

ALVIN AILEY AMERICAN DANCE THEATER

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Judith Jamison, Artistic Director Emerita

Alicia Graf Mack, Artistic Director
Matthew Rushing, Associate Artistic Director

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Leonardo Brito
Patrick Coker
Shawn Cusseaux
Sarah Daley-Perdomo
Caroline T. Dartey
Isaiah Day
Coral Dolphin
Solomon Dumas
Mason Evans
Samantha Figgins
Sebastian Garcia

James Gilmer
Ashley Kaylynn Green
Jacquelin Harris
Yannick Lebrun
Xavier Logan
Xavier Mack
Renaldo Maurice
Corrin Rachelle Mitchell
Jesse Obremski
Kali Marie Oliver
Alisha Rena Peek

Jessica Amber Pinkett
Miranda Quinn
Hannah Alissa Richardson
Deidre Rogan
Constance Stamatiou
Christopher Taylor
De'Anthony Vaughan
Dandara Veiga
Isabel Wallace-Green
Christopher R. Wilson

Clifton Brown, Assistant Rehearsal Director
Kanji Segawa, Assistant Rehearsal Director

Bennett Rink, Executive Director

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2026 Global Tour Sponsor

Alvin Ailey American Dance Theater's 2026 US Tour is supported, in part, by
the National Endowment for the Arts.

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Friday, January 30, 2026 at 7:30pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

EMBRACE

(2025)

Choreography by Fredrick Earl Mosley

Music by Various Artists

Rehearsal Associates: Amir Baldwin, Tara Bellardini, and Manuela Sanchez

Costumes by Jon Taylor

Lighting by Josh Monroe

Scenic Design by Joseph Anthony Gaito

Embrace examines the ups and downs of human connections—messy, beautiful, and everything in between. This piece explores what it takes to love deeply, heal fully, and embrace the journey with open arms.

Patrick Coker, Caroline T. Dartey, Solomon Dumas, Ashley Kaylynn Green, Jacquelin Harris,
Xavier Mack, Jesse Obremski, Miranda Quinn, Constance Stamatiou, Christopher R. Wilson

The world premiere of *Embrace* is supported by Michele & Tim Barakett, Maury & Joseph Bohan, Julie C. Down,
Denise Littlefield Sobel, The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund,
and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

Fredrick Earl Mosley is a dance educator and Founder/Director of Diversity of Dance Inc., which encompasses the programs Earl Mosley's Institute of the Arts, Hearts of Men, and Dancing Beyond. Part of his mission is to educate, entertain, and use dance to enhance and enrich lives, even in the most adverse circumstances. Mosley's choreographic credits include creations for schools including Marymount Manhattan College, Muhlenberg College, The Joffrey Ballet Trainee Program, Rosie's Theater Kids, National Dance Institute, Dance Institute of Washington, Montclair State University, The Ailey School, Hofstra University, Rutgers University, Adelphi University, and numerous other universities and institutions both nationally and internationally. He was awarded Teacher of the Year by *Dance Teacher* magazine in 2005 and received the Outstanding Artists Award from the Connecticut Dance Alliance in 2012 in recognition of his commitment to and love of mentoring and encouraging young dancers to reach for their dreams. In 2016, Mosley received the Mid-Career Award from the prestigious Martha Hill Dance Fund, and in 2018, he received the Elisa Monte Lifetime Achievement Award. He was the 2021-2022 National Dance Institute Helen Stambler Neuberger Artist in Residence and the 2022 Muhlenberg College Theater and Dance Department's Baker Artist in Residence. Most recently, he received the 2025 Jose Limon Foundation Award for Innovation in Education. Mosley believes in diversity in art and the life experiences that each person brings to the process of creating dance that entertains, educates, and heals the human spirit.

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—INTERMISSION—

DIFFERENCE BETWEEN

(2025)

Choreography by Matthew Neenan
Music written and performed by Heather Christian & the Arbornauts
Costumes by Karen Young
Lighting by Brandon Stirling Baker

For Difference Between, I was deeply inspired by the intricate orchestrations and powerful lyrics of acclaimed singer/songwriter Heather Christian. Her raw vocal power evoked—to me—an intricate world of strange tensions, potent griefs, and quiet loves.

*"Difference between. Deference, reverence, sever its shoots on the bean
Sanity, brevity, bravery, levity—these are the virtues
are any restored or recorded or
pored over once the romance of it leaves?"
-Heather Christian, "Tomorrow"*

Patrick Coker, Shawn Cusseaux, Ashley Kaylynn Green, Jacquelin Harris,
Jesse Obremski, Miranda Quinn, Christopher R. Wilson

The world premiere of *Difference Between* is supported by
The Pamela D. Zilly and John H. Schaefer New Works Endowment Fund
and The Fred Eychaner New Works Endowment Fund.

Matthew Neenan, described as “one of America’s best dance poets” by The New York Times, began his dance training at the Boston Ballet School and later attended LaGuardia High School of Performing Arts and the School of American Ballet. From 1994-2007, Neenan danced with the Pennsylvania Ballet (now Philadelphia Ballet) where he performed numerous principal roles in the classical, contemporary, and Balanchine repertoire. From 2007–2020, he served as Choreographer in Residence, creating 20 original ballets. Neenan’s choreography has been performed by New York City Ballet, Pacific Northwest Ballet, The Washington Ballet, Ballet West, Smuin Contemporary Ballet, Ballet Met, Colorado Ballet, Ballet Memphis, Milwaukee Ballet, Oregon Ballet Theatre, Tulsa Ballet, Kansas City Ballet, Nashville Ballet, Parsons Dance, BODYTRAFFIC, Vail Dance Festival (where he has created five world premieres), Juilliard Dance, and USC Kaufman School of Dance. He has received awards and grants for his choreography from the National Endowment for the Arts, Dance Advance funded by the Pew Charitable Trusts, the Choo San Goh Foundation, the Independence Foundation, the Pennsylvania Council on the Arts, New York City Ballet Choreographic Institute’s Fellowship Initiative, Sacramento Ballet’s Capital Choreography Competition, and the Jerome Robbins NEW Program Fellowship. In 2019, he directed the Contemporary Ballet Program at Jacob’s Pillow. In 2005, Neenan co-founded BalletX with fellow dancer Christine Cox. BalletX has performed his choreography nationally and internationally at such prestigious institutions as The Joyce Theater, New York City Center, and Vail International Dance Festival. His ballet *The Last Glass* (2013) was on *The New York Times* Top 10 list.

“Holy Roller”, “Sip o Water”, “Machu Picchu”, “Tomorrow”, “The End (Whatever)”, “That’s the Truth”, and “The Wicked” rights administered by Kobalt Music Publishing.

—PAUSE—

SONG OF THE ANCHORITE

(2025)

Choreography by Jamar Roberts

Music composed by Maurice Ravel,

performed by Avishai Cohen, Yonathan Avishai, Barak Mori, and Ziv Ravitz

Costume by Jon Taylor and Jamar Roberts

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

Alvin -

*To you, I offer my eternal debt of gratitude for leaving behind a legacy of truth, power, beauty, and spirit.
Because of you, we are seen.*

- Jamar Roberts

Isaiah Day

The world premiere of *Song of the Anchorite* is supported by Celestine & Howard Campbell.

Jamar Roberts, from Miami, FL, was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019-2022. Roberts has made six previous works on the Company to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), *In a Sentimental Mood* (2022), and *Al-Andalus Blues* (2024). 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 DanceAspen, Miami City Ballet, San Francisco Ballet, ABT Studio Company, Martha Graham Dance Company, LA Dance Project, Vail Dance Festival, Fall for Dance, Juilliard, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim where he created the films *Cooped* and *A Chronicle of a Pivot at a Point in Time*. 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 NYU's Center for Ballet and currently serves as an Arnhold Creative Associate at large and distinguished visiting faculty at the Juilliard School.

"Adagio assai (from Ravel's Piano Concerto in G Major)"

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REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Xavier Mack, Jessica Amber Pinkett, Corrin Rachelle Mitchell

Fix Me, Jesus

Arranged by Hall Johnson*

Sarah Daley-Perdomo, James Gilmer

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Shawn Cusseaux, Miranda Quinn, Sebastian Garcia, Isaiah Day

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“A Man Went Down to the River” is an original composition by Ella Jenkins.

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I Wanna Be Ready

Arranged by James Miller

Yannick Lebrun

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Christopher Taylor, Isaiah Day, Patrick Coker

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

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You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

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Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

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GRACE

(1999, New Production 2024)

Choreography by Ronald K. Brown

Rehearsal Associate: Arcell Cabuag

Music by Various Artists*

Costumes by Omatayo Wunmi Olaiya

Lighting by Tsubasa Kamei

Jacquelin Harris, Hannah Alissa Richardson, Corrin Rachelle Mitchell, Ashley Kaylynn Green, Samantha Figgins, De'Anthony Vaughan, Isaiah Day, Solomon Dumas, Xavier Mack, Patrick Coker, Christopher R. Wilson

This new production of *Grace* is supported by Maury & Joseph Bohan and Catherine & Bill Miller.

The original production of *Grace* was made possible by
Elizabeth Marsteller Gordon and Natasha Leibel Levine, M.D. & Harlan B. Levine, M.D.

The creation of this work was made possible, in part, by AT&T, the John S. and James L. Knight Foundation,
and The Harkness Foundation for Dance.

Ronald K. Brown is an advocate for the growth of the African American dance community and uses movement as a way to acquaint audiences with the beauty of traditional African forms and rhythms. Brown founded Brooklyn-based EVIDENCE, A Dance Company in 1985 and has also set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, PHILADANCO!, and others. Brown choreographed Regina Taylor's award-winning play, *Crowns*, for which he won an AUDELCO Award. In addition, he has received a John Guggenheim Memorial Fellowship, a National Endowment for the Arts Choreographers Fellowship, a New York Foundation for the Arts Fellowship, and a United States Artists Fellowship, among others.

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—INTERMISSION—

BLINK OF AN EYE

(2011, Company Premiere 2025)

Choreography by Medhi Walerski

Staged by Valentina Scaglia

Music by Johann Sebastian Bach, performed by Itzhak Perlman

Costumes by Medhi Walerski

Costumes redesigned by Jon Taylor

Original Lighting by Nicole Pearce

A moment—brief yet infinite. Blink of an Eye explores the fragile boundary between presence and absence, change and stillness. Echoing Bach's 'Partitas for Solo Violin', the work traces a dialogue between rigor and freedom, structure and emotion, the earthly and the divine. Through movement that flows like sound, it reflects on how everything can shift, disappear, or begin again in the blink of an eye.

Caroline T. Dartey, Ashley Kaylynn Green, Hannah Alissa Richardson, Dandara Veiga,
Isaiah Day, Christopher R. Wilson, Mason Evans, Jesse Obremski

The company premiere of *Blink of an Eye* is supported by commissioning funds from New York City Center.

Blink of an Eye was also made possible with support by Leanne Lachman.

