

DANCE THEATRE *of* HARLEM



Da'Von Dwayne & Ingrid Silva. Photo by Rachel Neufville

SATURDAY, MAY 11



DANCE THEATRE *of* HARLEM

SATURDAY, MAY 11, 2019 • 8 PM

PEACE CONCERT HALL

Founders

Arthur Mitchell Karel Shook

Artistic Director

Virginia Johnson

Executive Director

Anna Glass

Ballet Master

Keith Saunders

Ballet Master

Kellye A. Saunders

Interim General Manager

Melinda Bloom

Dance Artists

Lindsey Croop Yinet Fernandez Alicia Mae Holloway Alexandra Hutchinson
Daphne Lee Crystal Serrano Ingrid Silva Amanda Smith Stephanie Rae Williams
Derek Brockington Da'Von Doane Dustin James Choong Hoon Lee
Christopher McDaniel Anthony Santos Dylan Santos Anthony V. Spaulding II

Artistic Director Emeritus

Arthur Mitchell



**Council on
the Arts**



**National
Endowment
for the Arts**
arts.gov

Support for Dance Theatre of Harlem's 2018/2019 professional Company and National Tour activities made possible in part by: Anonymous; The Arnhold Foundation; Bloomberg Philanthropies; The Dauray Fund; Doris Duke Charitable Foundation; Elephant Rock Foundation; Ford Foundation; Ann & Gordon Getty Foundation; Harkness Foundation for Dance; Howard Gilman Foundation; The Dubose & Dorothy Heyward Memorial Fund; The Klein Family Foundation; John L. McHugh Foundation; Margaret T. Morris Foundation; National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; New England Foundation for the Arts, National Dance Project; Tatiana Piankova Foundation; May and Samuel Rudin Family Foundation; The Shubert Foundation; The Thompson Family Foundation; and Virginia B. Toulmin Foundation.

VALSE FANTAISIE

(January 6, 1953, New York City Ballet, City Center of Music and Drama)

Choreography: George Balanchine, © The George Balanchine Trust

Music: Mikhail Glinka

Costume Design: Larae Theige Hascall

Lighting: Inspired by the original lighting of Jean Rosenthal

INGRID SILVA CHRISTOPHER CHARLES MCDANIEL

Alicia Mae Holloway Daphne Lee Amanda Smith Alexandra Hutchinson

"When George Balanchine created this version of *Valse Fantaisie* to Mikhail Glinka's music of the same name, he employed his signature musicality, fleetness and brilliance. New to the Dance Theatre of Harlem repertoire, *Valse Fantaisie* is performed by five women and one man who capture the music's joyful spirit in this gem of neo classicism."

The performance of *Valse Fantaisie*, 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.

Music: *Valse Fantaisie* in B minor (1839, orchestrated 1856)

Costumes through special arrangement with Pacific Northwest Ballet

Pause

THIS BITTER EARTH®

(World Premiere: August 6, 2012, DTH Premiere March 10, 2018)

Choreography: Christopher Wheeldon

Music: Clyde Otis

Costumes: Katy Freeman

YINET FERNANDEZ DA'VON DOANE

"Choreographer Christopher Wheeldon's sublime pas de deux, *This Bitter Earth* is set to a mashup of Max Richter's minimalist 'On the Nature of Daylight' and Dinah Washington's soulful rendition of the 1960s Rhythm and Blues hit, 'This Bitter Earth.' The resulting brief encounter between a man and a woman leads one to believe that '...this bitter earth may not be so bitter after all.'"

Music performed by Max Richter & Dinah Washington

Intermission

CHANGE

(World Premiere February 2, 2016)

Choreography: Dianne McIntyre

Traditional music: Spelman College Glee Club

Directed by: Dr. Kevin Johnson and B. E. Boykin

Original music: Eli Fountain

Costume Design: Oran Bumroongchart
Lighting Design: Alex Fabozzi

AMANDA SMITH DAPHNE LEE ALICIA MAE HOLLOWAY

This work is inspired by women—Black, Brown and Beige—who have refashioned the neighborhood, the country, and the world through their vision, courage, and endurance. Often unsung, inconspicuous or up-front, these individuals could be called warriors for change.

