ALVIN AILEY
AMERICAN DANCE THEATER

MARCH 8–12

2022–23 SEASON

AUDITORIUM THEATRE
CHICAGO’S LANDMARK STAGE® EST. 1889
Dear Friends,

For more than 130 years, the Auditorium Theatre has been bringing artists and audiences together to celebrate the transformative power of the performing arts. Thank you for joining us and being part of that legacy.

For the second half of our season, we are excited to continue our Global Dance series with the incredible American Ballet Theatre, two more National Geographic Live programs with the explorers themselves, as well as two more Chicago Dance performances including the much-anticipated triple threat engagement with Dorrance Dance, Trinity Irish Dance Company, and M.A.D.D. Rhythms!

Later this month, we will be welcoming Grammy-nominated artist Lettuce and the Chicago Philharmonic to our stage on March 25! This special one-night-only performance highlights our ever-growing relationships with the Chicago community and our dedicated mission to bring you the best in dance, music, and more!

In addition to stellar performances, we are continuing our efforts to preserve our National Landmark Theatre which is known internationally for its perfect acoustics, innovative architecture, and stunning design. Take a look around and soak in the golden glow of our historic arches. Our home is your home!

Whether you are visiting the Auditorium for the first time or have been here too many times to count, we cannot do what we do without your support. We hope to continue the shared hope that only the performing arts can provide and grow our community in 2023 and beyond. Thank you for being part of the Auditorium family.

ENJOY THE PERFORMANCE!

Rich Regan
Chief Executive Officer

Thomas R. Baryl
Chair, Auditorium Theatre Board of Directors
AUDITORIUM THEATRE CHICAGO’S LANDMARK STAGE EST. 1889

BABY CHANGING TABLES are located in both the men’s and women’s restrooms, located in the Lower Level and on Level 3 of the Theatre.

CHILDREN: All guests must have a ticket for entry, and in all instances, babies in arms are not permitted. It is the sole responsibility of the parent or guardian to research and judge the content of a performance as appropriate for their child’s age and level of maturity. There is no official rating system for live performance.

COAT CHECK is located between Aisle 2 and Aisle 3 in the Main Floor Lobby. Please note that our Coat Check only accepts credit card transactions. The Coat Check also features complimentary seat cushions/booster seats, disposable ear plugs, and assisted listening devices.

ELECTRONICS, PHOTOGRAPHY, AND VIDEO: Please turn off ALL electronic devices that may ring, beep, vibrate, or otherwise produce a sound that may disrupt performances. The use of video, photography, or any other recording devices is strictly prohibited during performances.

EMERGENCY EXIT: Please take a moment to locate the nearest emergency exit closet to your seating area. In the unlikely event of an emergency, please remain calm, and follow the instructions from the Auditorium Theatre team members.

FILMING NOTICE: Please be aware there may be video recording and/or photography of audience members taking place throughout the day. By entering the theatre, you consent to your voice, name, image, and/or likeness being used, without compensation, by the Auditorium Theatre, in any medium of publicity or advertising, and you release the Auditorium Theatre, its members, agents, employees, and board from any liability.

FIRESFAMS: In compliance with the Illinois Firearms Concealed Carry Act, the Auditorium Theatre prohibits the carrying of weapons of any kind in the theatre and on theatre property.

FIRST AID SERVICES: In the event you require medical assistance, please see an Auditorium Theatre team member.

FOOD & BEVERAGE: Concessions are open on the Main Floor Lobby for all performances. Additional concession locations will be open throughout the Theatre lobby for certain performances. Outside food and beverages are not allowed inside the building. Please note that our Coat Check, Merchandise, and Concession locations only accept credit card transactions.

HEALTH SAFETY: Our priority is the safety and comfort of all our guests in our theatre. To find out more information and for the most up to date protocols for our venue and your specific event, please check the Safety Page on the Auditorium Theatre website at auditoriumtheatre.org.

LATE SEATING: The Auditorium Theatre has a strict policy of no late seating. Guests arriving after a performance has begun, or leaving the seating area for any reason, will be seated in a designated section and may take their ticketed seats at intermission, if applicable. For further information regarding late seating policies for your specific event, please see any Auditorium Theatre team member.

LOST AND FOUND: Found articles should be left with any Auditorium Theatre team member. To determine whether a personal article has been turned in to the Lost and Found, please call 312.341.3200. Any items lost or presumed stolen are not the responsibility of the Auditorium Theatre. Lost and Found items will be held on-site for 30 days only.

PROHIBITED ITEMS: Cameras (photo or video), professional camera equipment (tripods, monopods, etc.) and/or audio recording equipment of any kind are NOT permitted in the theatre during an event. In addition: firearms, weapons of any kind, large bags, backpacks, outside food and drinks, helium balloons, bullhorns or noisemakers, gifts, costumes, masks covering face, confetti or glitter, UAVs/drones, hover boards, luggage, signs of any type, and other items deemed unsafe by management are prohibited.

RESTROOMS/ACCESSIBLE RESTROOMS are located on the Main Floor, Lower Level, and Level 3 of the Theatre. There are 2 accessible gender-neutral restrooms located in the Southwest corner of the Main Lobby and 2 additional accessible gender-neutral restrooms located on Level 3 of the Theatre.

SECURITY: Upon arrival, all guests will be required to follow all security protocols and screenings, which may include walk through metal detectors and/or handheld wands in order to gain access into the venue.

SMOKING: of any kind, including e-cigarettes and vaporizers, is strictly prohibited inside the theatre and within 25 feet of any entrances.

133 YEARS OF HISTORY AND COUNTING!

Designed by Louis Sullivan and Dankmar Adler at the behest of Chicago businessman Ferdinand Peck, the theatre was immediately hailed as one of the most beautiful venues in the world, with its gilded elegance, graceful design and perfect acoustics. Architectural giant Frank Lloyd Wright, who for one of his first jobs served as a draftsman on the project, would later note the Auditorium is: “The greatest room for music and opera in the world—bar none.”

