



ALONZO KING LINES BALLET

ARTISTIC DIRECTOR & CO-FOUNDER Alonzo King

EXECUTIVE DIRECTOR, CREATIVE DIRECTOR

& CO-FOUNDER Robert Rosenwasser

THE COMPANY Maël Amatoul, Adjì Cissoko, Theo Duff-Grant, Lorris Eichinger, Shuaib Elhassan, Joshua Francique, Mikal Gilbert, Anna Joy, Marusya Madubuko, Tatum Quiñónez, Amanda Smith

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STAGE SUPERVISOR Adam Cook

COSTUMING Joan Raymond, Abdiel Portalatín Pérez, Keely Weiman, Chantrell Glover, Shannon Maxham, Callie Floor, Kevin Tijerina

Zellerbach Theatre

Friday, September 25 @ 7:30 PM

Saturday, September 26 @ 2 PM

Saturday, September 26 @ 7:30 PM

There will be an intermission.

INSIGHTS:

Stay after the Friday evening performance for a chat with the dancers and the company's Associate Artistic Director, Adjì Cissok, moderated by Christopher Gruits, our Executive & Artistic Director.

The 26/27 season dance series is co-sponsored by Arthur Kaplan, C'67 and Duane Perry alongside Lynn Jerath, W'95 and Kunal Jerath.

PROGRAM

LEGACY (2026)
"The Immeasurable Immensity of Your Inheritance" — esperanza spalding

CHOREOGRAPHY Alonzo King
MUSIC COMPOSITION & PERFORMANCE esperanza spalding
LIGHTING DESIGN Alexander V. Nichols
COSTUME DESIGN Robert Rosenwasser
SOUND DESIGN Philip Perkins
MUSIC PUBLISHING Due Hope Music/Konalt (ASCAP)

1. Opening
Adji Cissoko

2. What Is This Wonder
Shuaib Elhassan, Adji Cissoko, Theo Duff-Grant, Mikal Gilbert

3. Down-In-My-Bone Home
Maël Amatoul with Joshua Francique, Marusya Madubuko, Lorris Eichinger

4. Lineage
Shuaib Elhassan, Joshua Francique, Tatum Quiñónez

5. So, That Is The Wonder?!
Company

6. Give Thanks
Lorris Eichinger with Joshua Francique and Tatum Quiñónez (9/25, 9/26 7:30 PM)
or Marusya Madubuko (9/26 2 PM)

7. /
Adji Cissoko, Mikal Gilbert, Theo Duff-Grant

8. Line/Age
Tatum Quiñónez, Marusya Madubuko, Theo Duff-Grant (9/25)
Marusya Madubuko, Mikal Gilbert, Maël Amatoul (9/26 2 PM)
Anna Joy, Marusya Madubuko, Theo Duff-Grant (9/26 7:30 PM)

9. Currency of Inheritance
Company

10. Give Thanks And Honor
Company

11. Space In The Earth Of Life
Marusya Madubuko (9/25, 9/26 7:30 PM) or Tatum Quiñónez (9/26 2 PM) with
Shuaib Elhassan, Mikal Gilbert, Theo Duff-Grant, Adji Cissoko

12. Through Two Not Two

Adji Cissoko and Shuaib Elhassan

13. Time Is Now!

Lorris Eichinger, Mikal Gilbert, Marusya Madubuko and Company

14. That Is...

Shuaib Elhassan and Company

15. Home

Company

16. Your Lineal Seed

Adji Cissoko, Marusya Madubuko, Tatum Quiñónez

LEGACY had its world premiere at YBCA in San Francisco in 2026.

Special thanks to the Lisa Stone Pritzker Family Foundation, the Shaw Pincus Family, Penny Cooper, and Rena Rosenwasser for supporting the creation of this premiere.

