



DANCE THEATRE OF HARLEM

WORLD PREMIERE

FOUNDERS Arthur Mitchell, Karel Shook

ARTISTIC DIRECTOR Virginia Johnson

EXECUTIVE DIRECTOR Anna Glass

RESIDENT CHOREOGRAPHER Robert Garland

REHEARSAL DIRECTOR Juan Carlos Peñuela

DANCE ARTISTS Lindsey Donnell, Yinet Fernandez, Alexandra Hutchinson, Daphne Lee, Kamala Saara, Ingrid Silva, Amanda Smith, Alexandra Terry, Delaney Washington, Stephanie Rae Williams, Derek Brockington, Micah Bullard, Lucas Castro, Kouadio Davis, Keenan English, Christopher Charles McDaniel, Sanford Placide, Dylan Santos, David Wright

FRIDAY, **JANUARY 20** @ 8 PM

SATURDAY, **JANUARY 21** @ 2 PM

SATURDAY, **JANUARY 21** @ 8 PM

Annenberg Center, Zellerbach Theatre

There will be an intermission.

The Philadelphia Inquirer

Media support provided by *The Philadelphia Inquirer*.

PROGRAM NOTES

Over Fifty Years of Dance Theatre of Harlem

The fifty-four-year history of Dance Theatre of Harlem (DTH) is a landscape of peaks and valleys inhabited by a race of dreamers, achievers and, yes, history makers. DTH co-founder Arthur Mitchell was all the above as well as premier danseur, choreographer and teacher. We used to call him "our fearless leader" because he marched forward never thinking that what he sought to do would have been impossible for anyone else. His passing in 2018 left us bereft but determined that the institution he and Karel Shook incorporated on February 11, 1969, will endure and thrive.

Arthur Mitchell believed in the power of art to change lives and open minds. The DTH company, school and arts education program, Dancing Through Barriers (DTB), became the manifestation of that idea. While the school and DTB served the Harlem community, with the company, Arthur Mitchell was able to take his vision across the globe. The DTH company, a mix of African Americans, Hispanics, Asians and Caucasians, was a vivid demonstration of the premise that the art form of classical ballet belongs to us all.

The social impact of Dance Theatre of Harlem's national and international touring for more than 50 years is often noted, but as significant is the depth and breadth of the company's artistic prowess. With a repertoire that ranges from Mitchell's own neoclassical works (he learned his craft at George Balanchine's knee, after all), historic Ballet Russes, classics such as *Scheherazade* and *Les Noces*, to great American narrative works such as *Billy The Kid*, *Fall River Legend* and the groundbreaking productions of *Creole Giselle* and *Firebird* that linger in the collective consciousness, throughout its history, Dance Theatre of Harlem has expanded the notion of what ballet can be.

- Virginia Johnson, Artistic Director

PROGRAM

Allegro Brillante

World Premiere: March 1, 1956. New York City Ballet, City Center of Music and Dance

DTH Premiere: May 1, 1975, Uris Theatre, New York, NY

CHOREOGRAPHY George Balanchine, ©The George Balanchine Trust

MUSIC *Piano Concerto No. 3 in E-flat major*, Op 75 (1892) by Peter Ilyich Tchaikovsky

LIGHTING Recreated by Andrea Sala

COSTUMES Katy A Freeman

DANCERS

Jan 20 Amanda Smith, Christopher Charles McDaniel, Yinet Fernandez, Lindsey Donnell, Alexandra Hutchinson, Kamala Saara, Lucas Castro, Derrick Brockington, David Wright, Micah Bullard

Jan 21, 2 PM Ingrid Silva, Christopher Charles McDaniel, Yinet Fernandez, Lindsey Donnell, Daphne Lee, Kamala Saara, Lucas Castro, Derrick Brockington, Kouadio Davis, Micah Bullard

Jan 21, 8 PM Amanda Smith, Christopher Charles McDaniel, Yinet Fernandez, Lindsey Donnell, Alexandra Hutchinson, Kamala Saara, Lucas Castro, Derrick Brockington, David Wright, Micah Bullard

George Balanchine called the exuberant *Allegro Brillante* "Everything I know about classical ballet in thirteen minutes."

