



PRESENTS

DANCE THEATRE OF HARLEM

**Ted Shawn Theatre
July 10-14, 2019**

FOUNDERS	Arthur Mitchell Karel Shook
ARTISTIC DIRECTOR	Virginia Johnson
EXECUTIVE DIRECTOR	Anna Glass
BALLET MASTER	Kellye A. Saunders
INTERIM GENERAL MANAGER	Melinda Bloom
DANCE ARTISTS	Derek Brockington Lindsey Croop Kouadio Davis 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

*Alumni of The School at Jacob's Pillow



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

Dance Theatre of Harlem's engagement at Jacob's Pillow is supported, in part, by a special contribution from Charles M. Mirotznik.

Jacob's Pillow is committed to providing an environment that cultivates the celebration of the art of dance and its positive impact on community.

While in our theaters, please refrain from behavior that could disturb other patrons and performers during the performance. We ask that you: silence your cell phone; do not photograph or video record performances; keep your ticket with you at all times; observe that food and beverages are not allowed, with the exception of water; and please let a staff member know if you need help.
Thank you for observing these House Rules so that everyone can have an enjoyable experience.

We are so glad you are here. Enjoy the show!

PROGRAM

HARLEM ON MY MIND

CHOREOGRAPHY Darrell Grand Moultrie

MUSIC "Idaho"; "Ain't Misbehavin'"; "It Don't Mean A Thing If It Ain't Got That Swing"
performed by Count Basie Orchestra

"My Funny Valentine" performed by Chris Botti

"El 'Gran' Baile de la Reina" performed by Wynton Marsalis, Jazz at Lincoln Center with
the Los Angeles Philharmonic

ADDITIONAL MUSIC BY Jesse Stone; Andy Razaf; Fats Waller; Harry Brooks; Duke Ellington; Irving Mills;
Rodgers & Hart

COSTUME DESIGN Rebecca Turk

LIGHTING DESIGN Jason Banks

PERFORMERS ***Out and About***

Wednesday, July 10, 8pm | Thursday, July 11, 2pm & 8pm

Alexandra Hutchinson	Anthony Santos
Alicia Mae Holloway	Derek Brockington
Lindsey Croop	Dustin James
Yinet Fernandez	Kouadio Davis
Stephanie Rae Williams	Christopher Charles McDaniel

Friday, July 12, 8pm | Saturday, July 13, 2pm & 8pm | Sunday, July 14, 2pm

Alexandra Hutchinson	Dylan Santos
Alicia Mae Holloway	Derek Brockington
Ingrid Silva	Dustin James
Crystal Serrano	Kouadio Davis
Stephanie Rae Williams	Christopher Charles McDaniel

Harlem's Finest

Christopher Charles McDaniel

Duo de Jazzin'

Wednesday, July 10, 8pm | Thursday, July 11, 2pm & 8pm

Amanda Smith
Anthony Santos

Friday, July 12, 8pm | Saturday, July 13, 2pm & 8pm | Sunday, July 14, 2pm

Alicia Mae Holloway
Derek Brockington

Soul of the Hood

Wednesday, July 10, 8pm | Thursday, July 11, 2pm & 8pm

Choong Hoon Lee

Friday, July 12, 8pm | Saturday, July 13, 2pm & 8pm | Sunday, July 14, 2pm

Ingrid Silva

We Rise

The Company

This work was created to celebrate the memory of my beloved music teacher Ms. Gwendolyn McCloud. She loved Jazz music and made sure her students in Harlem were exposed to its history and brilliance. I would love to keep sharing this great music with the next generation.

-Darrell Grand Moultrie

This work was commissioned by the University of Wyoming Office of the President in support of the Eminent Artist-in-Residence program.