INTERMISSION

Ode To Alice Coltrane (2024)

CHOREOGRAPHY Alonzo King

MUSIC Alice Coltrane

LIGHTING DESIGN Seah Johnson

COSTUME DESIGN Robert Rosenwasser

PRELUDE MUSIC/MUSIC SUPERVISION Philip Perkins

Company

Prelude: DD2

Wisdom Eye

Radhe-Shyam

Transcendence

Journey in Satchidananda

Translinear Light

The Sun

Turiya and Ramakrishna

Radhe-Shyam

Govinda Hari

Om Supreme

Hari Siva

Spiritual Eternal

Jai Ramachandra

Going Home

Ode To Alice Coltrane had its world premiere at YBCA in San Francisco in 2024.

Special thanks to the Lisa Stone Pritzker Family Foundation and the National Endowment for the Arts for supporting this creation. All Alice Coltrane music published by JOWCOL Music, BMI.

PROGRAM NOTES

INSPIRATION FOR LEGACY BY ESPERANZA SPALDING

This music began in the hills of Tygh Valley, Oregon. When Alonzo first asked me to send some musical ideas, I thought it best to place myself in the land and listen for what sounds emerged from that healthy, vast, wild environment. I knew I wanted to create a composition about each person's rich ancestral origins, while exploring a more robust concept of "inheritance." As land is the common relative in all our lineage histories, I thought it appropriate to begin the writing process from a posture of sitting at the feet of our common ancestor. Most of the themes, patterns, melodies and harmonic progressions in this piece were born during that initial visit with the land at Tygh Valley. For a while, I had been rolling the term "lineage" over in my mind and delighting at its combination of the words "line" and "age." I couldn't unsee the concept of "lineage" as a horizontal line representing all the life that has unfolded continuously up to our current age. Along that long horizontal line—representing the continuum of all the life that made us—there appears our unique little life, like one vertical hatch marking the age we find ourselves born into.

Sitting to begin the work of fleshing out the initial melodic and harmonic content, I drew a horizontal line representing the continuum of all life we emerge from, and one vertical hatch for each musical/lyrical movement representing a singular life in their singular age. Then, I remembered that there's no proof time is linear. Letting go of the idea of beginning or end, I began to notice how all the musical/lyrical themes reflected and contained each other, such that, no matter where I started in the sequence of the musical/lyrical movements, the progression flowed with thematic and narrative coherency, flowing logically from one to the next, to the next...all the way around to wherever I started. To better represent the relationships between each movement within the composition, I drew the continual line of life we emerge from as one great circle, with each thematic movement as a vertical hatch along this circular line.

As the ballet began to come into being, into its shape, flow and unique lexicon, Alonzo asked me to compose additional music to complement and enwhole the initial composition. These additional portions of music—born subsequently while sitting at the feet (literally!) of the phenomenal artists, dancers, dreamers and lineage bearers comprising the LINES Ballet company—brought new depth of meaning and coherency to the initial composition in ways I could never have imagined on my own. The compositional process of creating this piece feels now like that little hatch line, emerging from and intersecting with the circle of every being involved in this work. I am deeply grateful to Alonzo for this invitation, and deeply grateful to and blessed by my encounters with each of the artists in this company, along with the brilliant production and support staff holding us through this creation process.

INSPIRATION FOR ODE TO ALICE COLTRANE

In an extraordinary 2024 collaboration, Alonzo King LINES Ballet partnered with The John & Alice Coltrane Home and the Coltrane Family to celebrate the life and work of the legendary spiritual leader, composer, pianist and harpist Alice Coltrane, an artist celebrated for her pioneering and trailblazing career. As part of "The Year of Alice," LINES Ballet premiered a new work set to her transformative music. This premiere was part of a series of nationwide tributes honoring Alice Coltrane's extraordinary legacy.

26/27 SEASON

Alonzo King choreographed his very first work to the music of Alice Coltrane, which premiered at the company's inaugural performance in 1982 at the McKenna Theater at San Francisco State University. King continues to draw inspiration from her groundbreaking contributions. "I've been mesmerized by the transcendental music of the incredible Alice Coltrane since I was a child," says King.

