Tuesday through Friday, April 9–12, 2019, 8pm
Saturday, April 13, 2019, 2pm and 8pm
Sunday, April 14, 2019, 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

Riccardo Battaglia
Hope Boykin
Jeroboam Bozeman
Clifton Brown
Khafia Campbell
Sarah Daley-Perdomo
Ghrai DeVore
Solomon Dumas
Samantha Figgins
Vernard J. Gilmore
Jacqueline Green

Daniel Harder
Jacquelin Harris
Michael Jackson, Jr.
Megan Jakel
Yazzmeen Laidler
Yannick Lebrun
Michael Francis McBride
Rachael McLaren
Chalvar Monteiro
Akua Noni Parker
Danica Paulos
Belén Pereyra-Alem

Jessica Amber Pinkett
Jamar Roberts
Samuel Lee Roberts
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Courtney Celeste Spears
Constance Stamiouti
Jermaine Terry
Fana Tesfagiorgis
Christopher R. Wilson

Matthew Rushing, Rehearsal Director and Guest Artist

Bennett Rink, Executive Director


Wells Fargo – Season Sponsor and Proud Ailey Sponsor

The presentation of Lazarus was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

Cal Performances’ 2018–19 season is sponsored by Wells Fargo.
Tuesday, April 9, 2019, 8pm
Saturday, April 13, 2019, 8pm
Zellerbach Hall

PROGRAM A

Lazarus – Act I

Intermission

Lazarus – Act II

Intermission

Revelations

Lazarus – Act I
(2018, Bay Area Premiere, Cal Performances Co-commission)
Choreography by Rennie Harris
Rehearsal Director: Nina Flagg
Rehearsal Associate: Millie Heckler
Music and Sound by Darrin Ross
Costumes by Mark Eric
Lighting by James Clotfelter
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 honors, 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 Times (London) wrote of Harris that he is “the Basquiat of the US 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. Harris is Ailey’s artist-in-residence for 2018–19.

The world premiere of Lazarus was made possible with major support from American Express. Lazarus was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

Commissioning support for Lazarus provided by The Auditorium Theatre (Chicago).

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

Additional commissioning support for Lazarus provided by the John F. Kennedy Center for the Performing Arts.

Music for Lazarus commissioned by the Charles and Joan Gross Family Foundation.

Additional support for the creation of Lazarus is provided by Simin N. Allison, Daria L. & Eric J. Wallach, Tracy Elise Poole,


“Feeling Good” performed by Nina Simone, written by Anthony Newley and Leslie Bricusse. “As Yet Untitled” written and performed by Terence Trent D’Arby, published by BMG Platinum Songs (BMI) obo BMG VM Music Ltd obo Treehouse Publishing S.r.l., used by permission. All rights reserved. “Black Man in a White World” performed by Michael Kiwanuka, written by Dean Cover and Michael Kiwanuka, all rights administered by WB Music Corp. (ASCAP). “Glory, Glory” performed by Odetta. Audio of Alvin Ailey from ESSENCE: The Television Program (1984). Spoken text written and adapted by Rennie Harris; performed by Wadud Ahmad, Rennie Harris, and Darrin Ross. Vocals by Alonzo Chadwick, Phinizea Chadwick, Trenelle Doyle, Simone Jordan, Carl Robinson Jr., and Joshua Sommerville.

INTERMISSION

Lazarus – Act II

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*

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

I Wanna Be Ready
Music arranged by James Miller+

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
CAST – SATURDAY EVENING

PILGRIM OF SORROW

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

Didn't My Lord Deliver Daniel
Music arranged by James Miller+
Solomon Dumas, Danica Paulos, Courteney Celeste Spears

Fix Me, Jesus
Music arranged by Hall Johnson*
Belén Pereyra-Alem, Jermaine Terry

TAKE ME TO THE WATER

Procesional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Michael Francis McBride, Samantha Figgins, Riccardo Battaglia, Christopher R. Wilson

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Constance Stamatiou, Vernard J. Gilmore, Fana Tesfagiorgis
"Wade in the Water" sequence by Ella Jenkins
"A Man Went Down to the River" is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+
Clifton Brown

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Samuel Lee Roberts, Christopher R. Wilson, 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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+ Used by special arrangement with Galaxy Music Corporation, New York City.

