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2017-2018 Women Innovators in the  
Performing Arts

PEAK Performances Programming History

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**ink**

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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**Premiere!**  
**Camille A. Brown & Dancers**

***ink***



**February 1–4, 2018**

Alexander Kasser Theater

**Arts + Cultural  
Programming**



**MONTCLAIR STATE  
UNIVERSITY**

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

**Premiere!**

**Camille A. Brown & Dancers**

**ink**

Directed and Choreographed by **Camille A. Brown** in collaboration with the musicians and members of **Camille A. Brown & Dancers**

Music Director **Allison Miller**

Dramaturgs **Daniel Banks, Kamilah Forbes, Talvin Wilks**

Lighting and Scenic Design **David L. Arsenault**

Sound Design **Justin Ellington**

Costume Designer/Stylist **Mayte Natalio**

Costume Supervisor **Amy Page**

Production Manager **Lauren Parrish**

Production Stage Manager **Robert McIntyre**

Dancers **Camille A. Brown, Beatrice Capote, Kendra “Vie Boheme” Dennard, Timothy Edwards, Catherine Foster, Juel D. Lane, Maleek Washington\***

Musicians **Allison Miller, Scott Patterson, Monique Brooks Roberts, Wilson R. Torres**

\*Casting subject to change

**Camille A. Brown & Dancers invite you to join them for a community conversation after the performance.**

CABD would like to thank Jed Wheeler, Jill Dombrowski, and the administrative and technical staff of Peak Performances at Montclair State University for their hard work, dedication, and support.

The lead commissioners for *ink* are Peak Performances @ Montclair State University, NJ, and the John F. Kennedy Center for the Performing Arts (Washington, DC), with support from LUMBERYARD Contemporary Performing Arts. *ink* also received co-commissioning support from Arizona State University Gammage. The creation and presentation of *ink* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; and the Howard Gilman Foundation. *ink* was given its original creative development residency by the Sharon Disney Lund School of Dance in partnership with the Evelyn Sharp/CalArts Summer Choreographic Residency. The development of *ink* was made possible, in part, by the Maggie Allesee National Center for Choreography at Florida State University with support from the Princess Grace Foundation. The work is also being created, in part, during a production residency at ASU Gammage, University of Iowa's Hancher Auditorium, 2017 Off-Shore Creation Residency at The Yard, and creative residencies at Peak Performances @ Montclair State University, NJ; Jacob's Pillow; and CUNY Dance Initiative at Kingsborough Community College.

Duration: 60 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

## Program Notes

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**"I see black people as superheroes because we keep rising."**

**—*Question Bridge: Black Males in America***

*ink* celebrates the rituals, gestural vocabulary, and traditions that remain ingrained within the lineage of the African Diaspora and reclaims African Americans' narratives by showcasing their authenticity. The work examines the culture of Black life that is often appropriated, rewritten, or silenced.

In collaboration with music director Allison Miller, percussionist Wilson Torres, violinist Juliette Jones, and composer/pianist Scott Patterson, *ink* is the final installation of Brown's dance theater trilogy about identity (along with *Mr. TOL E. RAnCE*—2012, *BLACK GIRL: Linguistic Play*—2015). Using the rhythms and sounds of traditional African and handmade instruments as its center, the work travels through time with elements of blues, hip-hop, jazz, and swing. This musical landscape embodies its own storytelling. The movement is an amalgamation of African-American social dance, African, tap, jazz, modern, and hip-hop. Through self-empowerment, Black love, brotherhood, exhaustion and resilience, and community and fellowship, *ink* depicts the pedestrian interactions of individuals and relationships as grounds for accessing one's innate super powers and finding liberation.