World Premiere, September 2017

***THIS BITTER EARTH*©**

CHOREOGRAPHY Christopher Wheeldon

MUSIC Clyde Otis, performed by Max Richter and Dinah Washington

COSTUMES Katy Freeman

LIGHTING William E. Cotton

PERFORMERS *Wednesday, July 10, 8pm | Thursday, July 11, 2pm & 8pm*
Crystal Serrano
Dylan Santos

Friday, July 12, 8pm | Saturday, July 13, 2pm
Yinet Fernandez
Anthony Santos

Saturday, July 13, 8pm | Sunday, July 14, 2pm
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."

World Premiere, August 2012; DTH Premiere, March 2018

- INTERMISSION -

VALSE FANTAISIE

- CHOREOGRAPHY George Balanchine, ©The George Balanchine Trust
- MUSIC "Valse Fantaisie in B minor," Mikhail Glinka (1839, orchestrated 1856)
- COSTUMES Larae Theige Hascall, through special arrangement with Pacific Northwest Ballet
- LIGHTING Inspired by the original lighting of Jean Rosenthal
- PERFORMERS *Wednesday, July 10, 8pm*
Ingrid Silva & Christopher Charles McDaniel
Alicia Mae Holloway Yinet Fernandez Amanda Smith Alexandra Hutchinson
- Thursday, July 11, 2pm & 8pm*
Crystal Serrano & Dylan Santos
Alicia Mae Holloway Yinet Fernandez Amanda Smith Alexandra Hutchinson
- Friday, July 12, 8pm*
Crystal Serrano & Dylan Santos
Lindsey Croop Yinet Fernandez Stephanie Rae Williams Alexandra Hutchinson
- Saturday, July 13, 2pm*
Crystal Serrano & Dylan Santos
Lindsey Croop Yinet Fernandez Stephanie Rae Williams Alexandra Hutchinson
- Saturday, July 13, 8pm | Sunday, July 14, 2pm*
Crystal Serrano & Dylan Santos
Alicia Mae Holloway Yinet Fernandez 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 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.

Premiere, January 1953, New York City Ballet, City Center of Music and Drama

BALAMOUK

CHOREOGRAPHY Annabelle Lopez Ochoa

MUSIC Les Yeux Noirs; Lisa Gerrard; René Aubry

COSTUME DESIGN Mark Zappone

LIGHTING DESIGN Les Dickert

PERFORMERS	Ingrid Silva	Dustin James
	Crystal Serrano	Dylan Santos
	Amanda Smith	Anthony Santos
	Stephanie Rae Williams	Christopher Charles McDaniel
	Lindsey Croop	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.

World Premiere, October 2018

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VIRGINIA JOHNSON (Artistic Director) is a founding member of Dance Theatre of Harlem and 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 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. 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, the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-09 Pola Nirenska Lifetime Achievement Award, and the 2009 Martha Hill Fund Mid-Career Award.

ARTHUR MITCHELL (Co-Founder & Artistic Director Emeritus) 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 African American male to become a permanent member of a major ballet company when he joined New York City Ballet. He rose quickly to the rank of Principal Dancer during his 15 year career with New York City Ballet and electrified audiences. 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,

Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook. With an illustrious career that has spanned over fifty 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) 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, he 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

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'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. 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."

KELLYE A. SAUNDERS (Ballet Master) began her dance training at the Jones-Haywood School of Ballet in Washington, DC. She continued her dance education under tutelage of Rosella Hightower at Le Centre de Danse International in Cannes, France, before joining DTH. Saunders spent most of her career with the Dance Theatre of Harlem where she was a principal dancer. Some of 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*. Saunders has also appeared in the Broadway productions of *The Red Shoes*, *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 New York City Ballet. After leaving DTH, 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. Saunders has extensive experience teaching and coaching dancers in both academic and professional levels. From 2010-13, Saunders served as the project coordinator

for Dance Theatre of Harlem's Harlem Dance Works 2.0 Series, 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) 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 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, 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. Garland holds a B.F.A. from the Juilliard School in New York City.

ANNA GLASS (Executive Director) 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. 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 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, 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.

