Tuesday through Friday, March 14–17, 2017, 8pm
Saturday, March 18, 2017, 2pm and 8pm
Sunday, March 19, 2017, 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
Solomon Dumas
Samantha Figgins
Vernard J. Gilmore
Jacqueline Green
Daniel Harder
Jacquelin Harris
Collin Heyward
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Renaldo Maurice
Ashley Mayeux
Michael Francis McBride
Rachael McLaren
Chalvar Monteiro

Akua Noni Parker
Danica Paulos
Belen Pereyra
Jamar Roberts
Samuel Lee Roberts
Kenji Segawa
Glenn Allen Sims
Linda Celeste Sims
Constance Stamiou
Jermaine Terry
Fana Tesfagiorgis

Matthew Rushing, Rehearsal Director and Guest Artist

Bennett Rink, Executive Director

Major funding for Alvin Ailey American Dance Theater is provided by
the National Endowment for the Arts; the New York State Council on the Arts;
the New York City Department of Cultural Affairs; American Express; Bank of America; BET Networks;
Bloomberg Philanthropies; BNY Mellon; Delta Air Lines; Diageo, North America; Doris Duke Charitable Foundation;
FedEx; Ford Foundation; Howard Gilman Foundation; The William R. Kenan, Jr. Charitable Trust;
The Prudential Foundation; The SHS 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 Classroom activities associated with these performances are made possible, in part, by Wells Fargo.
Tuesday, March 14, 2017, 8pm
Friday, March 17, 2017, 8pm
Sunday, March 19, 2017, 3pm
Zellerbach Hall

PROGRAM A

Deep
Intermission
Walking Mad
Intermission
Ella
Pause
Revelations

Deep
(2016) Bay Area Premiere
Choreography Mauro Bigonzetti
Rehearsal Assistant Macha Daudel
Music Ibeyi
Costume Design Mauro Bigonzetti
Costume Project Manager Jon Taylor
Lighting Carlo Cerri

CAST – TUESDAY EVENING
Jacquelin Harris, Jamar Roberts, Jacqueline Green, Fana Tesfagorgis,
Renaldo Maurice, Collin Heyward, Rachael McLaren, Daniel Harder, Belen Pereyra,
Michael Jackson, Jr., Ghrai DeVore, Samuel Lee Roberts, Glenn Allen Sims, Sarah Daley,
Constance Stamatiou, Yannick Lebrun

CAST – FRIDAY EVENING
Danica Paulos, Solomon Dumas, Akua Noni Parker, Ashley Mayeux,
Chalvar Monteiro, Michael Francis McBride, Megan Jakel, Kanji Segawa, Hope Boykin,
Sean Aaron Carmon, Samantha Figgins, Jermaine Terry, Vernard J. Gilmore, Elisa Clark,
Linda Celeste Sims, Jeroboam Bozeman

Photo by Paul Kolnik.
Mauro Bigonzetti received his dance training at the Rome Opera Ballet School, becoming a member of the Rome Opera Ballet in 1978. In 1982 he joined Aterballetto. Bigonzetti created his first work, Sei in movimento, in 1990. He has since choreographed for companies around the world. In 1997 Bigonzetti was named artistic director and principal choreographer of Aterballetto, a position he held until late 2007. He has since spent eight years focusing full time on choreography and maintaining his role as Aterballetto’s principal choreographer.


