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DANCE THEATRE OF HARLEM

Thursday, March 16 & Friday, March 17

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ON TO THE FUTURE

Not even a world-wide pandemic could dim our commitment to Dance Theatre of Harlem co-founder Arthur Mitchell's belief in the power of art to transform lives and open minds. The 2022/23 season at Dance Theatre of Harlem is a demonstration of that legacy. The DTH Company, School, and arts education program, "Dancing Through Barriers," look forward to the coming season with delight. Once again, our studios will be filled with young people training in ballet, our community will be engaged by the power of our artistry and the company will be on the road again, carrying forward the important message that the art form of classical ballet belongs to and is for all.

The disruptions of the past two years have been challenging and while we are grateful for the support that poured in from so many, the thing that held us together was maintaining focus on what is meaningful to us as artists. The social impact of Dance Theatre of Harlem's national and international touring over the past 53 years is often noted, but it is the art that we produce that is central to our survival.

DTH has always been about creating opportunities outside of the traditional—whether it is the dancers on our stage or the repertoire they perform, ballets by our resident choreographer Robert Garland, George Balanchine, Helen Pickett, Claudia Schreier, Annabelle Lopez Ochoa and William Forsythe reflect the richness of what is possible to express through the human body. The adventure continues. Ready, set, go!



Virginia Johnson, Artistic Director




DANCE THEATRE OF HARLEM

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SCAN ME

ALLEGRO BRILLANTE

(World Premiere March 1, 1956. New York City Ballet, City Center of Music and Dance. DTH Premiere May 1, 1975, Uris Theatre, NY, NY)

Choreography: George Balanchine, ©The George Balanchine Trust

Music: Peter Ilyich Tchaikovsky

Lighting: Recreated by Andrea Sala

Costumes: Katy A Freeman

March 16, 2023, 7:30pm

AMANDA SMITH KOUADIO DAVIS

Yinet Fernandez Lindsey Donnell Daphne Lee Kamala Saara

Lucas Castro Derek Brockington David Wright Elias Re

March 17, 2023, 7:30pm

INGRID SILVA CHRISTOPHER CHARLES MCDANIEL

Yinet Fernandez Delaney Washington Daphne Lee Kamala Saara

Lucas Castro Derek Brockington Kouadio Davis Elias Re

George Balanchine called the exuberant Allegro Brillante
"Everything I know about classical ballet in thirteen minutes."

One of George Balanchine's most joyous, pure dance pieces, Allegro Brillante is set to Tchaikovsky's Piano Concerto No. 3, a work that the composer created from sketches for a composition that was intended to be his Sixth Symphony, but which instead served as a single movement work which was published posthumously in 1894.

Balanchine described this ballet as a concentrated essay in the extended classical vocabulary, in which a maximum amount of choreographic development is contained within a rather restricted area of time and space.

Music: Piano Concerto No. 3 in E-flat major, Op 75 (1892)

The performance of Allegro Brillante, 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

WHEN LOVE

(World Premiere: October 20, 2012)

Choreography: Helen Pickett

Music: Philip Glass

Costume: Charles Heightchew

Original Artwork for Fabric: Gary Kleinschmidt

Lighting: Mark Stanley

Assistant to the Choreographer: Kellye A. Saunders

March 16, 2023, 7:30pm

ALEXANDRA HUTCHINSON MICAH BULLARD

March 17, 2023, 7:30pm

AMANDA SMITH DAVID WRIGHT

Insistent time maps our days. But, when we are in love we surrender to unbridled time. What we share together during this span seems “out of time.” And then, too suddenly, time shifts into focus again. An imprint of what we shared lingers, and traces of remembrances float into view. Yes, we crawl, walk, run, and love in time. But in these brief, wondrous periods we experience timeless love, and we dance our being. - Helen Pickett

Music: Knee 5 from Einstein on the Beach

The choreographer wishes to thank Thomas F. DeFrantz.

When Love was created as part of Harlem Dance Works 2.0, an initiative made possible through a Rockefeller Foundation 2010 NYC Cultural Innovation Grant.

