



DANCE THEATRE OF HARLEM

VIRGINIA JOHNSON, artistic director

FRI, OCT 7, 8 p.m. • SAT, OCT 8, 2 p.m. & 8 p.m.

SIDNEY HARMAN HALL



WASHINGTON
PERFORMING ARTS

2022/23 SEASON

THE WORLD IN OUR CITY



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Limit 2 tickets per customer. May not be combined with other offers.

Special thanks: National Endowment for the Arts, Lydia Micheaux Marshall, Dr. Gary Mather and Ms. Christina Co Mather, Barbara Myers and Tom Gallagher, Adam Clayton Powell III and Irene M. Solet, and Jenny Bilfield and Joel Phillip Friedman

Tickets
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Tickets
\$40

TICKETS:

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Washington Performing Arts

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WASHINGTON PERFORMING ARTS WELCOME

How do you celebrate a musical, cultural icon like Hazel Scott?

This question posed an exhilarating creative opportunity, one that we embraced with gusto, with sights set on a fitting anniversary: the 2020 centenary of Hazel Scott's birth. It was an incredible privilege to imagine introducing Hazel Scott's artistry, life and work, to new audiences, and to find new interpreters and torchbearers. Among our earliest partners were Virginia Johnson and Anna Glass, the leaders of Dance Theatre of Harlem. In their studio in 2017, we discussed the remarkable connections of artistry, geography, history, lineage that could propel an exciting new work. And also, the necessity to create a dance piece that wouldn't be a linear, narrative "bio-pic." The project needed the right choreographic talent to bring Scott's essence to life, and a musical palette that would reference but also recontextualize the work of a once-in-a-century musician.

When Tiffany Rea-Fisher and Erica Blunt-Lewis signed on at Virginia's invitation, and we glimpsed early fragments of their work as the dancers learned it (during the pandemic, everyone masked), the resonance, relevance, and inspiration of their work deeply moved us. Five years in the making and we are here! I am thrilled, as well, that *you* are here to mark this moment: the world premiere of *Sounds of Hazel*, the return of Dance Theatre of Harlem to D.C., and the launch of our 57th season.

Washington Performing Arts thrives on partnership, and our most impactful programs are nourished by the trust and good will of those who take the big leaps with us to create something remarkable and beautiful and unique. Celebrating a musical icon like Hazel Scott is even more special – and bracing – when friends and family are involved. I want to express gratitude to our earliest partners whose trust has meant the world to me, and to Washington Performing Arts. Special thanks to Murray Horwitz, our artist in residence and a close friend of Hazel Scott, who sparked the idea for this celebration; Karen Chilton, Scott's eloquent biographer; and Scott's son, Adam Clayton Powell III and his family – friends to many in Washington, D.C.

Thank you for your partnership. We are so glad to have you with us now, and in the time ahead!



Special thanks to the following lead supporters of Washington Performing Arts's mission-driven work: Jacqueline Badger Mars and Mars, Incorporated; the National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts; D.C. Commission on the Arts and Humanities; and the Dallas Morse Coors Foundation for the Performing Arts.

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Jenny Bilfield, President & CEO

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DANCE
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Washington Performing Arts's Hazel Scott 102nd Birthday Celebration is supported in part by the National Endowment for the Arts, Lydia Micheaux Marshall, Dr. Gary Mather and Ms. Christina Co Mather, Barbara Myers and Tom Gallagher, Adam Clayton Powell III and Irene M. Solet, and Jenny Bilfield and Joel Phillip Friedman.

Presented in partnership with CityDance.

Tregaron Unplugged



SAT, OCT 15, 3-5:30 p.m.
Tregaron Conservancy



Traverse through the trees for this free, unplugged community showcase throughout the grounds of the Tregaron Conservancy. Family-friendly activities, local business vendors, and performances by local musicians.

Details and free registration at washingtoperformingarts.org



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*Mars Arts D.C. is a partnership of Mars, Incorporated
and Washington Performing Arts, with support from
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DANCE THEATRE OF HARLEM WELCOME

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

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SCAN ME

WHO IS HAZEL SCOTT?

by Karen Chilton



Portrait of Hazel Scott by James J. Kreigsmann, Box 10, Hazel Scott Papers, Music Division, Library of Congress, Washington, D.C.

Born in Port of Spain, Trinidad on June 11, 1920, Hazel Scott was the only child of R. Thomas Scott, a West African scholar from Liverpool, England and Alma Long Scott, a concert pianist and music teacher. A precocious child who discovered the piano at the age of three, Hazel surprised everyone with her ability to play by ear. Once the family migrated to the States, Alma secured an audition for her daughter at the prestigious Juilliard School of Music. Though the entry age of admission was 16, Hazel's prodigious gifts prompted school administrators to make special arrangements for her to begin rigorous study in piano performance.

