



Advance Program Notes

Far but Close, and other repertoire
Dance Theatre of Harlem
Wednesday, May 7, 2014, 8 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.

Dance Theatre of Harlem

FOUNDERS

Arthur Mitchell
Karel Shook

ARTISTIC DIRECTOR

Virginia Johnson

EXECUTIVE DIRECTOR

Laveen Naidu

BALLET MASTER

Keith Saunders

GENERAL MANAGER

Elizabeth England

DANCE ARTISTS

Lindsey Croop
Chyrstyn Fentroy
Jenelle Figgins
Emiko Flanagan
Ashley Jackson

Alexandra Jacob
Nayara Lopes
Ashley Murphy
Gabrielle Salvatto
Ingrid Silva

Stephanie Rae Williams
Darius Barnes
Fredrick Davis
Da' Von Doane
Dustin James

Francis Lawrence
Dylan Santos
Anthony Savoy
Samuel Wilson

ARTISTIC DIRECTOR EMERITUS

Arthur Mitchell

Dance Theatre of Harlem is supported in part by public and private funds from:

The Andrew W. Mellon Foundation; The Thompson Family Foundation, Inc.; The Ford Foundation; The Carl & Lilly Pforzheimer Foundation, Inc.; The Shubert Foundation; NYC Department of Cultural Affairs in Partnership with the City Council; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and National Endowment for the Arts.

Program Notes

GLORIA

(World Premiere: October 20, 2012)

Choreography: Robert Garland

Music: Francis Poulenc

Costumes design and execution: Pamela Allen-Cummings

Lighting: Roma Flowers

Gloria in excelsis Deo

The Company

Laudamus te

Stephanie Rae Williams, Anthony Savoy, Ingrid Silva, and Samuel Wilson

Domine Deus, Rex caelestis

Da'Von Doane and Jenelle Figgins

Chyrstyn Fentroy, Lindsey Croop, Ashley Jackson, Alexandra Jacob, Frederick Davis, Dylan Santos, Francis Lawrence, and Darius Barnes

Domine Fili unigenite

Chyrstyn Fentroy, Lindsey Croop, Ashley Jackson, Alexandra Jacob, Frederick Davis, Dylan Santos, Francis Lawrence, and Darius Barnes

Domine Deus, Agnus Dei

Ashley Murphy and Da'Von Doane

Stephanie Rae Williams, Anthony Savoy, Ingrid Silva, and Samuel Wilson

Qui sedes

The Company

Harlem has rich cultural legacy that includes music (jazz and hip-hop) and literature (the Harlem Renaissance's Zora Neale Hurston, Langston Hughes, and Countee Cullen, to name a few). Not as well known, but equally vibrant, is its spiritual legacy. *Gloria* stands as a tribute to that history and legacy that still abides in the community of Harlem.

The choreographer dedicates this work to the Abyssinian Baptist Church in Harlem, and its current pastor, Calvin Otis Butts III.

Gloria was developed in part at Vineyard Arts Project, Edgartown, Mass.; Ashley Melone, founder and artistic director.

Pause

Program Notes, continued

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

Emiko Flanagan Dustin James

"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

FAR BUT CLOSE

(World Premiere: November 16, 2012)

Choreography: John Alleyne

Text: Daniel Beaty

Music: Daniel Bernard Roumain

Costumes: Emilio Sosa

Lighting: Gerald King

Assistant to the choreographer: Kellye A. Saunders

**Ashley Murphy Stephanie Rae Williams
Da'Von Doane Dustin James**

In this unique collaboration, spoken word movement and music tell an urban love story about the power of love to heal deep emotional wounds. Set to a commissioned score, in *Far But Close*, a young woman is wary of the smooth advances of a young man she meets on the subway platform. They, and their alter egos, soon connect, but only by allowing herself to let go of old pain is the young woman able to find the happiness offered to her.

Far but Close was commissioned by Dance Theatre of Harlem as part of a New England Foundation for the Arts Grant and Harlem Dance Works 2.0, an initiative made possible through a Rockefeller Foundation 2010 NYC Cultural Innovation Grant. All music was performed and recorded by Daniel Bernard Roumain.

