



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



**Alvin Ailey American
Dance Theater**

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2021-2022

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Jeremy Geffen

What a joy it is this week to welcome the **Alvin Ailey American Dance Theater** back to Zellerbach Hall for the company's first UC Berkeley performances since the pandemic began in March 2020. For more than 50 years, what we fondly call "Ailey Week" has been a major highlight of our season, as thousands of dance fans flock to campus to check in on the latest work from one of America's most beloved—and respected—dance companies. Year in and year out, no one wants to miss "Ailey Week"!

This season is certainly no exception, as the company performs more than a dozen works from the storied Ailey repertory. We'll see the West Coast premiere of the newly staged version of Resident Choreographer Jamar Roberts' *Holding Space* (a Cal Performances co-commission, seen for the first time last season on our *Cal Performances at Home* streaming series), as well as the Bay Area premiere of Artistic Director Robert Battle's new *For Four* , set to music by Wynton Marsalis. All this and more, including a selection of works by Alvin Ailey himself—classics like *Blues Suite* (1958), *Cry* (1971), *Pas de Duke* (1976), and, of course, Ailey's timeless masterwork, *Revelations* (1960).

I also want to say how much we're looking forward to this summer's 20th-anniversary edition of the Berkeley/Oakland AileyCamp, a centerpiece of Cal Performances' education and community programs that works to instill self-confidence, discipline, and self-esteem in underserved youngsters through the art of dance. Since 2002, AileyCamp has positively 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 the Ailey company—makes a significant contribution to the cultural life of the Bay Area.

Even as Ailey returns to campus, we also want to extend a special welcome to the exceptional young mezzo-soprano **Jamie Barton** on the occasion of her Cal Performances debut, Sunday afternoon (Apr 3) in Hertz Hall. Barton has captured the music world's attention with her brilliant singing, but she is also often praised for how she uses her powerful voice offstage—advocating for women and LGBTQ+ people and speaking out on topics such as body positivity, diet culture, and social justice issues. Her program features music by Purcell, Schubert, and Brahms, as well as several works (including a West Coast premiere) by **Jake Heggie**. Once a staff member here at Cal Performances(!), today Jake is perhaps best known for his acclaimed operas including *Dead Man Walking* and *Moby-Dick* , praised as "arguably the world's most popular 21st century opera and art song composer" (*The Wall Street Journal*). We're particularly excited that, on this occasion, he'll be on hand to accompany Barton from the piano!

March and April finds Cal Performances operating at full speed as we approach the April 20 announcement date for our brilliant 2022–23 season. (We just released our beautiful new 42-page season brochure to the printer; I can't wait to share it with you!) From now through the first week of May, the remainder of our current season is filled with adventurous programming. You won't want to miss...

- the renowned **English Baroque Soloists** with conductor **Sir John Eliot Gardiner** in a transfixing program of works by Mozart and Haydn (Apr 10)
- **Angélique Kidjo**, our 2021–22 artist-in-residence, in her new music-theater piece *Yemandja* (a much-anticipated Cal Performances co-commission and *Illuminations* event, Apr 23)
- highly anticipated concerts with superb classical artists including Germany's **Tetzlaff Quartet** (Apr 23); pianist **Daniil Trifonov** (Apr 28), making his Cal Performances solo debut; and the **Danish String Quartet** (Apr 29)—a particular favorite of our chamber music audience—delivering the next installment in its ongoing *Doppelgänger* Project, a series of

continued on p 36



Above: Solomon Dumas, Khalia Campbell, and Samantha Figgins in Alvin Ailey's *Revelations*. Photo by Paul Kolnik.
Below: The company in Aszure Barton's *BUSK*. Photo by Paul Kolnik.



Tuesday through Thursday, March 29–31, 2022, 7:30pm

Friday, April 1, 2022, 8pm

Saturday, April 2, 2022, 2pm and 8pm

Sunday, April 3, 2022, 3pm

Zellerbach Hall

Alvin Ailey American Dance Theater

Alvin Ailey, *Founder*

Judith Jamison, *Artistic Director Emerita*

Robert Battle, *Artistic Director*

Matthew Rushing, *Associate Artistic Director*

COMPANY MEMBERS

Lloyd A. Boyd III
Jeroboam Bozeman
Clifton Brown
Khalia Campbell
Patrick Coker
Carl Ponce Cubero
Sarah Daley-Perdomo
Caroline T. Darte
Ghrai DeVore-Stokes
Solomon Dumas
Samantha Figgins

James Gilmer
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Ashley Kaylynn Green
Jacqueline Green
Jacquelin Harris
Michael Jackson, Jr.
Yazzmeen Laidler
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Brandon Michael Woolridge

Ronni Favors, *Rehearsal Director*

Jamar Roberts, *Resident Choreographer*

Bennett Rink, *Executive Director*

Bank of America is the National Tour Sponsor of Alvin Ailey American Dance Theater.