Medhi Walerski is currently the Artistic Director of Ballet BC. Raised in France, Walerski danced at the Paris Opera Ballet and the Ballet du Rhin before joining the Nederlands Dans Theater in 2001. For more than a decade, he was an integral part of the company, contributing to the creative, innovative style for which NDT is famous. Walerski was awarded the prestigious Dutch dance prize VSCD *Zwaan* in 2013. Walerski has worked closely with many renowned choreographers, creating alongside and performing works by Jiří Kylián, William Forsythe, Ohad Naharin, George Balanchine, Rudolf Nureyev, Paul Lightfoot and Sol Leon, Crystal Pite, Johan Inger, and Wayne McGregor, among others. Walerski's choreographic debut was in 2008 for NDT 2. Since then, he has created numerous acclaimed works for NDT and Ballet BC including *Petite Cérémonie* (2011), *Chamber* (2012), *GARDEN* (2016), *Silent Tides* (2021), *just BEFORE right AFTER* (2022), *Pieces of Tomorrow* (2024), and *Last light* (2025), as well as works for Bern Ballet, Goteborg Ballet, the Ballet State of Georgia, StaatBallet Hannover, Staattheater Wiesbaden, and Charlotte Ballet.

"Partita for Solo Violin N2 in D Minor BWV 1004: I. Allemande", "Partita for Solo Violin N1 in G Minor BWV 1001: I. Adagio", and "Partita for Solo Violin N1 in G Minor BWV 1001: IV. Presto"

—PAUSE—

A CASE OF YOU
(2004, New Production 2025)
Choreography by Judith Jamison
Staged by Clifton Brown
Music by Joni Mitchell, performed by Diana Krall
Lighting by Al Crawford
Costume by Jon Taylor

Jacquelin Harris, Yannick Lebrun

This new production of *A Case of You* is made possible by Leigh F. Butler, Victoria Cerami,
Judith McDonough Kaminski & Joseph Kaminski, Red Moose Charitable Trust, and Daria L. and Eric J. Wallach.

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*. In 1989, Mr. Ailey asked Ms. Jamison to succeed him as artistic director, and for the next 21 years she led the company to unprecedented heights. She was the recipient of numerous awards and honors, among them a Primetime Emmy Award, a Kennedy Center Honor, and a National Medal of Arts. As a highly regarded choreographer, Ms. Jamison created many celebrated works for Alvin Ailey American Dance Theater. Following her retirement from the helm of the company in 2011, she continued to dedicate herself to asserting the prominence of the arts in our culture, and she remained 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. Ms. Jamison's death on November 9, 2024, prompted an outpouring of love and admiration from people around the world who were touched by her magnificent artistry and extraordinary spirit.

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The Company

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Jesse Obremski, Ashley Kaylynn Green, Caroline T. Dartey

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The creation of this work was made possible, in part, by AT&T, the John S. and James L. Knight Foundation,
and The Harkness Foundation for Dance.

Ronald K. Brown is an advocate for the growth of the African American dance community and uses movement as a way to acquaint audiences with the beauty of traditional African forms and rhythms. Brown founded Brooklyn-based EVIDENCE, A Dance Company in 1985 and has also set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, PHILADANCO!, and others. Brown choreographed Regina Taylor's award-winning play, *Crowns*, for which he won an AUDELCO Award. In addition, he has received a John Guggenheim Memorial Fellowship, a National Endowment for the Arts Choreographers Fellowship, a New York Foundation for the Arts Fellowship, and a United States Artists Fellowship, among others.

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—INTERMISSION—

BLINK OF AN EYE

(2011, Company Premiere 2025)

Choreography by Medhi Walerski

Staged by Valentina Scaglia

Music by Johann Sebastian Bach, performed by Itzhak Perlman

Costumes by Medhi Walerski

Costumes redesigned by Jon Taylor

Original Lighting by Nicole Pearce

A moment—brief yet infinite. Blink of an Eye explores the fragile boundary between presence and absence, change and stillness. Echoing Bach's 'Partitas for Solo Violin', the work traces a dialogue between rigor and freedom, structure and emotion, the earthly and the divine. Through movement that flows like sound, it reflects on how everything can shift, disappear, or begin again in the blink of an eye.

Sarah Daley-Perdomo, Jacquelin Harris, Miranda Quinn, Constance Stamatiou,
Shawn Cusseaux, Isaiah Day, Xavier Mack, Christopher R. Wilson

The company premiere of *Blink of an Eye* is supported by commissioning funds from New York City Center.

Blink of an Eye was also made possible with support by Leanne Lachman.

Medhi Walerski is currently the Artistic Director of Ballet BC. Raised in France, Walerski danced at the Paris Opera Ballet and the Ballet du Rhin before joining the Nederlands Dans Theater in 2001. For more than a decade, he was an integral part of the company, contributing to the creative, innovative style for which NDT is famous. Walerski was awarded the prestigious Dutch dance prize VSCD *Zwaan* in 2013. Walerski has worked closely with many renowned choreographers, creating alongside and performing works by Jiří Kylián, William Forsythe, Ohad Naharin, George Balanchine, Rudolf Nureyev, Paul Lightfoot and Sol Leon, Crystal Pite, Johan Inger, and Wayne McGregor, among others. Walerski's choreographic debut was in 2008 for NDT 2. Since then, he has created numerous acclaimed works for NDT and Ballet BC including *Petite Cérémonie* (2011), *Chamber* (2012), *GARDEN* (2016), *Silent Tides* (2021), *just BEFORE right AFTER* (2022), *Pieces of Tomorrow* (2024), and *Last light* (2025), as well as works for Bern Ballet, Goteborg Ballet, the Ballet State of Georgia, StaatBallet Hannover, Staattheater Wiesbaden, and Charlotte Ballet.

"Partita for Solo Violin N2 in D Minor BWV 1004: I. Allemande", "Partita for Solo Violin N1 in G Minor BWV 1001: I. Adagio", and "Partita for Solo Violin N1 in G Minor BWV 1001: IV. Presto"

—PAUSE—

A CASE OF YOU
(2004, New Production 2025)
Choreography by Judith Jamison
Staged by Clifton Brown
Music by Joni Mitchell, performed by Diana Krall
Lighting by Al Crawford
Costume by Jon Taylor

Jessica Amber Pinkett, Jesse Obremski

This new production of *A Case of You* is made possible by Leigh F. Butler, Victoria Cerami,
Judith McDonough Kaminski & Joseph Kaminski, Red Moose Charitable Trust, and Daria L. and Eric J. Wallach.

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*. In 1989, Mr. Ailey asked Ms. Jamison to succeed him as artistic director, and for the next 21 years she led the company to unprecedented heights. She was the recipient of numerous awards and honors, among them a Primetime Emmy Award, a Kennedy Center Honor, and a National Medal of Arts. As a highly regarded choreographer, Ms. Jamison created many celebrated works for Alvin Ailey American Dance Theater. Following her retirement from the helm of the company in 2011, she continued to dedicate herself to asserting the prominence of the arts in our culture, and she remained 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. Ms. Jamison's death on November 9, 2024, prompted an outpouring of love and admiration from people around the world who were touched by her magnificent artistry and extraordinary spirit.

"A Case of You" © 1972 Joni Mitchell Publishing Corp (ASCAP). Rights administered by Reservoir Media.

—INTERMISSION—

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Shawn Cusseaux, Alisha Rena Peek, Corrin Rachelle Mitchell

Fix Me, Jesus

Arranged by Hall Johnson*

Miranda Quinn, James Gilmer

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Mason Evans, Dandara Veiga, Xavier Logan, Christopher Taylor

Wade in the Water

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.

Jessica Amber Pinkett, Solomon Dumas, Caroline T. Dartey

I Wanna Be Ready

Arranged by James Miller

Renaldo Maurice

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Xavier Logan, Isaiah Day, Xavier Mack

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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

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Tuesday, February 3, 2026 at 7:30pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

EMBRACE

(2025)

Choreography by Fredrick Earl Mosley

Music by Various Artists

Rehearsal Associates: Amir Baldwin, Tara Bellardini, and Manuela Sanchez

Costumes by Jon Taylor

Lighting by Josh Monroe

Scenic Design by Joseph Anthony Gaito

Embrace examines the ups and downs of human connections—messy, beautiful, and everything in between. This piece explores what it takes to love deeply, heal fully, and embrace the journey with open arms.

Shawn Cusseaux, Sarah Daley-Perdomo, Isaiah Day, Samantha Figgins, James Gilmer,
Renaldo Maurice, Jessica Amber Pinkett, Hannah Alissa Richardson, Christopher Taylor, Dandara Veiga

The world premiere of *Embrace* is supported by Michele & Tim Barakett, Maury & Joseph Bohan, Julie C. Down,
Denise Littlefield Sobel, The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund,
and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

Fredrick Earl Mosley is a dance educator and Founder/Director of Diversity of Dance Inc., which encompasses the programs Earl Mosley's Institute of the Arts, Hearts of Men, and Dancing Beyond. Part of his mission is to educate, entertain, and use dance to enhance and enrich lives, even in the most adverse circumstances. Mosley's choreographic credits include creations for schools including Marymount Manhattan College, Muhlenberg College, The Joffrey Ballet Trainee Program, Rosie's Theater Kids, National Dance Institute, Dance Institute of Washington, Montclair State University, The Ailey School, Hofstra University, Rutgers University, Adelphi University, and numerous other universities and institutions both nationally and internationally. He was awarded Teacher of the Year by *Dance Teacher* magazine in 2005 and received the Outstanding Artists Award from the Connecticut Dance Alliance in 2012 in recognition of his commitment to and love of mentoring and encouraging young dancers to reach for their dreams. In 2016, Mosley received the Mid-Career Award from the prestigious Martha Hill Dance Fund, and in 2018, he received the Elisa Monte Lifetime Achievement Award. He was the 2021-2022 National Dance Institute Helen Stambler Neuberger Artist in Residence and the 2022 Muhlenberg College Theater and Dance Department's Baker Artist in Residence. Most recently, he received the 2025 Jose Limon Foundation Award for Innovation in Education. Mosley believes in diversity in art and the life experiences that each person brings to the process of creating dance that entertains, educates, and heals the human spirit.

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—INTERMISSION—

DIFFERENCE BETWEEN

(2025)

Choreography by Matthew Neenan
Music written and performed by Heather Christian & the Arbornauts
Costumes by Karen Young
Lighting by Brandon Stirling Baker

For Difference Between, I was deeply inspired by the intricate orchestrations and powerful lyrics of acclaimed singer/songwriter Heather Christian. Her raw vocal power evoked—to me—an intricate world of strange tensions, potent griefs, and quiet loves.

*"Difference between. Deference, reverence, sever its shoots on the bean
Sanity, brevity, bravery, levity—these are the virtues
are any restored or recorded or
pored over once the romance of it leaves?"
-Heather Christian, "Tomorrow"*

Caroline T. Dartey, Isaiah Day, Samantha Figgins, Sebastian Garcia,
Mason Evans, Xavier Mack, Alisha Rena Peek

The world premiere of *Difference Between* is supported by
The Pamela D. Zilly and John H. Schaefer New Works Endowment Fund
and The Fred Eychaner New Works Endowment Fund.

