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Photo by Jack Whaley
PROGRAM

VALSE FANTAISIE
(October 6, 1953, New York City Ballet, City Center of Music and Drama)
Choreography: George Balanchine, ©The George Balanchine Trust
Music: Mikhaïl Glinka
Costumes Design: Larae Theige Hascall
Lighting: original by Jean Rosenthal, re-interpreted by Leo Janks

CRYSTAL SERRANO    JORGE ANDRES VILLARINI
LINDSEY CROOP     ALISON STROMING     INGRID SILVA     YINET FERNANDEZ

“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 neo-classicism.”

Music: Valse Fantaisie in B minor (1839, orchestrated 1856)
Costumes through special arrangement with Pacific Northwest Ballet
This ballet is performed through the courtesy of New York City Ballet

Pause

THIS BITTER EARTH®
(World Premiere: August 6, 2012, DTH Premiere March 10, 2018)
Choreography: Christopher Wheeldon
Music: Clyde Otis
Costumes: Katy Freeman
Lighting: Leo Janks

STEPHANIE RAE WILLIAMS    CHOONG HOON LEE

“Choreographer Christopher Wheeldon’s sublime pas de deux, This Bitter Earth is set to a mashup of Max Richter’s minimalist “On the Nature of Daylight” and Dinah Washington’s soulful rendition of the 1960s Rhythm and Blues hit, “This Bitter Earth.” The resulting brief encounter between a man and a woman leads one to believe that “...this bitter earth may not be so bitter after all.”

Music performed by Max Richter & Dinah Washington

Intermission
DANCING ON THE FRONT PORCH OF HEAVEN
Odes to Love and Loss
(World Premiere 1993, DTH Premiere: October 4, 2013)
Choreography: Ulysses Dove; The Estate of Ulysses Dove: Alfred Dove Administrator
Music: Arvo Pärt (Cantus in Memory of Benjamin Britten, 1977)
Staging: Anne Dabrowski
Costume Design: Jorge Gallardo
Lighting Design: Björn Nilsson; Recreated by Peter D. Leonard

LINDSEY CROOP  ALISON STROMING  ALICIA MAE HOLLOWAY
DYLAN SANTOS  JORGE ANDRÉS VILLARINI  ANTHONY SANTOS

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

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VESSELS
(World Premiere October 17, 2014)
Choreography: Darrell Grand Moultrie
Music: Ezio Bosso
Costume Design and Execution: George Hudačko
Lighting Design: Clifton Taylor

Light
STEPHANIE RAE WILLIAMS  AMANDA SMITH  YINET FERNANDEZ
CRYSTAL SERRANO  ALICIA MAE HOLLOWAY
DA’VON DOANE  CHOONG HOON LEE, DYLAN SANTOS  DONALD NGUYEN
DAVISON, ANTHONY SANTOS

Belief
AMANDA SMITH  YINET FERNANDEZ  CRYSTAL SERRANO
ALICIA MAE HOLLOWAY

Love
STEPHANIE RAE WILLIAMS  DA’VON DOANE

Abundance
The Company

The entire journey is cyclic.
Let us all be infused with something beautiful that can be transferred to others.

This commission is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

ABOUT DANCE THEATRE OF HARLEM

Forty-eight years ago, Arthur Mitchell and his mentor, Karel Shook, founded Dance Theatre of Harlem as a beacon of hope for the youth in the underprivileged neighborhood where Mitchell grew up. An acclaimed principal dancer with George Balanchine’s New York City Ballet, Mitchell took the assassination of Dr. Martin Luther King, Jr. as a call to action. Drawing on his expertise and his prominence as the first African American to be a member of a major U.S. ballet company, Mitchell’s ground-breaking idea was to transform the lives of young people in Harlem by providing training in classical ballet. In a few short years his response to tragedy became a leading dance institution comprised of a touring company, training school and arts education program of unparalleled global acclaim. Now a singular presence in the ballet world, the Dance Theatre of Harlem Company tours nationally and internationally, presenting a powerful vision for ballet in the 21st century. The 16-member, multi-ethnic company performs a forward-thinking repertoire that includes classical and neoclassical works as well as innovative and bold new forms of artistic expression commissioned to connect to contemporary audiences.
LINDSEY CROOP  
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 (sixth year), Nashville Ballet (trainee).  
Repertoire: works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.

DONALD NGUYEN DAVISON  
Born: Loma Linda, CA.  
Training: San Francisco Ballet School, Ballet Austin.  
Repertoire: The Nutcracker, Romeo & Juliet, Graduation Ball.

DAVON DOANE  
Born: Salisbury, MD.  
Training: Salisbury Studio of Dance (now Salisbury Dance Academy), Betty Webster, Tatiana Akinfieva-Smith, and Elena Manakhova, Atlantic Contemporary Ballet Theatre.  
Named 2014 Dance Magazines one of “25 to Watch”.  
Professional experience: Dance Theatre of Harlem (sixth year), Dance Theatre of Harlem Ensemble, Claudia Schreier & Company, Ballet Noir and Classical Contemporary Ballet Theater.  
Repertoire: works by George Balanchine, Christopher Huggins, Arthur Mitchell, Billy Wilson and Donald Byrd.