All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to Alvin Ailey American Dance Theater.
Wednesday, April 10, 2019, 8pm
Friday, April 12, 2019, 8pm
Zellerbach Hall

PROGRAM B

Kairos
Intermission
Shelter
Pause
Ella
Intermission
EN

Kairos
(2014, Ailey Premiere 2018, Company Bay Area Premiere)
Choreography by Wayne McGregor
Music: Max Richter, *Vivaldi – The Four Seasons Recomposed*
Scenic Design by Idris Khan
Costumes by Mortiz Junge
Lighting by Lucy Carter
Restaged by Antoine Vereecken

CAST – WEDNESDAY EVENING
Jacqueline Green, Jamar Roberts, Jacquelin Harris, Chalvar Monteiro,
Sarah Daley-Perdomo, Yannick Lebrun, Samantha Figgins, Solomon Dumas,
Ghraï DeVore, Michael Francis McBride

CAST – FRIDAY EVENING
Constance Stamatiou, Michael Jackson, Jr., Akua Noni Parker, Jeroboam Bozeman,
Khalia Campbell, Christopher R. Wilson, Danica Paulos, Samuel Lee Roberts,
Megan Jakel, Daniel Harder

Wayne McGregor is a multi-award-winning British choreographer and director, internationally renowned for his collaborations across dance, film, music, visual art, technology, and science. He is artistic director of Wayne McGregor|Random Dance, the resident company at Sadler’s Wells, London, and resident choreographer of the Royal Ballet. McGregor has created new works for Paris Opera Ballet, Stuttgart Ballet, New York City Ballet, Australian Ballet, NDT1, Rambert, Bolshoi...
Balllet, Royal Danish Ballet, National Ballet of Canada, and Joffrey Ballet, among others. McGregor’s work has earned him numerous awards, including two Olivier Awards, a Prix Benois de la Danse, and a Critics’ Prize at the Golden Mask Awards. In 2011, McGregor was awarded a CBE for Services to Dance.

Kairos was originally commissioned by Ballett Zurich and had its premiere at Opernhaus Zurich, Switzerland, on April 24, 2014.

The company premiere of Kairos is supported by commissioning funds from New York City Center. Leadership support for the creation of Kairos is provided by Simin N. Allison, The Jaharis Family Foundation, and The Pamela D. Zilly and John H. Schaefer New Works Endowment Fund.

PLEASE NOTE: Strobe lighting is used in the opening section of this ballet.

INTERMISSION

Shelter
(1988, Ailey Premiere 1992)
Choreography by Jawole Willa Jo Zollar
Rehearsal Assistants: Maria Bauman, Jaimé Dzandu, Marjani Forté, Paloma McGregor, Samantha Speis, and Bennalldra 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
Khalia Campbell, Fana Tesfagiorgis, Danica Paulos, Hope Boykin, Courtney Celeste Spears, Megan Jakel

CAST – FRIDAY EVENING
Ghraï DeVore, Samantha Figgins, Akua Noni Parker, Sarah Daley-Perdomo, 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, New York, 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 a MFA in dance from Florida State University, where she currently teaches. Zollar has received a USA Wynn Fellowship, a John Simon Guggenheim Memorial Fellowship, and the 2013 Arthur L. Johnson Memorial Award by Sphinx Music. She also 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. More recently, she received a 2017 New York Dance and Performance Award (Bessie) 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**

**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**

Michael Francis McBride, Samantha Figgins
Jermaine Terry, Kanji Segawa, Chalvar Monteiro

**CAST – FRIDAY EVENING**

Michael Francis McBride, Daniel Harder
Michael Jackson, Jr., Solomon Dumas, Christopher R. Wilson

“Airmail Special” recorded by Ella Fitzgerald.

**INTERMISSION**
EN
(2018, Bay Area Premiere)
Choreography by Jessica Lang
Assistant to the Choreographer: Kanji Segawa
Rehearsal Associates: Patrick Coker, Rachel Secrest
Music by Jakub Ciupinski
Costumes by Bradon McDonald
Lighting by Nicole Pearce

CAST – WEDNESDAY EVENING

Matthew Rushing,
Sarah Daley-Perdomo, Jacqueline Green, Daniel Harder, Jacquelin Harris,
Megan Jakel, Belén Pereyra-Alem, Chalvar Monteiro, Jeroboam Bozeman,
Samuel Lee Roberts, Kanji Segawa, Jermaine Terry, Akua Noni Parker

CAST – FRIDAY EVENING

Jamar Roberts,
Fana Tesfagiorgis, Constance Stamatiou, Christopher R. Wilson, Samantha Figgins,
Jessica Amber Pinkett, Ghrai DeVore, Danica Paulos, Yannick Lebrun,
Michael Francis McBride, Solomon Dumas, Michael Jackson, Jr., Sarah Daley-Perdomo

The creation of EN is made possible with leadership support from Melinda & Paul Pressler and Denise Littlefield Sobel.

