



Dance Theatre of Harlem

Founders **Arthur Miller, Karel Shook**

Artistic Director **Virginia Johnson**

Ballet Masters **Keith Saunders, Kellye A. Saunders**

General Manager **Melinda Bloom**

Dance Artists **Lindsey Croop, Chyrstyn Fentroy, Alicia Holloway, Nayara Lopes,**

Ingrid Silva, Alison Stroming, Stephanie Rae Williams, Da'Von Doane,

Gentry George, Francis Lawrence, Choong Hoon Lee, Dylan Santos,

Anthony Javier Savoy, Jorge Andrés Villarini

Artistic Director Emeritus **Arthur Mitchell**

PROGRAM

Vessels

In The Mirror Of Her Mind

// Intermission //

Dancing on the Front Porch of Heaven: Odes to Love And Loss

// Intermission //

Return



Thursday, March 3 @ 7:30 PM

Friday, March 4 @ 8 PM

Saturday, March 5 @ 2 PM

Saturday, March 5 @ 8 PM

Zellerbach Theatre

**AFRICAN ROOTS,
AMERICAN VOICES**

Part of the African Roots, American Voices series.

PROGRAM NOTES

Vessels (World Premiere: October 17, 2014)

Choreography **Darrell Grand Moultrie**

Music **Ezio Bosso**

Costume Design and Execution **George Hudačko**

Lighting Design **Clifton Taylor**

Dance Artists

Light **Chyrstyn Fentroy, Alison Stroming, Ingrid Silva, Lindsey Croop, Stephanie Rae Williams, Jorge Andrés Villarini, Da'Von Doane, Gentry George, Anthony Javier Savoy, Dylan Santos**

Belief **Alison Stroming, Ingrid Silva, Lindsey Croop, Stephanie Rae Williams**

Love **Chyrstyn Fentroy, Jorge Andrés Villarini**

Abundance **The Company**

The entire journey is cyclic.

Let us all be infused with something beautiful that can be transferred to others.

This commission is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

In The Mirror Of Her Mind (Premiere: August 17, 2011, DTH Premiere: February 6, 2013)

Choreography **Christopher Huggins**

Music **Henryk Górecki** (*Symphony No. 3, Op. 36, 2nd movement, Lento e largo—Tranquillissimo*)

Costumes **Natasha Guruleva**

Lighting **Peter D. Leonard**

Assistant to the Choreographer **Levi Marsman**

Dance Artists **Nayara Lopes, Da'Von Doane, Anthony Javier Savoy, Dylan Santos**

In the Mirror of Her Mind was created by Christopher Huggins to benefit Dancers Responding to AIDS with generous support provided by Chris Fraley & Victor Self and the Fund in the Sun Foundation.

Dancing on the Front Porch of Heaven: Odes to Love and Loss (World Premiere: 1993, DTH Premiere: October 4, 2013)

Choreography **Ulysses Dove** (The Estate of Ulysses Dove: Alfred Dove Administrator)

Music **Arvo Pärt** (*Cantus in Memory of Benjamin Britten, 1977*)

Staging **Anne Dabrowski**

Costume Design **Jorge Gallardo**

Lighting Design **Björn Nilsson**; Recreated by **Peter D. Leonard**

Dance Artists (evening performances) **Lindsey Croop, Chyrstyn Fentroy, Alicia Holloway, Francis Lawrence, Anthony Javier Savoy, Jorge Andres Villarini**

Dance Artists (matinee performance) **Ingrid Silva, Nayara Lopes, Alison Stroming, Da'Von Doane, Dylan Santos, Choong Hoon Lee**

Subtitled *Odes to Love and Loss, Dancing on the Front Porch of Heaven* was choreographed for the Royal Swedish Ballet in 1993 during a challenging period in Ulysses Dove's life.

Having lost 13 close friends and relatives, among them his father, Dove explained, "I want to tell an experience in movement, a story without words, and create a poetic monument over people I loved." Set to Estonian composer Arvo Pärt's *Cantus in Memory of Benjamin Britten*, Dove's spare but demanding choreography invites dancer and viewer alike to live each moment as if it were the last.

