

Dance Consortium
Presents

THE NEXT GENERATION OF DANCE

AILEY 2

FRANCESCA HARPER ARTISTIC DIRECTOR



Photo by Nir Arzeli



Supported using public funding by
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2023 UK TOUR
PROGRAMME

Welcome



On behalf of Dance Consortium members, I am delighted to welcome you to the UK tour of Ailey 2. Returning for the first time since 2011, we are hugely excited to showcase the talents of these exceptional young dancers in works by Alvin Ailey, Robert Battle, William Forsythe and the company's Artistic Director, Francesca Harper.

This is an incredible opportunity for audiences around the country to see international dance of this calibre and Dance Consortium is proud to have twelve of our member venues presenting the work, demonstrating an ongoing thirst for high-quality international dance.

As part of our close relationship with Alvin Ailey American Dance Theater, which goes back nearly 20 years, we are particularly looking forward to sharing these performances alongside an extensive outreach programme. This includes the very first Dance Consortium 'curtain-raiser' presentation with young dancers from the Midlands performing on stage before the show at Birmingham Hippodrome on 4th October.

This extended programme of activities is the culmination of the fantastic Ailey Project UK, a special collaboration with the company that has developed opportunities for emerging dance artists across the UK. Over the past three years, Dance Consortium has built partnerships with black-led youth dance organisations nationwide to provide a range of activities engaging young people with the dancers and teachers from Alvin Ailey American Dance Theater. This has included online workshops, masterclasses, panels and mock auditions, as well as two summer intensive courses

in collaboration with Milton Keynes Theatre and Newcastle Theatre Royal. Huge thanks to all the staff across the Dance Consortium membership and the teams at Alvin Ailey American Dance Theater and The Ailey School for making this possible.

Dance Consortium is committed to supporting the wider dance and touring ecology through projects such as the Ailey Project UK and our Future Leaders Programme. We will be extending our engagement opportunities with the incoming artists and companies over the next few tours, so watch this space! For more information visit www.danceconsortium.com

As always, thanks to our member venues for their ongoing commitment to presenting international work of the highest quality and for helping to bring the most exciting dance companies from the world stage to audiences around the UK and Ireland. We have some fantastic tours planned for next year alongside various new work in the pipeline for 2025, including companies and artists never seen in the UK before. We hope you'll tell your friends and family and come back to see more Dance Consortium shows in the future. Until then, sit back and enjoy the show!

Joe Bates, Executive Director Dance Consortium

Dance Consortium Presents

AILEY 2

Francesca Harper, Artistic Director

Sylvia Waters, Artistic Director Emerita

Company Members

Andrew Bryant, Spencer Everett, Jaryd Farcon, Maya Finman-Palmer, Patrick Gamble, Alfred L. Jordan II, Kiri Moore, Corinth Moulterrie, Kali Marie Oliver, Tamia Strickland, Kayla Mei-Wan Thomas, Maggy van den Heuvel

Apprentices

Jennifer M. Gerken, Xhosa Scott, Darion Turner, Jordyn White

Robert Battle, Artistic Advisor

Bennett Rink, Executive Director

Ailey 2 gratefully acknowledges the generous support provided by The Gloria Kaufman Dance Foundation.

The taking of photographs and the use of recording equipment of any kind during performances is strictly prohibited.

Programming and casting subject to change

Company Story

Ailey 2 is universally renowned for merging the spirit and energy of the finest early-career dance talent in the United States with the passion and creative vision of today's outstanding and emerging choreographers.

Founded in 1974 as the Alvin Ailey Repertory Ensemble, the company embodies Alvin Ailey's pioneering mission to establish an extended cultural community that provides dance performances, training, and community programs for all people. Sylvia Waters was selected by Mr. Ailey to be its founding Artistic Director, serving in that role for the Company's first 38 seasons and helping Ailey 2 to flourish into one of the most popular modern dance companies, combining a rigorous touring schedule with extensive community outreach programs.

In September 2021, Francesca Harper stepped into the role of Artistic Director of Ailey 2. Ms. Harper – who trained at The Ailey School and who has choreographed for both Ailey companies – brings fresh perspectives to Mr. Ailey's legacy, while nurturing new creative voices and propelling the company forward.

Kali Marie Oliver & Spencer Everett. Photo by Nir Arieli



Ailey 2

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Francesca Harper	Artistic Director
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TOURING CONTACT

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Enemy in the Figure (excerpt) (1989)
interval (15 mins)

Freedom Series (excerpt) (2021)
pause (2 mins)

The Hunt (2001)
interval (15 mins)

Revelations (1960)

Running time approx. 1 hour 55 mins

A full-page photograph of a dancer in a black, fringed costume performing a high kick. The dancer is positioned on the right side of the frame, with their right leg extended high into the air. The background is solid black, and the floor is a light grey. The text "Enemy In The Figure" is overlaid in orange, and "(Excerpt) (1989)" is overlaid in white below it.

Enemy In The Figure

(Excerpt) (1989)



Choreography, stage, original lighting, and costume design by **William Forsythe**
Staged with **Thomas McManus**
Music by **Thom Willems**
Lighting design recreated by **Ethan Saiewitz**
Lighting consultant **Francesca Harper**

William Forsythe has been active in the field of choreography for over 50 years. His three decades of work with his ensembles Ballet Frankfurt and The Forsythe Company in Frankfurt, Germany, exerted significant influence upon generations of artists in a wide array of creative practices.

The creation of *Enemy in the Figure* is supported by Robert Press.

Enemy in the Figure (excerpt) is the intensely propulsive central section of **William Forsythe's** eponymous work. Originally created in Germany (1989) for his ensemble, Ballet Frankfurt, the full work has been performed in major venues across the globe. Thom Willem's percussive and rhythmically driving electronic score was the source of the work's choreographic invention and influenced the radical use of light and shadow in the original stage design. This excerpt puts the formidable dance skills of the Ailey 2 dancers on fine display, giving their craft and vitality an invigorating framework.



Freedom Series

(Excerpt) (2021)

Choreography by **Francesca Harper**

Music: Various Artists*

Costume design by **Elias Gurrola**

Lighting design by **Abby May**

* “Welcome” by Jon Hopkins, published by Domino Publishing Company of America Inc and Just Another Management Co

“Little Fly” by Esperanza Spalding, published by Kobalt Songs Music Publishing

“(No One Knows Me) Like the Piano” by Sampha, published by Beggars Tunes

“Double Concerto for Two Violins in D Minor” by Johann Sebastian Bach

Inspired by her Ailey homecoming, **Francesca Harper’s Freedom Series** (excerpt) travels through a landscape of memories creating a series of vignettes that embody and imagine a hybrid world where memory strives to influence the future. Depicted through this futuristic lens, and developed in collaboration with the Ailey 2 dancers, Harper’s work examines identity and community. With costumes by designer Elias Gurrola and a score featuring a blend of acoustic and electronic sounds, Freedom Series’ unexpected twists and turns bridge tender moments to its intrinsic ferocity.

