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
Clifton Brown
Sean Aaron Carmon
Sarah Daley-Perdomo
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
Belén Pereyra-Alem
Jamar Roberts
Samuel Lee Roberts
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Constance Stamatiou
Jermaine Terry
Fana Tesfagiorgis

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; 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.

Cal Performances’ 2017–18 season is sponsored by Wells Fargo.
Tuesday, April 10, 2018, 8pm
Saturday, April 14, 2018, 2pm
Zellerbach Hall

PROGRAM A

Stack-Up
Intermission
Members Don’t Get Weary
Intermission
Revelations

The Company in Jamar Roberts’ Members Don’t Get Weary.
Stack-Up
(1982)
Choreography by Talley Beatty
Restaged by Masazumi Chaya
Music by various artists
Costumes by Carol Vollet Kingston
Décor adapted from “Under the Bridge,” a painting by Romare Bearden
Lighting by Chenault Spence

CAST – TUESDAY EVENING
Yannick Lebrun, Jamar Roberts, Constance Stamatiou, Rachael McLaren, Daniel Harder, Jacquelin Harris, Samuel Lee Roberts, Michael Francis McBride, Sean Aaron Carmon, Akua Noni Parker, Jacqueline Green, Jermaine Terry, Michael Jackson, Jr., Megan Jakel, Solomon Dumas, Sarah Daley-Perdomo, Chalvar Monteiro

CAST – SATURDAY MATINEE
Renaldo Maurice, Clifton Brown, Rachael McLaren, Samantha Figgins, Michael Francis McBride, Ghrai DeVore, Daniel Harder, Chalvar Monteiro, Solomon Dumas, Fana Tesfagiorgis, Ashley Mayeux, Jeroboam Bozeman, Collin Heyward, Belén Pereyra-Alem, Kanji Segawa, Danica Paulos, Sean Aaron Carmon

This new production of Stack-Up is made possible with generous support from The Honorable Amalya L. Kearse.

Chicago native Talley Beatty (1918–95) 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, Cologne Opera Ballet Company, Stockholm Dance Theatre, and Alvin Ailey American Dance Theater have mounted his ballets. Beatty passed away on April 29, 1995.

“Faces” written by Philip Bailey, Lorenzo Dunn, Verdine White, and Maurice White. Used by permission of EMI April Music Inc. All rights reserved. ASCAP (100%). Performed by Earth, Wind and Fire. “Aubrey” written by David Gates. Used with permission of Kipahulu Music. Performed by Grover Washington, Jr. “Rockin’ It” composed by Darryl Barksdale, Morgan Robinson, Karl Bartos, Ralf Huetter, and Bobby Robinson. Published by Spirit One Music, Inc. a/b/o Quoin Music. Used by permission of Kling Klang Musik Gmbh and Bobby Robinson Sweet Soul Music, Inc. All rights reserved. © 2008 Positive Songs Edition (GEMA), Hanseatic Musikverlag GmbH & Co. KG (GEMA). All rights on behalf of Positive Songs Edition and Hanseatic Musikverlag GmbH & Co. KG, administered by WB Music Corp. (ASCAP). All rights reserved. Performed by Fearless Four. “Get Up and Dance” written and performed by Alphonze Mouzon. Controlled by Mouzon Music Publishing.

INTERMISSION
**Members Don’t Get Weary**  
(2017, West Coast Premiere)  
Choreography by Jamar Roberts  
Rehearsal Assistant: Marion-Skye Brooke Logan  
Music by John Coltrane  
Costumes by Jamar Roberts  
Lighting and Scenic Design by Brandon Stirling Baker

“The blues is an impulse to keep the painful details and episodes of a brutal experience alive in one’s aching consciousness, to finger its jagged grain, and to transcend it, not by the consolation of philosophy but by squeezing from it a near-tragic, near-comic lyricism. As a form, the blues is an autobiographical chronicle of a personal catastrophe expressed lyrically.”  
—Ralph Ellison

**CAST – TUESDAY EVENING**

| Jeroboam Bozeman, Ghrai DeVore, Renaldo Maurice, Jacqueline Green, Michael Jackson, Jr., Samantha Figgins, Chalvar Monteiro, Jacquelin Harris, Danica Paulos, Yannick Lebrun |

**CAST – SATURDAY MATINEE**

| Jermaine Terry, Sarah Daley-Perdomo, Solomon Dumas, Rachael McLaren, Michael Francis McBride, Fana Tesfagiorgis, Daniel Harder, Belén Pereyra-Alem, Megan Jakel, Clifton Brown |

The creation of *Members Don’t Get Weary* is supported by commissioning funds from New York City Center.

Major support for the creation of *Members Don’t Get Weary* is provided by Denise Littlefield Sobel and Michele & Timothy Barakett.


“Dear Lord” and “Olé” written by John Coltrane. Published by Jowcol Music. Used with permission.