Intermission

ORANGE

Choreography: Stanton Welch

Music: Antonio Vivaldi

Costume Design: Holly Hynes

Lighting Design: Andrew DG Hunt

Staging: Sean Kelly

Costumes by arrangement with Pittsburgh Ballet Theatre

March 16, 2023, 7:30pm

AMANDA SMITH CHRISTOPHER CHARLES MCDANIEL

LINDSEY DONNELL DEREK BROCKINGTON

ALEXANDRA HUTCHINSON DYLAN SANTOS

March 17, 2023, 7:30pm

KAMALA SAARA ELIAS RE

YINET FERNANDEZ MICAH BULLARD

INGRID SILVA DYLAN SANTOS

Intermission

COMING TOGETHER

(World Premiere 1991, DTH Premiere: April 8, 2015)

Choreography: Nacho Duato

Music: Frederic Rzewski

Staging: Eva López Crevillén

Costume and Set Design: Nacho Duato

Lighting Design: Nicolas Fischtel

Organization: Carlos Iturrioz/Mediart Producciones SL (Spain)

March 16 & 17, 2023, 7:30pm

LINDSEY DONNELL ALEXANDRA HUTCHINSON DAPHNE LEE

AMANDA SMITH INGRID SILVA DELANEY WASHINGTON

MICAH BULLARD LUCAS CASTRO KOUADIO DAVIS

SANFORD PLACIDE DYLAN SANTOS DAVID WRIGHT

Nacho Duato's *Coming Together* is a complex and exhilarating work that draws inspiration from the music of contemporary American composer, Frederic Rzewski. The score of the same name uses the repetitive techniques and structuring of minimalism not as ends in themselves but as a means of creating a coherent and dramatic world. Duato has paralleled Rzewski's restless repetition and structural intricacy, creating a highly physical ballet that is nonetheless also compelling and poetic.

The repeated, eight-sentence text is drawn from a letter written by Sam Melville, a political activist who was incarcerated at Attica Prison. Melville was killed in the Attica prison riots that began on September 9, 1971.

"I think the combination of age and the greater coming together is responsible for the speed of the passing time. It's six months now and I can tell you truthfully few periods in my life have passed so quickly. I am in excellent physical and emotional health. There are doubtless subtle surprises ahead but I feel secure and ready. As lovers will contrast their emotions in times of crisis, so am I dealing with my environment. In the indifferent brutality, incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, I can act with clarity and meaning. I am deliberate--sometimes even calculating--seldom employing histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life."

—Sam Melville, Attica Prison, May 16, 1970

This production is dedicated to the late Victor Elmaleh, whose generous support made it possible.

THE DANCE THEATRE OF HARLEM COMPANY



DEREK BROCKINGTON
CHICAGO, IL



MICAH BULLARD
HOUSTON, TX



LUCAS CASTRO
RIO DE JANEIRO, BRAZIL



KOUADIO DAVIS
ONEONTA, NY



LINDSEY DONNELL
MIDLAND, TX



KEENAN ENGLISH
RANDALLSTOWN, MD



YINET FERNANDEZ
MARIANO'LA HABANA, CUBA



ALEXANDRA HUTCHINSON
WILMINGTON, DE



DAPHNE MARCELLE LEE
FT. RILEY, KS



CHRISTOPHER CHARLES MCDANIEL
EAST HARLEM, NY



SANFORD PLACIDE
PORT-AU-PRINCE, HAITI



ELIAS RE
MILAN, ITALY



KAMALA SAARA
LOS ANGELES, CA



DYLAN SANTOS
SÃO PAULO, BRAZIL



INGRID SILVA
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For more information about DTH Artists please visit
DanceTheatreOfHarlem.org/company

VIRGINIA JOHNSON (Artistic Director)



Founding member and former principal dancer, Virginia Johnson, was appointed Artistic Director of Dance Theatre of Harlem by Arthur Mitchell in 2010. Born in Washington, DC, she graduated from the Academy of the Washington School of Ballet and briefly attended New York University as a University Scholar before joining DTH in 1969. Universally recognized as one of the great ballerinas of her generation she was cast in classical, neoclassical and contemporary works but is perhaps best known for her performances in the ballets

Giselle, *A Streetcar Named Desire*, and *Fall River Legend*, each of which were videotaped for broadcast. While still performing, Johnson ventured into choreography but her interest in journalism led her to Fordham University where she is pursuing a degree in communications. After retiring from performing, an Independent Artist Grant from The Field led to an exploration of arts presenting. At the School of Visual Arts Johnson studied serigraphy, film making and television production before the opportunity to create POINTE magazine presented itself. She was founding editor-in-chief of that magazine from 2000-2009.

Her honors include a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America, the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award, the 2009 Martha Hill Fund Mid-Career Award and honorary doctorates from Cornish College of the Arts, Swarthmore and Juilliard. She is an honorary member of Alpha Kappa Alpha Sorority, Inc. and The Society, Inc. In February 2016 she was honored by First Lady Michelle Obama at the White house for her contribution to the field of dance. In 2018 Johnson held the Brackett Visiting Artist Chair at the University of Oklahoma and is the recipient of the Mary Day Award from the Washington Ballet and the 2019 CORPS de Ballet International Lifetime Achievement Award. In 2020 she was presented with a medal of honor from the Actor's Fund and in 2023 she was presented with Dance Films Association's Dance in Focus Award. She serves on the advisory boards of The Center for Ballet and the Arts at NYU and Dance/NYC and serves on the Board of Works & Process. Johnson will pass artistic leadership of DTH to Robert Garland in July 2023.