During its early decades, the Auditorium stage was the venue of choice for leading entertainers of the era, including John Philip Sousa and Sarah Bernhardt, as well as political figures including Theodore Roosevelt, Franklin D. Roosevelt, and Booker T. Washington. It also played host to not only operas and orchestras, but indoor baseball games, as well as a bowling alley while acting as a Servicemen’s Center during WWII.

Since the late 1960s, the Auditorium earned a reputation as Chicago’s home for music superstars, world premier dance companies, and even Broadway musicals!

We are a theatre that endures. To this day, the staff and Board of the Auditorium Theatre continue to preserve and restore this treasured building. Typically, more than 250 performances and events attract over a quarter of a million people every year to Chicago’s landmark theatre, making it a true staple in Chicago and the rest of the world.

2021-22 SEASON IMPACT

ON OUR STAGE
• 24 Cultures + countries represented
• 179 In-person performances + events
• 1,446 Paid artists + theatre professionals
• 106,016 Audience members + counting!

IN OUR COMMUNITY
• 5 Signature education + outreach programs
• 4 Neighborhoods reached
• 954 People strengthened their communities through the performing arts

1889 Auditorium Theatre officially opened
1893 US Congress decides to host World’s Fair in Chicago
1945 Post WW II closes our doors
1960s Beatrice Spachner: renovate and restore!
1967 Re-opening night performance
1975 Declared a National Historic Landmark
2020 Covid-19 pandemic closes Auditorium’s doors
2021 Reopened after 600 days with a record-breaking season!

And beyond! Home for the best variety of entertainment and your memories!
AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1894

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Rachel Freund, Chief Financial Officer
Judie Moore Green, Chief Development Officer
Juliet Trellof, General Manager

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Ivonne Romo, Finance Manager
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Justin Cross, Creative Engagement Intern

Production & Operations
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Victoria Gilbert, Front of House Manager
Karen Johannessen, Food & Beverage Manager
Maggie Walters, Production Coordinator
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*Our friends remembered

The Auditorium Theatre is proud to acknowledge the following institutional partners for their generous support. Corporate, foundation, and government relationships are integral to the success of the Auditorium’s work on stage and in the community. This list is reflective of support from January 1, 2022 through February 20, 2023.
Program
Wednesday, March 8 at 6PM

Are You In Your Feelings? (2022)
Choreography by: Kyle Abraham
Music: Various Artists
Rehearsal Associate: Stephanie Teraski
Costumes by: Karen Young
Lighting by: Dan Scully

Caroline T. Dartey, Ghrai DeVore-Stokes, Solomon Dumas, Samantha Figgins, James Gilmer, Ashley Kaylynn Green, Michael Jackson, Jr., Renaldo Maurice, Ashley Mayeux, Chalvar Monteiro, Miranda Quinn, Deidre Rogan

The creation of Are You In Your Feelings? is supported by commissioning funds from New York City Center.


Additional support was provided by an Anonymous supporter, The Fred Eychaner New Works Endowment Fund, and The Kansas City Friends of Alvin Ailey—Sara and Bill Morgan New Works Endowment Fund.

Kyle Abraham and his choreography have been featured in Document Journal, Ebony, KINFOLK, O Magazine, Vogue, and Vogue UK, amongst other publications. Abraham is the proud recipient of the birthday of his wife, Barbara, and her deep commitment to the Alvin Ailey American Dance Theater.

Unfold (2007)
Choreography by: Robert Battle
Restaged by: Kanji Segawa
Music recorded by: Leontyne Price
Costume design by: Jon Taylor
Lighting design by: Lynda Erbs

Ashley Mayeux, Jeroboam Bozeman

Support for the original production of Unfold was received from Elma Lint Kanefield.

Leadership support for this production of Unfold is provided by Pamela D. Zilly & John H. Schaefer.

This production of Unfold was made possible with generous support from Judith McDonough Kaminski & Joseph Kaminski.

Additional support was provided by Pamela D. Zilly & John H. Schaefer.

PAUSE

Revelations (1960)
Choreography by: Alvin Ailey
Music: Traditional
Décor and Costumes by: Ves Harper
Costume dresses for “Move, Members, Move” redesigned by: Barbara Forbes
Lighting by: Nicola Cernovitch

PILGRIM OF SORROW
I Been ‘Buked

The Company
Music arranged by Hall Johnson

Didn’t My Lord Deliver Daniel

Solomon Dumas, Samantha Figgins, Khalia Campbell

Music arranged by James Miller

PAUSE

MOVE, MEMBERS, MOVE
Sinner Man
Jeroboam Bozeman, Chalvar Monteiro, Kanji Segawa

Music adapted and arranged by Howard A. Roberts

The Day Is Past and Gone

The Company
Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On

The Company
Music arranged by Howard A. Roberts and Brother John Sellers

Rocks My Soul In the Bosom of Abraham

The Company
Music adapted and arranged by Howard A. Roberts

• Fix Me, Jesus
Sarah Daisey-Perdomo, Jermaine Terry
Music arranged by Hall Johnson*

TAKING ME TO THE WATER
Processional/Honor, Honor
Renaldo Maurice, Yazzmeen Laidler, Michael Jackson, Jr., Jeroboam Bozeman

Music adapted and arranged by Howard A. Roberts

• Wade in the Water
Belén Indhira Pereyra, Yannick Lebrun, Constance Stamatliou

Music adapted and arranged by Howard A. Roberts

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

PAUSE

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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 the Alvin Ailey American Dance Theater.

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All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to the Alvin Ailey American Dance Theater.
**Roy’s Joys**

(1997, Aliley premiere 2022)

Choreography by: Twyla Tharp

Music by: Roy Eldridge

Staged by: Shelley Washington

Assistant to Ms. Washington: Roger Jeffrey

Lighting originally by: Jennifer Tipton

Lighting Recreated by: Roya Aab

Roy’s Joys World Premiere on 9/30/1997, Premiered by Tharp! Choreography by Twyla Tharp © Twyla Tharp

Major support of the Company premiere of Roy’s Joys is made possible by Elaine & Larry Rothenberg.