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INTERMISSION
Walking Mad

Choreography  Johan Inger
Music  Maurice Ravel and Arvo Pärt
Rehearsal Assistant  Yvan Dubreuil
Costume and Scenic Design  Johan Inger
Costume Project Manager  Rebecca Shouse
Lighting  Erik Berglund

CAST – TUESDAY EVENING
Danica Paulos, Rachael McLaren, Jacqueline Harris,
Michael Francis McBride, Jamar Roberts, Glenn Allen Sims,
Yannick Lebrun, Sean Aaron Carmon, Chalvar Monteiro

CAST – FRIDAY EVENING
Sarah Daley, Ghrai DeVore, Jacqueline Green,
Vernard J. Gilmore, Jeroboam Bozeman, Collin Heyward,
Jermaine Terry, Michael Jackson, Jr., Solomon Dumas

CAST – SUNDAY AFTERNOON
Sarah Daley, Ghrai DeVore, Jacqueline Green,
Vernard J. Gilmore, Jeroboam Bozeman, Collin Heyward,
Jermaine Terry, Michael Jackson, Jr., Solomon Dumas

Generous support for the Company premiere of Walking Mad is provided by

Johan Inger (Stockholm, Sweden) danced for Nederlands Dans Theater (NDT) from 1990 to 2002. Since his debut, Inger has made various works for NDT. In 2001 he received the Lucas Hoving Production Award for his ballets Dream Play and Walking Mad. In 2005 Walking Mad was awarded the Danza & Danza’s Award. From 2003 to 2008 Inger was the artistic director of the Cullberg Ballet in Stockholm, where he created numerous works. After the Cullberg Ballet, Inger returned to NDT as an associate choreographer in 2009. In addition to choreographing for NDT, he creates works for dance companies across the globe including Ballet Basel, Switzerland; Swedish National Ballet; Compania Nacional de Danza in Spain; and Aterballetto, Italy. This year he won the Benois de la Danse prize for his pieces One on One (NDT) and Carmen (CND – Madrid).


INTERMISSION
Ella
(2008, Ailey premiere 2016) Bay Area Premiere
Choreography Robert Battle
Restaged by Marlena Wolfe
Music Performed by Ella Fitzgerald
Costumes Jon Taylor
Lighting Burke Wilmore

CAST – TUESDAY EVENING
Jacquelin Harris, Megan Jakel

CAST – FRIDAY EVENING
Michael Francis McBride, Renaldo Maurice

CAST – SUNDAY AFTERNOON
Samantha Figgins, Chalvar Monteiro

“Airmail Special” recorded by Ella Fitzgerald.

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  
The Company  
Music arranged by Hall Johnson*

Didn’t My Lord Deliver Daniel  
Daniel Harder, Hope Boykin, Fana Tesfagiorgis  
Music arranged by James Miller+

Fix Me, Jesus  
Linda Celeste Sims, Jamar Roberts  
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

Processional/Honor, Honor  
Renaldo Maurice, Samantha Figgins, Michael Jackson, Jr., Solomon Dumas  
Music adapted and arranged by Howard A. Roberts

Wade in the Water  
Rachael McLaren, Vernard J. Gilmore, Jacqueline Green  
Music adapted and arranged by Howard A. Roberts  
“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready  
Glenn Allen Sims  
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man  
Michael Jackson, Jr., Yannick Lebrun, Michael Francis McBride  
Music adapted and arranged by Howard A. Roberts

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

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

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

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+
Chalvar Monteiro, Elisa Clark, Fana Tesfagiorgis

Fix Me, Jesus
Music arranged by Hall Johnson*
Megan Jakel, Jamar Roberts

TAKE ME TO THE WATER

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

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Belen Pereyra, Yannick Lebrun, Jacqueline Green
“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+
Sean Aaron Carmon

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Solomon Dumas, 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 – 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+

Jerroboam Bozeman, Danica Paulos, Ashley Mayeux

Fix Me, Jesus
Music arranged by Hall Johnson*

Constance Stamatiou, Michael Jackson, Jr.