Far but Close was developed in part at the Vineyard Arts Project in Edgartown, Mass.; Ashley Melone, founder and artistic director.

Intermission

Program Notes, continued

RETURN

(World Premiere: September 21, 1999)

Choreography: Robert Garland

Music: James Brown, Alfred Ellis, Aretha Franklin, and Carolyn Franklin

Costume design and execution: Pamela Allen-Cummings

Lighting: Roma Flowers

Mother Popcorn

Jenelle Figgins

Ingrid Silva, Alexandra Jacob, Chyrstyn Fentroy, Lindsey Croop, and Nayara Lopes

Darius Barnes

Samuel Wilson, Fredrick Davis, Francis Lawrence, Dylan Santos, and Dustin James

Baby, Baby, Baby

Lindsey Croop and Fredrick Davis

Chyrstyn Fentroy, Francis Lawrence, Alexandra Jacob, and Dustin James

I Got The Feelin'

Samuel Wilson, Jenelle Figgins, and Dustin James

Nayara Lopes, Dylan Santos, and Ingrid Silva

Call Me

Chyrstyn Fentroy and Francis Lawrence

The Company

Superbad

Darius Barnes

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.

About Dance Theatre of Harlem

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim that uses the art form of classical ballet to change people's lives.

Dance Theatre of Harlem was founded in 1969 by Arthur Mitchell and the late Karel Shook. Mitchell, the first African American dancer to become a principle dancer with a major U.S. ballet company (New York City Ballet) turned his despair at the assassination of Martin Luther King Jr. into hope by establishing a school, and later a company, to bring new opportunity to the lives of the young people in the Harlem neighborhood in which he grew up. He believed in the power of training in a classical art form to bring discipline and focus to a challenged community. Dance Theatre of Harlem's unprecedented success is built on creating innovative and bold new forms of artistic expression. Through varied artistic interactions, Dance Theatre of Harlem has inspired countless people in New York City, across the country, and around the world.

Now 44 years old, Dance Theatre of Harlem remains committed to the excellence that has sustained it over the years. At the same time, it is dedicated to reaching new audiences with a powerful message of self-reliance, artistic relevance, and individual responsibility—all hallmarks of an organization that has played a key role in the national cultural dialogue.

The relaunch of the Dance Theatre of Harlem Company last year returns a level of vibrancy to the organization. Known for its thrilling performances, the company also offers extensive community engagement and arts exposure opportunities to audiences in New York, across the country, and internationally. The new Dance Theatre of Harlem Company consists of 18 racially diverse dance artists who perform an eclectic and demanding repertoire at the highest level.

Artist Biographies

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, the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award, and the 2009 Martha Hill Fund Mid-Career Award.



Artist Biographies, continued

Laveen Naidu (executive director)

Born in Durban, South Africa, Naidu graduated from the University of Cape Town, South Africa, and performed with the Cape Arts Performing Board Ballet Company.

In 1991, Naidu joined the Dance Theatre of Harlem Company and over the years held several executive positions, including director of the organization's education and outreach program, Dancing Through Barriers®, and the Dance Theatre of Harlem School. In 1998, in collaboration with Arthur Mitchell, Naidu choreographed his first ballet for the Dance Theatre of Harlem Company, *South African Suite*. Naidu's second ballet, entitled *Viraa*, premiered in New York City in 2001.

Naidu is a graduate of Harvard Business School's Executive Leadership Program and has been a featured speaker at the Aspen Idea's Festival and Crain's Arts & Culture Breakfast. He has served as adjunct lecturer at Barnard College and on panels for the New York State Council on the Arts and New York City Department of Cultural Affairs. Naidu has also served as guest speaker and panelist on the topic of non-profit board development for the DeVos Institute of Arts Management, the Arts & Business Council, and the Global Board Leadership Academy. Naidu has served as executive director since 2004.