Just Fooling

Une Petite Laitue

I Remember Harlem

Baby Don’t Be Like That

L’isle Adam

Oh Shut Up!

Hollywood Pastime

Sweet Lorraine

Tu Disais Qu’tu M’aimais

Deidre Rogan, Jacquelin Harris, Miranda Quinn, Sarah Daley-Perdomo, Patrick Coker, Chalvar Monteiro, Solomon Dumas, Christopher R. Wilson, James Gilmer

**Survivors**

(1986)

Choreography by: Alvin Ailey and Mary Barnett

Restaged by: Masazumi Chaya

Music by: Max Roach & Peter Phillips

Costumes by: Toni-Leslie James

Original Décor by: Douglas Grekin

Lighting Design by: Tim Hunter

Especially for Nelson and Winnie Mandela whose determination inspires the survivor in us all.

Ghrai DeVore-Stokes, Vernard J. Gilmore, Michael Jackson, Jr., Solomon Dumas, Hannah Alissa Richardson, Courtney Celeste Spears, Yazzmeen Laidler

Major support of this new production of Survivors is made possible by Judith McDonough Kaminski and Joseph Kaminski and Darla L. & Eric J. Wallach.

Mr. Ailey wishes to express his gratitude to Ms. James, Mr. Grekin, and Mr. Hunter for the generous contributions of their talents and artistry to this work.

“Triptych: Prayer/Protest/Peace” courtesy of Kobalt Music Publishing. “Survivors” used with permission from Peter Philips.

**INTERMISSION**

**Revelations**

(1960)

Choreography by: Alvin Ailey

Music: Traditional

Décor and Costumes by: Ves Harper

Costume dresses for “Move, Members, Move” redesigned by: Barbara Forbes

Lighting by: Nicola Cernovitch

PILGRIM OF SORROW

I Been ‘Buked

The Company

Music arranged by Hall Johnson

Didn’t My Lord Deliver Daniel

Patrick Coker, Miranda Quinn, Hannah Alissa Richardson

Music arranged by James Miller

Fix Me, Jesus

Khali Campbell, Jeroboam Bozeman

Music arranged by James Miller

TAKE ME TO THE WATER

Processional/Honor, Honor

Xavier Mack, Deidre Rogan, Christopher Taylor, Jau’mair Garland

Music adapted and arranged by Howard A. Roberts

Wade in the Water

Belén Indhira Pereyra, Renaldo Maurice, Courtney Celeste Spears

Music adapted and arranged by Howard A. Roberts

I Wanna Be Ready

Jermaine Terry

Music arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man

Christopher Taylor, Christopher R. Wilson, Chalvar Monteiro

Music adapted and arranged by Howard A. Roberts

The Day is Past and Gone

The Company

Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On

The Company

Music arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham

The Company

Music adapted and arranged by Howard A. Roberts

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 the Alvin Ailey American Dance Theater.
"Love does not begin and end the way we seem to think it does. Love is a battle, love is a war; love is a growing up." — James Baldwin

Ghrai DeVore-Stokes, Chalvar Monteiro

The world premiere of In a Sentimental Mood is made possible with support from Maury & Joseph Bohan, Peter S. Driscoll, The Ellen Jewett & Richard L. Kaufman New Works Endowment Fund, Tarel Alvin McCraney, and the Red Moose Charitable Fund.

Jamar Roberts (Miami, FL) was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019–2022. Mr. Roberts made five works on the Company, all to critical acclaim: Members Don’t Get Weary (2016), Ode (2019), A Jam Session for Troubling Times (2020), Holding Space (2021), and In a Sentimental Mood (2022). He also set Gemenos on Alley II. Mr. Roberts is a graduate of the New World School of the Arts and The Ailey School and has performed as a guest artist with the Royal Ballet in London. Commissions include the world premiere of Are You in Your Feelings? supported by Jazmine Sullivan, courtesy of Warner Chappell. "A Breaux’s Tale" performed by The Flamingos, courtesy of Warner Chappell. "LOVE. ft. Zacari." performed by Kendrick Lamar, courtesy of Warner Chappell. "I’ll Call U Back" performed by Drake, courtesy of Sony Music Publishing. "Excerpt from “The Seven Last Words of Christ” Sonata VII in E-flat major — Largo.”

INTERMISSION

Are You in Your Feelings? (2022)

Choreography by: Kyle Abraham

Music: Various Artists

Rehearsal Associate: Stephanie Teraski

Costumes by: Karen Young

Lighting by: Dan Scully

Caroline T. Dartey, Ghrai DeVore-Stokes, Solomon Dumas, Samantha Figgins, James Gilmer, Ashley Kaylynn Green, Michael Jackson, Jr., Xavier Mack, Ashley Mayeux, Chalvar Monteiro, Miranda Quinn, Deidre Rogan

The creation of Are You in Your Feelings? is supported by commissioning funds from New York City Center.

The world premiere of Are You in Your Feelings? is made possible with major support from Michele & Timothy Boles, and The Pamela D. Zilly & John H. Schaefer Endowment Fund. Additional support was provided by an Anonymous supporter, The Fred Eychaner New Works Endowment, and The Kaufman School of Dance. Abraham also choreographed for many of the leading dancers of our time, including Misty Copeland, Calvin Royal III, and Wendy Whelan. For more information, visit aimbykyleabraham.org.
Revelations
(1960)
Choreography by: Alvin Ailey
Music: Traditional
Décor and Costumes by: Ves Harper
Costume dresses for “Move, Members, Move” redesigned by: Barbara Forbes
Lighting by: Nicola Cernovitch

PILGRIM OF SORROW
• I Been ’Buked
The Company
Music arranged by Hall Johnson*
• Didn’t My Lord Deliver Daniel
Patrick Coker, Ashley Kaylynn Green, Ashley Mayeux
Music arranged by James Miller+
• Fix Me, Jesus
Khali Campbell, Jerooboam Bozeman
Music arranged by Hall Johnson*

