

ALVIN AILEY AMERICAN DANCE THEATER

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ALVIN AILEY AMERICAN DANCE THEATER RETURNS TO NEW YORK CITY CENTER DECEMBER 4 - JANUARY 5

2024-2025 Season Celebrates the Life and Legacy of Artistic Director Emerita Judith Jamison

Five-Week Holiday Engagement with World Premieres of *Sacred Songs* by Matthew Rushing, *Finding Free* by Hope Boykin, *Many Angels* by Lar Lubovitch, and *Al-Andalus Blues* by Jamar Roberts; 25th Anniversary Staging of Ronald K. Brown's *Grace*; a New Production of Elisa Monte's *Treading*

Opening Night Gala Honors Legendary Dance Educator Jody Gottfried Arnhold and Features Ronald K. Brown's *Grace* with Live Music Performance by Tony® and GRAMMY® Award-winning Artist Leslie Odom, Jr. and GRAMMY® Award-winning vocalist Cécile McLorin Salvant

Live Music Performances of *Finding Free*, *Sacred Songs* and Alvin Ailey's Masterpiece *Revelations*

**Whitney Museum of American Art's *Edges of Ailey* Presents the First Large-Scale Museum Exploration of the Life and Legacy of Alvin Ailey Encompassing a Multimedia Exhibition and Wide-Ranging Performance Program
Sept 25, 2024–Feb 9, 2025**

Tickets Starting at \$42 are on Sale Now!

NEW YORK — UPDATED November 12, 2024 — [Alvin Ailey American Dance Theater](https://alvinailey.org), New York City Center's Principal Dance Company and America's cultural ambassador to the world, returns to the New York City Center stage for its annual, five-week holiday engagement, December 4 – January 5, celebrating **Legacy in Motion and the beloved iconic Artistic Director Emerita [Judith Jamison](#)**. Featuring the world premieres of *Sacred Songs* by Interim Artistic Director [Matthew Rushing](#), *Finding Free* by Hope Boykin, *Many Angels* by Lar Lubovitch, and *Al-Andalus Blues* by Jamar Roberts, the season also includes the 25th anniversary staging of Ronald K. Brown's rapturous blockbuster *Grace* and a new production of Elisa Monte's mesmerizing *Treading*. Live music will be presented at select performances of *Finding Free*, *Sacred Songs*, and Alvin Ailey's soul-stirring masterpiece *Revelations*.

Interim Artistic Director Matthew Rushing said, "This season we celebrate the lineage and legacy of Mr. Ailey, highlighting his acclaimed works as well as new ballets by choreographers for whom he paved the way. As I look at the repertory for our season, I am reminded that dance is both a reflection of our past and a guide to our future. We are excited to welcome audiences this holiday season to be inspired by AILEY's extraordinary artistry and rich story, as it continues to be written."

Performances kick off with a one-night-only [Opening Night Gala](#) honoring legendary dance educator Jody Gottfried Arnhold. The special program will showcase an excerpt of Mr. Ailey's [Cry](#) to pay tribute to Judith Jamison, who originated the role and ignited the ballet with her unparalleled grace and power, and the 25th anniversary production of **Ronald K. Brown's** spellbinding [Grace](#) with a special live music performance by Tony® and GRAMMY® Award-winning artist **Leslie Odom, Jr.** with composer, visual artist, and GRAMMY® Award-winning vocalist **Cécile McLorin Salvant**. Set to Duke Ellington's classic "Come Sunday," Peven Everett's hit "Gabriel," and the irresistible pulse of Fela Kuti's Afro-Pop, *Grace* depicts individuals on a journey to the promised land, expanding from a single angel-like figure in white to the fireball intensity of 12 powerful dancers. Here, the secular and sacred meet in a tour-de-force connecting African and American dance. The evening will conclude with Mr. Ailey's indelible *Revelations*, accompanied by a live choir. **The Honorary Chairs for the evening are Gayle King, co-host of "CBS Mornings" and editor-at-large of Oprah Daily, and Phylicia Rashad, two-time Tony® Award-winning actress.**