Arthur Mitchell (co-founder and artistic director emeritus)

Arthur Mitchell is known around the world for creating and sustaining the Dance Theatre of Harlem, the internationally acclaimed ballet company he co-founded with Karel Shook in 1969. Following a brilliant career as a principal artist with the New York City Ballet, 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 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 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.



Artist Biographies, continued

THE DANCE THEATRE OF HARLEM COMPANY

Darius Barnes (Baltimore, Md.)

Darius Barnes attended Baltimore School for The Arts and various schools in his native Baltimore. He was accepted into the School of American Ballet in 2004, where he received both the Rudolf Nureyev and Estelle Dennis Scholarships. In 2007 he was offered an apprenticeship with the New York City Ballet and joined the corps de ballet in 2008. In 2010, he joined the Suzanne Farrell Ballet. He made his Broadway debut and performed as a principle in the Tony Award-winning musical *Memphis*. Barnes has been seen in Broadway's *Spider-Man: Turn off the Dark*, the First National tour of *Memphis*, NBC's *SMASH*, the Metropolitan Opera, and the Radio City Christmas Spectacular, and has worked with choreographers Bill T. Jones, Alexei Ratmansky, Tino Seghal, Amy Hall, Ray Mercer, Jessica Lang, and Kyle Abraham. He joined Dance Theatre of Harlem in January 2014. As a choreographer, he was asked to participate in the 2007, 2008, and 2009 spring and summer sessions of the New York Choreographic Institute. For the occasion of the Institute's 10th anniversary celebration in 2010,



Barnes was asked to create a work on the New York City Ballet.

Lindsey Croop (Midland, Texas)

Lindsey Pitts began her formal ballet training at Coleman Academy under the direction of Susan Clark and Judy Coleman. She continued her studies during summer intensives with Milwaukee Ballet, Atlanta Ballet, Orlando Ballet, Ballet Austin, and The Ailey School. Following high school, Pitts attended Butler University, where she received dual degrees in dance arts administration and strategic communications. Pitts began her professional career with Nashville Ballet's second company, performing under the direction of Paul Vasterling in full-length ballets that included *The Nutcracker*, *Giselle*, and *Swan Lake*. Prior to joining the Dance Theatre of Harlem Company, she trained and performed with the Professional Training Program at Dance Theatre of Harlem.



Fredrick Davis (Brooklyn, N.Y.)

Born in New York City, Fredrick Davis moved to Chattanooga, Tenn., and started his training at the age of 11 with a full scholarship for Ballet Tennessee. In 2004, he graduated from the Chattanooga High School Center for Creative Arts and moved back to New York City to continue his training at the Joffrey Ballet School. After completing three years with Joffrey, he received full summer intensive scholarships at American Ballet Theatre, Boston Ballet, North Carolina Dance Theatre, Ballet Academy East, Magnus Midwest Dance, and Ballet Tennessee. Davis then joined the Roxey Ballet Company, dancing in such works as *Othello*, *Carmen*, *Diana and Actaeon*, and *Sleeping Beauty*. Soon after finishing his season with Roxey, Davis joined the Dance Theatre of Harlem Ensemble. He has also worked as a freelancer with Ballet Fantastique, Benjamin Briones Ballet, Staten Island Ballet, and Ajkun Ballet Theatre. Davis has participated in The Kennedy Center Honors, the Donald McKayle Tribute performance in Irvine, Calif., and the Paramount Theatre Gala in Seattle, Wa.



Artist Biographies, continued

Da' Von Doane (Salisbury, Md.)