TAKE ME TO THE WATER
• Processional/Honor, Honor
Xavier Mack, Miranda Quinn, James Gilmer, Jau’maír Garland
Music adapted and arranged by Howard A. Roberts
• Wade in the Water
Belén Indhira Pereyra, Solomon Dumas, Constance Stamatiou
Music adapted and arranged by Howard A. Roberts
“Wade in the Water” sequence by Ella Jenkins
“A Man Went Down to the River” is an original composition by Ella Jenkins
• I Wanna Be Ready
Vernard J. Gilmore
Music arranged by James Miller+

MOVE, MEMBERS, MOVE
• Sinner Man
Jau’maír Garland, James Gilmer, Kanji Segawa
Music adapted and arranged by Howard A. Roberts
• The Day is Past and Gone
The Company
Music arranged by Howard A. Roberts and Brother John Sellers
• You May Run On
The Company
Music arranged by Howard A. Roberts and Brother John Sellers
• Rocka My Soul in the Bosom of Abraham
The Company
Music adapted and arranged by Howard A. Roberts

Night Creature
(1974)
Choreography by: Alvin Ailey
Restaged by: Masazumi Chaya
Coaching by: Donna Wood Sanders
Music by: Duke Ellington
Costumes by: Jane Greenwood
Costumes recreated by: Barbara Forbes
Lighting by: Chenault Spence

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

Movement I
Sarah Daley-Perdomo, Vernard J. Gilmore & The Company

Movement II
Sarah Daley-Perdomo, Yannick Lebrun, Miranda Quinn, Christopher R. Wilson, Alisha Rena Peek, Patrick Coker, Ashley Mayeux, James Gilmer, Caroline T. Dartey, Jau’maír Garland, Deidre Rogan, Xavier Mack, Hannah Alissa Richardson, Christopher Taylor

Movement III
Sarah Daley-Perdomo, Vernard J. Gilmore & The Company

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

Fabric dyeing of costumes by Elissa Tatigikis Iberti.

PAUSE

The River
Choreography by: Alvin Ailey
Restaged by: Matthew Rushing, Ronni Favors & Clifton Brown
Music by: Duke Ellington
Original Music Coordination: Martha Johnson
Costumes by: A. Christina Giannini
Lighting by: Chenault Spence

“...of birth...of the wellspring of life... of reaffirmation...of the heavenly anticipation of rebirth...”
— Duke Ellington

CONTINUED
Spring
Jermaine Terry, Alisha Rena Peek, Xavier Mack, Hannah Alissa Richardson, James Gilmer, Deidre Rogan, Christopher R. Wilson, Yazzmeen Laidler, Christopher Taylor, Corrin Rachelle Mitchell, Jau’mair Garland, Miranda Quinn, Patrick Coker, Caroline T. Dartey, Solomon Dumas

Meander
Corrin Rachelle Mitchell, Christopher R. Wilson, James Gilmer

Gigging Rapids
Miranda Quinn, Patrick Coker

Lake
Samantha Figgins, Jermaine Terry & The Company

Falls
Solomon Dumas, Kanji Segawa, Jau’mair Garland, Xavier Mack

Vortex
Jacquelin Harris

Riba (Mainstream)
Xavier Mack & The Company

Twin Cities
Sarah Daley-Perdomo, Jeroboam Bozeman & The Company

Generous support for this production of The River was provided by Celestine & Howard Campbell, Denise Littlefield Sobel, and The Jaharis Family Foundation.

The original Ailey production of The River was made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a State agency, and by a grant from Ford Foundation.

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INTERMISSION

Revelations
(1960)
Choreography by: Alvin Ailey
Music: Traditional
Décor and Costumes by: Ves Harper
Costume dresses for “Move, Members, Move” redesigned by: Barbara Forbes
Lighting by: Nicola Cernovitch

PILGRIM OF SORROW

• I Been ‘Buked
The Company
Music arranged by Hall Johnson*

• Didn’t My Lord Deliver Daniel
Solomon Dumas, Deidre Rogan, Caroline T. Dartey
Music arranged by James Miller+

• Fix Me, Jesus
Ashley Mayeux, Jeroboam Bozeman
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

• Processional/Honor, Honor
Patrick Coker, Alisha Rena Peek, Christopher Taylor, Jau’mair Garland
Music adapted and arranged by Howard A. Roberts

• Wade in the Water
Yazzmeen Laidler, Jermaine Terry, Corrin Rachelle Mitchell
Music adapted and arranged by Howard A. Roberts
“Wade in the Water” sequence by Ella Jenkins

• I Wanna Be Ready
Christopher R. Wilson
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

• Sinner Man
Christopher Taylor, Jau’mair Garland, Xavier Mack
Music adapted and arranged by Howard A. Roberts

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

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

“Wade in the Water” sequence by Ella Jenkins

“Mr. Wonder Down to the River” is an original composition by Ella Jenkins

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All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to the Alvin Ailey American Dance Theater.

There will be a Q&A session immediately following the performance. Please come to the front of the orchestra level to participate.

For more information, visit alvinailley.org.
Program
Saturday, March 11 at 8PM

Roy’s Joys
(1997, Aliley premiere 2022)
Choreography by: Twyla Tharp
Music by: Roy Eldridge
Staged by: Shelley Washington
Assistant to Ms. Washington: Roger Jeffrey
Original Costume Design by: Santo Loquasto
Lighting originally by: Jennifer Tipton
Lighting Recreated by: Roya Abab

I. Just Fooling
II. Une Petite Laitue
III. I Remember Harlem
IV. Baby Don’t Be Like That
V. L’isle Adam
VI. Oh Shut Up!
VII. Hollywood Pastime
VIII. Sweet Lorraine
IX. Tu Disais Qu’tu M’aimais

Corrin Rachelle Mitchell, Samantha Figgins,
Khalia Campbell, Constance Stamatiou,
Xavier Mack, Chalvar Monteiro,
Vernard J. Gilmore, Christopher R. Wilson,
Yannick Lebrun

Roy’s Joys
World Premiere on 9/30/1997, Premiered by Tharp! Choreography by Twyla Tharp
© Twyla Tharp

Major support of the Company premiere of Roy’s Joys is made possible by Elaine & Larry Rothenberg.