## About the Artists

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### Creative Team

**Camille A. Brown** (Director/Choreographer/Dancer) is a prolific choreographer making a personal claim on history through the lens of a modern Black female perspective. She leads her dancers through excavations of ancestral stories, both timeless and traditional, that illustrate stories that connect history with contemporary culture. She is a 2017 Ford Foundation Art of Change Fellow, 2017 Audelco Award recipient, 2017 Irma P. Hall Black Theatre Award nominee, a four-time Princess Grace Award winner (2016 Statue Award, 2016 Choreographic Mentorship Co-commission Award, 2013 Works in Progress Residency Award, 2006 Choreography Award), 2016 Jacob's Pillow Dance Award recipient, 2016 Guggenheim Fellowship recipient, 2015 USA Jay Franke and David Herro Fellow, 2015 TED Fellow, and 2015 Doris Duke Artist Award recipient and was nominated for the 2015 Lucille Lortel Outstanding Choreographer Award (*Fortress of Solitude*). Her company, Camille A. Brown & Dancers, received a 2014 Bessie Award for Outstanding Production for the work *Mr. TOL E. RAnCE* and was nominated for a 2016 Bessie Award for Outstanding Production for the work *BLACK GIRL: Linguistic Play*. Brown's work has been commissioned by Alvin Ailey American Dance Theater,

Philadanco!, Complexions, and Urban Bush Women, among others. Her theater credits include the Broadway revival of *Once on this Island*, Broadway's *A Streetcar Named Desire*, *Fortress of Solitude*, *Stagger Lee*, *Cabin in the Sky*, Jonathan Larson's *tick, tick...BOOM!* starring Lin-Manuel Miranda, and the musical *BELLA: An American Tall Tale*, among others. Currently Brown's latest work, *ink*, is the final installation of the company's dance theater trilogy about culture, race, and identity. Initiatives include The Gathering; Black Girl Spectrum (BGS); and Every. Body. Move. (EBM). Publication credits include the cover of *Dance Teacher Magazine* (August 2015). Brown co-directed (with Moncell Durden) the program *Social Dances: Jazz to Hip-Hop* at Jacob's Pillow in 2015. Her public-speaking credits include the 2015 TED Conference, 2016 TEDxBeaconStreet, and 2016 TEDxEsteeLauderCompanies. Brown's TED-Ed talk *A Visual History of Social Dance in 25 Moves* was chosen as one of the most notable talks of 2016 by TED curator Chris Anderson and has more than 15 million views and counting on Facebook.

**Allison Miller** (Music Director/Musician) is a New York City–based drummer, composer, and teacher who has been named Top 20 Jazz Drummers in *DownBeat Magazine*. Her band Boom Tic Boom is a recipient of Chamber Music America's Presenter Consortium for Jazz Grant, and Boom Tic Boom's 2016 release *Otis Was a Polar Bear* was chosen for NPR's Jazz Critics Poll (2016). As a side musician, Miller has been the rhythmic force behind such artists as Ani DiFranco, Natalie Merchant, Brandi Carlile, Toshi Reagon, Dr. Lonnie Smith, Ben Allison, *Late Night with Seth Meyers*, Jane Ira Bloom, Camille A. Brown & Dancers, and co-leads Holler and Bam. Miller teaches at The New School for Jazz and Contemporary Music in New York City and is the new artistic director of Jazz Camp West. She is an arts envoy to Thailand and three-time jazz ambassador. Miller endorses Yamaha drums, Zildjian cymbals, Vic Firth heads, and Evans drumheads.

**Daniel Banks**, PhD (Dramaturg), has worked extensively in the US and abroad, having directed at such venues as the National Theatre of Uganda; the Belarusian National Drama Theatre; the Market Theatre in South Africa; Playhouse Square, Cleveland; the New York City and Washington, DC, Hip-Hop Theatre Festivals; and with Kompany Malakhi in London. He served as choreographer/movement director for productions at New York Shakespeare Festival/Shakespeare in the Park, Singapore Repertory Theatre, La Monnaie (Brussels), Landestheater (Salzburg),

Aaron Davis Hall (Harlem), and for Maurice Sendak/*In the Night Kitchen*. Banks is the co-director of DNAWORKS, an arts and service organization dedicated to using the arts as a catalyst for dialogue and healing, specifically engaging the topics of representation, identity, and heritage. He is founder and director of the Hip Hop Theatre Initiative (HHTI), which promotes youth self-expression and leadership through the genre of hip-hop theater. HHTI has worked on campuses and in communities across the US and in Azerbaijan, Ghana, Hungary, Israel, Italy, Mexico, Serbia, and South Africa. Banks is associate director of Theatre Without Borders and serves on the national cabinet of the US Department of Arts and Culture. He is editor of the critical anthology of plays *Say Word! Voices from Hip Hop Theater*.

