



Advance Program Notes

Dance Theatre of Harlem
Friday, September 13, 2019, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.



FOUNDERS

Arthur Mitchell Karel Shook

Artistic Director
Virginia Johnson

Executive Director
Anna Glass

Ballet Master
Marie Chong

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, Darius Crenshaw, Kouadio Davis, Da'Von Doane, Dustin James, Choong Hoon Lee, Christopher McDaniel, Anthony Santos, Dylan Santos, Anthony V. Spaulding II



This program was made possible in part by the 2019 Commemoration, American Evolution, which recognizes the 400th anniversary of pivotal 1619 Virginia events. Through partnership with notable institutions across the Commonwealth of Virginia, the commemoration features programs, events, and legacy projects that position Virginia as a leader in education, tourism, and economic development through the themes of democracy, diversity, and opportunity.



The Virginia Tech Carilion Partnership is a proud sponsor of the 2019 Commemoration, American Evolution, and a presenting partner for this program. Together, Virginia Tech and Carilion Clinic provide leadership in medical education and biomedical and clinical research.



This program was made possible in part by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

This performance is supported in part by gifts from the Merryman family and, in celebration of Carol Crawford Smith, gifts from Ann Goette and Connie and Mark Froggatt.

Fifty Years of Dance Theatre of Harlem

The past half century of Dance Theatre of Harlem (DTH) is a landscape of peaks and valleys inhabited by a race of dreamers, achievers, and—yes—history makers. DTH co-founder Arthur Mitchell was all 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 (DTB), 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, and 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

Dance Theatre of Harlem Acknowledgements



Support for Dance Theatre of Harlem’s 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.

Program

VALSE FANTASIE

(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: Inspired by the original lighting of Jean Rosenthal

CRYSTAL SERRANO DYLAN SANTOS
Alicia Mae Holloway Yinet Fernandez Lindsey Croop 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 neoclassicism."

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; Dance Theatre of Harlem premiere: March 10, 2018)

Choreography: Christopher Wheeldon

Music: Clyde Otis

Costumes: Katy Freeman

Lighting: Will 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 and Dinah Washington

Permission by special arrangement with Mute Song Ltd. and Third Side Music Inc.

INTERMISSION

Program, continued

PASSAGE

(World premiere: May 3, 2019)

Choreography: Claudia Schreier

Music: Jessie Montgomery

Costume Design: Martha Chamberlain

Lighting Design: Nicole Pearce

Anthony Santos Derek Brockington

Yinet Fernandez Daphne Lee Crystal Serrano Ingrid Silva Amanda Smith Stephanie Rae Williams

Dustin James Choong Hoon Lee Kouadio Davis Dylan Santos

Passage was commissioned by the Virginia Arts Festival in partnership with American Evolution for the 50th anniversary of Dance Theatre of Harlem and the 2019 Commemoration, recognizing the 400th anniversary of a series of pivotal events in America's history—including the first documented arrival of enslaved Africans. The ballet reflects, in abstract, the fortitude of the human spirit and an enduring will to prevail.

Support for *Passage* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. Additional commissioning funds provided by the Virginia B. Toulmin Foundation through Dance Theatre of Harlem's Women Who Move Us initiative; O'Donnell-Green Music and Dance Foundation and the Princess Grace Foundation-USA; the City of Norfolk, Virginia; the Friedrich Ludwig Diehn Fund of the Hampton Roads Community Foundation; and the National Endowment for the Arts.

The Virginia Arts Festival production residency for *Passage* was funded by the New England Foundation for the Arts' National Dance Project, with funding from the Andrew W. Mellon Foundation.

INTERMISSION

Program, continued

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

INGRID SILVA

Lindsey Croop Amanda Smith Alicia Mae Holloway Daphne Lee Alexandra Hutchinson

CHRISTOPHER CHARLES MCDANIEL

Choong Hoon Lee Anthony V Spaulding II Derek Brockington Kouadio Davis Darius Crenshaw

Baby, Baby, Baby

LINDSEY CROOP DEREK BROCKINGTON

Amanda Smith Dylan Santos Alexandra Hutchinson Kouadio Davis

I Got the Feelin'

INGRID SILVA DYLAN SANTOS KOUADIO DAVIS

Daphne Lee Darius Crenshaw Alexandra Hutchinson

Call Me

AMANDA SMITH DUSTIN JAMES KOUADIO DAVIS

The Company

Superbad

CHRISTOPHER CHARLES MCDANIEL

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.