In 1965 Twyla Tharp formed Twyla Tharp Dance and has created more than 125 works to date. More information about Twyla Tharp can be found at: twylaitharp.org

Survivors
(1986)
Choreography by: Alvin Ailey and Mary Barnett
Restaged by: Masazumi Chaya
Music by: Max Roach & Peter Phillips
Costumes by: Toni-Leesie James
Original Décor by: Douglas Grekin
Lighting Design by: Tim Hunter

Especially for Nelson and Winnie Mandela whose determination inspires the survivor in us all.

Especially for Nelson and Winnie Mandela whose determination inspires the survivor in us all.

Belén Indhira Pereyra, Jeroboam Bozeman,
Michael Jackson, Jr., Solomon Dumas,
Khalia Campbell, Courtney Celeste Spears,
Samantha Figgins

Major support of this new production of Survivors is made possible by Judith McDonough Kaminski and Joseph Kaminski, and Daria L. & Eric J. Wallach.

Mr. Ailey wishes to express his gratitude to Ms. James, Mr. Grekin, and Mr. Hunter for the generous contributions of their talents and artistry to this work.

*Triptych Prayers/Pray/Peace* courtesy of Kobalt Music Publishing. *Survivors* used with permission from Peter Phillips.

INTERMISSION

Revelations
(1960)
Choreography by: Alvin Ailey
Music: Traditional
Décor and Costumes by: Van Harper
Costume dresses for “Move, Members, Move” redesigned by: Barbara Forbes
Lighting by: Nicola Cernovich

I. Been ‘Buked
The Company
Music arranged by Hall Johnson*

II. Didn’t My Lord Deliver Daniel
Kanji Segawa, Deidre Rogan,
Corrin Rachell Mitchell
Music arranged by James Miller+

III. Fix Me, Jesus
Constance Stamatiou, Jermaine Terry
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

• Processional/Honor, Honor
Xavier Mack, Alisha Rena Peek,
Jau’mair Garland, Christopher Taylor
Music adapted and arranged by Howard A. Roberts

• Wade in the Water
Samantha Figgins, Solomon Dumas,
Khalia Campbell
Music adapted and arranged by Howard A. Roberts

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All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to the Alvin Ailey American Dance Theater.

MOVE, MEMBERS, MOVE

• Sinner Man
Jau’mair Garland, Chalvar Monteiro,
Xavier Mack
Music adapted and arranged by Howard A. Roberts

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

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

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

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

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• I Wanna Be Ready
Yannick Lebrun
Music arranged by James Miller+

“I Wanna Be Ready” is an original composition by Ella Jenkins

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Program
Sunday, March 12 at 3PM

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

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

Movement I
Sarah Daley-Perdomo, Vernard J. Gilmore & The Company

Movement II
Sarah Daley-Perdomo, Yannick Lebrun, Miranda Quinn, Christopher R. Wilson, Alisha Rena Peek, Patrick Coker, Ashley Mayeux, James Gilmer, Caroline T. Dartey, Jau'mair Garland, Deidre Rogan, Xavier Mack, Hannah Alissa Richardson, Christopher Taylor

Movement III
Sarah Daley-Perdomo, Vernard J. Gilmore & The Company

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

Fabric dyeing of costumes by Elissa Tatigikis Iberti.
Night Creature used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

PAUSE

Cry
(1971)
Choreography by: Alvin Ailey
Restaged by: Masazumi Chaya
Coaching by: Donna Wood Sanders
Music by: Alice Coltrane, Laura Nyro & Chuck Griffin
Costume by: A. Christina Giannini
Lighting by: Chenault Spence

For all Black women everywhere — especially our mothers.

Constance Stamatou

Cry is made possible with generous support from Judith McDonough Kaminski and Joseph Kaminski.

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

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

INTERMISSION

The River
Choreography by: Alvin Ailey
Restaged by: Matthew Rushing, Ronni Favors & Clifton Brown
Music by: Duke Ellington
Original Music Coordination: Martha Johnson
Costumes by: A. Christina Giannini
Lighting by: Chenault Spence

“...of birth...of the wellspring of life...of reaffirmation...of the heavenly anticipation of rebirth...” — Duke Ellington

Spring
Jermaine Terry, Alisha Rena Peek, Xavier Mack, Hannah Alissa Richardson, James Gilmer, Deidre Rogan, Christopher R. Wilson, Yazzmeen Laidler, Christopher Taylor, Corrin Rachelle Mitchell, Jau’mair Garland, Miranda Quinn, Patrick Coker, Caroline T. Dartey, Solomon Dumas

Meander
Corrin Rachelle Mitchell, Christopher R. Wilson, James Gilmer

Gigging Rapids
Miranda Quinn, Patrick Coker

Lake
Samantha Figgins, Jermaine Terry & The Company

Falls
Solomon Dumas, Kanji Segawa, Jau’mair Garland, Xavier Mack

Vortex
Jacquelin Harris

Riba (Mainstream)
Xavier Mack & The Company

Twin Cities
Sarah Daley-Perdomo, Jeroboam Bozeman & The Company

Generous support for this production of The River was provided by Celestine & Howard Campbell, Denise Littlefield Sobel, and The Jaharis Family Foundation.

The original Aliley production of The River was made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a State agency, and by a grant from Ford Foundation.