**Kamilah Forbes** (Dramaturg) is currently the executive producer of the Apollo Theater. Recent directing credits include Baltimore Center Stage: *Detroit '67*. Broadway associate director credits include *Holler If Ya Hear Me*, *A Raisin in the Sun*, *Lucky Guy*, *Stick Fly*, *The Mountaintop*, and *Def Poetry Jam* (tour). Recent directing: People's Light: *All My Sons* and *Fences*; Arena: *Blood Quilt*; True Colors: *Detroit '67*; Labyrinth: *Sunset Baby*; 651 Arts: *Circle Unbroken*; SummerStage: *Sweet Billy and the Zooloos*; and Kennedy Center: Tribute to Marvin Gaye featuring John Legend, and Nas and the National Symphony Orchestra celebrate *Illmatic*. Other credits include Lincoln Center Theater, The Public Theater, Lark Play Development Center, Arena Stage, and artistic director of Hip-Hop Theater Festival. Television credits include *The Wiz Live* (associate director, NBC), HBO's *Def Poetry Jam* (producer), and HBO's *Brave New Voices* (executive producer).

**Talvin Wilks** (Dramaturg) is a playwright, director, and dramaturg. His plays include *Tod, the boy, Tod*; *The Trial of Uncle S&M*; *Bread of Heaven*; *An American Triptych*; and *Jimmy and Lorraine*. Directorial projects include the world and regional premiere productions of *UDU* by Sekou Sundiata, *The Love Space Demands* by Ntozake Shange, the Obie Award/AUDELCO award-winning *The Shanteequa Chronicles* by Stephanie Berry, *Relativity* by Cassandra Medley, and *The Ballad of Emmett Till* by Ifa Bayeza. He has served as co-writer/co-director/dramaturg for ten productions in Ping Chong's ongoing series *Undesirable Elements* and three productions of *Collidescope: Adventures in Pre- and Post-Racial America*. He was the company dramaturg for six collaborations with the Bebe Miller Company including *Landing/Place*, for which he received a 2006 Bessie Award. Other

dramaturgical collaborations include work with Camille A. Brown & Dancers (*Mr. TOL E. RAnCE*, *BLACK GIRL: Linguistic Play*, and *ink*), and Urban Bush Women (*Hep Hep Sweet Sweet*, *Walking with 'Trane*, and *SCAT!*). For 2017 he celebrates his role as the co-writer, co-conceiver, and dramaturg for the world premiere of *As I Remember It* with 2017 Kennedy Center honoree Carmen de Lavallade. He is currently a visiting assistant professor of theater arts and dance at the University of Minnesota/Twin Cities.

**David L. Arsenault** (Lighting and Scenic Design) made his Kennedy Center debut with Camille A. Brown & Dancers. As a designer and associate, Arsenault has had his work seen on Broadway, Off-Broadway, regionally, and internationally. Recent designs in New York City include *Peer Gynt* (Classic Stage Company, directed by John Doyle) and *A Better Place* (The Duke on 42nd Street). Recent regional designs include *The Norman Conquests* (Northern Stage, Dorset Theatre Festival, and Weston Playhouse), *The Lake Effect* (Geva Theatre), *Gypsy* (Cape Playhouse), and *Sex with Strangers* (Kitchen Theatre Company). Other regional design credits include productions at Bay Street Theater, Kitchen Theatre Company, Geva Theatre, Hangar Theatre, Northern Stage, Merry-Go-Round Playhouse, Gulfshore Playhouse, UrbanArias, and Bucks County Playhouse, among others. Internationally he has worked at English Theatre Berlin in Germany. Broadway (associate) work includes *Les Liaisons Dangereuses*, *The Color Purple* (Tony-winning revival, also London and national tour), and *King Charles III*. Arsenault is a graduate of Ithaca College and a member of United Scenic Artists Local 829. [DavidArsenaultDesign.com](http://DavidArsenaultDesign.com)