Spelman College was founded in Atlanta in 1881 and is dedicated to inspiring women of African descent and a commitment to positive social change. The Spelman College Glee Club maintains a reputation of excellence, performing choral literature for women's voices with special emphasis on traditional spirituals, music by African-American composers, music from many cultures and commissioned works. The collaboration with Spelman College and Dance Theatre of Harlem was made possible by Dr. Mary Schmidt Campbell, whose commitment to furthering the arts at Spelman College and in society at large is a testament to the power of art to inspire and unify.

A note about the costumes: The women in this ballet wear leotards constructed of a creative patchwork of tights worn by former dancers with Dance Theatre of Harlem, thus they perform clothed in the legacy of their predecessors.

Intermission

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

“Mother Popcorn”

LINDSEY CROOP

Stephanie Rae Williams Crystal Serrano Alicia Mae Holloway

Yinet Fernandez Alexandra Hutchinson

CHRISTOPHER CHARLES MCDANIEL

Choong Hoon Lee Dylan Santos Dustin James

Derek Brockington Anthony Santos

“Baby, Baby, Baby”

STEPHANIE RAE WILLIAMS CHOONG HOON LEE

Crystal Serrano Dylan Santos Alexandra Hutchinson Dustin James

“I Got The Feelin’”

LINDSEY CROOP ANTHONY SANTOS DUSTIN JAMES

Alexandra Hutchinson Derek Brockington Yinet Fernandez

“Call Me”

CRYSTAL SERRANO DYLAN SANTOS

The Company

“Superbad”

CHRISTOPHER CHARLES MCDANIEL

The Company

FIFTY YEARS OF DANCE THEATRE OF HARLEM

The past half century of Dance Theatre of Harlem 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 of 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 September has 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 “Dancing Through Barriers,” our arts education program, 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 like me, 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 over these 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 *Prince Igor*, 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 could be.

Yes, there have been valleys along the way and, like the phoenix, Dance Theatre of Harlem rose again and again because the expression we bring to the art form is unique and necessary. The milestone of 50 is not an endpoint but a marker along the way. We glance backward at this moment, but our eyes are on the future.

Virginia Johnson
Artistic Director

THE DANCE THEATRE OF HARLEM COMPANY



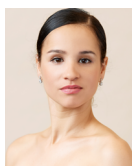
Derek Brockington – Born: Chicago, IL. Training: Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West & Pennsylvania Ballet Summer Intensives. Professional Experience: Dance Theatre of Harlem (first year), Cincinnati Ballet, Grand Rapids Ballet. Repertoire: works by George Balanchine, Anabelle Lopez Ochoa, and Kirk Peterson



Lindsey Croop – 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 (seventh year), Nashville Ballet (trainee). Repertoire: works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.



Da'von Doane – Born: Salisbury, MD. Training: Salisbury Studio of Dance (now Salisbury Dance Academy), Betty Webster, Tatiana Akinfieva-Smith, and Elena Manakhova, Atlantic Contemporary Ballet Theatre, Eastern Shore Ballet Theatre, Kirov Academy of Ballet, and Atlantic Contemporary Ballet Theatre. Named 2014 *Dance Magazine's* one of "25 to Watch". Professional experience: Dance Theatre of Harlem (seventh year), Claudia Schreier & Company, Ballet Noir and Classical Contemporary Ballet Theater. Repertoire: works by George Balanchine, Christopher Huggins, Arthur Mitchell, Billy Wilson, Donald Byrd and many others. Da'Von is an up and coming Choreographer.



Yinet Fernandez – 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 (second year), Ballet Nacional de Cuba, Connecticut Ballet. Repertoire: *Sleeping Beauty*, *The Nutcracker*, *Swan Lake*, *Giselle*, *Coppelia*, *La Fille mal gardée*, *Don Quixote* and works by George Balanchine, Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie, Dianne McIntyre and others.



Alicia Mae Holloway – Born: Morgantown, WV. Training: Kate and Company Studio, Morgantown Dance Studio with Desiree Witt, Lauren Stone, Marilyn Pipes, Eunice Kim, and Robert Steele, and School of American Ballet with Suki Schorer, Suzy Pilarre, Darci Kistler, Kay Mazzo, and Jock Soto. Professional experience: Dance Theatre of Harlem (fourth year) and Suzanne Farrell Ballet (apprentice) Repertoire: works by Robert Garland, Elena Kunikova, Dianne McIntyre and Nacho Duato.



