



**MOSS
ARTS
CENTER**

**ALVIN
AILEY
AMERICAN
DANCE
THEATER**

Robert Battle
Artistic Director
Matthew Rushing
Associate Artistic
Director

Tuesday, February 28-Wednesday, March 1, 2023, 7:30 PM

Moss Arts Center
Street and Davis Performance Hall
Anne and Ellen Fife Theatre

**VT VIRGINIA
TECH**

Spring at a Glance

Thurs., March 16, 7:30 PM

An Evening with
Viet Thanh Nguyen

Fri., March 24, 7:30 PM

Book of Mountains and Seas
Composer and librettist: Huang Ruo
Director and production design: Basil Twist

Just Added: Guest Curated

Thursday, March 30-Friday, March 31, 8 PM

Rissi Palmer

Just Added: Guest Curated

Friday, April 7, 8 PM

Shirlette Ammons

Just Added: Guest Curated

Friday, April 14, 8 PM

Sonny Miles

Sun., April 23, 4 PM

Opera Roanoke and Blacksburg Master Chorale
Benjamin Britten's *War Requiem*

Sat., April 29, 7:30 PM

Cécile McLorin Salvant

Tickets are available now at the box office and online. See the complete schedule of performances, exhibitions, and engagement activities at artscenter.vt.edu.

ALVIN AILEY

AMERICAN DANCE THEATER

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

Co-sponsored by the Black Cultural Center at Virginia Tech

This performance is supported in part by gifts to the Moss Arts Center from Dr. Mark and Connie Froggatt, Ms. Ann Goette, and Dr. James M. Shuler and Ms. Margaret F. Shuler.

BANK OF AMERICA 

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. and 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.

Tues., Feb. 28 Program

FOR FOUR (2021)

Choreography by Robert Battle

Staged by Elisa Clark

Music by Wynton Marsalis

Costumes by Corin Wright

Lighting by Al Crawford

Alisha Rena Peek, Kanji Segawa, Deidre Rogan, Hannah Alissa Richardson

Leadership support for the world premiere of *For Four* was provided by Pamela D. Zilly and John H. Schaefer.

The world premiere of *For Four* was made possible with major support from Melinda and Paul Pressler, Jeanne Greenberg Rohatyn and Nicolas S. Rohatyn, the Ellen Jewett and Richard L. Kauffman New Works Endowment Fund, Elaine and Lawrence J. Rothenberg, Denise Littlefield Sobel, and the Red Moose Charitable Fund.

For Four is supported, in part, by the National Endowment for the Arts.

Delfeayo's Dilemma composed and performed by Wynton Marsalis, from the album *Black Codes (From the Underground)*. Used by permission with Wynton Marsalis Enterprises.

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 and 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 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 Taylor established it in 1954.

Excerpt from *The Seven Last Words of Christ* Sonata VII in E-flat Major – *Largo*.

INTERMISSION

SURVIVORS (1986)

Choreography by Alvin Ailey and Mary Barnett

Restaged by Masazumi Chaya

Music by Max Roach and 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, Christopher Taylor, Solomon Dumas, Khalia Campbell, 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. and Eric J. Wallach.

Ailey wishes to express his gratitude to James, Grekin, and 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

Tues., Feb. 28 Program, continued

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

Music arranged by Hall Johnson*

The company

Didn't My Lord Deliver Daniel

Music arranged by James Miller*

Kanji Segawa, Ashley Kaylynn Green,
Courtney Celeste Spears

Fix Me, Jesus

Music arranged by Hall Johnson*

Corrin Rachele Mitchell, Jermaine Terry

TAKE ME TO THE WATER

Processional/Honor, Honor

Music adapted and arranged by Howard A. Roberts

Xavier Mack, Alisha Rena Peek,
Jau'mair Garland, Christopher Taylor

Wade in the Water

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

Jacquelin Harris, Renaldo Maurice,
Khalia Campbell

I Wanna Be Ready

Music arranged by James Miller*

Christopher R. Wilson

MOVE, MEMBERS, MOVE

Sinner Man

Music adapted and arranged by Howard A. Roberts

Solomon Dumas, Jau'mair Garland,
Patrick Coker

The Day Is Past and Gone

Music arranged by Howard A. Roberts
and Brother John Sellers

The company

You May Run On

Music arranged by Howard A. Roberts
and Brother John Sellers

The company

Rocka My Soul in the Bosom of Abraham

Music adapted and arranged by
Howard A. Roberts

The company

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*Used by special arrangement with Galaxy Music Corporation, New York City.

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

Programming subject to change

Wed., March 1 Program

***IN A SENTIMENTAL MOOD* (2022)**

Choreography by Jamar Roberts

Music by Duke Ellington and Rafiq Bhatia

Costumes and 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 and Joseph Bohan, Peter S. Croncota, the Ellen Jewett and Richard L. Kauffman New Works Endowment Fund, Tarell Alvin McCraney, and the Red Moose Charitable Fund.

Jamar Roberts (Miami, Florida) was the resident choreographer of Alvin Ailey American Dance Theater from 2019-2022. 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. 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. 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 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*. Roberts was a director's fellow at New York University'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. Roberts first joined the company in 2002 and retired from dancing in 2021.

There's Something About an Old Love by Lupin Fein, Will Hudson, and 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; and *Single Petal of a Rose* by Duke Ellington, used by permission of G. Schirmer Inc.

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

Khalia Campbell, Patrick Coker, James Gilmer, Jacquelin Harris, Yazzmeen Laidler, Xavier Mack, Alisha Rena Peek, Belén Indhira Pereyra, Hannah Alissa Richardson, Courtney Celeste Spears, Christopher Taylor, Jermaine Terry

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 and Timothy Barakett, Melinda and Paul Pressler, Jeanne Greenberg Rohatyn and Nicolas S. Rohatyn New Works Endowment Fund, and the Pamela D. Zilly and 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, please visit 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.