**INTERMISSION**
Revelations
(1960)
Choreography by Alvin Ailey
Music: Traditional
Décor and Costumes by Ves Harper
Costumes for “Rocka My Soul” redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

CAST – TUESDAY 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+
Solomon Dumas, Ghrai DeVore,
Ashley Mayeux

Fix Me, Jesus
Music arranged by Hall Johnson*
Akua Noni Parker, Clifton Brown

TAKE ME TO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Samuel Lee Roberts, Samantha Figgins,
Solomon Dumas, Sean Aaron Carmon

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

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
Collin Heyward, Jermaine Terry,
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
Revelations

CAST – SATURDAY MATINEE

PILGRIM OF SORROW

I Been ’Buked
Music arranged by Hall Johnson*
The Company

Didn’t My Lord Deliver Daniel
Music arranged by James Miller+
Daniel Harder, Jacquelin Harris,
Ashley Mayeux

Fix Me, Jesus
Music arranged by Hall Johnson*
Akua Noni Parker, Jermaine Terry

TAKE ME TO THE WATER

Procesional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Samuel Lee Roberts, Megan Jakel,
Solomon Dumas, Sean Aaron Carmon

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Belén Pereyra-Alem, Michael Jackson, Jr.,
Fana Tesfagiorgis

“I 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+
Yannick Lebrun

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Solomon Dumas, Chalvar Monteiro,
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.
Wednesday, April 11, 2018, 8pm
Thursday, April 12, 2018, 8pm
Sunday, April 15, 2018, 3pm
Zellerbach Hall

PROGRAM B

Mass
Pause
Ella
Intermission
Shelter
Pause
The Hunt
Intermission
Revelations
**Mass**

(2004, Ailey Premiere 2017, Company West Coast Premiere)

Choreography by Robert Battle  
Restaged by Elisa Clark  
Music by John Mackey  
Music Direction by Damien Bassman  
Costumes by Fritz Masten  
Lighting by Burke Wilmore

**CAST – WEDNESDAY EVENING**

Jeroboam Bozeman, Rachael McLaren, Jacquelin Harris, Sarah Daley-Perdomo, Kanji Segawa, Danica Paulos, Constance Stamatiou, Renaldo Maurice, Samuel Lee Roberts, Belén Pereyra-Alem, Michael Francis McBride, Hope Boykin, Megan Jakel, Yannick Lebrun, Jamar Roberts, Jermaine Terry

**CAST – THURSDAY EVENING**

Jacqueline Green, Samantha Figgins, Danica Paulos, Ashley Mayeux, Solomon Dumas, Belén Pereyra-Alem, Fana Tesfagiorgis, Michael Francis McBride, Chalvar Monteiro, Daniel Harder, Sean Aaron Carmon, Ghrai DeVore, Akua Noni Parker, Jermaine Terry, Michael Jackson, Jr., Collin Heyward

**CAST – SUNDAY MATINEE**

Jacqueline Green, Samantha Figgins, Danica Paulos, Ashley Mayeux, Solomon Dumas, Belén Pereyra-Alem, Fana Tesfagiorgis, Michael Francis McBride, Chalvar Monteiro, Daniel Harder, Sean Aaron Carmon, Ghrai DeVore, Akua Noni Parker, Jermaine Terry, Michael Jackson, Jr., Collin Heyward


**PAUSE**

**Ella**

(2008, Ailey Premiere 2016)

Choreography by Robert Battle  
Restaged by Marlena Wolfe  
Music performed by Ella Fitzgerald  
Costumes by Jon Taylor  
Lighting by Burke Wilmore

**CAST – WEDNESDAY EVENING**

Samantha Figgins, Chalvar Monteiro  
Daniel Harder, Collin Heyward, Solomon Dumas
CAST – THURSDAY EVENING
Megan Jakel, Jacquelin Harris
Samuel Lee Roberts, Renaldo Maurice, Kanji Segawa

CAST – SUNDAY MATINEE
Megan Jakel, Jacquelin Harris
Samuel Lee Roberts, Renaldo Maurice, Jeroboam Bozeman

“Airmail Special” recorded by Ella Fitzgerald.

INTERMISSION

Shelter
(1988, Ailey Premiere 1992)
Choreography by Jawole Willa Jo Zollar
Rehearsal Assistants: Maria Bauman, Jaimé Dzandu, Marjani Forté,
Paloma McGregor, Samantha Speis, Bennaldra Williams
Music by Junior “Gabu” Wedderburn and Victor See Yuen
Texts by Hattie Gossett, Carl Hancock Rux, Laurie Carlos,
Paloma McGregor, and Jawole Willa Jo Zollar
Text recorded by Carl Hancock Rux and Jawole Willa Jo Zollar
Lighting by Susan Hamburger

CAST – WEDNESDAY EVENING
Ghrai DeVore, Samantha Figgins, Jacqueline Green,
Jacquelin Harris, Rachael McLaren, Linda Celeste Sims

CAST – THURSDAY EVENING
Ashley Mayeux, Fana Tesfagiorgis, Danica Paulos,
Hope Boykin, Belén Pereyra-Alem, Constance Stamatiou

CAST – SUNDAY MATINEE
Ashley Mayeux, Fana Tesfagiorgis, Danica Paulos,
Hope Boykin, Belén Pereyra-Alem, Constance Stamatiou

This new production of Shelter is made possible with major support from American Express.