Matthew Neenan, described as “one of America’s best dance poets” by The New York Times, began his dance training at the Boston Ballet School and later attended LaGuardia High School of Performing Arts and the School of American Ballet. From 1994-2007, Neenan danced with the Pennsylvania Ballet (now Philadelphia Ballet) where he performed numerous principal roles in the classical, contemporary, and Balanchine repertoire. From 2007–2020, he served as Choreographer in Residence, creating 20 original ballets. Neenan’s choreography has been performed by New York City Ballet, Pacific Northwest Ballet, The Washington Ballet, Ballet West, Smuin Contemporary Ballet, Ballet Met, Colorado Ballet, Ballet Memphis, Milwaukee Ballet, Oregon Ballet Theatre, Tulsa Ballet, Kansas City Ballet, Nashville Ballet, Parsons Dance, BODYTRAFFIC, Vail Dance Festival (where he has created five world premieres), Juilliard Dance, and USC Kaufman School of Dance. He has received awards and grants for his choreography from the National Endowment for the Arts, Dance Advance funded by the Pew Charitable Trusts, the Choo San Goh Foundation, the Independence Foundation, the Pennsylvania Council on the Arts, New York City Ballet Choreographic Institute’s Fellowship Initiative, Sacramento Ballet’s Capital Choreography Competition, and the Jerome Robbins NEW Program Fellowship. In 2019, he directed the Contemporary Ballet Program at Jacob’s Pillow. In 2005, Neenan co-founded BalletX with fellow dancer Christine Cox. BalletX has performed his choreography nationally and internationally at such prestigious institutions as The Joyce Theater, New York City Center, and Vail International Dance Festival. His ballet *The Last Glass* (2013) was on *The New York Times* Top 10 list.

“Holy Roller”, “Sip o Water”, “Machu Picchu”, “Tomorrow”, “The End (Whatever)”, “That’s the Truth”, and “The Wicked” rights administered by Kobalt Music Publishing.

—PAUSE—

SONG OF THE ANCHORITE

(2025)

Choreography by Jamar Roberts

Music composed by Maurice Ravel,

performed by Avishai Cohen, Yonathan Avishai, Barak Mori, and Ziv Ravitz

Costume by Jon Taylor and Jamar Roberts

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

Alvin -

*To you, I offer my eternal debt of gratitude for leaving behind a legacy of truth, power, beauty, and spirit.
Because of you, we are seen.*

- Jamar Roberts

Yannick Lebrun

The world premiere of *Song of the Anchorite* is supported by Celestine & Howard Campbell.

Jamar Roberts, from Miami, FL, was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019-2022. Roberts has made six previous works on the Company to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), *In a Sentimental Mood* (2022), and *Al-Andalus Blues* (2024). 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 DanceAspen, Miami City Ballet, San Francisco Ballet, ABT Studio Company, Martha Graham Dance Company, LA Dance Project, Vail Dance Festival, Fall for Dance, Juilliard, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim where he created the films *Cooped* and *A Chronicle of a Pivot at a Point in Time*. 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 NYU's Center for Ballet and currently serves as an Arnhold Creative Associate at large and distinguished visiting faculty at the Juilliard School.

"Adagio assai (from Ravel's Piano Concerto in G Major)"

—INTERMISSION—

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Shawn Cusseaux, Deidre Rogan, Kali Marie Oliver

Fix Me, Jesus

Arranged by Hall Johnson*

Miranda Quinn, Yannick Lebrun

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Patrick Coker, Dandara Veiga, Sebastian Garcia, De'Anthony Vaughan

Wade in the Water

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.

Alisha Rena Peek, Christopher Taylor, Isabel Wallace-Green

I Wanna Be Ready

Arranged by James Miller

Xavier Mack

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

James Gilmer, Sebastian Garcia, Mason Evans

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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

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Wednesday, February 4, 2026 at 7:00pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

EMBRACE

(2025)

Choreography by Fredrick Earl Mosley

Music by Various Artists

Rehearsal Associates: Amir Baldwin, Tara Bellardini, and Manuela Sanchez

Costumes by Jon Taylor

Lighting by Josh Monroe

Scenic Design by Joseph Anthony Gaito

Embrace examines the ups and downs of human connections—messy, beautiful, and everything in between. This piece explores what it takes to love deeply, heal fully, and embrace the journey with open arms.

Patrick Coker, Caroline T. Dartey, Solomon Dumas, Ashley Kaylynn Green, Jacquelin Harris, Xavier Mack, Miranda Quinn, Jesse Obremski, Constance Stamatiou, Christopher R. Wilson

The world premiere of *Embrace* is supported by Michele & Tim Barakett, Maury & Joseph Bohan, Julie C. Down, Denise Littlefield Sobel, The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund, and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

Fredrick Earl Mosley is a dance educator and Founder/Director of Diversity of Dance Inc., which encompasses the programs Earl Mosley's Institute of the Arts, Hearts of Men, and Dancing Beyond. Part of his mission is to educate, entertain, and use dance to enhance and enrich lives, even in the most adverse circumstances. Mosley's choreographic credits include creations for schools including Marymount Manhattan College, Muhlenberg College, The Joffrey Ballet Trainee Program, Rosie's Theater Kids, National Dance Institute, Dance Institute of Washington, Montclair State University, The Ailey School, Hofstra University, Rutgers University, Adelphi University, and numerous other universities and institutions both nationally and internationally. He was awarded Teacher of the Year by *Dance Teacher* magazine in 2005 and received the Outstanding Artists Award from the Connecticut Dance Alliance in 2012 in recognition of his commitment to and love of mentoring and encouraging young dancers to reach for their dreams. In 2016, Mosley received the Mid-Career Award from the prestigious Martha Hill Dance Fund, and in 2018, he received the Elisa Monte Lifetime Achievement Award. He was the 2021-2022 National Dance Institute Helen Stambler Neuberger Artist in Residence and the 2022 Muhlenberg College Theater and Dance Department's Baker Artist in Residence. Most recently, he received the 2025 Jose Limon Foundation Award for Innovation in Education. Mosley believes in diversity in art and the life experiences that each person brings to the process of creating dance that entertains, educates, and heals the human spirit.

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—PAUSE—

SONG OF THE ANCHORITE

(2025)

Choreography by Jamar Roberts

Music composed by Maurice Ravel,

performed by Avishai Cohen, Yonathan Avishai, Barak Mori, and Ziv Ravitz

Costume by Jon Taylor and Jamar Roberts

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

Alvin -

*To you, I offer my eternal debt of gratitude for leaving behind a legacy of truth, power, beauty, and spirit.
Because of you, we are seen.*

- Jamar Roberts

Isaiah Day

The world premiere of *Song of the Anchorite* is supported by Celestine & Howard Campbell.

Jamar Roberts, from Miami, FL, was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019-2022. Roberts has made six previous works on the Company to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), *In a Sentimental Mood* (2022), and *Al-Andalus Blues* (2024). 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 DanceAspen, Miami City Ballet, San Francisco Ballet, ABT Studio Company, Martha Graham Dance Company, LA Dance Project, Vail Dance Festival, Fall for Dance, Juilliard, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim where he created the films *Cooped* and *A Chronicle of a Pivot at a Point in Time*. 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 NYU's Center for Ballet and currently serves as an Arnhold Creative Associate at large and distinguished visiting faculty at the Juilliard School.

"Adagio assai (from Ravel's Piano Concerto in G Major)"

—INTERMISSION—

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Xavier Mack, Jessica Amber Pinkett, Corrin Rachelle Mitchell

Fix Me, Jesus

Arranged by Hall Johnson*

Sarah Daley-Perdomo, Christopher R. Wilson

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Shawn Cusseaux, Miranda Quinn, Sebastian Garcia, Isaiah Day

Wade in the Water

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.

Samantha Figgins, Renaldo Maurice, Constance Stamatou

I Wanna Be Ready

Arranged by James Miller

Yannick Lebrun

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Christopher Taylor, Isaiah Day, Patrick Coker

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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

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Thursday, February 5, 2026 at 7:30pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

**THE HOLY BLUES
(2025)**

Conceived and Directed by Jawole Willa Jo Zollar in collaboration with
choreographers Samantha Figgins and Chalvar Monteiro

Assistant Director: Vincent E. Thomas

Collaborative Dramaturg: Cheri L. Stokes

Music by Various Artists

Costumes by Jon Taylor

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

*"My roots are also in the Gospel church, the Gospel churches of the south
where I grew up...holy blues—paeans to joy, anthems to the human spirit."*

-Alvin Ailey

*"...But I want to talk about the blues not only because they speak of this particular experience of life that manages to
make this experience articulate. I am engaged, then, in a discussion of craft or, to use a very dangerous word, art. And I
want to suggest that the acceptance of this anguish one finds in the blues, and expression of it, creates also, however
odd this may sound, a kind of joy."*

-James Baldwin

Sarah Daley-Perdomo, Isaiah Day, Solomon Dumas, Jacquelin Harris, Xavier Mack,
Renaldo Maurice, Jesse Obremski, Kali Marie Oliver, Jessica Amber Pinkett

The world premiere of *The Holy Blues* is supported by Crawford Parker, M.D. and
The Kansas City Friends of Alvin Ailey - Sara & Bill Morgan New Works Endowment Fund.

Jawole Willa Jo Zollar earned her BA in dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University. In 1984, Zollar founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. She serves as director of UBW's Summer Leadership Institute and is the Nancy Smith Fichter Professor of Dance and Robert O. Lawton Distinguished Professor at Florida State University. Zollar has received fellowships from United States Artists (2008), the John Simon Guggenheim Memorial Foundation (2009), and the John D. and Catherine T. MacArthur Foundation (2021). She received the Doris Duke Performing Artist Award and honorary degrees from Columbia College, Chicago; Tufts University; Rutgers University; and Muhlenberg College in Allentown, PA. Zollar received the Dance Magazine Award (2015), the Dance/USA Honor Award (2016), and the Bessie Lifetime Achievement in Dance Award (2017). In 2020, The Ford Foundation recognized Urban Bush Women as one of America's Cultural Treasures. Zollar received the 2021 Dance Teacher Award of Distinction, the 2022 APAP Honors Award of Merit, and the Dorothy and Lillian Gish Prize. Most recently, she received the 2024 Samuel H. Scripps/American Dance Festival Lifetime Achievement Award.

Chalvar Monteiro hails from Montclair, NJ, trained at Sharron Miller's Academy for the Performing Arts, and received his BFA from the Conservatory of Dance at SUNY Purchase. As a performer, Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin+Company, A.I.M by Kyle Abraham, BODYTRAFFIC, GALLIM, Ailey II, and Alvin Ailey American Dance Theater. In 2019, Monteiro performed in The Cunningham Trust's *Night of 100 Solos: A Centennial Event* and has since participated in numerous events with The Cunningham Trust. As a dancemaker, Monteiro has

presented his choreography across the country and founded *THE MNTRO PRJCT* in 2024 which debuted at the 2024 Fire Island Dance Festival. He was awarded a residency at Baryshnikov Arts Center to further develop and present his choreographic research and developed new work at UNCSA's Choreographic Institute. His ballet *Berry Dreamin* is currently in Ailey II's repertory. Monteiro's choreography has also been presented at Lincoln Center, Fordham University, Asbury Park Dance Festival, and the Conservatory of Dance at SUNY Purchase. He has led technique classes and repertory workshops nationally and internationally. As a choreographic assistant and collaborator, Monteiro has assisted Kyle Abraham on numerous ballets, including those for A.I.M by Kyle Abraham, New York City Ballet, Princeton University, Wendy Whelan's *Restless Creature*, American Ballet Theatre, and Alvin Ailey American Dance Theater. He joined the faculty at NYU Tisch School of the Arts in 2020 and was appointed Visiting Arts Professor in the Fall of 2025.

