



Dance Theatre of Harlem

Arthur Mitchell, Founder

Karel Shook, Founder

Virginia Johnson, Artistic Director

Laveen Naidu, Executive Director

Keith Saunders, Ballet Master

Elizabeth England, General Manager

Dance Artists: **Michaela DePrince, Chyrstyn Fentroy, Jenelle Figgins, Emiko Flanagan, Alexandra Jacob, Ashley Murphy, Lindsey Pitts, Gabrielle Salvatto, Ingrid Silva, Stephanie Rae Williams, Fredrick Davis, Da' Von Doane, Taurean Green, Jehbreal Jackson, Dustin James, Francis Lawrence, Anthony Savoy, Samuel Wilson**

Arthur Mitchell, Artistic Director Emeritus

PROGRAM

There will be two intermissions.

Thursday, May 16 at 7:30 PM

Friday, May 17 at 8 PM

Saturday, May 18 at 2 PM & 8 PM

PROGRAM

In alphabetical order—please refer to the insert for your performance’s program.

Agon

(World Premiere: December 1, 1957)

Choreography: George Balanchine

Music: Igor Stravinsky

Staged for DTH by: Richard Tanner

Lighting: Peter D. Leonard

A ground-breaking 1957 collaboration between two monumental 20th-century artists, choreographer George Balanchine and composer Igor Stravinsky, *Agon* is universally regarded as a masterpiece that redefined ballet in its time. In *Agon*, (ancient Greek for contest), 12 dancers perform a series of solos, duets, trios and quartets based on 17th-century French court dances. DTH Founder and Artistic Director Emeritus Arthur Mitchell danced the central pas de deux in *Agon* at the ballet’s premiere.

Swan Lake (Act III Pas de Deux)

(World Premiere: March 4, 1877)

Staging: Anna-Marie Holmes after Marius Petipa and Nicholas Sergeyev

Music: Pyotr Illyich Tchaikovsky

Costumes: Courtesy of Boston Ballet

Lighting: Peter D. Leonard

Originally produced in 1877, *Swan Lake* has become one of the most enduring of classical ballets. The Act III Pas de Deux, which dates from 1895, is a universal favorite and a showcase for bravura technique. The Black Swan pas de deux, as this selection is popularly known, was staged for Dance Theatre of Harlem in 2012 by former ballerina and renowned coach and teacher Anna-Marie Holmes, who learned the role in St. Petersburg from the great Kirov ballerina Natalia Dudinskaya.

Contested Space

(World Premiere: February 7, 2011)

Choreography: Donald Byrd

Music: Amon Tobin

Costumes: Natasha Guruleva

Lighting: Peter D. Leonard

Assistant to the Choreographer: Jamal Story

Donald Byrd’s first work for Dance Theatre of Harlem, *Contested Space* is an exploration of contemporary couplings and relationships, examined through the lens of a 21st-century, post-neoclassical sensibility.

Gloria

(World Premiere: October 20, 2012)

Choreography: Robert Garland

Music: Francis Poulenc

Costumes Design and Execution: Pamela Allen-Cummings

Lighting: Roma Flowers

Harlem has rich cultural legacy that includes music (jazz, hip hop), and literature (the Harlem Renaissances' Zora Neale Hurston and Langston Hughes to name a few). Not as well known, but equally vibrant, is its spiritual legacy. *Gloria* stands as a tribute to that history and legacy that still abides in the community of Harlem.

The choreographer dedicates this work to the Abyssinian Baptist Church in Harlem, and its current Pastor, the Reverend Calvin Otis Butts III. *Gloria* was developed in part at Vineyard Arts Project: Ashley Melone, Founder and Artistic Director.

When Love

(World Premiere: October 20, 2012)

Choreography: Helen Pickett

Music: Philip Glass, Knee 5 from Einstein on the Beach

Costume: Charles Heightchew

Original Artwork for Fabric: Gary Kleinschmidt

Lighting: Mark Stanley

Assistant to the Choreographer: Kellye A. Saunders

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.