[Sacred Songs](#), the world premiere by Interim Artistic Director **Matthew Rushing**, features music used in the original 1960 premiere of Alvin Ailey's seminal *Revelations* but later omitted when the piece was edited into the current version that has captivated audiences for decades. Drawing inspiration from the roots of Mr. Ailey's most venerated and consummate creation, this stirring new work will resurrect and reimagine those spirituals—with the collaboration of musical director Du'Bois A'Keen—as an offering to our present need for lamentation, faith, and joy. Live music accompanies performances on December 20 at 7pm and December 22 at 2pm.

Former Ailey dancer **Jamar Roberts** presents [Al-Andalus Blues](#), with music from Roberta Flack and Miles Davis' *Sketches of Spain* setting the tone for a world premiere commissioned by New York City Center. The abstract ensemble piece journeys back in time to the golden age of Al-Andalus, evoking the northern African Moors who flourished in the south of present-day Spain prior to the Christian Reconquista.

Former Company member **Hope Boykin** returns to explore personal freedoms in the world premiere [Finding Free](#), in collaboration with pianist Matthew Whitaker who is composing an original score. This insightful work uses Boykin's movement-language and Whitaker's jazz and gospel influenced music to examine the challenges and restrictions throughout life's peaks and valleys that propel the journey forward. Matthew Whitaker will perform live onstage on December 13 at 7:30pm and December 14 at 7:30pm.

[Many Angels](#), the first world premiere for Alvin Ailey American Dance Theater by **Lar Lubovitch**, features the choreographer's renowned lush choreography and musicality set to Gustav Mahler's Symphony No. 5. A choreographer for 60 years, Lubovitch has frequently been asked: "Why do you make dances?" For Lubovitch, "Something may exist in the world simply for the sake of itself. For example, a dance." *Many Angels* is inspired by a question posed by 13th century theologian St. Thomas Aquinas, "*How many angels can dance on the head of a pin?*," illustrating that some questions have no logical response but are understood as a question of faith. It is not really about angels. (Well, maybe a little).

In addition to *Grace*, another favorite returning to the Ailey stage is **Elisa Monte's** [Treading](#), a sculptural, mesmerizing duet featuring fluid, intricate movements that combine with Steve Reich's evocative music to create an aura of mystery and sensuality.

The engagement also includes All New, All Ailey and Ailey Classic programs, as well as **Family Matinee performances each Saturday at 2pm**, followed by a Q&A session with Ailey's revered dancers. The beloved **Ailey Classics** program highlights a selection of repertory spanning the breadth of Mr. Ailey's rich catalog, including excerpts of *Memoria*, *Night Creature* (sections 2&3), *Pas de Duke* (1st song), *Masekela Language* (Morolo), *Opus McShann* (Gee Baby), *Opus McShann* (Doo Wah), *Love Songs* (A Song for You), *For 'Bird' – With Love* (A Night in Tunisia), *Hidden Rites* (Of Love), *For 'Bird' – With Love* (Bird Lives). The season finale on January 5 is a special program celebrating Alvin Ailey on his birthday.

Joining Alvin Ailey American Dance Theater this season are [Leonardo Brito](#), [Jesse Obremski](#), [Kali Marie Oliver](#), and [Dandara Veiga](#). All the new Company members have strong Ailey backgrounds, as Ailey II alumni (Brito, Oliver), students from The Ailey School (Brito, Obremski, Oliver, Veiga), or as a graduate of The Ailey/Fordham BFA Program (Oliver). [Jessica Amber Pinkett](#), a former member of Ailey II and Alvin Ailey American Dance Theater, also has returned to the Company.