One of Balanchine's most joyous, pure dance pieces, *Allegro Brillante* is set to Tchaikovsky's *Piano Concerto No. 3*, a work that the composer created from sketches for a composition that was intended to be his sixth symphony, but which instead served as a single movement work published posthumously in 1894. Balanchine described this ballet as a concentrated essay in the extended classical vocabulary, in which a maximum amount of choreographic development is contained within a rather restricted area of time and space.

The performance of *Allegro Brillante*, a Balanchine Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®. Service standards established and provided by the trust.

PAUSE

When Love

World Premiere: October 20, 2012

CHOREOGRAPHY Helen Pickett

MUSIC *Knee 5* from *Einstein on the Beach* by Philip Glass

COSTUMES Charles Heightchew

ORIGINAL ARTWORK FOR FABRIC Gary Kleinschmidt

LIGHTING Mark Stanley

ASSISTANT TO THE CHOREOGRAPHER Kellye A. Saunders

DANCERS

Jan 20 / Jan 21, 2 PM Daphne Lee, Kouadio Davis

Jan 21, 8 PM Amanda Smith, David Wright

Insistent time maps our days. But when we are in love we surrender to unbridled time. What we share together during this span seems "out of time." And then, too suddenly, time shifts into focus again. An imprint of what we shared lingers, and traces of remembrances float into view. Yes, we crawl, walk, run, and love in time. But in these brief, wondrous periods, we experience timeless love, and we dance our being.

– Helen Pickett

The choreographer wishes to thank Thomas F. DeFrantz. *When Love* was created as part of Harlem Dance Works 2.0, an initiative made possible through a Rockefeller Foundation 2010 NYC Cultural Innovation Grant.

INTERMISSION

Blake Works IV (The Barre Project)

World Premiere

CHOREOGRAPHY William Forsythe

MUSIC James Blake*

LIGHTING DESIGN Brandon Stirling Baker

COSTUME DESIGN William Forsythe, Katy A. Freeman

ORIGINAL SOUND Benjamin Young

STAGING/CHOREOGRAPHIC ASSISTANCE Jodie Gates, Noah Gelber, Benjamin Peralta

DANCERS

Jan 20 Derrick Brockington, Micah Bullard, Kouadio Davis, Lindsey Donnell, Yinet Fernandez, Alexandra Hutchinson, Daphne Lee, Christopher Charles McDaniel, Sanford Placide, Kamala Saara, Dylan Santos, Ingrid Silva, Amanda Smith, Delaney Washington, David Wright

Jan 21, 2 PM Derrick Brockington, Micah Bullard, Lucas Castro, Kouadio Davis, Lindsey Donnell, Yinet Fernandez, Alexandra Hutchinson, Daphne Lee, Christopher Charles McDaniel, Sanford Placide, Kamala Saara, Dylan Santos, Amanda Smith, Delaney Washington, David Wright

Jan 20, 8 PM Derrick Brockington, Micah Bullard, Lucas Castro, Kouadio Davis, Lindsey Donnell, Yinet Fernandez, Daphne Lee, Christopher Charles McDaniel, Sanford Placide, Kamala Saara, Dylan Santos, Ingrid Silva, Amanda Smith, Delaney Washington, David Wright

Blake Works IV (The Barre Project) (2023), a commission for the Dance Theatre of Harlem, is the latest installment in William Forsythe's continuously evolving work *The Barre Project*. The work derives its inspiration from the propulsive and rigorously structured songs of composer James Blake, whose work appears primarily in the popular music idiom.

The Barre series began in 2021 at the height of the pandemic as a filmed dance that was streamed to a global audience facing the restrictions on live performance at the time. The live stage version for Dance Theatre of Harlem features newly choreographed sections that highlight the diverse and formidable talents of the ensemble and is a version of the ballet that is unique to this company alone.

*All songs written by James Blake Litherland (PRS) and performed by James Blake.