Generous support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Jessica Lang is an American choreographer originally from Bucks County, Pennsylvania. As one of the most celebrated dancemakers of her generation, Lang choreographs and teaches throughout the world. Since 1999 Lang has created original works for companies including American Ballet Theatre, Pacific Northwest Ballet, Birmingham Royal Ballet, the National Ballet of Japan, and Joffrey Ballet. For opera, Lang was the director and choreographer of Stabat Mater, recently presented by the White Light Festival at Lincoln Center, as well as the choreographer for Francesca Zambello’s production of Aida for San Francisco Opera, Washington National Opera, and Seattle Opera. She is the recipient of a 2014 New York Dance and Performance Award (Bessie) and the 2017 Arison Award. Lang is artistic director of Jessica Lang Dance, leading the creative vision of the organization that has garnered remarkable acclaim since the company’s founding in 2011. She is a graduate of the Juilliard School under the direction of Benjamin Harkarvy and a former member of Twyla Tharp’s company, THARP!

Original composition by Jakub Ciupinski.
Thursday, April 11, 2019, 8pm
Zellerbach Hall

PROGRAM C

Members Don't Get Weary

Intermission

The Call

Pause

Juba

Intermission

Revelations

Alvin Ailey American Dance Theater in Ronald K. Brown’s The Call.
Members Don’t Get Weary

(2017)
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 it’s 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
Jeroboam Bozeman, Ghrai DeVore,
Solomon Dumas, Jacqueline Green, Michael Jackson, Jr., Samantha Figgins,
Chalvar Monteiro, Jacquelin Harris, Danica Paulos, Yannick Lebrun

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
**The Call**
(2018, Bay Area Premiere)
Choreography by Ronald K. Brown
Associate Choreographer: Arcell Cabuag
Music by Johann Sebastian Bach, Mary Lou Williams, Asase Yaa Entertainment Group
Costumes by Keiko Voltaire
Lighting by Tsubasa Kamei

**CAST**
Danica Paulos, Vernard J. Gilmore, Sarah Daley-Perdomo, Hope Boykin, Daniel Harder

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

The creation of *The Call* is supported by Simin N. Allison, Judith McDonough Kaminski and Joseph Kaminski, Denise Littlefield Sobel, McGue Millhiser Trust, and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

Trio Sonata No. 6 in G Major by Johann Sebastian Bach, performed by Chris Thile, Edgar Meyer, and Yo-Yo Ma. Used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner; “Blues for Timme (Live)” from the Mary Lou Williams Trio's album *Live at Nice 'Grand Parade Jazz,* music used for choreography by permission of Cecilia Music Publishing Company; and “The Love,” written and produced by Yao Ababio and Kofi Osei Williams, all publishing and recording rights reserved and owned by Asase Yaa Entertainment Group, LLC. Copyright © 2014.

**PAUSE**

**Juba**
(2003)
Choreography by Robert Battle
Assistant to the Choreographer: Elisa Clark
Original Score Composed by John Mackey
Costumes by Mia McSwain
Lighting by Burke Wilmore

**CAST**
Jacquelin Harris, Samuel Lee Roberts, Solomon Dumas, Jeroboam Bozeman

This new production of *Juba* is made possible with major support from Michele & Timothy Barakett. Generous support is also provided by The Fred Eychaner New Works Endowment Fund.

**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

PILGRIM OF SORROW

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

Didn't My Lord Deliver Daniel
Music arranged by James Miller+
Christopher R. Wilson, Hope Boykin,
Samantha Figgins

Fix Me, Jesus
Music arranged by Hall Johnson*
Sarah Daley-Perdomo, Clifton Brown

TAKE ME TO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Chalvar Monteiro, Jessica Amber Pinkett,
Riccardo Battaglia, Christopher R. Wilson

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Belén Pereyra-Alem, Michael Jackson, Jr.,
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+
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Daniel Harder, Jermaine Terry,
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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PROGRAM D

Saturday, April 13, 2019, 2pm
Sunday, April 14, 2019, 3pm
Zellerbach Hall

PROGRAM D

Timeless Ailey (Act One)
Intermission
Timeless Ailey (Act Two)
Intermission
Revelations

Timeless Ailey
Choreography by Alvin Ailey
Restaged by Masazumi Chaya

ACT ONE

Excerpt from Blues Suite (1958)
Music by Brother John Sellers
Costumes by Ves Harper, redesigned by Normand Maxon
Lighting by Chenault Spence