Jawole Willa Jo Zollar is the founding artistic director of Urban Bush Women (UBW). Founded in 1984, UBW is based in Brooklyn, NY, and is an internationally recognized performance ensemble that creates and performs original dance-theater works. Her work is geared toward building equity in the arts. Zollar earned a BA degree in dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University, where she currently teaches. Zollar has received a USA Wynn Fellowship and a John Simon Guggenheim Memorial Fellowship. She was given the
2013 Arthur L. Johnson Memorial Award by Sphinx Music. She has received the Doris Duke Performing Artist Award and honorary degrees from Columbia College – Chicago, Tufts University, and Rutgers University. Zollar received the 2016 Dance Magazine Award and the 2016 Dance/USA Honor Award. Recently, she received a 2017 “Bessie” Award for Lifetime Achievement in Dance.

“Between a Rock and a Hard Place at the Intersection of Reduced Resources and Reverberating Rage” by Hattie Gossett. “Elmina Blues Opus 3 (Pigin Drum Song)” by Carl Hancock Rux. “Belongo” by Laurie Carlos. “Are You Listening” by Paloma McGregor and Jawole Willa Jo Zollar.

PAUSE

The Hunt
(2001, Ailey Premiere 2010)
Choreography by Robert Battle
Assistant to the Choreographer: Erika Pujikic
Music by Les Tambours du Bronx
Costumes by Mia McSwain
Lighting by Burke Wilmore

CAST – WEDNESDAY EVENING
Jermaine Terry, Daniel Harder, Samuel Lee Roberts, Yannick Lebrun, Michael Francis McBride, Kanji Segawa

CAST – THURSDAY EVENING
Renaldo Maurice, Collin Heyward, Chalvar Monteiro, Michael Jackson, Jr., Sean Aaron Carmon, Solomon Dumas

CAST – SUNDAY MATINEE
Jermaine Terry, Collin Heyward, Sean Aaron Carmon, Vernard J. Gilmore, Jeroboam Bozeman, Solomon Dumas

Generous support for this production was provided by The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund, Linda Stocknoff, and Ricki N. Lander & Robert K. Kraft.


INTERMISSION
**Revelations**  
(1960)  
Choreography by Alvin Ailey  
Music: Traditional  
Décor and costumes by Ves Harper  
Costumes for “Rocka My Soul” redesigned by Barbara Forbes  
Lighting by Nicola Cernovitch

**CAST – WEDNESDAY EVENING**

**PILGRIM OF SORROW**

**I Been 'Buked**  
Music arranged by Hall Johnson*

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

**Fix Me, Jesus**  
Music arranged by Hall Johnson*

**TAKE ME TO THE WATER**

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

**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
Revelations

CAST – THURSDAY EVENING

PILGRIM OF SORROW

I Been ’Buked
Music arranged by Hall Johnson*

Didn’t My Lord Deliver Daniel
Samuel Lee Roberts, Danica Paulos, Fana Tesfagiorgis
Music arranged by James Miller+

Fix Me, Jesus
Music arranged by Hall Johnson*
Megan Jakel, Jermaine Terry

TAKE ME TO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Kanji Segawa, Ghrai DeVore, Solomon Dumas, Sean Aaron Carmon

Wade in the Water
Rachael McLaren, Renaldo Maurice, Akua Noni Parker
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
Vernard J. Gilmore
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Sean Aaron Carmon, Daniel Harder, 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 – SUNDAY MATINEE

PILGRIM OF SORROW

I Been ’Buked
Music arranged by Hall Johnson*

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

Fix Me, Jesus
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

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

Wade in the Water
Music adapted and arranged by Howard A. Roberts
“Wade in the Water” sequence by Ella Jenkins
“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts

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

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

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

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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.
AAADT’s Danica Paulos and Belén Pereyra-Alem in Gustavo Ramírez Sansano’s *Victoria*.