TAKE ME TO THE WATER

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

Kanji Segawa, Belen Pereyra, Solomon Dumas, Collin Heyward

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

Jacquelin Harris, Daniel Harder, Akua Noni Parker

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

I Wanna Be Ready
Music arranged by James Miller+

Michael Francis McBride

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts

Solomon Dumas, Jermaine Terry, Samuel Lee 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

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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.
Wednesday, March 15, 2017, 8pm
Saturday, March 18, 2017, 8pm
Zellerbach Hall

PROGRAM B

Night Creature
  Pause
  Cry
  Intermission
Untitled America
  Intermission
  Exodus

Night Creature
(1974)
Choreography: Alvin Ailey
Restaged by: Masazumi Chaya
Music: Duke Ellington
Costumes: Jane Greenwood
Costume Recreation: Barbara Forbes
Lighting: Chenault Spence

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

CAST – WEDNESDAY EVENING

Movement 1
Hope Boykin, Vernard J. Gilmore & The Company

Movement 2
Hope Boykin, Glenn Allen Sims,
Ashley Mayeux, Elisa Clark, Fana Tesfagiorgis,
Belen Pereyra, Constance Stamatiou, Samantha Figgins,
Sean Aaron Carmon, Solomon Dumas, Kanji Segawa,
Renaldo Maurice, Daniel Harder, Jermaine Terry

Movement 3
Hope Boykin, Vernard J. Gilmore & The Company

CAST – SATURDAY EVENING

Movement 1
Linda Celeste Sims, Vernard J. Gilmore & The Company

Movement 2
Linda Celeste Sims, Glenn Allen Sims, Jacqueline Green, Elisa Clark, Ashley Mayeux, Belen Pereyra, Constance Stamatiou, Samantha Figgins, Collin Heyward, Solomon Dumas, Kanji Segawa, Renaldo Maurice, Chalvar Monteiro, Jermaine Terry

Movement 3
Linda Celeste Sims, Vernard J. Gilmore & The Company

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

Fabric dyeing of costumes by Elissa Tatigikis Iberti.

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

PAUSE
Cry (1971)

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

For all Black women everywhere—especially our mothers.

CAST – WEDNESDAY EVENING
Jacqueline Green

CAST – SATURDAY EVENING
Rachael McLaren

This 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
Untitled America
(2016) Bay Area Premiere
Choreography Kyle Abraham
Rehearsal Assistants Tamisha Guy, Connie Shiau
Music Laura Mvula, Raime, Carsten Nicolai, Kris Bowers, and Traditional
Costumes Karen Young
Lighting and Scenic Design Dan Scully
Sound Design Sam Crawford
Interviews Produced by Kevin R. Frech, Logical Chaos

CAST – WEDNESDAY EVENING
Ghrai DeVore, Chalvar Monteiro, Jamar Roberts, Michael Jackson, Jr., Samantha Figgins, Belen Pereyra, Constance Stamatiou, Solomon Dumas, Jermaine Terry, Rachael McLaren, Sean Aaron Carmon, Megan Jakel

CAST – SATURDAY EVENING
Jacqueline Green, Renaldo Maurice, Yannick Lebrun, Jeroboam Bozeman, Danica Paulos, Jacquelin Harris, Sarah Daley, Collin Heyward, Daniel Harder, Elisa Clark, Samuel Lee Roberts, Hope Boykin

The world premiere of Untitled America is made possible by Denise Littlefield Sobel and Tikkun Olam Foundation, Inc.

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

Generous support is provided by Michele & Timothy Barakett, McGue Millhiser Trust, and by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Kyle Abraham (Pittsburgh, PA) is a 2016 Doris Duke recipient, 2015 City Center Choreography Fellow, and a 2013 MacArthur Fellow. Previous honors include being named a 2012 United States Artists Ford Fellow, a Creative Capital Fellow, and receiving a 2012 Jacob’s Pillow Dance Award. In 2010 he received a prestigious "Bessie” Award for Outstanding Performance in Dance for his work in The Radio Show, and a Princess Grace Award for Choreography. The previous year he was selected as one of Dance Magazine’s “25 To Watch” for 2009. Over the past several years Abraham has created works for Hubbard Street Dance Chicago, Wendy Whelan's Restless Creature, and multiple works for Alvin Ailey American Dance Theater. Most recently Abraham joined the illustrious faculty of UCLA’s World Arts Cultures/Dance Department. In 2011 OUT Magazine labeled Abraham as the “best and brightest creative talent to emerge in New York City in the age of Obama.” For more information, please visit abrahaminmotion.org.