The 2022 North American Tour is supported, in part, by the National Endowment for the Arts.

Major funding of Alvin Ailey American Dance Theater is also provided by the US Small Business Administration, National Endowment for the Humanities, New York State Council on the Arts, the New York City Department of Cultural Affairs, American Express, Bloomberg Philanthropies, BNY Mellon, Diageo North America, Fan Fox and Leslie R. Samuels Foundation, Ford Foundation, Fund II Foundation, Howard Gilman Foundation, NBA Foundation, New York City Center, Prudential, The SHS Foundation, The Shubert Foundation, and Southern Company.

These performances are made possible, in part, by Patron Sponsors Gail and Dan Rubinfeld.

You can keep these stellar performances accessible to all by making a gift today at calperformances.org/donate or by contacting the Development Office at donate@calperformances.org.



Above: Belén Indhira Pereyra, Samantha Figgins and Renaldo Maurice in Robert Battle's *For Four*. Photo by Paul Kolnik.
Below: The company in Robert Battle's *Mass*. Photo by Paul Kolnik.



PROGRAM A

Tuesday, March 29, 2022 at 7:30pm

Friday, April 1, 2022 at 8pm

(For casting information, please see the audience handout available at the performance.)

ROBERT BATTLE 10TH ANNIVERSARY PROGRAM

Mass

(2004; Ailey premiere 2017)

Choreography by Robert Battle

Pause

In/Side

(2008; Ailey premiere 2009)

Choreography by Robert Battle

Pause

Ella

(2008; Ailey premiere 2016)

Choreography by Robert Battle

Intermission

For Four

(2021; Bay Area Premiere)

Choreography by Robert Battle

Pause

Unfold

(2007)

Choreography by Robert Battle

Pause

Takademe

(1999; Ailey premiere 2011)

Choreography by Robert Battle

Pause

Excerpt from *Love Stories*

(2004)

Choreography by Robert Battle

Intermission

Revelations

(1960)

Choreography by Alvin Ailey

Angélique Kidjo's *Yemandja*

Bay Area Premiere
A Cal Performances Co-commission

Starring Angélique Kidjo
Conceived by Angélique Kidjo, Jean Hebrail,
and Naïma Hebrail Kidjo
Book and Lyrics by Naïma Hebrail Kidjo
Music by Angélique Kidjo and Jean Hebrail
Developed with and Directed by Cheryl Lynn Bruce

Kerry James Marshall, *production designer*
Darryl Archibald, *music director*
Kathy Perkins, *lighting designer*
Rasean Davonte Johnson, *projections designer*
Mary Jane Marcasiano, *costume designer*
Beatrice Capote, *choreographer*
Kumi Ishizawa, *sound designer*
Ilyon E., *dramaturg*
Ann James, *sensitivity coach*
Andrea Zee, *casting*

In her first foray into musical theater, Cal Performances' 2021–22 artist-in-residence—and three-time 2022 Grammy nominee—Angélique Kidjo explores themes of love, betrayal, honor, and revenge against a backdrop of slavery in 19th-century West Africa. Named after a Yoruban deity, *Yemandja* is a panoramic work of magic realism, a stunning parable about gods and humans.

Sat, Apr 23, 8pm
ZELLERBACH HALL

Yemandja is co-commissioned by ArtsEmerson, The Broad Stage at Santa Monica College, Cal Performances, Ruth and Stephen Hendel, The John F. Kennedy Center for the Performing Arts, Mass MoCA, and the Yale Schwarzman Center. Produced by THE OFFICE performing arts + film.

PROGRAM B

Wednesday, March 30, 2022 at 7:30pm

Saturday, April 2, 2022 at 8pm

(For casting information, please see the audience handout available at the performance.)

Lazarus

(2018)

Choreography by Rennie Harris

Act One

Intermission

Act Two

Intermission

Revelations

(1960)

Choreography by Alvin Ailey

PROGRAM C

Thursday, March 31, 2022 at 7:30pm

(For casting information, please see the audience handout available at the performance.)

Holding Space

(2021; West Coast Premiere, staged version; Cal Performances Co-commission)

Choreography by Jamar Roberts

Intermission

For Four

(2021; Bay Area Premiere)

Choreography by Robert Battle

Pause

Reflections in D

(1963)

Choreography by Alvin Ailey

Intermission

BUSK

(2009; Ailey premiere 2019)

Choreographed and Directed by Aszure Barton



The company in Jamar Roberts' *Holding Space*. Photos by Christopher Duggan.



PROGRAM D

Saturday, April 2, 2022 at 2pm

(For casting information, please see the audience handout available at the performance.)