The Hunt

(2001)

Choreography by **Robert Battle**

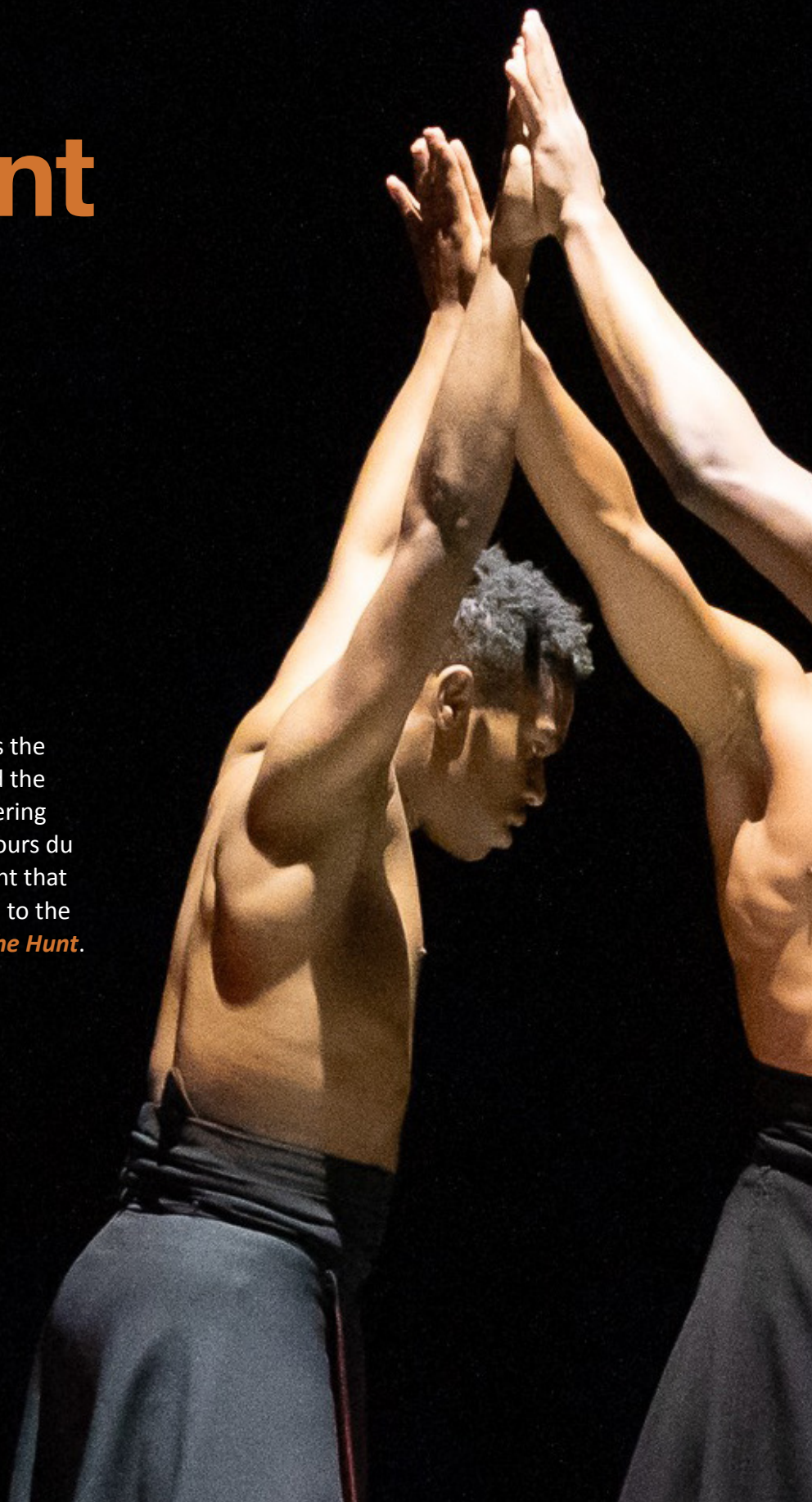
Restaged by **Elisa Clark**

Music by **Les Tambours du Bronx**

Costume design by **Mia McSwain**

Lighting design by **Burke Wilmore**

Robert Battle's athletic work reveals the predatory side of human nature and the primitive thrill of the hunt. A thundering percussion soundtrack by Les Tambours du Bronx drives the explosive movement that runs the gamut from modern sports to the rituals of the gladiators in Battle's ***The Hunt***.





Revelations

(1960)

Choreography by **Alvin Ailey**

Music: Traditional

Décor and costumes by **Ves Harper**

Costumes for “Rocka My Soul” redesigned
by **Barbara Forbes**

Lighting by **Nicola Cernovitch**

Using African-American spirituals, song-sermons, gospel songs and holy blues – **Alvin Ailey’s *Revelations*** fervently explores the places of deepest grief and holiest joy in the soul. Ailey said that one of America’s richest treasures was the cultural heritage of the African-American — “sometimes sorrowful, sometimes jubilant, but always hopeful.” This enduring classic is a tribute to that heritage and to Ailey’s genius.

Pilgrim of Sorrow

I Been ‘Buked

Music arranged by Hall Johnson*

Didn’t My Lord Deliver

Music arranged by James Miller+

Fix Me, Jesus

Music arranged by Hall Johnson*

Take Me to the Water

Processional/Honor, Honor

Music adapted and arranged by Howard A. Roberts

Wade in the Water

Music 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.

I Wanna Be Ready

Music arranged by James Miller+

A silhouette of a person performing a dance move on a stool against a large orange sun. The person is in a dynamic pose, with one leg raised and arms extended. The background is a gradient of orange and red, with a large, bright orange sun or moon in the upper left. The person is wearing a hat and a top with a polka-dot pattern.

Move, Members, Move

Sinner Man

Music adapted and arranged by Howard A. Roberts

The Day is Past and Gone

Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On

Music arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham

Music adapted and arranged by Howard A. Roberts

* Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

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

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 Alvin Ailey American Dance Theater.