**Justin Ellington** (Sound Design) is proud to be a part of the Camille A. Brown & Dancers production of *ink*. Sound design and composition credits include Broadway: *Other Desert Cities* (Lincoln Center/Booth Theatre). Off-Broadway: *He Brought Her Heart Back in a Box* (Theatre for a New Audience), *Fetch Clay Make Man* and *The Seven* (New York Theatre Workshop), *Pipeline* and *Other Desert Cities* (Lincoln Center Theater), and *The Break of Noon* and *The Pride* (MCC Theater). Regional: *Sense and Sensibility* (PlayMakers Repertory Company); *Skeleton Crew* (Actors Theatre of Louisville); *Syncing Ink* (Alley Theatre); *The Mountaintop* and *Topdog/Underdog* (Trinity Repertory Company); *All My Sons* and *The Mountaintop* (People's Light); *X: or, Betty Shabazz v. the Nation* (The Acting Company); *Detroit '67* (Center Stage Theater); *Trouble in Mind* (Guthrie Theater);

*Romeo and Juliet* and *Stagger Lee* (Dallas Theater Center); *Fetch Clay Make Man* (McCarter Theatre); and *Shakespeare's R&J*, *King Hedly II*, and *Topdog/Underdog* (Alliance Theatre). International: National Theatre, Royal Shakespeare Company, and Stratford Festival.

**Mayte Natalio** (Costume Designer/Stylist), a native New Yorker, has had a versatile career that has spanned all genres of theater. Natalio received her BFA in dance from SUNY Purchase and is a proud co-founder of immersive events company Minute Zero. She has toured extensively with the Parsons Dance Company and Camille A. Brown & Dancers. She has performed in musical theater productions at the Ogunquit Playhouse in Maine, Tony Award–winning Dallas Theater Center, Pregones Puerto Rican Traveling Theater, and New York City Center Encores!, among others. She has performed with Kanye West and French pop star Mylène Farmer. Natalio was in the original cast of the immersive production *Queen of the Night* and Third Rail's *The Grand Paradise*.

**Amy Page** (Costume Supervisor) is a New York–based dance costume creator. Her past experiences with Dorrance Dance, Dance Theatre of Harlem, Alvin Ailey, Hubbard Street 2, Camille A. Brown & Dancers, Ballet Hispanico, LA Dance Project, Keigwin + Co, RIOULT, Houston Metropolitan Dance Company, Yehuda Hyman's Mystical Feet, Ballet Academy East, American Opera Project's *Hagoromo* starring Wendy Whelan and Jock Soto, Mark Morris's *The Hard Nut*, and American Ballet Theatre's education department inform her current choices and aesthetics. As the dance costumer at Sarah Lawrence College, she loves to work with creative individuals to hone their design ideas and make them a reality. She is well versed in the specific needs of dance costuming, engineering garments to withstand the rigorous demands of exceptional movement range and creativity. Additionally she works on the wardrobe crew at *Hamilton: An American Musical* on Broadway. She is a graduate of North Carolina School of the Arts (NCSA) and is honored to support the artists of CABD.

## Production Team

**Robert McIntyre** (Production Stage Manager) is a New York City–based AEA stage manager. He holds a BS dual degree in business management and technical theater from East Stroudsburg University of Pennsylvania. Most recently he has toured with

EnGarde Arts for *Wilderness* at the Kennedy Center and is excited to be returning with CABD. He has stage managed for companies including American Tap Dance Foundation, Steps Repertory Ensemble, Stephen Petronio Dance Company, TAKE Dance, Pocono Mountains Theater Co. (US and Edinburgh), Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance, and Damage Dance. He was the associate production manager of the Ted Shawn Theatre in 2014 and the Inside/Out production coordinator in 2013 at Jacob's Pillow Dance Festival. He was a production intern at Jacob's Pillow in 2012 and a lighting intern at Williamstown Theatre Festival in 2010.