DEREK BROCKINGTON (Dance Artist) was born in Chicago and trained at Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West, and Pennsylvania Ballet summer intensives. Brockington danced with Cincinnati Ballet and Grand Rapids Ballet. Brockington is in his second season with Dance Theatre of Harlem and has performed in works by George Balanchine, Annabelle Lopez Ochoa, and Kirk Peterson.

LINDSEY CROOP (Dance Artist) was born in Midland, TX, and trained at A Petite Dance Studio and Midland Festival Ballet under Susan Clark. Croop studied Dance Arts Administration and Journalism at Butler University. Croop trained with Nashville Ballet and is in her eighth season with Dance Theatre of Harlem. Croop has performed in the works of Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova, and Dianne McIntyre.

KOUADIO DAVIS (Dance Artist) was born in Oneonta, NY, and trained at Fokine Ballet, New York State Summer School of the Arts with Daniel Ulbright, New York City Ballet, Alvin Ailey, Nutmeg Ballet, Charlotte Ballet, Alonzo King Lines, French Academie of Ballet, Pacific Northwest Ballet, and Springboard Danse Montréal. Davis and his partner won second place in the 2017 Youth American Grand Prix in the contemporary pas de deux category and won first in 2018. Davis is in his first season with Dance Theatre of Harlem.

DA'VON DOANE (Dance Artist) was born in Salisbury, MD, and trained at the Salisbury Studio of Dance (now Salisbury Dance Academy), Atlantic Contemporary Ballet Theatre, Eastern Shore Ballet

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Theatre, Kirov Academy of Ballet, and Atlantic Contemporary Ballet Theatre. In 2014, Doane was named one of *Dance Magazine's* "25 to Watch." Doane danced with Claudia Schreier & Company, Ballet Noir, Classical Contemporary Ballet Theater, and is in his eighth season with Dance Theatre of Harlem. Doane has performed in the works of George Balanchine, Donald Byrd, Christopher Huggins, Billy Wilson, and Arthur Mitchell. Doane is a rising choreographer.

YINET FERNANDEZ (Dance Artist) was born in Mariano¹ La Habana, Cuba. Fernandez trained at the Provincial School of the Arts, National School of Ballet, and Ballet Nacional de Cuba. She performed with Connecticut Ballet and Ballet Nacional de Cuba. Fernandez is in her third season with Dance Theatre of Harlem and has performed in the works of George Balanchine, Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie, and Dianne McIntyre.

ALICIA MAE HOLLOWAY (Dance Artist) was born Morgantown, WV, and trained at Kate and Company Studio, Morgantown Dance Studio with Desiree Witt, Lauren Stone, Marilyn Pipes, Eunice Kim, and Robert Steele. Holloway also trained at the School of American Ballet with Suki Schorer, Suzy Pilarre, Darci Kistler, Kay Mazzo, and Jack Soto. She was an apprentice with Suzanne Farrell Ballet and is now in her fifth season with Dance Theatre of Harlem. Fernandez has performed in the works of George Balanchine, Robert Garland, Dianne McIntyre, Christopher Wheeldon, and Darrell Grand Moultrie.

ALEXANDRA HUTCHINSON (Dance Artist) was born in Wilmington, DE, and trained at The Washington School of Ballet, Wilmington Academy of Dance, and attended summer intensives with Alvin Ailey, Carolina Ballet, Alonzo King, Ballet Chicago, and Nashville Ballet. Hutchinson has her B.S. in Ballet from Indiana University. Hutchinson is in her second season with Dance Theatre of Harlem and has danced in *Sleeping Beauty*, *The Nutcracker*, *Western Symphony*, *Swan Lake*, *Concerto Barocco*, and *Giselle*.

DUSTIN JAMES (Dance Artist) was born in New Orleans and trained at Houston School for the Performing Arts and Houston Ballet. James danced with Smuin Ballet, BalletMet, Sierra Nevada Ballet, Midland Festival Ballet, and is now in his fourth season with Dance Theatre of Harlem. James has performed in the works of Annabelle Lopez Ochoa, Michael Smuin, Stanton Welch, Jiří Kylián Helen Pickett, Ma Cong, Dwight Rhoden, Ulysses Dove, and Robert Garland.