Jazz saxophonist Ravi Coltrane, Alice's son, reflects on her enduring impact: "Alice was ahead of her time, one of the first people to move outside the mainstream, and certainly one of the first female, Black, American jazz musicians to record her own music in her own studio, and to release music on her own terms...people across all generations are finding their way to Alice's music in a myriad of different ways. It's hard to pinpoint what makes her music so powerful, but there's something in her spirit, in her intention, that is very clear—and people can feel that immediately."

ABOUT THE ARTISTS

Alonzo King LINES Ballet is a celebrated contemporary ballet company that has been guided since 1982 by the artistic vision of acclaimed choreographer Alonzo King. Collaborating with extraordinary composers, musicians, writers and visual artists from around the world, King draws on a diverse set of deeply rooted cultural traditions, imbuing classical ballet with new expressive potential. He has been heralded as a visionary and thought leader on topics that reach far beyond dance, receiving numerous accolades including a San Francisco Arts Medallion, an induction into the California Hall of Fame and a 2020 *Dance Magazine* Award. The company brings new works of illuminating beauty to Bay Area audiences in bi-annual home seasons. LINES Ballet's national and international tours allow the company to share its vision of transformative, revelatory dance through performances worldwide.

LINES Ballet is dedicated to training the next generation of artists through its pre-professional Summer Program and Bachelor of Fine Arts Program with Dominican University of California. LINES also makes dance accessible to Bay Area dancers through world-class, affordable classes open to the community.

"The term LINES alludes to all that is visible in the phenomenal world. There is nothing that is made or formed without a line. Straight and circle encompass all that we see. Whatever can be seen is formed by a line. In mathematics, it is a straight or curved continuous extent of length without breadth. Lines are in our fingerprints, the shapes of our bodies, constellations, geometry. It implies genealogical connection, progeny and spoken word. It marks the starting point and finish. It addresses direction, communication and design. A line of thought. A boundary or eternity. A melodic line. The equator. From vibration or dot to dot it is the visible organization of what we see." — Alonzo King

Alonzo King (Artistic Director and Co-Founder, Choreographer)

King is an internationally acclaimed pioneer of contemporary ballet. Named as a choreographer with "astonishing originality" by *The New York Times*, he has guided LINES Ballet with his unique artistic vision since 1982. His work has been recognized for its impact on the cultural fabric of the company's home in San Francisco, as well as internationally by the dance world's most prestigious institutions. King calls his works "thought structures," created by the manipulation of energies that exist in matter through laws, which govern the shapes and movement directions of everything that exists.

Working in the repertoire of the world's leading ballet and modern companies, he has collaborated with distinguished visual artists, musicians and composers across the globe.

Named a Master of Choreography by the Kennedy Center in 2005, King is the recipient of the NEA Choreographer's Fellowship, the Jacob's Pillow Creativity Award, the U.S. Artist Award in Dance, the NY Bessie Award, the SF Arts Medallion Award and the National Dance Project's Residency and Touring Awards. In 2015, he received the Doris Duke Artist Award in recognition of his ongoing contributions to the advancement of contemporary dance. King was also named one of America's "Irreplaceable Dance Treasures" by the Dance Heritage Coalition, joining historic icons in the field. In 2020, he was honored with a *Dance Magazine* Award, and his choreography appears in the 2023 short film *Flower*, produced by and starring Misty Copeland. King was also inducted into the California Hall of Fame in 2022 and received the Minyon Harlin Award from UCSF in 2024 for his service to women and girls with HIV.

King's celebrated ballet *Deep River* is featured on *NEXT at the Kennedy Center*, a series on PBS that showcases artists who are at the forefront of their disciplines and serve as culture bearers of the 21st century. *ORIGINS*, a cinematic portrait of Alonzo King and LINES Ballet directed by award-winning filmmaker Drea Cooper, has garnered awards at film festivals across the U.S.