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

INTERMISSION

Revelations
(1960)
Choreography by: Alvin Ailey
Music: Traditional
Décor and Costumes by: Ves Harper
Costume dresses for “Move, Members, Move” redesigned by: Barbara Forbes
Lighting by: Nicola Cernovitch

PILGRIM OF SORROW

• I Been ‘Buked
The Company
Music arranged by Hall Johnson

• Didn’t My Lord Deliver Daniel
Christopher Taylor, Deidre Rogan, Caroline T. Dartey
Music arranged by James Miler

• Fix Me, Jesus
Ashley Mayeux, Jeroboam Bozeman
Music arranged by Hall Johnson

TAKE ME TO THE WATER

• Processional/Honor, Honor
Patrick Coker, Alisha Rena Peek, Christopher Taylor, Jau’mair Garland
Music adapted and arranged by Howard A. Roberts

• Wade in the Water
Yazzmeen Laidler, Jermaine Terry, Courtney Celeste Spears
Music adapted and arranged by Howard A. Roberts

"Wade in the Water" sequence by Ella Jenkins

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

• I Wanna Be Ready
Christopher R. Wilson
Music arranged by James Miler

CONTINUED
Program
Sunday, March 12 at 3PM (continued)

MOVE, MEMBERS, MOVE

• Sinner Man
  Solomon Dumas, Jau’mair Garland, Xavier Mack
  Music adapted and arranged by Howard A. Roberts

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

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

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

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Biographies

Alvin Ailey
FOUNDER
Alvin Ailey 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 Mr. Ailey as he embarked on his professional career. After Horton’s death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 60s, Mr. Ailey performed in four Broadway shows, including House of Flowers and Jamaica. In 1958 he founded Alvin Ailey American Dance Theater. 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. Mr. 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 Mr. 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.”

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. Mr. 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 U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world.” Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the Company to unprecedented success. Ms. 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.

About the Company
Robert Battle
ARTISTIC DIRECTOR

Robert Battle 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. Mr. 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. In addition to expanding the Ailey repertory with works by artists as diverse as Ronald K. Brown, Rennie Harris, Jessica Lang, and Wayne McGregor, Mr. Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Mr. 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 Parsons Dance from 1994 to 2001, and also set his choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany, as the U.S. 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. Mr. Battle was honored as one of the “Masters of African American Choreography” by the Kennedy Center for the Performing Arts in 2005, and 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. Mr. 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

Matthew Rushing 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. He is the recipient of a Spotlight Award and a Dance Magazine Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Ailey School and later became a member of Aliley II. During his career Mr. 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 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. Mr. Rushing joined the Company in 1992, became Rehearsal Director in 2010, and Associate Artistic Director in January 2020.
Biographies

Judith Jamison
ARTISTIC DIRECTOR EMERITA

Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the following 15 years, Mr. 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 Mr. 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. Ms. 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. Ms. 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). Ms. Jamison’s autobiography, Dancing Spirit, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison’s artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman emerita Joan Weill. Ms. 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.

Ronni Favors
REHEARSAL DIRECTOR

Ronni Favors 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 Alvin Ailey American Dance Theater in 1989 when Mr. 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. Ms. Favors was the ballet instructor at the 1989 inaugural session of AileyCamp in Kansas City and served as Artistic Director of the Camp. She is the Founding Director of Children’s Aid AileyCamp New York and provided guidance in the national implementation of the AileyCamp program. In 1997, Ms. Favors was named Assistant Rehearsal Director of Alvin Ailey American Dance Theater and was its Rehearsal Director from 1999 to 2010. She worked with local dance students who performed in Alvin Ailey’s Memoriam 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. Ms. Favors rejoined the Company as Rehearsal Director in 2019.

Clifton Brown
ASSISTANT REHEARSAL DIRECTOR

Clifton Brown, from Goodyear, Arizona, began his dance training at Take 5 Dance Academy and continued in the first class of the Ailey/Fordham BFA in Dance program. Mr. 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 U.K. 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 Mr. Brown has performed with Miami City Ballet, Rome Opera Ballet, Nevada Ballet, and Parsons Dance. 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. Mr. Brown became Assistant Rehearsal Director in 2019.
Bennett Rink
EXECUTIVE DIRECTOR

Bennett Rink became Executive Director in 2013. Mr. 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 and fundraising efforts, Mr. 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, Mr. Rink supervised an 18-month celebration, including events, promotions, collaborations, and special performances, bringing public awareness of the Ailey organization to new heights.

Mr. Rink also oversaw The Next Step Campaign, which grew the organization’s endowment to $50 million. As Executive Director, Mr. 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. Mr. 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 his 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. Mr. Rink is a graduate of Syracuse University and holds a BFA in theater.

JEROBOAM BOZEMAN (Brooklyn, NY) began his training under Ruth Sistaire at the Ronald Edmonds Learning Center. He was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem. Mr. Bozeman is a gold-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. Mr. 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’s 2021 “Wat U Iz.” fashion show. He has appeared in Vanity Fair, Neiman Marcus, Double Magazine, Seattle Met, and The New York Times. Mr. Bozeman joined the Company in 2013.

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. Ms. 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. Ms. 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. Ms. 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) was awarded the American Ballet Theatre’s National Trainee Scholarship from 2008 to 2010. In May 2014, Coker graduated from the Ailey/Fordham BFA Program in Dance, where he apprenticed with Ailey II in his final year. After graduation, he spent a year dancing for Cedar Lake Contemporary Ballet, and then went on to join Jessica Lang Dance for three seasons. 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, HopeBoykinDance and LA-based BODYTRAFFIC. Mr. Coker joined the Company in 2019. Find him on Instagram: @p coke
Who's Who in the Company

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 and 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. Mrs. 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. She 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 of Geneva. Ms. Dartey also trained at The Alvin Ailey School as a scholarship student and performed in Alvin Ailey’s Memory during Alvin’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, Robert Battle, Amy Hall Garner, Kirven Douthit-Boyd, Andrea Miller, Alia Kache, and Yannick Lebrun. Ms. Dartey joined the Company in 2021. Instagram: @caroline_dartey

GHRAI DEVORE-STOKES (Washington, D.C.) trained at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King 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, DanceWorks Chicago, and Alvin Alley II. Ms. 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 Coded Switch. She has modeled for Lululemon and Vogue. Ms. DeVore-Stokes joined the Company in 2010. She would like to thank The Creator from whom all blessings flow. Instagram: @ghrai_...
Who's Who in the Company

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 and joined Cincinnati Ballet in 2011. While dancing with the Cincinnati Ballet for six seasons, Mr. Gilmer was promoted to Soloist in 2015 and performed works by Victoria Morgan, Amy Seiwert, Septime Webre, Ohad Naharin, Val Caniparoli, Annabelle Lopez Ochoa, Edward Liang, Jennifer Archibald, and George Balanchine, to name a few. Mr. 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. Mr. Gilmer joined the Company in 2019. Instagram: @james.agilmer