Wed., March 1 Program, continued

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

Music arranged by Hall Johnson*

The company

Didn't My Lord Deliver Daniel

Music arranged by James Miller*

Patrick Coker, Yazzmeen Laidler,
Hannah Alissa Richardson

Fix Me, Jesus

Music arranged by Hall Johnson*

Corrin Rachelle Mitchell, Jermaine Terry

TAKE ME TO THE WATER

Processional/Honor, Honor

Music adapted and arranged by Howard A. Roberts

Xavier Mack, Alisha Rena Peek,
Jau'mair Garland, Christopher Taylor

Wade in the Water

Music adapted and arranged by
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sequence by Ella Jenkins; *A Man Went Down*
to the River is an original composition by
Ella Jenkins

Samantha Figgins, Vernard J. Gilmore,
Courtney Celeste Spears

I Wanna Be Ready

Music arranged by James Miller*

Yannick Lebrun

MOVE, MEMBERS, MOVE

Sinner Man

Music adapted and arranged by
Howard A. Roberts

Christopher Taylor, James Gilmer,
Kanji Segawa

The Day Is Past and Gone

Music arranged by Howard A. Roberts and
Brother John Sellers

The company

You May Run On

Music arranged by Howard A. Roberts and
Brother John Sellers

The company

Rocka My Soul in the Bosom of Abraham

Music adapted and arranged by
Howard A. Roberts

The company

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Programming subject to change

Guest Essay

This essay is part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances.

Great dancers reveal what the body can do after it has learned to fly. When you first watch a performance by Alvin Ailey American Dance Theater, even if you don't know much about dance, it is undeniably powerful. For some of us, it taps into a history of suffering and triumph that celebrates who we were, who we are, and who we can become. The language of dance encapsulates the three primary modes of poetry — narrative, lyric, and dramatic — with a purity not possible in speech. In *Revelations*, which had its spectacular New York debut in 1960, Ailey captured African American narratives in such an innovative way that these stories have spoken to us for more than six decades. *Revelations* hasn't simply stood the test of time, it has reshaped the times it tested. Back then, when it was first performed, Black dancers were prohibited from joining many dance companies in the U.S. Indeed, despite inroads made by pioneers like Katherine Dunham and Raven Wilkinson, it is only recently that ballet companies have welcomed people of color like Misty Copeland into the role of principal dancer. Yet some of the most unassailable arguments against discrimination and prejudice are non-verbal. When you watch *Revelations*, the humanity of all people in this multiracial dance congregation isn't simply self-evident, it is irrefutable.

The first time I witnessed Alvin Ailey's wondrous dance theatre I was a young biracial child living in London. I must have seen the performance on our tiny black-and-white TV. I was gobsmacked. It was nothing like any dance performance I had ever seen. For one thing, the women didn't torture their toes in pointe shoes or wear tutus. Instead, they danced barefoot in a breathtakingly modern style. Ballet was something of a British ritual and was often featured on so-called "variety" TV shows in the U.K. at that time. (Ironically, when it came to dance, most of these dance performances were distinctly lacking in variety.) When I was little, I'd even been treated to a live ballet performance. My mother's friend, a ballet critic, took me to the Royal Ballet's production of *The Nutcracker*. It was enchanting. Magical. But in the 1960s, there were few, if any, children in the audience who looked like me, and certainly no Black or mixed-race dancers up on stage. And though classical ballet was breathtakingly beautiful, dance as unapologetic Black boldness was entirely new. In other words, these Alvin Ailey dancers on our black-and-white TV rocked my world.

Our lives, whether or not we admit it, always find a way into our art, and translating experience into art can be one of the most liberating things we do. Alvin Ailey spent his first 10 years in segregated Texas. His experience there would have made him acutely aware of the perils Black people faced in the U.S. in the 1930s, but it also allowed him to fall in love with gospel music and begin his journey toward his own aesthetic. My father once visited Texas. He walked into a house of worship, not realizing "coloreds" weren't allowed entry. He was promptly thrown out. Though he never again set foot in a church after that, he returned repeatedly in his paintings to the religious themes that gave him solace, portraying the Holy Family as Black in the '50s and '60s — a move seen as blasphemous in some quarters. My white English mother's unlikely marriage to my Black Jamaican father regularly engendered restlessness in the British natives. I learned to arm myself early with verbal barbs designed to slay racists. They were relatively ineffective, so I immersed myself in writing and painting, perhaps to silence those voices telling me I wasn't permitted to speak. I know why artists from the African diaspora return to certain refrains in their art — narratives of flight, lyrics of yearning,

and dramas of salvation. As Henry Louis Gates has said, artistic expression for some of us isn't only about self-expression. It's about survival.

The Alvin Ailey dancers speak to us with an eloquence generated by experience and expressed through movement. Whatever our race or ethnicity, the dances appeal to us because they are spectacularly natural — as if bodies were always meant to move like this, as if choreography doesn't dictate these moves, the performers' radiant spirits spontaneously ignite them. The dancers metamorphose into a kind of corporeal choric poetry, odes of muscle and sinew and bone that house the racially inflected yearning of generations. They proclaim that we know ourselves through history and suffering, through joy, love, and celebration. Like loud rivers pulsing through us, they sweep us from present to past, from past to present, as they move to a music that unlocks yearning.

Racism isn't dead, of course. Right now, the type of racial prejudice many people thought had been vanquished long ago is being deliberately rekindled by arsonists. All this only makes Alvin Ailey American Dance Theater even more relevant. Sweetly, multiracially, these dancers dream America. We must never forget that this, too, is who we are.

© Lucinda Roy

Alumni Distinguished Professor Lucinda Roy teaches creative writing in the graduate and undergraduate programs at Virginia Tech. A novelist, poet, and memoirist, Roy's latest book, Flying the Coop, is the second volume in her speculative slave narrative trilogy, The Dreambird Chronicles. A recipient of a statewide award for teaching excellence, she has an honorary doctorate from the University of Richmond. Currently, she is working on The Bird Tribe, the last novel in the trilogy, and a children's book she is both writing and illustrating, which is inspired by one of the paintings from her Middle Passage series.