Renowned for his skill as a teacher, King was also honored with the Lifetime Achievement Award by the Corps de Ballet International Teacher Conference in 2012. An internationally acclaimed guest ballet master, his training philosophy undergirds the educational programming at the Alonzo King LINES Dance Center of San Francisco, which includes the pre-professional Summer Program and the BFA Program at Dominican University of California. Furthermore, King is a former San Francisco commissioner and a writer and lecturer on humanity and art.

King has received honorary doctorates from Dominican University of California, California Institute of the Arts and The Juilliard School in recognition of his significant contribution to the field of dance.

Robert Rosenwasser (Executive Director, Creative Director & Co-Founder)

Rosenwasser is a co-founder of LINES Ballet. As Creative Director, he shapes the aesthetic and artistic direction of each project at the company, including conceptual design and production. Rosenwasser served as Executive Director from 2018 through April 2025 and presently serves in this role. In addition to his work with LINES Ballet, he has designed for Ballet de Monte Carlo, B  jart Ballet Lausanne,

the Royal Swedish Ballet, San Francisco Ballet, Joffrey Ballet, Frankfurt Ballet and Alvin Ailey American Dance Theater. He has also collaborated on book projects with artists and poets Richard Tuttle, Mei-mei Berssenbrugge, Kiki Smith, Cecilia Vicuna and Barbara Guest. His work is found at the New York Museum of Modern Art in the Department of Books and Illustrated Prints, at the Whitney Museum and the Spencer Collection of the New York Public Library. Rosenwasser grew up in New York, attending Fiorello H. LaGuardia High School of Music & Art and Performing Arts, Cooper Union and California Institute of the Arts.

Alice Coltrane (Composer)

Coltrane's pioneering and trailblazing career has changed the course of history. She forged masterful creative works, created music that beams universal love and spirituality to anyone that is listening, and laid the groundwork for musicians for years to come to do the same. She was prolific in her creation, with iconic works that include *Journey In Satchidananda* (one of *Rolling Stone's* 500 greatest albums), *A Monastic Trio*, *Universal Consciousness* and *Ptah, the El Daoud*, and continued creating music when she started her ashram in California—music from that time would later be released to critical acclaim. Beyond her recorded output (elegantly explored in *The New York Times'* "Five Minutes That Will Make You Love Alice Coltrane"), Coltrane was a beloved and wise spiritual leader, a pragmatic person with a keen eye for business and a deeply giving human, who emphasized the importance of charitable giving, education and spiritual guidance.

esperanza spalding (Composer)

Born in 1984 in Portland, Oregon, esperanza spalding is an eaabibacliitoti* artist, trained and initiated in the North American (masculine) jazz lineage and tradition. Her work interweaves through various combinations of instrumental music, improvisation, singing, composition, poetry, dance, therapeutic research, storytelling, teaching, regenerative agriculture, urban land and artist-sanctuary custodianship, and growing in love as a daughter, sister, cousin, niece, auntie, great-auntie and friend, while collaboratively decolonizing within and through her hometown community.

She founded and serves as co-director of Prismid Sanctuary, a non-profit that creates and stewards free artist residency, performance and workshop space in Portland, Oregon (Prismid.org).

With her dance project, Off Brand gOdds, and her therapeutic music incubator, Songwrights Apothecary Lab, she co-leads performance, teaching, workshop and therapeutic-arts research residencies in collaboration with colleges and arts venues across the Americas and throughout the world. She is a 2024 recipient of the Doris Duke Foundation Artist Award and a 2016 Ford Foundation "Art of Change" Fellow.

