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ALVIN AILEY
AMERICAN DANCE THEATER

Adrienne Arsht Center
FOR THE PERFORMING ARTS OF MIAMI-DADE COUNTY

**ALVIN AILEY AMERICAN DANCE THEATER ANNOUNCES PROGRAM FOR 2014 MIAMI
ENGAGEMENT LED BY MIAMI'S OWN ROBERT BATTLE FROM FEBRUARY 20-23**

*Five Inspiring Performances with Three Different Programs Showcase Choreographic Masterpieces
Performed by Miami Native Jamar Roberts and 30 Virtuoso Dancers as part of a 23-City Tour*

NEW YORK – January 9, 2013 — Led by Miami native [Robert Battle](#) in his third season as Artistic Director, [Alvin Ailey American Dance Theater](#), one of the world's most beloved dance companies, returns by popular demand to the **Adrienne Arsht Center for the Performing Arts of Miami-Dade County** from **Thursday, February 20th through Sunday, February 23rd, 2014**. The highly anticipated Miami performances are part of a 23-city North American tour that marks the 25th season since the passing of legendary founder Alvin Ailey.

Following an acclaimed record-breaking five-week season launch in New York City and building on last year's success, Ailey's sixth annual Miami engagement will showcase Miami native [Jamar Roberts](#) and 30 other extraordinary dancers in a dynamic collection of repertory favorites, premieres and new productions by major choreographers. This exceptional engagement is co-presented by the Adrienne Arsht Center for the Performing Arts of Miami-Dade County as part of the Knight Masterworks Season – Sanford and Beatrice Ziff Signature Dance Series.

The **Thursday, February 20th opening night program** (also seen on Saturday evening) features the premieres of multi-award-winning British choreographer **Wayne McGregor's** [Chroma](#), and celebrated dance storyteller **Ronald K. Brown's** uplifting [Four Corners](#). *Chroma*, a ballet filled with layered, beautiful dancing and astonishing lifts, marks the first time a work by multi award-winning British choreographer **Wayne McGregor** appears in the Ailey repertory. Created in 2006 for The Royal Ballet, the piece has a driving score by **Joby Talbot** and orchestrations of music by **Jack White III of The White Stripes** and a luminous set by minimalist architect **John Pawson**. **Four Corners** is celebrated choreographer **Ronald K. Brown's** fifth work for Ailey's extraordinary dancers, who have become known as inspiring interpreters of his phenomenal dance storytelling. Set to the music of **Carl Hancock Rux** and various artists, the 11 dancers on a spiritual journey bring to life the vision of four angels standing on the four corners of the earth holding the four winds.

The **Friday, February 21st evening program** as well as the Sunday matinee program will include the enthralling [LIFT](#), a world premiere by in-demand choreographer **Aszure Barton**, as well as the premiere of modern dance innovator **Bill T. Jones'** joyful tour-de-force [D-Man in the Waters \(Part I\)](#). *LIFT* is an exhilarating new work that celebrates and challenges the cast of 19 and was created with Barton's collaborative stylistic approach that is constantly evolving like no other. Ailey's renowned dancers inspired the process, movement and composition, as well as the original percussive score by Curtis Macdonald. *D-Man in the Waters (Part I)* is a true modern dance classic and a New York Dance and Performance ("Bessie") Award-winning work by modern dance innovator Bill T. Jones, a Tony Award-winner for *Fela!* and *Spring Awakening*. Originally created in 1989, it is a celebration of life and the resiliency of the human spirit that embodies loss, hope and triumph with non-stop movement set to Mendelssohn's Octet for Strings in E-flat Major, Op. 20 (1825).

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The **Family Matinee** on **Saturday, February 22nd** will be a special Ailey/Ellington program featuring productions of [The River](#) and [Pas de Duke](#), along with [Night Creature](#), three of the 14 ballets founder Alvin Ailey created during his career that celebrate the musical genius of the eminent American composer **Duke Ellington**. The **Family Matinee** will be followed by a **free Q&A with the Ailey dancers for the enjoyment of the entire family**.

In addition to new choreographic treasures, **Alvin Ailey's** rousing masterpiece [Revelations](#), -- an American classic acclaimed as a must-see and recognized by U.S. Senate resolution -- will provide the inspiring finale at all performances.