ABOUT THE ARTISTS

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim that uses the art form of classical ballet to change people's lives. Through performances by our internationally acclaimed Company, training in our world-class school, and participation in our multi-faceted arts education program, Dance Theatre of Harlem has made a difference in the world for 43 years.

Inspired to bring new opportunity to the lives of the young people in the Harlem neighborhood in which he grew up by the example of Dr. Martin Luther King, Jr., Arthur Mitchell and the late Karel Shook founded the Dance Theatre of Harlem in the basement of a church in 1969. Mitchell, who had found success as a principal dancer with the renowned New York City Ballet, understood the power of training in a classical art form to bring discipline and focus to a challenged community. Dance Theatre of Harlem's unprecedented success, as a racially diverse company, school and source of arts education was built on creating innovative and bold new forms of artistic expression. Through these varied artistic interactions, our ambassadors have helped to build character and have provided valuable life skills to countless people in New York City, across the country and around the world.

As Dance Theatre of Harlem traverses its fifth decade, we remain committed to the excellence that has sustained us over the years. At the same time, we dedicate ourselves to reaching new audiences with a message of self-reliance, self-expression and individual responsibility through the relaunch of the Dance Theatre of Harlem Company.

Now under the leadership of a second generation of artists inspired by Arthur Mitchell's vision, Artistic Director Virginia Johnson, founding member/former prima

ballerina and Executive Director Laveen Naidu, former school director/choreographer, our goal for the 21st century is to build community, inspire and uplift through the power of art.

Virginia Johnson (Artistic Director)

Virginia Johnson was a founding member of Dance Theatre of Harlem and its principal ballerina over a career that spanned nearly 30 years. After retiring in 1997, Johnson founded *Pointe Magazine* where she was editor-in-chief for 10 years. A native of Washington, D.C., Johnson began her training with Therrell Smith and studied with Mary Day at the Washington School of Ballet. She graduated from the Academy of the Washington School of Ballet and went on to be a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem. Johnson is universally recognized as one of the great ballerinas of her generation and is perhaps best known for her performances in such ballets as *Giselle*, *A Streetcar Named Desire* and *Fall River Legend*. She has received such honors as a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America and the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award and the 2009 Martha Hill Fund Mid-Career Award.

Arthur Mitchell (Co-Founder and Artistic Director Emeritus)

Arthur Mitchell is known around the world for creating and sustaining the 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 African American to become a permanent member of a major ballet company when he joined New York City Ballet. Mitchell 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 Mrs. 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 has spanned over 50 years, Mitchell is 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.

The Dance Theatre of Harlem Company

Fredrick Davis (Dancer)

Davis started his training at the age of 11 with a full scholarship at Ballet Tennessee. In 2004, he graduated from the Chattanooga High School Center for Creative Arts and moved back to New York City to continue his training with the Joffrey Ballet School. After completing three years with Joffrey, he was able to study with a full scholarship at summer intensives by American Ballet Theatre, Boston Ballet, North Carolina Dance Theatre, Ballet Academy East, Magnus Midwest Dance and Ballet Tennessee. Davis then joined Roxey Ballet Company, dancing in works such as *Othello*, *Carmen*, *Diana and Actaeon* and *Sleeping Beauty*. Soon after finishing his season with Roxey, Davis joined the Dance Theatre of Harlem Ensemble. He has also worked as a freelancer with Ballet Fantastique, Benjamin Briones Ballet, Staten Island Ballet and Ajkun Ballet Theatre. Davis has participated in the Dance for America Tour, DTH Vision Gala, The

Kennedy Center Honors, the Donald McKayle Tribute performance in Irvine, California and the Paramount Theatre Gala in Seattle, Washington.