VERNARD J. GILMORE (Chicago, IL) began his training at Curie Performing and Creative Arts High School in Chicago under Diane Holda. He later studied at the Joseph Holmes Chicago Dance Theater with Harriet Ross, Marquita Levy, and Emily Stein. He received first place in the all-city NAACP ACT-SO competition in 1993. He attended Barat College under scholarship and tutelage of Rory Foster and Eileen Copley. He then studied as a scholarship student at The Allei School and was a member of Allei II. In 2010 he performed as part of the White House Dance Series. Mr. 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 Mr. Gilmore’s work La Muette was performed in 2017 as part of the “Celebrating the Men of Ailey” program at New York City Center. Nimbus Dance Works performed a new work by Mr. Gilmore in 2018. Mr. Gilmore is a certified Zena Rommett Floor-Barre instructor. He teaches workshops and master classes around the world. Mr. Gilmore joined the Company in 1997.

ASHLEY KAYLYNN GREEN (Charleston, SC) began her training at Columbia City Jazz where she found her love for dance. She trained in a variety of styles including ballet, modern, jazz, tap, and hip-hop. In 2020, Ms. Green received her BFA in Dance from Point Park University in Pittsburgh, Pennsylvania, under the direction of Garfield Lemons. There, she performed works by Peter Chu, Aszure Barton, Kyle Abraham, and Darrell Grand Moultrie. After graduation she joined Whim W’Him Seattle Contemporary Dance where she received a Princess Grace Award in Dance. Ms. Green joined the Company in 2021 and that year was named one of “25 to Watch” by Dance Magazine.

JACQUELIN HARRIS (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. Ms. 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 Ms. Harris was named one of “25 to Watch” by Dance Magazine. She received a 2017 dance fellowship from the Princess Grace Foundation and was a Presidential Scholar in the Arts semifinalist. She graduated with honors from the Ailey/Fordham BFA Program in Dance. In 2016 Ms. 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 Ms. 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 Allei II and joined the Company in 2014.


YAZZMEEN LAIDLER (Miami, FL) graduated from New World School of the Arts. She trained at Traci Young-Bryan’s Young Contemporary Dance Theatre and The Allei School summer intensive. Ms. Laidler received her BFA from The University of the Arts and was a company member of Eleone Dance Theatre. Ms. Laidler 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 Allei II. She is the founder of Time Revealed Dance Intensive in Miami, FL, which brings highly acclaimed artists to aid in the cultivation of community for aspiring dancers. Ms. Laidler joined the Company in 2018. Instagram: @yazzmeeen.laidlerin
Who's Who in the Company

YANNICK LEBRUN (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a scholarship student. Mr. 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 Mr. Lebrun was a guest performer with The Royal Ballet in Wayne McGregor’s Chroma. In 2019 he choreographed Saa Magni, his first work for Allez II, and in 2021 he created Lora for ABT Studio Company. Mr. Lebrun was a member of Allez II and joined the Company in 2008. Instagram: @yannicklebrun

XAVIER MACK (Washington, D.C.) began his dance training at Divine Dance Institute in Capitol Heights, Maryland. He received his BA in Modern Language & Linguistics from the University of Maryland-Baltimore County (UMBC). In 2017, Mr. Mack joined Dallas Black Dance Theatre where he performed works by Hope Boykin, Norbert De La Cruz III, Dianne McIntyre, and Matthew Rushing. Mr. Mack joined the Company in 2022.

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. Mr. 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 and received the Dizzy Feet Foundation Scholarship. In 2012 he was honored with the key to the city of his hometown. Mr. Maurice has choreographed and performed with Grammy nominated artist Jazzmeia Horn. He is the 2022 Willie Ninja Supreme Award recipient and star of HBO Max’s Legendary. He has also incorporated his passion for the arts with social responsibility as the co-artistic director of Indiana’s South Shore Dance Alliance. He was a member of Allez II and joined the Company in 2011. Facebook: @MauriceGardner. 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. Ms. Mayeux continued her studies at the Dance Theatre of Harlem and went on to perform in the tour of the Broadway musical Aida. She has been featured in publications including The New York Times, The Los Angeles Times, Pointe, and Dance Magazine. Ms. 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 Allev company in 2021. Instagram: @miss_ashleynicolemayeux

CORRIN RACHELLE 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. Ms. Mitchell graduated in 2017 with a BFA in Dance from Point Park University where she worked with choreographers Troy Powell, Garfield Lemonius, and Debbie Allen. After completing one year of apprenticeship, Ms. Mitchell joined Allez II in 2017 where she performed works choreographed by Uri Sands, Bradley Shiver, Troy Powell, Robert Battle, Darrell Grand Moultrie, and Amy Hall Garner. Ms. Mitchell joined the Company in 2019. Instagram: @_slimrin_

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. Mr. 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 Mr. Monteiro was selected to participate in Merce Cunningham Trust’s Night of 100 Solos: A Centennial Event. His choreography has been presented as part of Allev’s 2021 Virtual Spirit Gala, as well as at other festivals and institutions across the U.S. Mr. Monteiro is currently on faculty at Tisch School of the Arts at NYU. He was a member of Allez II and joined the Company in 2015. Instagram: @chlvrmntro
Who's Who in the Company

ALISHA RENA PEEK (Upper Marlboro, MD), a graduate of the Aliley/Fordham BFA Program in Dance and former member of Aliley II, began her formal dance training at the Washington School of Ballet. Ms. Peek attended Kirov Ballet Academy, participated in the Dance Theatre of Harlem Kennedy Center Residency, and studied at The Art of Technique. Professionally, Ms. Peek has had the opportunity to work with influential choreographers such as Robert Battle, Hope Boykin, Andrea Miller, Darrell Grand Moultrie, Kirven Douthit-Boyd, Juel D. Lane, and others. She has taught at The Aliley School and various studios in the Maryland/Virginia area. Recently, she served as an assistant to Milton Myers and personal assistant to Hope Boykin. She participated in the HopeBoykinDance Bubble Residency and performed in An Evening of Hope and Moments by Hope. Ms. Peek has appeared in the FX hit series POSE and choreographed a short film produced by Beats by Dre.