Leading up to the engagement, the Arsht Center and Ailey have also collaborated to offer various arts education offerings for the whole community. On **Wednesday, February 19 at 7:00 PM**, a free community master class for professional dancers will take place at the Arsht Center's Peacock Foundation Studio. There will also be in-school workshops on Thursday, February 20 at various Miami-Dade County public high schools and middle schools. **On Friday, February 21st at 11am** a special one-hour performance featuring *Revelations* will be offered **free of charge to public school students in the Miami-Dade County area**, including the Liberty City neighborhood where Robert Battle grew up. Moderated by one of the dancers, this hour-long educational performance gives students a taste of all the elements that compose an Ailey experience. In addition, the performances will be attended by alumni from AileyCamp Miami, a nationally-acclaimed summer program produced by the Arsht Center that uses dance as a vehicle for helping middle school students ages 11-14 to reach their full potential.

Sunday, January 12 at 2:30p.m. [The Ailey School](#) will hold auditions at the New World School of Arts as part of their national audition tour throughout the U.S. and Canada. The mission of The Ailey School is to make dance accessible to serious dance students through a curriculum of rigorous and diversified dance training. Nearly 70% of current Alvin Ailey American Dance Theater members received their pre-professional training from The Ailey School, including Miami's own Jamar Roberts.

For further details on Alvin Ailey American Dance Theater and the Ailey organization's performances, training programs and educational activities, visit www.alvinailey.org.

PRESS: For additional materials, photos, and video, members of the media may visit pressroom.alvinailey.org

- Photo and Broll [Highlights](#)
- Ailey Sizzle [Reel](#)

Alvin Ailey American Dance Theater's Miami engagement is made possible by Bank of America.

The 2014 U.S. Tour is supported, in part, by the National Endowment for the Arts.

The company premiere of *Chroma* is made possible in part by the generous support of New York City Center.

American Express is the lead funder of *D-Man in the Waters (Part I)*.

Alvin Ailey American Dance Theater's engagement at the Adrienne Arsht Center is part of the Knight Masterworks Season – Sanford and Beatrice Ziff Signature Dance Series.

For further information, the public may visit www.alvinailey.org. For additional press materials or photos, members of the media may visit pressroom.alvinailey.org or **Ctrl+Click Photos for High Resolution Download**.



(L to R) AAADT's Jamar Roberts in Wayne McGregor's *Chroma*; AAADT's Jamar Roberts and Alicia Graf Mack in Alvin Ailey's *The River*; AAADT's Antonio Douthit-Boyd; AAADT's in Azure Barton's *LIFT*. Photos by Paul Kolnik and Andrew Eccles.

(CTRL+ CLICK ON PHOTOS FOR HI-RES DOWNLOAD) Please Credit Photos

2014 Miami Engagement Program:

Thursday, February 20th at 8:00pm - *Chroma* / *Four Corners* / *Revelations*

Friday, February 21st at 8:00pm - *LIFT* / *D-Man in the Waters* / *Revelations*

Saturday, February 22nd at 2:00pm Family Matinee - Ailey/Ellington: *Night Creature*, *Pas de Duke* / *The River* / *Revelations*

(followed by free post-performance Q & A with Ailey dancers)

Saturday, February 22nd at 8:00pm - *Chroma* / *Four Corners* / *Revelations*

Sunday, February 23rd at 2:00pm - *LIFT* / *D-Man in the Waters* / *Revelations*

Prices, artists, dates, times, and program are subject to change without notice.

CALENDAR LISTING INFORMATION:

Alvin Ailey American Dance Theater, one of the world's favorite dance companies, returns by popular demand to the **Adrienne Arsht Center for the Performing Arts of Miami-Dade County from February 20-23, 2014**. Led by Miami native **Robert Battle** in his third season as **Artistic Director**, Ailey's extraordinary dancers will move audiences with acclaimed premieres, including celebrated dance storyteller Ronald K. Brown's uplifting *Four Corners*, multi award-winning British choreographer Wayne McGregor's *Chroma*, and modern dance innovator Bill T. Jones' joyful tour-de-force *D-Man in the Waters (Part I)*. Alvin Ailey's rousing masterpiece *Revelations* -- an American classic acclaimed as a must-see and recognized by U.S. Senate resolution -- will provide the inspiring finale at each of the five performances. Ailey's 2014 Miami engagement is part of the Company's 23-city North American Tour that marks the 25th season since the passing of legendary founder Alvin Ailey. For additional information about Alvin Ailey American Dance Theater, please visit www.alvinailey.org.

TICKETS:

Tickets starting at \$25 **are now on sale** at arshtcenter.org or 305.949.6722. The Arsht Center Box office is open Monday - Friday 10am to 6pm. Saturday and Sunday noon until curtain time when there is a performance. Group discounts available by calling (786) 468-2326.

