



**ALVIN AILEY**  
**AMERICAN DANCE**  
**THEATER**

**Robert Battle**  
Artistic Director  
**Matthew Rushing**  
Associate Artistic  
Director

**MARCH 8-12**

**2022-23 SEASON**

**AUDITORIUM THEATRE**  
CHICAGO'S LANDMARK STAGE EST. 1889



# UPCOMING EVENTS

**Lettuce with Chicago Philharmonic**  
MAR 25

**National Geographic Live —  
How to Clone a Mammoth**  
MAR 26

**Shen Yun**  
APR 6-9

**American Ballet Theatre**  
APR 14-16

**Dorrance Dance, Trinity Irish Dance  
Company, M.A.D.D. Rhythms**  
APR 22

**National Geographic Live —  
Coral Kingdom and Empires of Ice**  
APR 30

**The Batman In Concert**  
MAY 6

**The National**  
MAY 18-21 (3 NIGHTS SOLD OUT!)

**South Chicago Dance Theatre**  
JUNE 10

**AuditoriumTheatre.org | 312.341.2300**

**AUDITORIUM THEATRE**  
CHICAGO'S LANDMARK STAGE EST. 1889

50 East Ida B. Wells Drive | Chicago, IL

## Welcome Letter

**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

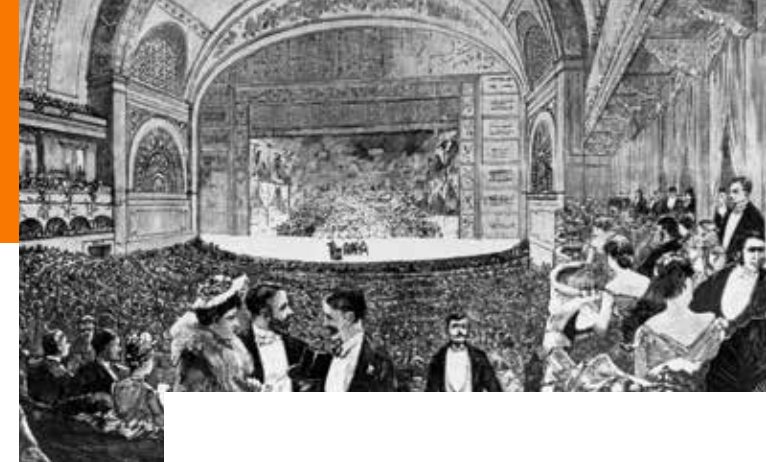


**Thomas R. Baryl**  
Chair, Auditorium Theatre Board of Directors



# Auditorium Theatre Venue Policies & Amenities

**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.

**FIREARMS:** 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 lobbies 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 312.341.2300. 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
- 41 Neighborhoods reached
- 954 People strengthened their communities through the performing arts

• 1889  
**Auditorium Theatre officially opened**

• 1893  
**US Congress decision 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 Staff and Board Members

**AUDITORIUM THEATRE**  
CHICAGO'S LANDMARK STAGE EST. 1889

# Auditorium Theatre Sponsors

**AUDITORIUM THEATRE**  
CHICAGO'S LANDMARK STAGE EST. 1889

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Treasurer  
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Helen Zorn, Ticket Services Associate

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Justin Cross,  
Creative Engagement Intern

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Production Coordinator

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Emeritus

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## BOARD OF DIRECTORS

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Melvin Osanya  
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Austin Waddle

*\*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.





# South Chicago Dance Theatre

JUNE 10



**“Energy and heart”**

— *Chicago Tribune*

**AuditoriumTheatre.org**  
**312.341.2300**

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50 East Ida B. Wells Drive | Chicago, IL 60605

Kim Davis, photo by Michelle Reid.