“Good Morning Blues”
The Company

Excerpt from Streams (1970)
Music by Miloslav Kabelac
Costumes by A. Christina Giannini
Lighting by Chenault Spence

“Scherzo”
Saturday Matinee: Michael Francis McBride, Daniel Harder
Sunday Matinee: Solomon Dumas, Daniel Harder

Excerpt from Mary Lou’s Mass (1971)
Music by Mary Lou Williams
Costumes by A. Christina Giannini
Lighting by Chenault Spence

“Our Father”
Saturday Matinee: Khalia Campbell
Sunday Matinee: Sarah Daley-Perdomo
Excerpt from *The Lark Ascending* (1972)
Music by Ralph Vaughan Williams
Costumes by Bea Feitler
Lighting by Chenault Spence

**Saturday Matinee:** Sarah Daley-Perdomo, Yannick Lebrun
**Sunday Matinee:** Constance Stamatiou, Clifton Brown

Excerpt from *Hidden Rites* (1973)
Music by Patrice Sciortino
Costumes by Bea Feitler
Lighting by Chenault Spence

“Of Love”
**Saturday Matinee:** Danica Paulos, Michael Jackson, Jr.
**Sunday Matinee:** Belén Pereyra-Alem, Vernard J. Gilmore

Excerpt from *Night Creature* (1974)
Music by Duke Ellington
Costumes by Jane Greenwood
Lighting by Chenault Spence

**Saturday Matinee:**
Movement II
Jacqueline Green, Clifton Brown,
Khalia Campbell, Courtney Celeste Spears, Jessica Amber Pinkett,
Belén Pereyra-Alem, Constance Stamatiou, Yazzmeen Laidler,
Jermaine Terry, Jeroboam Bozeman, Riccardo Battaglia,
Kanji Segawa, Christopher R. Wilson, Solomon Dumas

**Sunday Matinee:**
Movement II
Sarah Daley-Perdomo, Yannick Lebrun,
Khalia Campbell, Courtney Celeste Spears, Jessica Amber Pinkett,
Megan Jakel, Danica Paulos, Yazzmeen Laidler,
Jermaine Terry, Jeroboam Bozeman, Riccardo Battaglia,
Kanji Segawa, Christopher R. Wilson, Solomon Dumas

Excerpt from *Cry* (1971)
Music by Chuck Griffin and The Voices of East Harlem
Costumes by A. Christina Giannini
Lighting by Chenault Spence

**Saturday Matinee:** Ghrai DeVore
**Sunday Matinee:** Constance Stamatiou

INTERMISSION
ACT TWO

Excerpt from *Phases* (1980)
Music by L. Mizell, performed by Donald Byrd
Costumes by A. Christina Giannini
Lighting by Chenault Spence

**Saturday Matinee:**
Hope Boykin, Jeroboam Bozeman,
Jermaine Terry, Courtney Celeste Spears, Sarah Daley-Perdomo,
Riccardo Battaglia, Danica Paulos, Samantha Figgins

**Sunday matinee:**
Constance Stamatiou, Yannick Lebrun,
Daniel Harder, Courtney Celeste Spears, Khalia Campbell,
Samuel Lee Roberts, Danica Paulos, Megan Jakel

Excerpts from *Opus McShann* (1988)
Music by Jay McShann and Walter Brown, performed by Jay McShann
Costumes by Randy Barcelo
Lighting by Timothy Hunter

“Gee Baby”
**Saturday Matinee:** Belén Pereyra-Alem, Yannick Lebrun
**Sunday Matinee:** Jacqueline Green, Jamar Roberts

“Doo Wah Doo”
**Saturday Matinee:** Jermaine Terry, Christopher R. Wilson
**Sunday Matinee:** Clifton Brown, Christopher R. Wilson

Excerpt from *Pas de Duke* (1976)
Music by Duke Ellington
Costumes by Rouben Ter-Arutunian
Lighting by Chenault Spence

**Saturday Matinee:** Samantha Figgins
**Sunday Matinee:** Constance Stamatiou

Excerpt from *For “Bird”– With Love* (1984)
Music by Dizzy Gillespie
Costumes and Set by Randy Barcelo
Lighting by Timothy Hunter

“A Night in Tunisia”
The Company
Excerpt from *Love Songs* (1972)
Music by Leon Russell and Donny Hathaway
Costumes by Ursula Reed
Lighting by Shirley Prendergast

“A Song For You”

**Saturday and Sunday Matinees:** Yannick Lebrun

Excerpt from *Memoria* (1979)
Music by Keith Jarrett
Costumes by A. Christina Giannini
Lighting by Chenault Spence