Return (World Premiere: September 21, 1999)

Choreography **Robert Garland**

Music **James Brown, Alfred Ellis, Aretha Franklin, Carolyn Franklin**

Costume Design and Execution **Pamela Allen-Cummings**

Lighting **Roma Flowers**

Dance Artists

"Mother Popcorn" **Nayara Lopes, Lindsey Croop, Chyrstyn Fentroy, Alicia Holloway, Ingrid Silva, Alison Stroming, Da'Von Doane, Anthony Javier Savoy, Francis Lawrence, Dylan Santos, Choong Hoon Lee, Gentry George**

"Baby, Baby, Baby" **Lindsey Croop, Anthony Javier Savoy, Chyrstyn Fentroy, Francis Lawrence, Alison Stroming, Dylan Santos**

"I Got The Feelin'" **Nayara Lopes, Dylan Santos, Choong Hoon Lee, Ingrid Silva, Alicia Holloway, Gentry George**

"Call Me" **Chyrstyn Fentroy, Francis Lawrence, The Company**

"Superbad" **Da'Von Doane, The Company**

Return was choreographed for Dance Theatre of Harlem's 30th anniversary. Choreographer Robert Garland calls the ballet's style "post-modern urban neoclassicism – an attempt to fuse an urban physical sensibility and a neoclassical one." Staged for 12 dancers to songs performed by James Brown and Aretha Franklin, *Return* is "a witty fusion of ballet technique and street gait whose irony toward rhythm-and-blues had the audience in stitches" (*The New York Times*).

"Mother Popcorn" and "Superbad" performed by James Brown
Courtesy of Dynatone Publishing Company
By arrangement with Warner Special Products

"Baby, Baby, Baby" and "Call Me" performed by Aretha Franklin
Courtesy of Pronto Music and Fourteenth Hour Music, Inc.
By arrangement with Warner Special Products

"I Got the Feelin'" performed by James Brown
By arrangement with Fort Knox Music, Inc.

Return was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

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. Dance Theatre of Harlem was founded in 1969 by Arthur Mitchell and the late Karel Shook. Mitchell, the first African-American to become a principal dancer with a major U. S. ballet company (New York City Ballet) turned his despair at the assassination of Dr. Martin Luther King, Jr. into hope by establishing a school and later a company to bring new opportunities to the young people in the Harlem neighborhood where he grew up. He believed that training in a classical art form could instill discipline and focus in a challenged community. Dance Theatre of Harlem's unprecedented success is built on the bold new forms of artistic expression that arose from the access he created. Through varied artistic interactions, Dance Theatre of Harlem has inspired countless people in New York City, across the country and around the world.

Forty-six years later, Dance Theatre of Harlem remains committed to the excellence that has sustained it. At the same time, it is dedicated to reaching new audiences with a powerful message of self-reliance, artistic relevance and individual responsibility, all hallmarks of an organization that has played a key role in the national cultural dialogue.

Now in its fourth season, a new Dance Theatre of Harlem company tours nationally and internationally with 14 richly diverse dance artists who perform an eclectic and demanding repertoire at the highest level. The Dance Theatre of Harlem School has continued to train young people from pre-ballet to professional throughout the organization's history and currently trains more than 500 students per year in winter and summer sessions. Arts education and community engagement remain a key component of the DTH mission. The Company engages community on tour and, in the New York metropolitan area, *Dancing Through Barriers*, a comprehensive arts education platform provides access to the life-changing power of the arts.

Virginia Johnson (Artistic Director)

A founding member of Dance Theatre of Harlem, Virginia Johnson was one of its principal ballerinas over a career that spanned nearly 30 years. After retiring in 1997, Johnson went on to found *Pointe Magazine* and was editor-in-chief for 10 years.

A native of Washington, D.C., Johnson began her training with Therrell Smith. She studied with Mary Day at the Washington School of Ballet and 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 the ballets *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 male 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 Alva B. Gimbel and the Ford Foundation, 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

Lindsey Croop, *Midland, Texas*

Entering her fourth season with Dance Theatre of Harlem, Lindsey (Pitts) Croop is a firm believer in art's ability to break down barriers. Croop draws inspiration from the

rich cultural and balletic legacy of her surroundings. In an age where African American ballerinas like Misty Copeland are pioneering for acceptance in a traditional art form, Croop uses her spotlight to connect with the community and promote diversity. While touring the world with DTH, Croop has grown from her artistic exchange with resident choreographer Robert Garland, performing lead roles for him in *New Bach* and *Return*. Croop's artistic highlights include performing works from Alvin Ailey, George Balanchine, Ulysses Dove, Nacho Duato and DTH's broad and demanding new works from nationally-acclaimed choreographers Donald Byrd and Darrell Grand Moultrie. Croop holds degrees in Dance-Arts Administration and Journalism from Butler University where she graduated cum laude. Growing up in Texas, her interest in dance began at A Petite Dance Studio. By the age of 11, she joined Midland Festival Ballet where she trained under Susan Clark, followed by intensives with Milwaukee, Orlando and Atlanta Ballets. She began her professional career with Nashville Ballet before following her dreams to New York. Croop was recently honored as a featured artist for the One World Trade Center grand opening. lindseycroop.nyc