BELÉN INDIHRA 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 New York City, Ms. 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. Ms. 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. Ms. Pereyra is also certified in MUNZ® FLOOR, as well as the Zena Rommett Floor-Barre™ Technique. 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. Ms. 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 Montreal, Arts Umbrella, and Hubbard Street Dance Chicago summer intensives. She joined the Company in 2019. Ms. Quinn is beyond thrilled and honored to be a part of the Aliley family and legacy. Instagram: @mirandaming84

HANNAH ALISSA RICHARDSON (Toronto, Ontario Canada) graduated with honors from the Aliley School Certificate Program. Ms. Richardson has performed works by choreographers including Ray Mercer, Bradley Shelver, Kirven Douthit-Boyd, Earl Mosley, William Forsythe, and Robert Battle. She has been a featured dancer in festivals including Jacob’s Pillow and the Holland Dance Festival, and had the honor of performing the world premiere of Grace and Mercy choreographed by Ronald K. Brown at Bard’s SummerScape festival. Some of her film and television credits include Orion Pictures’ Every Day and Disney Channel’s Backstage. Ms. Richardson was a proud member of Aliley II for one season before joining the Company in 2022. She is also a guest artist with Ronald K. Brown/Evidence, A Dance Company. Ms. Richardson is thrilled to be part of Aliley and is grateful for all those who’ve continued to support her along her journey. Instagram: @hannahrichardson

DEIDRE ROGAN (Fort Myers, FL) began her dance training in Fort Myers, Florida under Melinda Roy, Roberto Munoz, and Cheryl Copeland. Deidre graduated with honors from the Aliley/Fordham BFA Program in Dance in 2015. She is a YoungArts scholarship winner, performed as a United States Arts Ambassador for President Barack Obama during the Opening Ceremony of the Hannover Messe, and was the Associate Choreographer under Choreographer Hope Boykin for the City Center Encores Off-Center production of Promenade in 2019. Deidre danced with Aliley II from 2014 to 2016 and with Parsons Dance from 2016 to 2022. This is her first season with the Company.

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 Mr. Segawa came to the U.S. under the Japanese Government Artist Fellowship to train at The Aliley School. He was a member of Aliley II from 2000 to 2002 and Battleworks from 2002 to 2010. Mr. 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 Aliley’s 2021 Virtual Spirit Gala. Since 1999 Mr. 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. Mr. Segawa joined the Company in 2011. kanjisegawa.com
Who's Who in the Company

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 Aliley/Fordham BFA Program in Dance with degrees in dance and communications. Ms. 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 & Director of ArtSea Dance, an outreach and dance management company based in the Bahamas. Ms. 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 Aliley 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 the Northwest School of the Arts and studied at SUNY Purchase and as a Fellowship student at The Ailey School. In 2009 Ms. Stamatiou received the Leonore Annenberg Fellowship in the performing and visual arts. She has performed at the White House Dance Series, in a TED Talk with Judith Jamison, and as a guest performer on So You Think You Can Dance, Dancing with the Stars, Logo’s Trailblazer Honors, Good Morning America and The Today Show. Ms. 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. Ms. Stamatiou was a member of Aliley II, joined the Company in 2007, and rejoined in 2016. Instagram: @constance.stamatiou

CHRISTOPHER TAYLOR (Newark, NJ) is a graduate of Arts High School. He began his dance training at age 11 in AileyCamp Newark’s summer program and The Ailey School Junior Division, and later studied as a scholarship student in The Ailey School Professional Division. Mr. Taylor was a member of Aliley II for two seasons and has performed at the Apollo Theater, Lincoln Center, and in Aliley’s New York City Center galas. He joined the Company in 2022.

JERMAINE TERRY (Washington, D.C.) began dancing at James Dance Center in Kissimmee, Florida. He graduated cum laude with a BFA from the University of South Florida, where he received scholarships for excellence in performance and choreography, and the Distinguished Alumnus Award for outstanding service to the arts. Mr. Terry has performed with Aliley II, Buglisi Dance Theatre, Arch Dance, Dance Iquail, PHILADANCO!, and as a guest artist on the TV show So You Think You Can Dance. He has designed costumes for New York City Ballet, San Francisco Ballet, Aliley II, and PHILADANCO! among others, and was nominated for a NY Emmy for his collaboration with The Black Iris Project, WILD: Bird of Paradise. His evening wear designs have appeared online in Vogue and Essence and have been photographed by the late Bill Cunningham for the style section of The New York Times. Mr. Terry joined the Company in 2010. Instagram: @jerms83

CHRISTOPHER R. WILSON (Augusta, GA) is a graduate of John S. Davidson Fine Arts Magnet School and graduated cum laude from the Aliley/Fordham BFA Program in Dance. He trained at Colton Ballet School, Alonzo King 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. Mr. 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. Mr. Wilson was a member of Aliley II and joined the Company in 2018. christopherrwilson.com. Instagram: @christopher.r.wilson

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In Memoriam

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Debra L. Lee, Henry McGee, Presidents Emeriti

*In Memoriam
Celebrations of the annual gala happened on Wednesday, March 8 following the opening night performance of Alvin Ailey American Dance Theater. Two honorees this year were presented with awards for their incredible work for the arts community.

**Ann Nash**
*Adler & Sullivan Award*
Our immediate past chair and board member since 2007, Ann was honored with the Adler & Sullivan Award for her lasting contributions to the arts and her longstanding and exceptional commitment to the National Historic Landmark Auditorium Theatre.

**Amina Dickerson**
*Beatrice Spachner Award*
Recipient of our inaugural Beatrice Spachner Award, Amina was recognized for substantially enhancing the cultural fabric of Chicago by demonstrating an exemplary commitment to issues of civic concern, social justice, and community development.

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