**Saturday Matinee:**
Constance Stamatiou, Jermaine Terry, Michael Jackson, Jr.,
Ghrai DeVore, Daniel Harder, Samantha Figgins,
Jeroboam Bozeman, Belén Pereyra-Alem, Samuel Lee Roberts,
Solomon Dumas, Christopher R. Wilson, Riccardo Battaglia,
Khalia Campbell, Courtney Celeste Spears, Jessica Amber Pinkett

**Sunday Matinee:**
Sarah Daley-Perdomo, Jermaine Terry, Michael Jackson, Jr.,
Ghrai DeVore, Daniel Harder, Samantha Figgins,
Jeroboam Bozeman, Belén Pereyra-Alem, Samuel Lee Roberts,
Solomon Dumas, Christopher R. Wilson, Riccardo Battaglia,
Khalia Campbell, Courtney Celeste Spears, Jessica Amber Pinkett


**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 – 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+
Solomon Dumas, Megan Jakel, Khalia Campbell

Fix Me, Jesus
Music arranged by Hall Johnson*
Constance Stamatiou, Michael Jackson, Jr.

TAKEMETO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Kanji Segawa, Samantha Figgins, Riccardo Battaglia, Christopher R. Wilson

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Ghrai DeVore, Yannick Lebrun, Fana Tesfagiorgis
“Wade in the Water” sequence by Ella Jenkins
“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

Sinner Man
Music adapted and arranged by Howard A. Roberts
Christopher R. Wilson, Jermaine Terry, Samuel Lee Roberts

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

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

Rocka My Soul in the Bosom of Abraham
Music adapted and arranged by Howard A. Roberts
The Company
CAST – SUNDAY 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+
Solomon Dumas, Hope Boykin, Yazzmeen Laidler

Fix Me, Jesus
Music arranged by Hall Johnson*
Megan Jakel, Clifton Brown

TAKE ME TO THE WATER

Processional/Honor, Honor
Music adapted and arranged by Howard A. Roberts
Kanji Segawa, Danica Paulos, Riccardo Battaglia, Christopher R. Wilson

Wade in the Water
Music adapted and arranged by Howard A. Roberts
Fana Tesfagiorgis, Jeroboam Bozeman, Jacqueline Green
“Wade in the Water” sequence by Ella Jenkins
“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready
Music arranged by James Miller+
Vernard J. Gilmore

MOVE, MEMBERS, MOVE

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

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

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

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

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ABOUT THE COMPANY:  
60 YEARS AILEY ASCENDING  
When Alvin Ailey and a small group of African-American dancers took the stage on March 30, 1958 at New York City’s 92nd Street Y, the engagement was for one night only, but it turned out to be the start of a new era in the arts. Ailey envisioned a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He became one of the trailblazers of modern dance, and the work of his company grew to encompass education, community outreach, and cultural diplomacy. To date, the company has gone on to perform for an estimated 25 million people at theaters in 48 states and 71 countries on six continents—as well as millions more through television, film, and online. More than 235 works by over 90 choreographers have been part of the Ailey repertory. In 2008, a US Congressional resolution designated the company as “a vital American cultural ambassador to the world.” 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 ’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.”

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 com-
pany's current repertory includes his ballets *Ella, In/ Side, Mass, No Longer Silent,* and *Juba.* In addition to expanding the Ailey repertory with works by artists as diverse as Ronald K. Brown, Rennie Harris, Jessica Lang, and Wayne McGregor, 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 ’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, the Kennedy Center Honor, a National Medal of Arts, a New York Dance and Performance Award (Bessie), 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 primacy 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, including 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 film 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. He began his dance training with Kashmir Blake in Inglewood, California, and later continued his studies 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 on the 2010 White House Dance Series. During his time with the company, Rushing 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

Riccardo Battaglia (Pescara, Italy) began dancing at the age of eight at Scuola D’Arte New Step in his hometown. He is a three-time winner of the Expressions competition held in Florence as part of the Danzainfiera event and also won the Tip Tap Show competition in Rome. At age 19, Battaglia moved to the United States and trained at The Ailey School as a scholarship student. He has worked with choreographers including Danielle Agami, Darrell Grand Moultrie, Kevin O’Day, Jennifer Archibald, Kate Skarpetowska, Manuel Vignoulle, and Ryan Heffington. Battaglia has been a member of Elisa Monte Dance, Ailey II, and Visceral Dance Chicago and performed with Lydia Johnson Dance, Earl Mosley’s Diversity of Dance, CelloPointe, and Jennifer Muller The Works. He has danced in the 2015 #ENDHIV New York Gala, Moncler’s 2016 NY Fashion Week, and Kenzox H&M Fashion Show and was featured in commercials for Quaker Oatmeal and Swarovski. Battaglia was on faculty at the Ailey Extension in New York and the Joffrey Ballet School in Chicago, and has taught in several dance studios around the United States and Italy.