Alvin Ailey American Dance Theater – February 20 - 23, 2014

Ziff Ballet Opera House

Adrienne Arsht Center for the Performing Arts of Miami-Dade County

1300 Biscayne Boulevard, Miami, FL 33132

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www.arshtcenter.org

2013-2014 Season World Premieres

Four Corners (2013)

Choreography by Ronald K Brown

Music: Carl Hancock Rux, Rahsaan Roland Kirk, and Yacoub

Ailey's extraordinary dancers have become known as inspiring interpreters of the unique dance storytelling of **celebrated choreographer Ronald K. Brown**. Brown's *Four Corners*, set to the music of **Carl Hancock Rux** and various artists, brings to life the vision of four angels standing on the four corners of the earth holding the four winds. Drawing inspiration from the lyrics of Rux's "Lamentations," *Four Corners* follows eleven dancers as they rise to seek a life of peace on the "mountaintop" – a powerful and hope-filled journey of tribulation, devotion and triumph. Ronald K. Brown is renowned for his signature blend of modern dance and West African idioms in works that often stimulate deeper examinations of issues of spirituality, community responsibility, and liberation. This is Brown's first collaboration with the critically-acclaimed Carl Hancock Rux, but his fifth work set on Alvin Ailey American Dance Theater, including the landmark work *Grace*. **Robert Battle comments:** "*Four Corners* is a continuation of the amazing work Ronald K. Brown has created on the Ailey dancers, starting with *Grace* in 1999. His connectedness to the dancers elevates the studio as a sacred space – a feeling that is reflected in the spiritual depth of his work. Near the end of the piece, all the disparate parts fascinatingly come together and all of a sudden everything makes beautiful sense. Seeing Ronald K. Brown's matchless dance storytelling come to life through the Ailey dancers is a combination that is always expressive, inspiring, and magical.

LIFT (2013)

Choreography by Aszure Barton

Original Music by Curtis Macdonald

This propulsive world premiere by in-demand choreographer Aszure Barton, her first commission for Ailey, accentuates the vitality and physical prowess of the Ailey company. Driven by the dancers' passion, skill and collective power, *LIFT* was created over a 5-week developmental process with the entire Company. The original percussive score, composed by Curtis Macdonald, is infused with the infectious energy and heart that she observed in her initial encounters with the Ailey dancers. With a collaborative stylistic approach that is constantly evolving like no other, Barton's exhilarating new work celebrates and challenges the dancers with its markedly intricate rhythmic patterns and mercurial structure. "*LIFT* embodies an atmosphere and energy created by our time spent together in collaboration," stated Barton. "I feel very welcomed by the Ailey family and am honored to be working with such a wonderful group of artists." *Dance Magazine* described her work as "vulnerable and feisty, brightly adept yet peculiar, witty and impetuously wild." Born and raised in Alberta, Canada, Barton received her formal training at the National Ballet School in Toronto. Barton has created works for Mikhail Baryshnikov, The National Ballet of Canada, Nederlands Dans Theater, American Ballet Theatre, the Martha Graham Dance Company, Sydney Dance Company, and Les Ballet Jazz de Montréal (Resident Choreographer 2005-08), and also choreographed the Broadway revival production of *The Threepenny Opera*. She recently received the Banff Centre's 2012 Koerner Award for Choreography and Canada's prestigious Arts and Letters Award for her outstanding choreographic achievements. **Robert Battle comments:** "I've known Aszure for many years and have watched her develop a unique voice, with bold choices in her choreography and in her approach. Her work is physically demanding, detail oriented, visceral, and both abstract and dramatic – a great fit for the Company. I was interested in the dancers having a process that was really motivated by their artistry. And, after spending time with the dancers on tour, Aszure used the inspiration of seeing and experiencing them in many different settings as the impetus for the entire work, including the score by her collaborator Curtis Macdonald."

2013-14 Season Company Premieres

Chroma (2006)