Michaela DePrince (Dancer)

DePrince was born in Sierra Leone, orphaned by the civil war there and adopted by an American family in New Jersey when she was four years old. She began dancing at the age of five, studying ballet, modern, tap and jazz at Dalia Hay's Dance Academy in Cherry Hill, New Jersey. She began her formal ballet studies at The Rock School for Dance Education, where she continued her interest in other dance forms as well. While at The Rock School, she won both the Hope Award and the Junior Grand Prix at the Philadelphia Regional Youth America Grand Prix. From ages 11 to 13, DePrince studied ballet in Northern Vermont with Vanina Wilson, Alaina Albertson-Murphy and Alexander Nagiba. She also had the good fortune to study with Daniel Seillier in Montreal and Arthur Mitchell at the Dance Theatre of Harlem's Summer Intensive. She attended the American Ballet Theatre's Summer Intensive in New York City when she was 13 and was named a National Training Scholar. DePrince was a participant in the 2010 International Ballet Competition in Jackson, Mississippi. As a finalist at the Youth America Grand Prix in New York City, she was awarded a scholarship to The Jacqueline Kennedy Onassis School of the American Ballet Theatre. She is also a two-year recipient of The Beverly G. Smith Scholarship at American Ballet Theatre and was featured in the documentary *First Position*. She has danced for Darrell Grand Moultrie, the Harlem School of the Arts Dance Benefit, the Francesca Harper Project in the 2011 Denise Jefferson Memorial, Ballet Vêrité in The Levi Halevi Memorial Concert, Daniel Ulbricht's Dance Against Cancer Gala, De Dutch Don't Dance's production of *Abdallah en de Gazelle van Basra* and the South African Ballet Theatre, as well as the TV program *Dancing with the Stars*.

Da' Von Doane (Dancer)

Doane began his training at the Salisbury Studio of Dance (now Salisbury Dance Academy) where he trained with Betty Webster, Tatiana Akinfiyeva-Smith and Elena Manakhova. As a member of the school's regional dance company, the Eastern Shore Ballet Theatre, he performed various roles in annual productions of *The Nutcracker*, *Coppélia*, *Scheherazade* and the *Polovtsian Dances*, among others. Doane has attended summer intensives at the Kirov Academy of Ballet (Washington, D.C.) and the Atlantic Contemporary Ballet Theatre. At age 15, he returned to ACBT as a full-time academic student and trained there for four years. In 2008, Doane moved to New York City to join the Dance Theatre of Harlem Ensemble and performed at the Jacob's Pillow Dance Festival that summer. In 2009, Doane performed with Ballet Noir at East River Park as part of SummerStage and with Jacob's Pillow once again. In the fall of 2009, he danced as part of the Dance Theatre of Harlem with roles in the Joplin Dances, New Bach, the excerpt "Mother Popcorn," *Concerto In F*, *Fete Noir* and *South African Suite*. And in the winter of 2009, he began touring with DTH as a part of its Dance for America Tour. As a guest artist, Doane has performed with the Classical Contemporary Ballet Theatre and with choreographer Ja' Malik in 2009's E-moves Emerging Choreographers Showcase. In the summer of 2010, Doane performed once again with Ballet Noir in the 200th Anniversary Chopin Celebration and the 2010 World Dance Gala in Kielce, Poland. In 2011, Doane danced roles in *Glinka Pas de Trois*, *In the Mirror Of Her Mind* and *Contested Space*.

Chyrstyn Fentroy (Dancer)

Fentroy was born and raised in Los Angeles, California, where she trained with her mother Ruth Fentroy until the age of 17. She then moved to New York City after being offered a scholarship to the Joffrey Ballet School trainee program. During her first year there, she was asked to join the Joffrey Ballet School Performance Company in

which she danced several principal roles in works such as Gerald Arpino's *Birthdays Variations* and Davis Robertson's *UnEquilibrium*. Fentroy competed in the Youth America Grand Prix finals in New York in 2010 and 2011, where she was then asked to compete in the Beijing International Ballet and Choreography Competition. She has also had her contemporary choreography recognized in other competitions.