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. As a member of Philadanco, she received a New York Dance and Performance Award (Bessie). She has choreographed three works for the company: 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 vocal 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. Most recently, Boykin was selected as a 2018–19 Urban Bush Women Choreographic Center Fellowship Candidate. Find her on Twitter and Instagram at hbdance and Facebook as 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. Bozeman performed as a guest artist with the Royal Ballet during the fall of 2016, and Dance Magazine nominated him as one of “25 to Watch” in 2018. He recently received a bachelor’s degree in psychology, concentrating in industrial organization, from Argosy University. Bozeman joined the company in 2013. Instagram: @Jerroboamb

Khalia Campbell (Bronx, NY) is a graduate of Fiorello H. LaGuardia High School of Music & Performing Arts. She began her formal dance training at Uptown Dance Academy. Campbell also studied at Dance Theatre of Harlem and as a scholarship student at The Ailey School. In 2012, she was a part of the international tour of the musical Aida. Campbell has performed with Kymera Dance, Dance Iquail, and in the 40th anniversary of The Wiz at Summerstage. She also danced as a guest artist with Richard Siegel’s Ballet of Difference in Munich, Germany. In 2016, Campbell was featured in the Christian Dior commercial for the fragrance Poison. She was a member of Ailey II and joined the company in 2018.

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 and rehearsal director for Jessica Lang Dance. Brown 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 Award (Bessie). 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 also enjoyed the privilege of performing at the White House for President Obama. Brown rejoined the company in 2017.

Clifton Brown (Goodyear, 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 of the research and development department of Ailey II. Brown rejoined the company in 2013. Instagram: @CliftonB000
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.

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 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. Gilmore took first place in the all-city NAACP ACT-SO competition in 1993. He attended Barat College under scholarship and the tutelage of Rory Foster and Eileen Cropley. Gilmore 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 2017 as part of the Celebrating the Men of Ailey program. Nimbus Dance Works performed a new work by him in 2018. Gilmore is a certified Zena Rommett Floor-Barre instructor. He teaches workshops and master classes around the world. Gilmore 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. She is a 2011 *cum laude* graduate of the Ailey/Fordham BFA Program under the direction of Denise Jefferson. During that time she also received training at the Pennsylvania Regional Ballet, the Chautauqua Institution for Dance, and Jacob's Pillow Dance Festival. Green has performed works by a wide range of choreographers, including Wayne McGregor, Jiří Kylián, Elisa Monte, Ronald K. Brown, and Kyle Abraham. In 2016, she performed as a guest artist with the Royal Ballet. Green is a 2018 Bessie nominee for sustained achievement with the company, a 2014 Dance Fellowship recipient from the Princess Grace Foundation–USA, a 2014 Dance Fellowship recipient from the Princess Grace Foundation–USA, a 2011 Clive Barnes Award nominee, a 2009 recipient of the Martha Hill Fund’s Young Professional Award, and a 2010 recipient of the Dizzy Feet Foundation Scholarship. In 2018, she performed on BET’s *Black Girls Rock*, honoring Judith Jamison. She was a member of Ailey II in 2010 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, Debbie Allen, Donald McKayle, 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 and 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, she received a 2017 dance fellowship from the Princess Grace Foundation–USA. She was a member of Ailey II and joined the company in 2014.


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.

Yazzmeen Laidler (Miami, FL) graduated from the New World School of the Arts. She trained at Traci Young-Bryan’s Young Contemporary Dance Theatre and The Ailey School summer intensive. Laidler received her BFA from University of the Arts and was a company member of Eleone Dance Theatre. She is also the 2016 award-winning Pennsylvania Choreographer, setting work for Pennsylvania Ballet II. Laidler has performed works by Jae Man Joo, Dwight Rhoden, Tommie Waheed-Evans, Doug Varone, Juel D. Lane, and Darrell Moultrie, among others. She has also performed as a guest artist with Owen/Cox Dance and is a former company member of Ailey II. Laidler is thrilled to have joined the company this season.

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 selected him as one of the 50 finest French dancers in the United States. In November 2016, Lebrun was a guest performer with the Royal Ballet in Wayne McGregor’s Chroma. He was a member of Ailey II and joined the company in 2008.