"Buzzard & Kestrel," published by Universal Music Publishing Group (GMR) and Buzzard and Kestrel LTD (ASCAP). Courtesy of Hessler Audio. "Lindisfarne I," published by Universal Music Publishing Group (GMR). Courtesy of Universal Music Operations Ltd. "Lullaby for My Insomniac," published by Sony Smash Hits Music Publishing (GMR). Courtesy of Universal Music Operations Ltd. "200 Press," published by Sony/ATV Music Publishing (UK) Limited (GMR). Courtesy of 1-800-Dinosaur. Originating from *The Barre Project (Blake Works II)*, created and filmed in 2020 for its first broadcast on March 25, 2021, on the CLI Studio Digital Platform www.clistudios.com. *Blake Works IV (The Barre Project)* for Dance Theatre of Harlem in the 22/23 season is made possible with support provided by the Penn Live Arts Accelerator Program at the University of Pennsylvania

INTERMISSION

Higher Ground

World premiere: January 22, 2022, Detroit Opera House

CHOREOGRAPHY Robert Garland

COSTUME DESIGN Pamela Allen-Cummings

LIGHTING DESIGN Roma Flowers

DANCERS

Jan 20 / Jan 21, 8 PM

Look Around: Alexandra Hutchinson, Daphne Lee, Amanda Smith, Micah Bullard, Kouadio Davis, Christopher Charles McDaniel

You Haven't Done Nothin': Micah Bullard, Kouadio Davis, Alexandra Hutchinson, Daphne Lee, Christopher Charles McDaniel, Amanda Smith

Heaven Is Ten Zillion Light Years Away: Christopher Charles McDaniel, Daphne Lee, Derek Brockington, Micah Bullard, Alexandra Hutchinson, Amanda Smith

Village Ghetto Land: Amanda Smith, Micah Bullard, Kouadio Davis, Alexandra Hutchinson, Daphne Lee, Christopher Charles McDaniel

Saturn: Alexandra Hutchinson, Kouadio Davis, Micah Bullard, Daphne Lee, Christopher Charles McDaniel, Amanda Smith

Higher Ground: Company

Jan 21, 2 PM

Look Around: Lindsey Donnell, Kamala Saara, Ingrid Silva, Derrick Brockington, Lucas Castro, David Wright

You Haven't Done Nothin': David Wright, Derrick Brockington, Lindsey Donnell, Lucas Castro, Kamala Saara, Ingrid Silva

Heaven Is Ten Zillion Light Years Away: Lucas Castro, Kamala Saara, Derrick Brockington, Lindsey Donnell, Ingrid Silva, David Wright

Village Ghetto Land: Lindsey Donnell, Derrick Brockington, Lucas Castro, Kamala Saara, Ingrid Silva, David Wright

Saturn: Ingrid Silva, Derrick Brockington, Lindsey Donnell, Lucas Castro, Kamala Saara, David Wright

Higher Ground: Company

The ballet Higher Ground represents a Sankofa-esque reflection on our current times.

– Robert Garland

Music credits: "Look Around" by Stevie Wonder and Syreeta Wright ©1970; "Heaven Is Ten Zillion Light Years Away" and "You Haven't Done Nothin'" ©1974, by Stevie Wonder; "Higher Ground" ©1973, by Stevie Wonder; "Saturn" by Michael Sembello and Stevie Wonder ©1975; "Village Ghetto Land" by Gary Byrd and Stevie Wonder ©1976 ©Jobete Music Co Inc and Black Bull Music. All rights administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. All rights reserved. Used by permission.

Commissioned by Northrop Auditorium, University of Minnesota, Minneapolis, MN.

Special thanks to Stevie Wonder and Tracey Rounds.

ABOUT THE ARTISTS

Derek Brockington (Dance Artist)

Born: Chicago, IL and raised in Holland, MI. Training: Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West and Pennsylvania Ballet Summer Intensives. Professional Experience: Dance Theatre of Harlem (fourth season), Cincinnati Ballet and Grand Rapids Ballet. Repertoire includes works by Claudia Schreier, Robert Garland, Stanton Welch, George Balanchine, Anabelle Lopez Ochoa and Darrell Grand Moultrie. Along with DTH's Alexandra Hutchinson, he coordinates DTH social media.

Micah Bullard (Dance Artist)

Born: Houston, TX. Training: The Dance Center of Baytown, University of Oklahoma School of Dance (BFA 2019), Jacob's Pillow Contemporary Ballet Program, Dance Theatre of Harlem Summer Intensive and Texas Ballet Theater Summer Intensive. Professional Experience: Oklahoma City Ballet, Hartel Dance Group and Dance Theatre of Harlem (first season). Repertoire includes original works by Amy Hall Garner, Trey McIntyre, Colin Connor, as well as Alejandro Cerrudo's *Lickety Split*, Merce Cunningham's *How to Pass, Kick, Fall and Run* and Prince Siegfried in *Swan Lake*.