Alexandra Hutchinson – 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. Education: Bachelor of Science in Ballet, Indiana University. Professional Experience: Dance Theatre of Harlem (first year), Nashville Ballet. Repertoire: *Sleeping Beauty*, *The Nutcracker*, *Western Symphony*, *Swan Lake*, *Concerto Barocco*, *Giselle*.



Dustin James – Born: New Orleans, LA. Training: Houston School for the Performing Arts, Houston Ballet. Professional Experience: Dance Theatre of Harlem (third season), Sumin Ballet, BalletMet Columbus, Sierra Nevada Ballet, Midland Festival Ballet. Repertoire: works by Anabelle Lopez Ochoa, Michael Sumin, Stanton Welch, Jiri Killian, Helen Pickett, Dwight Rhoden, Ma Cong, Ulysses Dove, and Robert Garland.



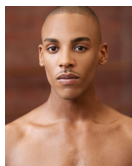
Choong Hoon Lee – Born: Seoul, South Korea. Training: Korean National University of Arts and School of American Ballet. Early experience: semi-finalist, Varna International Ballet Competition, Gwanju International Competition (gold medal in Pas de Deux). Professional experience: Dance Theatre of Harlem (forth year), Mariinsky Ballet, Korean National Ballet, Complexions Contemporary Ballet, and New York Theatre Ballet. Repertoire: works by Robert Garland and Ulysses Dove, and soloist roles in *Othello*, *Don Quixote*, *Swan Lake*, *Cinderella*, *Spartacus*, *Paquita*, *Le Corsaire*, and *Giselle*.



Daphne Lee – Born: Ft. Riley, KS and grew up in Rahway, NJ. Training: Rahway Dance Theatre, Boston Ballet, Jacobs Pillow, American Ballet Theater, The Ailey School. Education: BFA in Dance, Fordham University, MFA in Dance/Arts Administration, Hollins University. Professional Experience: Dance Theatre of Harlem (first season), Collage Dance Collective, Oakland Ballet, Alvin Ailey II, Black Iris Project. Repertoire: works by Ulysses Dove, Robert Garland, Darrell Grand Moultrie, Dwight Rhoden, and John Alleyne. Daphne was Miss Black USA 2017.



Christopher Charles McDaniel – Born: East Harlem, NY. Training: Dance Theatre of Harlem School, LaGuardia School of Performing Arts, Ballet Academy East, Boston Ballet, Jacob's Pillow. Professional Experience: Dance Theatre of Harlem (second year), American National Ballet, Ballet San Antonio, Los Angeles Ballet. Repertoire: works by Robert Garland, Ulysses Dove, Darryl Grand Moultrie, Coleen Neary, Thordal Christensen, George Balanchine, Christopher Stowell, Kitty McNamee, and many others.



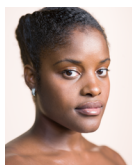
Anthony Santos – Born: New York, NY. Training: Alvin Ailey School, North Carolina School of the Arts. Professional experience: Dance Theatre of Harlem (second year), Zest Collective, and Caitlin Trainor Dance. Repertoire: works by Darrell Grand Moultrie, Robert Garland and Nacho Duato.



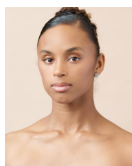
Dylan Santos – Born: São Paulo, Brazil. Training: Centro de Artes Pavilhao D under Ricardo Scheir and Harid Conservatory. Professional experience: Dance Theatre of Harlem (fifth year), Houston Ballet trainee, Orlando Ballet, Joffrey Ballet, Ballet Chicago, and Paris Opera Ballet. Repertoire: works by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



Crystal Serrano – Born: Denver, CO. Training: Pacific Northwest Ballet, School of American Ballet, Olympic Ballet Theatre. Professional experience: Dance Theatre of Harlem (second year), Ballet San Antonio, Oregon Ballet Theatre, Sacramento Ballet, Pacific Northwest Ballet. Repertoire: *Don Quixote*, *The Nutcracker*, *Peter Pan*, *Firebird*, *Donizetti Variations*, *Cinderella*, *The Four Temperaments*, *Allegro Brillante*, *The Sleeping Beauty*, *Cinderella*, *Serenade*, and *Swan Lake* and works by Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie, and others.



