Pickett, Doug Varone, Paul Taylor, Kevin Wynn, and Dianne McIntyre. Since graduating, Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin + Company, and Abraham.In.Motion. He has assisted Kyle Abraham in setting and creating work for Barnard College, Princeton University, Emory University, Tisch School of the Arts at NYU, Alvin Ailey American Dance Theater, and Wendy Whelan’s *Restless Creature*. Monteiro was a member of Ailey II and joined the company in 2015.

**Akua Noni Parker** (Kinston, NC) began dancing at the age of 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 Theatre 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, 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, CA) 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. 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, Matthew Rushing, Hope Boykin, Erika Pujic, Christian von Howard, Earl Mosley, and Kate Skarpetowska. Paulos received a Level 1 Award as a YoungArts finalist from 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.” Paulos was a member of Ailey II and joined the company in 2014.

**Belen Pereyra** (Lawrence, MA) 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, 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’ annual Dance from the Heart and The Fire Island Dance Festival. 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. Pereyra joined the company in 2011.

**Jamar Roberts** (Miami, FL) 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. Roberts was a member of Ailey II and Complexions. He first joined the company in 2002.

**Samuel Lee Roberts** (Quakertown, PA) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of the *Radio City Christmas Spectacular* in Mexico City and danced with the New York cast from 1999–2004. 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, 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*. 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, Japan. In 1997, Segawa came to the United States under the Japanese Government Artist Fellowship to train at The Ailey School. He was a member of Ailey II from 2000-02 and Robert Battle’s Battleworks Dance Company from 2002-10. Segawa worked extensively with choreographer Mark Morris from 2004-2011, repeatedly appearing in various productions with Mark Morris Dance Group, including as a principal dancer in John Adams’ *Nixon in China* at The Metropolitan Opera. He has also assisted and worked closely with choreographer Jessica Lang since 1999. Segawa joined the company in 2011.

**Glenn Allen Sims** (Long Branch, NJ) 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, 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*, NBC’s *Today* show, and *So You Think You Can Dance*. In 2010, 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. Sims was featured on the cover of and wrote a featured guest blog for *Dance Magazine*. Recently he became a certified pilates mat trainer. Sims joined the company in 1997.

**Linda Celeste Sims** (Bronx, NY) 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, Sims won for Outstanding Performance at the 2014 New York Dance and Performance (“Bessie”) Awards. 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 NBC’s *Today* show. 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. Sims joined the company in 1996.

**Jermaine Terry** (Washington, DC) began his dance training in Kissimmee at James Dance
Center. He graduated cum laude with a BFA in dance performance from the University of South Florida, where he received scholarships for excellence in performance and choreography. 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. Terry joined the company in 2010.

**Fana Tesfagiorgis** (Madison, WI) is a graduate of the Ailey/Fordham BFA 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. 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' Continuum, Alenka Cizmesja's Art DeConStructed, Dance Iquail, Freddie Moore's Footprints, and Samuel Pott's Nimbus Dance Works. 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, TX) 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. 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. Willis joined the company in 2008.

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ALVIN AILEY AMERICAN DANCE THEATER
Matthew Rushing  Rehearsal Director
Linda Celeste Sims  Assistant to the Rehearsal Director

Dacquiri T’Shaun Smittick  Director of Production
Isabelle Quattlebaum  Director of Company Business Affairs
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
Courtney Sauls  Assistant Company Manager
Nicole A. Walters  Assistant Stage Manager
Roya Abab  Associate Lighting Director
Jesse Dunham  Wardrobe Assistant
Katie Chihaby  Wardrobe Assistant
DJ Adderley  Flyman
Zane Beatty  Assistant Electrician
Christina Collura  Performance and Production Project Manager
David Claps  Production Associate

Donald J. Rose, MD  Director of the Harkness Center for Dance Injuries, Hospital for Joint Disease
Shaw Bronner  Director of Physical Therapy
Sheyi Ojofeitimi  Physical Therapist
Sara Aingorn  Physical Therapist
Founded by Alvin Ailey American Dance Theater and produced locally by Cal Performances, Berkeley/Oakland AileyCamp instills discipline, self-esteem, 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. AileyCamp includes:

- Six weeks of tuition-free, intensive learning for more than 60 students
- Daily dance classes, plus meals and transportation
- Personal development classes offering counseling in nutrition, conflict resolution, drug abuse prevention, and decision-making

Cal Performances is proud to have affected the lives of more than 900 young people, plus hundreds more in their families and communities. We believe that this extraordinary program—along with our annual residency with Alvin Ailey American Dance Theater—makes a significant contribution to the cultural life of the Bay Area.

Help ensure that this year’s AileyCamp is fully funded and remains tuition-free!

http://calperformances.org/community/aileycamp
“If I’m in a tough situation, I think of AileyCamp and the lessons I learned!”
—former AileyCamper Vivian R. Allen

SUMMER 2016 places Berkeley/Oakland AileyCamp halfway through its second decade. Since 2002, Cal Performances has been home to one of the only West Coast sites of Alvin Ailey’s visionary summer dance program, and one of the very few 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!

Berkeley/Oakland AileyCamp culminates in a finale performance 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 camp, 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. Since its inception, AileyCamp has served nearly 1,000 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 250 volunteers have enthusiastically donated their time and talents to the operation of AileyCamp.

Please join us as we celebrate 15 years in Berkeley—at 7pm on Thursday, August 4, 2016, in Zellerbach Hall.

Admission to the finale performance is free, though tickets are required and available through the Cal Performances Ticket office on July 26, 2016. For more information, call (510) 642-4630 or email aileycamp@calperformances.org.

This year’s camp runs from June 27 to August 5, 2016.