*European-African ancestored being influenced by American cultures living in Indigenous Territories of Turtle Island

Maël Amatoul (Dancer)

Amatoul is native to the French Riviera. He embarked on a journey at the PNSD Rosella Hightower in Cannes, where he trained in ballet and contemporary. Amatoul has worked on pieces by choreographers including Jean Christophe Maillot, Christophe Garcia, Hervé Koubi and Francesco Curci. In 2022, he was awarded a Scholarship of Excellence in Art and Culture from the Côte d'Azur University. After seven years in Cannes, Amatoul decided to open up his dance experience to new techniques and joined The Ailey School. There, he had the opportunity to learn and perform works by Alvin Ailey and renowned choreographers such as Ray Mercer, Branndi Lewis, Renee Robinson and Clifton Brown. After attending the LINES Ballet Summer Program in 2023, Amatoul joined LINES Ballet as a company dancer.

Adji Cissoko (Associate Artistic Director, Dancer)

Cissoko was born and grew up in Munich, Germany, where she trained at the Ballet Academy Munich and graduated with a diploma in dance. Cissoko attended the Jacqueline Kennedy Onassis School at American Ballet Theatre in New York City on full scholarship before joining the National Ballet of Canada in 2010. In 2012, she was awarded the Patron Award of Merit by the Patrons' Council Committee of The National Ballet of Canada. Cissoko joined LINES Ballet in 2014. Since then, she's originated many central roles and guested for galas worldwide. Cissoko has taught master classes around the world as part of the company's outreach program. In 2020, she became certified in health/life coaching and ABT's National Training Curriculum. Cissoko choreographed her first piece, *AZIZ*, for BalletX in 2021. She is also a 2022 recipient of the Toulmin Fellowship and was the Artist-in-Residence for Vail Dance Festival in 2023. In 2026, Cissoko was appointed to the position of Associate Artistic Director of Alonzo King LINES Ballet.

Theo Duff-Grant (Dancer)

Duff-Grant was born in Vancouver, Canada. He studied at Goh Ballet Academy for 10 years before completing his training at the Dutch National Ballet Academy. In 2015, he joined the Dutch National Ballet, and in 2017, he moved to Saint Petersburg, Russia, to join the Mikhailovsky Theatre. He joined LINES Ballet in 2022.

Lorris Eichinger (Dancer)

Eichinger started training in Grenoble at the National Conservatory and continued at the Ecole Nationale Supérieure de Danse de Marseille. After training at The School of American Ballet in New York from 2010 to 2013, Eichinger joined the professional division of the Pacific Northwest Ballet in Seattle. He then moved back to France to dance with the Jeune Ballet de Lyon. Eichinger danced with De Dutch Don't Dance in the Netherlands in 2015 and then moved to Israel to join Kamea Dance Company in 2016. He joined LINES Ballet in 2019.

Shuaib Elhassan (Dancer)

From Manhattan's Lower East Side, Elhassan began his formal dance training at The Ailey School under the co-direction of Tracy Inman and Melanie Person on a full scholarship. Elhassan has also trained at intensives with Earl Mosley's Institute of the Arts, Jacob's Pillow and Complexions Contemporary Ballet. Elhassan was a member of Complexions Contemporary Ballet during its 2012-2013 season. Additionally, Elhassan has performed with Life Dance Company, Zest Collective, Dance Iquail and the Von Howard Project. Elhassan joined LINES Ballet in 2014.

Joshua Francique (Dancer)

Francique was born and raised in Chicago, Illinois. He began his dance training with Deeply Rooted Dance Theater in 2015. Francique continued his training in the Northern Illinois University BFA Dance Program and soon after at The Ailey School on a full scholarship. Francique has performed works by Nicole Clark-Springer, Gary Abbott and Kevin Iga Jeff. In 2020, Francique attended the LINES Ballet Training Program for a year and then joined LINES Ballet in 2022.