Da' Von Doane began his training at the Salisbury Studio of Dance (now Salisbury Dance Academy) where he trained with Betty Webster, Tatiana Akinfiyeva-Smith, and Elena Manakhova. As a member of the school's regional dance company, the Eastern Shore Ballet Theatre, he performed various roles in annual productions of *The Nutcracker*, *Coppélia*, *Scheherazade*, and the *Polovtsian Dances*, among others. Doane has attended summer intensives at the Kirov Academy of Ballet (Washington, D.C.) and the Atlantic Contemporary Ballet Theatre (ACBT). At age 15, he returned to ACBT as a full-time academic student and trained there for four years. Doane moved to New York and joined the Dance Theatre of Harlem Ensemble, performing in venues across the country, including Jacob's Pillow. He has appeared with Ballet Noir at East River Park as part of SummerStage, in the 200th Anniversary Chopin Celebration, and the 2010 World Dance Gala in Kielce, Poland. As a guest artist, Doane has performed with the Classical Contemporary Ballet Theatre and with choreographer Ja' Malik in E-moves Emerging Choreographers Showcase. With Dance Theatre of Harlem, Doane has danced leading roles in *Glinka Pas de Trois*, *In the Mirror of Her Mind*, *New Bach*, *Return*, *Fete Noir*, *South African Suite*, *Concerto In F*, and *Contested Space*.



Chyrstyn Fentroy (Los Angeles, Calif.)

Chyrstyn Mariah Fentroy was born and raised in Los Angeles, Calif., where she trained with her mother, Ruth Fentroy, until the age of 17. She then moved to New York City after being offered a scholarship to the Joffrey Ballet School trainee program. During her first year there, she was asked to join the Joffrey Ballet School Performance Company, in which she danced several principal roles in works such as Gerald Arpino's *Birthday Variations* and Davis Robertson's *UnEquilibrium*. Fentroy competed in the Youth America Grand Prix finals in New York in 2010 and 2011 and was selected for the relaunch of the Dance Theatre of Harlem company in 2012. A budding choreographer, she was asked to compete in the Beijing International Ballet and Choreography Competition, as well as other contemporary choreography competitions.



Jenelle Figgins (Washington, D.C.)

Jenelle Figgins began her training at the Jones-Haywood School of Ballet and also studied at Dance Institute of Washington and Duke Ellington School of the Performing Arts. While training, she received scholarships to attend Dance Theatre of Harlem's Kennedy Center Residency. Figgins went on to attend SUNY Purchase New York on a partial scholarship and in 2011 received a bachelor's of the fine arts degree with honors in dance. Following graduation, she attended Springboard Danse Montreal in 2011. Figgins has been featured in works by Sarah Mettin, Kevin Thomas, Emily Molnar, Twyla Tharp, Paul Taylor, George Balanchine, Nora Reynolds, and Hinton Battle. She has danced professionally with Mettin Movement Collective, Collage dance Collective, and Les Grands Ballet Canadiens de Montréal. She became a member of the Dance Theatre of Harlem Company in 2012.



Artist Biographies, continued

Emiko Flanagan (Westlake Village, Calif.)

Emiko Flanagan received her early dance training at California Dance Theatre and attended summer programs at Pacific Northwest Ballet, Boston Ballet, and San Francisco Conservatory of Dance. She continued her studies at UC Irvine as a BFA student in Dance Performance. After her sophomore year, she took a leave of absence from school to be a trainee with the Joffrey Ballet in Chicago. The following year Flanagan was an apprentice with the Richmond Ballet and spent one year in the Alonzo King LINES Ballet Training Program. She has performed in works by choreographers such as George Balanchine, William Forsythe, Salvatore Aiello, Jodie Gates, Alexei Kremnev, and Keelan Whitmore. She auditioned and became a member of the Dance Theatre of Harlem Company in 2012.



Nayara Lopes (Curitiba, Brazil)

Nayara Lopes started dancing at age six and trained both at the School of Theatre Dance Guaira in Brazil and American Ballet Theatre's Jacqueline Kennedy Onassis School in New York City. Following her early training, she joined Orlando Ballet II, where she performed roles in *Carmen*, *Giselle*, and *A Midsummer Night's Dream*. She joined The National Ballet of Canada as an apprentice in 2011, where she performed in many full-length ballets including *The Nutcracker*, *Giselle*, *La Fille mal Gardée*, and *Alice in Wonderland*. Lopes has competed in ballet competitions such as the New York finals of Youth America Grand Prix where she received the Mary Day Special Award and the Youth America Grand Prix-Regionals (Columbia, S.C.) where she was the Grand Prix Winner 2011. She has worked with choreographers including Christopher Wheeldon, James Kudelka, Lindsay Fischer, Robert Hill, Raymond Lukens, and Jessica Lang. Additional roles include Kitri in *Don Quixote*, *Allegro Brillante*, the Black Swan, and *Sleeping Beauty Pas de Deux*. This is her first year as a member of Dance Theatre of Harlem.