INTERMISSION

**Exodus**

(2015)

<table>
<thead>
<tr>
<th>Choreography</th>
<th>Rennie Harris</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant Choreographer/Rehearsal Director</td>
<td>Nina Flagg</td>
</tr>
<tr>
<td>Music</td>
<td>Various artists</td>
</tr>
<tr>
<td>Costumes</td>
<td>Jon Taylor</td>
</tr>
<tr>
<td>Lighting</td>
<td>James Clotfelter</td>
</tr>
<tr>
<td>Choreographer’s Assistant</td>
<td>Millie Heckler</td>
</tr>
</tbody>
</table>

CAST – WEDNESDAY EVENING

Michael Jackson, Jr.,
Daniel Harder,
Vernard J. Gilmore, Sean Aaron Carmon, Collin Heyward,
Samuel Lee Roberts, Solomon Dumas, Chalvar Monteiro, Jermaine Terry,
Rachael McLaren, Jacqueline Harris, Constance Stamatiou,
Ashley Mayeux, Samantha Figgins, Megan Jakel, Danica Paulos

CAST – SATURDAY EVENING

Jeroboam Bozeman,
Renaldo Maurice,
Michael Francis McBride, Sean Aaron Carmon, Collin Heyward,
Samuel Lee Roberts, Solomon Dumas, Chalvar Monteiro, Jermaine Terry,
Rachael McLaren, Jacqueline Harris, Constance Stamatiou,
Fana Tesfagiorgis, Samantha Figgins, Megan Jakel, Danica Paulos

The creation 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.

Written and produced by Raphael Xavier and includes section of Ost and Kjex.
Thursday, March 16, 2017, 8pm  
Saturday, March 18, 2017, 2pm  
Zellerbach Hall

PROGRAM C

The Winter in Lisbon

Intermission

r-Evolution, Dream.

Intermission

Revelations

Opposite: Matthew Rushing and Rachael McLaren in Hope Boykin’s r-Evolution, Dream. Photo by Paul Kolnik.
The Winter in Lisbon
(1992)
Choreography Billy Wilson
Restaged by Masazumi Chaya
Music Charles Fishman and Dizzy Gillespie
Costumes Barbara Forbes
Lighting Chenault Spence

CAST – THURSDAY EVENING
Opening Theme The Company
San Sebastian Daniel Harder, Glenn Allen Sims, Vernard J. Gilmore,
Rachael McLaren, Belen Pereyra
Lisbon Linda Celeste Sims, Glenn Allen Sims
Manteca The Company

CAST – SATURDAY AFTERNOON
Opening Theme The Company
San Sebastian Renaldo Maurice, Jamar Roberts, Chalvar Monteiro,
Ghrai DeVore, Jacquelin Harris
Lisbon Jacqueline Green, Jamar Roberts
Manteca The Company

This production of The Winter in Lisbon is made possible by
The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund.

Billy Wilson (1935–94) was one of the most versatile and stylish forces in the worlds of dance and
Broadway. After a celebrated commercial and classical ballet career dancing and living in Europe
for more than a decade, he returned to the United States to focus on choreographing. Wilson cho-
reographed eight shows for Broadway, three of which garnered him Tony nominations (Bubbling
Brown Sugar, Guys and Dolls, and Eubie!). In the 1980s he created ballets, working extensively with
Philadanco, Dance Theatre of Harlem, and Alvin Ailey American Dance Theater, while continu-
ing to create in Europe and for television. The ballets Rosa, Mirage, and Concerto In F are among
his most beloved creations. The Winter In Lisbon continues to celebrate Wilson's spirit with its
colorful tribute to the late Dizzy Gillespie's music.