Biographies

DEREK BROCKINGTON

Born: Chicago, Illinois. Training: Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West, and Pennsylvania Ballet Summer Intensives. Professional Experience: Dance Theatre of Harlem (second season), Cincinnati Ballet, and Grand Rapids Ballet. Repertoire includes works by George Balanchine, Anabelle Lopez Ochoa, and Kirk Peterson.

LINDSEY CROOP

Born: Midland, Texas. 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 (eighth season), Nashville Ballet (trainee). Repertoire includes works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.

KOUADIO DAVIS

Born: Oneonta, New York. Training: Fokine Ballet, New York State Summer School of the Arts with Daniel Ulbricht, NYCB. Carolyn Adams. Alvin Ailey, Nutmeg Ballet, Charlotte Ballet, Alonzo King LINES Ballet, French Academie of Ballet, Pacific Northwest Ballet, and Springboard Danse Montreal. Awards: Youth America Grand Prix in 2017 and 2018, where he and his partner won second and then first place in the contemporary Pas de Deux category. Professional Experience: Dance Theatre of Harlem (first season).

DA'VON DOANE

Born: Salisbury, Maryland. Training: Salisbury Studio of Dance (now Salisbury Dance Academy), Betty Webster, Tatiana Akinfiyeva-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 (eighth season), Claudia Schreier & Company, Ballet Noir and Classical Contemporary Ballet Theater. Repertoire includes works by George Balanchine, Christopher Huggins, Arthur Mitchell, Billy Wilson, and Donald Byrd. Doane is a rising choreographer.

YINET FERNANDEZ

Born: Marianao, La Habana, Cuba. Training: Provincial School of the Arts, National School of Ballet, Ballet Nacional de Cuba. Professional experience: Dance Theatre of Harlem (third season), Connecticut Ballet, Ballet Nacional de Cuba. Repertoire includes: *Sleeping Beauty*, *The Nutcracker*, *Swan Lake*, *Giselle*, *Coppélia*, *La Fille mal gardée*, *Don Quixote*, and works by George Balanchine, Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie, and Dianne McIntyre.

ALICIA MAE HOLLOWAY

Born: Morgantown, West Virginia. Training: Kat 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 (fifth season) and Suzanne Farrell Ballet (apprentice). Repertoire includes works by George Balanchine, Robert Garland, Dianne McIntyre, Ulysses Dove, Nacho Duato, and Arthur Mitchell.

ALEXANDRA HUTCHINSON

Born: Wilmington, Delaware. Training: the Washington School of Ballet, Wilmington Academy of Dance,

Biographies, continued

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 (second season), Nashville Ballet. Repertoire includes: *Sleeping Beauty*, *The Nutcracker*, *Western Symphony*, *Swan Lake*, *Concerto Barocco*, and *Giselle*.

DUSTIN JAMES

Born: New Orleans, Louisiana. Training: Houston School for the Performing Arts, Houston Ballet. Professional Experience: Dance Theatre of Harlem (fourth season), Sumin Ballet, BalletMet Columbus, Sierra Nevada Ballet, Midland Festival Ballet. Repertoire includes 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 (fifth season), Mariinsky Ballet, Korean National Ballet, Complexions Contemporary Ballet, and New York Theatre Ballet. Repertoire includes 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: Rahway, New Jersey. Training: Rahway Dance Theatre, Dance Theatre of Harlem School. Education: bachelor of fine arts in dance, Fordham University. Professional Experience: Dance Theatre of Harlem, Collage Dance Collective, Oakland Ballet, Alvin Ailey II, Black Iris Project. Repertoire includes works by Jessica Lang, Benoit Swan-Pouffer, Darrell Grand Moultrie, among others. Daphne is currently a M.F.A. candidate at Hollins University.

CHRISTOPHER CHARLES MCDANIEL

Born: East Harlem, New York. 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 (third season), Ballet San Antonio, Los Angeles Ballet. Repertoire includes works by Robert Garland, Ulysses Dove, Darryl Grand Moultrie, Colleen Neary, Thordal Christensen, George Balanchine, Christopher Stowell, and Kitty McNamee.