Ashley Jackson (High Point, N.C.)

Ashley Jackson graduated from the North Carolina School of the Arts, while also training at Susan's Dance Unlimited. She began her professional career at North Carolina Dance Theatre where she danced ballets by Dwight Roden, George Balanchine, and Alvin Ailey. She joined Alonzo King LINES Ballet in 2008 and had the pleasure of touring around the world with them for almost eight years. During that time, she received a Princess Grace Award and the Chris Hellman Award in 2010. Ashley is featured in *Dance Magazine's* article "On the Rise," in the August 2009 edition. Among other newspapers and magazines, she can be found on the cover of *Baystages Magazine* in its April 2011 edition. Jackson is currently enrolled in the LEAP program at Saint Mary's College of California. This is her first season with Dance Theatre of Harlem.



Artist Biographies, continued

Alexandra Jacob (Oakland, Calif.)

Alexandra Jacob began her formal ballet training at the age of eight at Berkeley City Ballet. Jacob attended summer programs at the Dance Theatre of Harlem and Alonzo King LINES Ballet on scholarships. After graduating high school, she pursued an architecture degree at the California College of the Arts. Three years into her college career, she rediscovered her love for ballet and decided to return to New York in the fall of 2004 to attend the Joffrey Ballet School. She joined the Dance Theatre of Harlem Ensemble in January 2005 under the direction of Arthur Mitchell. Jacob toured with the ensemble throughout the U.S. and internationally, performing featured roles by Peter Pucci, Donald Byrd, Christopher L. Huggins, Lowell Smith, and Arthur Mitchell.



Dustin James (Houston, Texas)

Dustin James began his dance training at age 11 in Houston, Texas, and later attended the city's High School for the Performing and Visual Arts (HSPVA). While attending HSPVA, he also began studying at Houston Ballet's Ben Stevenson Academy and was a member of Houston Ballet II for two years. While there, James was trained and coached by Claudio Muñoz as well as Lázaro Carreño, Phillip Broomhead, and Priscilla Nathan-Murphy. After completing his training, James joined BalletMet Columbus, where he danced for four seasons and performed works by such choreographers as Stanton Welch, Darrell Grand Moultrie, and Ma Cong. He joined the Dance Theatre of Harlem in 2011.



Francis Lawrence (Melbourne, Australia)

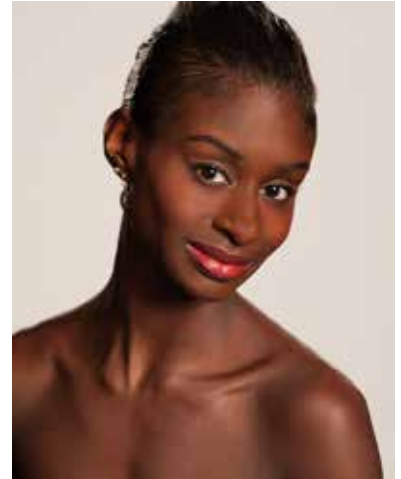
Francis Lawrence studied at The Australian Ballet School and graduated with a degree in dance. While still a student, he performed with the The Australian Ballet and with its regional Dancers Company for two years. Upon arriving in the U.S., Lawrence joined New York Theatre Ballet for their 30th season in *Cinderella* and *Dance/Speak: The Life of Agnes de Mille* and has danced for the Grand Rapids Ballet Company under the direction of Patricia Barker. During his time in the company, he performed repertoire by George Balanchine, Twyla Tharp, José Limón, Paul Taylor, Ulysses Dove, Lew Christensen, David Parson, and Mario Radacovsky. Lawrence has studied in programs offered by The Ailey School, Complexions, and Hubbard Street, getting to work with choreographers such as Pedro Ruiz, Olivier Weavers, Dwight Rhoden, and Desmond Richardson. He joined the Dance Theatre of Harlem company in 2012.