After playing gigs around her Harlem neighborhood, winning a competition to host her own radio show at 14 years old, and making her Broadway debut by 18, it was her appearance at New York City's first integrated nightclub, *Café Society*, (at the insistence of family friend and mentor, Billie Holiday) that would be the catalyst for her meteoric rise in the entertainment industry. Wowing audiences with her swing renditions of classical masterpieces by Chopin, Bach and Rachmaninoff, Hazel Scott soon became known as the "Darling of Café Society."

There was little separation between Hazel's concert performances and her outspoken politics. She attributed it to being raised by very proud, strong-willed, independent-minded women. She was one of the first black entertainers to refuse to play before segregated audiences. Written in all her contracts was a standing clause that required forfeiture if there was a dividing line between the races. "Why would anyone come to hear me, a Negro, and refuse to sit beside someone just like me?"

By the time Hollywood came calling, Hazel had achieved such stature that she could successfully challenge the studios' treatment of Black actors, demanding pay commensurate with her white counterparts, and refusing to play the subservient roles in which black actors were commonly cast. She would wear no maid uniforms or washerwoman rags, insisting that her name credit appear the same in every film: "Hazel Scott as Herself." She performed in five major motion pictures in the early 1940s, including *I Dood It*, directed by Vincente Minnelli and featuring Lena Horne; *The Heat's On*, starring Mae West; and the George Gershwin biopic, *Rhapsody in Blue*.

It was during these peak years of her career that Hazel began a romantic affair with the crusading Harlem preacher and politician, Adam Clayton Powell, Jr., who was making a bid for the U.S Congress. The couple married in August of 1945. After giving birth to their son, Adam C. Powell III, Hazel settled into domestic life in upstate New York, putting her career on the backburner to fulfill her duties as political wife, first lady of Abyssinian Baptist Church, and mother—the role she loved most of all.

In July of 1950, Hazel was offered an unprecedented opportunity by the DuMont network to have her own TV show, becoming the first Black American performer with a nationally syndicated program. Without variety acts, Hazel was the solo star of the show, performing piano and vocals, often singing tunes in one of the seven languages she spoke, with a rhythm section that included bassist Charles Mingus and drummer Max Roach.

But before she could fully enjoy her groundbreaking achievement, her name would appear on the blacklist of suspected communists during the McCarthy Era. Due to her civil rights activism, she became a target of the House Un-American Activities Committee (HUAC). After requesting a hearing to clear her name, the government's suspicions were enough to put a halt to her career. *The Hazel Scott Show* was canceled, and concert bookings dried up. Around the same time, after eleven years of marriage, Hazel and Adam decided to part ways. With her young son in tow, she joined the burgeoning black expatriate community in Paris.

After a decade of living abroad, she would return to an American music scene that no longer valued what she had to offer. Once the “Darling of Café Society,” Hazel continued to perform, playing small clubs to a devoted fan base, perfecting her style and constantly exploring new ways of expressing herself, musically.

In October of 1981, Hazel Scott died of pancreatic cancer. Her musical contributions span many decades, and though she is not as widely recognized as some of her contemporaries, her extraordinary contributions are now experiencing a resurgence of interest and enthusiasm. Her legacy lives on as a brilliant American artist, entertainer, and advocate for civil rights.

Karen Chilton is author of Hazel Scott: The Pioneering Journey of a Jazz Pianist from Café Society to Hollywood to HUAC, University of Michigan Press.

Q&A WITH THE CREATORS OF *SOUNDS OF HAZEL*

Dance Theatre of Harlem Artistic Director Virginia Johnson and choreographer Tiffany Rae-Fisher share the process of bringing the world-premiere ballet Sounds of Hazel to the stage.

Dance Theatre of Harlem is a frequent collaborator with Washington Performing Arts since 1973. What inspired the idea for *Sounds of Hazel*, and how has the process come together?

Virginia: As you note, [Washington Performing Arts] has been an important partner to Dance Theatre of Harlem for nearly 50 years, so we have often had conversations about possible collaborations. It was back in 2018 when Jenny Bilfield mentioned that the centenary of Hazel Scott's birth was coming up in 2020 and asked if DTH was interested in creating a ballet about her. I confess that I knew nothing about Hazel Scott, but after reading Karen Chilton's excellent biography of Scott, I knew that this was an important project to take on. Tiffany Rae-Fisher (choreography) was in the midst of creating the work when the pandemic hit. The gestation for *Sounds of Hazel* has been exceptionally long, but I am thrilled that the ballet will premiere at the Harman in October.