Choreography by Wayne McGregor

Music by Joby Talbot and The White Stripes

Wayne McGregor's Chroma is a ballet filled with layered, beautiful dancing and astonishing lifts. The Ailey company premiere, made possible in part by the generous support of **New York City Center**, marks the first time a work by this multi award-winning British choreographer will appear in the Ailey repertory. Set to an amalgam of original music by **Joby Talbot** and orchestrations of music by **Jack White III of The White Stripes**, the work explores McGregor's curiosity of a concept freed from whiteness and the drama of the human body. Created in 2006 for The Royal Ballet, a luminous, minimalist set designed by architect **John Pawson** uses motifs of inside and outside, entrance and exit, light and shadow, void and plenitude, to create a spatially charged environment explored through the medium of the ten dancers' bodies. Wayne McGregor CBE (Commander of the Order of the British Empire) is a multi award-winning British choreographer, renowned for his physically testing choreography and ground-breaking collaborations. He is the Artistic Director of Wayne McGregor | Random Dance, Resident Company at Sadler's Wells Theatre in London, Resident Choreographer of The Royal Ballet (appointed 2006) and frequent creator of new work for La Scala, Milan, Paris Opera Ballet, Nederlands Dans Theatre, Stuttgart Ballet and New York City Ballet; as well as movement director for theatre, film (*Harry Potter and the Goblet of Fire*) and music video (Radiohead's *Lotus Flower*). His recent productions include new work for the Royal Ballet and National Gallery Titan Metamorphosis project (July 2012), a large-scale public dance work, *Big Dance Trafalgar Square*, in celebration of the London 2012 Olympics (July 2012), and a new work for San Francisco Ballet, *Borderlands*, which premiered in January 2013. **Robert Battle comments:** "Planning works for the season is not an isolated event, but an ongoing process of developing the repertory and engaging the dancers. I'm also thinking of the audience having a unique and unexpected experience. With the commission of the remarkable *Chroma*, all of this though process is in play. I also still see so much of a connection to modern dance – use of torso, weight, and isolation. In speaking to Wayne McGregor, we were both interested in seeing how the Ailey dancers would interpret his work. Another one of the things that I love about mounting this ballet is that, because of the demands of the dynamic choreography and the striking set, it involves a team effort from the dancers and crew to everyone at Ailey."

[D-Man In The Waters \(Part I\) \(1989, revised 1998\)](#)

Choreography by Bill T. Jones

Music by Felix Mendelssohn

Bill T. Jones' joyful tour-de-force, *D-Man in the Waters* is a true modern dance classic and a New York Dance and Performance ("Bessie") Award-winning work. It is a celebration of life and the resiliency of the human spirit that embodies loss, hope and triumph. Set to Mendelssohn's Octet for Strings in E-flat Major, Op. 20 (1825), the work is one of the finest examples of the post-modern aesthetic and was featured in PBS's landmark film *Dancing in the Light: Six Dances by African-American Choreographers*. *D-Man in the Waters* is dedicated to Demian Acquavella. Alvin Ailey American Dance Theater first performed choreography by Bill T. Jones in 1983 when Alvin Ailey invited him to create *Fever Swamp* on the Company. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982, for which he has created more than 140 works. Bill T. Jones is the recipient of numerous recognitions, including the Kennedy Center Honors; Tony Award (*FELA!* and *Spring Awakening*); Obie Award; the 2010 Jacob's Pillow Dance Award; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2011, Jones was named Executive Artistic Director of New York Lives Arts. **Robert Battle comments:** "Early in Bill T. Jones' career, Alvin Ailey took a strong interest in him and encouraged his work. I imagine he saw his singular voice. As Judith Jamison has said, Bill wasn't afraid to speak his own language. I think of Bill as a very courageous artist and that courage informs his work. Inspired by one of his dancers who died of AIDS, Demian Acquavella, *D-Man In The Waters (Part I)* was created in 1989, the year that Alvin Ailey and so many others were dying from the disease. What's interesting is that the work is really about joy and a celebration of life – an acknowledgment of death but filled with a sense of transcendence."

2013-14 Season New Productions

[Pas de Duke](#) (1976)

Choreography: Alvin Ailey

Music: Duke Ellington

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 and celebrating the musical genius of the late **Duke Ellington** (1899-1974). Last staged for Alvin Ailey American Dance Theater during the 2006-2007 season, it was originally presented as part of the festival "Ailey Celebrates Ellington" at Lincoln Center's New York State Theater in 1976, commemorating the nation's bicentennial with America's two great art forms - modern dance and jazz music. Ailey choreographed five sections capturing the sassy sophistication of "The Duke's" jazz music: the introduction to "Such Sweet Thunder" (1957); the pas de deux to "Sonnet for Ceasar" (1975); the male solo to "Sonnet for Hank Cinq" (1957); the female solo to "Unclothed Woman" (1948); and the finale to "Old Man's Blues" (1930), which captured the exuberance of the star dancers' qualities and techniques as the male and female soloists mirror each other toe-to-toe and line-for-line in this playful, good-natured competition. **Robert Battle comments:** "Created especially for Judith Jamison and Mikhail Baryshnikov – reigning stars at the time from parallel worlds of dance – *Pas de Duke* springs from Alvin Ailey's interest in many things when it came to dance and music, as well as his appreciation and ability to showcase great dancers. He took the ballet pas de deux formula and had a play with it, still using some of the balletic motifs but adding in elements of jazz and other forms of contemporary dance."