CHOONG HOON LEE (Dance Artist) was born in Seoul, South Korea, and trained at Korean National University of Arts and the School of American Ballet. Hoon Lee was a semi-finalist in the Varna International Ballet Competition and won a gold medal in the Gwanju International Competition. Hoon Lee danced with Mariinsky Ballet, Korean National Ballet, Complexions Contemporary Ballet, and New York Theatre Ballet. He is in his fifth season with Dance Theatre of Harlem and has performed in the works of Robert Garland and Ulysses Dove, and soloist roles in *Othello*, *Don Quixote*, *Swan Lake*, *Cinderella*, *Spartacus*, *Paquita*, *Le Corsaire*, and *Giselle*.

DAPHNE LEE (Dance Artist) was born in Fort Riley, KS, and raised in Rahway, NJ. Lee trained at Rahway Dance Theatre and the Dance Theatre of Harlem School. Lee has a B.F.A. in Dance from Fordham University and a M.F.A. in Dance/Arts Administration from Hollins University. Lee performed with Collage Dance Collective, Oakland Ballet, Alvin Ailey II, and Black Iris Project. Lee is in her second season with Dance Theatre of Harlem and has performed in the works of Ulysses Dove, Robert Garland, Darrell Grand Moultrie, Dwight Rhoden, and John Alleyne. Lee was 2017 Miss Black USA.

CHRISTOPHER CHARLES MCDANIEL (Dance Artist) was born in East Harlem, NY, and trained at the Dance Theatre of Harlem School, LaGuardia School of Performing Arts, Ballet Academy East, Boston Ballet, and The School at Jacob's Pillow. McDaniel has performed with American National Ballet, Ballet San Antonio, Los Angeles

Ballet, and is in his third season with Dance Theatre of Harlem. McDaniel has performed in the works of Robert Garland, Ulysses Dove, Darrell Grand Moultrie, Colleen Neary, Thordal Christensen, Kitty McNamee, George Balanchine, and Christopher Stowell.

ANTHONY SANTOS (Dance Artist) was born in New York, NY, and trained at Alvin Ailey School and North Carolina School of the Arts. Santos performed with Zest Collective and Caitlin Trainor Dance. Santos is in his third season with Dance Theatre of Harlem and has performed in the works of Darrell Grand Moultrie, Robert Garland, and Nacho Duato.

DYLAN SANTOS (Dance Artist) was born in São Paulo, Brazil, and trained at Centro de Artes Pavilhão under Ricardo Scheir and at Harid Conservatory. Santos was a trainee at Houston Ballet and performed with Orlando Ballet, Joffrey Ballet, Ballet Chicago, and Paris Opera Ballet. Santos is in his sixth season with Dance Theatre of Harlem and has performed in the works of George Balanchine, Nacho Duato, Robert Garland, Ulysses Dove, and Marius Petipa.

CRYSTAL SERRANO (Dance Artist) was born in Denver, and trained at Pacific Northwest Ballet, the School of American Ballet, and Olympic Ballet Theatre. Serrano has performed with Ballet San Antonio, Oregon Ballet Theatre, Sacramento Ballet, and Pacific Northwest Ballet. Serrano is in her third season with Dance Theatre of Harlem has performed in *Don Quixote*, *The Nutcracker*, *Peter Pan*, *Firebird*, *Donizetti Variations*, *Cinderella*, *The Four Temperaments*, *Allegro Brillante*, *The Sleeping Beauty*, *Cinderella*, *Serenade*, *Swan Lake*, and the works of Robert Garland, Christopher Wheeldon, and Darrell Grand Moultrie.