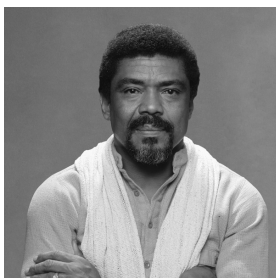
About the Company

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. 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 theatres 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, Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the company to unprecedented success. Jamison, in turn, personally selected Robert Battle to succeed her in 2011, and the *New York Times* declared he “has injected the company with new life.”

Alvin Ailey American Dance Theater gratefully acknowledges the Joan and Sandy Weill Global Ambassador Fund, which provides vital support for Ailey's national and international tours.

This is Alvin Ailey American Dance Theater's first performance at the Moss Arts Center.

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

Ailey as he embarked on his professional career. After Horton's death in 1953, Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and '60s Ailey performed in four Broadway shows, including *House of Flowers* and *Jamaica*. In 1958 he founded Alvin Ailey American Dance Theater. He established the Alvin Ailey American Dance Center (now the Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime he was awarded numerous distinctions, including the Kennedy Center Honor in 1988 in recognition of his extraordinary contribution to American culture. In 2014 he posthumously received the Presidential Medal of Freedom, the country's highest civilian honor, in recognition of his contributions and commitment to civil rights and dance in America. When Ailey died on December 1, 1989, the *New York Times* said of him, "you didn't need to have known [him] personally to have been touched by his humanity, enthusiasm, and exuberance and his courageous stand for multi-racial brotherhood."



ROBERT BATTLE, *artistic director*

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. 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, Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Battle's journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami's New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at the Juilliard School, under the direction of Benjamin Harkavy, 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. 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

Biographies, continued

ROBERT BATTLE, *continued*

Jacob's Pillow Dance Festival. Battle was honored as one of the "Masters of African American Choreography" by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation–USA in 2007. He is a recipient of the 2021 *Dance Magazine* Award and has honorary doctorates from the University of the Arts, Marymount Manhattan College, and Fordham University. Battle was named a 2015 visiting fellow for The Art of Change, an initiative by the Ford Foundation. He is a sought-after keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.



MATTHEW RUSHING, *associate artistic director*

Matthew Rushing was born in Los Angeles, California. Rushing 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 Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in Austria,

Canada, France, Italy, and Russia. He has performed for Presidents George H. W. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House Dance Series. During his time with the company, he has choreographed four ballets: *Acceptance in Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; *Uptown* (2009), a tribute to the Harlem Renaissance; *Odetta* (2014), a celebration of "the queen of American folk music;" and *Testament* (2020), a tribute to Alvin Ailey's *Revelations* created in collaboration with Clifton Brown and Yusha-Marie Sorzano. In 2012 he created *Moan*, which was set on PHILADANCO! and premiered at the Joyce Theater. Rushing joined the company in 1992, became rehearsal director 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, Ailey created some of his most enduring roles for Jamison, most notably the tour-de-force solo *Cry*. During the 1970s and '80s she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies*, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Ailey asked her

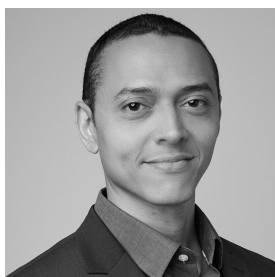
to succeed him as artistic director. In the 21 years that followed, she brought the company to unprecedented heights — including two historic engagements in South Africa and a 50-city global tour to celebrate the company's 50th anniversary. Jamison is the recipient of numerous awards and honors, among them a primetime Emmy Award, an American Choreography Award, a Kennedy Center Honor, a National Medal of Arts, a Bessie Award, the Phoenix Award, and the Handel Medallion. She was also listed in "The TIME 100: The World's Most Influential People" and honored by First Lady Michelle Obama at the first

White House Dance Series event. In 2015 she became the 50th inductee into the Hall of Fame at the National Museum of Dance. In 2016 she received the Douglas Watt Lifetime Achievement Award from the Fred and Adele Astaire Awards. As a highly regarded choreographer, Jamison has created many celebrated works, including *Divining* (1984), *Forgotten Time* (1989), *Hymn* (1993), *HERE... NOW.* (commissioned for the 2002 Cultural Olympiad), *Love Stories* (with additional choreography by Robert Battle and Rennie Harris, 2004), and *Among Us (Private Spaces: Public Places)* (2009). Jamison's autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004 under Jamison's artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman emerita Joan Weill. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture, and she remains committed to promoting the significance of the Ailey legacy — using dance as a medium for honoring the past, celebrating the present, and fearlessly reaching into the future.



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, Favors continued her training at the Ailey School as a fellowship student. She was a member of Ailey II, Alvin Ailey American Dance Theater, and the Lar Lubovitch Dance Company, and was a recipient of the Min-On Art Award. 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 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. 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 bachelor of fine arts program in dance. Brown began his professional career when he joined the Ailey company in 1999 and served as choreographic assistant to Judith Jamison. He has also danced with Earl Mosley's Diversity of Dance, Lar Lubovitch Dance Company, and was a founding member and rehearsal director for Jessica Lang Dance. He was nominated in the 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 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*

Biographies, continued

CLIFTON BROWN, *continued*

Dance and Dancing with the Stars. He has had the privilege of performing at the White House for President Obama. Brown became assistant rehearsal director in 2019.