Who's who



FRANCESCA HARPER, Artistic Director

Francesca Harper began her professional dance career with Dance Theatre of Harlem. She was also a member of Ballett Frankfurt from 1991-1999 under the direction of William Forsythe, and she has performed on Broadway in productions including *Fosse*, *All Shook Up*, *The Color Purple*, *Sweet Charity*, and *Sophisticated Ladies*, and was nominated for Best Actress in a Musical by Broadway.com for her role as Billie Holiday in *Lady Day* at Emerson's Bar and Grill. Ms. Harper created her first play, *50 minutes with Harriet and Phillis*, produced by Anna Deavere Smith, with her aunt, Pulitzer Prize-winning writer Margo Jefferson, and Paul Miller, a.k.a DJ Spooky. In 2014, she debuted her critically acclaimed one-woman show, *The Look of Feeling*, as a writer, actor, dancer, and vocalist. She is also the writer, producer, composer, and narrator of the documentary film *To Lillian* (2021). Ms. Harper has choreographed works for companies including Alvin Ailey American Dance Theater, Ailey 2, Dance Theater of Harlem, Hubbard Street II, and Tanz Graz, as well as The Francesca Harper Project, which she had founded in 2005. Her television and film credits include appearances on *Boardwalk Empire*, *Late Night with David Letterman*, and *The Oprah Winfrey Show*. She served as ballet consultant for the motion picture *Black Swan* and was featured in *Zinnias – The Life of Clementine Hunter*, directed by Robert Wilson. In 2013, Ms. Harper received a Living History Award during Black History Month from Long Island University and the Innovation and Technology Award for her choreography for Fashion Week with designer Louis Vuitton. She also served as co-director and choreographer for the musical *Rose's War* and as movement director for Tommy Hilfiger and Zendaya for their fashion show at the Apollo Theater in 2019. Ms. Harper was the creator and directorial consultant for 16 world premiere virtual films. Her latest works include a new creation for Wendy Whelan, Associate Artistic Director of New York City Ballet, and poet Marc Bamuthi Joseph. Currently, Ms. Harper is engaged as Executive Producer with Sony Pictures on a series in development, and recently she received her Masters of Fine Arts degree from Goddard College.



SYLVIA WATERS, Artistic Director Emerita

Sylvia Waters was personally selected by Alvin Ailey in 1974 as Artistic Director of Ailey 2 and led the company for 38 years. A graduate of The Juilliard School, Ms. Waters earned a B.S. in Dance prior to moving to Paris, where she appeared regularly on television. She toured in the European company of *Black Nativity* and worked with Michel Descombey, then director of the Paris Opera Ballet, as well as Milko Šparembleck. She also performed in Donald McKayle's European production of *Black New World* and worked with Maurice Béjart's company performing in Brussels and at the Summer Olympics in Mexico City. In 1968, Ms. Waters joined Alvin Ailey American Dance Theater and toured with the Company until assuming leadership of Ailey 2. She has received honorary doctorates from the State University of New York at Oswego and The Juilliard School, and she has served as a panelist for the National Endowment for the Arts and the New York State Council on the Arts. Ms. Waters is a recipient of the Legacy Award as part of the 20th Annual IABD Festival, Syracuse University's Women of Distinction Award, a *Dance Magazine* Award, and a "Bessie" Award.

Company Members



ANDREW BRYANT

(Miami, FL) began his formal dance training at the Young Contemporary Dance Theatre in his hometown, under the direction of Traci Young Byron. He received his BFA from Towson University where he studied under renowned artists Linda-Denise Fisher-Harrell, Vincent Thomas, and Runqiao Du. After graduating, Mr. Bryant trained at The Ailey School as a scholarship student where he performed works by Alvin Ailey, Bradley Shelver, and Rebecca Margolick. This is his second season with Ailey 2.



SPENCER EVERETT

(Stratford, ON, Canada) graduated from the Ailey/Fordham BFA Program in 2022 with an honorable mention in dance and departmental honors in visual arts. He began his dance training in a variety of techniques at a local studio in his hometown. Mr. Everett also trained at The School of Toronto Dance Theatre as a scholarship student. He has worked with choreographers Omar Roman de Jesus, Helen Simoneau, Yusha Marie-Sorzano, Jamar Roberts, and Yoshito Sakuraba, and performed in Alvin Ailey's *Memoria* during Ailey's 2019 and 2021 New York City Center seasons. This is his second season with Ailey 2.



JARYD FARCON

(Fords, NJ) received his degree from the Ailey/Fordham BFA Program and is a graduate of Fiorello H. LaGuardia High School of Music & Art and Performing Arts. Mr. Farcon is a National YoungArts Foundation winner in dance and worked with Mikhail Baryshnikov and Julie Taymor. He appeared on *Dancing With The Stars*, *So You Think You Can Dance*, and in recording music group BTS's "Permission to Dance" United Nations General Assembly music video. He trained in summer programs at Jacob's Pillow, Orsolina 28, Alonzo King Lines Ballet, and Ballet Hispánico. This is his second season with Ailey 2.



MAYA FINMAN-PALMER

(Madison, WI) graduated from The Ailey School where she trained in the Certificate Program. She attended summer intensives at Ballet Hispánico, Jennifer Archibald's ArchCore40, Martha Graham School of Contemporary Dance, Kanopy Dance Academy, Hubbard Street Dance Chicago, and The Ailey School. Ms. Finman-Palmer performed as a soloist in *Prelude & Fugue*, choreographed by Lisa Thurrell, and in *Next@Graham*. She also danced in *Memoria* during Ailey's 2021 New York City Center season. Ms. Finman-Palmer has performed works by choreographers Patrick Coker, Amy Hall Garner, Martha Graham, Bradley Sheller, and Alvin Ailey. This is her second season with Ailey 2.



PATRICK GAMBLE

(Queens, NY) began his dance training at the age of five in The Ailey School's Junior Division. He recently graduated from the Ailey/Fordham BFA program with a double major in Art History, through the generosity of the Glorja Kaufman Scholarship. Mr. Gamble also trained at Hubbard Street Dance Chicago, Jacob's Pillow, Move NYC's Sweat, Orsolina 28, and Springboard Danse Montreal. He performed works by Robert Battle, Ohad Naharin, William Forsythe, Rena Butler, and Francesca Harper, and has appeared on the television shows *Saturday Night Live*, *Gossip Girl*, and HBO's *Random Acts of Flyness*. This is Mr. Gambles second season with Ailey 2.