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...

(continues)

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 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."

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 Director of the DTH school. 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.

JUAN CARLOS PEÑUELA (Rehearsal Director)



A native of Cali, Colombia, Juan Carlos Peñuela began dancing at the age of 12 with Incolballet, a ballet-centered secondary school. After graduation, Mr. Peñuela was invited by Artistic Director, Gloria Castro to join Ballet de Cali, Colombia's National Company as a soloist, where he performed in a variety of leading roles in contemporary works as well as classical pieces. Mr. Peñuela has danced with Ballet Arizona, Dance Theatre of Harlem, Pennsylvania Ballet, Maximum Dance Ballet Gamonet, Chamber Dance Project and

Ballet NY. Juan Carlos has served as guest Ballet Master and Repetitur with Compania Colombiana de Ballet - Incolballet in Colombia, Chamber Dance Project, Lexington Ballet, The Ajkun Ballet Theatre in New York City, Alvin Ailey's American Dance Theatre, Ena Ballet Company in Japan & Earl Mosley's Institute of the Arts International Summer Intensive in Kent, CT. In 2011, he was invited to Malaysia where he taught at their international festival, restaged *Don Quixote*, and coached artists from all over the world for their International Gala of the Stars.

From 2014 to 2018 Juan Carlos held the position of Ballet Master with Ballet Hispanico company in New York City as well Senior Ballet Teacher for the School of Dance. He has served as a faculty member at Joffrey Ballet School, Marymount Manhattan Collage, Ballet Academy East in New York city, Alvin Ailey, a guest teacher at The Juilliard School and Dance Theatre of Harlem's professional company.

Mr. Penuela holds a Romana's Pilates certification and teaches Pilates designed for dancers. In 2011 he became certified in The American Ballet Theatre National Training Curriculum. During the summer of 2013 he was invited to teach in Italy as a faculty member of Alvin Ailey School. Since 2017 has been teaching at Central Pennsylvania Youth Ballet summer program. In 2014 and 2017 he attended the CPYB teacher's workshop and 2017 was featured in the August edition of Dance Teacher Magazine. For the last 7 years he has been invited to Panama City as guest teacher and as adjudicator to Danza Activa Competition and Ecuador Danza Ciad competition.

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 AfricanDiaspora. 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.

Dance Theatre of Harlem, Inc.

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Diablo Regional Arts Association (DRAA) is the non-profit partner of the Leshner Center for the Arts (LCA). DRAA enriches the lives of thousands of East Bay residents every year by raising funds to support the full spectrum of arts at the LCA. In addition, through its Arts Access program, DRAA is dedicated to providing families, children seniors, educators, and underserved or at-risk individuals the opportunity to experience the arts. www.draa.org

Peggy White, DRAA Executive Director With more than 25 years of experience in non-profit management, Peggy landed the job of her dreams when she became Executive Director of DRAA over twenty years ago. It was an ideal opportunity because this position blended her professional background with her passion for the arts. Her nonprofit career includes serving as Director of Community Relations for the March of Dimes, Director of Development for Goodwill Industries, and Executive Director of the Volunteer Center of Contra Costa. She has been awarded the Woman of the Year by the California Legislature, the Point of Light Foundation Executive Director Award for Outstanding Achievement, and also received the United Way of the Bay Area Executive Director Award. She received a bachelor's degree in 1976 from Florida State University where she double majored in mass communications and dance.



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April 15 – June 25, 2023

About Face

About Face, a juried and invitational exhibition, continues the fascinating tradition of creating portraits, using a contemporary lens to speculate how future generations might perceive how we value beauty, power, and what we hold culturally significant.



Top: Erin Fong, *The Friendship Project*. Photo courtesy of Shaun Roberts. Middle: *Marble Every Time*, 2022, acrylic on canvas, 24 x 18 inches. Courtesy of Hashimoto Contemporary.

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FOR THE Arts



Paul Taylor
Dance Company

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Paul Taylor Dance Company
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**Delfeayo Marsalis and the
Uptown Jazz Orchestra**
JUNE 2

Gina Brillon
JUNE 22

**Mariachi Herencia
de México**
JUNE 25

Arturo Sandoval
JUNE 23

Dianne Reeves
JULY 28

Las Cafeteras
JUNE 24



Las
Cafeteras



LeshlerArtsCenter.org

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The Leshler Center's
professional theatre company

CenterREP



03/25 to 04/16



05/27 to 06/24