BENNETT RINK, *executive director*

Bennett Rink became executive director in 2013. Rink first joined Ailey as manager of special events in 1994, became development director in 1998, and then worked as senior director of development and external affairs from 2007 to 2012. In his tenure overseeing Ailey's development and fundraising efforts, Rink led a \$75 million capital campaign supporting Ailey's first permanent home, the Joan Weill Center for Dance, which opened in 2005, and established an endowment to support major program areas. When the

company celebrated its 50th anniversary in 2008, Rink supervised an 18-month celebration, including events, promotions, collaborations, and special performances, bringing public awareness of the Ailey organization to new heights. Rink also oversaw the Next Step Campaign, which grew the organization's endowment to \$50 million. As executive director, he launched a five-year strategic plan in 2014 to realize Robert Battle's creative vision, expand Ailey's educational offerings, and enhance technology to extend the reach of the organization. Central to the plan has been the expansion of the Joan Weill Center for Dance, which attracts more than 200,000 visitors each year. In the fall of 2017 Ailey unveiled the center's Elaine Wynn and Family Education Wing, providing much-needed additional studios and classroom space to meet the growing demand for Ailey's programs. The building now comprises 87,000 square feet and is the largest destination for dance in New York City. Rink also conceived the Campaign for Ailey's Future, a \$50 million initiative to support the center's expansion and the ongoing implementation of other long-range strategic priorities. During 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*. Rink is a graduate of Syracuse University and holds a bachelor of fine arts in theatre.

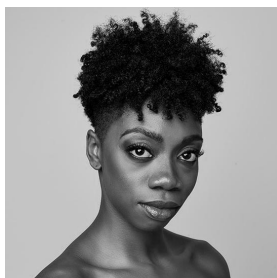
WHO'S WHO IN THE COMPANY



JEROBOAM BOZEMAN

Jeroboam Bozeman (Brooklyn, New York) began his training under Ruth Sistaire at the Ronald Edmonds Learning Center. Bozeman was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem. He is a gold-medalist of the NAACP ACT-SO Competition in dance. He performed in the Broadway musical *Aida* (international tour in China), as well as with PHILADANCO!, Donald Byrd's Spectrum Dance Theater, and Ailey II.

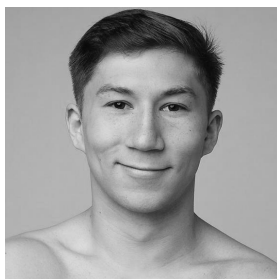
Bozeman was a guest artist with the Royal Ballet and was nominated as one of “25 to Watch” by *Dance Magazine* in 2018. He was featured in Bud Light’s NFL 100th commercial and Pyer Moss’s 2021 *Wat U Iz* fashion show. He has appeared in *Vanity Fair*, Neiman Marcus, *Double Magazine*, *Seattle Met*, and the *New York Times*. Bozeman joined the company in 2013.



KHALIA CAMPBELL

Khalia Campbell (Bronx, New York) is a graduate of Fiorello H. LaGuardia High School of Music & Art and Performing Arts. Campbell began her formal dance training at Uptown Dance Academy. She also studied at Dance Theatre of Harlem and as a scholarship student at the Ailey School. In 2012 she performed in Elton John and Tim Rice’s Broadway musical, *Aida* (international tour in Taiwan). She has performed with Kymera Dance, Dance Iquail, and in the 40th anniversary of *The Wiz* at SummerStage. Campbell also danced as a guest artist with Richard Siegal’s Ballet of

Difference in Munich, Germany. She was recognized in *Dance Magazine*’s “25 to Watch” in 2020 and is a 2021 dance fellowship recipient from the Princess Grace Foundation-USA. She was also featured in Katie Couric’s segment of *Thank You Notes* alongside Judith Jamison. Campbell was a member of Ailey II and joined the company in 2018.



PATRICK COKER

Patrick Coker (Chester, Virginia) was awarded the American Ballet Theatre’s National Trainee Scholarship from 2008 to 2010. In May 2014 Coker graduated from the Ailey/Fordham bachelor of fine arts 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 L.A.-based BODYTRAFFIC. Coker joined the company in 2019. Find him on Instagram at @pcoker.



SARAH DALEY-PERDOMO

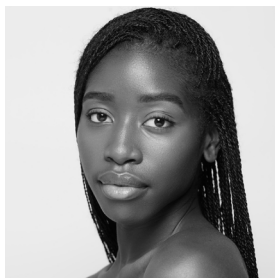
Sarah Daley-Perdomo (South Elgin, Illinois) began her training at the Faubourg School of Ballet in Illinois under the direction of Watmora Casey and Tatyana Mazur. Daley-Perdomo is a 2009 graduate of the Ailey/Fordham bachelor of fine arts program in dance and trained at institutions such as the Kirov Academy, National Ballet School of Canada, the San Francisco Conservatory of Dance, and intensives at Ballet Camp Illinois and Ballet Adriatico in Italy. Daley-Perdomo was honored to be highlighted in

Dance Magazine’s “On the Rise” feature in 2014, and to perform in Wayne McGregor’s

Biographies, continued

SARAH DALEY-PERDOMO, *continued*

Chroma for the filming of *Lincoln Center at the Movies: Great American Dance*. She is a recipient of a Youth America Grand Prix Award and an ARTS Foundation Award. Daley-Perdomo was a member of Ailey II and joined the company in 2011.



CAROLINE T. DARTEY

Caroline T. Darthey (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. Darthey later began dancing at the Conservatoire Populaire de Musique, Danse et Théâtre of Geneva. She 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 Sheller, Troy Powell, Robert Battle, Amy Hall Garner, Kirven Douthit-Boyd, Andrea Miller, Alia Kache, and Yannick Lebrun. Darthey joined the company in 2021. Find her on Instagram at @caroline_dartey.



GHRAI DEVORE-STOKES

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. DeVore-Stokes 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. She was the 2011 recipient of the Danish Queen Ingrid Scholarship of Honor and a 2009 recipient of the Dizzy

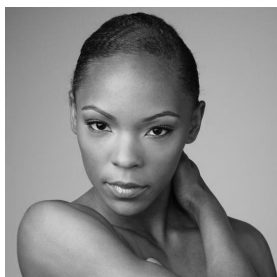
Feet Foundation Scholarship. She was also a 2010 nominee for the first annual Clive Barnes Award. Her film credits include *Swamp Lake* and *Codeswitch*. She has modeled for Lululemon and *Vogue*. DeVore-Stokes joined the company in 2010. She would like to thank The Creator from whom all blessings flow. Find her on Instagram at @ghrai_.