ALFRED L. JORDAN II

(Memphis, TN) began his dance training at the age of 12 at a local studio in his hometown. He later studied at The Ailey School where he trained as a scholarship student. In 2021, Mr. Jordan performed in Alvin Ailey's *Bird Live* during Ailey's New York City Center gala, and in 2022, he danced in Robert Battle's *Awakening* at Ailey's Spirit Gala at Lincoln Center. He has worked with choreographers including Amy Hall Garner, Bradley Sheller, Stephanie Batten Bland, and Judine Somerville. This is Mr. Jordan's first season with Ailey 2.



KIRI MOORE

(Culpeper, VA) began her dance training in Virginia at the Orange School of Performing Arts, and continued to study in Philadelphia, PA at The Rock School for Dance Education. She is a graduate of The Ailey School Certificate Program where she performed in Alvin Ailey's *Memoria* during Ailey's 2021 New York City Center season. Ms. Moore has also worked with choreographers Amy Hall Garner, Bradley Shelver, Patrick Coker, Hollie Wright, and Judine Somerville. This is her first season with Ailey 2.



CORINTH MOULTERIE

(Brooklyn, NY) graduated from Brooklyn High School of the Arts, where he began his formal dance training, while also studying at Harlem School of the Arts. He has trained at MOVE|NYC|'s Young Professionals Program, Juilliard Summer Dance Intensive, Earl Mosley's Institute of the Arts, and at The Ailey School as a Scholarship student. Mr. Moulterier has worked with choreographers, including Jeroboam Bozeman, Francesca Harper, Earl Mosley, Jermaine Spivy, Spenser Theberge and Leyland Simmons, and performed in Alvin Ailey's *Memoria* during Ailey's 2022 New York City Center Season. This is his first season with Ailey 2.



KALI MARIE OLIVER

(Akron, Ohio) graduated Magna Cum Laude from the Ailey/Fordham BFA Program. She began her formal dance training with her mother and attended summer intensives at Chautauqua Institution, Alonzo King LINES Ballet, and The Ailey School. Ms. Oliver has performed works by Alvin Ailey, Karole Armitage, William Forsythe, Andrea Miller, William Isaac, and Maurya Kerr. She also performed in Mr. Ailey's *Memoria* during the 2018, 2019, and 2021 Ailey New York City Center seasons and represented The Ailey School in the 2019 Macy's Thanksgiving Day Parade. This is Ms. Oliver's second season with Ailey 2.



TAMIA STRICKLAND

(Silver Springs, MD) began her dance training at the age of six. She is a graduate of the Ailey/Fordham BFA Program, where she received the 2021 Denise Jefferson Memorial Scholarship. Ms. Strickland performed in the 2020 Ailey Virtual Season, and in Ailey's 2021 Opening Night Gala at New York City Center. She has worked with choreographers, including Hope Boykin, Clifton Brown, Freddie Moore, Matthew Rushing, Janice Rosario, Chuck Wilt, and Sarah O'Gleby. This is her second season with Ailey 2.



KAYLA MEI-WAN THOMAS

(Cleveland, OH) graduated summa cum laude from the Ailey/Fordham BFA Program in 2022 with a double major in Digital Technologies and Emerging Media. In 2020, she was the recipient of the Denise Jefferson Memorial Scholarship. Ms. Thomas has performed works by Robert Battle, Hope Boykin, and Helen Simoneau, and has danced with the Nai Ni Chen Dance Company. This is her first season with Ailey 2.



MAGGY VAN DEN HEUVEL

(Houten, Utrecht, Netherlands) graduated in 2018 from Lucia Marthas Institute for Performing Arts in Amsterdam. She trained as a scholarship student at The Ailey School where she received the Joan Weill Spirit Award. Ms. van den Heuvel has performed works by Anthony Burrell, Yusha-Marie Sorzano, Ray Mercer, Norbert De La Cruz, and Kirven J. Boyd. She has appeared on *The Today Show*, *Good Morning America*, *Extra TV*, and was a lead dancer in Teyana Taylor's music video *Lose Each Other* featuring Elton John. She is also a recipient of a *Young Talent Award* by Prins Bernhard Cultuurfonds. This is Ms. van den Heuvel's second season with Ailey 2.

Apprentices



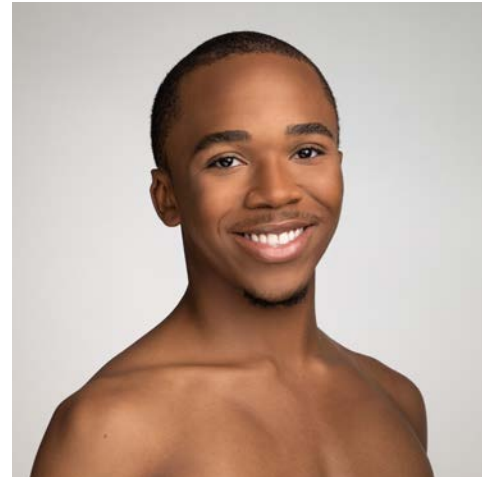
JENNIFER M. GERKEN

(Houston, TX) began her dance training at age six. In 2016, she was accepted into Kinder High School for the Performing and Visual Arts. In 2019, Ms. Gerken received the Mary Martha Lappe Dance Scholarship, and performed in an excerpt of Appalachian Spring by Martha Graham in the roles of the Bride and Follower. She was a student in the Ailey/Fordham BFA Program where she graduated in 2023. Ms. Gerken has performed works by Helen Simoneau, Mark Caserta, Ethan Colangelo, José Limón, and Paul Taylor. This is her first season as an apprentice with Ailey 2.



XHOSA SCOTT

(Los Angeles, CA) was raised in Virginia where he began his dance training at The School of Richmond Ballet. He also trained at Baltimore School for the Arts, and attended summer intensives at the Bolshoi Ballet Academy, Dance Theatre of Harlem, and The Juilliard School. Mr. Scott graduated from the Professional Children's School in New York City, and attended The University of Virginia where he majored in Art History with a minor in Anthropology. He is in the Scholarship Program at The Ailey School and has performed works by choreographers including Ronald K Brown, Amy Hall Garner, and Darrell Grand Moultrie. This is Mr. Scott's first season as an apprentice with Ailey 2.



DARION TURNER

(Clayton County, GA) began his dance training at AileyCamp Atlanta and attended Martha Ellen Stilwell School of the Arts. He studied on scholarship at Atlanta Ballet, Eagles Landing Dance Center, and in The Ailey School's Summer Intensive. Mr. Turner is a graduate from the Certificate Program at The Ailey School and worked with choreographers Darrell Grand Moultrie, Anthony Burrell, Amy Hall Garner, and Ronald K. Brown. He also performed works by Robert Battle, Geoffrey Holder, and danced in Alvin Ailey's Memoria during Ailey's 2022 New York City Center season. This is his first season as an apprentice with Ailey 2.