**Lauren Parrish** (Production Manager) holds a BA in dance from Sarah Lawrence College, where she graduated in 2007. She has been the production stage manager and lighting supervisor for Battleworks Dance Company, Keigwin + Company, Susan Marshall & Company, Bodytraffic, and others. Parrish is the production manager/lighting designer for DANCE NOW NYC and the production manager for American Repertory Ballet based in Princeton, NJ. In the next year she looks forward to a new DANCE NOW premiere in collaboration with Christal Brown/Inspirit and tours with the critically acclaimed En Garde Arts. This is her third premiere with Camille A. Brown & Dancers.

## Performers

**Beatrice Capote** is a soloist dancer, choreographer, and teacher. She started her pre-professional training at Professional Performing Arts School/The Ailey School, where she was chosen to perform *Wade in the Water* from Alvin Ailey's *Revelations*. She was also featured in the book *Attitude*. Professionally Capote has worked with Inspirit—a dance company, Maverick Dance Company, The Wells Performance Project, Areytos Performance Works, Earl Mosley, Matthew Rushing, Darrell Grand Moultrie, Antonio Brown, Kyle Abraham/Abraham.In.Motion, and Camille A. Brown & Dancers. She has received a grant from the Lower Manhattan Cultural Council and has choreographed and performed her solo work in various venues such as WestFest Dance Festival, Baad! Bronx Academy of Arts and Dance, and Pregones Theater. Capote is a graduate of the University of North Carolina School of the Arts and Montclair State University. She is currently on faculty at The Ailey School, Joffrey Ballet, and Montclair State University. Recently she started The Sabrosura

Effect, an Afro-Latin contemporary dance company formed with her partner Miguel Aparicio. She is working towards her MFA degree at Montclair State University, focusing on AfroCuban dance forms. She originally worked with Camille A. Brown & Dancers in 2008 and rejoined in 2014. [beatricecapote.com](http://beatricecapote.com)

**Kendra “Vie Boheme” Dennard** is a Motown native, blossomed in Pittsburgh and refined in Minneapolis. She is a fusion artist—a singer, dancer, and choreographer. She received her training at Point Park University’s Conservatory of Performing Arts and The Ailey School. Dennard was a former dance artist with TU Dance and a founding member of the August Wilson Center Dance Ensemble (Top 25 to Watch, *Dance Magazine*, 2012). Over the course of her career she performed the works of Kyle Abraham, Dwight Rhoden, Uri Sands, Darrell Grand Moultrie, and Sidra Bell. In addition to being a dance artist and a Vinyasa yoga instructor, Dennard is also a soul, funk, and jazz vocalist, currently working with Stokley Williams, front man of Mint Condition gone solo. This is her first season with Camille A. Brown & Dancers.

**Timothy Edwards** is a proud member of Camille A. Brown & Dancers. A Hawaii native, Edwards is an internationally recognized dance instructor known for his master classes. He is a graduate and adjunct dance professor at Hunter College and is also on the faculty at The Joffrey Ballet, The School at the Mark Morris Dance Center, and Brooklyn Ballet. He has traveled as a cultural envoy, teaching and performing in various street styles, and made his Broadway debut in 2016 in the production of *Cabin in the Sky*. He has since created original works performed by the Joffrey Ballet Ensemble and has set Camille A. Brown’s work on the Alvin Ailey Company.

**Catherine Foster** is a professional dancer, dance educator, choreographer, and freelance makeup artist. She received her dance training from the DC Youth Ensemble (DCYE), Baltimore School for the Arts (BSA), and at The Ailey School. She was a finalist and second-place winner in the National Arts Recognition in Miami, FL, and is a recipient of the Astaire Award for Best Broadway Female Ensemble. She has worked with and performed the works of noted choreographers including Donald Byrd, Bill T. Jones, Jeffrey Page, Camille A. Brown, Hinton Battle, and Abdel Salaam. Companies she has performed with include the Fred Benjamin Dance Company, Forces of Nature, and Camille A. Brown & Dancers. She has

worked with recording artists including Alicia Keys, The Roots, Jazmine Sullivan, Seun Kutí, Angélique Kidjo, and Lauryn Hill. Film and television credits include TEDx/TED/TED-Ed talks, Black Girls Rock (BET), and *Good Morning America*. Broadway and tour credits include *Fela!* (original cast) produced by Jay Z and Will Smith and *Once on this Island* (assistant choreographer). A dance educator for more than ten years, Foster teaches regularly in New York City schools and at The Ailey School. Foster has performed throughout North America to as far as Central and South America, Europe, and Africa. She thanks her ancestors and loved ones for her success and guidance!

