

# ALVIN AILEY AMERICAN DANCE THEATER

## *The Call* (Ailey Company & World Premiere 2018)

*Choreography:* Ronald K. Brown

*Rehearsal Associate:* Arcell Cabuag

*Music:* Johann Sebastian Bach, Mary Lou Williams, Asase Yaa Entertainment Group

*Costumes:* Keiko Voltaire

*Lighting Design:* Tsubasa Kamei



AAADT in Ronald K. Brown's *The Call*.  
Photo by Paul Kolnik.

Ronald K. Brown describes his seventh work for the Ailey company as “a love letter to Mr. Ailey.” Brown – Recipient of the prestigious 2018 Dance Magazine Award – seamlessly blends modern and West African dance idioms in this quintet, set to recordings by Johann Sebastian Bach (performed by Chrise Thile, Edgar Meyere & Yo-Yo Ma), Mary Lou Williams, and Asase Yaa Entertainment group.

“As a choreographer, **Mr. Brown’s connection with the Ailey troupe** is similar to the bond that Alexei Ratmansky has with New York City Ballet: **in their works you see dancers fulfilling their potential and choreography performed with backbone.**”  
– *The New York Times*

“For more than a decade, Ronald K. Brown has been **the choreographer best able to give the virtuosic dancers of Alvin Ailey American Dance Theatre works as powerful as their technique.** Infused with juicy West African steps, **his compositions are hard to resist.**” – *The New Yorker*

### Ronald K. Brown

Brooklyn-born Ronald K. Brown has created and presented dances since 1985, with his NY-based company Evidence, to promote understanding of the human experience in the African Diaspora through dance and storytelling. Brown's choreography has been performed by a wide variety of dance companies, including Dayton Contemporary Dance Company, Philadanco, and Ailey II. For Alvin Ailey American Dance Theater, he has created the world premieres *Grace* (1999), *Serving Nia* (2001), *IFE/My Heart* (2005), *Dancing Spirit* (2010), and *Four Corners* (2013). Brown has worked with and learned from Jennifer Muller/The Works, Mary Anthony Dance Theater/Phoenix, Bessie Schonberg, Ann Carlson, and Judith Jamison.



He is the recipient of numerous awards including a New York Dance and Performance Award (Bessie), National Endowment for the Arts Choreographers Fellowship, a New York Foundation for the Arts Fellowship, a John Simon Guggenheim Fellowship, the American Dance Festival Humphrey/Weidman/Limon Award, Black Theater Alliance Award, The Ailey Apex Award for teaching, and fellowships from the Edward and Sally van Lier fund.

In addition, Brown was named Def Dance Jam Workshop Mentor of the Year in 2000. In 2003, he received an AUDELCO (Black Theatre Award) for his choreography *Crowns: Portraits of Black Women in Church Hats*, originally produced by the McCarter Theater and presented off-Broadway in 2003. In fall 2006, Brown received The United State Artists Rose Fellowship. He was one of only four choreographers of 50 artists to receive the inaugural award. In 2012, Brown received a Fred and Adele Astaire Award for his outstanding choreography in “The Gershwins' *Porgy and Bess*,” adapted by Suzan Lori Parks, arrangement by Diedre Murray and directed by Diane Paulus.

The creation of *The Call* is supported by Simin N. Allison, Judith McDonough Kaminski and Joseph Kaminski, Denise Littlefield Sobel, McGue Millhiser Trust, and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund.

***The Call***  
**Music Credit Information**

“Trio Sonata No. 6 in G Major” by Johann Sebastian Bach, performed by Chris Thile, Edgar Meyer & Yo-Yo Ma. Used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

“Blues for Timme” (Live) by Mary Lou Williams Trio’s album “Live at Nice ‘Grand Parade Jazz’”, music used for choreography by permission of Cecilia Music Publishing Company.

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