Michael Francis McBride (Johnson City, NY) began his training at the Danek School of Performing Arts and later trained at the Amber Perkins School of the Arts in Norwich, New York. McBride attended Earl Mosley’s Institute of the Arts for two consecutive summers and was also assistant to Mosley when he set the piece Saddle UP! on the company in 2007. In January 2012, McBride performed and taught as a guest artist with the JUNTOS Collective in Guatemala. He graduated magna cum laude from the Ailey/Fordham BFA Program in Dance in 2010. Follow him on Instagram at mickey.mc. McBride 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 the Royal Ballet of London for Wayne McGregor’s tenth 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 joined the company in 2008. Currently on maternity leave and eagerly anticipating the birth
of her daughter, she is affectionately known by the company as “sweet pea.”

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 was also a company member with the Cincinnati Ballet and Ballet San Jose, and 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 company in 2008, Parker has performed featured roles in Ailey’s Blues Suite, Night Creature, Masekela Language, The River, 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, follow her on Instagram at onlyupward.

Danica Paulos (Huntington Beach, CA) began dance training at the Orange County Dance Center and continued studying at such renowned institutions as the Juilliard School, San Francisco Ballet, American Ballet Theatre, Kirov Academy of Ballet, Bolshoi Ballet Academy, Hubbard Street Dance Chicago, Complexions Contemporary Ballet, Yuri Grigorov School of Ballet, and The School at Jacob’s Pillow. Paulos graduated from the Professional Performing Arts School in New York, where she trained at The Ailey School as a scholarship student. She is a National Foundation for Advancement in the Arts Level 1 YoungArts finalist award winner. In addition to originating several roles and being featured in the company’s repertory, Paulos is also very passionate about her role as photographer for the company’s Instagram account, sharing a behind-the-scenes glimpse into the life of an Ailey dancer. She has modeled and been featured in Elle, Double Magazine, and Refinery29, and graced the cover of Dance Magazine, where she was named among the “25 to Watch” in 2015. She was a member of Ailey II prior to joining the company in 2014.

Belén Pereyra-Alem (Lawrence, MA) began her formal dance training at the Boston Arts Academy, where she graduated as a 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.

**Jessica Amber Pinkett** (Baltimore, MD) began her dance training at Baltimore Dance Tech under the direction of Stephanie Powell. Pinkett is a proud graduate of the George Washington Carver Center for Arts and Technology. She is also a bronze medal recipient from the NAACP ACT-SO competition in dance. Pinkett has worked with choreographers including Linda-Denise Fisher-Harrell, Kirven Douthit-Boyd, Ray Mercer, and Darrell Grand Moultrie. She has performed as a guest artist with the Black Iris Project and was a member of Ailey II. Pinkett graduated from Towson University with honors, earning a BFA in dance performance and choreography. She completed her second season with Ailey II in 2018 and began touring with Jussie Smollett, under the creative direction of Frank Gatson. Pinkett joined the company in the fall of 2018. Instagram: @jessica.a.pinkett

**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 *Radio City’s 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, he was named *Dance Magazine*’s “On the Rise” dancer. He performed several roles in Julie Taymor’s film *Across the Universe* and appeared in the original opera *Grendel*. Roberts joined the company in 2009. Follow him on Instagram at samuelllee.me.

**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 Roberts 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 in 2017. 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.

**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, he came to the United States under a 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 numerous times in Morris’ various productions with the 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 classical dance training at the Academy of Dance Arts in Tinton Falls, New Jersey, and was a scholarship student to 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 Long Branch High School’s Distinguished Alumni Hall of Fame. Sims has been featured on several network television programs, including BET Honors, *Dancing with the Stars, The Ellen DeGeneres Show, So You Think You Can Dance,* and the *Today* show. He is a master teacher, certified Zena Rommett Floor-Barre instructor, and certified pilates mat instructor. Sims has performed as an international guest artist for galas in Rome, Italy, and Mexico City, as well as the White House Dance Series and for the king of Morocco. He was featured on the cover of and wrote a featured guest blog for *Dance Magazine.* Sims has originated featured roles by Carmen de Lavallade, Judith Jamison, Lynn Taylor Corbett, Mauro Bigonzetti, Rennie Harris, and Ronald K. Brown. He joined the company in 1997.

Linda Celeste Sims (Bronx, NY) began training at Ballet Hispanico School of Dance and graduated from LaGuardia High School of the Performing Arts. She received the 2016 Inspiration Award from Ballet Hispánico, won for Outstanding Performance at the 2014 New York Dance and Performance Awards (“The Bessies”), and, most recently, received 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 the *Today* show. She has appeared on the White House Dance Series and at Youth America Grand Prix, the 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 Azure Barton. Sims teaches master classes worldwide and is a certified Zena Rommett Floor-Barre instructor. She joined the company in 1996 and is currently the assistant to the rehearsal director.