SOLOMON DUMAS

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

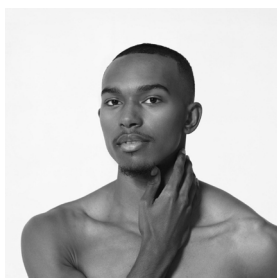
Theater and was a member of Ailey II. Dumas joined the company in 2016.



SAMANTHA FIGGINS

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. Figgins continued her education at SUNY Purchase Conservatory of Dance. There, she performed works by George Balanchine, Bill T. Jones, Paul Taylor, and Twyla Tharp. Upon graduating *cum laude*, Figgins became a member of Complexions

Contemporary Ballet, performing works by Dwight Rhoden, Jae Man Joo, and Camille A. Brown. She also performed at the 2014 DanceOpen Festival in St. Petersburg, Russia. Figgins was featured both on the cover of *Dance Spirit* magazine and in *Pointe* magazine's "10 Careers to Watch" in 2013. She has worked with Beyoncé and can be seen in the film *Enemy Within* alongside Tiler Peck and Matthew Rushing. Figgins joined the company in 2014.



JAU'MAIR GARLAND

Jau'mair Garland (Pittsburgh, Pennsylvania) 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, Garland 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 Garland was named a National YoungArts winner in modern/contemporary. He is a current

student at the USC Gloyd Kaufman School of Dance, where he will graduate in 2024. 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.

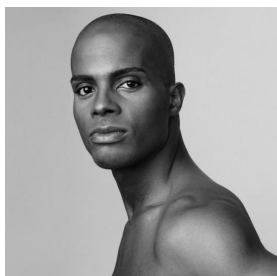


JAMES GILMER

James Gilmer (Pittsburgh, Pennsylvania) trained at Pittsburgh Ballet Theatre School and the Pittsburgh Creative and Performing Arts School. After graduating, Gilmer performed with Texture Contemporary Ballet and joined Cincinnati Ballet in 2011. While dancing with the Cincinnati Ballet for six seasons, he 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. Gilmer was also a member of Amy Seiwert's Imagery, performing during the summer seasons since 2013, and ODC/dance, performing works by Brenda Way, KT Nelson, and Kate Weare. In November 2021 he performed in *Twyla Now*, New York City Center's celebration of choreographer Twyla Tharp. Gilmer joined the company in 2019. Find him on Instagram at @james.agilmer.

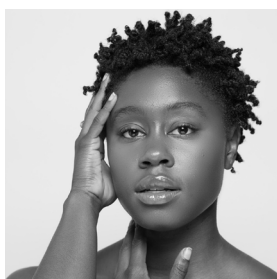
Biographies, continued



VERNARD J. GILMORE

Vernard J. Gilmore (Chicago, Illinois) began his training at Curie Performing and Creative Arts High School in Chicago under Diane Holda. Gilmore 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

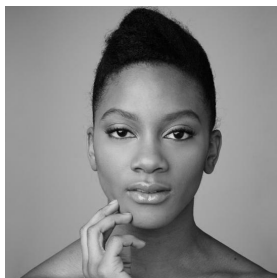
White House Dance Series. Gilmore is a choreographer whose work has been a part of the Ailey Dancers Resource Fund, Fire Island Dance Festival 2008, and Jazz Foundation of America Gala 2010, and he produced the Dance of Light project in 2010 and 2015. An excerpt of Gilmore's work, *La Muette*, was performed in 2017 as part of the *Celebrating the Men of Ailey* program at New York City Center. Nimbus Dance Works performed a new work by Gilmore in 2018. He is a certified Zena Rommett Floor-Barre instructor, and he teaches workshops and master classes around the world. Gilmore joined the company in 1997.



ASHLEY KAYLYNN GREEN

Ashley Kaylynn Green (Charleston, South Carolina) began her training at Columbia City Jazz, where she found her love for dance. Green trained in a variety of styles including ballet, modern, jazz, tap, and hip-hop. In 2020 she received a bachelor of fine arts in dance from Point Park University in Pittsburgh, Pennsylvania, under the direction of Garfield Lemonius. 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. Green joined the company in 2021 and that year was named one of "25 to Watch" by *Dance Magazine*.



JACQUELIN HARRIS

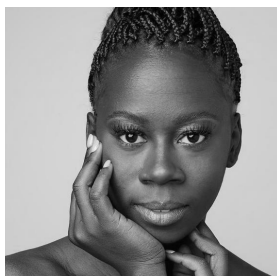
Jacquelin Harris (Charlotte, North Carolina) began her dance training at Dance Productions Studios under the direction of Lori Long. Harris received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. She graduated with honors from the Ailey/Fordham bachelor of fine arts program in dance. In 2016 Harris was named one of "25 to Watch" by *Dance Magazine*. She received a 2017 dance fellowship from the Princess Grace Foundation-USA.

In 2019 she was one of 75 dancers across the world to perform in Merce Cunningham's *Night of 100 Solos: A Centennial Event*, which won a New York Dance and Performance ("Bessie") Award. In 2021 she worked with Twyla Tharp in her production of *Twyla Now* alongside artists of New York City Ballet and American Ballet Theatre. Harris was a member of Ailey II and joined the company in 2014.



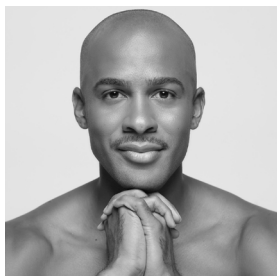
MICHAEL JACKSON JR.

Michael Jackson Jr. (New Orleans, Louisiana) 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. Jackson 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. Jackson joined the company in 2011 and rejoined in 2015.