ALL AILEY

Blues Suite

(1958)

Choreography by Alvin Ailey

Intermission

Pas de Duke

(1976)

Choreography by Alvin Ailey

Pause

Cry

(1971)

Choreography by Alvin Ailey

Intermission

Revelations

(1960)

Choreography by Alvin Ailey

PROGRAM E

Sunday, April 3, 2022 at 3pm

(For casting information, please see the audience handout available at the performance.)

Holding Space

(2021; West Coast Premiere, staged version; Cal Performances Co-commission)

Choreography by Jamar Roberts

Intermission

BUSK

(2009; Ailey premiere 2019)

Choreographed and Directed by Aszure Barton

Intermission

Revelations

(1960)

Choreography by Alvin Ailey

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 270 works by over 100 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 American Dance Theater gratefully acknowledges The Joan & Sandy Weill Global Ambassador Fund, which provides vital support for Ailey's national and international tours.



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 company's current repertory includes his ballets *Ella, For Four, In/Side, Love Stories* finale, *Mass*, and *Unfold*. 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 is a recipient of the 2021 *Dance Magazine* Award and has honorary doctorates from the University of the Arts, Marymount Manhattan College, and Fordham University. 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.



Matthew Rushing (*associate artistic director*) was born in Los Angeles, California. He began his dance training with Kashmir Blake in Inglewood, California, and continued his training 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 four ballets: *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; *Uptown* (2009), a tribute to the Harlem Renaissance; *ODETTA* (2014), a celebration of "the queen of American folk music"; and *Testament* (2020), a tribute to Alvin Ailey's *Revelations* created in collaboration with Clifton Brown and Yusha-Marie Sorzano. In 2012, he created *Moan*, which was set on Philadanco and premiered at the Joyce Theater. Rushing joined the company in 1992, became Rehearsal Director 2010, and became Associate Artistic Director in January 2020.



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 primetime 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. During 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 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.



Ronni Favors (*rehearsal director*) is from Iowa City, Iowa. After studying at the National Music Camp in Interlochen, Michigan, with the Camp Scholarship, she continued her training at The Ailey School as a Fellowship student. Favors was a member of Ailey II, Alvin Ailey American Dance Theater, and the Lar Lubovitch Dance Company, and a recipient of the Min-On Art Award. She was the ballet instructor at the 1989 inaugural session of AileyCamp in Kansas City and served as Artistic Director of the Camp. Favors is the Founding Director of Children's Aid AileyCamp New York and provided guidance in the national implementation of the AileyCamp program. In 1997, she was named Assistant Rehearsal Director of Alvin Ailey American Dance Theater; she then became Rehearsal Director from 1999 to 2010. Favors worked with local dance students who performed in Alvin Ailey's *Memoria* in Johannesburg, South Africa, as well as in Seattle, Copenhagen, Los Angeles, Chicago, Kansas City, and New York. Most recently, she set Alvin Ailey's *Night Creature* on TU Dance and Oregon Ballet Theatre. Favors rejoined the company as Rehearsal Director in 2019.



Jamar Roberts (*resident choreographer*) is the Resident Choreographer of Alvin Ailey American Dance Theater. Roberts has made four works on the company, all to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), and *Holding Space* (2021). He has also set *Gemeos* on Ailey II. Roberts is a graduate of the New World School of the Arts and the Ailey School and has danced for Alvin Ailey American Dance Theater,

Ailey II, and Complexions. He won the 2016 "Bessie" Award for Outstanding Performer and has appeared as a guest artist with the Royal Ballet in London. Commissions include Vail Dance Festival, Fall for Dance, the Juilliard School, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim, where he created the film *Cooped*. The March on Washington Film Festival invited Roberts to create a tribute to John Lewis and he has also made a film for the Los Angeles Opera entitled *The First Bluebird in the Morning*. Roberts was a Director's Fellow at NYU's Center for Ballet and the Arts and was recently featured on the cover of *Dance Magazine*, previously having been on the cover in June 2013 and been named one of "25 to Watch" in 2007. He first joined the company in 2002 and retired from dancing in 2021.

WHO'S WHO IN THE COMPANY



Lloyd A. Boyd III (Cleveland, OH) began dancing at the age of 13 at the Cleveland School of the Arts. Boyd is also an alumnus of the University of North Carolina School of the Arts. He has worked with choreographers Bill T. Jones, Susan Jaffe, Juel D. Lane, and Larry Keigwin and was a dancer in Rasta Thomas' *Bad Boys of Dance & Ailey II*. Boyd danced in the 2018 Video Music Awards show with rap artist ASAP ROCKY & Travis Scott, the Metropolitan Opera's production of *La Traviata*, and the international tour of the Broadway musical *American in Paris*, choreographed by Christopher Wheeldon. This is his first season with the company. Instagram: @lloydaboyd.