**Friday, April 13, 2018, 8pm**
**Saturday, April 14, 2018, 8pm**
**Zellerbach Hall**

**PROGRAM C**

- *Victoria*
  - Intermission

- *The Golden Section*
  - Intermission

- *Ella*
  - Pause

- *Revelations*
Victoria
(2017, West Coast Premiere)
Choreography by Gustavo Ramírez Sansano
Rehearsal Assistant: Eduardo Zúñiga
Music by Michael Gordon
Costumes by Bregje van Balen
Set Design by Luis Crespo
Lighting by Al Crawford

CAST – FRIDAY EVENING
Jacquelin Harris, Jamar Roberts, Belén Pereyra-Alem,
Michael Jackson, Jr., Sean Aaron Carmon, Danica Paulos, Renaldo Maurice,
Collin Heyward, Solomon Dumas, Rachael McLaren, Fana Tesfagiorgis

CAST – SATURDAY EVENING
Jacquelin Harris, Jamar Roberts, Belén Pereyra-Alem,
Michael Jackson, Jr., Sean Aaron Carmon, Danica Paulos, Renaldo Maurice,
Collin Heyward, Solomon Dumas, Rachael McLaren, Fana Tesfagiorgis

The creation of Victoria is made possible with support from the Rockefeller Brothers Fund.

Leadership support for the creation of Victoria is provided by

Generous support is also provided by Simin N. Allison, Tracy Elise Poole,
and The Fred Eychaner New Works Endowment Fund.

Gustavo Ramírez Sansano (San Fulgencio, Spain), artistic director of Luna Negra Dance Theater from 2009–13, currently works as a freelance choreographer and directs Titoyo Dansa. Sansano has received numerous awards for his choreography, including first prize at the Ricard Moragas Competition, Prix Dom Perignon Choreographic Competition, and Premio de Las Artes Escénicas de la Comunidad Valenciana. He has been commissioned to create works for Nederlands Dans Theater, Compañía Nacional de Danza, Hubbard Street Dance Chicago, BalletBC, Atlanta Ballet, and Ballet Hispánico, among others. Sansano has danced with companies including Ballet de la Comunidad de Madrid, Nederlands Dans Theater, and Hubbard Street. He was chosen by Por la Danza’s 15th anniversary issue as one of “15 Choreographers to Watch” and Dance Magazine featured him as one of its “25 to Watch.” Sansano was named a Chicagoan of the Year in Arts and Entertainment by the Chicago Tribune. In June 2017 Sansano was chosen by APDCV, on the occasion of its 30th anniversary, as Outstanding Valencian Choreographer.

Rewriting Beethoven’s Seventh Symphony, composed by Michael Gordon. By arrangement with G. Schirmer, Inc. publisher and copyright owner.

INTERMISSION
The Golden Section
(1983, Ailey Premiere 2006)
Choreography by Twyla Tharp
Restaged by Shelley Washington
Music composed and performed by David Byrne
Costume Design by Santo Loquasto
Lighting Design by Jennifer Tipton

CAST – FRIDAY EVENING
Rachael McLaren, Linda Celeste Sims, Jacqueline Green, Danica Paulos, Sarah Daley-Perdomo,
Constance Stamatiou, Jamar Roberts, Clifton Brown, Chalvar Monteiro,
Glenn Allen Sims, Michael Jackson, Jr., Michael Francis McBride, Jeroboam Bozeman

CAST – SATURDAY EVENING
Rachael McLaren, Linda Celeste Sims, Jacqueline Green, Danica Paulos, Sarah Daley-Perdomo,
Constance Stamatiou, Jamar Roberts, Clifton Brown, Chalvar Monteiro,
Glenn Allen Sims, Michael Jackson, Jr., Michael Francis McBride, Jeroboam Bozeman

This new production of The Golden Section is made possible
with major support from The Jaharis Family Foundation.

In 1965, Twyla Tharp formed Twyla Tharp Dance; she has created over 125 works to date. Tharp
has also choreographed for American Ballet Theatre, Paris Opera Ballet, the Royal Ballet, New
York City Ballet, Boston Ballet, The Joffrey Ballet, Hubbard Street Dance Chicago, and Martha
Graham Dance Company. Tharp’s Broadway credits include When We Were Very Young, The
Catherine Wheel, Singin’ In The Rain, and Movin’ Out. She collaborated in film on Hair, Ragtime,
Amadeus, White Nights, and I’ll Do Anything. Tharp is the author of books Push Comes To Shove
and The Creative Habit: Learn It And Use It For Life.

INTERMISSION

Ella
(2008, Ailey Premiere 2016)
Choreography by Robert Battle
Restaged by Marlena Wolfe
Music performed by Ella Fitzgerald
Costumes by Jon Taylor
Lighting by Burke Wilmore

CAST – FRIDAY EVENING
Renaldo Maurice, Michael Francis McBride
Jermaine Terry, Jeroboam Bozeman, Chalvar Monteiro

CAST – SATURDAY EVENING
Ghrai DeVore, Danica Paulos
Michael Francis McBride, Daniel Harder, Jermaine Terry

“Airmail Special” recorded by Ella Fitzgerald.