INGRID SILVA (Dance Artist) was born in Rio de Janeiro, Brazil, and trained at Projeto Dançando Para Não Dançar, Escola Estadual de Dança Maria Olenewa, and Centro de Movimento Deborah Colker. Silva studied at Universidad da Cidade, was an apprentice with Grupo Corpo, and performed with Armitage Gone! Dance, and the Francesca Harper Project. Silva is in

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her eighth season with Dance Theatre of Harlem and has performed in the works of Darrell Grand Moultrie, Francesca Harper, Robert Garland, David Fernandez, and Rodrigo Pederneiras.

AMANDA SMITH (Dance Artist) was born in Orange County, CA, and trained at the Charlotte Ballet, SUNY Purchase, Joffrey Ballet School, Anaheim Ballet, Pointe of Grace, and Ballet Pacifica. Smith performed with Charlotte Ballet, New York Theatre Ballet, Black Iris Project, and is in her third season with Dance Theatre of Harlem. Smith has performed in the works of George Balanchine, Sasha James, Mark Diamond, Dwight Rhoden, Alonzo King, Jiří Kylián, Helen Pickett, and Dianne McIntyre.

ANTHONY V. SPAULDING (Dance Artist) was born in Phoenix, AZ, and trained at Dance Incorporated, Ballet Arizona, and San Francisco, where Spaulding later became a soloist. At age 15, Spaulding won the 2001 Youth America Grand Prix, went on to win the Russian Pointe Ballet competition Gold Medal in 2002, and received the 2016 Boys & Girls Club Alumni Award. It is Spaulding's second season with Dance Theatre of Harlem, where he has performed in *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 (Dance Artist) was born in Salt Lake City and trained at Dallas Dance Academy with Lyndette Galen and Fiona Fairrie, Hubbard Street Dance Chicago, Springboard Danse Montréal, The Juilliard School, Alonzo King's LINES Ballet, and Houston Ballet Academy. Williams has danced with The Francesca Harper Project, Complexions Contemporary Dance Company, Ballet Black, and Texas Ballet Theatre. Williams was a 2006 Youth American Grad Prix finalist and received a 2006 National Foundation for the Arts Award. Williams was named "On the Rise" by *Dance Magazine* in 2013 and in 2017, won the Dallas Dance Council's Natalie Skelton Award. Williams is on her eighth season with Dance Theatre of Harlem

and has performed in the works of Arthur Mitchell, Donald Byrd, George Balanchine, John Alseyne, Dianne McIntyre, Liam Scarlett, Darrell Grand Moultrie, Francesca Harper, Robert Garland, and David Fernandez.

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Lisbeth Tarlow & Stephen Kay
Roger Tilles
Stephen Weiner & Donald Cornuet
Ellen Weissman
Mark & Liz Williams
Elaine* & Irving Wolbrom

* Former Trustees, staff, faculty, interns,
The School's dancers, or artists-in-residence

‡ Deceased

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PILLOWNOTES

by Theresa Ruth Howard

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

Dance Theatre of Harlem comes full circle in returning to Jacob's Pillow this summer celebrating their 50th anniversary, as the company made its debut here in 1970. Half a century later, though much in the world has moved rapidly forward, ironically the state of blacks in ballet has waxed as much as it has waned. Founded by pedagogue Karel Shook and former New York City Ballet Principal dancer Arthur Mitchell, DTH's mission was to prove that blacks could do ballet, and provide a place for them to do so, not to *diversify* ballet.

Standing in the midst of ballet's frenetic efforts to diversify, we see that even as DTH was proving the veracity of black ballet talent, this was not an incentive for white directors to hire them into their companies. It actually had quite the opposite effect, with DTH becoming the default, or catch all. Directors regularly suggested, "Why don't you go to Dance Theatre of Harlem?" to rejected brown ballet dancers. As a result, DTH became a beautiful oasis for brown dancers, often unique one-of-a-kinds, who didn't fit into ballet's status quo but whom Mitchell knew just how to use and draw the best out of.