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 (first year), Ballet Nacional de Cuba, Connecticut Ballet.  
Repertoire: Sleeping Beauty, The Nutcracker, Swan Lake, Giselle, Coppelia, La Fille mal gardée, Don Quixote.

ALICIA MAE HOLLOWAY  
Born: Morgantown, WV.  
Training: Kate and Company Studio, Morgantown Dance Studio with Desiree Witt, Lauren Stone, Marilyn Pipes, Eunice Kim, and Robert Steele, and School of American Ballet with Suki Schorer, Suzy Pilarre, Darci Kistler, Kay Mazzo, and Jock Soto.  
Professional experience: Dance Theatre of Harlem (third year) and Suzanne Farrell Ballet (apprentice)  
Repertoire: works by Robert Garland, Elena Kunikova, and Nacho Duato

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).  
Repertoire: works by Robert Garland and Ulysses Dove, and soloist roles in Othello, Don Quixote, Swan Lake, Cinderella, Spartacus, Paquita, Le Corsaire, and Giselle.
THE DANCE THEATRE OF HARLEM COMPANY

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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 Achievement Award, the Washington Performing Arts Society’s 2008-2009 Pola Nirenska Lifetime Achievement Award and the 2009 Martha Hill Fund Mid-Career Award.

ARTHUR MITCHELL (Co-Founder 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, 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.

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, Massachusetts. Mr. 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 DTH 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, Mr. Saunders appeared with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Balletethnic 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, the New Ballet School (Ballet Tech), Steps NYC, and the 92nd Street Y. In 2003, Mr. Saunders was Guest Artist-in-Residence in the Dance Department at the University of Wyoming. He has taught and choreographed at their Snowy Range Dance Festival eight times.

Keith Saunders was appointed Dance Theatre of Harlem’s assistant ballet master in 1994 and ballet master in 1996. From 2004 - 2010, Mr. Saunders was director of Dancing Through Barriers®, Dance Theatre of Harlem’s international education and outreach initiative, in addition to directing the DTH Ensemble. In 2017, Saunders earned a Master of Fine Arts Degree in Dance from Hollins University of Roanoke, VA.

KELLYE A. SAUNDERS (Ballet Master)

Ms. Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, DC. She continued her dance education with Rosella Hightower at Le Centre de Danse International in Cannes, France under the tutelage of Rosella Hightower, before joining DTH. Ms. Saunders spent most of her career with the Dance Theatre of Harlem where she was a principal dancer. Some of Ms. 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. Ms. 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 DTH, Ms. 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, Balletlectic Dance Company, Gala of International Ballet Stars, Configurations Dance Company, The Flint Institute of Music, Complexions Contemporary Dance and The Metropolitan Opera. Ms. Saunders has had extensive experience teaching and coaching dancers at both academic and professional levels. From 2010-2013, Ms. Saunders served as the project coordinator for the Dance Theatre of Harlem’s Harlem Dance Works 2.0 Series. Harlem Dance Works 2.0 was 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)

“[Gloria], Robert Garland’s 2012 ballet celebrating Dance Theater of Harlem’s rebirth is a transcendent work that relies as much on imagination as steps.” New York Times

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 webmaster.

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 recently produced Carmen de Lavallade’s newest 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.
THE DANCE THEATRE OF HARLEM, INC.

Dance Theatre of Harlem, Inc.
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Nena & Thomas Dyhr
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• Braille playbill
• Other accommodations

More information: overture.org/tickets/faqs

Children and lap seating: Every person, regardless of age, must have a ticket to enter the theaters for performances. Discounted lap seats are available for some performances. Children under the age of six are not permitted at certain performances. See our season brochure, visit our website or call 608.258.4141 for information.

Event Staff: Stagehand services in Overture are provided by members of Local 251 of the International Alliance of Theatrical Stage Employees.

Ushering and other services are provided by Overture volunteers. For information, visit overture.org/volunteer or call 608.258.4962.

Lost and Found: Visit the information desk in the Rotunda Lobby or call 608.258.4973.

Rentals: For information on renting spaces for weddings, performances, meetings or other events, call 608.258.4163 or email events@overture.org.

ETIQUETTE
Please turn off all electronic devices.

Smoking, including the use of e-cigarettes, is prohibited in Overture Center.

The use of cameras or audio recording in the theaters is prohibited without written permission from Overture Center and the performing company’s management.

Food, large bags and other large items are not permitted in the theaters. Bottled water and beverages in Overture refillable theater cups are allowed in the theaters at select shows.

In consideration of audience members with scent sensitivities and allergies, please refrain from use of perfumes, aftershaves and other fragrances.

RESIDENT COMPANIES

Bach Dancing & Dynamite Society
bachdancinganddynamite.org | 608.255.9866

Children’s Theater of Madison
ctmtheater.org | 608.255.2080

Forward Theater Company
forwardtheater.com | 608.234.5001

Kanopy Dance Company
kanopydance.org | 608.255.2211

Li Chiao-Ping Dance
lichiaopingdance.org | 608.835.6590

Madison Ballet
madisonballet.org | 608.278.7990

Madison Opera
madisonopera.org | 608.238.8085

Madison Symphony Orchestra
madisonsymphony.org | 608.257.3734

James Watrous Gallery
wisconsinacademy.org | 608.265.2500

Wisconsin Chamber Orchestra
wcoconcerts.org | 608.257.0638