PAUSE
Revelations
(1960)
Choreography by Alvin Ailey
Music: Traditional
Décor and costumes by Ves Harper
Costumes for “Rocka My Soul” redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

CAST – FRIDAY EVENING

PILGRIM OF SORROW

I Been ’Buked
Music arranged by Hall Johnson*

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

Fix Me, Jesus
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

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

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

I Wanna Be Ready
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

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

*Music arranged by Hall Johnson
+Music arranged by James Miller

Solomon Dumas, Rachael McLaren, Constance Stamatiou
Ghrai DeVore, Jamar Roberts
Chalvar Monteiro, Belén Pereyra-Alem, Jeroboam Bozeman, Jermaine Terry
Samantha Figgins, Michael Jackson, Jr., Jacqueline Green
Clifton Brown
.Jeroboam Bozeman, Jermaine Terry, Sean Aaron Carmon
The Company
The Company
The Company
CAST – SATURDAY 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

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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 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 250 works by more than 100 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.”

Alvin Ailey (founder) was born on January 5, 1931, in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. He was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company, and his formal dance training began with an introduction to Lester Horton’s classes by his friend Carmen de Lavallade. Horton, the founder of one of the first racially integrated dance companies in the United States, became a mentor for Ailey as he embarked on his professional career. After Horton’s death in 1953, Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 1960s Ailey performed in four Broadway shows, including House of Flowers and Jamaica. In 1958 he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime he 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.”
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 Ella, In/ Side, Mass, No Longer Silent, and The Hunt. In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Mauro Bigonzetti, Ronald K. Brown, Rennie Harris, and Paul Taylor, 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. 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, Stack-Up, Episodes, Bad Blood, Hidden Rites, and Witness for the company. At the beginning of his tenure, 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 Langage, 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.

**Judith Jamison** (*artistic director emerita*) joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 15 years, Ailey created some of his most enduring roles for her, most notably the tour-de-force solo *Cry.* During the 1970s and 1980s she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies,* and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Ailey asked her to succeed him as artistic director. In the 21 years that followed, she brought the company to unprecedented heights—including two historic engagements in South Africa and a 50-city global tour to celebrate the company’s 50th anniversary. 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.

**Bennett Rink** (*executive director*) became executive director of Alvin Ailey Dance Foundation in 2013. Rink first joined Ailey as manager of special events in 1994, became development director in 1998, and then worked as senior director of development and external affairs from 2007 to 2012. In his tenure overseeing Ailey’s development, Rink led a $75 million capital campaign supporting Ailey’s first permanent home, The Joan Weill Center for Dance, which opened in 2005, and established an endowment to support major program areas. When the company celebrated its 50th anniversary in 2008, Rink supervised an 18-month celebration that included events, promotions, collaborations, and special performances, bringing public awareness of the Ailey organization to new heights. Rink also oversaw “The Next Step Campaign,” which grew the organization’s endowment to $50 million. As executive director, Rink launched a five-year strategic plan in 2014 to realize Robert Battle’s creative vision, expand Ailey’s educational offerings, and enhance technology to extend the reach of the organization. Central to the plan
has been the expansion of The Joan Weill Center for Dance, which attracts more than 200,000 visitors each year. In the fall of 2017, Ailey unveiled the Center’s Elaine Wynn and Family Education Wing, providing much-needed additional studios and classroom space to meet the growing demand for Ailey’s programs. The building now comprises 87,000 square feet and is the largest destination for dance in New York City. Rink also conceived “The Campaign for Ailey’s Future,” a $50 million initiative to support the center’s expansion and the ongoing implementation of other long-range strategic priorities. During Rink’s tenure, the company deepened its presence in New York City by establishing a spring season at Lincoln Center to complement its New York City Center winter season, while also extending its role as America’s “Cultural Ambassador to the World” with tours to Africa, Europe, and South America. In order to reach audiences beyond live performances, the company has broadened its commitment to creating film and digital content, including its first-ever theatrical movie release as part of Lincoln Center at the Movies: Great American Dance. Rink is a graduate of Syracuse University and holds a BFA in theater.

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 at the Los Angeles County High School for the Arts. Rushing 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. 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. She was a member of Philadanco and received a New York Dance and Performance (“Bessie”) Award. Boykin 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. Find Boykin on Twitter and Instagram at hbdance and Facebook at HopeBoykinDance. 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. During the fall of 2016 Bozeman performed as a guest artist with the Royal Ballet. Bozeman recently received a bachelor’s degree in psychology, concentrating in industrial organization, from Argosy University. He joined the company in 2013.

Clifton Brown (Good-year, AZ) began his dance training at Take 5 Dance Academy and continued in the first class of the Ailey/Fordham BFA Program in Dance. Brown began his professional career when he joined the Ailey company in 1999 and served as choreographic assistant to Judith Jamison. He has also danced with Earl Mosley’s Diversity of Dance and Lar Lubovitch Dance Company, and was a founding member and rehearsal director for Jessica Lang Dance. He was nominated in the UK for a Critics Circle National Dance Award for Best Male Dancer and received a Black Theater Arts Award as well as a New York Dance and Performance (“Bessie”) Award. As a guest artist Brown has performed with Miami City Ballet, Rome Opera Ballet, Nevada Ballet, and Parsons Dance Company. He has set the work of Alvin Ailey, Earl Mosley, and Jessica Lang on various companies around the world. Television appearances as a guest artist include So You Think You Can Dance and Dancing with the Stars. He has had the privilege of performing at the White House for President Obama. Brown rejoined the company in 2017.