Mikal Gilbert (Dancer)

Gilbert grew up in Virginia Beach, VA. He developed a love for dance at age 19 while studying music performance at the University of the Arts. It was there that his passion grew upon encouragement from several dance faculty members. He then formally trained at Norfolk Academy under the tutelage of Elbert Watson, studying ballet and modern. In 2017, Gilbert was an inaugural member of Complexions Contemporary Ballet's Pre-Professional Program. In 2018, he continued his studies at The Ailey School on full scholarship. Gilbert has attended intensives and workshops at Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Complexions and BalletX. Gilbert is a "Dancer of Philadelphia" and has been a member of Koresh Dance Company (2019-2022), Dance Iquail (2022) and PHILADANCO! (2022-2024), where he performed works by Bernard Gaddis, Milton Myers, Christopher Rudd and Tommie-Waheed Evans. Gilbert joined LINES Ballet in 2024.

Anna Joy (Dancer)

Joy was born and raised in Rochester, NY, where she began her training at Draper Center for Dance Education. She traveled to Trujillo, Peru, to perform in the Festival Internacional De Ballet Trujillo and attended competitions throughout the U.S. She spent summers at American Ballet Theatre, Houston Ballet, The Royal Ballet School, Alonzo King LINES Ballet and Complexions Contemporary Ballet. In 2019, Joy competed in Dance Prix De New York where she was offered a full scholarship by Cynthia Harvey to the Upper School at American Ballet Theatre's Jacqueline Kennedy Onassis School. She moved to New York, to attend the school, where she also participated in projects, including performing in New York Fashion Week. She graduated in 2023 and joined the Washington Ballet School as a trainee from 2023-2024. Joy joined LINES Ballet in 2025.

Marusya Madubuko (Dancer)

Madubuko is originally from New York, NY. Marusya began her pre-professional training at age 15 with Premiere Division Ballet under the tutelage of Nadege Hottier. In 2019, Madubuko competed at the Royal Grand Prix in Italy, winning second place for her contemporary and classical solo. She trained with the Bolshoi Ballet Academy, Royal Ballet School and San Francisco Ballet School, where she had the opportunity to dance repertoire including Helgi Tomasson's *Nutcracker* and *Cinderella*, as well as George Balanchine's *A Midsummer Night's Dream*. In 2021, she participated in BalletUnleashed's first creative project, *Switchback*, working with choreographer Cathy Marston to create a solo. Madubuko joined LINES Ballet in 2021.

Tatum Quiñónez (Dancer)

Quiñónez began her training at Master Ballet Academy in Phoenix, Arizona. She then continued her training at Ballet West Academy and the BWA Trainee Program. She spent her summers at Ballet Arizona, Ballet Austin, Pacific Northwest Ballet, Ballet West and Oregon Ballet Theatre. Quiñónez then joined Oregon Ballet Theatre's second company, OBT2, in 2019. She has performed works by George Balanchine, August Bournonville, Willam Christensen, Gerald Arpino, Christopher Stowell, James Canfield and LeeWei Chao. Quiñónez joined LINES Ballet in 2021.

Amanda Smith (Dancer)

Smith grew up in Orange County, CA and trained at California Dance Academy, Pointe of Grace and Anaheim Ballet. In 2008, she was crowned Miss Dance Drill Team California and USA. She moved to New York to study at SUNY Purchase where she received her BFA in 2012. She also studied abroad and performed at the Dance New York International Dance Festival in Madrid, Spain. After graduating, Smith joined Charlotte Ballet, working with Patricia McBride and then in 2015, joined New York Theatre Ballet. Smith also taught and participated in outside projects including The Black Iris Project and Kymera Dance, and was featured in a national campaign for GAP. She joined Dance Theatre of Harlem (DTH) in 2017 and was featured on the cover of *Dance Magazine's* 2019 April issue. While at DTH, Smith performed many roles in ballets such as *Allegro Brillante* and *Blake Works IV*. She also guested for Debbie Allen's *Hot Chocolate Nutcracker*. Smith has performed as a guest artist all over and worked with many prolific artists such as Arthur Mitchell, Carmen De Lavalade and William Forsythe.

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26/27 SEASON DANCE

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