Jeroboam Bozeman (Brooklyn, NY) began his 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-



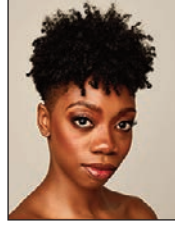
Jacqueline Green in Alvin Ailey's *Cry*.
Photo by Paul Kolnik.



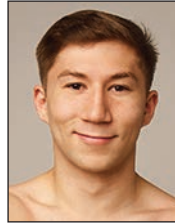
medalist of the NAACP ACT-SO Competition in Dance. He performed in the Broadway musical *Aida* (international tour in China), and with PHILADANCO!, Donald Byrd's Spectrum Dance Theater, and Ailey II. Bozeman was a guest artist with the Royal Ballet and was nominated as one of "25 to Watch," by *Dance Magazine* in 2018. He was featured in Bud Light's NFL 100th commercial and Pyer Moss' 2021 "Wat U Iz," fashion show. Bozeman is an adjunct professor at NYU Tisch School for Dance. He has appeared in *Vanity Fair*, *Neiman Marcus*, *Double Magazine*, *Seattle Met*, and the *New York Times*. Bozeman joined the company in 2013. Instagram: @Jeroboamb.



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, 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.



Khalia Campbell (Bronx, NY) is a graduate of Fiorello H. LaGuardia High School of Music & Art and 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 performed in Elton John and Tim Rice's Broadway musical *Aida* (international tour in Taiwan). She has performed with Kymera Dance, Dance Iquail, and in the 40th anniversary of *The Wiz* at SummerStage. Campbell also danced as a guest artist with Richard Siegal's Ballet of Difference in Munich, Germany. She was recognized in *Dance Magazine's* "25 to Watch" in 2020 and is a 2021 dance fellowship recipient from the Princess Grace Foundation-USA. Campbell was also featured in Katie Couric's segment of *Thank You Notes* alongside Judith Jamison. She was a member of Ailey II and joined the company in 2018.



Patrick Coker (Chester, VA) grew up in a military family stationed in many places across the country. He was awarded the American Ballet Theatre's National Trainee Scholarship from 2008 to 2010. In May 2014, Coker graduated *magna cum laude* from the Ailey/Fordham BFA program, where he apprenticed with Ailey II in his final year. After graduation, he danced for Cedar Lake Contemporary Ballet and went on to join Jessica Lang Dance. He has also performed with the Mark Morris Dance Group in *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*, Earl Mosley's *Diversity of Dance*, and Los Angeles-based BODYTRAFFIC. Coker was one of Jessica Lang's rehearsal associates in the creation of her ballet *EN* for the Ailey company in 2018. He joined the company in 2019. Instagram: @pcoke.



Carl Ponce Cubero (Porterville, CA) (he/they) is a first generation Filipinx American movement artist/creative, originally from California's Central Valley and currently based out of New York City. He

received his BFA in dance performance with a minor in anthropology from the University of California, Irvine in 2017. While there, he had the honor and privilege of dancing under the late Donald McKayle. Cubero performed domestically and internationally with Ailey II from 2018–20. He has had the opportunity to dance works by Donald McKayle, Alvin Ailey, Lar Lubovitch, Andrea Miller, Robert Battle, Jae Man Joo, and David Parsons.



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 has 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. Daley-Perdomo was honored to be highlighted in *Dance Magazine's* "On the Rise" feature in 2014, and to perform in Wayne McGregor's *Chroma* for the filming of *Lincoln Center at the Movies: Great American Dance*. 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.

Caroline T. Dartey (Geneva, Switzerland) trained in rhythmic gymnastics in her hometown at the age of five, eventually rising to national and international levels and becoming the Swiss champion in her category from 2009 to 2011. She later began dancing at the



Conservatoire Populaire de Musique, Danse et Théâtre de Geneva. Dartey also trained at The Ailey School as a scholarship student and performed in Alvin Ailey's *Memoria* during

Ailey's 2017 New York City Center season. She was a member of Ailey II from 2018 to 2020 and has performed works choreographed by Darrell Grand Moultrie, Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Amy Hall Garner, Kirven Douthit-Boyd, Andrea Miller, Alia Kache, and Yannick Lebrun. Dartey joined the company in 2021. Instagram: @caroline_dartey.