YAZZMEEN LAIDLER

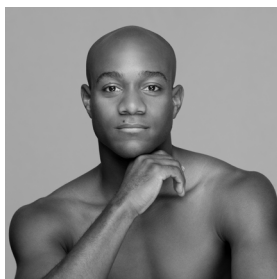
Yazzmeen Laidler (Miami, Florida) graduated from New World School of the Arts. Laidler trained at Traci Young-Bryon's Young Contemporary Dance Theatre and the Ailey School summer intensive. She received a bachelor of fine arts from the University of the Arts and was a company member of Eleone Dance Theatre. 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 Ailey II. She is the founder of Time Revealed Dance Intensive in Miami, which brings highly acclaimed artists to aid in the cultivation of community for aspiring dancers. Laidler joined the company in 2018. Find her on Instagram at @yazzmeen.laidlerin.



YANNICK LEBRUN

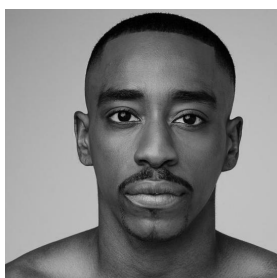
Yannick Lebrun (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, Lebrun moved to New York City to study at the Ailey School as a scholarship student. He was named one of *Dance Magazine's* "25 to Watch" in 2011, and in 2013 *France-Amérique* magazine highlighted him as one of the 50 most talented French people in the United States. In November 2016 Lebrun was a guest performer with the Royal Ballet in Wayne McGregor's *Chroma*. In 2019 he choreographed *Saa Magni*, his first work for Ailey II, and in 2021 he created *Lora* for American Ballet Theatre Studio Company. Lebrun was a member of Ailey II and joined the company in 2008. Find him on Instagram at @yannicklebrun.

Biographies, continued



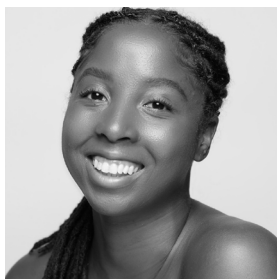
XAVIER MACK

Xavier Mack (Washington, D.C.) began his dance training at Divine Dance Institute in Capitol Heights, Maryland. Mack received a bachelor's degree in modern language and linguistics from the University of Maryland-Baltimore County (UMBC). In 2017 Mack joined Dallas Black Dance Theatre, where he performed works by Hope Boykin, Norbert De La Cruz III, Dianne McIntyre, and Matthew Rushing. Mack joined the company in 2022.



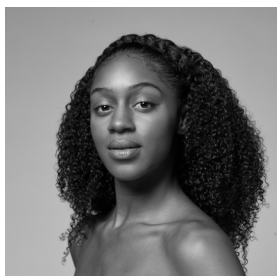
RENALDO MAURICE

Renaldo Maurice (Gary, Indiana) began his training with Tony Washington and graduated from Talent Unlimited High School. Maurice attended Emerson School for Visual and Performing Arts, studying with Larry Brewer. He 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. 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. Maurice was a member of Ailey II and joined the company in 2011. Find him on Facebook at @Maurice Gardner and on Instagram at @mauricerenaldo.



ASHLEY MAYEUX

Ashley Mayeux (Houston, Texas) began her dance training at the High School for Performing and Visual Arts and graduated *cum laude* with a bachelor of fine arts from SUNY Purchase. Mayeux continued her studies at the Dance Theatre of Harlem and went on to perform in the tour of the Broadway musical *Aida*. She has been featured in publications including the *New York Times*, the *Los Angeles Times*, *Pointe*, and *Dance Magazine*. She 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. Mayeux rejoined the Ailey company in 2021. Find her on Instagram at @miss_ashleynicolemayeux.



CORRIN RACHELLE MITCHELL

Corrin Rachelle Mitchell (Baltimore, Maryland) began her dance training in her hometown at LeRe's Performing Arts Center, owned by her mother and father. Mitchell attended Baltimore School for the Arts, where she trained with Norma Pera and Linda-Denise Fisher-Harrell. She graduated in 2017 with a bachelor of fine arts in dance from Point Park University, where she worked with choreographers Troy Powell, Garfield Lemonius, and Debbie Allen. After completing one year of apprenticeship,

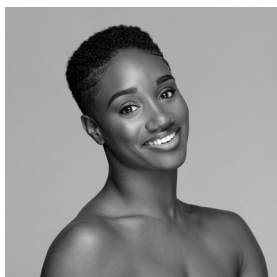
Mitchell joined Ailey II in 2017 where she performed works choreographed by Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Darrell Grand Moultrie, and Amy Hall Garner. Mitchell joined the company in 2019. Find her on at Instagram at [@_slimrin_](#).



CHALVAR MONTEIRO

Chalvar Monteiro (Montclair, New Jersey) began training at Sharron Miller's Academy for the Performing Arts and went on to study at the Ailey School before receiving a bachelor of fine arts in dance from SUNY Purchase. Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin+Company, BODYTRAFFIC, and A.I.M by Kyle Abraham. He assisted Abraham in setting and creating work for Barnard College, Princeton University, Emory University, New York University (NYU) Tisch School of the Arts, Alvin

Ailey American Dance Theater, and Wendy Whelan's *Restless Creature*. In 2019 Monteiro was selected to participate in 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. 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. Find him on Instagram at [@chlvrmntro](#).

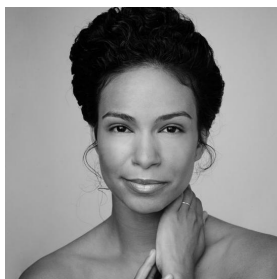


ALISHA RENA PEEK

Alisha Rena Peek (Upper Marlboro, Maryland), a graduate of the Ailey/Fordham bachelor of fine arts program in dance and former member of Ailey II, began her formal dance training at the Washington School of Ballet. Peek attended Kirov Ballet Academy, participated in the Dance Theatre of Harlem Kennedy Center Residency, and studied at the Art of Technique. Professionally, she 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*. Peek has appeared in the FX hit series *POSE* and choreographed a short film produced by Beats by Dre.