Opening theme (“Magic Summer”) by Charles Fishman, “San Sebastian” by Dizzy Gillespie and “Lisbon,”
musical arrangements by Slide Hampton. “Manteca” composed by Dizzy Gillespie, Walter Gil Fuller, and
Luciano Pozo Gonzales. Used by permission of Music Sales Corporation (ASCAP) 66.667%. All rights
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INTERMISSION
r-Evolution, Dream.
(2016) Bay Area Premiere

Choreography  Hope Boykin
Music  Ali Jackson
Narration  Leslie Odom, Jr.
Rehearsal Assistants  Elise Drew, Michael Jackson, Jr.
Costume Design  Hope Boykin
Costume Project Manager  Zinda Williams
Lighting  Al Crawford

Phil. 4:13

CAST – THURSDAY EVENING
Matthew Rushing,
Jeroboam Bozeman, Rachael McLaren, Renaldo Maurice,
Vernard J. Gilmore, Linda Celeste Sims, Daniel Harder, Jacquelin Harris, Michael Francis McBride,
Jamar Roberts, Sarah Daley, Megan Jakel,
Glenn Allen Sims, Akua Noni Parker, Sean Aaron Carmon

CAST – SATURDAY AFTERNOON
Michael Jackson, Jr.,
Collin Heyward, Belen Pereyra, Daniel Harder,
Jermaine Terry, Samantha Figgins, Kanji Segawa, Danica Paulos, Solomon Dumas,
Yannick Lebrun, Jacqueline Green, Ghrai DeVore,
Samuel Lee Roberts, Fana Tesfagiorgis, Chalvar Monteiro

The creation of r-Evolution, Dream. is supported by commissioning funds from The Music Center.

Additional support is provided by:
Natasha I. Leibel, M.D. & Harlan B. Levine, M.D., Judith McDonough Kaminski & Joseph Kaminski,
Addie & Tom Jones, Elaine & Lawrence Rothenberg,
The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund,
The Fred Eychaner New Works Endowment Fund,
and The Kansas City Friends of Alvin Ailey – Sara and Bill Morgan New Works Endowment Fund.


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 – THURSDAY 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 Jackson, Jr., Belen Pereyra, Fana Tesfagiorgis

Fix Me, Jesus
Music arranged by Hall Johnson*
Sarah Daley, Collin Heyward

TAKE ME TO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Michael Francis McBride, Elisa Clark, Jermaine Terry, Jeroboam Bozeman

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Jacquelin Harris, Daniel Harder, Constance Stamatiou

“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+
Glenn Allen Sims

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Jeroboam Bozeman, Sean Aaron Carmon, Chalvar Monteiro

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 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, Elisa Clark,
Samantha Figgins

Fix Me, Jesus
Music arranged by Hall Johnson*

Constance Stamatiou, Jermaine Terry

TAKE ME TO THE WATER

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

Kanji Segawa, Danica Paulos,
Solomon Dumas, Collin Heyward

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

Rachael McLaren, Vernard J. Gilmore,
Fana Tesfagiorgis

I Wanna Be Ready
Music arranged by James Miller+

Daniel Harder

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts

Collin Heyward, Sean Aaron Carmon,
Chalvar Monteiro

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 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 *Awakening*, *Ella, In/Side*, and *The Hunt.* In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Mauro Bigonzetti, Hope Boykin, 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. 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 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 Bad Blood, Blues Suite, Love Songs, Masekela Language, Pas de Duke, and Vespers 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 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 ’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. In 2016 she received the Douglas Watt Lifetime Achievement Award from the Fred and Adele Astaire Awards. 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 Ailey 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

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(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. She has choreographed three works for Alvin Ailey American Dance Theater: Acceptance In Surrender (2005), in collaboration with fellow Ailey company members Abdur-Rahim Jackson and Matthew Rushing; Go in Grace (2008, for the company’s 50th anniversary season) with music by the award-winning singing group Sweet Honey in the Rock; and r-Evolution, Dream. (2016), inspired by the speeches and sermons of Dr. Martin Luther King, Jr., with original music by Ali Jackson. 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 instructor, he creates original works and teaches master classes at high schools and universities, and with various 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 2001–06, 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 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.