Ghrai DeVore-Stokes (Washington, DC) trained at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King's LINES Ballet. She began her

professional career with Chicago-based dance company Hubbard Street 2, and was a member of Deeply Rooted Dance Theater, Deeply Rooted Dance Theater 2, Dance Works Chicago, and Ailey II. DeVore-Stokes was the 2011 recipient of the Danish Queen Ingrid Scholarship of Honor and a 2009 recipient of the Dizzy Feet Foundation Scholarship. She was also a 2010 nominee for the first annual Clive Barnes Award. Her film credits include *Swamp Lake* and *Codeswitch*. She has modeled for Lululemon and *Vogue*. DeVore-Stokes joined the company in 2010. She would like to thank The Creator from whom all blessings flow. Instagram: @ghrai_.

Solomon Dumas (Chicago, IL) (he, him, his) 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 training. Dumas studied at New World School of the Arts and was a Fellowship Level 1 student at The Ailey School.



2016. Instagram @solemn_on.

He has performed with companies including Garth Fagan Dance; Ronald K. Brown/Evidence, A Dance Company; and Labyrinth Dance Theater. Dumas was a member of Ailey II and joined the company in

Val Caniparoli, Annabelle Lopez Ochoa, Edward Liang, Jennifer Archibald, and George Balanchine, to name a few. Gilmer was also a member of Amy Seiwert's Imagery, performing during the summer seasons since 2013, and ODC/Dance, performing works by Brenda Way, KT Nelson, and Kate Weare. In November 2021, he performed in *Twyla Now*, New York City Center's celebration of choreographer Twyla Tharp. Gilmer joined the company in 2019. Instagram: @j_gilmer.



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 Dance-Open Festival in St. Petersburg, Russia. Figgins was featured both on the cover of *Dance Spirit* magazine and in *Pointe* magazine's "10 Careers to Watch" in 2013. She has worked with Beyoncé and can be seen in the film *Enemy Within* alongside Tiler Peck and Matthew Rushing. Figgins joined the company in 2014.

Samantha Figgins (Washington, DC) began dancing while at Duke Ellington School of the Arts under the tutelage of Charles Auggins and Sandra Fortune-Greene, and attended summer



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 at 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 performed 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. Gilmore joined the company in 1997.

Vernard J. Gilmore (Chicago, IL) began dancing at Curie Performing and Creative Arts High School in Chicago under Diane Holda. He later studied at the Joseph Holmes Chicago Dance Theatre with



joining Cincinnati Ballet in 2011. While dancing with the Cincinnati Ballet for six seasons, Gilmer was promoted to Soloist in 2015 and performed works by Victoria Morgan, Amy Seiwert, Septime Webre, Ohad Naharin,

James Gilmer (Pittsburgh, PA) trained at Pittsburgh Ballet Theatre School and the Pittsburgh Creative and Performing Arts School. After graduating, he performed with Texture Contemporary Ballet,

Ashley Kaylynn Green (Charleston, SC) began her training at Dance Explosion Arts Center where she discovered her love for dance. She trained in a variety of styles including ballet, modern, jazz, tap, and hip-hop. In 2020, Green received her BFA in dance



The company in Rennie Harris' *Lazarus*.
Photo by Nan Melville.



from Point Park University in Pittsburgh, PA, under the direction of Garfield Lemonius. There, she performed works by Peter Chu, Aszure Barton, Kyle Abraham, and Darrell Grand Moultrie. Prior to joining the company in 2021, she danced with Whim W’Him Seattle Contemporary Dance.



Jacqueline Green (Baltimore, MD) began her dance training at age 13 at the Baltimore School for the Arts. She is a 2011 *cum laude* graduate of the Ailey/Fordham BFA program, and also trained at the Pennsylvania Regional Ballet, the Chautauqua Institution for Dance, and The School at Jacob’s Pillow. She has performed works by choreographers including Wayne McGregor, Jirí Kylián, Ronald K. Brown, and Kyle Abraham. In 2016, she performed as a guest artist with the Royal Ballet. Green is a 2018 “Bessie” Award nominee for sustained achievement, a 2015 Clive Barnes Award nominee, a 2014 dance fellowship recipient from the Princess Grace Foundation-USA, a 2010 recipient of the Dizzy Feet Foundation Scholarship, and a 2009 recipient of the Martha Hill Fund’s Young Professional Award. In 2018, she performed on BET’s *Black Girls Rock* honoring Judith Jamison. She was a member of Ailey II and joined the company in 2011. Instagram: @JaGreen711.



Jacquelin Harris (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. Harris received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. She

graduated with honors from the Ailey/Fordham BFA program in dance. In 2016, Harris was named one of “25 to Watch” by *Dance Magazine*. She received a 2017 dance fellowship from the Princess Grace Foundation-USA. In 2019, she was one of 75 dancers across the world to perform in Merce Cunningham’s *Night of 100 Solos: A Centennial Event*, which won a New York Dance and Performance (“Bessie”) Award. In 2021, Harris worked with Twyla Tharp in her production of *Twyla Now* alongside artists of New York City Ballet and American Ballet Theatre. She was a member of Ailey II and 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 the Dance Theatre of Harlem Dancing through Barriers Ensemble in 2005. In 2006, he joined Dallas Black Dance Theatre and in 2008, PHILADANCO!, where he also worked as Artistic Director of D3. Jackson joined the company in 2011 and rejoined in 2015.