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 has appeared on Broadway in 2010’s La Cage aux Folles and in The Phantom of the Opera. He has also appeared as a guest artist with notable companies such as the Cape Dance Company in South Africa and with Joshua Beamish/MOVEthe company. Carmon was a 2017 Joffrey Ballet Winning Works award recipient and was commissioned to choreograph a new ballet, Suite Hearts. He creates original works and teaches master classes at high schools, universities, and dance companies, both nationally and internationally. Carmon joined the company in 2011.

Sarah Daley-Perdomo (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-Perdomo 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. Daley-Perdomo was a member of Ailey II and joined the company in 2011.
Ghrai DeVore (Washington, D.C.) began her formal dance training at the Chicago 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 has received 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.

Solomon Dumas (Chicago, IL) was introduced to dance through Ailey-Camp. 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 instruction. 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.

Samantha Figgins (Washington, D.C.) began dancing at Duke Ellington School of the Arts under the tutelage of Charles Auggins and Sandra Fortune-Greene and attended summer intensives at Dance Theatre of Harlem under the direction of Arthur Mitchell. She continued her education at SUNY Purchase Conservatory of Dance. 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 Saint 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 his training at Curie Performing and Creative Arts High School in Chicago under Diane Holda. He later studied at the Joseph Holmes Chicago Dance Theater with Harriet Ross, Marquita Levy, and Emily Stein. He received first place in the all-city NAACP ACT-SO competition in 1993. Gilmore attended Barat College under scholarship and tutelage of Rory Foster and Eileen Cropley. He then studied as a scholarship student at The Ailey School and was a member of Ailey II. In 2010 he performed as part of the White House Dance Series. Gilmore is a choreographer whose work has been a part of the Ailey Dancers Resource Fund, Fire Island Dance Festival 2008, and Jazz Foundation of America Gala 2010, and he produced the Dance Of Light project in 2010 and 2015. An excerpt of Gilmore’s work La Muette was performed in December 2017 as part of the “Celebrating the Men of Ailey” program. Nimbus Dance Works will also perform a new work by Gilmore in 2018. Gilmore is a certified Zena Rommett Floor-Barre instructor. He teaches workshops and master classes around the world. He joined the company in 1997.
Jacqueline Green (Baltimore, MD) began her dance training at the age of 13 at the prestigious Baltimore School for the Arts. After being accepted into the Ailey/Fordham BFA Program by Denise Jefferson, she graduated *cum laude* in 2011. During this time, she also received training at the Pennsylvania Regional Ballet, Chautauqua Institution for Dance, and Jacob’s Pillow Dance Festival. In her career, she has performed works by a wide range of choreographers, including Wayne McGregor, Jiří Kylián, Elisa Monte, Ronald K. Brown, and Kyle Abraham. In 2016 Green performed as a guest artist with the Royal Ballet. She 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. Green 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. She received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. Harris 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 she was named one of the “25 to Watch” by *Dance Magazine*. Most recently Harris received a 2017 dance fellowship from the Princess Grace Foundation–USA. 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. He 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. Heyward 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. He is also a featured dancer in the Fox Searchlight film *Black Nativity*. Heyward graduated with honors from the Ailey/Fordham BFA Program in Dance and was a member of Ailey II. He 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 became a member of Dance Theatre of Harlem's Dancing through Barriers Ensemble in 2005. In 2006 he joined Dallas Black Dance Theatre, and in 2008 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. 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 performers 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. In 2008 he received second place in modern dance from the National Foundation for Advancement in the Arts and in 2009 he received the Dizzy Feet Foundation Scholarship. In February 2012 Maurice was honored with the key to the city of Gary, Indiana, his hometown. Find Maurice on Instagram at r_maurice25 and Facebook at maurice.gardner3. 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 the 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, Los Angeles Times, and Pointe magazine. From 2012 to 2016 Mayeux was a member of Complexions Contemporary Ballet. To engage more with Mayeux, please follow her on Instagram at courtesy_ofhtwn. 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 AAADT in 2007. In January 2012 McBride performed and taught as a guest artist with the JUNTOS Collective in Guatemala. He graduated *magna cum laude* from the Ailey/Fordham BFA Program in Dance in 2010. Follow McBride on Instagram at mickey.mc. He joined the company in 2009.