AILEY welcomes **Maria Bauman** as this year's **Ailey Artist in Residence**, in the second year of the program that invests in and partners with choreographers who reflect Alvin Ailey's cultural inquiry, participatory values, and worldview rich with vast curiosity. As Artist in Residence, Ms. Bauman is collaborating with multiple aspects of the organization, in advance of next year's residency **by Jawole Willa Jo Zollar**.

During the 2024-25 Season, Alvin Ailey American Dance Theater will return to Paris, France for performances at Palais des Congrès de Paris, October 18–26. The Company's extensive annual national tour will reach coast-to-coast from January through May 2025. A tour schedule is below (subject to change).

In addition to Ailey's New York City Center season, the famed Whitney Museum of American Art (99 Gansevoort St, New York, NY 10014) recently opened [Edges of Ailey](#)—the first large-scale museum exhibition to celebrate the life, creativity, influence, and enduring legacy of Alvin Ailey. Through a multimedia display on the museum's fifth floor, paintings, drawings, sculpture, photography, film, rehearsal footage, and archival materials situate Mr. Ailey within a broad social, creative, and cultural context. These artworks and ephemera highlight the artists who influenced and collaborated with Mr. Ailey, the spaces and scenes he frequented, and the dynamic themes he explored within his dances. Along with an ambitious series of performances, workshops, classes, and panel discussions, *Edges of Ailey* brings together art, history, live performance, music, and new commissions by choreographers influenced by Mr. Ailey to capture the full range of his passions, curiosities, obsessions, and creative output.

Edges of Ailey is organized by the Whitney Museum of American Art in collaboration with the Alvin Ailey Dance Foundation. The exhibition is curated by Adrienne Edwards, Engell Speyer, Family Senior Curator and Associate Director of Curatorial Programs, with Joshua Lubin-Levy, Curatorial Research Associate, and CJ Salapare, Curatorial Assistant. Timed tickets for the in-gallery exhibition *Edges of Ailey*—on view through February 9, 2025—are available for purchase at www.whitney.org/tickets. Performance tickets for *Edges of Ailey*, include same-day access to the exhibition and are available on whitney.org. Theater space is limited.

The compelling story of the life, work, and legacy of Alvin Ailey is also the subject of [Portrait of Ailey](#), a new eight-part documentary series available for **free** on **PBS LearningMedia**. Created by Ailey II Artistic Director Emerita Sylvia Waters, *Portrait of Ailey* uses rare historical film and still images as well as contemporary footage to create a sweeping narrative of Mr. Ailey as a performer, choreographer, celebrity, teacher, social activist, arts advocate, and the creator of an enduring institution. *Portrait of Ailey's* first four chapters ([Alvin Ailey's Texas Roots](#); [Alvin Ailey's California Inspirations](#); [Alvin Ailey, The Choreographer](#); [Alvin Ailey, Worldwide Expansion](#)) are currently available, with additional episodes rolling out in November.

Tickets to Ailey's New York City Center season starting at \$42 (fees included) are on sale at the New York City Center box office, through Customer Care at 212-581-1212, or at www.ailey.org or www.nycitycenter.org. Discount tickets are available for Ailey Super Fans who purchase tickets for two or more performances, students with an appropriate ID, and groups of 10 or more. For group sales, call 212-405-9082 or fill out form [here](#). Ailey Young New York invites those between the ages of 21 – 35 to purchase 40% off tickets (\$80 and over) for all performances excluding December 4 with promo code **YNY2024** (up to 4 tickets per performance).

Press materials and photos are available at pressroom.alvinailey.org.