JORDYN WHITE

(West Palm Beach, FL) graduated from Alexander W. Dreyfoos School of the Arts high school. She began her dance training at Raskin Dance Studio in Florida and attended summer intensives at Joffrey, Modas Dance, and The Ailey School. Ms. White performed works by choreographers Elyse Borne, Judine Somerville, Solomon Dumas, and Ronald K. Brown, and danced in Alvin Ailey's Memoria during Ailey's 2022 New York City Center season. She is currently a student in The Ailey School's Certificate Program, and she is pursuing a Bachelor of Arts degree in Psychology at the University of Florida. This is Ms. White's first season as an apprentice with Ailey 2.

Ailey 2

Empowered and Fully Expressed

by Brenda Emmanus

Dance is expression. It's storytelling, history making.... it's art. Dance allows performers to reflect our world back at us and allows us to celebrate theirs. Dance is creativity and risk taking....it's community. Alvin Ailey and his companies encapsulate all that dance is.

In 1958 the brilliant young dancer, director, choreographer and activist formed his company – Alvin Ailey American Dance Theater. His vision was to express his perception of black culture and life – to reflect the African American experience boldly and beautifully through dance.

Ailey created a blueprint for black dancers to express their excellence and a repertoire rooted in blues, jazz, and church. He has been responsible for some magnificent ballets and shows, including his signature masterpiece *Revelations* which audiences never tire of and performers are consistently inspired by. His dancers create shapes and scenes and stories that have mesmerised audiences for decades, dealing with the social, the political and the deeply personal.

But the magic of Alvin Ailey was not just his obvious genius as an artist, but the creation of a company that allowed black dancers a safe space to thrive and black audiences the opportunity to see themselves on stage. In fact, it goes way beyond that. As Judith Jamison, Artistic Director Emerita of the Ailey company described in a 2019 Ted Talk:

'He was able to see you in the audience, see me as the dancer and see the connection between us and choreograph works that connected us all. So, you felt he was telling your story, while I felt I was dancing mine. If you were black, African American and a dancer any time between the '40s and '70s you had much to say because your complete voice was not being heard, and you were not being represented as you truly were. Alvin Ailey had the courage right in the middle of the civil rights movement to present the truth about who we were. That our creativity, our beauty, our intelligence, our talents were an intrinsic part of the panoply of American culture. Our mantra has always been to educate, entertain and to lift our audiences.'



Photo by Nan Melville

Alvin Ailey believed that dance came from the people and should be delivered back to the people. His baton of values has been passed on to the scores of dancers that have passed through the company and down to Ailey 2 – Alvin Ailey American Dance Theater’s second company who return to the UK for the first time since 2011 for this Dance Consortium tour.

The company’s Artistic Director is the internationally renowned performer and choreographer Francesca Harper who trained at The Ailey School in New York where her mother, Denise Jefferson, was Director for 20 years.

‘Alvin wanted a space for his dancers to feel full, empowered and fully expressed, and that’s what felt so liberating. I could not feel like that in any other rooms in the world’ she declared recently on the Royal Academy of Dance Why Dance Matters podcast. ‘Ailey had to be rooted in excellence especially for people of colour. There is a standard that we have to achieve that I thrived off. It’s very much connected to social justice and recognising that the more excellent we are, the more impact we are making on the world.’

While the great man’s legacy is enough to attract mainstream audiences into renowned theatre venues to experience black dance, Ailey created and inspired original choreography that seduced black people en masse into these spaces too. Pumped with pride and admiration we watch and empathise with the weight of responsibility that comes with the Ailey name. But the performers know what is expected and deliver time and time again.

Ailey has influenced a host of black dance artists in the UK as well as in the US. Long-time principal dancer in The Lion King musical in London, dancer/choreographer David Blake had collaborated with Ailey alumni while living in Jamaica and Los Angeles. He completed his training in the Lester Horton technique at The Ailey School and has taught it in London for over 10 years:



Photo by Nan Melville



Photo by Nir Arieli

'My inspiration for choreography came from some influential and prolific choreographers who taught me the importance of embracing my cultural identity, and how to fuse modern dance, Afro-Caribbean dance and ballet. Alvin Ailey created works using those three genres and developed a blend of movement and choreography that was uniquely his own – all of which had a profound impact on how I saw dance and movement. The Ailey Company is a cultural artefact that is rooted in social progress and empowerment that will influence generations to come, and the Ailey 2 model provides an opportunity for young artists to experience the mental and physical rigour required for a career in dance. It also teaches the importance of preserving a legacy.'

Ailey 2 is also recognised for merging the spirit and energy of the next generation of talented dancers with the creative vision of today's most outstanding and emerging choreographers. Following a hiatus, the company's return to these shores is an exciting opportunity to see Alvin Ailey's legacy celebrated as this group of dance talent takes flight and makes its own mark on the world. Francesca Harper has curated an exhilarating repertoire for the tour which includes the Alvin Ailey timeless classic, *Revelations*.

Ailey 2's significant outreach work continues throughout this Autumn tour and includes masterclasses, open rehearsals, workshops, and specially devised projects. *'To see the light bulbs go on and the impact we have when we work with communities is profound'* declares Harper. *'Those are the moments that we live for.'*

While enriching the American modern dance heritage and celebrating the uniqueness of the African American cultural experience Ailey did much for dance on a global scale. Black dance is in rude health. There are a host of companies showcasing black culture and the black experience in a variety of styles of movement here in the UK that would openly give credit to Alvin Ailey. Mesmerising choreography, technical brilliance and a strong sense of cultural pride are an infectious combination that thrills dancers and audiences alike.

UK companies such as Phoenix Dance Company, Ballet Black and Boy Blue are just a few that have evolved over decades and joined a much longer list of black dancers and companies that have changed the landscape, reached personal milestones, even

achieving National Portfolio Organisation status and international recognition.

Kamara Grey is the Artistic Director and Founder of Artistry Youth Dance, a company she created to support young black dancers to feel empowered enough to try a range of styles of dance to afford them the skills and confidence to apply to leading dance schools and companies.

