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EXECUTIVE DIRECTOR
Anna Glass

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 Charles McDaniel     Anthony Santos     Dylan Santos     Anthony V. Spaulding II

ARTISTIC DIRECTOR EMERITUS
Arthur Mitchell

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.
About Dance Theatre of Harlem

For 50 years, the mission of Dance Theatre of Harlem has been to provide access to the art of ballet for all. Incorporating an international touring company, a training school and a celebrated arts education and community engagement program called Dancing Through Barriers®, DTH is recognized as a leading dance institution of unparalleled global acclaim.

Compelled by the assassination of the Reverend Dr. Martin Luther King, Jr., the legendary Arthur Mitchell started a school with his teacher, Karel Shook, in 1969. Mitchell’s idea was to offer children in the Harlem neighborhood where he grew up the means to change their futures by challenging themselves against the rigors of the classical art form of ballet. In 1971, only two years after its founding, The New York Times called Dance Theatre of Harlem “one of ballet’s most exciting undertakings.” Now in its fifth decade, DTH has established an extraordinary legacy that is based on thrilling performances and artistic excellence. As an organization, DTH provides opportunity where none has existed before, becoming a vivid manifestation of the power of art to transform lives. Through performance, training and education, the impact of Dance Theatre of Harlem continues to be felt across the globe.
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
Costumes Design: Larae Theige Hascall
Lighting: After the original by Jean Rosenthal

CRYSTAL SERRANO    DYLAN SANTOS
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.”

Music: Valse Fantaisie in B minor (1839, orchestrated 1856)
Costumes through special arrangement with Pacific Northwest Ballet
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.

Pause

THIS BITTER EARTH©
(World Premiere: August 6, 2012, DTH Premiere March 10, 2018)
Choreography: Christopher Wheeldon
Music: Clyde Otis
Costumes: Katy Freeman
Lighting: William E. Cotton

STEPHANIE RAE WILLIAMS    CHOONG HOON LEE

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

AMANDA SMITH  YINET FERNANDEZ  DAPHNE LEE

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 is 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
Stephania Rae Williams  Crystal Serrano  Ingrid Silva  Yinet Fernandez  Alexandra Hutchinson

DA’VON DOANE
Anthony V. Spaulding II  Dylan Santos  Dustin James  Derek Brockington  Anthony Santos

“Baby, Baby, Baby”

STEPHANIE RAE WILLIAMS  ANTHONY V. SPAULDING II
Crystal Serrano  Dylan Santos  Alexandra Hutchinson  Dustin James

“I Got The Feelin’”

LINDSEY CROOP  ANTHONY SANTOS  DUSTIN JAMES
Alexandra Hutchinson  Derek Brockington  Daphne Lee
“Call Me”

CRYSTAL SERRANO  DYLAN SANTOS
Ingrid Silva  Derek Brockington  Alexandra Hutchinson  Dustin James

“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.
DEREK BROCKINGTON

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

YINET FERNANDEZ

ALICIA MAE HOLLOWAY

ALEXANDRA HUTCHINSON

DUSTIN JAMES
CHOONG HOON LEE

DAPHNE LEE

CHRISTOPHER CHARLES MCDANIEL

ANTHONY SANTOS

DYLAN SANTOS

CRYSTAL SERRANO

INGRID SILVA
AMANDA SMITH

ANTHONY V. SPAULDING II

STEPHANIE RAE WILLIAMS

THE DANCE THEATRE OF HARLEM COMPANY

This performance is funded in part by a grant from South Arts in partnership with the National Endowment for the Arts and The Andrew W. Mellon Foundation. This project is also supported by the N.C. Arts Council, a division of the Department of Cultural Resources.
VIRGINIA JOHNSON (Artistic Director, Dance Theatre of Harlem)

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 and Artistic Director Emeritus, Dance Theatre of Harlem)

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, 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 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, Mr. Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that spanned over fifty years, Mr. 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.

KELLYE A. SAUNDERS (Ballet Master, Dance Theatre of Harlem)

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. She is currently a Ballet Master of the Dance Theatre of Harlem Company.

**ROBERT GARLAND (Resident Choreographer, Dance Theatre of Harlem)**

"[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." 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 Robert 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 twenty years. She produced Carmen de Lavallade’s solo show, *As I Remember It*, an intimate portrait of this legendary artist. Anna 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*.

Anna 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, Anna 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.
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