

Program C

Thursday, February 21, 8 pm

Saturday, February 23, 2 pm

Ailey Classics

Ailey Classics is a full program of works by Alvin Ailey, revealing the diversity of style and subject matter that has made Ailey a major contributor to the world of dance. The ballets span the length of Ailey's long and prolific career.

Memoria

(1979)

(Excerpts)

IN MEMORY – IN CELEBRATION

Choreography by Alvin Ailey

Music by Keith Jarrett (“Runes – Solara March”)*

Costumes by A. Christina Giannini

Lighting by Chenault Spence

This work is dedicated to the joy . . . the beauty . . . the creativity . . .
and the wild spirit of my friend Joyce Trisler.

“How pitiful is her sleep.
Now her clear breath is still.
There is nothing falling tonight,
Bird or man,
As dear as she.
Nowhere that she should go
Without me. None but my calling
O nothing but the cold cry of the snow.”

—Kenneth Patchen

(In Memory of Kathleen)

Casting — Thursday, February 21

Asha Thomas, Anthony Burrell, Benoit-Swan Pouffer,
Rosalyn Sanders, Jeffrey Gerodias, Cheryl Rowley-Gaskins,
Vernard J. Gilmore, Laura Rossini, Kevin E. Boseman

Casting — Saturday, February 23 (matinee)

Asha Thomas, Anthony Burrell, Benoit-Swan Pouffer,
Rosalyn Sanders, Jeffrey Gerodias, Cheryl Rowley-Gaskins,
Vernard J. Gilmore, Laura Rossini, Kevin E. Boseman

Funds for this production were provided, in part, by

The Ford Foundation.

The creation of this work was made possible, in part,
with public funds from the New York State Council on the Arts.

Acoustic pianist and composer Keith Jarrett is known internationally for his keyboard improvisation. Jarrett has toured extensively in Europe, Russia, and the United States with his own trio and quartet, and as a soloist. He has recorded in a wide range of contexts, both live and in studio settings, and has received numerous awards.

*From the album *Arbour Zena*, courtesy of ECM Records

Night Creature

from "Ailey Celebrates Ellington"

(1974)

(Excerpts)

Choreography by Alvin Ailey

Music by Duke Ellington ("Night Creature")*

Costumes by Jane Greenwood Costume Design

Costume production management by Elissa Tatigikis Iberte

Costumes rebuilt by Parsons Meares

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

Casting — Thursday, February 21

MOVEMENT 2

Renee Robinson, Amos J. Machanic, Jr.,

Tina Monica Williams, Laura Rossini, Rosalyn Sanders,

Hope Boykin, Cheryl Rowley-Gaskins, Olivia Bowman,

Samuel Deshauteurs, Anthony Burrell, Juan-Antonio Rodriguez,

Abdur-Rahim Jackson, William Isaac, Dion Wilson

MOVEMENT 3

Renee Robinson, Benoit-Swan Pouffer, and Company

Casting — Saturday, February 23 (matinee)

MOVEMENT 2

Renee Robinson, Amos J. Machanic, Jr.,

Tina Monica Williams, Laura Rossini, Rosalyn Sanders,

Hope Boykin, Cheryl Rowley-Gaskins, Olivia Bowman,

Samuel Deshauteurs, Anthony Burrell, Juan-Antonio Rodriguez,

Abdur-Rahim Jackson, William Isaac, Dion Wilson

MOVEMENT 3

Renee Robinson, Benoit-Swan Pouffer, and Company

This production was made possible, in part, with funds from

The Ford Foundation.

Born in 1899, in Washington DC, American composer, pianist, and jazz-band leader Duke Ellington is one of the most influential figures in the history of music. In the early 1930s, his band established its fame at the legendary Cotton Club in Harlem. Later, it toured nationally and internationally. The “Duke” wrote over 900 compositions before his death in 1974; among his classics are “Mood Indigo,” “Solitude,” “Caravan,” “Sophisticated Lady,” and “Black, Brown, and Beige.”

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INTERMISSION

Streams

(1970)

(Excerpt)

Choreography by Alvin Ailey
Music by Miloslav Kabelac (“Eight Inventions,” Op. 45)*
Costumes by A. Christina Giannini
Lighting by Chenault Spence

Casting — Thursday, February 21

SCHERZO

Clifton Brown, Jeffrey Gerodias

Casting — Saturday, February 23 (matinee)

SCHERZO

Guillermo Asca, Amos J. Machanic, Jr.

Funds for this production were provided, in part, by
The Gladys Kriebel Delmas Foundation.

This work was made possible, in part, with public funds
from the New York State Council on the Arts, a state agency,
and the support of The Eleanor Naylor Dana Charitable Trust.