**Ghrai DeVore** (Washington, DC) began her formal dance training at the Chicago Multi-Cultural 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. 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. DeVore joined the company in 2010.

**Samantha Figgins** (Washington, DC) began dancing at the 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*, 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. 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.

**Solomon Dumas** (Chicago, IL) was introduced to dance through AileyCamp. He later began his formal training at the Chicago Academy for the Arts and the Russell Talbert Dance Studio, where he received his most influential training. Dumas studied at New World School of the Arts and was a fellowship Level 1 student at The Ailey School. He has performed with companies including Garth Fagan Dance; Ronald K. Brown/Evidence, A Dance Company; and Labyrinth Dance Theater, and was a member of Ailey II. Dumas joined the company in 2016.

**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 the 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 and participated in the Holland Dance Festival with the School and as a member of the Francesca Harper Project. Harder has worked with and performed works by Nacho Duato, William Forsythe, Donald McKayle, Debbie Allen, and Christopher L. Huggins. 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. Harris received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. She has studied at Joffrey Ballet School and Jacob's Pillow Dance Festival. She graduated with honors from the Ailey/Fordham BFA program in dance. In 2016 Harris was named one of the “25 to Watch” by Dance Magazine. 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.

Michael Jackson, Jr. (New Orleans, LA) 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
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became a member of the Dance Theatre of Harlem Dancing through Barriers Ensemble in 2005. In 2006 he joined Dallas Black Dance Theatre, and in 2008 he joined Philadanco, where he also worked as artistic director of D3. Jackson joined the company in 2011 and rejoined in 2015.

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 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 from 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. In November 2016 Lebrun was a guest performer with The Royal Ballet in Wayne McGregor’s Chroma. 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 (2008) and the Dizzy Feet Foundation Scholarship (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.

Ashley Mayeux (Houston, TX) began her dance training at the High School for Performing and Visual Arts and graduated cum laude with a BFA from SUNY Purchase. Mayeux continued her studies at Dance Theatre of Harlem and went on to perform in the tour of the Broadway musical Aida. She has been featured in publications including The New York Times, The Los Angeles Times, and Pointe magazine. From 2012 to 2016 Mayeux was a member of Complexions Contemporary Ballet. She joined the company in 2016.