Rachael McLaren (Manitoba, Canada) began her dance training at the Royal Winnipeg Ballet School and continued at The Ailey School in New York under the direction of Denise Jefferson. She has been a guest artist with Armitage Gone! Dance and the Francesca Harper Project. McLaren was most recently a guest artist with Royal Ballet of London for Wayne McGregor’s 10th anniversary season in a production of *Chroma*. Her theater credits include ensemble/understudy for the role of Ali in the Toronto Production of *Mamma Mia!* (Royal Alexandra Theater/Mirvish Productions). McLaren was a member of Ailey II and is in her 10th season with the company.

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, Dianne 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 high school she joined Dance Theatre of Harlem, where she performed principal roles in George Balanchine’s *Agon*, *Serenade*, and *The Four Temperaments*, 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 in 2008, Parker has performed featured roles in Ailey’s *Blues Suite*, *Night Creature*, *Masekela Langage*, and *Cry*. She has also performed featured roles in Jiří Kylián’s *Petite Mort* and Wayne McGregor’s *Chroma* and the title role in Geoffrey Holder’s *Prodigal Prince*. To see Parker’s outside projects and interests, you can follow her on Instagram at OnlyUpward.
**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 by the National Foundation for Advancement in the Arts. In 2015 she was featured on the cover of *Dance Magazine* as one of “25 to Watch.” Paulos was a member of Ailey II and joined the company in 2014.

**Belen Pereyra-Alem** (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-Alem 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-Alem 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-Alem 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 *Gêmeos*, set to the music of Afrobeat star Fela Kuti. His first work for the company, *Members Don’t Get Weary*, premiered during the 2017 New York City Center season. Roberts won 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 production 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 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. Follow him on Instagram at samuellee.me.

**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. Segawa was a member of Ailey II from 2000–02 and Robert Battle’s Battleworks Dance Company from 2002–10. He 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. Segawa joined the company in 2011.

Glenn Allen Sims (Long Branch, NJ) began classical dance training at the Academy of Dance Arts in Tinton Falls, New Jersey and was a scholarship student at The Ailey School’s Summer Intensive. Sims attended the Juilliard School under Benjamin Harkarvy. In 2004 he was the youngest person to be inducted into the Long Branch High School’s Distinguished Alumni Hall of Fame. He has been featured on several network television programs, including the BET Honors, Dancing with the Stars, The Ellen DeGeneres Show, LIVE! With Kelly and Michael, NBC’s Today show, and So You Think You Can Dance. Sims is a master teacher, certified Zena Rommett Floor-Barre instructor, and a certified Pilates mat instructor. He has performed as part of the White House Dance Series and for the king of Morocco. Sims was featured on the cover of and wrote a featured guest blog for Dance Magazine. He has originated featured roles by Carmen De Lavallade, Judith Jamison, Lynn Taylor Corbett, Mauro Bigonzetti, Rennie Harris, and Ronald K. Brown. Sims joined the company in 1997.

Linda Celeste Sims (Bronx, NY) began training at Ballet Hispánico School of Dance and graduated from LaGuardia High School of the Performing Arts. She has received the 2016 Inspiración Award from Ballet Hispánico, Outstanding Performance honors at the 2014 New York Dance and Performance (Bessie”) Awards, and most recently, the 2017 Dance Magazine Award. Sims has been featured on the cover of Dance Magazine and on So You Think You Can Dance, Dancing With The Stars, The Ellen DeGeneres Show, The Mo’Nique Show, Live with Kelly and Michael, and NBC’s Today show. Sims has appeared at the White House Dance Series, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna, and originated featured roles by Judith Jamison, Donald Byrd, Alonso King, Dwight Rhoden, Ronald K. Brown, Mauro Bigonzetti, Jennifer Muller, Karole Armitage, Lynn Taylor Corbett, Rennie Harris, Christopher L. Huggins, and Aszure Barton. She teaches master classes worldwide and is a certified Zena-Rommett Floor-Barre instructor. Sims joined the company in 1996 and is currently the assistant to the rehearsal director.

Constance Stamatiou (Charlotte, NC) began her dance training at Pat Hall’s Dance Un-limited and North Carolina Dance Theatre. She graduated from North-West School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. In 2009 Stamatiou received the Leonore Annenberry Fellowship in the performing and visual arts. She performed on the White House Dance Series and has been a guest performer on So You Think You Can Dance, Dancing with the Stars, and NBC’s Today show. Stamatiou has also danced in the films Shake
Rattle & Roll and in Dan Pritzker’s Bolden. She was a member of Ailey II and a guest artist for Dance Grand Moultrie and Caroline Calouche & Co. Stamatiou is a certified Gyrotonic and Gyrokinesis instructor and a mother of two. Follow her on Instagram at constancestamatiou. Stamatiou first joined the company in 2007 and rejoined in 2016.