See WHO'S WHO IN THE COMPANY for **Samantha Figgins'** bio.

"One More River to Cross" written by Rev. James Cleveland, published by Music and Media International. "Jubilee" and "Oh, Lord, I Want You to Help Me" by The McIntosh County Shouters, published by Smithsonian Folkways. "Dark Was the Night, Cold Was the Ground" written by Blind Willie Johnson. "Smokestack Lightning" written by Howlin' Wolf, published by BMG. "Willow Weep for Me" written by Ann Ronell, published by Songwriters Guild of America. "Peace Be Still" written by Rev. James Cleveland, published by Sony Music Publishing.

—INTERMISSION—

BLINK OF AN EYE

(2011, Company Premiere 2025)

Choreography by Medhi Walerski

Staged by Valentina Scaglia

Music by Johann Sebastian Bach, performed by Itzhak Perlman

Costumes by Medhi Walerski

Costumes redesigned by Jon Taylor

Original Lighting by Nicole Pearce

A moment—brief yet infinite. Blink of an Eye explores the fragile boundary between presence and absence, change and stillness. Echoing Bach's 'Partitas for Solo Violin', the work traces a dialogue between rigor and freedom, structure and emotion, the earthly and the divine. Through movement that flows like sound, it reflects on how everything can shift, disappear, or begin again in the blink of an eye.

Sarah Daley-Perdomo, Jacquelin Harris, Miranda Quinn, Constance Stamatiou,
Shawn Cusseaux, Isaiah Day, James Gilmer, Xavier Mack

The company premiere of *Blink of an Eye* is supported by commissioning funds from New York City Center.

Blink of an Eye was also made possible with support by Leanne Lachman.

Medhi Walerski is currently the Artistic Director of Ballet BC. Raised in France, Walerski danced at the Paris Opera Ballet and the Ballet du Rhin before joining the Nederlands Dans Theater in 2001. For more than a decade, he was an integral part of the company, contributing to the creative, innovative style for which NDT is famous. Walerski was awarded the prestigious Dutch dance prize VSCD *Zwaan* in 2013. Walerski has worked closely with many renowned choreographers, creating alongside and performing works by Jiří Kylián, William Forsythe, Ohad Naharin, George Balanchine, Rudolf Nureyev, Paul Lightfoot and Sol Leon, Crystal Pite, Johan Inger, and Wayne McGregor, among others. Walerski's choreographic debut was in 2008 for NDT 2. Since then, he has created numerous acclaimed works for NDT and Ballet BC including *Petite Cérémonie* (2011), *Chamber* (2012), *GARDEN* (2016), *Silent Tides* (2021), *just BEFORE right AFTER* (2022), *Pieces of Tomorrow* (2024), and *Last light* (2025), as well as works for Bern Ballet, Goteborg Ballet, the Ballet State of Georgia, StaatBallet Hannover, Staattheater Wiesbaden, and Charlotte Ballet.

"Partita for Solo Violin N2 in D Minor BWV 1004: I. Allemande", "Partita for Solo Violin N1 in G Minor BWV 1001: I. Adagio", and "Partita for Solo Violin N1 in G Minor BWV 1001: IV. Presto"

—PAUSE—

SONG OF THE ANCHORITE

(2025)

Choreography by Jamar Roberts

Music composed by Maurice Ravel,

performed by Avishai Cohen, Yonathan Avishai, Barak Mori, and Ziv Ravitz

Costume by Jon Taylor and Jamar Roberts

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

Alvin -

*To you, I offer my eternal debt of gratitude for leaving behind a legacy of truth, power, beauty, and spirit.
Because of you, we are seen.*

- Jamar Roberts

Yannick Lebrun

The world premiere of *Song of the Anchorite* is supported by Celestine & Howard Campbell.

Jamar Roberts, from Miami, FL, was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019-2022. Roberts has made six previous works on the Company to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), *In a Sentimental Mood* (2022), and *Al-Andalus Blues* (2024). 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 DanceAspen, Miami City Ballet, San Francisco Ballet, ABT Studio Company, Martha Graham Dance Company, LA Dance Project, Vail Dance Festival, Fall for Dance, Juilliard, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim where he created the films *Cooped* and *A Chronicle of a Pivot at a Point in Time*. 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 NYU's Center for Ballet and currently serves as an Arnhold Creative Associate at large and distinguished visiting faculty at the Juilliard School.

"Adagio assai (from Ravel's Piano Concerto in G Major)"

—INTERMISSION—

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Xavier Logan, Jessica Amber Pinkett, Kali Marie Oliver

Fix Me, Jesus

Arranged by Hall Johnson*

Miranda Quinn, Christopher R. Wilson

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Patrick Coker, Dandara Veiga, Sebastian Garcia, Xavier Logan

Wade in the Water

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.

Alisha Rena Peek, Christopher Taylor, Isabel Wallace-Green

I Wanna Be Ready

Arranged by James Miller

Xavier Mack

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Shawn Cusseaux, Sebastian Garcia, Mason Evans

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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

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

Friday, February 6, 2026 at 7:30pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

Excerpts from **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 II

Samantha Figgins, Christopher R. Wilson,

Hannah Alissa Richardson, Isaiah Day, Alisha Rena Peek, Shawn Cusseau, Caroline T. Dartey, Christopher Taylor,

Dandara Veiga, Mason Evans, Deidre Rogan, Sebastian Garcia, Kali Marie Oliver, De'Anthony Vaughan

Movement III

Samantha Figgins, Solomon Dumas & 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 painting by Parsons-Meares Ltd.

"Night Creature" used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

A SONG FOR YOU

(Excerpt from LOVE SONGS)

(1972)

Music and lyrics by Leon Russell

Sung by Donny Hathaway

Costume by Ursula Reed

Lighting by Shirley Prendergast

Renaldo Maurice

"A Song for You," used by arrangement with Universal Music Corp.

- INTERMISSION -

Excerpt from **PAS DE DUKE**
(1976)
Choreography by Alvin Ailey
Restaged by Masazumi Chaya
Music by Duke Ellington
Costumes by Rouben TerArutunian
Lighting by Chenault Spence

Pas de Duke was featured in "Ailey Celebrates Ellington," the Ailey company's contribution to the nation's bicentennial, at the New York State Theater in August 1976. *Pas de Duke* was Alvin Ailey's modern dance translation of a classical pas de deux honoring two of the most renowned dancers in the world, Judith Jamison and Mikhail Baryshnikov.

Ashley Kaylynn Green, Patrick Coker

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

Generous support for this production was received from Laren and Jesse Brill.

"Such Sweet Thunder" (1957). Used with the permission of Tempo Music, Inc., Mercer Ellington Publishing and G. Schirmer Inc.

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

Of Love
Corrin Rachelle Mitchell, James Gilmer

"Of Love" used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

CRY

(1971)

Choreography by Alvin Ailey

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.

In 1971, Alvin Ailey choreographed *Cry* as a birthday present for his mother. Created on the legendary Judith Jamison, it went on to become an enduring work of American art.

Jacquelin Harris

Cry was 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).

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“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* -

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Xavier Logan, Deidre Rogan, Caroline T. Dartey

Fix Me, Jesus

Arranged by Hall Johnson*

Sebastian Garcia, Constance Stamatiou

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Shawn Cusseaux, Alisha Rena Peek, De’Anthony Vaughan, Christopher Taylor

Wade in the Water

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.

Samantha Figgins, Solomon Dumas, Corrin Rachelle Mitchell

I Wanna Be Ready

Arranged by James Miller

Christopher R. Wilson

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Christopher Taylor, James Gilmer, Mason Evans

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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

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

Saturday, February 7, 2026 at 2:00pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

**THE HOLY BLUES
(2025)**

Conceived and Directed by Jawole Willa Jo Zollar in collaboration with
choreographers Samantha Figgins and Chalvar Monteiro

Assistant Director: Vincent E. Thomas

Collaborative Dramaturg: Cheri L. Stokes

Music by Various Artists

Costumes by Jon Taylor

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

*"My roots are also in the Gospel church, the Gospel churches of the south
where I grew up...holy blues—paeans to joy, anthems to the human spirit."*

-Alvin Ailey

*"...But I want to talk about the blues not only because they speak of this particular experience of life that manages to
make this experience articulate. I am engaged, then, in a discussion of craft or, to use a very dangerous word, art. And I
want to suggest that the acceptance of this anguish one finds in the blues, and expression of it, creates also, however
odd this may sound, a kind of joy."*

-James Baldwin

Patrick Coker, Shawn Cusseaux, Ashley Kaylynn Green, James Gilmer, Renaldo Maurice,
Miranda Quinn, Hannah Alissa Richardson, Christopher Taylor, Christopher R. Wilson

The world premiere of *The Holy Blues* is supported by Crawford Parker, M.D. and
The Kansas City Friends of Alvin Ailey - Sara & Bill Morgan New Works Endowment Fund.

Jawole Willa Jo Zollar earned her BA in dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University. In 1984, Zollar founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. She serves as director of UBW's Summer Leadership Institute and is the Nancy Smith Fichter Professor of Dance and Robert O. Lawton Distinguished Professor at Florida State University. Zollar has received fellowships from United States Artists (2008), the John Simon Guggenheim Memorial Foundation (2009), and the John D. and Catherine T. MacArthur Foundation (2021). She received the Doris Duke Performing Artist Award and honorary degrees from Columbia College, Chicago; Tufts University; Rutgers University; and Muhlenberg College in Allentown, PA. Zollar received the Dance Magazine Award (2015), the Dance/USA Honor Award (2016), and the Bessie Lifetime Achievement in Dance Award (2017). In 2020, The Ford Foundation recognized Urban Bush Women as one of America's Cultural Treasures. Zollar received the 2021 Dance Teacher Award of Distinction, the 2022 APAP Honors Award of Merit, and the Dorothy and Lillian Gish Prize. Most recently, she received the 2024 Samuel H. Scripps/American Dance Festival Lifetime Achievement Award.