Courtney Celeste Spears (Baltimore, MD) of Bahamian descent, began formal training at the Baltimore School for the Arts under the direction of Norma Pera. She is a graduate of the Ailey/Fordham BFA Program, where she graduated summa cum laude with degrees in dance and communications. Spears has attended summer intensives at the Juilliard School, Cedar Lake, and American Ballet Theatre, where she was named the National Training Scholar for two consecutive years. She has performed works by Ray Mercer, Jae Man Joo, Marcus Willis, Bridget Moore, and Dwight Rhoden. Spears was recognized on the cover of *Howard Magazine* as a “Rising Young Star” and received the Denise Jefferson Memorial Scholarship. She is the recipient of a 2015 Dance Fellowship from the Princess Grace Foundation–USA and is the founder and director of ArtSea Dance, an outreach program and dance management company based in the Bahamas.
Spears was a member of Ailey II and joined the company in 2018. Find her on Instagram @bahamaballerina.

Constance Stamatiou (Charlotte, NC) began her dance training at Pat Hall’s Dance Unlimited and the 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 Annenberg Fellowship in the performing and visual arts. She performed on the White House Dance Series and has been a guest artists on So You Think You Can Dance, Dancing with the Stars, Logo’s Trailblazer Honors, and the Today show. Stamatiou has also danced in the film 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 constance-stamatiou. Stamatiou first joined the company in 2007 and rejoined in 2016.

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

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on *Essence* online as well as 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.

**Christopher R. Wilson** (Augusta, GA) is a graduate of John S. Davidson Fine Arts Magnet School and most recently graduated *cum laude* from the Ailey/ Fordham BFA Program in Dance. He has studied at Colton Ballet School, Alonzo King LINES Ballet, and The School at Jacob’s Pillow. Wilson began his professional career with BHdos, the second company of Ballet Hispánico, and has performed at the World Monument Fund’s Hadrian Gala honoring Queen Sofia of Spain as well as at the 2017 *Essence* Festival in New Orleans. He has performed works by choreographers Matthew Rushing, Kyle Abraham, Emily Molnar, Annabelle Lopez Ochoa, and Eduardo Vilaro, to name a few. Wilson has appeared as a guest artist with the Black Iris Project and was a member of Ailey II. He joined the company in 2018. Follow his tour and dance adventures @christopher.r.wilson on Instagram.

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

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**Touring Contacts**

<table>
<thead>
<tr>
<th>North American Agent</th>
<th>International Agent</th>
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<tr>
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<tr>
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<tr>
<td>opus3artists.com</td>
<td>skonasholt.co.uk</td>
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**Production Credits**

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

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ABOUT THE ARTISTS

ALVIN AILEY DANCE FOUNDATION
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

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
Marq Gonzalez 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
Jorge Lanuza Flyman
Henry Wilen Assistant Electrician
Michael Windham Production Associate
Michelle Grazio 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

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All headshots by Andrew Eccles, except photo of Ailey by Jack Mitchell.
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 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/aileycamp
“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 Ailey Camp celebrating its 18th 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 Ailey Camp 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 Ailey Camp resonates far beyond the environs of the UC Berkeley campus. Since its inception, AileyCamp has served more than 1,000 Bay Area middle school youths and their families. Berkeley/Oakland Ailey Camp 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 Ailey Camp.

Please join us as we celebrate 18 years in Berkeley—at 7pm on Thursday, August 1, 2019 in Zellerbach Hall.

Admission to the finale performance is free, though tickets are required and available through the Cal Performances Ticket office on July 16, 2019. For more information, call (510) 642-4630 or email aileycamp@calperformances.org.

This year’s camp runs from June 24 to August 2, 2019.
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 Mark Flower, Regional Managing Director of the East Bay Region, about the important relationship between the two organizations.

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 almost 17 years ago, was their commitment to the community. Wells Fargo is often at the top of the list of the most generous corporate sponsors in the country; United Way Worldwide recently recognized Wells Fargo for having the No. 1 team member giving campaign in the US for the 10th consecutive year. In 2018, $444 million was donated to nearly 11,000 nonprofits and over two million volunteer hours were logged nationwide. 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.
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. We assess the communities in our region, 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. 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. It is unique here how Cal Performances has an educational connection with the community at large and with the university providing broad access to diverse 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. Last season I saw the Alvin Ailey American Dance Theater and really enjoyed that. 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!