ANTHONY SANTOS

Born: New York, New York. Training: Alvin Ailey School, North Carolina School of the Arts. Professional experience: Dance Theatre of Harlem (third season), Zest Collective, and Caitlin Trainor Dance. Repertoire includes 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 (sixth season), Houston Ballet trainee, Orlando Ballet, Joffrey Ballet, Ballet Chicago, and Paris Opera Ballet. Repertoire includes works by George Balanchine, Nacho Duato, Robert Garland, Ulysses Dove, and Marius Petipa.

Biographies, continued

CRYSTAL SERRANO

Born: Denver, Colorado. Training: Pacific Northwest Ballet, School of American Ballet, Olympic Ballet Theatre. Professional experience: Dance Theatre of Harlem (third season), Ballet San Antonio, Oregon Ballet Theatre, Sacramento Ballet, Pacific Northwest Ballet. Repertoire includes: *Don Quixote*, *The Nutcracker*, *Peter Pan*, *Firebird*, *Donizetti Variations*, *Cinderella*, *The Four Temperaments*, *Allegro Brillante*, *The Sleeping Beauty*, *Cinderella*, *Serenade*, *La source*, *Valse Fantaisie*, *Swan Lake*, and works by Robert Garland, Christopher Wheeldon, and Darrell Grand Moultrie.

INGRID SILVA

Born: Rio de Janeiro, Brazil. Training: Projeto Dan-cando Para Nao Dancar, Escola de Danca Maria Olenewa, and Centro de Movimento Deborah Colker. Education: Universidade da Cidade. Professional experience: Dance Theatre of Harlem (eighth season), Grupo Corpo (apprentice), Dance Theatre of Harlem Ensemble, Dancado Para Nao Dancar, Armitage Gone! Dance, and the Francesca Harper Project. Repertoire includes works by Arthur Mitchell, Donald Byrd, George Balanchine, Dianne McIntyre, John Alleyne, Darrel Grand Moultrie, Francesca Harper, Robert Garland, David Fernandez, Carol Armitage, Deborah Colker, and Rodrigo Pederneiras.

AMANDA SMITH

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

ANTHONY V. SPAULDING

Born: Phoenix, Arizona. Training: Dance Incorporated, Ballet Arizona, San Francisco Ballet. Professional Experience: soloist, San Francisco Ballet, Dance Theatre of Harlem (second season). Special awards: 2001 Youth America Grand Prix finalist (age 15), 2002 Russian Pointe Ballet Competition Gold Medal winner, 2016 Boys & Girls Club Alumni Award. Repertoire includes: *Giselle*, *The Nutcracker*, *Don Quixote*, *Allegro Brillante*, *Four Temperaments*, *Serenade*, and works by Yuri Possokhov, Agnes de Mille, Jerome Robbins, and 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 LINES Ballet, and Houston Ballet Academy. Professional experience: Dance Theatre of Harlem (eighth season), 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.

Biographies, continued



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, 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, a *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, 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 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 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.

KAREL SHOOK, *co-founder*

Karle 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, Shook also was a ballet master, choreographer, and author. Born in 1920, Shook was a native of Renton, Washington. Encouraged to study ballet, at age 13 he was a protégé of Nellie Cornish and received a scholarship to the Cornish School of Allied Arts in Seattle. While his performance career was brief, he appeared on Broadway and also danced with the Ballet Russe de Monte Carlo and New York City Ballet. 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

Biographies, continued

the few dance studios in the city where African Americans could study ballet. Among his students were Carmen de Lavallade, Pearl Primus, Geoffrey Holder, Louis Johnson, Alvin Ailey, and Arthur Mitchell, who first came to him at age 17. Shook left New York in 1959 to become the ballet master of the Dutch National Ballet, where he was when his former student, Arthur Mitchell, asked him to return to New York to help create the Dance Theatre of Harlem. Shook was an advocate of the universality of classical ballet. His book *Elements of Classical Ballet* explores the development of classical ballet in such countries across the globe as China, Turkey, Iran, Japan, Cuba, and Mexico. In 1980 he was awarded the United States Presidential Award for "Excellence and Dedication in Education."