Da'Von Doane, Salisbury, Maryland

Da' Von 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 schools' regional dance company, the Eastern Shore Ballet Theatre, he performed various roles in annual productions of *The Nutcracker*, *Coppélia*, *Scheherazade* and the *Polovtsian Dances*. Doane attended summer intensives at the Kirov Academy of Ballet (Washington, D.C.) and the Atlantic Contemporary Ballet Theatre (ACBT). At age 15, he returned to ACBT as a full-time academic student and trained there for four years. Doane then moved to New York and joined the Dance Theatre of Harlem Ensemble, performing in venues across the country including Jacob's Pillow. Doane has appeared with Ballet Noir at East River Park as part of SummerStage, in the 200th Anniversary Chopin Celebration and the 2010 World Dance Gala in Kielce, Poland. As a guest artist, Doane performed with the Classical Contemporary Ballet Theatre and choreographer Ja' Malik in E-moves Emerging Choreographers Showcase. With Dance Theatre of Harlem, Doane has danced leading roles in *Glinka Pas de Trois*, *In the Mirror of Her Mind*, *New Bach*, *Return*, *Fete Noir*, *South African Suite*, *Concerto In F* and *Contested Space*.

Chyrstyn Fentroy, Los Angeles, California

Chyrstyn Mariah Fentroy was born and raised in Los Angeles, California where she trained mainly with her mother, Ruth Fentroy, until the age of 17. She 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 and toured the East Coast. Fentroy competed in the Youth America Grand Prix finals in New York in 2010 and 2011 and was asked to compete in the Beijing International Dance Competition. She is currently in her third season with Dance Theatre of Harlem where she performs principal roles in *The Black Swan Pas de Deux* from *Swan Lake*, *Pas De Dix* from *Raymonda*, Alvin Ailey's *The Lark Ascending* and George Balanchine's *Tchaikovsky Pas De Deux* and *Agon*. Fentroy was featured on the January 2015 cover of *Dance Magazine* as one of the "25 Dancers to Watch."

Gentry Isaiah George, Miami, Florida

Founder and Artistic Director of the Washington Heights / Inwood-based contemporary performance art company ZEST COLLECTIVE, George is a graduate of The Juilliard School and in April 2013, was heralded by the *New York Post* as one of "three men to watch in ballet." George founded ZEST COLLECTIVE Contemporary Performance Art in November 2013. He began his artistic studies at age eight with The Community Book and Dance Academy founder Linda Agyapong. He studied with Daniel Lewis before graduating from New World School of the Arts in 2008. George trained with Arts Ballet Theatre of Florida's Artistic Director Vladimir Issaev, and was a scholarship student at The Ailey School, The

School at Jacob's Pillow and The Miami Conservatory's Thomas Armour Youth Ballet. He is a recipient of a Level 1 ARTS award given by the National Foundation for Advancement in the Arts and is featured on HBO's *Masterclass*, also starring Jacques d'Amboise. He has graced the pages of *Essence Magazine*, has appeared in an editorial collection by fashion photographer Matthew Kim and can be seen in the feature film *Life of an Actress*. Most recently, George premiered collaborative performances with artists throughout South Florida, New Jersey and New York. George is an Associate Artist at New York Live Arts and has danced for Ailey II, Lustig Dance Theatre, Collage Dance Collective and Malcolm Low's Formal Structure.