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*** All Programming – Subject to Change**

CLICK [HERE](#) FOR FULL PERFORMANCE SCHEDULE - TICKETS ON SALE NOW

Alvin Ailey American Dance Theater

December 4, 2024 – January 5, 2025, at New York City Center

131 West 55th Street, between 6th and 7th Avenues, New York, NY

(212) 581-1212 / www.nycitycenter.org

CALENDAR LISTING INFORMATION

Alvin Ailey American Dance Theater, beloved as one of the world's most popular dance companies, returns to New York City Center December 4 – January 5, for an engagement celebrating Legacy in Motion and the life of beloved Artistic Director Emerita Judith Jamison. Led by Interim Artistic Director Matthew Rushing, Ailey's extraordinary dancers will move audiences with world premieres by Rushing, Hope Boykin, Lar Lubovitch, and Jamar Roberts along with new productions and a variety of repertory favorites, including the 25th anniversary production of Ronald K. Brown's rapturous *Grace* and Alvin Ailey's masterpiece *Revelations*. Tickets starting at \$42 (fees included) are on sale at the New York City Center Box Office, through Customer Care at 212-581-1212, or online at www.ailey.org or www.nycitycenter.org. For further information, visit www.ailey.org.

Performance Times:

Opening Night Gala (Dec. 4)	7pm (note earlier curtain time)
Tuesday - Thursday evenings	7:30pm
Wednesday matinee (Dec. 18)	2pm
Friday & Saturday evenings	7:30pm
Saturday Family matinees	2pm
Sunday matinees	2pm
New Year's Eve matinee	2pm

Alvin Ailey American Dance Theater is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

The Opening Night Gala Spirits Sponsor is Diageo North America.

The creation of *Finding Free* is made possible with generous support from Barbara Brandt.

The creation of *Al-Andalus Blues* is made possible with generous support from Elaine & Larry Rothenberg.
The creation of *Al-Andalus Blues* is supported by commissioning funds from New York City Center.

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

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

WORLD PREMIERES

Al-Andalus Blues

Choreography by Jamar Roberts

Music: Roberta Flack and Miles Davis

Journey back in time to the Golden Age of Al-Andalus on the Iberian Peninsula as Jamar Roberts evokes the multi-ethnic Islamic civilization that flourished in the south of Spain until 1492. Music from Roberta Flack and Miles Davis's *Sketches of Spain* sets the tone for this abstract ensemble piece.

Finding Free

Choreography by Hope Boykin

Music: Matthew Whitaker

Hope Boykin's collaboration with composer and pianist Matthew Whitaker examines the challenges and restrictions throughout life's peaks and valleys that propel the journey forward. This insightful work uses Boykin's movement-language and Whitaker's jazz- and gospel-influenced score to explore notions of personal freedoms.

Many Angels

Choreography by Lar Lubovitch

Music: Gustav Mahler

After 60 years as a choreographer, Lar Lubovitch has frequently been asked: "Why do you make dances?". The 13th century theologian St. Thomas Aquinas posed several theoretical questions about the behavior of angels to which no real answers are possible or necessary. "*How many angels can dance on the head of a pin?*" illustrates that some questions have no logical response but are understood as a question of faith. Something may exist in the world simply for the sake of itself. For example, a dance. *Many Angels* is a dance to music by Gustav Mahler. It is not really about angels (well, maybe a little).

Sacred Songs

Choreography by Matthew Rushing

Music: Du'Bois A'Keen

Featuring songs used in the original 1960 version of Alvin Ailey's seminal *Revelations* but later omitted, this stirring work will resurrect and reimagine those spirituals as an offering to our present need for lamentation, faith, and joy.

NEW PRODUCTIONS

***Grace* (1999)**

Choreography by Ronald K. Brown

Music: Duke Ellington, Roy Davis, Fela Anikulapo Kuti

This new production marks the 25th anniversary of Brown's rapturous work fueled by Duke Ellington's classic "Come Sunday," Peven Everett's hit "Gabriel," and the irresistible pulse of Fela Kuti's Afro-Pop. Here, the secular and sacred meet in a tour-de-force connecting African and American dance.

***Treading* (1981)**

Choreography by Elisa Monte

Music: Steve Reich

The two dancers in this sculptural, mesmerizing duet come together in fluid, intricate movements that combine with Steve Reich's meditative music to create an aura of mystery and sensuality.