ROBERT GARLAND, *resident choreographer*

Robert Garland was a member of the Dance Theatre of Harlem company, achieving the rank of principal dancer. After creating a work for the Dance Theatre of Harlem School ensemble, Arthur Mitchell invited Garland to create a work for the company and appointed him the organization's first resident choreographer. Garland is also director of the Professional Training Program of the Dance Theatre of Harlem school, as well as the organization's webmaster.

In addition to choreographing several ballets for Dance Theatre of Harlem, Garland has also created works for New York City Ballet, Britain's Royal Ballet, and Oakland Ballet, among others. His commercial work has included music videos, commercials, and short films, including the children's television show *Sesame Street*, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Proctor and Gamble. Garland holds a bachelor of fine arts from the Juilliard School in New York City.



ANNA GLASS, *executive director*

Anna Glass has been involved in the performing arts as both an artist and arts administrator for over 20 years. Glass produced Carmen de Lavallade's solo show, *As I Remember It*, an intimate portrait of this legendary artist. Glass previously served as the managing director of 651 ARTS, a presenting/producing arts organization dedicated to celebrating contemporary performing arts of the African Diaspora. While at 651 ARTS, she co-produced numerous projects, including the highly regarded national tour of *FLY: Five First Ladies of Dance*.

Glass has served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations, including Urban Bush Women and the Weeksville Heritage Center. She currently serves on the board of the Association of Performing Arts Professionals. She has served as a Hub Site for the New England Foundation for the Arts' National Dance Project grant program. After receiving her juris doctor from the University of Dayton School of Law, Glass became the artist representative for the Dayton Contemporary Dance Company, a company she performed with for three years (DCDC2). Glass is a licensed attorney in the State of New York and lives in Harlem with her husband and daughter.

Dance Theatre of Harlem, Inc.

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dancetheatreofharlem.org

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**In memoriam*

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Interim General and Company Manager
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Lighting Supervisor
Wardrobe Supervisor
Booking Manager
Physical Therapists

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Robert Garland
Melinda Brown
Heather Olcott
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Associate Director, Lower/Upper School
Associate Director, Tendu Program
Student Affairs Officer
Arts Education and Outreach Manager
Community Program Associate

Robert Garland
Augustus van Heerden
Rachel Sekyi
Karen Farnum-Williams
Sophia Morris-Pittman
Theara Ward

Engagement Events

Thursday, September 12, 2019

MASTER CLASS

During their visit, members of Dance Theatre of Harlem conducted a ballet master class with students majoring in dance at Radford University.

Friday, September 13, 2019

SCHOOL-DAY LECTURE/PERFORMANCE: *The Art and Science of Ballet*

Teachers, family members, and students in grades seven through 12 attended this free event, which blended demonstration of ballet techniques, audience participation, and performance of excerpts from Dance Theatre of Harlem's repertoire.

Special thanks to Amy VanKirk, Radford University Department of Dance

The school-day lecture/performance, *The Art and Science of Ballet*, was made possible in part by a gift from Jan and Leon Geyer.

Go Deeper

Recognizing this program's connection to American Evolution, a commemoration of 400 years of Virginian history, what did you experience in *Passage* that illustrated, complicated, or expanded your conception of the history of the Commonwealth?

In the Galleries

DATAFORM

Yorgo Alexopoulos, Jim Campbell, and Daniel Canogar

Thursday, August 29-Saturday, November 9, 2019

All galleries

In this suite of one-person exhibitions, three nationally and internationally acclaimed artists use technology-based media—electronics, video, computer generated algorithms, light emitting diodes (LEDs)—to transform real-time data into sculptural form. Drawing from a variety of sources ranging from the environment to pedestrian traffic, data in their works become three dimensional manifestations of light, color, and movement resulting in visible and especially arresting perceptual experiences.

Surge, 2019

On view through September 2021

Grand Lobby

For this third major public art commission, artist Daniel Canogar has created a site-specific sequence of dynamic, data-fed sculptural forms. *Surge* encompasses thousands of flickering LED lights in moving, ever-changing, computer-generated abstract images that glide across four ribbon-like sculptural forms. Responding in real time to incoming data—ranging from internet traffic at Virginia Tech and energy consumption in the Moss Arts Center to regional wind speeds and temperatures—the generative visuals of *Surge* flow continuously across four walls.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.