Kouadio Davis (Dance Artist)

Born: Oneonta, NY. Training: Holbrook-Wade School of Dance, Fokine Ballet, New York State Summer School of the Arts with Daniel Ulbricht, NYCB, Carolyn Adams, Alvin Ailey, Nutmeg Ballet, Charlotte Ballet, Alonzo King Lines, French Academie of Ballet, Pacific Northwest Ballet and Springboard Danse Montreal. 2019 Graduate of Ellison Ballet. Awards: Youth America Grand Prix in 2017 and 2018, where he and his partner won second and first place in the contemporary Pas de Deux category. Professional Experience: Dance Theatre of Harlem (third season).

Lindsey Donnell (Dance Artist)

Born: Midland, TX. Training: A Petite Dance Studio, Midland Festival Ballet under Susan Clark. Education: cum laude graduate of Butler University, degree in dance arts administration and journalism. Professional Experience: Dance Theatre of Harlem (tenth season), Nashville Ballet (trainee). Repertoire includes works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.

Keenan English (Dance Artist)

Born: Randallstown, MD. Training: Baltimore School for the Arts, Boston Ballet and School of American Ballet. Professional Experience: Boston Ballet, Cincinnati Ballet, Oregon Ballet Theatre, Carolina Ballet and Dance Theatre of Harlem (second season). Repertoire includes ballets by Nacho Duato, George Balanchine, William Forsythe, Ulysses Dove, Helen Pickett, Robert Garland, Darrell Grand Moultrie, Val Caniparoli, Alvin Ailey, Septime Webre, Nicolo Fonte, Francesca Harper and Lynn Taylor Corbett.

Yinet Fernandez (Dance Artist)

Born: Mariano' La Habana, Cuba. Training: Provincial School of the Arts, National School of Ballet, Ballet Nacional de Cuba. Professional Experience: Dance Theatre of Harlem (fifth season), Connecticut Ballet and Ballet Nacional de Cuba. Repertoire includes *Sleeping Beauty*, *The Nutcracker*, *Swan Lake*, *Giselle*, *Coppélia*, *La Fille mal gardée*, *Don Quixote* and works by George Balanchine, Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie and Dianne McIntyre.

Alexandra Hutchinson (Dance Artist)

Born: Wilmington, DE. Training: The Washington School of Ballet, Wilmington Academy of Dance, summer intensives with Alvin Ailey, Alonzo King, Carolina Ballet, Ballet Chicago and Nashville Ballet 2. Education: Bachelor of Science in ballet, Indiana University, Jacobs School of Music. Professional Experience: Dance Theatre of Harlem (fourth season) and Nashville Ballet. Repertoire includes *Orange* by Stanton Welch; *Return and New Bach* by Robert Garland; *Balamouk* by Annabelle Lopez Ochoa; *Harlem on My Mind* and *Vessels* by Darrell Grand Moultrie; George Balanchine's *Valse Fantasie*, *Western Symphony*, *Swan Lake*, *Concerto Barocco*, *Divertimento No. 15*, *Emeralds*, *Rubies* and *Giselle*; Paul Vasterling's *Sleeping Beauty*; Septime Webre's and Michael Vernon's *The Nutcracker*. Hutchinson is the recipient of The Pierians Foundation Incorporated 2018 Emerging Young Artist Award, Virginia Johnson Scholar, Washington School of Ballet Professional Training Program tuition stipend for 2010, 2011 and 2012. Along with DTH's Derek Brockington, she shares the position of DTH social media coordinator.

Daphne Marcelle Lee (Dance Artist)

Born: Rahway, NJ. Training: Rahway Dance Theatre by her late mother Jay Skeete-Lee, and the Dance Theatre of Harlem School. Education: BFA in dance, Ailey/Fordham University and MFA from Hollins University. Professional Experience: Dance Theatre of Harlem (third season), Collage Dance Collective, Oakland Ballet, Alvin Ailey II and Black Iris Project. Repertoire includes works by Jessica Lang, Benoit Swan-Pouffer, Nicolo Fonte, Dwight Rhoden, Jennifer Archibald, George Balanchine, Amy Seiwart, Joyce Trisler and Darrell Moultrie.