RETURNING FAVORITES

***Are You in Your Feelings?* (2022)**

Choreography by Kyle Abraham

Music: Various Artists

Acclaimed choreographer Kyle Abraham's recent popular work is a celebration of Black culture, Black music, and the youthful spirit that perseveres in us all. Scored to a "mixtape" of soul, hip-hop, and R&B, it explores the connections among music, communication, and personal memory. "A lot of these songs are the songs that I play when I'm at my lowest and at my highest. I wanted to find a way to thank those artists for their music and thank our culture for their contributions to this world in which we live." -Kyle Abraham

***CENTURY* (2023)**

Choreography by Amy Hall Garner

Music: Various Artists

Amy Hall Garner's first work for Ailey is a deeply personal piece inspired by her grandfather on the eve of his 100th birthday. Taking a cue from his spirited essence and set to the music of Ray Charles, Count Basie, The Dirty Dozen Brass Band, and more, *CENTURY* is a pure dance work celebrating life, resilience, and joy.

***Dancing Spirit* (2009)**

Choreography by Ronald K. Brown

Music: Duke Ellington, Wynton Marsalis, Radiohead, War

Ronald K. Brown pays tribute to Judith Jamison's profound influence with a moving work that echoes the title of Jamison's autobiography. Set to music by Duke Ellington, Wynton Marsalis, and War, Brown's evocative choreography uses movement from Cuba, Brazil, and the United States to conjure dancing spirits who embody Jamison's elegance, dignity, and generosity.

***Following the Subtle Current Upstream* (2000)**

Choreography by Alonzo King

Music: Zakir Hussain, Miguel Frasconi, and Miriam Makeba

Alonzo King's work investigates deeply rooted affinities between Western and Eastern classical forms, elemental materials, the natural world, and the human spirit. Described by choreographer Alonzo King as "a piece about how to return to joy," *Following the Subtle Current Upstream* mirrors life's boisterous waves and reminds us that everything in nature seeks to return to its source. King's movement -- abstract but steeped in meaning -- sets the dancers in constant flow to an eclectic score by Zakir Hussain, Miguel Frasconi, and Miriam Makeba.

***Me, Myself and You* (2023)**

Choreography by Elizabeth Roxas-Dobrish

Music: Duke Ellington

A dreamlike duet by former Ailey dancer Elizabeth Roxas-Dobrish, *Me, Myself and You* is a dance about reminiscence. Set to Damien Sneed and Brandie Sutton's rendition of "In A Sentimental Mood," it conjures the memories of love and passion for a woman asking herself if she should let go or forge ahead.

***Ode* (2019)**

Choreography by Jamar Roberts

Music: Don Pullen

Former Ailey dancer Jamar Roberts offers a meditation on the beauty and fragility of life in a time of growing gun violence. This tender, engrossing work will be staged with an all-female cast and features a jazz score—Don Pullen's "Suite (Sweet) Malcolm (Part 1 Memories and Gunshots)"—and Roberts's own costume designs.

***Solo* (1997)**

Choreography by Hans van Manen

Music: Johann Sebastian Bach

Hans van Manen divides his dynamic *Solo* among three dancers in a tour-de-force that challenges the Ailey men's daring, agility, and grace. This explosive display of virtuosity and wit, set to a Bach violin suite, launches the performers into an exhilarating whirlwind of movement and musicality.

AILEY CLASSICS

***A Song for You* (1972)**

Choreography by Alvin Ailey

Music: Donny Hathaway

Alvin Ailey choreographed *A Song For You* for Dudley Williams in 1972, the first section of *Love Songs*, a three-part technical and dramatic tour-de-force originally created for the legendary Dudley Williams often viewed as the male counterpart to *Cry*. Set to the late, great Donny Hathaway's rendition of "A Song For You," this tender, lyrical and dramatic solo was performed by Mr. Williams at the memorial celebration for Alvin Ailey following his passing in 1989.,