**SNAP A PHOTO AND SHARE IT WITH US!**



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**AUDITORIUM THEATRE**  
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PRESENTS

**ALVIN AILEY** AMERICAN  
DANCE  
THEATER

March 8-12, 2023

Alvin Ailey, Founder  
Judith Jamison, Artistic Director Emerita

**Robert Battle, Artistic Director**  
Matthew Rushing, Associate Artistic Director

**COMPANY MEMBERS**

Jeroboam Bozeman  
Khalia Campbell  
Patrick Coker  
Sarah Daley-Perdomo  
Caroline T. Dartey  
Ghrai DeVore-Stokes  
Solomon Dumas  
Samantha Figgins  
Jau'mair Garland  
James Gilmer  
Vernard J. Gilmore

Ashley Kaylynn Green  
Jacquelin Harris  
Michael Jackson, Jr.  
Yazzmeen Laidler  
Yannick Lebrun  
Xavier Mack  
Renaldo Maurice  
Ashley Mayeux  
Corrin Rachelle Mitchell  
Chalvar Monteiro  
Alisha Rena Peek

Belén Indhira Pereyra  
Miranda Quinn  
Hannah Alissa Richardson  
Deidre Rogan  
Kanji Segawa  
Courtney Celeste Spears  
Constance Stamatiou  
Christopher Taylor  
Jermaine Terry  
Christopher R. Wilson

Ronni Favors, Rehearsal Director  
Clifton Brown, Assistant Rehearsal Director

**Bennett Rink, Executive Director**

2022-23 SEASON SPONSORS



2022-23 SERIES SPONSORS



ALVIN AILEY



Alley North American Tour Sponsor

The 2023 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 American Express, Bloomberg Philanthropies, BNY Mellon, Diageo North America, Max M. & Marjorie S. Fisher Foundation, Ford Foundation, Fund II Foundation, Häagen-Dazs, The Hearst Foundations, Howard Gilman Foundation, Institute of Museum and Library Services, Andrew W. Mellon Foundation, NBA Foundation, New York City Center, New York City Department of Cultural Affairs, New York State Council on the Arts, Prudential, Salesforce, The SHS Foundation, The Shubert Foundation, and Verizon Communications.

Khalia Campbell, photo by Dario Calmese.

ALVIN AILEY | 9

### **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.

The world premiere of *Are You in Your Feelings?* is made possible with major support from Michele & Timothy Barakett, Melinda & Paul Pressler, Jeanne Greenberg Rohatyn & Nicolas S. Rohatyn New Works Endowment Fund, and The Pamela D. Zilly & John H. Schaefer Endowment Fund.

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 a Princess Grace Statue Award (2018), Doris Duke Award (2016), and MacArthur Fellowship (2013). He currently serves as the Claude and Alfred Mann Endowed Professor in Dance at The University of Southern California Gloria Kaufman School of Dance. Abraham also sits on the advisory board for *Dance Magazine* and Hubbard Street Dance Chicago. He is a member of the American Academy of Arts

and Sciences, the inaugural Black Genius Brain Trust, and the inaugural cohort of the Dorchester Industries Experimental Design Lab, a partnership between the Prada Group, Theaster Gates Studio, Dorchester Industries, and Rebuild Foundation. His company, A.I.M by Kyle Abraham, is widely considered “one of the most consistently excellent troupes working today” (*The New York Times*). Led by Abraham’s innovative vision, the work of A.I.M is galvanized by Black culture and history and grounded in a conglomeration of unique perspectives. Abraham has been commissioned by dance companies including Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, The National Ballet of Cuba, New York City Ballet, and The Royal Ballet. Abraham has 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](http://aimbykyleabraham.org).

“I Love You” is licensed under CC BY-NC-SA 3.0. “I Only Have Eyes for You” performed by The Flamingos, courtesy of Warner Chappell. “A Breaux’s Tale” and “Roster” performed by Jazmine Sullivan, courtesy of Warner Chappell and Kobalt Music Publishing. “Forgive Them Father” performed by Lauryn Hill, courtesy of Sony Music Publishing. “That’s How You Feel” performed by Drake, courtesy of Sony Music Publishing. “I’ll Call U Back” performed by Erykah Badu, courtesy of Sony Music Publishing and Universal Music Publishing. “Woman to Woman” performed by Shirley Brown, courtesy of Universal Music Publishing. “Session 32” performed by Summer Walker, courtesy of Warner Chappell. “LOVE. ft. Zacari.” performed by Kendrick Lamar, courtesy of Sony Music Publishing, Warner Chappell, Kobalt Music Publishing, and Universal Music Publishing. “While We’re Young” performed by Jhené Aiko, courtesy of Universal Music Publishing. “Symptom Unknown” performed by Maxwell, courtesy of Sony Music Publishing.

### PAUSE

### **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 Linz 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.

“Dupuis Le Jour” from Act III of *Louise* composed by Gustave Charpentier, recorded by Leontyne Price.