Miloslav Kabelac was born in Prague in 1908. At the age of 20, he entered the Prague Conservatory and began studying composition, conducting, and piano. Always an inquiring spirit whose interests included exotic musical forms, with these “Eight Inventions” he achieved mastery of the complexities associated with orchestrating for a percussion ensemble. Written for the Strasbourg Percussion Ensemble, the “Eight Inventions” were first performed in April 1965.

*By arrangement with Boosey & Hawkes, Inc., agent in the United States
for the Dilia Theatrical Agency, Prague, Czechoslovakia, publisher and copyright owner

The Mooche

(1975)

(Excerpt)

For Florence Mills, Marie Bryant, Mahalia Jackson, and Bessie Smith

Choreography by Alvin Ailey

Music by Duke Ellington*
Costumes by Randy Barcelo
Lighting by Chenault Spence

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

Originally commissioned by Herman Krawitz and Robert Weiner

Throughout his long and productive musical life, Duke Ellington wrote musical portraits of black artists. He wrote *Black Beauty* (1928) for Florence Mills, *Maha* (1971) for Mahalia Jackson, and *The Shepherd* (1968) for another beloved friend—but it is used here as a portrait of the dancer Marie Bryant. *John Hardy's Wife* (1941)** and *Creole Love Call* (1929) are used as a portrait of Bessie Smith.

Casting — Thursday, February 21

Dwana Adiaha Smallwood

Casting — Saturday, February 23 (matinee)

Briana Reed

* Used with permission of Belwin-Mills Publishing Corp. and Tempo Music, Inc.

** Written by Mercer Ellington

Opus McShann

(1988)

(Excerpts)

Choreography by Alvin Ailey
Music composed by Jay McShann and Walter Brown
Music performed by Jay McShann
Sets and Costumes by Randy Barcelo
Lighting by Timothy Hunter

Casting — Thursday, February 21

Gee Baby Ain't I Good to You
Doo Wah Doo

Bahiyah Sayyed-Gaines, Anthony Burrell
Glenn A. Sims, Kevin E. Boseman

Casting — Saturday, February 23 (matinee)

Gee Baby Ain't I Good to You
Doo Wah Doo

Venus Hall, Benoit-Swan Pouffer
Glenn A. Sims, Kevin E. Boseman

The creation of this work was made possible by commissioning grants from the Kansas City Friends of Alvin Ailey and the Helena Rubinstein Foundation.

Additional support for Opus McShann was provided by 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.

Born in 1916, in Muskogee, Oklahoma, Jay “Hootie” McShann is recognized as a “great practitioner of the Kansas City jazz piano style.” His Kansas City big band (1937–41) was a youthful collection of jazz greats including Gus Johnson, Gene Ramey, and Charlie Parker. McShann has recorded for Atlantic and Capitol Records and was featured in the 1980 film *The Last of the Blue Devils*. His brilliant achievement as a jazz artist and his contribution to the development of jazz have had a profound impact on the art form.

A Song For You

(1972)

(Excerpt from *Love Songs*)

Choreography by Alvin Ailey
Music and Lyrics by Leon Russell
Music performed by Donny Hathaway
Costume by Ursula Reed
Lighting by Shirley Prendergast

“I love you in a place
Where there’s no space or time...
I love you for my life
You’re a friend of mine . . .”

Casting — Thursday, February 21

Matthew Rushing

Casting — Saturday, February 23 (matinee)

Jeffrey Gerodias

The production of *Love Songs* was made possible, in part, by The Edward John Noble Foundation, The Ford Foundation, and with public funds from the National Endowment for the Arts and the New York State Council on the Arts.

For “Bird” – With Love

From all of us forever touched by his magic

(1984)

(Excerpts)

Choreography by Alvin Ailey
Music by Charlie Parker, Dizzy Gillespie, Count Basie, Jerome Kern
Original music composed, assembled, and conducted by Coleridge-Taylor Perkinson
Set and costume design by Randy Barcelo
Lighting by Timothy Hunter

Casting — Thursday, February 21

“BIRD” (A MAN, A MUSICIAN)

Alto Sax: Glenn A. Sims

MEN CLOSE TO HIM – MUSICIANS

Trumpet: Kevin E. Boseman

Piano: Amos J. Machanic, Jr.

Bass: Guillermo Asca

Drum: Vernard J. Gilmore

Tenor Sax: Juan-Antonio Rodriguez

WOMEN CLOSE TO HIM – THREE SINGERS AND A PIANIST

Hope Boykin, Olivia Bowman,

Rosalyn Sanders, Laura Rossini

SHOWGIRLS

Asha Thomas, Briana Reed

THE PROGENITOR, THE MAN WHO CAME BEFORE, A CLUB MANAGER

Dudley Williams

Casting — Saturday, February 23 (matinee)

“BIRD” (A MAN, A MUSICIAN)

Alto Sax: Glenn A. Sims

MEN CLOSE TO HIM – MUSICIANS

Trumpet: Kevin E. Boseman

Piano: Amos J. Machanic, Jr.