Chalvar Monteiro hails from Montclair, NJ, trained at Sharron Miller's Academy for the Performing Arts, and received his BFA from the Conservatory of Dance at SUNY Purchase. As a performer, Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin+Company, A.I.M by Kyle Abraham, BODYTRAFFIC, GALLIM, Ailey II, and Alvin Ailey American Dance Theater. In 2019, Monteiro performed in The Cunningham Trust's *Night of 100 Solos: A Centennial Event* and has since participated in numerous events with The Cunningham Trust. As a dancemaker, Monteiro has

presented his choreography across the country and founded *THE MNTRO PRJCT* in 2024 which debuted at the 2024 Fire Island Dance Festival. He was awarded a residency at Baryshnikov Arts Center to further develop and present his choreographic research and developed new work at UNCSA's Choreographic Institute. His ballet *Berry Dreamin* is currently in Ailey II's repertory. Monteiro's choreography has also been presented at Lincoln Center, Fordham University, Asbury Park Dance Festival, and the Conservatory of Dance at SUNY Purchase. He has led technique classes and repertory workshops nationally and internationally. As a choreographic assistant and collaborator, Monteiro has assisted Kyle Abraham on numerous ballets, including those for A.I.M by Kyle Abraham, New York City Ballet, Princeton University, Wendy Whelan's *Restless Creature*, American Ballet Theatre, and Alvin Ailey American Dance Theater. He joined the faculty at NYU Tisch School of the Arts in 2020 and was appointed Visiting Arts Professor in the Fall of 2025.

See WHO'S WHO IN THE COMPANY for **Samantha Figgins'** bio.

"One More River to Cross" written by Rev. James Cleveland, published by Music and Media International. "Jubilee" and "Oh, Lord, I Want You to Help Me" by The McIntosh County Shouters, published by Smithsonian Folkways. "Dark Was the Night, Cold Was the Ground" written by Blind Willie Johnson. "Smokestack Lightning" written by Howlin' Wolf, published by BMG. "Willow Weep for Me" written by Ann Ronell, published by Songwriters Guild of America. "Peace Be Still" written by Rev. James Cleveland, published by Sony Music Publishing.

—INTERMISSION—

BLINK OF AN EYE

(2011, Company Premiere 2025)

Choreography by Medhi Walerski

Staged by Valentina Scaglia

Music by Johann Sebastian Bach, performed by Itzhak Perlman

Costumes by Medhi Walerski

Costumes redesigned by Jon Taylor

Original Lighting by Nicole Pearce

A moment—brief yet infinite. Blink of an Eye explores the fragile boundary between presence and absence, change and stillness. Echoing Bach's 'Partitas for Solo Violin', the work traces a dialogue between rigor and freedom, structure and emotion, the earthly and the divine. Through movement that flows like sound, it reflects on how everything can shift, disappear, or begin again in the blink of an eye.

Caroline T. Dartey, Ashley Kaylynn Green, Hannah Alissa Richardson, Dandara Veiga,
Isaiah Day, Mason Evans, Jesse Obremski, Christopher R. Wilson

The company premiere of *Blink of an Eye* is supported by commissioning funds from New York City Center.

Blink of an Eye was also made possible with support by Leanne Lachman.

Medhi Walerski is currently the Artistic Director of Ballet BC. Raised in France, Walerski danced at the Paris Opera Ballet and the Ballet du Rhin before joining the Nederlands Dans Theater in 2001. For more than a decade, he was an integral part of the company, contributing to the creative, innovative style for which NDT is famous. Walerski was awarded the prestigious Dutch dance prize VSCD *Zwaan* in 2013. Walerski has worked closely with many renowned choreographers, creating alongside and performing works by Jiří Kylián, William Forsythe, Ohad Naharin, George Balanchine, Rudolf Nureyev, Paul Lightfoot and Sol Leon, Crystal Pite, Johan Inger, and Wayne McGregor, among others. Walerski's choreographic debut was in 2008 for NDT 2. Since then, he has created numerous acclaimed works for NDT and Ballet BC including *Petite Cérémonie* (2011), *Chamber* (2012), *GARDEN* (2016), *Silent Tides* (2021), *just BEFORE right AFTER* (2022), *Pieces of Tomorrow* (2024), and *Last light* (2025), as well as works for Bern Ballet, Goteborg Ballet, the Ballet State of Georgia, StaatBallet Hannover, Staattheater Wiesbaden, and Charlotte Ballet.

"Partita for Solo Violin N2 in D Minor BWV 1004: I. Allemande", "Partita for Solo Violin N1 in G Minor BWV 1001: I. Adagio", and "Partita for Solo Violin N1 in G Minor BWV 1001: IV. Presto"

—PAUSE—

SONG OF THE ANCHORITE

(2025)

Choreography by Jamar Roberts

Music composed by Maurice Ravel,

performed by Avishai Cohen, Yonathan Avishai, Barak Mori, and Ziv Ravitz

Costume by Jon Taylor and Jamar Roberts

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

Alvin -

*To you, I offer my eternal debt of gratitude for leaving behind a legacy of truth, power, beauty, and spirit.
Because of you, we are seen.*

- Jamar Roberts

Yannick Lebrun

The world premiere of *Song of the Anchorite* is supported by Celestine & Howard Campbell.

Jamar Roberts, from Miami, FL, was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019-2022. Roberts has made six previous works on the Company to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), *In a Sentimental Mood* (2022), and *Al-Andalus Blues* (2024). 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 DanceAspen, Miami City Ballet, San Francisco Ballet, ABT Studio Company, Martha Graham Dance Company, LA Dance Project, Vail Dance Festival, Fall for Dance, Juilliard, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim where he created the films *Cooped* and *A Chronicle of a Pivot at a Point in Time*. 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 NYU's Center for Ballet and currently serves as an Arnhold Creative Associate at large and distinguished visiting faculty at the Juilliard School.

"Adagio assai (from Ravel's Piano Concerto in G Major)"

—INTERMISSION—

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

De'Anthony Vaughan, Deidre Rogan, Isabel Wallace-Green

Fix Me, Jesus

Arranged by Hall Johnson*

Corrin Rachelle Mitchell, Sebastian Garcia

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Patrick Coker, Dandara Veiga, Xavier Logan, Jesse Obremski

Wade in the Water

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.

Alisha Rena Peek, Solomon Dumas, Kali Marie Oliver

I Wanna Be Ready

Arranged by James Miller

Renaldo Maurice

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Xavier Logan, Mason Evans, Xavier Mack

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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Saturday, February 7, 2026 at 7:30pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

EMBRACE

(2025)

Choreography by Fredrick Earl Mosley

Music by Various Artists

Rehearsal Associates: Amir Baldwin, Tara Bellardini, and Manuela Sanchez

Costumes by Jon Taylor

Lighting by Josh Monroe

Scenic Design by Joseph Anthony Gaito

Embrace examines the ups and downs of human connections—messy, beautiful, and everything in between. This piece explores what it takes to love deeply, heal fully, and embrace the journey with open arms.

Shawn Cusseaux, Caroline T. Dartey, Isaiah Day, Samantha Figgins, James Gilmer, Renaldo Maurice,
Jessica Amber Pinkett, Hannah Alissa Richardson, Christopher Taylor, Dandara Veiga

The world premiere of *Embrace* is supported by Michele & Tim Barakett, Maury & Joseph Bohan, Julie C. Down,
Denise Littlefield Sobel, The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund,
and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

Fredrick Earl Mosley is a dance educator and Founder/Director of Diversity of Dance Inc., which encompasses the programs Earl Mosley's Institute of the Arts, Hearts of Men, and Dancing Beyond. Part of his mission is to educate, entertain, and use dance to enhance and enrich lives, even in the most adverse circumstances. Mosley's choreographic credits include creations for schools including Marymount Manhattan College, Muhlenberg College, The Joffrey Ballet Trainee Program, Rosie's Theater Kids, National Dance Institute, Dance Institute of Washington, Montclair State University, The Ailey School, Hofstra University, Rutgers University, Adelphi University, and numerous other universities and institutions both nationally and internationally. He was awarded Teacher of the Year by *Dance Teacher* magazine in 2005 and received the Outstanding Artists Award from the Connecticut Dance Alliance in 2012 in recognition of his commitment to and love of mentoring and encouraging young dancers to reach for their dreams. In 2016, Mosley received the Mid-Career Award from the prestigious Martha Hill Dance Fund, and in 2018, he received the Elisa Monte Lifetime Achievement Award. He was the 2021-2022 National Dance Institute Helen Stambler Neuberger Artist in Residence and the 2022 Muhlenberg College Theater and Dance Department's Baker Artist in Residence. Most recently, he received the 2025 Jose Limon Foundation Award for Innovation in Education. Mosley believes in diversity in art and the life experiences that each person brings to the process of creating dance that entertains, educates, and heals the human spirit.

"Never Dreamed You'd Leave In Summer" written by Stevie Wonder and Syreeta Wright, rights administered by Sony/ATV Music Publishing. "At Last" written by Harry Warren and Mack Gordon, rights administered by CoccoMusic, LLC. "This Woman's Work" written by Kate Bush, rights administered by Sony/ATV Music Publishing. "What About Us" written by Johnny McDaid and Steve Mac, rights administered by Universal Music Group, Sony/ATV Music Publishing, and Kobalt Music Publishing. "Photograph" written by Ed Sheeran and Johnny McDaid, rights administered by Sony/ATV Music Publishing and Concord Music Publishing, and "Kissing You" written by Des'ree and Timothy Atack, rights administered by Faber Music.

—INTERMISSION—

DIFFERENCE BETWEEN

(2025)

Choreography by Matthew Neenan

Music written and performed by Heather Christian & the Arbornauts

Costumes by Karen Young

Lighting by Brandon Stirling Baker

For Difference Between, I was deeply inspired by the intricate orchestrations and powerful lyrics of acclaimed singer/songwriter Heather Christian. Her raw vocal power evoked—to me—an intricate world of strange tensions, potent griefs, and quiet loves.

*"Difference between. Deference, reverence, sever its shoots on the bean
Sanity, brevity, bravery, levity—these are the virtues
are any restored or recorded or
pored over once the romance of it leaves?"
-Heather Christian, "Tomorrow"*

Patrick Coker, Shawn Cusseaux, Ashley Kaylynn Green, Jacquelin Harris,
Jesse Obremski, Miranda Quinn, Christopher R. Wilson

The world premiere of *Difference Between* is supported by
The Pamela D. Zilly and John H. Schaefer New Works Endowment Fund
and The Fred Eychaner New Works Endowment Fund.

Matthew Neenan, described as “one of America’s best dance poets” by The New York Times, began his dance training at the Boston Ballet School and later attended LaGuardia High School of Performing Arts and the School of American Ballet. From 1994-2007, Neenan danced with the Pennsylvania Ballet (now Philadelphia Ballet) where he performed numerous principal roles in the classical, contemporary, and Balanchine repertoire. From 2007–2020, he served as Choreographer in Residence, creating 20 original ballets. Neenan’s choreography has been performed by New York City Ballet, Pacific Northwest Ballet, The Washington Ballet, Ballet West, Smuin Contemporary Ballet, Ballet Met, Colorado Ballet, Ballet Memphis, Milwaukee Ballet, Oregon Ballet Theatre, Tulsa Ballet, Kansas City Ballet, Nashville Ballet, Parsons Dance, BODYTRAFFIC, Vail Dance Festival (where he has created five world premieres), Juilliard Dance, and USC Kaufman School of Dance. He has received awards and grants for his choreography from the National Endowment for the Arts, Dance Advance funded by the Pew Charitable Trusts, the Choo San Goh Foundation, the Independence Foundation, the Pennsylvania Council on the Arts, New York City Ballet Choreographic Institute’s Fellowship Initiative, Sacramento Ballet’s Capital Choreography Competition, and the Jerome Robbins NEW Program Fellowship. In 2019, he directed the Contemporary Ballet Program at Jacob’s Pillow. In 2005, Neenan co-founded BalletX with fellow dancer Christine Cox. BalletX has performed his choreography nationally and internationally at such prestigious institutions as The Joyce Theater, New York City Center, and Vail International Dance Festival. His ballet *The Last Glass* (2013) was on *The New York Times* Top 10 list.