Artist Biographies, continued

Ashley Murphy (Shreveport, La.)

Ashley Murphy began her dance training at age three. She was enrolled in the pre-professional division at Carol Anglin Dance Center from 1993-2002, where she became a member of Louisiana Dance Theatre. She has also performed for Shreveport Opera and Moscow State Ballet, as well as in the premiere of William Joyce's *The Leaf Men and The Brave Good Bugs*. She represented Louisiana Dance Theatre in the Regional Dance America performance at the International Ballet Competition in Jackson, Miss. and attended summer programs at New York's Joffrey Ballet School and The Ailey School. In 2002, Murphy went on to train and perform with Dance Theatre of Harlem's Dancing Through Barriers® Ensemble. The following year, she was accepted into the Dance Theatre of Harlem Company, touring with them nationally and internationally. She has also appeared at the White House, on BET's *106 & Park*, the game show *Jeopardy*, and representing the U.S. in a cultural exchange program in Kingston, Jamaica. In 2011, she was chosen for a new work by Christopher L. Huggins that was commissioned for Dancers Responding to AIDS.



Dylan Santos (Sao Paulo, Brazil)

Dylan Santos began his studies at Centro de Artes Pavilhao D in Brazil under the direction of Ricardo Scheir. At the age of 15 he was a finalist at Youth American Grand Prix in New York City where he was awarded scholarships for study at several schools, including the Harid Conservatory in Boca Raton, Fla., where he ultimately decided to continue his studies. After working as a trainee with the Houston Ballet, Santos joined the Orlando Ballet under direction of Robert Hill, where he performed in many productions including *Giselle*, *Carmen*, and *Esmeralda*. With Ballet Chicago, Santos first performed such Balanchine works as *Serenade*, *Swan Lake*, *Who Cares*, and *Divertimento No. 15*. He has also danced lead roles in *Coppelia*, *Le Corsaire*, *Sleeping Beauty*, *Cinderella*, and *Swan Lake* and has worked with many choreographers and teachers, including Stanton Welch, Phillip Broomhead, Claudio Munoz, and more. He has worked in company productions with the Houston Ballet, Joffrey Ballet, and Paris Opera Ballet. He joined Dance Theatre of Harlem in January 2014.



Anthony Javier Savoy (Annapolis, Md.)

At the age of 16, Anthony Javier Savoy began his classical training on scholarship at Abigail Francisco's School of Classical Ballet. In 2006, after participating in the National High School Dance Festival, Savoy was awarded the title Maryland All State Dancer by the Congressional House Representative of Maryland. He continued his studies at Point Park University and later Anne Arundel Community College, working toward a bachelor's degree in fine arts, with a minor in biology. He has attended summer intensives with American Ballet Theatre, Point Park University, The Kirov Academy, and Dance Theatre of Harlem, all on scholarship. In 2010, Savoy joined Dance Theatre of Harlem Ensemble, and in 2011 he participated in Fire Island Dance Festival 17, in collaboration with Dancers Responding to AIDS and Broadway Cares. He has served as a cultural ambassador for the U.S. while performing and providing community outreach in Kingston, Jamaica. He has also worked with FOX on Nigel Lythgoe's groundbreaking hit television series, *So You Think You Can Dance* Season 10.



Artist Biographies, continued

Ingrid Silva (Rio de Janeiro, Brazil)

Ingrid Silva began her formal ballet training at the age of eight at Dançando Para Não Dançar, the Deborah Colker School, and Escola de Dança Maria Olenewa. She has also apprenticed with Company Grupo Corpo in Brazil. After entering the Univercidade da Cidade College, she decided to follow her passion and traveled to New York in 2007. That summer, she attended the Dance Theatre of Harlem Summer Intensive Program, and afterward joined the school's Professional Training Program. She became a member of the Dance Theatre of Harlem Ensemble in 2008. Silva has also performed with Armitage Gone! Dance performing *GAGA-Gaku* at the Joyce Theater in 2011.