Having been transformed by her experience of the Ailey Summer School at the age of 18, she now has several of her students sharing the same experience in New York having participated in workshops and auditions that formed part of a previous collaboration between the Ailey company and Dance Consortium. *'It will be an exceptional experience because they'll develop the skills and repertoire to join the main companies in the future if they so wish. It's so important for all dancers to develop their performance skills beyond the security of the studio.'*



Photo by Nan Melville

Like the principal company, the presence of Ailey 2 adds to the rich mix of black dance available to see in the UK, and for Kamara this serves another crucial purpose if both black and mainstream audiences take advantage of the opportunity to experience culturally diverse work.

'There are still perceptions about what black dance does and does not do' she states. 'There are these stereotypes that persist and until people from all backgrounds and experiences get to see the work of all these excellent companies then these stereotypes cannot change. There has certainly been some improvement in the landscape of dance that must be acknowledged. Pioneers like Alvin Ailey American Dance Theater and fellow New York black dance company, Dance Theatre of Harlem, have contributed to the visibility of black dancers. However, there is still work to be done.'



Photo by Nan Melville

Dance in Britain has evolved through interactions with others from around the world and black dancers and choreographers have stamped their mark on the history of dance in the UK. They may tell different stories but share the vision of their celebrated American cousins – to bring their art to as many people as possible. Like Ailey alumni and the current performers, they too deserve to be empowered and fully expressed - and as lovers of dance we will benefit greatly.

Brenda Emmanus OBE is a Broadcaster and Journalist. She was awarded an Honorary Doctorate from the University of the Arts and is Chair of the Board at Sir Matthew Bourne's New Adventures.



Maggy van den Heuvel & Jaryd Farcon. Photo by Nir Arieli

When and Where

The Marlowe Theatre CANTERBURY

Tuesday 19 and Wednesday 20 September at 7.30pm
Tickets: 01227 787787 / www.marlowetheatre.com

Mayflower Theatre SOUTHAMPTON

Friday 22 and Saturday 23 September at 7.30pm
Tickets: 023 8071 1811 / www.mayflower.org.uk

Theatre Royal PLYMOUTH

Tuesday 26 and Wednesday 27 September at 7.30pm
Tickets: 01752 267222 / www.theatreroyal.com

MILTON KEYNES Theatre

Friday 29 and Saturday 30 September at 7.30pm
Tickets: 0333 009 6690 /
www.atgtickets.com/miltonkeynes

BIRMINGHAM Hippodrome

Tuesday 3 & Wednesday 4 October at 7.30pm
Tickets: 0844 338 5000 /
www.birminghamhippodrome.com

NORWICH Theatre Royal

Friday 6 & Saturday 7 October at 7.30pm
Tickets: 01603 630000 / www.norwichtheatre.org

Royal Concert Hall NOTTINGHAM

Tuesday 10 & Wednesday 11 October at 7.30pm
Tickets: 0115 989 5555 / www.trch.co.uk

The Lowry SALFORD

Friday 13 & Saturday 14 October at 7.30pm
Tickets: 0161 876 2015 / www.thelowry.com

Alhambra Theatre BRADFORD

Tuesday 17 & Wednesday 18 October at 7.30pm
Tickets: 01274 432000 / www.bradford-theatres.co.uk

HULL New Theatre

Friday 20 & Saturday 21 October at 7.30pm
Tickets: 01482 300306 / www.hulltheatres.co.uk

NEWCASTLE Theatre Royal

Tuesday 24 & Wednesday 25 October at 7.30pm
Tickets: 0191 232 7010 / www.theatreroyal.co.uk

Eden Court, INVERNESS

Friday 27 & Saturday 28 October at 7.30pm
Tickets: 01463 234234 / www.eden-court.co.uk



Learning and Participation

Dance Consortium's engagement programmes run alongside tours, allowing audiences to deepen their knowledge and passion for dance. Ailey 2's UK tour not only brings captivating performances but also offers enriching learning and participation activities for schools, community groups and dance enthusiasts.

Post-Show Q&As – Artistic Director Francesca Harper and company members host post-show Q&A sessions on the first night in each city. Audiences gain valuable insights into the artistic process, inspiration, and stories behind Ailey 2's mesmerising performances.

Dance Workshops – Ailey 2 dancers teach workshops and masterclasses with schools and community groups. These on-stage workshops give budding dancers and participants a unique opportunity to learn from world-class performers.

Performance Project – Aspiring young performers from the West Midlands take the stage at Birmingham Hippodrome on 4th October with a specially created 'curtain raiser' dance inspired by Ailey 2. Choreographed by Ailey alumnus Marcus J Willis, this remarkable project celebrates emerging UK dance talent and offers young artists a platform to showcase their skills and passion for dance.



Open Rehearsals – Audiences are invited to observe the dedication and discipline of Ailey 2's performers during open classes and rehearsals, as they prepare for their evening performances.

To learn more about our year-round commitment to engaging people with dance, visit danceconsortium.com.

Insight Notes – Teachers and students of performing arts can access free introductory notes on Ailey 2's show. These valuable resources, available at danceconsortium.com, provide background information about the company and insights into the creative process behind the show. Suitable for both formal and informal learning, these materials support curriculum study and enrich understanding and appreciation of dance.



“The programme opened my eyes to the vast array of professions within the arts industries.”

Future Leaders **in dance**

Dance Consortium supports creative careers through our Future Leaders. This joint initiative links our 19 members for insight days, online training and networking events.

Dance Consortium set up Future Leaders in 2015 to promote a range of producing and theatre management and administration roles. Since then, 118 aspiring arts professionals aged 17-26 have taken part in skills workshops, networking sessions, work shadowing and venue open days.

Future Leaders is for anyone aged 19-26 who wants to grow experience and connections in UK theatre and dance. Future Leaders features public events plus a flexible leadership programme where 50% of

places are offered to people from under-represented backgrounds who may experience barriers becoming part of the UK's theatre workforce.

We're especially keen to connect with people who see off-stage work such as running creative events, producing artistic projects, marketing, promoting or fundraising as part of their working life in the future.

Explore and Apply now

Visit us at [TheatreCraft](#) careers fair in London on 20 November 2023. Visit danceconsortium.com to discover career opportunities in our 19 member theatres and to explore the Future Leaders flexible leadership programme.



“The chance to be around like-minded people in a similar stage of careers was very supportive and inspirational and made me feel motivated.”

and theatre



90% of previous participants rated Q&As with industry professionals as excellent.

95% said Future Leaders gave ideas or information to apply to the next steps in their training or careers.

Arts Award can help grow your talents, explore the arts and get a qualification. You can do an Arts Award in any area of the arts, from dance to fashion, rapping to animation, sculpture to film and more. And, you can work towards Arts Award in a school, college, theatre or youth club – wherever you take part in the arts.