Yazzmeen Laidler (Miami, FL) graduated from New World School of the Arts. She trained at Traci Young-Bryon’s Young Contemporary Dance Theatre and The Ailey School summer intensive. Laidler received her BFA from the University of the Arts and was a company member of Eleone Dance Theatre. She is the 2016 award-winning Pennsylvania Choreographer, setting work for Pennsylvania Ballet II. She has performed works by Dwight Rhoden, Camille A. Brown, Rennie Harris, and Aszure Barton, among others. She has performed as a guest artist with Owen/Cox Dance and is a former member of Ailey II. Laidler is the founder of Time Revealed

ABOUT THE ARTISTS

Dance Intensive in Miami, FL, which brings highly acclaimed artists to aid in the cultivation of community for aspiring dancers. She joined the company in 2018. Instagram: @yazzmeen-laidler



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 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 people in the United States. In November 2016, Lebrun was a guest performer with the Royal Ballet in Wayne McGregor's *Chroma*. In 2019, he choreographed *Saa Magni*, his first work for Ailey II, and in 2021, he created *Lora* for ABT Studio Company. Lebrun was a member of Ailey II and joined the company in 2008.



Renaldo Maurice (Gary, IN) began his training with Tony Washington and graduated from Talent Unlimited High School. He attended Emerson School for Visual and Performing

Arts, studying with Larry Brewer and Michael Davis. Maurice was a scholarship student at The Ailey School, Ballet Chicago, Deeply Rooted Dance Theater, and Martha Graham School of Contemporary Dance. He received second place in modern dance from the National Foundation for Advancement in the Arts as well as the Dizzy Feet Foundation Scholarship. In 2012, he was honored with the key to the city of his hometown. Maurice has choreographed and performed with Grammy-nominated artist Jazzmeia Horn. He has also combined his passion for the arts with a keen sense of social

responsibility as the co-artistic director of the South Shore Dance Alliance in Indiana. Maurice was a member of Ailey II, joined the company in 2011, and rejoined in 2019. Facebook: @Maurice Gardner. Instagram: @mauricerenaldo.



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 as part of the tour of the Broadway musical *Aida*. She has been featured in publications including *The New York Times*, *The Los Angeles Times*, *Pointe*, and *Dance Magazine*. Mayeux was a member of Complexions Contemporary Ballet from 2012 to 2016, Alvin Ailey American Dance Theater from 2016 to 2018, and Alonzo King LINES Ballet from 2018 to 2021. She rejoined the Ailey company in 2021. Instagram: @Courtesy_ofhtwn.



Corrin Rachele Mitchell (Baltimore, MD) began her dance training in her hometown at LeRe's Performing Arts Center, owned by her mother and father. She attended Baltimore School for the Arts,

where she trained with Norma Pera and Linda-Denise Fisher-Harrell. Mitchell graduated from Point Park University in 2017 with a BFA in dance, where she worked with choreographers Troy Powell, Garfield Lemonius, and Debbie Allen. After completing one year of apprenticeship, Mitchell joined Ailey II in 2017, where she performed works choreographed by Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Darrell Grand Moultrie, and Amy Hall. Mitchell joined the company in 2019. Instagram: @corrin.r.mitchell.



Chalvar Monteiro (Montclair, NJ) began training at Sharron Miller's Academy for the Performing Arts and went on to study at The Ailey School before receiving his BFA in dance from SUNY Purchase.

Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin + Company, BODYTRAFFIC, and A.I.M by Kyle Abraham. He 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*. In 2019, Monteiro was selected to participate in the Merce Cunningham Trust's *Night of 100 Solos: A Centennial Event*. His choreography has been presented as part of Ailey's 2021 Virtual Spirit Gala, as well as at other festivals and institutions across the US. Monteiro is currently on faculty at Tisch School of the Arts at NYU. He was in Ailey II and joined the company in 2015. Instagram: @chlvrmntro.



Alisha Rena Peek (Upper Marlboro, MD) graduated *cum laude* from the Ailey/Fordham BFA program in dance in 2018 and is a former company member of Ailey II. She has performed and taught

internationally and domestically and had the opportunity to work with influential choreographers including Robert Battle, Hope Boykin, Andrea Miller, Darrell Grand Moultrie, Kirven Douthit-Boyd, and Juel D. Lane. Peek began her formal dance training at the Washington School of Ballet and went on to train at the Dance Theatre of Harlem Kennedy Center Residency, Kirov Ballet Academy, and The Art of Technique under the direction of Troy D. Brown. Peek attended summer intensives at American Ballet Theatre, Dance Theatre of Harlem, Boston Ballet, Hubbard Street Dance Chicago, and The Ailey

School. She also appeared in season one of the hit FX series *POSE*, participated in the HopeBoykinDance Bubble Residency, and choreographed for a short film produced by Beats by Dre.