Christopher Charles McDaniel (Dance Artist)

Born: East Harlem, NY. Training: Dance Theatre of Harlem School, LaGuardia School of Performing Arts, Ballet Academy East, Boston Ballet and Jacob's Pillow. Professional Experience: Dance Theatre of Harlem (fifth season), Ballet San Antonio and Los Angeles Ballet. Repertoire includes works by Robert Garland, Ulysses Dove, Darryl Grand Moultrie, Colleen Neary, Thordal Christensen, George Balanchine, Jirí Kylián, Gerald Arpino, Christopher Stowell and Kitty McNamee. McDaniel is an accomplished ballet teacher and DTH social media manager.

Sanford Placide (Dance Artist)

Born: Port-au-Prince, Haiti. Training: Ballet Etudes of South Florida, Manhattan Youth Ballet, The French Académie of Ballet, Nadege Hottier, American Ballet Theatre, Dance Theatre of Harlem, Ballet Austin, Ballet Hispánico, Lines Ballet and Miami City Ballet. Professional Experience: Dance Theatre of Harlem (third season), Alberta Ballet in Canada, Ballet West, Charlotte Ballet (formerly NCDT), Ballet Etudes of South Florida, Vorhees Ballet Theatre, Ballet Des Amériques, Fjkdance, Collage Dance Collective, Black Iris Dance Project, Boca Ballet Theatre, Ballet Northwest, Traverse City Dance Project and Accent Dance. Special Honors: in commemoration of Haitian Flag Day 2018, Placide partnered with the Consulate General of Haiti in New York to organize and produce UNI, an art collective where he premiered the riveting ballet *MAGA*. In 2019, Placide produced *Sans-Souci*, the second staging in the UNI series and was honored by the Consulate General of Haiti in New York for his work in preserving Haitian culture. Repertoire includes works by George Balanchine, Nacho Duato, Glenn Tetley, Desmond Richardson,

Robert Garland, Mark Diamond, Yukicchi Hattori, Wen Wei Wang and Aszure Barton.

Kamala Saara (Dance Artist)

Born: Los Angeles, CA. Training: Yuir Grigoriev School of Ballet and School of American Ballet. Professional Experience: Dance Theatre of Harlem (first season). Saara is a recipient of the Grow Annenberg Fellowship and was a full scholarship student at the School of American Ballet.

Dylan Santos (Dance Artist)

Born: São Paulo, Brazil. Training: Centro de Artes Pavilhao D under Ricardo Scheir and Harid Conservatory. Professional Experience: Dance Theatre of Harlem (eighth season), Houston Ballet trainee, Orlando Ballet, Joffrey Ballet, Ballet Chicago and Paris Opera Ballet. Repertoire includes works by George Balanchine, Nacho Duato, Robert Garland, Ulysses Dove and Marius Petipa.

Ingrid Silva (Dance Artist)

Born: Rio de Janeiro, Brazil. Training: Projeto Dan-cando Para Nao Dançar, Escola de Danca Maria Olenewa and Centro de Movimento Debora Colker. Education: Universidade da Cidade. Professional Experience: Dance Theatre of Harlem (tenth season), Grupo Corpo (apprentice), Dance Theatre of Harlem Ensemble, Dançando Para Não Dançar, Armitage Gone! Dance and the Francesca Harper Project. Repertoire includes works by Arthur Mitchell, Donald Byrd, George Balanchine, Dianne McIntyre, John Alleyne, Darrel Grand Moultrie, Francesca Harper, Robert Garland, David Fernandez, Carol Armitage, Deborah Colker, Rodrigo Pederneiras and Annabelle Lopez Ocha. In 2017, Silva was the first African Brazilian to be on the cover of *Pointe Magazine* and appeared on the cover of *Vogue Brasil* in November 2020. She is the founder of EmpowHerNY and co-founder of Blacks in Ballet.