### 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+

#### • Fix Me, Jesus

Sarah Daley-Perdomo, Jermaine Terry

Music arranged by Hall Johnson\*

### TAKE 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 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

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

#### • Rocka My Soul in the Bosom of Abraham

The Company

Music adapted and arranged by Howard A. Roberts

\*Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.  
+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.

### Roy's Joys

(1997, Ailey 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

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

### 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: [twylatharp.org](http://twylatharp.org).

"Just Fooling" by Roy Eldridge. "Une Petite Laitue", "I Remember Harlem", "Baby Don't Be Like That", "L'isle Adam", and "Tu Disais Qu'tu M'aimais" by Roy Eldridge with Benny Vasseur, Albert Ferreri, William Boucaya, Raymond Fol, Barney Spieler and Robert Barnet. "Oh Shut Up!" and "Hollywood Pastime" by Roy Eldridge with Don Byas, Claude Bolling, Guy de Fatto, and Armand Molinetti; all from Roy Eldrige Vol. II "French Cooking"

### INTERMISSION

### 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 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: Prayer/Protest/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:** 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

Khalia Campbell, Jeroboam Bozeman

Music arranged by Hall Johnson\*

### 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

"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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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

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### *In a Sentimental Mood*

(2022)

**Choreography by:** Jamar Roberts

**Music by:** Duke Ellington and Rafiq Bhatia

**Costumes & Décor by:** Jamar Roberts

**Lighting by:** Brandon Stirling Baker

*“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. Croncota, The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund, Tarell 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 *Gemeos* on Ailey II. Mr. 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. Mr. Roberts won the 2016 Bessie Award for Outstanding Performer and has performed 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 Mr. Roberts to create a tribute to John Lewis and he has also made a film for the LA Opera entitled *The First Bluebird in the Morning*. Mr. 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.

“There's Something About an Old Love” by Lupin Fein, Will Hudson, Irving Mills, Used by Permission of Sony/ATV Harmony; “In a Sentimental Mood” by Duke Ellington, Used by Permission of Sony/ATV Harmony; “First Time I Ever Saw Your Face” by Ewan MacColl, Used by Permission of The Royalty Network, Inc.; “Lonely Woman” by Ornette Coleman, Used by Permission of Kobalt Music Publishing”; “Single Petal of a Rose” by Duke Ellington, Used by Permission of G. Schirmer Inc.

### PAUSE

### DUET

(1964, Ailey premiere 2022)

**Choreography by:** Paul Taylor

**Music by:** Josef Haydn

**Staged for this performance by:**

Carolyn Adams

**Assisted by:** Rei Akazawa-Smith & Irving Amigon

**Costumes by:** George Tacet

**Lighting by:** Jennifer Tipton

**Lighting re-created by:** Roya Abab

First performed by Paul Taylor Dance Company in 1964

Belén Indhira Pereyra, Patrick Coker

Dance maker Paul Taylor (1930–2018) was a member of the pantheon that created America's indigenous art of modern dance. He won acclaim for the vibrancy, relevance and power of his works, while offering cogent observations on life's complexities and society's thorniest issues. During Mr. Taylor's 64-year career he choreographed 147 dances that are performed by the Paul Taylor Dance Company,

Taylor 2, and dance companies throughout the world. The Paul Taylor Dance Company has performed continuously around the globe since Mr. Taylor established it in 1954.

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 Barakett, Melinda & Paul Pressler, Jeanne Greenberg Rohatyn & Nicolas S. Rohatyn New Works Endowment Fund, and The Pamela D. Zilly & John H. Schaefer Endowment Fund.

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 a Princess Grace Statue Award (2018), Doris Duke Award (2016), and MacArthur Fellowship (2013). He currently serves as the Claude and Alfred Mann Endowed Professor in Dance at The University of Southern California Gloria Kaufman School of Dance. Abraham also sits on the advisory board for *Dance Magazine* and Hubbard Street Dance Chicago. He is a member of the American Academy of Arts and Sciences, the inaugural Black Genius Brain Trust, and the inaugural cohort of the Dorchester Industries Experimental Design Lab, a partnership between the Prada Group, Theaster Gates Studio, Dorchester Industries, and Rebuild Foundation. His company, A.I.M by Kyle Abraham, is widely considered “one of the most consistently excellent troupes working today” (*The New York Times*). Led by Abraham's innovative vision, the work of A.I.M is galvanized by Black culture and history and grounded in a conglomeration of unique perspectives. Abraham has been commissioned by dance companies including Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, The National Ballet of Cuba, New York City Ballet, and The Royal Ballet. Abraham has 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](http://aimbykyleabraham.org).