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 com-
pany 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), born and raised in Winnipeg, started her artistic journey on the piano at age three. She began her formal dance training in the Royal Winnipeg Ballet School's Recreational Division under the leadership of Jacqui Ladwig (Davidson) and artistic director David Moroni, C.M. McLaren continued her dance training at The Ailey School in New York under the direction of the late Denise Jefferson. She was a two-year member of the Toronto cast of the Broadway musical Mamma Mia!, and has danced with Ailey II, Armitage Gone! Dance, Nilas Martin's dance company, and the Francesca Harper Project. She has performed works by Judith Jamison, Ronald K. Brown, Jiří Kylián, Wayne McGregor, Twyla Tharp, Maurice Béjart, Rennie Harris, and Aszure Barton, among others. 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, Diane McIntyre, Kevin Wynn, and Paul Taylor. Since graduating, Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin + Company, BODYTRAFFIC, and most extensively with Abraham.In.Motion. He has assisted Kyle Abraham in setting and creating work for Barnard College, Princeton University, Emory University, NYU Tisch School of the Arts, 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 her professional dance training at the Academy of the Dance in Wilmington, Delaware. After graduating from high school, she joined Dance Theatre of Harlem, where she performed principal roles in George Balanchine’s Agon, Serenade, and The Four Temps, as well as the title role in Michael Smuin’s St. Louis Woman. Parker has also danced professionally with the Cincinnati Ballet and Ballet San Jose. She had the honor of being the first African-American ballerina to dance the role of the Sugar Plum Fairy in Ballet San Jose’s The Nutcracker. Since joining the Ailey company, she has performed featured roles in Ailey’s Blues Suite, Night Creature, and Cry. She has also performed featured roles in Jiří Kylián’s Petite Mort and Wayne McGregor’s Chroma. Parker 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 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 NIA Dance Troupe, at 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 events 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, where he continues to teach, and as a fellowship student at The Ailey School. Roberts was a member of Ailey II and Complexions Contemporary Ballet. Dance Magazine featured him as one of “25 to Watch” in 2007 and on the cover in 2013. He performed at The White House in 2010, and as a guest star on So You Think You Can Dance, Dancing with the Stars, and The Ellen Degeneres Show. In 2015 he made his Ailey II choreographic debut with his work Gemeos, set to the music of Afrobeat star Fela Kuti. Most recently, Roberts was named Outstanding Performer at the prestigious New York Dance and Performance (“Bessie”) Awards and was a guest star with London’s Royal Ballet. 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 US under the Japanese Government Artist Fellowship to train at The Ailey School. Segawa 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 2004–11, appearing in Morris’ various productions with Mark Morris Dance Group, including as a principal dancer in John Adams’ Nixon in China at The Metropolitan Opera. In addition, Segawa has assisted and worked closely with choreographer Jessica Lang since 1999. He 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, The 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 Hispánico 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 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 The 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. Most recently she has received the Inspiración Award from Ballet Hispánico. Sims joined the company in 1996.
Constance Stamatiou (Charlotte, NC) began her dance training at Pat Hall’s Dance Unlimited and North Carolina Dance Theatre. She graduated from NorthWest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. In 2009 Stamatiou received the Leonore Annenberg Fellowship in the performing and visual arts. She performed at the White House Dance Series and has been a guest performer on So You Think You Can Dance, Dancing with the Stars, and The Today Show. Stamatiou has also danced in the films Shake Rattle & Roll and in Dan Pritzker’s Bolden. Stamatiou was a member of Ailey II and a guest artist for Dance Grand Moultrie and Caroline Calouche & Co. She is a certified Gyrotonic and Gyrokinesis instructor and a mother of two. Stamatiou first joined the company in 2007 and rejoined in 2016.

Jermaine Terry (Washington, DC) began his dance training in Kissimmee, Florida 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.

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ALVIN AILEY DANCE FOUNDATION
Recipient of the National Medal of Arts

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Kristin Colvin Young Production Stage Manager
Al Crawford Lighting Director
Jon Taylor Wardrobe Supervisor
DJ Adderley Master Carpenter
Zane Beatty Master Electrician
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Chris Theodore Property Master
Courtney Sauls Assistant Company Manager
Nicole A. Walters Assistant Stage Manager
Roya Abab Associate Lighting Director
Jesse Dunham and Katie Chihaby Wardrobe Assistants
Philip Lugo Flyman
Andrew Davila Assistant Electrician
Christina Collura Performance and Production Project Manager
David Claps Production and Finance 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
Kala Flagg Physical Therapist

ABOUT THE ARTISTS
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

“AileyCamp is arts education at its very best.”
—Matías Tarnopolsky
“If I’m in a tough situation, I think of AileyCamp and the lessons I learned!”

—former AileyCamper Vivian R. Allen

SUMMER 2017 finds Berkeley/Oakland Ailey-Camp celebrating its own “Sweet Sixteen”! 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 280 volunteers have enthusiastically donated their time and talents to the operation of AileyCamp.

Please join us as we celebrate 16 years in Berkeley—at 7pm on Thursday, August 3, 2017 in Zellerbach Hall.

Admission to the finale performance is free, though tickets are required and available through the Cal Performances Ticket office on July 18, 2017. For more information, call (510) 642-4630 or email aileycamp@calperformances.org.

This year’s camp runs from June 26 to August 4, 2017.