Jenelle Figgins (Dancer)

Figgins began her training at the Jones-Haywood School of Ballet, Dance Institute of Washington and Duke Ellington School of the Performing Arts. While training, she received scholarships to attend Dance Theatre of Harlem's Kennedy Summer Intensive. She went on to attend SUNY Purchase New York on partial scholarship and in 2011 received her BFA with honors in dance. Following graduation, she attended Springboard Danse Montreal in 2011. Figgins has been featured in works by Sarah Mettin, Kevin Thomas, Emily Molnar, Twyla Tharp, Paul Taylor, George Balanchine, Nora Reynolds and Hinton Battle. She has danced professionally with Mettin Movement Collective, Collage Dance Collective and Les Grands Ballets Canadiens de Montréal.

Emiko Flanagan (Dancer)

Flanagan received her early dance training from California Dance Theatre and attended summer programs at Pacific Northwest Ballet, Boston Ballet, and San Francisco Conservatory of Dance. She continued her studies at UC Irvine as a BFA student in Dance Performance. After her sophomore year, she took a leave of absence from school to be a trainee with the Joffrey Ballet in Chicago. The following year Flanagan was an apprentice with the Richmond Ballet for their 2010-2011 season and then spent one year in the Alonzo King LINES Ballet Training Program. She has performed in works by choreographers such as George Balanchine, William Forsythe, Salvatore Aiello, Jodie Gates, Alexei Kremnev and Keelan Whitmore.

Taurean Green (Dancer)

Green returned to Dance Theatre of Harlem in 2011 after eight seasons dancing with companies such as Pacific Northwest Ballet, City Ballet of San Diego and, most recently, Company C Contemporary Ballet. At DTH, Green danced featured roles in George Balanchine's *Agon* and *The Four Temperaments*, Michael Smuin's *A Song for Dead Warriors* and *St. Louis Woman* and Jerome Robbins' *Fancy Free*. At PNB, Green was featured in many Balanchine ballets as well as original works created for the company. In San Diego, he performed leading roles in *Don Q*, *Apollo*, *A Midsummer Night's Dream*, *The Four Seasons* and *La Bayadère*, and in San Francisco, Green had several original works set on him as well as reprised older works by noted choreographers such as Twyla Tharp and Lar Lubovitch.

Jehbreal Muhammad Jackson (Dancer)

Jackson began his formal training in ballet at 10 years old, being placed accidentally into the wrong classroom by an after-school program advisor. He found his heart in classical and contemporary dance and continued to study at the Dallas Black Dance Academy, W. E. Greiner Middle School of the Exploratory and Performing Arts and the Booker T. Washington High School for the Performing and Visual Arts. Jackson is a graduate of The Juilliard School in New York under the direction of Lawrence Rhodes, where he performed the works of Alexander Ekman, Stijn Celis, Mark Morris, Jerome Robbins, William Forsythe and Ohad Naharin. Recently, Jackson performed as a guest with Ballet Noir NYC, sharing the stage with performers from American Ballet Theatre and the Polish National Ballet for their Chopin festival. In October 2010, he performed with Keigwin + Company at the annual Fall for Dance festival at New York City Center. He has also been a featured vocalist with various jazz bands at Juilliard and embarked on a concert tour to Brazil.

Alexandra Jacob (Dancer)

Jacob began her first formal Vaganova ballet training at the age of eight at Berkeley City Ballet. Jacob also attended summer programs at the Dance Theatre of Harlem and Alonzo King LINES Ballet on scholarships. After graduating high school, she pursued an architecture degree at the California College of the Arts. Three years into her college career, she rediscovered her love for ballet and decided to return to New York in the fall of 2004 to attend the Joffrey Ballet School. She joined the Dance Theatre of Harlem Ensemble in January 2005 under the direction of Arthur Mitchell. Jacob toured with the ensemble throughout the United States and internationally, performing featured roles by Peter Pucci, Donald Byrd, Christopher L. Huggins, Lowell Smith and Arthur Mitchell.

Dustin James (Dancer)

James began his dance training at age 11 in Houston and later attended the city's High School for the Performing and Visual Arts. While attending HSPVA, he also began studying at Houston Ballet's Ben Stevenson Academy and became a member of Houston Ballet II for two years. While there, James was trained and coached by Claudio Muñoz as well as Lázaro Carreño, Phillip Broomhead and Priscilla Nathan-Murphy. After completing his training, James joined BalletMet Columbus, where he danced for four seasons and performed works by such choreographers as Stanton Welch, Darrell Grand Moultrie and Ma Cong.