Biographies, continued



BELÉN INDHIRA PEREYRA

Belén Indhira Pereyra (Lawrence, Massachusetts) 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, 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

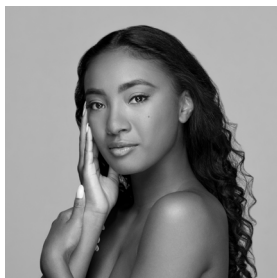
Island Dance Festival. She was an apprentice for Ronald K. Brown/Evidence, A Dance Company, and has performed with Lula Washington Dance Theater, Nathan Trice, and Roger C. Jeffrey. She has been featured in *Dance Magazine*, *Island Origins Magazine*, *Boston Magazine*, and *The Improper Bostonian*. Pereyra is also certified in 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

Miranda Quinn (Baltimore, Maryland) trained in various genres of dance from the ages of two to 18 at Mid-Atlantic Center for the Performing Arts under the artistic direction of Shannon Torres. Quinn graduated from the Juilliard School in 2019 under the newly appointed direction of Alicia Graf Mack. Her attendance at the school was made possible by the Jerome L. Greene Fellowship. She is an alum of the Springboard Dance Montréal, Arts Umbrella, and Hubbard Street Dance Chicago summer intensives.

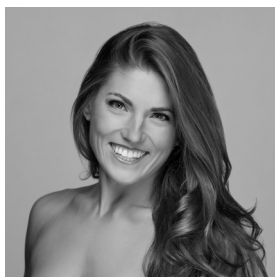
She joined the company in 2019. Quinn is beyond thrilled and honored to be a part of the Ailey family and legacy. Find her on Instagram at @mirandaming4.



HANNAH ALISSA RICHARDSON

Hannah Alissa Richardson (Toronto, Ontario, Canada) graduated with honors from the Ailey School Certificate Program. Richardson has performed works by choreographers including Ray Mercer, Bradley Sheller, 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

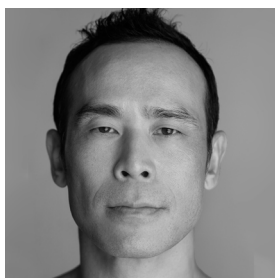
K. Brown at Bard's SummerScape festival. Some of her film and television credits include Orion Pictures' *Every Day* and Disney Channel's *Backstage*. Richardson was a proud member of Ailey II for one season before joining the company in 2022. She is also a guest artist with Ronald K. Brown/Evidence, A Dance Company. Richardson is thrilled to be part of Ailey and is grateful for all those who've continued to support her along her journey. Find her on Instagram at @hannahxrichardson.



DIEDRE ROGAN

Diedre Rogan (Fort Myers, Florida) began her dance training in Fort Myers, Florida, under Melinda Roy, Roberto Munoz, and Cheryl Copeland. Rogan graduated with honors from the Ailey/Fordham bachelor of fine arts 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 Hope Boykin for the City Center Encores Off-Center

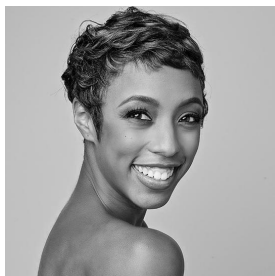
production of *Promenade* in 2019. Rogan danced with Ailey II from 2014 to 2016 and with Parsons Dance from 2016 to 2022. This is her first season with the company.



KANJI SEGAWA

Kanji Segawa (Kanagawa, Japan) began his dance training with his mother, Erika Akoh, studying ballet with Kan Horiuchi and Ju Horiuchi in Tokyo. In 1997 Segawa came to the 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. Segawa worked extensively with Mark Morris from 2004 to 2011, appearing with Mark Morris Dance Group and as a principal dancer in John Adams' *Nixon in China* at

the Metropolitan Opera. He is a master teacher and choreographs for companies and educational institutions. His work, *Future*, premiered during Ailey's 2021 Virtual Spirit Gala. Since 1999 Segawa has been creative associate for Jessica Lang, assisting her creations for companies including American Ballet Theatre, Pacific Northwest Ballet, the Washington Ballet, and the National Ballet of Japan. Segawa joined the company in 2011. For more information, please visit kanjisegawa.com.



COURTNEY CELESTE SPEARS

Courtney Celeste Spears (Baltimore, Maryland), of Bahamian descent, began formal training at the Baltimore School for the Arts under the direction of Norma Pera. Spears was the 2015 Denise Jefferson Memorial Scholar and graduated *summa cum laude* with honors from the Ailey/Fordham bachelor of fine arts program in dance with degrees in dance and communications. Spears attended summer intensives at the Juilliard School and American Ballet Theatre. She is a 2015 Princess Grace

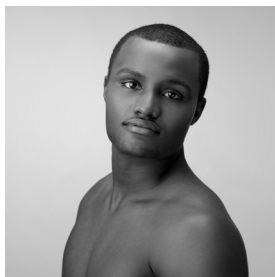
Award recipient, the 2020 Shirley Hall Bass Legacy Award recipient, and the co-founder and director of ArtSea Dance, an outreach and dance management company based in the Bahamas. Spears is currently signed with Wilhelmina Models and graduated from Harvard Business School's "Crossover Into Business" program. She continues to serve as a mentor by co-directing the Ailey Student Ailey Professional Mentor Program for the Ailey School. Spears was a member of Ailey II and joined the company in 2018. Find her on Instagram at [@bahamaballerina](https://www.instagram.com/bahamaballerina).

Biographies, continued



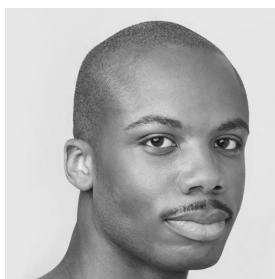
CONSTANCE STAMATIOU

Constance Stamatou (Charlotte, North Carolina) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre under the direction of Salvatore Aiello. Stamatou graduated from Northwest School of the Arts and studied at SUNY Purchase and as a fellowship student at the Ailey School. In 2009 Stamatou 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*. Stamatou has danced in the films *Shake Rattle & Roll* and Dan Pritzker's *Bolden*, as well as the commercial *I Love NY*. She is a mother of two. Stamatou was a member of Ailey II, joined the company in 2007, and rejoined in 2016. Find her on Instagram at @constance.stamatou.