Amanda Smith (Dance Artist)

Born: Orange County, CA. Training: Charlotte Ballet, SUNY Purchase, Joffrey Ballet School, Anaheim Ballet, Pointe of Grace and Ballet Pacifica. Professional Experience: Dance Theatre of Harlem (fifth season), Charlotte Ballet, New York Theatre Ballet and Black Iris Project. Repertoire includes works by George Balanchine, Mark Diamond, Sasha James, Dwight Rhoden, Alonzo King, Jiří Kylián, Dianne McIntyre and Helen Pickett.

Delaney Washington (Dance Artist)

Born: San Francisco Bay area. Training: Lise la Cour's LaCademy, The Ailey School/Fordham University and Jacob's Pillow Summer Program 2021 under the direction of Helen Pickett and Milton Myers. Professional Experience: Palm Beach Dance Festival and Dance Theatre of Harlem (first season). Repertoire includes works by Dwight Rhoden, Helen Simoneau, Yusha Marie-Sorzano, Maurya Kerr, Pedro Ruiz and Andre Zachery. Washington is the recipient of the Alvin Ailey Artistic Scholarship.

Stephanie Rae Williams (Dance Artist)

Born: Salt Lake City, UT. Training: Dallas Dance Academy with Lyndette Galen and Fiona Fairrie, Hubbard Street Dance Chicago, Springboard Danse Montreal, The Juilliard School, Alonzo King's LINES Ballet and Houston Ballet Academy. Professional Experience: Dance Theatre of Harlem (twelfth season), The Francesca Harper Project, ARC Dance Seattle, Complexions Contemporary Dance Company, Ballet Black and Texas Ballet Theatre. Repertoire includes works by Pam Tanowitz, Nacho Duato, José Limón, Helen Pickett, Arthur Mitchell, Donald Byrd, George Balanchine, John Alleyne, Dianne McIntyre, Darrel Grand Moultrie, Francesca Harper, Liam Scarlett, Robert Garland and David Fernandez. Williams is the recipient of The Dallas Dance Council's 2017 Natalie Skelton Award, 2013 *Dance Magazine* "On the Rise," 2006 National Foundation for the Arts Award, 2006 Youth America Grand Prix finalist, Oprah Winfrey Fellowship recipient at the Ailey School and 2004 Texas Commission on the Arts Young Master.

David Wright (Dance Artist)

Born: Ft. Polk, LA. Training: Infiniti Performing Arts Center, Indiana Ballet Conservatory and Orlando Ballet School. Professional Experience: Orlando Ballet and Dance Theatre of Harlem (first season). Repertoire: Jordan Morris' *Moulin Rouge*, Val Caniparolis' *Lambertina*, Orlando Ballet's *Nutcracker* and *Carmina Burana*. Wright was a finalist at Beijing International Ballet and Choreography Competition 2019.

Virginia Johnson (Artistic Director)

Johnson, Artistic Director of Dance Theatre of Harlem, was a founding member and principal dancer with the company for 27 years. Born in Washington, D.C., she graduated from the Academy of the Washington School of Ballet and briefly attended the School of the Arts at New York University as a University Scholar before joining DTH in 1969.

Universally recognized as one of the great ballerinas of her generation, she is perhaps best known for her performances in the ballets *Giselle*, *A Streetcar Named Desire* and *Fall River Legend*. During her years with the company, she performed most of the repertoire, with principal roles in *Concerto Barocco*, *Allegro Brillante*, *Agon*, *A Streetcar Named Desire*, *Fall River Legend*, *Swan Lake*, *Giselle*, *Voluntaries* and *Les Biches*, among others, several of which were recorded for broadcast on PBS, network television and cable. Her choreographic credits include the television film *Ancient Voices of Children*, and works for Goucher College, Dancers Responding to AIDS, the Second Annual Harlem Festival of the Arts, Thelma Hill Performing Arts Center and Marymount Manhattan College, where she was an adjunct professor.

While still performing, her interest in journalism led her to Fordham University. After retiring from performing, she received an Independent Artist Grant from The Field that opened doors to art production. She attended the School of Visual Arts, where she studied drawing, filmmaking and television production before the opportunity to create *Pointe Magazine* presented itself. She was founding editor-in-chief from 2000-2009.