[The River](#) (1970)

Choreography: Alvin Ailey

Original Score: Duke Ellington

The River is **Alvin Ailey's** acclaimed collaboration with the late musical genius **Duke Ellington**, choreographed and composed in 1970 for American Ballet Theatre and first performed by Alvin Ailey American Dance Theater in 1980. One of 14 dances Ailey created to Ellington's music, *The River* was Ellington's first symphonic score written specifically for dance. Combining classical ballet, modern dance and jazz, the suite suggests tumbling rapids and slow currents on its voyage to the great sea, mirroring the journey of life. *The River* has been restaged by **Associate Artistic Director Masazumi Chaya** for several companies in addition to Alvin Ailey American Dance Theater. With Ailey's mixture of light and fun yet dark and romantic choreography balanced with Ellington's score, the work is an abstract celebration of birth, life, and rebirth. **Robert Battle comments:** "Originally created for American Ballet Theatre, *The River* is from Alvin Ailey's unforgettable collaboration with the great American composer Duke Ellington. It shows his range as a choreographer, and certainly the versatility of the dancers. Mr. Ailey always seemed to have a passport through all the different genres of dance while still retaining his essence."

Repertory Favorites

[Night Creature](#) (1975)

Choreography: Alvin Ailey

Music: Duke Ellington

A bubbly champagne cocktail of a dance that 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." This large ensemble work is full of such stars — strutting, leaping and slinking in a combination of modern dance, classical ballet and jazz. Duke Ellington first composed the phenomenal, "Suite For Orchestra" in 1955, later adding the second and third movements in 1963.

Revelations (1960)

Choreography: Alvin Ailey

Music: Traditional

Alvin Ailey's timeless masterpiece *Revelations* has become one of the most well-known and respected ballets in the history of dance, acclaimed as a must-see for all and recognized by a U.S. Senate resolution. Using African-American spirituals, song-sermons, gospel songs and holy blues, this suite fervently explores the places of deepest grief and holiest joy in the soul. Alvin Ailey said that one of America's richest treasures was the cultural heritage of the African-American—"sometimes sorrowful, sometimes jubilant, but always hopeful." Springing from Ailey's childhood "blood memories" of growing up in rural Texas and attending services at Mount Olive Baptist Church, *Revelations* is a tribute to the cultural heritage of the African-American and to Alvin Ailey's genius. Since its premiere in 1960, this enduring classic has been seen by more audiences around the world than any other modern work, universally inspiring with its transcendent exploration of the human condition.

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. Founded by Alvin Ailey, and guided by Judith Jamison beginning in 1989, the Company is now led by Robert Battle, whom Judith Jamison chose to succeed her on July 1, 2011. Alvin Ailey American Dance Theater has performed for an estimated 23 million people in 71 countries on 6 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, DC, the Auditorium Theatre in Chicago, the Adrienne Arsht Center for the Performing Arts of Miami-Dade County in Miami, 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 United States and the world during extensive yearly 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, which brings dance into the classrooms, communities and lives of people of all ages; and The 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. For more information, visit www.alvinailey.org.

The Adrienne Arsht Center for the Performing Arts of Miami-Dade County is made possible by the public support of the Miami-Dade County Mayor and the Board of County Commissioners, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Tourist Development Council and the City of Miami Omni Community Redevelopment Agency, as well as the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture. The Adrienne Arsht Center also receives generous support from individuals, corporations and local, state and national foundations.

About the Adrienne Arsht Center for the Performing Arts of Miami-Dade County

Set in the heart of downtown Miami and designed by world-renowned architect Cesar Pelli, the Adrienne Arsht Center for the Performing Arts of Miami-Dade County is one of the world's leading performing arts organizations and venues. Spotlighting legends and serving as a launch pad for local artists to make their mark on the international stage, the Center presents nearly 500 events each year across its eight flexible, state-of-the-art performance spaces. The Center programs 12 signature series, including the largest jazz series in South Florida, the biggest flamenco festival on the East Coast, and a robust program of new theatrical works as well as free programming for the community and an arts education program that serves nearly 30,000 children each year. Since opening in 2006, the Arsht Center, a 501C3 non-profit organization, has emerged as a leader in presenting innovative programming that mirrors South Florida's diversity as well as a catalyst for billions of dollars in new development in the downtown area.

Visit www.arshtcenter.org for more information.

About John S. and James L. Knight Foundation

Knight Foundation supports transformational ideas that promote quality journalism, advance media innovation, engage communities and foster the arts. The foundation believes that democracy thrives when people and communities are informed and engaged. For more, visit KnightFoundation.org.

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