“Holy Roller”, “Sip o Water”, “Machu Picchu”, “Tomorrow”, “The End (Whatever)”, “That’s the Truth”, and “The Wicked” rights administered by Kobalt Music Publishing.

—PAUSE—

SONG OF THE ANCHORITE

(2025)

Choreography by Jamar Roberts

Music composed by Maurice Ravel,

performed by Avishai Cohen, Yonathan Avishai, Barak Mori, and Ziv Ravitz

Costume by Jon Taylor and Jamar Roberts

Lighting by Yi-Chung Chen

Scenic Design by Joseph Anthony Gaito

Alvin -

*To you, I offer my eternal debt of gratitude for leaving behind a legacy of truth, power, beauty, and spirit.
Because of you, we are seen.*

- Jamar Roberts

Isaiah Day

The world premiere of *Song of the Anchorite* is supported by Celestine & Howard Campbell.

Jamar Roberts, from Miami, FL, was the Resident Choreographer of Alvin Ailey American Dance Theater from 2019-2022. Roberts has made six previous works on the Company to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), *In a Sentimental Mood* (2022), and *Al-Andalus Blues* (2024). 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 DanceAspen, Miami City Ballet, San Francisco Ballet, ABT Studio Company, Martha Graham Dance Company, LA Dance Project, Vail Dance Festival, Fall for Dance, Juilliard, BalletX, MoveNYC, New York City Ballet, and Works and Process at the Guggenheim where he created the films *Cooped* and *A Chronicle of a Pivot at a Point in Time*. 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 NYU's Center for Ballet and currently serves as an Arnhold Creative Associate at large and distinguished visiting faculty at the Juilliard School.

"Adagio assai (from Ravel's Piano Concerto in G Major)"

—INTERMISSION—

REVELATIONS

(1960)

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Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

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Miranda Quinn, James Gilmer

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Mason Evans, Dandara Veiga, Xavier Logan, Christopher Taylor

Wade in the Water

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.

Jessica Amber Pinkett, Solomon Dumas, Caroline T. Dartey

I Wanna Be Ready

Arranged by James Miller

Renaldo Maurice

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Xavier Logan, Jesse Obremski, Xavier Mack

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On

Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

The Company

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

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Sunday, February 8, 2026 at 2:00pm

Casting is subject to change. For up-to-date casting information, please visit ailey.org/washington-dc-program

Excerpts from **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 II

Samantha Figgins, Christopher R. Wilson,

Hannah Alissa Richardson, Isaiah Day, Alisha Rena Peek, Shawn Cusseau, Caroline T. Dartey, Christopher Taylor,

Dandara Veiga, Mason Evans, Deidre Rogan, Sebastian Garcia, Kali Marie Oliver, De'Anthony Vaughan

Movement III

Samantha Figgins, Solomon Dumas & 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 painting by Parsons-Meares Ltd.

"Night Creature" used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

A SONG FOR YOU

(Excerpt from LOVE SONGS)

(1972)

Music and lyrics by Leon Russell

Sung by Donny Hathaway

Costume by Ursula Reed

Lighting by Shirley Prendergast

Renaldo Maurice

"A Song for You," used by arrangement with Universal Music Corp.

- INTERMISSION -

Excerpt from **PAS DE DUKE**
(1976)
Choreography by Alvin Ailey
Restaged by Masazumi Chaya
Music by Duke Ellington
Costumes by Rouben TerArutunian
Lighting by Chenault Spence

Pas de Duke was featured in "Ailey Celebrates Ellington," the Ailey company's contribution to the nation's bicentennial, at the New York State Theater in August 1976. *Pas de Duke* was Alvin Ailey's modern dance translation of a classical pas de deux honoring two of the most renowned dancers in the world, Judith Jamison and Mikhail Baryshnikov.

Ashley Kaylynn Green, Patrick Coker

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

Generous support for this production was received from Laren and Jesse Brill.

"Such Sweet Thunder" (1957). Used with the permission of Tempo Music, Inc., Mercer Ellington Publishing and G. Schirmer Inc.

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

Of Love
Corrin Rachelle Mitchell, James Gilmer

"Of Love" used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

CRY

(1971)

Choreography by Alvin Ailey

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.

In 1971, Alvin Ailey choreographed *Cry* as a birthday present for his mother. Created on the legendary Judith Jamison, it went on to become an enduring work of American art.

Constance Stamatiou

Cry was 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).

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"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 -

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson*

The Company

Didn't My Lord Deliver Daniel

Arranged by James Miller+

Xavier Logan, Ashley Kaylynn Green, Kali Marie Oliver

Fix Me, Jesus

Arranged by Hall Johnson*

Miranda Quinn, Christopher R. Wilson

TAKE ME TO THE WATER

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Wade in the Water

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“Wade in the Water” sequence by Ella Jenkins.

“A Man Went Down to the River” is an original composition by Ella Jenkins.

Alisha Rena Peek, Christopher Taylor, Isabel Wallace-Green

I Wanna Be Ready

Arranged by James Miller

Xavier Mack

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Shawn Cusseaux, Sebastian Garcia, Mason Evans

The Day is Past and Gone

Arranged by Howard A. Roberts and Brother John Sellers

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You May Run On

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Rocka My Soul in the Bosom of Abraham

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Complete the audience survey and enter to win a \$100 gift card.

Your experience and opinion are vitally important to us. Your responses to this brief, confidential survey will help improve our marketing, outreach, and planning for future performances.

https://www.surveymonkey.com/r/AileyDC_2026

ENTER TO WIN

Join the AILEY email list and enter to win a \$100 gift card.

<https://ailey.org/win-ailey-sweepstakes>

ABOUT THE COMPANY

Founded by Alvin Ailey on March 30, 1958, Alvin Ailey American Dance Theater is one of the most acclaimed dance companies in the world. With a repertory that boasts close to 300 works by more than 100 choreographers, it has performed in more than 70 countries on six continents and has been designated a "vital American Cultural Ambassador to the world" by a US Congressional resolution. Forged during a pivotal moment in the civil rights movement, Alvin Ailey American Dance Theater was established to uplift the African American experience while transcending boundaries of race, faith, and nationality with its universal humanity. Mr. Ailey invited dancers of all backgrounds to be a part of his vision while reimagining his company as a "library of dance," a home for a wide range of choreographers' works that might otherwise be lost. Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and for 21 years she brought the company to unprecedented success before appointing Robert Battle to steward the company from 2011–2023. In 2025, Alicia Graf Mack became the organization's fourth artistic director. A former Ailey dancer under both Ms. Jamison and Mr. Battle and a former dean and director of the Dance Division at the Juilliard School, Ms. Graf Mack brings her passion for dance and dance education to the continuation of the AILEY tradition. Today, Alvin Ailey American Dance Theater continues to bring joy to audiences around the globe, while expanding its repertory with works by new choreographers and upholding Mr. Ailey's legacy for future generations.

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. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to uplifting the African American experience while enriching and preserving the legacy of modern dance. The creation of his masterpiece *Revelations* in 1960 cemented his reputation as a choreographer of unique vision, with the ability to transcend racial barriers and connect deeply to people's humanity. Mr. Ailey 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. He was also a pioneer of programs promoting arts in education. 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. Following Mr. Ailey's death 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.”

ALICIA GRAF MACK
ARTISTIC DIRECTOR

Alicia Graf Mack was a star performer on the Ailey stage during a spectacular career between 2005 and 2014, when she was brought into the company and mentored by the incomparable Judith Jamison. In 2025, she returned to serve as AILEY’s fourth Artistic Director after distinguishing herself as the Dean and Director of the Dance Division of The Juilliard School from 2018-2025. Born in San Jose, CA, Ms. Graf Mack grew up in Columbia, MD. She began her career with Dance Theatre of Harlem under the direction of Arthur Mitchell and ascended to become a highly recognized principal ballerina. A celebrated artist, she performed with Complexions Contemporary Ballet and made guest appearances with Alonzo King LINES Ballet. Her versatility led to collaborations with artists including Beyoncé, John Legend, Andre 3000, Alicia Keys, and Jon Batiste. Ms. Graf Mack has graced the stages of major galas and festivals, performed tributes to luminaries including Carmen de Lavallade at the 2017 Kennedy Center Honors, and danced at the memorial services for Arthur Mitchell at NYC’s Riverside Church and Jessye Norman at the Metropolitan Opera House. A Columbia University graduate (magna cum laude, honors in history), she also holds an MA in nonprofit management from Washington University in St. Louis. Some of her many honors are the prestigious 2023 Dance Magazine Award, *Smithsonian Magazine’s* American Innovator of the Arts and Sciences, and the Ebony Power 100 List of influential Black leaders and innovators. Other accolades include an honorary doctorate from The Juilliard School in 2025, Columbia University’s Medal of Excellence, keynote addresses at Columbia’s School of General Studies in 2008 and 2025, and the 2025 Columbia Black Alumni Heritage Award. Before arriving at Juilliard, Ms. Graf Mack was an assistant professor at Webster University and an adjunct professor at the University of Houston and Washington University. She hosted three seasons of *Moving Moments*, a podcast in which she interviews colleagues and friends to discuss the creative process and living a purposeful life in dance and is now working on a new podcast at AILEY, to launch later in 2026.

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 five 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”; *Testament* (2020), a tribute to Alvin Ailey’s *Revelations* created in collaboration with Clifton Brown and Yusha-Marie Sorzano; and *Sacred Songs* (2024), which resurrected and reimagined a collection of spirituals from the original 1960 version of *Revelations* that were later omitted. In 2012 he created *Moan*, which was set on PHILADANCO! and premiered at the Joyce Theater. Mr. Rushing joined the company in 1992. He became Rehearsal Director in 2010, Associate Artistic Director in 2020, and served as Interim Artistic Director 2023-2025.

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*. In 1989, Mr. Ailey asked Ms. Jamison to succeed him as artistic director, and for the next 21 years she led the company to unprecedented heights. She was the recipient of numerous awards and honors, among them a Primetime Emmy Award, a Kennedy Center Honor, and a National Medal of Arts. As a highly regarded choreographer, Ms. Jamison created many celebrated works for Alvin Ailey American Dance Theater. Following her retirement from the helm of the company in 2011, she continued to dedicate herself to asserting the prominence of the arts in our culture, and she remained

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. Ms. Jamison's death on November 9, 2024 prompted an outpouring of love and admiration from people around the world who were touched by her magnificent artistry and extraordinary spirit.

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. Brown began his professional career when he joined the Ailey company in 1999 and served as choreographic assistant to Judith Jamison. He also has 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 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.