Her honors include a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America, the *Dance Magazine* Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award, the 2009 Martha Hill Fund Mid-Career Award and honorary doctorates from Cornish College of the Arts and Juilliard. She is an honorary member of Alpha Kappa Alpha Sorority and The Society, Inc. In 2016, she was honored by First Lady Michelle Obama at the White House for her contribution to the field of dance. In 2018, she held the Brackett Visiting Artist Chair at the University of Oklahoma and is the recipient of the Mary Day Award from the Washington Ballet and the 2019 CORPS de Ballet International Lifetime Achievement Award. In 2020, she was presented with a medal of honor from the Actor's Fund. She serves on the Advisory Board of The Center for Ballet and the Arts at NYU and Dance NYC and serves on the Board of Works & Process.

Arthur Mitchell (Co-Founder)

Mitchell is known around the world for creating and sustaining Dance Theatre of Harlem, the internationally acclaimed ballet company he co-founded with Karel Shook in 1969. Following a brilliant career as a principal artist with the New York City Ballet, Mitchell dedicated his life to changing perceptions and advancing the art form of ballet through the first permanently established African American and racially diverse ballet company.

Born in New York City in 1934, Mitchell began his dance training at New York City's High School of the Performing Arts, where he won the coveted annual dance award and subsequently a full scholarship to the School of American Ballet. In 1955, he became the first male African American to become a permanent member of a major ballet company when he joined New York City Ballet. He rose quickly to the rank of principal dancer during his fifteen-year career with New York City Ballet and electrified audiences with his performances in a broad spectrum of roles. Upon learning of the death of Reverend Dr. Martin Luther King, Jr. and with financial assistance from Alva B. Gimbel, the Ford Foundation and his own savings, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor, Karel Shook.

With an illustrious career that spanned over fifty years, Mitchell was the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award and more than a dozen honorary degrees.

Karel Shook (Co-Founder)

Shook played a key role as a teacher and mentor to African American dance artists in New York in the 1950s. In addition to cofounding Dance Theatre of Harlem with Arthur Mitchell in 1969, he also was a ballet master, choreographer and author. Born in 1920, Shook was a native of Renton, Washington. Encouraged to study ballet, at age 13 he was a protégé of Nellie Cornish and received a scholarship to the Cornish School of Allied Arts in Seattle. While his performance career was brief, he appeared on Broadway and danced with the Ballet Russe de Monte Carlo and New York City Ballet. Shook's performance career led to teaching and choreographing, mainly in Europe but also in New York. In the early 50s, he opened Studio Arts, one of the few dance studios in the city where African Americans could study ballet. Among his students were Carmen de Lavallade, Pearl Primus, Geoffrey Holder, Louis Johnson, Alvin Ailey and Arthur Mitchell, who first came to him at age 17. Shook left New York in 1959 to become the ballet master of the Dutch National Ballet, where he was when his former student, Arthur Mitchell, asked him to return to New York to help create Dance Theatre of Harlem. Shook was an advocate of the universality of classical ballet. His book, *Elements of Classical Ballet*, explores the development of classical ballet in such countries across the globe as China, Turkey, Iran, Japan, Cuba and Mexico. In 1980, he was awarded the United States Presidential Award for Excellence and Dedication in Education.

Robert Garland (Resident Choreographer)

Garland was a member of the Dance Theatre of Harlem Company achieving the rank of principal dancer. After creating a work for the DTH school ensemble, Arthur Mitchell invited him to create a work for the Dance Theatre of Harlem company and appointed him the organization's first Resident Choreographer. He is the Director of the DTH school. In addition to choreographing several ballets for DTH, Garland has also created works for New York City Ballet, Britain's Royal Ballet, Oakland Ballet and many others. His commercial work has included music videos, commercials and short films, including the children's television show *Sesame Street*, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Proctor and Gamble. Garland holds a Bachelor of Fine Arts degree from The Juilliard School in New York City.

Juan Carlos Peñuela (Rehearsal Director)

A native of Cali, Colombia, Peñuela began dancing at the age of 12 with Incolballet, a ballet-centered secondary school. After graduation, Peñuela was invited by Artistic Director Gloria Castro to join Ballet de Cali, Colombia's National Company as a soloist, where he performed in a variety of leading roles in contemporary works as well as classical pieces. Peñuela has danced with Ballet Arizona, Dance Theatre of Harlem, Pennsylvania Ballet, Maximum Dance Ballet Gamonet, Chamber Dance Project and Ballet NY.