Nayara Lopes, Curitiba, Brazil

Nayara Lopes started dancing at age six and trained both at the School of Theatre Dance Guaira in Brazil and American Ballet Theatre's Jacqueline Kennedy Onassis in New York City. Following her early training, she joined Orlando Ballet II, where she performed roles in *Carmen*, *Giselle* and *A Midsummer Night's Dream*. She joined The National Ballet of Canada as an Apprentice in 2011 where she performed in many full-length ballets including *The Nutcracker*, *Giselle*, *La Fille mal Gardée* and *Alice in Wonderland*. Lopes has competed in ballet competitions such as the New York finals of Youth America Grand Prix, where she received the Mary Day Special Award, and the Youth America Grand Prix-Regionals (Columbia, South Carolina), where she was the Grand Prix Winner 2011. She has worked with choreographers including Christopher Wheeldon, James Kudelka, Lindsay Fischer, Robert Hill, Raymond Lukens and Jessica Lang. Additional roles include Kitri in *Don Quixote*, *Allegro Brillante*, and the *Black Swan* and *Sleeping Beauty* Pas de Deux.

Francis Lawrence, Melbourne, Australia

Francis Lawrence studied at The Australian Ballet School and graduated with a diploma in dance. While still a student, he performed with the The Australian Ballet and with its regional Dancers Company for two years. Upon arriving in the U.S., 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 Parson and Mario Radacovsky. Lawrence has studied in programs offered by The Ailey School, Complexions and Hubbard Street, getting to work with choreographers such as Pedro Ruiz, Olivier Weavers, Dwight Rhoden and Desmond Richardson. He joined the Dance Theatre of Harlem company in 2012.

Choong Hoon Lee, Seoul, South Korea

In his first season with DTH, Choong Hoon Lee began his training at the Korean National University of Arts. While there, he received a scholarship from the School of American Ballet in New York. In 2004, he was a semi-finalist at the Varna Competition and received the Gold Award in Pas de Deux at the Gwanju International Competition in 2005. He danced with Mariinsky Ballet Theater in Russia and was a soloist with the Korean National Ballet, when he danced in *Othello*, *Don Quixote*, *Swan Lake*, *Cinderella*, *Spartacus*, *Nutcracker*, *Satanilla*, *Paquita*, *Le Corsaire* and *Giselle*. After coming to the United States, he was a member of Complexions Contemporary Ballet and later worked with New York Theater Ballet.

Dylan Santos, Sao Paulo, Brazil

Dylan Santos began his studies at Centro de Artes Pavilhao D in Brazil under the direction of Ricardo Scheir. At the age of 15, he was a finalist at Youth American Grand Prix in NYC where he was awarded scholarships for study at several schools including the Harid Conservatory in Boca Raton, FL where he ultimately decided to continue his studies. After working as a trainee with the Houston Ballet, Santos joined the Orlando Ballet under

the direction of Robert Hill, where he performed in many productions including *Giselle*, *Carmen* and *Esmeralda*. With Ballet Chicago, Santos first performed the Balanchine works *Serenade*, *Swan Lake*, *Who Cares* and *Divertimento No. 15*. He has also danced lead roles in *Coppelia*, *Le Corsaire*, *Sleeping Beauty*, *Cinderella* and *Swan Lake*, and has worked with many choreographers and teachers including Stanton Welch, Phillip Broomhead, Claudio Munoz, Andrew Murphy, Anna-Marie Holmes, Deidre Miles Burger, Oliver Munoz, Alexei Kremnev, Anna Reznik, Kim Marsh, Patricia Miller and Ashley Wheeler. He has worked in company productions with the Houston Ballet, Joffrey Ballet and Paris Opera Ballet.

Anthony Javier Savoy, Annapolis, Maryland

Starting late at the age of 16, Anthony Javier Savoy began his classical studies at Abigail Francisco's School of Classical Ballet. In 2006, Savoy was awarded the title Maryland All State Dancer by the Congressional House Representative of Maryland, Christopher Van Hollen. He went on to continue his studies at Point Park University. In 2008, he left Point Park University to attend Anne Arundel Community College, working towards a Bachelor's in Fine Arts and a minor in biology. Savoy has attended summer intensives with American Ballet Theatre, The Kirov Academy and Dance Theatre of Harlem, all on full scholarship. In 2010, Savoy joined DTH's Dancing Through Barriers Ensemble, where he participated in the Fire Island Dance Festival 17 in collaboration with Dancers Responding to AIDS and Broadway Cares. Savoy has served as a cultural ambassador for the U.S. State Department performing and providing community outreach while touring internationally with DTH. Savoy worked with FOX TV on Nigel Lythgoe's hit television series, *So You Think You Can Dance* and with NBC's *America's Got Talent*. In addition to an extensive list of commercial television appearances and print modeling, Savoy has performed principal roles in ballets including *Tchaikovsky Pas de Deux*, Nacho Duato's *Coming Together*, *Agon*, Ulysses Dove's *Dancing on the Front Porch of Heaven* and Alvin Ailey's *The Lark Ascending*.