Francis Lawrence (Dancer)

Lawrence studied at The Australian Ballet School where he graduated with a diploma in dance. While at the school, he danced with The Australian Ballet and with its regional Dancers Company for two years. Upon arriving in the states, Lawrence joined New York Theatre Ballet for their 30th season in *Cinderella* and *Dance/Speak: The Life of Agnes de Mille* and has danced for the Grand Rapids Ballet Company under the direction of Patricia Barker. During his time in the company, he performed repertoire by George Balanchine, Twyla Tharp, José Limón, Paul Taylor, Ulysses Dove, Lew Christensen, David Parsons and Mario Radacovsky. In the United States he has studied under programs offered by The Ailey School, Complexions and Hubbard Street, working with choreographers like Pedro Ruiz, Dwight Rhoden and Desmond Richardson. Lawrence most recently worked with Olivier Weavers on *Fragments*, as well as a new work, *The Couch*.

Ashley Murphy (Dancer)

Murphy began her dance training at age three. She was enrolled in the pre-professional division at Carol Anglin Dance Center from 1993-2002, where she became a member of Louisiana Dance Theatre, an Honor Company of Regional Dance America. She has also performed for Shreveport Opera and Moscow State Ballet as well as in the premiere of William Joyce's *The Leaf Men and The Brave Good Bugs*. She represented LDT in the Regional Dance America performance at the International Ballet Competition in Jackson, Mississippi and attended summer programs at New York's Joffrey Ballet School and The Ailey School. In 2002, Murphy went on to train and perform with Dance Theatre of Harlem's Dancing Through Barriers® Ensemble. The following year, she was accepted into the DTH Company and toured with them throughout the United States and Great Britain, Germany, Italy and Greece. Murphy has also taught for the DTH Pre-Professional Residency at the Kennedy Center White House special, appearing on BET's *106 & Park* and the game show *Jeopardy* and representing the U.S. in a cultural exchange program in Kingston, Jamaica. In 2011, she was chosen for a new work by Christopher L. Huggins that was commissioned for Dancers Responding to AIDS.

Lindsey Pitts (Dancer)

Pitts began her formal ballet training at Coleman Academy under the direction of Susan Clark and Judy Coleman. She continued her studies during summer intensives with Milwaukee Ballet, Atlanta Ballet, Orlando Ballet, Ballet Austin and The Ailey School. Following high school, she attended Butler University, where she received dual degrees in dance arts administration and strategic communications. Pitts began her professional career with Nashville Ballet's second company, performing under the direction of Paul Vasterling in full-length ballets that included *The Nutcracker*, *Giselle* and *Swan Lake*.

Gabrielle Salvatto (Dancer)

Salvatto, a native New Yorker born and raised in the Bronx, studied at The School of American Ballet and received her high school diploma from La Guardia High School of Music & Art and Performing Arts. She went on to graduate from the Juilliard dance BFA program, where she performed repertoire by Ohad Naharin, Jerome Robbins, Nacho Duato, Eliot Feld and José Limón, among others. Salvatto has since danced for Austin McCormick's Company XIV and Sarah Berges Dance. Further training includes Hubbard Street, Complexions and Springboard Danse Montreal.

Anthony H. Javier Savoy Jr. (Dancer)

Savoy began his formal training at the age of 15, studying at various schools in and around Maryland. In 2004, he was accepted on full scholarship to train at Abigail Francisco School of Classical Ballet, having the opportunity to work and dance with artists such as Sascha Radestsky, Stephanie Walz and Lainie Munro. In 2006, Savoy was selected Maryland All-State Dancer and continued his training and studies at Point Park University on an Artistic Achievement Scholarship with a concentration in ballet. He has attended summer intensives at Earl Mosley's Institute for the Arts, Point Park University, the Kirov Academy of Ballet, American Ballet Theatre and Dance Theatre of Harlem. In the spring of 2008, Savoy left Point Park University to pursue a more academic schedule at Anne Arundel Community College, working towards a BFA with additional concentrations in biology and psychology. He has worked with choreographers such as Francesca Harper and Jason McDole and performed works by Brian Reeder, Melissa Barak, Juan Carlos Peñuela and Robert Garland.