***Cry* (1971)**

Choreography by Alvin Ailey

Music: Alice Coltrane, Laura Nyro, Voices of East Harlem

In 1971, Alvin Ailey choreographed the ballet *Cry* as a birthday present for his mother on his stunning muse, the legendary Judith Jamison, who has taught the treasured role to subsequent generations of Ailey women. This physically and emotionally demanding tour-de-force 16-minute solo—dedicated to “all black women everywhere—especially our mothers”—went on to become an enduring work of American art. Made up of three parts—the first is set to Alice Coltrane’s “Something about John Coltrane,” the second to Laura Nyro’s “Been on a Train,” and the last has the Voices of East Harlem singing “Right On, Be Free.”

***Memoria* (1979)**

Choreography by Alvin Ailey

Music: Keith Jarrett

In the tumultuous time of 1979 when Mr. Ailey’s great, perennial friend from his Lester Horton days, choreographer Joyce Trisler, died prematurely, he began choreographing *Memoria*. Later, he wrote, “*Memoria* is about Joyce’s life, my memories of her, my image of her. Although these are very abstract images, nobody has ever asked me what *Memoria* is about. People everywhere understand it. Making the dance was a very deep and wrenching experience for me.” The ballet is structured in two parts—“In Memory” and “In Celebration”—to the sublime music of Keith Jarrett. *Memoria* marked the first time Mr. Ailey combined Alvin Ailey American Dance Theater with Ailey II and advanced students from The Ailey School.

***Night Creature* (1975)**

Choreography by Alvin Ailey

Music: Duke Ellington

A bubbly champagne cocktail of a dance, *Night Creature* perfectly fuses Alvin Ailey’s buoyant choreography and Duke Ellington’s sparkling music in a definitive homage to The Duke’s jazz that remains one of Mr. Ailey’s most popular works. Ellington said “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.” The large ensemble work is full of stars—strutting, leaping, and slinking using modern dance, classical ballet, and jazz.

SIGNATURE MASTERPIECE

***Revelations* (1960)**

Choreography by Alvin Ailey

Music: Traditional Spirituals

More than just a popular dance work, *Revelations* has become a cultural treasure, beloved by generations of fans and acclaimed as a must-see for all. Alvin Ailey’s signature masterpiece is a tribute to his heritage. Using African American spirituals, the work fervently explores the places of deepest grief and holiest joy in the soul. Seeing *Revelations* for the first time or the hundredth can be a transcendent experience. Audiences cheer, sing along, and dance in their seats from the opening notes of the plaintive “I Been ‘Buked” to the rousing “Wade in the Water” and the triumphant finale, “Rocka My Soul in the Bosom of Abraham.”

SEASON HIGHLIGHTS & SPECIAL PROGRAMS

Opening Night Gala Benefit (Dec. 4 at 7pm)

The 2024 -2025 City Center season kicks off with a one-night-only Opening Night Gala honoring legendary dance educator Jody Gottfried Arnhold. The special program will showcase the 25th anniversary production of Ronald K. Brown’s spellbinding *Grace* with a special live music performance by Tony® and GRAMMY® Award-winning artist Leslie Odom, Jr. The evening concludes with Mr. Ailey’s indelible *Revelations*, accompanied by a live choir. Followed by a dinner-dance at the Ziegfeld Ballroom, the benefit raises support for the creation of new works and Ailey’s extensive educational and training programs for young people.

Family Matinee Series (Dec. 7, 14, 21, 28 and Jan. 4@ 2pm)

On Saturday afternoons, bring the whole family to enjoy the performance and stay for a Q & A with Ailey dancers in the theater following the inspiring finale of *Revelations*, acclaimed as a must-see for all ages.

Christmas Eve Performance (Dec. 24 @ 7:30pm)

Dance into the holidays with a festive program featuring world premiere *Sacred Songs; Me, Myself and You; Solo*, and Alvin Ailey’s timeless masterpiece *Revelations*.