Ingrid Silva, Rio de Janeiro, Brazil

Born in Rio de Janeiro, Brazil, Ingrid Silva began ballet studies at the age of eight at Projeto Dançando Para Não Dançar. Silva studied at Escola de Dança Maria Olenewa, Centro de Movimento Debora Colker on full scholarship and at age 17 joined Grupo Corpo as an apprentice. Following high school, she attended Universidade da Cidade. Silva attended the Dance Theatre of Harlem Summer Program on full scholarship in 2007, joined the Professional Training Program and Dancing Through Barriers Ensemble in 2008 and became a member of the professional company in 2013. As guest artist, Silva performed with Dançando Para Não Dançar in Brasil, Armitage Gone! Dance and The Francesca Harper Project. Silva's work with choreographers includes Arthur Mitchell, Donald Byrd, John Alleyne, Darrel Grand Moltrie, Francesca Harper, Robert Garland, David Fernandez, Carol Armitage, Deborah Colker and Rodrigo Pederneiras. With Dance Theatre of Harlem, Silva has danced principal roles in George Balanchine's *Glinka Pas de Trois* and *Agon*, Robert Garland's *Return*, Ulysses Dove's *Dancing on the Front Porch of Heaven* and John Alleyne's *Far but Close*. Soloist roles include Alvin Ailey's *Lark Ascending*, Donald Byrd's *Contested Space* and Darrel Grand Moltrie's *Vessels*. As a cultural ambassador for the U.S. State Department, Silva has performed and provided community outreach in Jamaica, Honduras and Israel. She performed at the Brasil Foundation's Lincoln Center 2014 Gala and was featured in the Brazilian film *Mare Nossa Historia de Amor*. She was featured recently in *Vogue* and *Glamor* magazines in Brazil.

Alison Stroming, Recife, Brazil

Beginning her formal ballet training at age nine at The School of American Ballet, Stroming went on to perform many children's roles with New York City Ballet. She attended the American Ballet Theater Summer Intensive in New York in 2004 where Franco De Vita, principal of the JKO School, offered a full scholarship to the new Junior Division. Stroming was a member of American Ballet Theatre II and toured Europe in 2010 and 2011. She

won the title of Miss New York's Outstanding Teen 2010 and represented the state of New York at the Miss America's Outstanding Teen competition, where she won the Overall Talent award. Stroming was also the recipient of the Dizzy Feet Foundation Scholarship in 2010. She danced for two seasons with the Alberta Ballet in Canada and most recently with Ballet San Jose under the direction of Jose Manuel Carreno, where she performed works by Dwight Rhoden, Twyla Tharp, Ohad Naharin and George Balanchine. She is also a demonstrator for the regional tour of *Jump: The Alternative Convention* and *Nuvo Dance Convention*, both directed by her brother, Gil Stroming. She is a national Capezio Athlete and is proud to be a representative of the brand. This past year, she starred in her first national ad campaign "Strength in Beauty, Beauty in Strength" for Tumi Luggage which was featured in retail stores across the globe.

Jorge Andrés Villarini, *San Juan, Puerto Rico*

Jorge Andrés Villarini is an alum of the Escuela de Baile Andanza in Puerto Rico, the JKO School at American Ballet Theatre and holds a BFA degree in dance from Marymount Manhattan College. Upon graduation, Villarini danced for three seasons with Ballet Met where he was awarded the Columbus Dances Choreographic Fellowship by the Greater Columbus Arts Council. Villarini went on to join the Martha Graham Dance Company, performing in venues including the Villa Adriana International Festival in Tivoli, Italy and the Odeon of Herodes Atticus at the Parthenon in Athens, Greece. With Dance Theatre of Harlem, he has been featured in George Balanchine's *Tchaikovsky Pas de Deux* at the Ravenna Festival in Italy as well as Nacho Duato's *Coming Together* at New York City Center. Villarini's versatile performance experience expands through the realms of classical and neoclassical ballet, modern and contemporary dance, including works by Alvin Ailey, George Balanchine, John Butler, Nacho Duato, Frederick Franklin, Martha Graham, Alvin Nikolais, Amedeo Amodio, James Kudelka, Edwaard Liang, Gustavo Ramírez Sansano, Rodney Rivera, Christopher Wheeldon and Shen Wei.