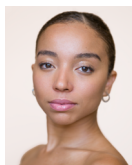
Ingrid Silva – Born: Rio de Janeiro, Brazil. Training: Projeto Dan-cando Para Nao Dancar, Escola de Danca Maria Olenewa, and Centro de Movimento Debora Colker. Education: Universidade da Cidade. Professional experience: Dance Theatre of Harlem (seventh year), Grupo Corpo (apprentice), Dance Theatre of Harlem Ensemble, Dancado Para Nao Dancar, Armitage Gone! Dance, and the Francesca Harper Project. Repertoire: 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 many others.



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



Anthony V. Spaulding II – Born: Phoenix, AZ. Training: Dance Incorporated, Ballet Arizona, San Francisco Ballet. Professional Experience: San Francisco Ballet. Special awards: At the age of 15, Anthony was a finalist at the Youth America Grand Prix Ballet Competition in 2001 and recipient of a Gold Medal in the Russian Pointe Ballet Competition 2002. Repertoire: *Giselle*, *The Nutcracker*, *Don Quixote*, *Allegro Brillante*, *Four Temperaments*, *Serenade*, as well as works by Yuri Possokhov, Agnes de Mille, Jerome Robbins, Christopher Wheeldon.



Stephanie Rae Williams – Born: Salt Lake City, Utah. 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 (seventh year), The Francesca Harper Project, Complexions Contemporary Dance Company, Ballet Black, and Texas Ballet Theatre. Special Awards: 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, and 2004 Texas Commission on the Arts Young Master. Repertoire includes: works by Arthur Mitchell, Donald Byrd, George Balanchine, John Alleyne, Dianne McIntyre, Darrel Grand Moultrie, Francesca Harper, Liam Scarlett, Robert Garland, and David Fernandez.



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, Ms. Johnson went on to found *Pointe Magazine* and was editor-in chief for 10 years.

A native of Washington, D.C., Ms. 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.

Virginia 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) – Arthur Mitchell was 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, Mr. 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, Mr. 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. Mr. Mitchell rose quickly to the rank of Principal Dancer during his 15-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, Mr. Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that has spanned over 50 years, Mr. 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.

Karel Shook (Co-Founder) – Shook played a key role as 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, Mr. 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 also danced with the Ballet Russe de Monte Carlo and New York City Ballet. Mr. Shook's brief 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. Mr. 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 the Dance Theatre of Harlem. Mr. 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."



Kellye A. Saunders (Ballet Master) – Ms. 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. Ms. Saunders spent most of her career with the Dance Theatre of Harlem where she was a principal dancer.

Some of Ms. 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*. Ms. 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, Ms. 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. Ms. Saunders has had extensive experience teaching and coaching dancers at both academic and professional levels. From 2010-2013, Ms. Saunders served as the project coordinator for the Dance Theatre of Harlem's Harlem Dance Works 2.0 Series. Harlem Dance Works 2.0 was a series of choreographic workshops whose purpose was 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 Mr. 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, Mr. 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. Mr. Garland holds a Bachelor of Fine Arts Degree from the Juilliard School in New York City.



Anna Glass (Executive Director) – Anna has been involved in the performing arts as both an artist and arts administrator for over 20 years. She produced Carmen de Lavallade's solo show, *As I Remember It*, an intimate portrait of this legendary artist. Ms. 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*.

Ms. 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, Ms. Glass became the Artist Representative for the Dayton Contemporary Dance Company, a company she performed with for three years (DCDC2). She is a licensed attorney in the State of New York and lives in Harlem with her husband and daughter.

Claudia Schreier (Choreographer, *Passage*) – Ms. Schreier has been commissioned by Vail Dance Festival, ABT Studio Company, New York Choreographic Institute, and Joffrey Winning Works and recently served as choreographer for the New York premiere and upcoming European tour of Juilliard Opera's *Dido and Aeneas*.

Claudia Schreier & Company made its Joyce Theater debut in 2017, for which Ms. Schreier presented full-evening performances of her work featuring dancers from New York City Ballet, American Ballet Theatre and other leading companies. Her preparation for this event is the subject of the documentary short film *Sixth Position*.