Bass: Guillermo Asca

Drum: Vernard J. Gilmore

Tenor Sax: Juan-Antonio Rodriguez

WOMEN CLOSE TO HIM – THREE SINGERS AND A PIANIST

Hope Boykin, Olivia Bowman,

Rosalyn Sanders, Laura Rossini

SHOWGIRLS

Wendy White Sasser, Asha Thomas

THE PROGENITOR, THE MAN WHO CAME BEFORE, A CLUB MANAGER

Dudley Williams

Funds for this production were provided, in part, by
The Ford Foundation, The Gladys Kriebel Delmas Foundation,
The Harkness Foundation for Dance, and with public funds
from The National Endowment for the Arts.

The creation of the original score for this work was made possible,
in part, with public funds from the New York State Council on the Arts.

Alvin Ailey Dance Foundation wishes to express its gratitude to all who made this work possible: The Kansas City Friends of Alvin Ailey, Inc.; the Black Community Fund of Greater Kansas City; the Boatmen's Bank & Trust Company of Kansas City; the N.W. Dible Foundation; the Hoyt Companies; the Junior League of KCMO, Inc.; the Mobil Foundation, Inc.; J.C. Nichols Company; Mr. Allan Gray; Mr. Michael Fisher; Mr. Nicholas Ashford and Ms. Valerie Simpson; Mr. Eddie Baker of the Charlie Parker Memorial Foundation; Mr. Bob Dustman; The Gentlemen of Distinction; and Mr. Max Roach.

Hidden Rites

(1973)

(Excerpt)

Choreography by Alvin Ailey
Music by Patrice Sciortino ("Les Cyclopes")
Costumes by Bea Feitler
Lighting by Chenault Spence
Restaging by Mari Kajiwara

Casting — Thursday, February 21

Linda Celeste Sims, Benoit-Swan Pouffer

Casting — Saturday, February 23 (matinee)

Tina Monica Williams, Benoit-Swan Pouffer

This production of Hidden Rites was made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts.

Cry

(1971)

(Excerpt)

For all Black women everywhere – especially our mothers.

Choreography by Alvin Ailey
Music by Chuck Griffin
Costumes by A. Christina Giannini
Lighting by Chenault Spence

Casting — Thursday, February 21

Bahiyah Sayyed-Gaines, Briana Reed, Asha Thomas

Casting — Saturday, February 23 (matinee)

Briana Reed, Asha Thomas, Bahiyah Sayyed-Gaines

This work was made possible, in part,
by a grant from The Ford Foundation.

"Right On, Be Free" 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

Decor and Costumes by Ves Harper

Costumes for "Rocka My Soul" redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

Casting — Thursday, February 21

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson

The Company

Didn't My Lord Deliver Daniel

Samuel Deshauteurs, Rosalyn Sanders,

Fix Me, Jesus

Arranged by Hall Johnson

Bahiyah Sayyed-Gaines, Clifton Brown

TAKE ME TO THE WATER

Processional/Honor, Honor

Adapted and arranged by Howard A. Roberts

Abdur-Rahim Jackson, Hope Boykin,

Dion Wilson, Anthony Burrell

Wade in the Water

Adapted and arranged by Howard A. Roberts

Dwana Adiaha Smallwood, Vernard J. Gilmore,

Asha Thomas

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

I Wanna Be Ready

Arranged by James Miller

Kevin E. Boseman

MOVE, MEMBERS, MOVE

Sinner Man

Adapted and arranged by Howard A. Roberts

Dion Wilson, Anthony Burrell, Samuel Deshauteurs

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

The Company

Casting — Saturday, February 23 (matinee)

PILGRIM OF SORROW

I Been 'Buked

Arranged by Hall Johnson

The Company

Didn't My Lord Deliver Daniel
*Arranged by James Miller

Samuel Deshauteurs, Rosalyn Sanders,
Tina Monica Williams

Fix Me, Jesus
Arranged by Hall Johnson

Venus Hall, Benoit-Swan Pouffer

TAKE ME TO THE WATER

Processional/Honor, Honor
Adapted and arranged by Howard A. Roberts

Kevin E. Boseman, Hope Boykin,
Juan-Antonio Rodriguez, William Isaac

Wade in the Water
Adapted and arranged by Howard A. Roberts
"A Man Went Down to the River" is an original composition by Ella Jenkins.

Asha Thomas, Anthony Burrell,
Briana Reed

I Wanna Be Ready
Arranged by James Miller

Guillermo Asca

MOVE, MEMBERS, MOVE

Sinner Man
Adapted and arranged by Howard A. Roberts

William Isaac, Dion Wilson, Abdur-Rahim Jackson

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

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.

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