Belén Indhira Pereyra (Lawrence, MA) began her formal training at Boston Arts Academy, where she graduated as valedictorian, and was a member of NIA Dance Troupe at Origination

Cultural Arts Center. Upon moving to NYC, Pereyra was closely mentored by Earl Mosley and danced with Camille A. Brown & Dancers, during which time she performed at the Joyce Theater, Jacob's Pillow Dance Festival, and Dancers Responding to AIDS' annual events Dance from the Heart and The Fire Island Dance Festival. Pereyra was an apprentice for Ronald K. Brown/Evidence, A Dance Company, and has performed with Lula Washington Dance Theater, Nathan Trice, and Roger C. Jeffrey. She has been featured in *Dance Magazine*, *Island Origins Magazine*, *Boston Magazine*, and the *Improper Bostonian*. Pereyra is also certified in SAFE® FLOOR, and is a Zena Rommett Floor-Barre™ teacher and a WISDOM coach for children. She assisted Matthew Rushing with *Uptown* for the company in 2009 and joined in 2011.



Miranda Quinn (Baltimore, MD) trained in various genres of dance from the ages of 2 to 18 at Mid-Atlantic Center for the Performing Arts under the artistic direction of Shannon Torres.

Quinn graduated from the Juilliard School in 2019 under the newly appointed direction of Alicia Graf Mack. Her attendance at the school was made possible by the Jerome L. Greene Fellowship. She is an alum of the Springboard Danse Montréal, Arts Umbrella, and Hubbard Street Dance Chicago Summer Intensives. She

joined the company in 2019. Quinn is beyond thrilled and honored to be a part of the Ailey family and legacy and hopes you enjoy Ailey's return to live performance! Instagram @mirandaming4.



Kanji Segawa (Kanagawa, Japan) began his dance training with his mother Erika Akoh, studying ballet with Kan Horiuchi and Ju Horiuchi in Tokyo. In 1997, Segawa came to the US under the Japanese Government Artist Fellowship to train at The Ailey School. He was a member of Ailey II from 2000 to 2002 and Battleworks from 2002 to 2010. Segawa worked extensively with Mark Morris from 2004 to 2011, appearing with Mark Morris Dance Group and as a principal dancer in John Adams' *Nixon in China* at the Metropolitan Opera. He is a master teacher and choreographs for companies and educational institutions. His work *Future* premiered during Ailey's 2021 Virtual Spirit Gala. Since 1999, Segawa has been Creative Associate for Jessica Lang, assisting her creations for companies including American Ballet Theatre, Pacific Northwest Ballet, the Washington Ballet, and the National Ballet of Japan. Segawa joined the company in 2011. kanjisegawa.com.



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 was the 2015 Denise Jefferson

Memorial Scholar and graduated *summa cum laude* with honors from the Ailey/Fordham BFA program in dance with degrees in dance and communications. Spears attended summer intensives at the Juilliard School and American Ballet Theatre. She is a 2015 Princess Grace Award recipient, the 2020 Shirley Hall Bass Legacy Award Recipient, and the co-founder and director of ArtSea Dance, an outreach and

dance management company based in the Bahamas. Spears is currently signed with Wilhelmina Models and graduated from Harvard Business School's "Crossover Into Business" program. She continues to serve as a mentor by co-directing the Ailey Student Ailey Professional Mentor Program for The Ailey School. She was a member of Ailey II and joined the company in 2018. Instagram: @bahamaballerina.



Constance Stamatiou (Charlotte, NC) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre under the direction of Salvatore Aiello. She graduated

from Northwest School of the Arts and studied at SUNY Purchase and as a fellowship student at The Ailey School. In 2009, Stamatiou received the Leonore Annenberg Fellowship in the performing and visual arts. She has performed at the White House Dance Series and in a TED Talk with Judith Jamison, and has been a guest on *So You Think You Can Dance*, *Dancing with the Stars*, Logo's *Trailblazer Honors*, *Good Morning America*, and NBC's *Today*. Stamatiou has danced in the films *Shake Rattle & Roll* and Dan Pritzker's *Bolden* and the commercial *I Love NY*. She is a mother of two. Stamatiou was a member of Ailey II, joined the company in 2007, and rejoined in 2016. Instagram: @constance.stamatiou.