Stephanie Rae Williams (Salt Lake City, Utah)

Born in Utah and raised in Texas, Stephanie Rae Williams received her early training at Dallas Dance Academy with Fiona Fairrie. She made her professional debut with Ben Stevenson's Texas Ballet Theater in 2006-07, and she has recently danced as a company member with the Francesca Harper Project and Ballet Black. Williams was an apprentice with Complexions in 2009 and has also studied during summers at The Juilliard School, Alonzo King LINES Ballet, and Houston Ballet's Ben Stevenson Academy. She was a fellowship recipient at The Ailey School, a 2006 National Foundation on the Arts award winner, a 2006 Youth America Grand Prix Finalist, and a 2004 Texas Commission on the Arts Young Master. She became a member of the Dance Theatre of Harlem Ensemble in 2011 and joined the company in 2012.



Samuel Wilson (Bremerton, Wa.)

Samuel Wilson started dancing ballet at the age of 15 with the Peninsula Dance Theatre. Since then, he has danced in summer programs such as Summer Dance Lab in Walla Walla, Wa., and American Ballet Theatre in Austin, Texas. It wasn't until 2003 when Wilson came to Dance Theatre of Harlem that he started his professional career and joined the Dance Theatre of Harlem Ensemble. Dance Theatre of Harlem has provided Wilson with the opportunity to perform in venues such as the White House, BET's *106 & Park*, Fox 5 News, The Kennedy Center, and The Joyce Theater in New York. He has also had the opportunity to work with world-renowned choreographers and study under influential teachers like Arthur Mitchell and Eva Evdokimova. Wilson has developed into a high caliber teacher and dance coach himself, working in ballet schools and summer programs such as Usdan Center for the Creative and Performing Arts and the Voorhees Ballet.



Artist Biographies, continued

Keith Saunders (ballet master)

Keith Saunders, a native of Baltimore, Md., began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Mass. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook, and William Griffith. He became a principal dancer with Dance Theatre of Harlem and performed a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989).



As a guest artist, Saunders appeared with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballethnic Dance Company, and the David Parsons Company, among others. He has been a faculty member of the Dance Theatre of Harlem School; the BalletMet Dance Academy, where he also served as education director; the New Ballet School, now Ballet Tech; and the 92nd Street Y. In 2003, Saunders was guest artist-in-residence in the Dance Department at the University of Wyoming, and he taught and choreographed at their Snowy Range Dance Festival from 2003–2008.

Saunders was appointed Dance Theatre of Harlem's assistant ballet master in 1994 and ballet master in 1996. From 2004-2010, Saunders was director of Dancing Through Barriers®, Dance Theatre of Harlem's international education and outreach initiative, in addition to directing the Dance Theatre of Harlem Ensemble.

Kellye Saunders (ballet master)

Kellye Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, D.C. She continued her dance education at Le Centre de Danse International in Cannes, France, under the tutelage of Rosella Hightower before joining Dance Theatre of Harlem. 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* and *Porgy and Bess* and as a guest artist dancing the role of The Striptease Girl in *Slaughter on Tenth Avenue* in a collaborative project with The New York City Ballet. After leaving Dance Theatre of Harlem, Saunders joined Ballet New York 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 had extensive experience teaching and coaching dancers at both academic and professional levels. She is pursuing her undergraduate degree through the LEAP Program.

Artist Biographies, continued

Robert Garland (resident choreographer)

Robert Garland was a member of the Dance Theatre of Harlem Company from 1984 through 1997, 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 Dance Theatre of Harlem Company and appointed him the organization's first resident choreographer in 1997.

In addition to choreographing several ballets for Dance Theatre of Harlem, Garland has also created works for New York City Ballet, The Royal Ballet, Oakland Ballet, and many others. Garland is also a senior faculty member of the Dance Theatre of Harlem school, webmaster for the organization, and a primary instructor for the Kennedy Center–Dance Theatre of Harlem Residency Program in Washington D.C.

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.



Dance Theatre of Harlem

Dance Theatre of Harlem, Inc.
Everett Center for the Performing Arts
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