New Year’s Eve Performance (Dec. 31 @ 2pm)

Join Ailey for a very special New Year’s Eve performance, including repertory favorites, and a *Revelations* finale.

Revelations performed with live music – Dec. 4, 6, 7 mat, and 8 mat and eve
Finding Free performed with live music – Dec. 13 and 14 eve
Sacred Songs performed with live music – Dec. 20 and 22 mat
Ailey Classics Programs – Dec. 18, 29 mat; Jan. 2, 4 mat
All Ailey Programs – Dec. 14 mat, 15 mat
All New Programs – Dec. 22 mat, 27 eve, 28 eve; Jan. 1, 3, 5 mat

2025 NORTH AMERICAN TOUR

as of Aug 27, 2024

Cleveland, OH	Playhouse Square KeyBank State Theatre	Jan 31-Feb 1
Washington, D.C.	John F. Kennedy Center for the Perf Arts	Feb 4-9
Atlanta, GA	The Fox Theatre	Feb 12-16
Greenville, SC	Peace Center	Feb 18-19
Charlotte, NC	Blumenthal Perf Arts Center Belk Theater	Feb 21-22
Charleston, SC	Gaillard Center	Feb 25-26
Philadelphia, PA	Academy of Music	Feb 28-Mar 2
Chicago, IL	Auditorium Theatre of Roosevelt University	Mar 7-9
Iowa City, IA	Hancher Auditorium	Mar 11
Detroit, MI	Detroit Opera House	Mar 14-16
Chapel Hill, NC	UNC Memorial Hall	Mar 18-19
New Orleans, LA	Mahalia Jackson Theater for the Perf Arts	Mar 21-22
Los Angeles, CA	LA Music Center Dorothy Chandler Pavilion	Apr 2-6
Berkeley, CA	UC Berkeley Zellerbach Hall	Apr 8-13
Santa Barbara, CA	UC Santa Barbara The Granada Theatre	Apr 15-16
Mesa, AZ	Mesa Arts Center	Apr 18-19
Boston, MA	Boch Center Wang Theatre	Apr 24-27
Newark, NJ	New Jersey Performing Arts Center	May 9-11

ABOUT ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey American Dance Theater, recognized by U.S. Congressional resolution as a vital American “Cultural Ambassador to the World,” grew from a now-fabled March 1958 performance in New York that changed forever the perception of American dance. Forged during a pivotal moment in the civil rights movement, the Company was established to uplift the African American experience while transcending boundaries of race, faith, and nationality with its universal humanity. 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. Alvin Ailey American Dance Theater has performed for an estimated 25 million people in 71 countries on six continents, promoting the uniqueness of the African American cultural experience and the preservation and enrichment of the American modern dance tradition. In addition to being the Principal Dance Company of New York City Center, where its performances have become a year-end tradition, the Ailey company performs annually at the John F. Kennedy Center for the Performing Arts in Washington, D.C., the Auditorium Theatre in Chicago, The Fox Theatre in Atlanta, Zellerbach Hall in Berkeley, CA, and at the New Jersey Performing Arts Center in Newark (where it is the Principal Resident Affiliate), and appears frequently in other major theaters throughout the world during extensive tours. The Ailey organization also includes Ailey II (1974), a second performing company of emerging young dancers and innovative choreographers; The Ailey School (1969), one of the most extensive dance training programs in the world; Ailey Arts In Education & Community Programs (1992), which brings dance into the classrooms, communities, and lives of people of all ages; and Ailey Extension (2005), a program offering dance and fitness classes to the general public, which began with the opening of Ailey’s permanent home—the largest building dedicated to dance in New York City, the dance capital of the world—named The Joan Weill Center for Dance, at 55th Street at 9th Avenue in New York City. AILEY is partnering with the Whitney Museum of American Art to present *Edges of Ailey* (September 25, 2024–February 9, 2025), the first large-scale exhibition to celebrate the life, creativity, influence, and enduring legacy of Alvin Ailey. For more information, visit www.ailey.org.

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