Stephanie Rae Williams, *Salt Lake City, Utah*

Stephanie Rae Williams began her training at Dallas Dance Academy with Lyndette Galen and Fiona Fairrie. Prior to joining Dance Theatre of Harlem Ensemble in 2010, she danced with The Francesca Harper Project, Complexions Dance Company, Ballet Black and Texas Ballet Theatre, where she made her professional debut. During the summer she has trained at Hubbard Street Dance Chicago, Springboard Danse Montreal, The Juilliard School, Alonzo King's LINES Ballet and Houston Ballet Academy. Williams was featured in *Dance Magazine's* "On the Rise" in the August 2013 edition, and she was a Fellowship recipient at the Ailey School, a 2006 National Foundation for the Arts Award Winner, a 2006 Youth America Grand Prix Finalist and a 2004 Texas Commission on the Arts Young Master.

Keith Saunders (Ballet Master)

Keith 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 the David Parsons Company. 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 to 2008. Saunders was appointed Dance Theatre of Harlem's Assistant Ballet Master in 1994 and Ballet Master in 1996. From 2004 to 2010, Saunders was Director of Dancing Through Barriers, Dance Theatre of Harlem's international education and outreach initiative, in addition to directing the DTH Ensemble.

Kellye A. Saunders (Ballet Master)

Kellye A. Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, DC. She continued her dance education with Rosella Hightower at Le Centre de Danse International in Cannes, France under the tutelage of Rosella Hightower, before joining DTH. Saunders spent most of her career with the Dance Theatre of Harlem where she was a principal dancer. Some of Saunders' featured roles include *Firebird*, *Giselle*, *A Song for Dead Warriors*, *Apollo*, *Serenade*, *Adrian (Angel on Earth)*, *The Four Temperaments*, *The Moor's Pavane*, *Allegro Brillante* and *Fancy Free*. Saunders has also appeared in the Broadway productions of *The Red Shoes* and *Porgy and Bess* and as a guest artist dancing the role of the Striptease Girl in *Slaughter on Tenth Avenue* in a collaborative project with the New York City Ballet. After leaving DTH, Saunders joined Ballet NY and Collage Dance Collective as a principal dancer. Some of her other guest appearances include performances with Washington Ballet, Maryland Ballet, Ballethnic Dance Company, Gala of International Ballet Stars, Configurations Dance Company, The Flint Institute of Music, Complexions Contemporary Dance and The Metropolitan Opera. Saunders has had extensive experience teaching and coaching dancers at both academic and professional levels. From 2010 to 2013, Saunders served as the project coordinator for the Dance Theatre of Harlem's Harlem Dance Works 2.0 Series, a series of choreographic workshops with the purpose to produce new repertoire for the Dance Theatre of Harlem Company.

Robert Garland (Resident Choreographer)

"[Gloria], Robert Garland's 2012 ballet celebrating Dance Theater of Harlem's rebirth is a transcendent work that relies as much on imagination as steps." (*The New York Times*)

Robert 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 Garland to create a work for the Dance Theatre of Harlem Company and appointed him the organization's first Resident Choreographer. He is also Director of the Professional Training Program of the DTH school, and the organization's webmaster.

In addition to choreographing several ballets for DTH, Garland has also created works for New York City Ballet, Britain's Royal Ballet and Oakland Ballet. 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.

Support for Dance Theatre of Harlem's 2015/2016 programs and activities made possible in part by:

Aetna, Jody and John Arnhold, The Arts Federation, Con Edison, Disney Worldwide Services, The Jarvis and Constance Doctorow Family Foundation, Elephant Rock Foundation, Ford Foundation, Ann and Gordon Getty Foundation, The Grand Marnier Foundation, Agnes Gund, The Harkness Foundation for Dance, The Dubose and Dorothy Heyward Memorial Fund, The Hultar Family Foundation, The Klein Family Foundation, The Reginald F. Lewis Foundation, George Lucas Family Foundation, John L. McHugh Foundation, New England Foundation for the Arts, The Carl and Lily Pforzheimer Foundation, May and Samuel Rudin Family Foundation, The Shubert Foundation, The Harold & Mimi Steinberg Charitable Trust, The Thompson Family Foundation, West Harlem Development Corporation, The Xerox Foundation