Jermaine Terry (Washington, DC) began his dance training in Kissimmee, Florida, at James Dance Center. He graduated *cum laude* with a BFA in dance performance from the

University of South Florida, where he received scholarships for excellence in performance and choreography. He also received the Distinguished Alumnus Award from USF for outstanding service to the arts. Terry was a

scholarship student at The Ailey School and a member of Ailey II. He has performed with Buglisi Dance Theatre, Arch Dance, Dance Iquail, PHILADANCO!, and as a guest artist on the television show *So You Think You Can Dance*. He has designed costumes for New York City Ballet, Ailey II, PHILADANCO!, and the Black Iris Project, to name a few. His evening wear designs have been seen in *Essence* online and photographed by the late Bill Cunningham for the style section of the *New York Times*. Terry joined the company in 2010. Instagram: @jerm83



Christopher R. Wilson (Augusta, GA) is a graduate of John S. Davidson Fine Arts Magnet School and graduated *cum laude* from the Ailey/Fordham BFA program in dance. He trained at Colton

Ballet School, Alonzo King's LINES Ballet, and The School at Jacob's Pillow. He began his professional career with *BHdos*, the second company of Ballet Hispánico, and has performed for Queen Sofia of Spain and Princess Beatrix of the Netherlands. He has had the privilege of performing on the main stage of the 2017 *Essence* Festival in New Orleans. Wilson has performed works by choreographers Judith Jamison, Matthew Rushing, Wayne McGregor, Camille A. Brown, Kyle Abraham, and Emily Molnar, among others. He has been a guest artist with the Black Iris Project and for the Jacob's Pillow Dance Festival. Wilson was a member of Ailey II and joined the company in 2018. www.christopherrwilson.com. Instagram: @christopher.r.wilson



Brandon Michael Woolridge (Spring Hill, FL) began his dance training at John Leggio's Center for the Performing Arts at age 11 in his hometown, where he first learned about the Ailey legacy through Ailey Arts in Education. He graduated

from F.W. Springstead High School and performed in a production of *Joseph and the Amazing Technicolor Dreamcoat* at the Show Palace Dinner Theatre. Woolridge trained as a scholarship student at The Ailey School, where he performed works by choreographers Ronald K. Brown, Darrell Grand Moultrie, Earl Mosley, and Troy Powell, and appeared in Alvin Ailey's *Memoria* during Ailey's 60th Anniversary season at New York City Center. He was briefly with Ailey II before joining the company in 2019.

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

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BERKELEY / OAKLAND

AILEY CAMP

CELEBRATING 20 YEARS AT UC BERKELEY

Conceived and launched by Alvin Ailey in 1989 and produced locally by Cal Performances, Berkeley/Oakland AileyCamp instills discipline, self-esteem, creative expression, and critical thinking skills in youngsters through the art of dance. The same discipline and life skills necessary in the arts are 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 goal-setting, nutrition, conflict management, media literacy, positive self-image, leadership development, and more.

This season, Cal Performances celebrates the 20th anniversary of AileyCamp on the UC Berkeley campus. We're 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 for all participants!

Make a gift today at:
calperformances.org/aileycamp20



BERKELEY / OAKLAND

AILEY CAMP 2022

Celebrating 20 Years at UC Berkeley

"If I'm in a tough situation, I think of AileyCamp and the lessons I learned!"

—former AileyCamper Vivian R. Allen

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 only two based on a major university campus.

AileyCamp is a nationally acclaimed, six-week program designed to develop self-esteem, discipline, creative expression, 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 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 radi-

ant 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 more than 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 Board Committee, a division of Cal Performances' Board of Trustees, provides oversight, and in the past decade some 300 volunteers have enthusiastically donated their time and talents to the operation of AileyCamp.

Please join us as we celebrate 20 years at UC Berkeley—at 7pm on **Thursday, July 28, 2022** at Zellerbach Hall.

Admission to the finale performance is free, though tickets are required and available through the Cal Performances Ticket Office beginning on July 15. For more information, call (510) 642-4630 or email aileycamp@calperformances.org.

This year's camp runs from **June 21 to July 29, 2022.**

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Proof of vaccination status, including booster, is required for entrance and masking is mandatory throughout the event. COVID-19 information is updated as necessary; please see Cal Performances' website for the most up-to-date policies and information.

concerts that pairs late Schubert string quartets with newly commissioned works (on this occasion, a new quartet by the fascinating Finnish composer Lotta Wennäkoski).

Fasten your seatbelts; we have all of this—and more—in store before the season ends!

I know you join us in looking forward to what lies ahead, and to coming together—as we do today and have done so often in the past—to encounter the life-changing experiences that only the live performing arts deliver. We can't wait to share it all with you!

Jeremy Geffen

Executive and Artistic Director, Cal Performances