Ms. Schreier has served as ballet master and artistic associate to Damian Woetzel on programs at the White House, Jazz at Lincoln Center, New York City Center, the Aspen Institute, and the Kennedy Center, including the 2017 Kennedy Center Honors tribute to Carmen de Lavallade.

She is the recipient of the 2018 Princess Grace Award for Choreography, the 2018 Dance/NYC Dance Advancement Fund Grant, the 2017 Lotos Foundation Prize for Dance, and the 2008 Suzanne Farrell Dance Prize. She received the 2017 Virginia B. Toulmin Fellowship for Women Choreographers at the Center for Ballet and the Arts at NYU.

Ms. Schreier's TEDx talk at Columbia University, "Thinking On Your Feet," was named one of *Pointe's* "8 Favorite Ballet TED Talks". She has presented at Works & Process at the Guggenheim with ABT, Urban Zen Celebrates ABT's Women's Movement hosted by Donna Karan, *Quadrivium* at the National Museum of Mathematics, and on *Black America*. She has been featured in *The New York Times*, *Marie Claire*, *BuzzFeed News*, *ELLE*, and *Dance Magazine* and has written for the Metropolitan Museum of Art, *Vail Dance Festival Magazine*, and the *Juilliard Journal*. She received a B.A. from Harvard in 2008.

Dance Theatre of Harlem, Inc.
Everett Center for the Performing Arts
466 West 152nd Street
New York, NY 10031-1814
(212) 690-2800, (212) 690-8736 fax
www.dancetheatreofharlem.org

Program content provided by company

Board of Directors

Michael D. Armstrong, Chairman
Leslie Wims Morris, Vice-Chairman
Ackneil M. Muldrow, III, Vice-Chairman
Zandra Perry Ogbomo, Treasurer
Don M. Tellock, Esq., Secretary
Kendrick F. Ashton Jr.
Nancy Pforzheimer Aronson
Reverend Dr. Calvin O. Butts III
Kevin M. Cofsky
Isabel Kallman
Spencer Means
Jessye Norman

Dance Theatre of Harlem, National Advisory Board

Dr. Ruby Herd
Lena Horne*
Judith Peabody*
Leontyne Price
Alex Radin
Morleen Rouse
Jackie Rush
Kerry E. Schaeffner
Edward I. Tishelman, Esq.
Cicely Tyson
Ben Vereen
*In Memorium

Company Staff

Kellye A. Saunders, *Ballet Master*
Robert Garland, *Resident Choreographer*
Melinda Bloom, *Interim General &
Company Manager*
Heather Olcott, *Production Stage Manager*
William Cotton, *Lighting Supervisor*
Katy Freeman, *Wardrobe Supervisor*
Edward Schoelwer, *Booking Manager*
Alison Deleget & Joshua Honrado, *Harkness
Center for Dance Injuries, Physical Therapists*

Dance Theatre of Harlem School & Community Programs

Robert Garland, *Director*
Augustus van Heerden, *Associate Director
Lower/Upper School*
Rachel Sekyi, *Associate Director,
Tendu Program*
Karen Farnum-Williams, *Student Affairs Officer*
Sophia Morris-Pittman, *Arts Education and
Outreach Manager*
Theara Ward, *Community Program Associate*

Administrative Staff

Virginia Johnson, *Artistic Director*
Anna Glass, *Executive Director*
Jordan Oldham, *Assistant to
the Executive Director*
Sharon Duncan, *Director, Individual Giving*
Trudi Cohen, *Development Assistant*
Sallie Sanders, *Grant Writer*
Keyana K. Patterson, *Marketing Manager*
Neveah Rudder, *Marketing Intern*
Christopher Charles McDaniel, *Social
Media Coordinator*
Nicole Frisina, *Controller, Your
Part-Time Controller*
Mark Rowan, *Staff Accountant*
Nejeree Wallace, *Accountant*
Hero Doucas, *Human Resources Manager*
Kenneth Thomas, *Building
Operations Manager*
LaShawn Wallace, Matthew Akins, Kanika
Brown, Prema Cruz, Luidgine Faustin, Liz
McAllister, *Receptionists*
Alberto Recinos, Lillian Recinos, Marco
Recinos, Altagraciá Tejada, Jennifer Tejada,
Maintenance