“I Love You” is licensed under CC BY-NC-SA 3.0. “I Only Have Eyes for You” performed by The Flamingos, courtesy of Warner Chappell. “A Breau's Tale” and “Roster” performed by Jazmine Sullivan, courtesy of Warner Chappell and Kobalt Music Publishing. “Forgive Them Father” performed by Lauryn Hill, courtesy of Sony Music Publishing. “That's How You Feel” performed by Drake, courtesy of Sony Music Publishing. “I'll Call U Back” performed by Erykah Badu, courtesy of Sony Music Publishing and Universal Music Publishing. “Woman to Woman” performed by Shirley Brown, courtesy of Universal Music Publishing. “Session 32” performed by Summer Walker, courtesy of Warner Chappell. “LOVE. ft. Zacari.” performed by Kendrick Lamar, courtesy of Sony Music Publishing, Warner Chappell, Kobalt Music Publishing, and Universal Music Publishing. “While We're Young” performed by Jhené Aiko, courtesy of Universal Music Publishing. “Symptom Unknown” performed by Maxwell, courtesy of Sony Music Publishing.

### 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, Ashley Kaylynn Green, Ashley Mayeux  
 Music arranged by James Miller+
- **Fix Me, Jesus**  
 Khalia Campbell, Jeroboam Bozeman  
 Music arranged by Hall Johnson\*

**TAKE ME TO THE WATER**

- **Processional/Honor, Honor**  
 Xavier Mack, Miranda Quinn, James Gilmer, Jau’mair 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’mair 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

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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.



Renaldo Maurice, photo by Dario Calmese.

**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 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.*

Ghrai DeVore-Stokes

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

**INTERMISSION**

**The River**

(1970, Ailey premiere 1981)  
**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

**Giggling 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.

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**

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

“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 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

• **Rocka My Soul in the Bosom of Abraham**

The Company

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.



**There will be a Q&A session immediately following the performance.**

Please come to the front of the orchestra level to participate.





### Roy's Joys

(1997, Ailey 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: [twylatharp.org](http://twylatharp.org).

"Just Fooling" by Roy Eldridge. "Une Petite Laitue", "I Remember Harlem", "Baby Don't Be Like That", "L'isle Adam", and "Tu Disais Qu'tu M'aimais" by Roy Eldridge with Benny Vasseur, Albert Ferreri, William Boucaya, Raymond FoI, Barney Spieler and Robert Barnet. "Oh Shut Up!" and "Hollywood Pastime" by Roy Eldridge with Don Byas, Claude Bolling, Guy de Fatto, and Armand Molinetti; all from Roy Eldrige Vol. II "French Cooking"

### INTERMISSION

### 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.*

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: Prayer/Protest/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:** 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

Kanji Segawa, Deidre Rogan,

Corrin Rachell Mitchell

Music arranged by James Miller+

#### • 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

"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

Yannick Lebrun

Music arranged by James Miller+

### 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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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.

### 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 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 Stamatiou

*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.

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### INTERMISSION

### The River

(1970, Ailey premiere 1981)

**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

### Giggling 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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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 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,

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 Miller+

### 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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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.

About the Company

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.



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.”



**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 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. 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 Ailey 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 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. Mr. Rushing joined the Company in 1992, became Rehearsal Director in 2010, and Associate Artistic Director in January 2020.





**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. As a highly regarded choreographer, 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 Ailey School as a Fellowship student. Ms. 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. 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 *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. 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.

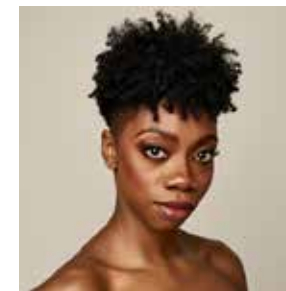


**Bennett Rink**  
**EXECUTIVE DIRECTOR**

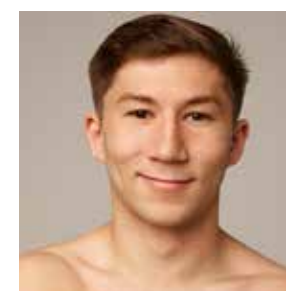
Bennett Rink became Executive Director in 2013. Mr. Rink first joined Ailey as Manager of Special Events in 1994, became Development Director in 1998, and then worked as Senior Director of Development and External Affairs from 2007 to 2012. In his tenure overseeing Ailey's development and fundraising 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.