Dance Consortium is delighted to be an Arts Award supporter. In this role we signpost people to experiences alongside our shows such as meet the artist Q&As and practical workshops to help you complete your award.

Find out more at www.danceconsortium.com

Ailey Project UK

This UK Tour of Ailey 2 marks the culmination of the Ailey Project UK and we fondly remember the array of activities that have enriched the lives of so many young dancers as part of the programme. Dance Consortium takes pride in its partnership with Alvin Ailey American Dance Theater, Ailey 2, and The Ailey School over the years and the project celebrates the profound influence of the Alvin Ailey American Dance Theater on global audiences and dancers of the future.

Over the past 3 years, we have been forging meaningful connections between our member venues and their local, Black-led dance groups, as both active participants and audience members. Through an array of online and in-person workshops, master classes, summer intensives, and captivating curtain-raiser performances, we have developed a range of high-quality engagement opportunities which we are now aiming to build on with other companies and artists in the future. In addition to our well-established Learning and Participation programme, these initiatives have deepened the ties between the company, Dance Consortium member venues, and their communities, and have also played an important role in nurturing the growth of the Black Dance sector across the country.

As a real testament to the programme, in July 2023 five young dancers who had taken part in the Ailey Project UK embarked on a transformative journey to New York City, where they got to hone their skills at the prestigious Ailey School. Their successful audition at the Ailey Project UK Summer Intensive 2022 paved the way for this incredible opportunity. We wish them all the best and look forward to following their dance careers over the coming years.

Critical to the success of the Ailey Project UK are the wide range of organisations that have played an instrumental role in identifying and nurturing young talents across the country. Huge thanks go to our valued partners: Artistry Dance, Irie Dance Theatre, Eloquent Praise Dance, ACE Dance and Music, Take One Dance Studios, Impact Dance, Gateway Studios, RJC, and Northern School of Contemporary Dance. We also want to thank former Ailey Dancer Marcus J Willis, whose mentoring, experience and guidance has been pivotal to the project's success.

For details about the Ailey Project UK and all our engagement activities, follow Dance Consortium's social channels. For further enquiries and information, contact samina.beckford@danceconsortium.com





Past tours and credits



Acosta Danza
(2020 & 2022)



Ailey 2
(2011)



Alvin Ailey American Dance Theater
(2005, 2007, 2010 & 2016)



Australian Dance Theatre
(2007)



Bill T Jones / Arnie Zane Dance Company
(2004)



Breakin' Convention
(2007. Supported 2009, 2010, 2012 & 2014)



Cedar Lake Contemporary Ballet
(2013)



Cirque Éloize
(2015. Supported 2011)



Companhia de Dança Deborah Colker
(2004, 2006 & 2010)



Dada Masilo
(2019 & 2023)



Dance Theatre of Harlem
(2004)



Danza Contemporánea de Cuba
(2010, 2012 & 2017)



Les 7 Doigts
(2021)



Les Ballets Trockadero de Monte Carlo (2008/2009, 2011, 2013, 2015, 2018 & 2022)



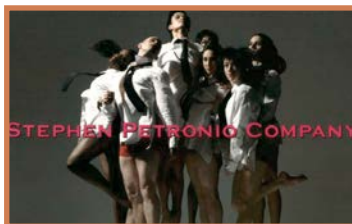
Mark Morris Dance Group
(2001, 2009 & 2019)



milonga
(2017)



Paul Taylor Dance Company
(2003)



Stephen Petronio Company
(2008)

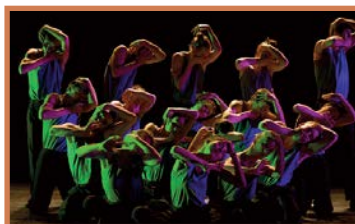


Sutra, A Sadler's Wells Production
(2013)

Learn more about these Dance Consortium tours at
danceconsortium.com



Ballet British Columbia
(2018)



Batsheva Ensemble
(2012)



Cloud Gate Dance Theatre of Taiwan
(2008)



Compagnie Kafig
(2005 & 2014)



Grupo Corpo
(2005 & 2014)



La La La Human Steps
(2008)



Nederlands Dans Theater NDT 1
(2008)



Nederlands Dans Theater NDT 2
(2004, 2005, 2007, 2009, 2012, 2016 & 2022)

CO CHAIRS

Stephen Crocker & Marianne Locatori

DIRECTORS

Anand Bhatt, Sebastian Cater, Helen Costello, Stephen Crocker, Andrew Hurst, Rosie Kay, Marianne Locatori, Michael Ockwell, Iona Waite, Suzanne Walker

EXECUTIVE DIRECTOR

Joe Bates

ACCOUNTANTS

Rebecca Gaskin and Janice Jane Webster at Rowlands Webster

AILEY PROJECT UK PROGRAMME COORDINATOR

Samina Beckford

LEARNING AND PARTICIPATION PRODUCER

Fiona Ross

MARKETING

Shereden Mathews and Mark Dooley at Dressing Room 5; Helen Snell and Gabriella Sills at Helen Snell Limited

PRESS

Sue Lancashire and Martha Oakes at Martha Oakes PR

WEBSITE

Meg Edwards, Victoria Knights and colleagues at HdK

PROGRAMME DESIGN & PRINT

Consider This Agency

TOUR COORDINATOR

Jo Valentine

ADMINISTRATOR & ASSISTANT TOUR MANAGER

Julia Munro

PRODUCTION COORDINATOR

Jenny Wheeler

PRODUCTION ELECTRICIAN

Catherine James

LIGHTING & TECHNICAL

Chris Tidmarsh, Richard Gaul

LIGHTING HIRE

White Light

TRUCKING ARRANGEMENTS

Stagefreight

TRAVEL ARRANGEMENTS

The Production Touring team at Specialised Travel

AUDITOR

Vanessa Graham at Topaz Solutions

INSURANCE

Gordon & Co Insurance Brokers

Dance Consortium would like to acknowledge and thank the following for their support



LOTTERY FUNDED



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**ARTS COUNCIL
ENGLAND**

Read about all our venues at danceconsortium.com

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Greener Touring

Dance Consortium is committed to reducing the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we are actively seeking ways to improve and mitigate against this. We endeavour to promote best practice across our membership and to raise awareness of the effects of climate change amongst our members, the companies we tour, suppliers, audiences attending our performances and the young people engaging in our Learning and Participation programme. We continue to develop and promote new and innovative initiatives across the member venues. In the meantime, here's a snapshot of some of the achievements that we are really proud of...