KANJI SEGAWA
ASSISTANT REHEARSAL DIRECTOR

Kanji Segawa was a dancer with Alvin Ailey American Dance Theater under the direction of Robert Battle from 2011–2023 and became Assistant Rehearsal Director in 2024. Originally from Kanagawa, Japan, he began his dance training with his mother Erika Akoh, studying ballet with Kan Horiuchi and Ju Horiuchi in Tokyo. Segawa was awarded the Japanese Government Artist Fellowship in 1997 to train at The Ailey School. A former member of Ailey II and Battleworks, he danced extensively for Mark Morris and performed as a principal dancer in John Adams' *Nixon in China* at The Metropolitan Opera. Since 1999, Segawa has been Creative Associate for Jessica Lang, assisting with her creations for companies worldwide including American Ballet Theatre, Pacific Northwest Ballet, The Royal Ballet, and The National Ballet of Japan, as well as at The Royal Ballet School and the Partner School Choreographic Project at Prix de Lausanne 2025. With Lang, Segawa co-choreographed the world premiere production of *Turandot* for The Washington National Opera, directed by Francesca Zambello. He has assisted Robert Battle in staging his works at institutions including Alvin Ailey American Dance Theater, Ailey II, and The Royal Ballet School. Segawa was a nominee for *Dance Europe* magazine's Dancer of the Year 2024 for his performances with Alvin Ailey American Dance Theater.

BENNETT RINK
EXECUTIVE DIRECTOR

Bennett Rink became Executive Director of AILEY in 2013. He first joined the organization as Manager of Special Events in 1994, became Development Director in 1998, and served 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 major capital campaign to establish the organization's first permanent home, The Joan Weill Center for Dance, which opened in 2005 and attracts more than 200,000 visitors each year. Mr. Rink also oversaw the campaign to build the organization's endowment, which provides vital ongoing support for programmatic initiatives. 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. During his time as Executive Director, the Company has deepened its presence in New York City by establishing an annual spring season 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. To reach audiences beyond live performances, Mr. Rink has broadened the organization's commitment to creating film and digital content. Mr. Rink has also extended the reach and impact of AILEY's educational offerings, including the creation of new curricula and programs that reach across generations, from elementary school children to older adults. In 2017, the organization unveiled the Elaine Wynn and Family Education Wing, providing much-needed additional studios and classroom space. The building now comprises 87,000 square feet and is the largest destination for dance in New York City. In recent years, Mr. Rink has overseen a

branding initiative to express the totality of AILEY's offerings, creating greater connectivity among Alvin Ailey American Dance Theater, Ailey II, The Ailey School, Ailey Arts in Education & Community Programs, and Ailey Extension. Most recently, he led the organization's collaboration with the Whitney Museum on *Edges of Ailey* (2025), the first large-scale museum exhibition celebrating the life, dances, influences, and enduring legacy of Alvin Ailey. Mr. Rink is a graduate of Syracuse University and holds a BFA in theater.

WHO'S WHO IN THE COMPANY

LEONARDO BRITO (Rio de Janeiro, Brazil) began his training with Projeto Primeiro Passo and later studied at Escola Estadual de Dança Maria Olenewa, Centro de Arte Nós da Dança, Federal University of Rio de Janeiro, and The Ailey School. He danced with Ailey II and then with Ballet Hispánico for five seasons. Brito has performed with the Mariinsky Ballet, Theatro Municipal do Rio de Janeiro, and Focus Cia de Dança. In 2015, he received the III Brazilian Modern Dance Congress Award. He has performed works by Robert Battle, Cassi Abranches, Jae Man Joo, Gustavo Ramírez Sansano, Marcelo Misailidis, Darrell Grand Moultrie, Eduardo Vilaro, and Anabelle Lopez Ochoa. Brito is also proficient in Capoeira, an Afro-Brazilian martial art. He has appeared in the FX series *POSE*, Willy Chavarria's film *Safe From Harm*, *Out Magazine*, *Hong Kong Dance Magazine*, on the covers of *Made in Brazil* and *SSAW*, and in many other campaigns. He joined the company in 2024. Instagram: @leonardobrittom

PATRICK COKER (Chester, VA) (he/him) began dancing at Jessica Morgan's School of Dance in Midlothian, Virginia and later the Eastern Virginia School for the Performing Arts (EVSPA). He graduated from The Ailey/Fordham BFA in Dance program in 2014. He has performed with Cedar Lake Contemporary Ballet, Jessica Lang Dance, the Mark Morris Dance Group, and BODYTRAFFIC. Coker has also danced with Jamar Roberts, The Bob Fosse Foundation, Joshua Beamish's *MOVE: The Company*, HopeBoykinDance, and Earl Mosley's Diversity of Dance. In 2018, he was an assistant to Jessica Lang as she choreographed *EN* on Ailey, and he joined the company in 2019. Instagram: @pcoker

SHAWN CUSSEAU (St. Petersburg, FL) began his training at the Pinellas County Center for the Arts at Gibbs High School where he trained in ballet, modern, and jazz. In 2020, Cusseau received his BFA in Modern Dance at Point Park University in Pittsburgh, PA under the direction of Garfield Lemonius. After graduation he joined BalletX, Philadelphia's premier contemporary ballet company, where he spent three seasons. During that time, he had the privilege of dancing at the Vail International Dance Festival and Ballet Sun Valley. Cusseau has performed work by Jae Man Joo, José Limón, Edwaard Liang, Camille A. Brown, Matthew Nenan, Jamar Roberts, Dwight Rhoden, Hope Boykin, Amy Hall Garner, Jennifer Archibald, and Nicolo Fonte. He joined the company in 2023.

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 in Dance program 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 *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 from the age of five, rising to national and international levels and becoming the Swiss champion in her category 2009-2011. She later began dancing at the Conservatoire Populaire de Musique, Danse et Théâtre of Geneva. Dartey also trained at The Ailey School as a scholarship student and performed in Alvin Ailey's *Memoria* during the Company's 2017 New York City Center season. She was a member of Ailey II from 2018-2020 and has performed works by Darrell Grand Moultrie, Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Amy Hall Garner, Kirven Douthit-Boyd, Andrea Miller, Alia Kache, and Yannick Lebrun. Dartey's commercial work includes Vogue World New York and performances with music artists Omah Lay and Pheelix on *Late Night with Seth Meyers*. Dartey joined the company in 2021. Instagram: @caroline_dartey

ISAIAH DAY (Chicago, IL) began his dance training with Yielded Vessel Dance Ministry at New Life Covenant Southeast. He also studied at Hubbard Street Youth Dance Center and The Chicago Academy for the Arts. He graduated in 2024 from The Juilliard School under the direction of Alicia Graf Mack. While at Juilliard, Day performed works by Jamar Roberts, Tiler Peck, Justin Peck, Jawole Willa Jo Zollar, Rena Butler, and Ohad Naharin. He was named a YoungArts winner in Modern/Contemporary dance in 2019. Day joined the company in 2023.

CORAL DOLPHIN (Los Angeles, CA) studied modern, West African, Flamenco, ballet, hip hop, tap, aerial silk, salsa, and acting under the mentorship of Debbie Allen. Dolphin began her professional career in New York as a founding member of BHdos, the second company of Ballet Hispánico. She later spent four years with Ronald K. Brown/EVIDENCE. She has worked with artists Madonna, Janet Jackson, Beyonce, Cardi B, and more. In 2019, she performed the Dream Ballet solo in the Broadway musical *Oklahoma!* She has choreographed for Miguel, Lauren Jauregui, Kali Uchis, and Lenny Kravitz, and for international brands such as Citibank and i-D. In 2020, Dolphin made her directorial debut with a short film in collaboration with renowned composer Raven Bush. Through her art, she aims to magnify universal truths, aspiring for her creations to ignite the remembrance of the divine and higher consciousness that is within us all. Dolphin joined the company in 2023.

SOLOMON DUMAS (Chicago, IL) (he, him) 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. 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.

MASON EVANS (Margate, FL) began his dance training at Performance Edge 2, later graduating from Dreyfoos School of the Performing Arts in 2022. He was named a YoungArts winner in Modern/Contemporary in 2021. Evans is a fourth-year student at Juilliard where, under the direction of Alicia Graf Mack, he has performed works by Chanel DaSilva, José Limón, Hope Boykin, Shen Wei, Pam Tanowitz, and Aszure Barton. He joined the company in 2025.

SAMANTHA FIGGINS (Washington, DC) 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, 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 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.

SEBASTIAN GARCIA (Bronx, NY) started dancing at AileyCamp New York under the direction of Nasha Thomas and began his formal dance training at the Harlem School of the Arts under the direction of Aubrey Lynch. He was later accepted into the ABT Jacqueline Kennedy Onassis School under the direction of Cynthia Harvey. He also received the En Avant Award from 2017-2018, which enabled him to work with choreographers including Jessica Lang and Alexei Ratmansky. Garcia continued his training at the Rock School for Dance Education in Philadelphia under the direction of Bo and Stephanie Spasoff. He has danced for the Black Iris Project and has worked on Broadway projects with the Lyric Opera of Chicago and at Carnegie Hall. He was a member of the Collage Dance Collective for four seasons, performing works by Wayne McGregor, George Balanchine, Christopher Huggins, Durante Verzola, Sandra Holloway, and Nacho Duato. Garcia joined the company in 2025.

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, 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. 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. Gilmer performed in New York City Center's 2021 and 2022 Twyla Tharp celebrations and in Fall for Dance, where he was featured in choreography by Jamar Roberts. He joined the company in 2019. Instagram: @james.agilmer

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, Green received her BFA in Dance from Point Park University in Pittsburgh, PA, under the direction of Garfield Lemonius. There, she performed works by Peter Chu, Aszure Barton, Kyle Abraham, and Darrell Grand Moultrie. 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 she was named one of "25 to Watch" by *Dance Magazine*. She has performed her own improvisational work at Into the Open Music Festival and Amalgamation and has created work with McKoy Dance Project, Jonah Bokaer Arts Foundation, and Arkansas Ballet.

JACQUELIN HARRIS (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. Harris received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. She graduated with honors from the Ailey/Fordham BFA in Dance program. 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. Harris has performed as a guest artist with Twyla Tharp, the Merce Cunningham Trust, and Roderick George. She was a member of Ailey II and joined the company in 2014.

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. Lebrun was named one of *Dance Magazine's* "25 to Watch" in 2011, and in 2013 *France-Amérique* magazine highlighted him as one of the 50 most talented French people in the United States. In November 2016, Lebrun was a guest performer with The Royal Ballet in Wayne McGregor's *Chroma*. In 2019, he choreographed *Saa Magni*, his first work for Ailey II. For ABT Studio Company he created *Lora* in 2021 and *Human* in 2024. He was a nominee for the 2024 UK Critic's Circle National Dance Award for outstanding male modern performance in *Dancing Spirit*. Lebrun was a member of Ailey II and joined the company in 2008. Instagram: @yannicklebrun

XAVIER LOGAN (Atlanta, GA) trained at Dancemakers of Atlanta. He is a recent graduate of The Juilliard School and has worked with choreographers Medhi Walerski, Tom Weinberger, Sharon Eyal, Jamar Roberts, Bobbi Jene Smith, and Or Schraiber, among others. Logan has been featured on *The Vampire Diaries*, *Dance Moms*, and *So You Think You Can Dance*. In 2023, his work *Welcome To The J(U)* became the first ever hip hop dance to appear on Juilliard's mainstage. The same year, he was named one of *Teen Vogue* & GLAAD's "20 Under 20" rising stars. Logan is in his second season with Ailey II. This is his first tour with Alvin Ailey American Dance Theater.