**Juel D. Lane**, an Atlanta native, received his training from Tri-Cities Visual and Performing Arts High School and The Youth Ensemble of Atlanta and a BFA from the University of North Carolina School of the Arts. He has performed nationally and internationally with Ronald K. Brown/Evidence and currently dances with Bessie Award–winning Camille A. Brown & Dancers. In 2012 Lane became the first Black, independent, Atlanta-based choreographer ever to be commissioned by the Atlanta Ballet, choreographing *Moments of Dis* for the company. He was featured in *Dance Magazine*'s 25 to Watch in 2013 and appeared on the cover of *Dance Studio Magazine* in 2015. Lane has also released three dance-on-film projects: *Just Another Day*, *How to Kill a Ghost*, and *When the Beat Drops*. Lane was recently commissioned to set a choreographic work on Ailey II and Dallas Black Dance Theatre.

**Maleek Washington**, a native New Yorker from the Bronx, began his dance training at Harlem School of the Arts. He later continued his training at Broadway Dance Center and LaGuardia High School for the Performing Arts. Washington attended the Boston Conservatory on a full scholarship before beginning his professional career with CityDance Ensemble (Washington, DC). While there, he had the opportunity to work with the likes of Paul Taylor, Kate Weare, and Alex Noeral. He also attended SpringBoard Danse in Montreal to work with José Navas and Rubberband Dance. Upon returning to New York City, Washington collaborated with MacArthur Genius awardee Kyle Abraham and his company Abraham.In.Motion for four seasons before becoming the first African-American male to perform in the critically acclaimed, immersive show *Sleep No More*. He has also performed for musical sensations such as Sia, Phish, and Rhianna—for an immersive experience

for her AntiDiary Campaign. Washington's talent has been recognized nationally at prestigious venues such as the White House, the Kennedy Center, and Jacob's Pillow as well as internationally. This is Washington's first season with CABD.

**Scott Patterson** is a pianist and composer of incomparable talent. His blend of classical, soul, and rock music is futuristic, emotive, and luxuriant. Since 2012 Patterson has toured with Camille A. Brown & Dancers and is the contributing composer of the Bessie Award-winning *Mr. TOL E. RAnCE*, Brown's critically acclaimed work *BLACK GIRL: Linguistic Play*, and *ink*. His compositions have been performed for audiences at numerous venues such as Lincoln Center, Belfast Festival at Queen's, White Bird, The Joyce Theater, and DeBartolo Performing Arts Center. As a music director, Patterson's work extends beyond dance. He has worked closely with award-winning playwright Marcus Gardley during the Williamstown Theatre Festival, served as music director for a production of Dan Dietz's *Clementine in the Lower 9*, and worked with Tony Award-winning music director and composer Daryl Waters at the Dallas Theater Center. He is the co-founder and artistic director of Afro House, a music-driven performance art house based in Baltimore, MD. At the center of Afro House stands the Astronaut Symphony, a contemporary music ensemble that performs symphonic performance art pieces such as Patterson's opera *Ebon Kojo: The Last Tribe*. afrohouse.org