- We supply all visiting companies with reusable Ocean Bottles for each company member and our venues provide water stations next to the stage. Dancers drink LOTS of water, so this reduces plastic waste from single-use bottles of mineral water.
- Our touring technical team uses Velcro fasteners in place of PVC electrical tape for cabling work wherever possible, reducing the sacks of tape waste usually produced at the end of each run of performances.
- Earlier this year Dance Consortium's Executive Director was invited to join the second cohort of the International Touring and Environmental Responsibility Programme supported by Arts Council England and the Danish Arts Foundation, sharing ideas for sustainable practice and environmental touring with like-minded international colleagues.
- Edinburgh Festival Theatre has converted its theatre lights to LED using existing wiring, reducing energy consumption by 80%.
- Since installing solar panels, the Marlowe Theatre in Canterbury has solar powered the equivalent of 93 main house shows since February 2022.
- Norwich Theatre Royal installed a 10.6m x 2.6m Living Wall on the side of the fly tower.
- Grand Opera House Belfast is 100% powered by local, renewable electricity with zero carbon emissions sourced from renewable resources.
- Brighton Dome and Festival is on a mission to reduce single-use plastics across the whole organisation and have teamed up with reusable cup experts Green Goblet to serve up audience drinks in an earth-friendly way; 250,000 fewer disposable cups per year will be sent to recycling.
- Theatre Royal Plymouth sends food waste to Langage Farm where it's used in an anaerobic digester to power their dairy....and then the farm supplies the theatre with ice creams – yum!
- Bradford's Alhambra Theatre has reduced its energy consumption by upgrading its heating system to run on a lower water temperature and replacing stage and front of house lighting with LED lamps.
- Each of our member venues has appointed a Green Champion and Dance Consortium facilitates a nationwide e-group to share ideas and resources.
- We've arranged a symposium on environmental sustainability for member venues in collaboration with Julie's Bicycle, a pioneering not-for-profit organisation that mobilises the arts and cultural sector to take action on the climate and ecological crisis.

Sensational dance at your fingertips

5 - 7 Oct

Michael
Keegan-Dolan /
Teač Dańsa

MÁM

With music by Cormac Begley and s t a r g a z e

13 - 14 Oct

FORBIDDEN

Aditi Mangaldas

Contemporary dance based on kathak

27 - 28 Oct

Dance Umbrella presents

Via Injabulo

A feast of explosive dance from South Africa

8 - 11 Nov

BalletBoyz

England
on Fire

World premiere | Four performances only

SADLER
ERSW
ELLS

Sadler's Wells in Angel
**Sadler's Wells
Theatre**

Angel
sadlerswells.com



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ENGLAND**



Where we are

Dance Consortium is a group of 19 large theatres located across the UK and Ireland.

Dance Consortium was formed in 2000 with the aim of enriching the high-quality dance offer in the UK by presenting regular tours from international companies. It has since grown into a widespread consortium of venues with a core strategic aim to develop audiences for dance across the UK and Ireland, engage new attenders in innovative ways, and promote the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 51 tours by 27 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK and in Ireland.

Grand Opera House **BELFAST**

Tickets: 028 9024 1919

www.goh.co.uk

BIRMINGHAM Hippodrome

Tickets: 0844 338 5000

Calls cost 4.5p per min plus access charge

www.birminghamhippodrome.com

Alhambra Theatre **BRADFORD**

Tickets: 01274 432000

www.bradford-theatres.co.uk

BRIGHTON Dome

Tickets: 01273 709709

www.brightondome.org

The Marlowe Theatre

CANTERBURY

Tickets: 01227 787787

www.marlowetheatre.com

Wales Millennium Centre **CARDIFF**

Tickets: 029 2063 6464

Mac croeso I chi cysylltu â ni yn Gymraeg

www.wmc.org.uk

The Bord Gáis Energy Theatre

DUBLIN

Tickets: +353 (1) 677 7999

www.bordgaisenergytheatre.ie

Festival Theatre **EDINBURGH**

Tickets: 0131 529 6000

www.capitaltheatres.com

HULL New Theatre

Tickets: 01482 300306

www.hulltheatres.co.uk

Eden Court Theatre **INVERNESS**

Tickets: 01463 234 234

www.eden-court.co.uk

Sadler's Wells and Peacock Theatre

LONDON

Tickets: 020 7863 8000

www.sadlerswells.com

MILTON KEYNES Theatre

Tickets: 0844 871 7615

www.atgtickets.com/venues/milton-keynes-theatre

Theatre Royal **NEWCASTLE**

Tickets: 0191 232 7010

www.theatreroyal.co.uk

Theatre Royal **NORWICH**

Tickets: 01603 630 000

www.norwichtheatre.org

Theatre Royal and Royal Concert Hall **NOTTINGHAM**

Tickets: 0115 989 5555

www.trch.co.uk

Theatre Royal **PLYMOUTH**

Tickets: 01752 267222

www.theatreroyal.com

The Lowry **SALFORD**

Tickets: 0343 208 6000

www.thelowry.com

Mayflower Theatre **SOUTHAMPTON**

Tickets: 02380 711811

www.mayflower.org.uk

WOLVERHAMPTON Grand Theatre

Tickets: 01902 42 92 12

www.grandtheatre.co.uk



DANCE CONSORTIUM presents

SÃO PAULO

DANCE COMPANY



UK & IRELAND PREMIERE TOUR 2024

5 & 6 Feb

DUBLIN Bord Gais Energy Theatre

9 & 10 Feb

LONDON Sadler's Wells

13 & 14 Feb

SOUTHAMPTON Mayflower Theatre

16 & 17 Feb

NOTTINGHAM Royal Concert Hall

20 & 21 Feb

CANTERBURY Marlowe Theatre

23 & 24 Feb

PLYMOUTH Plymouth Theatre Royal

27 & 28 Feb

BRIGHTON Dome

1 & 2 Mar

HULL New Theatre

5 & 6 Mar

NEWCASTLE Theatre Royal

8 & 9 Mar

BRADFORD Alhambra Theatre

12 & 13 Mar

SALFORD The Lowry

15 & 16 Mar

WOLVERHAMPTON Grand Theatre

19 & 20 Mar

INVERNESS Eden Court

22 & 23 Mar

NORWICH Theatre Royal

'Passionate and energetic, combining classical technique, fluidity and Brazilian swing'

VILLES DE CANNES, FRANCE

'The best dance company in Brazil'

DANCING TIMES

FIND OUT MORE AT [DANCECONSORTIUM.COM](https://danceconsortium.com)

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Photo by Nan Melville