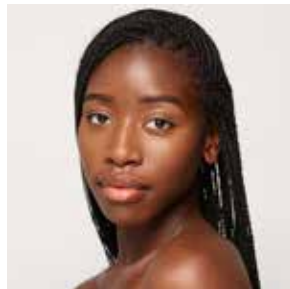
**KHALIA CAMPBELL (Bronx, NY)** is a graduate of Fiorello H. LaGuardia High School of Music & Art and Performing Arts. She began her formal dance training at Uptown Dance Academy. Ms. Campbell also studied at Dance Theatre of Harlem and as a scholarship student at The Ailey School. In 2012 she performed 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: @pcoke



**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.



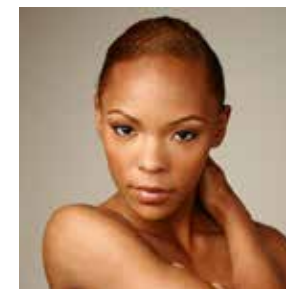
**CAROLINE T. DARTEY (Geneva, Switzerland)** trained in rhythmic gymnastics in her hometown at the age of five, eventually rising to national and international levels and becoming the Swiss champion in her category from 2009 to 2011. She later began dancing at the Conservatoire Populaire de Musique, Danse et Théâtre of Geneva. Ms. Darthey 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. Ms. Darthey joined the Company in 2021. Instagram: @caroline\_dartey



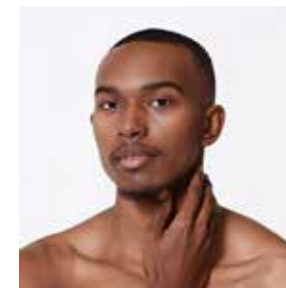
**GHRAI DEVORE-STOKES (Washington, D.C.)** trained at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King LINES Ballet. She began her professional career with Chicago-based dance company Hubbard Street 2, and was a member of Deeply Rooted Dance Theater, Deeply Rooted Dance Theater 2, DanceWorks Chicago, and Ailey 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 *Codeswitch*. 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\_



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



**SAMANTHA FIGGINS (Washington, D.C.)** began dancing at Duke Ellington School of the Arts under the tutelage of Charles Auggins and Sandra Fortune-Greene and attended summer intensives at Dance Theatre of Harlem under the direction of Arthur Mitchell. She continued her education at SUNY Purchase Conservatory of Dance. There, she performed works by George Balanchine, Bill T. Jones, Paul Taylor, and Twyla Tharp. Upon graduating cum laude, Ms. Figgins became a member of Complexions Contemporary Ballet, performing works by Dwight Rhoden, Jae Man Joo, and Camille A. Brown. She also performed at the 2014 DanceOpen Festival in St. Petersburg, Russia. Ms. 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. Ms. Figgins joined the Company in 2014.



**JAU'MAIR GARLAND (Pittsburgh, PA)** began his dance training at a small studio in Pittsburgh before attending his alma mater, Pittsburgh Creative and Performing Arts 6-12, in eighth grade. While attending CAPA, he joined Reed Dance II under the direction of Greer Reed, and simultaneously refined his technique at Ballet Academy of Pittsburgh under the direction of Steven and Lindsay Piper. In 2020, Mr. Garland was named a National YoungArts winner in Modern/Contemporary. He is a current student at the USC Gloria Kaufman School of Dance, where he will graduate in 2024. Mr. Garland wishes to thank all of his teachers and mentors who have aided in his artistic journey. This is his first season with 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, Edwaard 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 Cropley. He then studied as a scholarship student at The Ailey School and was a member of Ailey II. In 2010 he performed as part of the White House Dance Series. 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 Mulette* 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.