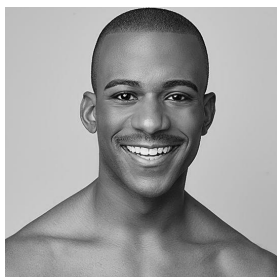
CHRISTOPHER TAYLOR

Christopher Taylor (Newark, New Jersey) is a graduate of Arts High School. Taylor 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. He 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. Taylor joined the company in 2022.



JERMAINE TERRY

Jermaine Terry (Washington, D.C.) began dancing at James Dance Center in Kissimmee, Florida. Terry graduated *cum laude* with a bachelor of fine arts 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. 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 New York 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*. Terry joined the company in 2010. Find him on Instagram at @jerms83.



CHRISTOPHER R. WILSON

Christopher R. Wilson (Augusta, Georgia) is a graduate of John S. Davidson Fine Arts Magnet School and graduated *cum laude* from the Ailey/Fordham bachelor of fine arts program in dance. Wilson 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. Wilson has performed works by choreographers Judith Jamison, Matthew Rushing, Wayne McGregor, Camille A. Brown, Kyle Abraham, and Emily Molnar, among others. He has been a guest artist with the Black Iris Project and for the Jacob's Pillow Dance Festival. Wilson was a member of Ailey II and joined the company in 2018. For more information, please visit christopherrwilson.com. Find him on Instagram at @christopher.r.wilson.

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

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Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to *An Evening with Viet Thanh Nguyen* on Thursday, March 16, 2023.



bit.ly/alvin-ailey-feedback

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212-584-7500 | opus3artists.com

PRODUCTION CREDITS

Lighting system provided by 4Wall Entertainment; touring sound system provided by Gibson Entertainment Services; and domestic trucking services provided by Stage Call Corporation.

Alvin Ailey is a proud member of Dance/USA, the national service organization for professional dance. Dancers appear at the courtesy of the American Guild of Musical Artists. Alvin Ailey crew members belong to the International Alliance of Theatrical Stage Employees.

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Engagement Events

WEDNESDAY, FEBRUARY 22, 2023

FILM: AMERICAN MASTERS: AILEY

The Lyric Theatre hosted a screening of a PBS documentary offering a portrait of legendary choreographer Alvin Ailey.

TUESDAY, FEBRUARY 28, 2023

UNIVERSITY CLASS VISIT: INTRODUCTION TO DANCE TECHNIQUES

Virginia Tech students participated in a dance class, led by Alvin Ailey American Dance Theater teaching artists.

DISCUSSION WITH ALVIN AILEY AMERICAN DANCE THEATER

A member of Alvin Ailey American Dance Theater's artistic leadership led a dialogue about the dance company's legacy and artistic aspirations.

WEDNESDAY, MARCH 1, 2023

SCHOOL-DAY PERFORMANCE

Educators and students in grades 4-7 from Floyd, Montgomery, Pulaski, and Roanoke counties and Radford and Salem cities experienced a free performance by Alvin Ailey American Dance Theater as part of the Moss Arts Center's school-day performance series. The program was supplemented with an educational study guide to support educators' integration of the performance with their in-class instruction.

Special thanks to Black Cultural Center, Lavender House, Lyric Theatre, Kimberly Clark-Shaw, Susan Mattingly, Rachel Rugh, Jess Silvia, Takiya Nur Amin, and Shernita Lee

Go Deeper

Each program performed by Alvin Ailey American Dance Theater at the Moss Arts Center will include the company's iconic *Revelations* (1960) alongside pieces choreographed as recently as 2022. How would you describe the "conversation" between such pieces that span 60+ years? What images, themes, and questions are distinct or shared among the repertory?

In the Galleries

Spring Exhibitions
Through Saturday, April 22



Anne Samat

Follow Your Heart Wholeheartedly 2

Ruth C. Horton Gallery

In her fiber-based reliefs, Malaysian artist Anne Samat meticulously juxtaposes beadwork and traditional South Asian weaving techniques with common items, a project that questions the boundaries of craft and art.

Yanira Collado

Zafa/ A Spellworking of Temporal Geometry

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen

'71 Reception Gallery

In the face of inevitable change and displacement, memories find a home in the relic. Yanira Collado explores the ideas of migration, reliquary, and memory through construction and ritual.

▲ Anne Samat; *No Place for Beginners or Sensitive Heart #3*, 2021 (detail); rattan sticks, kitchen and garden utensils, beads, ceramic, metal, and plastic ornaments; 105 x 50 x 6 inches; courtesy of the artist and Marc Straus, New York

K-12 Programs at the Moss



Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools. Learn more at bit.ly/moss-k12.

Did You Know?

The Moss Arts Center's fly tower is 101 feet tall. Holding the system of lines, pulleys, and other devices, the fly tower allows staff to safely and quickly "fly" scenery and other equipment in and out of the audience's view into a large opening (known as a fly loft) above the stage.

Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received donations during the period of July 1, 2021, through June 30, 2022, from the following:

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UP 86

Guest Curator Series

A trio of spring performances curated by North Carolina artist Shirlette Ammons, who is serving as the Moss Arts Center's first independent guest performing arts curator. Ammons brings a new perspective to the center's lineup, creating a focus on Black Southern artists who effortlessly cross genres and revitalize time honored music traditions.

\$15 general admission; \$10 students with ID and youth 18 and under
All performances in the Cube



Thursday, March 30-Friday, March 31, 8 PM

Rissi Palmer

Rissi Palmer's gift lies in reaching across all musical boundaries. While Palmer made her mark in country music, she is equally at home in R&B.



Friday, April 7, 8 PM

Shirlette Ammons

Shirlette Ammons is an expressive poet, musician, emcee, and film creative whose highly collaborative work defies genre.



Friday, April 14, 8 PM

Sonny Miles

Citing gospel, funk, and neo-soul as his biggest influences, Sonny Miles fuses catchy, relatable lyrics with soulful compositions to create a unique sound.

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