Jermaine Terry (Washington, D.C.) 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 and as a guest artist on the television show So You Think You Can Dance. In 2013 he received the Distinguished Alumnus Award from USF for outstanding service to the arts. He has made costumes for the company, Ailey II, Philadanco, Jessica Lang Dance, and The Black Iris Project, to name a few. His evening wear has been in Essence online as well being photographed by the late Bill Cunningham for the style section of the New York Times. Follow Terry on Instagram at Jerms83. He 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 attended 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.

The Ailey dancers are supported, in part, by The Judith McDonough Kaminski Dancer Endowment Fund.
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Recipient of the National Medal of Arts
Bennett Rink  Executive Director
Pamela Robinson  Chief Financial Officer
Thomas Cott  Senior Director of Marketing and Creative Content
Kimberly T. Watson  Senior Director of Development

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 Mezin  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
DJ Adderley  Master Carpenter
Zane Beatty  Master Electrician
Russell J. Cowans IV  Sound Engineer
Chris Theodore  Property Master
Selena M. Campbell  Assistant Company Manager
Nicole A. Walters  Assistant Stage Manager
Roya Abab  Associate Lighting Director
Jesse Dunham  Wardrobe Assistant
Katie Chihaby  Wardrobe Assistant
Philip Lugo  Flyman
Andrew Davila  Assistant Electrician
Michael Windham  Production Associate
Michelle Grazio  Production and Finance Associate
Donald J. Rose, M.D.  Director of the Harkness, Center for Dance Injuries
Hospital for Joint Disease
Shaw Bronner  Director of Physical Therapy
Sheyi Ojofeitimi  Physical Therapist
Sara Aingorn  Physical Therapist
Kala Flagg  Physical Therapist
Ryanne Glasper  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 nearly 1,000 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/ailycamp

“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

This summer finds Berkeley/Oakland AileyCamp celebrating its 17th year at UC Berkeley. 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 best 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 17 years in Berkeley—at 7pm on Thursday, August 2, 2018 in Zellerbach Hall.

Admission to the finale performance is free, though tickets are required and available through the Cal Performances Ticket office on July 17, 2018. For more information, call (510) 642-4630 or email aileycamp@calperformances.org.

This year’s camp runs from June 25 to August 3, 2018.
Wells Fargo’s Longstanding Commitment to Cal Performances

WELLS FARGO has been supporting Cal Performances at a leadership level since 1998, and continues to be one of the top corporate philanthropists in the greater Bay Area. We talked to Sean Phillips, Vice President and Regional Brokerage Manager, about the important relationship between the two organizations. Phillips volunteers his time as a member of Cal Performances’ board of trustees.

Could you talk a bit about Wells Fargo’s commitment to philanthropy and community support?

One of the reasons I was attracted to Wells Fargo, when I moved here three years ago to take this job, was their commitment to the community. Wells Fargo is often at the top of the list of most generous corporate sponsors in the country; the Chronicle of Philanthropy put us at No. 3 on its list in 2016. Part of Wells Fargo’s vision and values is about giving back to the community.

Aside from generous financial support, I understand that Wells Fargo employees also volunteer an impressive amount of their time. You are on track to have 8.5 million hours of employee volunteerism by 2020.

One of the things we do is encourage people to be active in their community and to give their time to a cause that matters to them. California—even just the Bay Area, from Fremont to Benicia—is so diverse, and we encourage our employees to work for causes that they are passionate about personally. I believe just
last year, Wells Fargo associates nationwide contributed over two million hours to various nonprofits.

How does Wells Fargo choose where to get involved in volunteering?

We look at where our employees are contributing individually, and as a company we want to give where we are located. Our regional directors have leeway in looking at their region and learning where the need is, and where Wells Fargo can have the biggest impact.

Since the beginning of our partnership, Wells Fargo has contributed more than $1.8 million in support of Cal Performances’ artistic and education programs, and we are thrilled that you have already committed to sponsorship of our 2018/19 season. What inspires the company to offer such generous support to Cal Performances?

The thing about the arts, for me personally and probably for others, is that they reach all socioeconomic groups and bring people together. Art can entertain and even bring relief, sometimes. It is unique here, too, that there is such a diversity of artistic programming. It’s not just one thing, it’s music, theater, dance, education—it really can reach and affect such a wide range of people.

Wells Fargo’s support really bolsters our education and community programming, reaching approximately 40,000 people annually.

I am impressed by the work that Cal Performances does in underserved areas in the community, and in getting arts education in schools, when that is often, sadly, the first thing to be cut from school budgets. I am glad to know that Cal Performances is able to do that for the community, and at Wells Fargo we are happy to be supporting that work.

Have you seen any performances this season that you enjoyed, or are you looking forward to any particular performances during the rest of this season?

Absolutely. Toward the end of last season I saw Alvin Ailey American Dance Theater and really enjoyed that. This season I just saw Nicola Benedetti in February, which was amazing. I like it all; particularly the dancers and the orchestral music. I try to take it all in—I would see them all if I could!