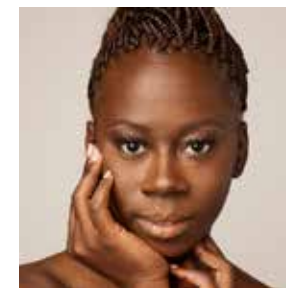
**ASHLEY KAYLYNN GREEN (Charleston, SC)** began her training at Columbia City Jazz where she found her love for dance. She trained in a variety of styles including ballet, modern, jazz, tap, and hip-hop. In 2020, Ms. Green received her BFA in Dance from Point Park University in Pittsburgh, Pennsylvania, under the direction of Garfield Lemonius. There, she performed works by Peter Chu, Azure 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-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 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, D.C., under the direction of Charles Augins. He became a member of Dance Theatre of Harlem Dancing through Barriers Ensemble in 2005. In 2006 he joined Dallas Black Dance Theatre, and in 2008 joined PHILADANCO!, where he also worked as artistic director of D3. Mr. 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. 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 Azure Barton, among others. She has performed as a guest artist with Owen/Cox Dance and is a former member of Ailey 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: @yazzmeen.laidlerin



**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 Ailey II, and in 2021 he created *Lora* for ABT Studio Company. Mr. Lebrun was a member of Ailey 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 Ailey II and joined the Company in 2011. 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. 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 Ailey 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 Ailey II in 2017 where she performed works choreographed by Uri Sands, Bradley Shelver, 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 Ailey'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 Ailey II and joined the Company in 2015. Instagram: @chlvrmntro





**ALISHA RENA PEEK (Upper Marlboro, MD)**, a graduate of the Ailey/Fordham BFA Program in Dance and former member of Ailey 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 Ailey 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.



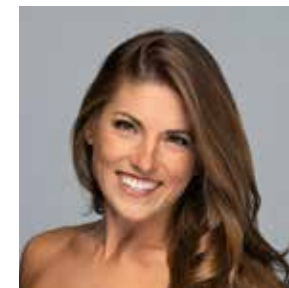
**BELÉN INDHIRA PEREYRA (Lawrence, MA)** began her formal training at Boston Arts Academy, where she graduated as valedictorian, and was a member of NIA Dance Troupe at Origination Cultural Arts Center. Upon moving to New York City, Ms. Pereyra was closely mentored by Earl Mosley and danced with Camille 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.



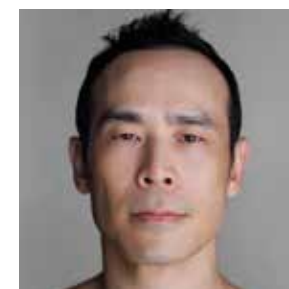
**MIRANDA QUINN (Baltimore, MD)** trained in various genres of dance from the ages of 2 to 18 at Mid-Atlantic Center for the Performing Arts under the artistic direction of Shannon Torres. Ms. Quinn graduated from The Juilliard School in 2019 under the newly appointed direction of Alicia Graf Mack. Her attendance at the school was made possible by the Jerome L. Greene Fellowship. She is an alum of the Springboard Danse Montréal, 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 Ailey family and legacy. Instagram: @mirandaming4



**HANNAH ALISSA RICHARDSON (Toronto, Ontario Canada)** graduated with honors from The Ailey 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 Ailey 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 Ailey 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 Ailey/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 Ailey 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 Ailey School. He was a member of Ailey 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 Ailey'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

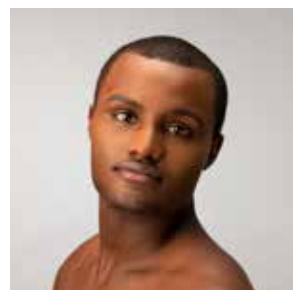




**COURTNEY CELESTE SPEARS (Baltimore, MD)**, of Bahamian descent, began formal training at the Baltimore School for the Arts under the direction of Norma Pera. She was the 2015 Denise Jefferson Memorial Scholar and graduated summa cum laude with honors from the Ailey/Fordham BFA Program in Dance with degrees in dance and communications. 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 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 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 Ailey 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 Ailey II for two seasons and has performed at the Apollo Theater, Lincoln Center, and in Ailey'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 Ailey 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, Ailey 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 Ailey/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 Sofía 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 Ailey II and joined the Company in 2018. christopherrwilson.com. Instagram: @christopher.r.wilson

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# 2023 ANNUAL GALA

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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Courtney Lavine in ABT's *Songs of Bukovina*, photo Rosalie O'Connor. M.A.D.D. Rhythms' Sterling Harris, photo by William Frederking. Trinity Irish Dance Company's Abigail Graham-Luke, photo by Todd Rosenberg. Dorrance Dance's Nicholas Van Young, photo by Matthew Murphy.



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