

McCARTER THEATRE CENTER

William W. Lockwood, Jr.
SPECIAL PROGRAMMING DIRECTOR

Michael S. Rosenberg
MANAGING DIRECTOR

presents



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 Donnell, Yinet Fernandez, Alicia Mae Holloway, Alexandra Hutchinson, Daphne Lee, Crystal Serrano, Ingrid Silva, Amanda Smith, Stephanie Rae Williams, Derek Brockington, Kouadio Davis, Da'Von Doane, Dustin James, Choong Hoon Lee, Christopher McDaniel, Sanford Placide, Anthony Santos, Dylan Santos

ARTISTIC DIRECTOR EMERITUS

Arthur Mitchell

Please join us after this performance for a post-show conversation with Artistic Director Virginia Johnson.

SATURDAY, FEBRUARY 8, 2020

The taking of photographs and the use of recording equipment of any kind during performances is strictly prohibited.



**Council on
the Arts**



Support for Dance Theatre of Harlem's 2019/2020 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.

McCarter's 2019-2020 Dance Series
sponsored by **The Jerome Robbins Foundation**



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ARTISTIC DIRECTOR'S NOTE

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 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 PROGRAM

ORANGE

Choreography by Stanton Welch

Music by Antonio Vivaldi

Costume design by Holly Hynes

Lighting design by Andrew DG Hunt

Staging by Sean Kelly

Costumes by arrangement with Pittsburgh Ballet Theatre

Daphne Lee, Kouadio Davis

Lindsey Donnell, Derek Brockington

Ingrid Silva, Sanford Placide

—PAUSE—

CHACONNE

Choreography by José Limón

Music by Johann Sebastian Bach

Costume design by Charles Schoonmaker

Lighting design by William Cotton

Stephanie Rae Williams

The great Mexican American modern dance pioneer José Limón created *Chaconne*, set to J. S. Bach's Partita number 2 in D minor for Violin, as a solo for himself in 1942. As profound a soliloquy as Hamlet's, *Chaconne* is a pure dance expression of being that has come to be performed by male and female dance artists.

Musically, a chaconne is a form derived from a lively and often bawdy dance that dates from the Spanish colony of Peru in the 16th century. Banned in the Spanish court by the mid-17th century, no less a figure than Louis XIV himself danced the chaconne in his own court. By this time, the dance had taken on a majestic introspection, a quality that infuses both the score by Bach and Limón's choreography. A timeless work, *Chaconne* encapsulates a rich history while illuminating universal human qualities of humanity, humility and grace.

—INTERMISSION—

15 minutes

DANCING ON THE FRONT PORCH OF HEAVEN

ODES TO LOVE AND LOSS

(World Premiere 1993, DTH Premiere: October 4, 2013)

Choreography by Ulysses Dove; The Estate of Ulysses Dove: Alfred Dove Administrator

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

Staging by Anne Dabrowski

Costumes design by Jorge Gallardo

Lighting design by Björn Nilsson; Recreated by Peter D. Leonard

Crystal Serrano, Ingrid Silva, Stephanie Rae Williams

Dylan Santos, Dustin James, 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 himself 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 in each moment as if it were the last.

—INTERMISSION—

15 minutes

BALAMOUK

(World Premiere October 5, 2018)

Choreography by Annabelle Lopez Ochoa

Music by Les Yeux Noirs, Lisa Gerrard, René Aubry

Costumes design by Mark Zappone

Lighting design by Les Dickert

Ingrid Silva, Yinet Fernandez, Daphne Lee, Lindsay Donnell

Dustin James, Sanford Placide, Derek Brockington, Anthony Santos, Choong Hoon Lee

Commissioned by New York City Center for the Fall For Dance Festival, the development of *Balamouk* was supported through 50th anniversary commissioning support provided by the Seattle Theater Group and by the Virginia B. Toulmin Foundation through Dance Theatre of Harlem's Women Who Move Us Initiative. Support for new dance works at City Center is provided by the Virginia B. Toulmin Foundation and Doris Duke Charitable Foundation.

BIOS

THE DANCE THEATRE OF HARLEM COMPANY

DEREK BROCKINGTON

Born: Chicago, IL. 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, Grand Rapids Ballet. Repertoire includes works by George Balanchine, Anabelle Lopez Ochoa, and Kirk Peterson.

KOUADIO DAVIS

Born: Oneonta, NY. Training: Holbrook-Wade School of Dance, 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, 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, MD. 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. Da'Von is a rising Choreographer.

LINDSEY DONNELL

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

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

DUSTIN JAMES

Born: New Orleans, LA. Training: Houston School for the Performing Arts, Houston Ballet. Professional Experience: Dance Theatre of Harlem (forth 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

Rahway, NJ. Training: Rahway Dance Theatre, Dance Theatre of Harlem School. Education: BFA 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 MFA candidate at Hollins University.

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

SANFORD PLACIDE

Born: Port-au-Prince, Haiti. Training: Ballet Etudes of South Florida, Manhattan Youth Ballet, The French Académie of Ballet, Nadege Hottier, American Ballet Theatre, Dance Theatre of Harlem, Ballet Austin, Ballet Hispanico, Lines Ballet, and Miami City Ballet. Professional Experience: Dance Theatre of Harlem, Alberta Ballet in Canada, Ballet West, Charlotte Ballet, Ballet Etudes of South Florida, Vorhees Ballet Theatre, Ballet Des Amériques, Fjk-dance, Collage Dance Collective, Black Iris Dance Project, Boca Ballet Theatre, Ballet Northwest, Traverse City Dance

Project and Accent Dance. Special Honors: Sanford partnered with the Consulate General of Haiti in New York to organize and produce UNI, an art collective where he premiered the riveting ballet MAGA. In 2019 he was honored by the Consulate General of Haiti in New York for his work in preserving Haitian culture. Repertoire includes works by George Balanchine, Nacho Duato, Glenn Tetley, Desmond Richardson, Robert Garland, Mark Diamond, Yukicchi Hattori, Wen Wei Wang, Aszure.

ANTHONY SANTOS

Born: New York, NY. 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, 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 (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 Fantasie*, *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 Debora 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, CA. 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.

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 (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.

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 Achieve-

ment 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 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 has spanned over fifty 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)

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."

MARIE CHONG (Ballet Master)

Marie Chong has worked in Europe, Asia, and the Americas as a dancer, director, teacher, and choreographer. After her work as a professional dancer with Pacific Northwest Ballet, Eugene Ballet, Atlanta Ballet, and Spectrum Dance Theater, Chong founded ARC Dance Productions in Seattle in 1999. She commissioned new works by Edwaard Liang, Wen Wei Wang, and Alex Ketley—among others. Chong was the Artistic Assistant/Director of Cirque du Soleil's big top touring show *KOOZA* and has integrated new artists into additional Cirque du Soleil's shows at its headquarters in Montreal. She has also worked with Walt Disney Theatricals as a teaching artist. Her choreography has been presented at Seattle International Dance Festival, Men in Dance, Arts Umbrella (Canada), and ARC Dance Company. Chong has taught for professional companies, colleges, private schools, and coached elite athletes and dancers in preparation for competitions. She is a Certified Teacher with American Ballet Theater® in Primary through Level 5 of the ABT® National Training Curriculum. She is honored to join the Dance Theater of Harlem's artistic team.

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 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 web-

master. 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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