Ingrid Silva (Dancer)

Silva began her formal ballet training at the age of eight at Dançando Para Não Dançar, the Deborah Colker School and Escola de Dança Maria Olenewa. She has also apprenticed with Grupo Corpo Dance Company in Brazil. After entering the Universidade da Cidade College, she decided to follow her passion and traveled to New York in 2007. That summer, she attended the Dance Theatre of Harlem Summer Intensive Program and afterwards joined the school's Professional Training Program. She became a member of the Dance Theatre of Harlem Ensemble in 2008. Silva has also performed with Armitage Gone! Dance performing *GAGA-Gaku* at the Joyce Theater in 2011.

Stephanie Rae Williams (Dancer)

Williams received her early training at Dallas Dance Academy with Fiona Fairrie. Williams made her professional debut with Ben Stevenson's Texas Ballet Theater in 2006-07, and she most recently danced as a company member with the Francesca Harper Project and Ballet Black. Williams was an apprentice with Complexions in 2009, and has also studied during summers at The Juilliard School, Alonzo King LINES Ballet and Houston Ballet's Ben Stevenson Academy. She was a fellowship recipient at The Ailey School, a 2006 National Foundation on the Arts award winner, a 2006 Youth America Grand Prix Finalist and a 2004 Texas Commission on the Arts Young Master.

Samuel Wilson (Dancer)

Wilson started dancing ballet at the age of 15 with the Peninsula Dance Theatre. He has danced in summer programs such as Summer Dance Lab in Walla Walla, Washington and American Ballet Theatre in Austin, Texas. It wasn't until 2003, when Wilson came to Dance Theatre of Harlem that he started his professional career and joined the Dancing Through Barriers® Ensemble. DTH has provided Wilson with the opportunity to perform in venues such as the White House, BET's *106 & Park*, Fox 5 News, The Kennedy Center and The Joyce Theater in New York. He has also had the opportunity to work with world-renowned choreographers and study under influential teachers like Arthur Mitchell and Eva Evdokimava. Wilson has also developed into a high caliber teacher and dance coach himself, working in ballet schools and summer programs such as Usdan Center for the Creative and Performing Arts and the Voorhees Ballet.

Company Artistic Staff**Keith Saunders** (Ballet Master)

Saunders, a native of Baltimore, Maryland, began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook and William Griffith. He became a principal dancer with DTH and performed a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989). As a guest artist, Saunders appeared with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballethnic Dance Company and Parsons Dance, among others. He has been a faculty member of the Dance Theatre of Harlem School, the BalletMet Dance Academy (where he also served as Education Director), the New Ballet School (now Ballet Tech) and the 92nd Street Y. In 2003, Saunders was Guest Artist-in-Residence in the Dance Department at the University of Wyoming, and he taught and choreographed at their Snowy Range Dance Festival from 2003-2008. Saunders was appointed Dance Theatre of Harlem's assistant ballet master in 1994 and ballet master in 1996. From 2004-2010, he was director of Dancing Through Barriers®, Dance Theatre of Harlem's international education and outreach initiative, in addition to directing the DTH Ensemble.

Robert Garland (Resident Choreographer)

Garland was a principal dancer with the Dance Theatre of Harlem and is now Resident Choreographer. He has created works for the Dance Theatre of Harlem Company and their School Ensemble. He has also choreographed for New York City Ballet, The Royal Ballet and Oakland Ballet. After creating a work for the Dance Theatre of Harlem School Ensemble, Arthur Mitchell invited Garland to create a work for The Dance Theatre of Harlem Company. Upon his retirement from the stage, he was appointed by Mitchell and became the organization's first Resident Choreographer. 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.