



# 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, 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*

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## PROGRAM NOTES

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### **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

## ABOUT THE ARTISTS

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### **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, Jiří 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, Yucicchi 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 Compañía 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.

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