It is for this reason that DTH has historically been such an interesting and dynamic company to watch. The inherent diversity of the company wasn't seen elsewhere; it challenged the foundational aesthetics of uniformity in classical ballet—not just in color, but in the size and shape of its artists. The DTH ballerina ranged from beige to mahogany, waif to womanly, with heights from 5'1" to 6'0". The uniformity of DTH's corps de ballet was not in the dancers' physical sameness, but in their classical technique, lines, precision, dynamics, and style. However, even with the dancers' mastery of Petipa, Balanchine, Bournonville, Tetley, and the critical successes, artistic directors were not convinced that black ballet dancers (females specifically) were worthy of hiring, especially if their complexions were unmistakably brown.

DTH revolutionized the concept of ballet far beyond the racial make-up of its dancers. It was the first ballet institution to hold what we now recognize as "outreach" as a fundamental organizational philosophy in finding and making ballet dancers, by educating the children of Harlem and the community at large. To make ballet accessible not only to black audiences, but to those who could not enter its world, Mitchell curated mixed bill programs featuring multi-genre ballets from the likes of Petipa, Balanchine, Louis Johnson, and Geoffrey Holder, works that used classical, pop, and African music. This illustrated why Mitchell put "Theatre" rather than "Ballet" into the company's title, as it was more than just traditional ballet. Mitchell and Shook reinvented the aesthetic of the "classic" with *Creole Giselle* proving its elasticity. In these ways DTH was so far ahead of the curve that they created it. Seldom are Mitchell and Shook recognized for such groundbreaking work.

Although the current DTH dancers bear the weight of its legacy, most never had an opportunity to see the company perform prior to its eight year absence (from 2004-2012). Those gap years stole the organic, generational transference of institutional memory. Today's performers missed the opportunity to experience the ebullience of the large ensemble that operated like a village, with older dancers "adopting" younger dancers into company "families." The organizational credo, "You represent something larger than yourself" was a lived experience. It was embedded into every dancer who entered DTH with a fervent urgency by a man who personally understood that the world was always watching, waiting, and judging. They missed having people like Stephanie Dabney, Lowell Smith, Ronald Perry, and Virginia Johnson as active role models in the studio. Hence, they have had difficulty connecting to what DTH truly was, and understanding its gravity, importance, and impact. For them, this legacy was folklore. So it was providential that in preparation for The Anniversary Gala they got to work with Mitchell as he restaged *Tones*, one of his first ballets created for the company. Unfortunately he did not live to see them dance *Tones II* at City Center in April 2019, as he passed away on September 19.

His Memorial on December 3rd at Riverside Church was an outpouring of acknowledgement and gratitude from international artists, politicians, family, and friends. Alumni of all varieties traveled from around the world to pay their respects. His homegoing was a long overdue homecoming for many DTH alumni. In that moment, only a portion of the magnitude of the effect he had on the world was visible, felt, and measurable. This was a transformative experience for the young company dancers. Through his memorialization they could begin to understand the breadth of what Dance Theatre of Harlem *truly* represents. It gave the once ephemeral and weighted legacy a face, a voice, made it flesh and blood. They now appear to dance with a deeper sense of purpose and pride that is almost palpable.

Their Jacob's Pillow programming is perfectly reflective of Dance Theatre of Harlem's past and its future, paying homage to Mitchell's roots and honoring diversity in style, gender, and storytelling. The program features George Balanchine's *Valse Fantaisie*, Christopher Wheeldon's *This Bitter Earth*, Darrell Grand Moultrie's *Harlem on My Mind*, and an expanded version of Annabelle Lopez Ochoa's *Balamouk* (originally created for Fall for Dance).

But most of all, this engagement offers a chance for a reborn Dance Theatre of Harlem to return to its roots, celebrating its 50th anniversary in the place where it all began.

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Theresa Ruth Howard is a journalist, founder of MoBBallet (Memoir of Blacks in Ballet) and a former member of the Dance Theatre of Harlem. Currently she works as a Diversity strategist and consultant for arts organizations.