Peñuela has served as guest ballet master and répétiteur with Compañia Colombiana de Ballet - Incolballet in Colombia, Chamber Dance Project, Lexington Ballet, The Ajkun Ballet Theatre in New York City, Alvin Ailey's American Dance Theatre, Ena Ballet Company in Japan and Earl Mosley's Institute of the Arts International Summer Intensive in Kent, CT. In 2011, he was invited to Malaysia, where he taught at their international festival, restaged *Don Quixote* and coached artists from all over the world for their International Gala of the Stars. From 2014 to 2018, Peñuela held the position of ballet master with Ballet Hispánico in New York City, as well as senior ballet teacher for the School of Dance. He has served as a faculty member at Joffrey Ballet School, Marymount Manhattan College, Ballet Academy East in New York City, Alvin Ailey, a guest teacher at The Juilliard School and Dance Theatre of Harlem's professional company.

Peñuela holds a Romana's Pilates certification and teaches Pilates designed for dancers. In 2011, he became certified in The American Ballet Theatre National Training Curriculum. During the summer of 2013, he was invited to teach in Italy as a faculty member of Alvin Ailey School. Since 2017, he has been teaching at the Central Pennsylvania Youth Ballet summer program. In 2014 and 2017, he attended the CPYB teacher's workshop and in 2017, he was featured in the August edition of *Dance Teacher Magazine*. For the last seven years, he has been invited to Panama City as a guest teacher and as an adjudicator to Danza Activa Competition and Ecuador Danza Ciad competition.

Anna Glass (Executive Director)

Glass has been involved in the performing arts as both an artist and arts administrator for over twenty years. She produced Carmen de Lavallade's solo show, *As I Remember It*, an intimate portrait of this legendary artist. Glass previously served as the managing director of 651 ARTS, a presenting/producing arts organization dedicated to celebrating contemporary performing arts of the African Diaspora. While at 651 ARTS, she co-produced numerous projects, including the highly regarded national tour of *FLY: Five First Ladies of Dance*.

Glass has served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations, including Urban Bush Women and the Weeksville Heritage Center. She currently serves on the board of the Association of Performing Arts Presenters. She has served as a hub site for the New England Foundation for the Arts' National Dance Project grant program. After receiving her Juris Doctor from the University of Dayton School of Law, Glass became the artist representative for the Dayton Contemporary Dance Company, a company she performed with for three years. She is a licensed attorney in the state of New York and lives in Harlem with her husband and daughter.

DTH Company is proud to be supported by: AllianceBernstein, Alphadyne Foundation, The Andrew W. Mellon Foundation, Anonymous, Arnhold Foundation, Inc., Bank of America, BET Networks, Bloomberg LP, Bloomberg Philanthropies, Con Edison, Cornell Family Foundation, Dance/NYC, Davis/Dauray Family Fund, The Jarvis and Constance Doctorow Family Foundation, Doris Duke Charitable Foundation, Ford Foundation, Fortitude Re, Google, Henry and Lucy Moses Fund, Inc., Hobson/Lucas Family Foundation, Howard Gilman foundation, Inc., The Harkness Foundation for Dance, The Dubose & Dorothy Heyward Memorial Fund, The Hyde and Watson Foundation, JP Morgan Chase, The Jockey Hollow Foundation, Inc./Jockey, The Klein Family Foundation, The Reginald F. Lewis Foundation Inc., MAC Cosmetics, Madison Square Garden, The Pierre and Tana Matisse Foundation, Margaret T. Morris Foundation, Masters Capital Management, LLC, Meta, Mid- Atlantic Arts Foundation, Morgan Stanley & Co. Incorporated, National Endowment for the Arts, New England Foundation for the Arts, New York State Council on the Arts with support of the Governor Kathy Hochul and the New York State Legislature, New York City Department of Cultural Affairs in partnership with City Council, Tatiana Piankova Foundation, Charles H. Revson Foundation, Jerome Robbins Foundation, The Shubert Foundation, Shutterfly, William Talbot Hillman Foundation, The Thompson Family Foundation, Upper Manhattan Empowerment Zone Development Corporation, Venable Foundation, Inc., Weil, Gotshal & Manges LLP, Yumiko.