XAVIER MACK (Washington, DC) began his dance training at Divine Dance Institute in Capitol Heights, MD. He went on to earn his BA in Modern Language and Linguistics from the University of Maryland-Baltimore County. After graduation, Mack spent five seasons with Dallas Black Dance Theatre. In 2018, he had the pleasure of performing alongside legendary soprano Kathleen Battle in her concert *Underground Railroad: A Spiritual Journey*. Mack has performed as a guest artist in benefit galas and festivals for CityDance, TITAS/DANCE UNBOUND, FINTDAZ, Jacob's Pillow, and Dance Fest Skopje. He has performed works by Norbert De La Cruz III, Hope Boykin, Hans van Manen, Aszure Barton, and Kyle Abraham. He joined the company in 2022. Instagram: @x.mack

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. 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. Maurice has choreographed and performed with Grammy nominated artists Jazzmeia Horn, KEM, and Grammy Award winner Madonna. He has also incorporated his passion for the arts with social responsibility by

becoming 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

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. 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, Mitchell joined Ailey II in 2017, performing works by Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Darrell Grand Moultrie, and Amy Hall Garner. She joined the company in 2019. Instagram: @_slimrin_

JESSE OBREMSKI (New York, New York) (he/they) trained at The Ailey School, The School at Jacob's Pillow, Springboard Danse Montreal, and Earl Mosley's Diversity of Dance. He graduated from LaGuardia High School and The Juilliard School. Obremski has performed with the Lar Lubovitch Dance Company, Buglisi Dance Theatre, The Limón Dance Company, and Gibney Company, among others. He is an educator and a restager of José Limón's works. He received a NYSCA/NYFA 2025 Fellowship in Choreography, the Asian American Arts Alliance's 2016 Jadin Wong Award, and achieved Boy Scout Eagle Scout rank. Obremski has been mentioned in *The New York Times* and was featured on NY1 and in *Dance Magazine's* "On the Rise" in 2019. His notable performances have included those at the FINA World Championships in 2019 and at the White House for President Obama. Obremski is the Founder/Artistic Director of Obremski/Works Inc., which has been presented internationally, and a choreographer whose work has been presented at The Kennedy Center, Lincoln Center, and Fall for Dance North. He joined the company in 2024. jesseobremski.com. Instagram: @jesse_obremski

KALI MARIE OLIVER (Akron, OH) began her dance training with her mother and went on to train at Nan Klinger's Excellence in Dance. She attended summer intensives at Chautauqua Institution, Alonzo King LINES Ballet, and The Ailey School. Oliver graduated magna cum laude from the Ailey/Fordham BFA in Dance program. Upon graduating, she worked closely with Karole Armitage as a guest artist with Armitage Gone! Dance. Oliver spent three seasons in Ailey II under the direction of Francesca Harper, during which time she performed in the Holland Dance Festival. She has had the privilege of performing works by Alvin Ailey, William Forsythe, Robert Battle, Andrea Miller, Anna Sokolow, Elizabeth Roxas-Dobrich, William Isaac, Baye & Asa, and Maurya Kerr. She was honored to be a guest artist during Alvin Ailey American Dance Theater's 2023 New York City Center season and was thrilled to officially join the company in 2024. Instagram: @kmo_98

ALISHA RENA PEEK (Upper Marlboro, MD) is a graduate of the Ailey/Fordham BFA in Dance program and recently earned her MBA from the University of Maryland Global Campus. Peek began her formal dance training at the Washington School of Ballet and continued at the Kirov Ballet Academy, Dance Theatre of Harlem Kennedy Center Residency, and The Art of Technique. Professionally, Peek has danced in Ailey II, taught Horton in The Ailey School's Junior Division, served as an assistant to Milton Myers and Hope Boykin, participated in the HopeBoykinDance Bubble Residency, and performed in both *An Evening Of Hope* and *Moments By Hope*. Peek appeared in the hit FX series *POSE* and choreographed a short film produced by BEATS by Dre. She joined the company in 2022. Instagram: @alishapeek

JESSICA AMBER PINKETT (Baltimore, MD) began her dance training at Baltimore Dance Tech under the direction of Stephanie Powell. She graduated from George Washington Carver Center for Arts and Technology and earned a BFA with honors in Dance Performance and Choreography from Towson University. She has had the privilege of performing works by Alvin Ailey, Judith Jamison, Tally Beatty, Camille A. Brown, Linda-Denise Fisher-Harrell, Jamar Roberts, and others. She has performed as a guest artist with The Black Iris Project and was a member of Ailey II from 2016-2018. Pinkett made her New York choreographic debut and performed alongside Madison McFerrin in *OPEN AIR*. In 2023, she led the world premiere of HopeBoykinDance's *States Of Hope* at the Joyce Theater. She was a member of Alvin Ailey American Dance Theater from 2018-2021 and rejoined the company in 2024. She continues exploring the depths of her artistry as a freelancer, teacher, choreographer, and filmmaker. Instagram: @jessica.a.pinkett

MIRANDA QUINN (Baltimore, MD) (she/her) received her formative and pre-professional training at Mid-Atlantic Center for the Performing Arts under the artistic direction of Shannon McHale. Quinn earned a BFA from the Juilliard School under the directorship of Lawrence Rhodes, graduating in 2019 under the directorship of Alicia Graf Mack. Her attendance at the school was made possible by the Jerome L. Greene Fellowship. She joined the company in 2019. Quinn is grateful and honored to be a part of the Ailey community and legacy. Instagram: @mirandaming4

HANNAH ALISSA RICHARDSON (Toronto, Ontario Canada) graduated with honors from The Ailey School Certificate Program and danced with Ailey II for one season before joining the company in 2022. She has performed works by Robert Battle, William Forsythe, Ronald K. Brown, and Jamar Roberts. Richardson was featured in performances at Jacob's Pillow and the Holland Dance Festival and performed the world premiere of *Grace and Mercy* by Ronald K. Brown at Bard SummerScape. She was featured as a dancer in the inaugural Vogue World event and is also a guest artist with Ronald K. Brown/EVIDENCE, A Dance Company. Her screen credits include *Every Day* by Orion Pictures and Disney Channel's *Backstage*. Through movement, she aims to tell stories that connect, heal, and honor the cultures and experiences that have shaped her. Richardson is honored to be part of AILEY and is deeply thankful for the continued support of her community. 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 in Dance program 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. Rogan danced with Ailey II from 2014 to 2016 and with Parsons Dance from 2016 to 2022. She joined the company in 2022. Instagram: @deidre_rogan

CONSTANCE STAMATIOU (Charlotte, NC) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre. She graduated from Northwest School of the Arts and studied at SUNY Purchase and as a Fellowship student at The Ailey School. In 2009, Stamatiou received the Leonore Annenberg Fellowship. In 2022, she was one of *Sports Illustrated's* "Top 100," and in 2023, she was nominated for the UK Critic's Circle National Dance Award for outstanding female modern performance in *Cry*. She has performed at the White House, in a TED Talk with Judith Jamison, and has appeared on *So You Think You Can Dance*, *Dancing with the Stars*, Logo's *Trailblazer Honors*, *Elle's* movement series, *The View*, and *The Jennifer Hudson Show*. Stamatiou has danced in the films *Shake, Rattle & Roll*, *Bolden* and the commercial *I Love NY*. She is a mother of two. Stamatiou was a member of Ailey II and joined the company in 2007. Instagram: @constance.stamatiou

CHRISTOPHER TAYLOR (Newark, New Jersey) started his dance training at The Ailey School when he was 11. He later attended Arts High School in Newark. During his training, he attended AileyCamp Newark, performing numerous times at The Apollo Theater and Lincoln Center in works by Rennie Harris, Robert Battle, and other choreographers. After graduating from Arts High School, Taylor received a scholarship to The Ailey School's Professional Division. In 2022, he joined Ailey II under artistic director Francesca Harper and went on to perform works by Ms. Harper, William Forsythe, Andrea Miller, and Robert Battle. He joined the company in 2022.

DE'ANTHONY VAUGHAN (Kansas City, MO) was introduced to dance at age three by his grandmother. He received his training from AileyCamp, Kansas City Friends of Alvin Ailey, and Kansas City Ballet School. He continued his training in New York City at The Ailey School as a scholarship student. In 2014, Vaughan joined Dallas Black Dance Theatre where he performed works by Matthew Rushing, Darrell Grand Moultrie, Kirven Douthit-Boyd, Alvin Ailey, Elisa Monte, Donald McKayle, and many more. He joined the company in 2023. Instagram: @leedeevaughan

DANDARA VEIGA (Alegrete, RS, Brazil) began her dance training at Social Project Primeiros Passos before receiving a scholarship to her hometown school, Escola de Danca Ballerina. She also studied at Studio Margarita Fernandez in Argentina, Opus Ballet in Italy, Annarella Academia de Ballet e Dança in Portugal, and as a scholarship student at The Ailey School in 2016. From 2017 to 2023, Veiga danced with Ballet Hispánico. In 2023-2024, she performed with The Metropolitan Opera and projects including Site-Specific Dances, Opus Ballet, Noname, and the Black Iris Project. Veiga

was named one of *Dance Magazine's* "25 to Watch" in 2023. She has worked with artists including Charla Gen, Annabelle Lopez Ochoa, Noah Gelber, Gustavo Ramírez Sansano, Edwaard Liang, Christopher Huggins, and Ray Mercer. She joined the company in 2024. Instagram: @lamdandaraveiga

ISABEL WALLACE-GREEN (Houston, TX) began her dance training at Houston Ballet Academy where she studied for nine years. She graduated summa cum laude from the Ailey/Fordham BFA in Dance program with a double major in Dance and African/African American Studies. She performed with New Chamber Ballet, Urban Souls Dance Company, and was an ensemble member of *The Radio City Christmas Spectacular*. Wallace-Green joined DBDT: Encore! before joining Dallas Black Dance Theatre in 2021. While living in Texas, she partnered with University of Houston and Texas Southern University art museums to premiere her first solo show, *Resilience*. Wallace-Green joined the company in 2023.

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 in Dance program. He trained at Colton Ballet School, Alonzo King LINES Ballet, and The School at Jacob's Pillow before beginning his professional career with BHdos, the second company of Ballet Hispánico. He has performed for Queen Sofía of Spain and Princess Beatrix of the Netherlands and has had the privilege of performing on the main stage of the 2017 Essence Festival in New Orleans. Wilson has performed works by Judith Jamison, Alonzo King, Wayne McGregor, Camille A. Brown, Kyle Abraham, and Hans van Manen, among others. He has been a guest artist for Jacob's Pillow Dance Festival and with The Black Iris Project, starting in the Emmy-nominated film, *A Mother's Rite*. Wilson was a member of Ailey II and joined the company in 2018. Instagram: @christopher.r.wilson

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