**Monique Brooks Roberts** is a violinist hailing from Louisville, KY. Now residing in the New Jersey/Philadelphia area, she is intent on making her mark in the soul/jazz fusion circuit with her sultry and sensual violin work. Influenced by a plethora of '90s R&B artists, her music oozes soul, rhythm. Her playing is often described as emotional and provocative—and there's little surprise why. With over 26 years of experience under her belt, the violin has become an extension of herself, a visceral medium through which she is able to express the emotions that words cannot. While she is successfully carving out a niche in her own right, her music echoes influences of Sade, Robert Glasper, Air, and Erykah Badu, to name a few. Roberts has had a busy and fulfilling career, having performed and recorded for many notable artists including Alicia Keys, Common, Jill Scott, Mos Def, Diana Ross, Aretha Franklin, J. Cole, and many more. She was also a touring member of the Philadelphia String Quartet for seven years. She has been featured on live television on multiple occasions, appearing on VH1's *Storytellers*, CBS's *Late Show*

with David Letterman, BET's *Bobby Jones Gospel Show*, and the *BET Honors*. Roberts has played at Carnegie Hall, the John F. Kennedy Center, Theater at Madison Square Garden, Newport Jazz Festival, Willingboro Jazz Festival, Kimmel Center, and plenty more. Roberts works closely with her cherished husband and producer/musical director, Aaron Brooks Roberts, who provides the foundations of the tracks over which she lays her violin talents. She released an album in 2007 with her former neo-soul/jazz band TruVibe entitled *Tru Beginnings*. Today, she is on the grind again, working on a solo album that is set to launch in spring 2018.

**Wilson R. Torres**, born and raised in Washington Heights, New York City, began his musical journey at the age of two. His formal training began at the age of 12 when he received a scholarship from the New York Pops Orchestra to study with percussionist Susan Evans, an opportunity that led to one of many performances at Carnegie Hall. Wilson is a graduate of the Juilliard School Music Advancement Program, the Juilliard School Pre-College program, and Fiorello H. LaGuardia High School of Music and Art (the *Fame* school). He received his BM, MM in orchestral performance from the Manhattan School of Music under the tutelage of Duncan Patton and Christopher S. Lamb. Broadway credits include the Tony and Grammy Award-winning musical *In the Heights*, *Les Misérables* (25th anniversary revival), *Lysistrata Jones*, *The Wiz* (Encores!), *On Your Toes* (Encores!), and *Cabin in the Sky* (Encores!). Tours include *The Lion King* (San Francisco), *The Lion King* (first national), and *Wicked* (first national). Orchestral credits include San Francisco Symphony, New Jersey Symphony, Staten Island Symphony, and Albany Symphony. Torres is a proud endorser of Latin Percussion and Sabian Cymbals.

## About the Company

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Recognized for its introspective approach to cultural themes through visceral movement and socio-political dialogues, **Camille A. Brown & Dancers** (CABD) soars through history like a whirlwind. Known for high theatricality, gutsy moves, and virtuosic musicality, the company's work explores a range of themes with an eye on the past and present. Making a personal claim on history, Camille A. Brown leads her dancers through excavations of ancestral stories, both timeless and traditional,

as well as immediate contemporary issues. The work is strongly character-based, expressing each choreographic topic by building from little moments to model a filmic sensibility. Theater, poetry, visual art, and music of all genres merge to inject each performance with energy and urgency.

For more information on Camille A. Brown & Dancers, please visit [www.camilleabrown.org](http://www.camilleabrown.org).

## Contact

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## Follow us & share your thoughts!

 Camille A. Brown (Artist Page)

@CamilleABrown

#inkitup

# Staff

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The **Office of Arts & Cultural Programming** (ACP) enhances the cultural, creative, and academic life of the Montclair State campus and the broader community. Its signature program, Peak Performances, features innovative works by international contemporary artists of exceptional merit, and by the next generation of great artists training at Montclair State University's College of the Arts. Through its Cultural Engagement program, ACP offers master classes, workshops, lectures, and discussions designed to deepen participants' understanding of the aesthetic, cultural, and social contexts of the performances presented.

**ACP gratefully acknowledges our student staff and volunteers:**

Peak Ambassadors **Ciara Allen, Maelle Vladina Antoine, Melody Appel, Janel Brown, Annie Castoro, Veronica Gagliardi, Brian Lanigan, Cristina Latino, Emily Leddy, Waverley Leung, Hailey Nichols, Lauren O'Brien, Maral Tutunjian, Anushe Zebal**

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