How would you describe what audiences will experience when seeing the ballet?

Tiffany: This work explores different eras of Scott's career and follows her worldwide travels, often as a trailblazer and sometimes under duress. Her achievements as an artist and cultural innovator were joyous and rich, so I've strived to imbue this piece with the same complexity and energy that ran through her life.

How has this world-premiere ballet evolved through the workshop process to what audiences will see on stage?

Tiffany: We began with the intention of creating something slightly more abstract to capture the greater impact of Hazel's legacy, but quickly realized that her boldness demanded more specific representation. She was such a magnetic presence that it seemed foolish not to capitalize on her unique personality and let her be the lead of her own story.

Why is it important to you that we commemorate Hazel Scott, her impact on American music, and her activism?

Virginia: As a Black person building a future for herself in mid-century America, Hazel Scott accepted no limits but created space for her talent to flourish. Hers is an inspiring story that needs to be brought back into American consciousness.

What is special to you about presenting this world-premiere in D.C. this fall? Why is this work especially resonant now?

Virginia: I am so happy that this work will finally have its premiere! It is important to me to revitalize a connection to Hazel Scott as an artist who would not be diminished, who was also an activist who was not afraid to stand up for what was right. She is a role model that more people need to know about.

Tiffany: Our goal is to leave viewers energized to learn more about Scott on their own and to be inspired by her example to become ever more outspoken advocates in their own lives. Hazel was never shy about celebrating her voice and, even today, sets the standard for what a combination of confidence and excellence can achieve.



Photo by Theik Smith.

DANCE THEATRE OF HARLEM COMPANY

DEREK BROCKINGTON

Born: Chicago, IL and raised in Holland, MI. Training: Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West, Pennsylvania Ballet Summer Intensives. Professional Experience: Dance Theatre of Harlem (fourth season), Cincinnati Ballet, Grand Rapids Ballet. Repertoire: works by Claudia Schreier, Robert Garland, Stanton Welch, George Balanchine, Anabelle Lopez Ochoa, and Darrell Grand Moultrie. Along with DTH's Alexandra Hutchinson, he coordinates DTH social media.

MICAH BULLARD

Born: Houston, TX. Training: The Dance Center of Baytown, University of Oklahoma School of Dance (BFA 2019), Jacob's Pillow Contemporary Ballet Program, Dance Theatre of Harlem Summer Intensive, Texas Ballet Theater Summer Intensive. Professional Experience: Oklahoma City Ballet, Hartel Dance Group, and Dance Theatre of Harlem (first season). Repertoire: original works by Amy Hall Garner, Trey McIntyre, Colin Connor, as well as Alejandro Cerrudo's *Lickety Split*, Merce Cunningham's *How to Pass, Kick, Fall and Run* and Prince Siegfried in *Swan Lake*.

LUCAS CASTRO

Born: Rio de Janeiro, Brazil. Training: Centro de Dança Rio, CityDance Conservatory, The Washington School of Ballet, Jacob's Pillow. Professional Experience: Dance Theatre of Harlem (first season), Utah Metropolitan Ballet (Principal Artist), The Washington Ballet (Trainee), Cia Jovem de Ballet Dalal Achcar. Repertoire: works by Annabelle Lopez Ochoa, Jennifer Archibald, Jacqueline Colledge, Alan Hinline, Marius Petipa, Septime Webre, Mimmo Miccolis, Dalal Achcar, Eric Frederic and Andrea Sales.

KOUADIO DAVIS

Born: Oneonta, NY. Training: Holbrook-Wade School of Dance, Fokine Ballet, New York State Summer School of the Arts with Daniel Ulbricht; NYCB; Carolyn Adams; Alvin Ailey; Nutmeg Ballet; Charlotte Ballet; Alonzo King Lines; French Academie of Ballet; Pacific Northwest Ballet; Springboard Danse Montreal; 2019 Graduate of Ellison Ballet. Awards: Youth America Grand Prix (2017, 2018), where he and his partner won second and then first place in the contemporary Pas de Deux category. Professional Experience: Dance Theatre of Harlem (third season).

LINDSEY DONNELL

Born: Midland, TX. Training: A Petite Dance Studio, Midland Festival Ballet under Susan Clark; Butler University, B.A. (cum laude) in Dance Arts Administration and Journalism. Professional Experience: Dance Theatre of Harlem (10th season), Nashville Ballet (trainee). Repertoire: works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova, Dianne McIntyre.

YINET FERNANDEZ

Born: Mariano' La Habana, Cuba. Training: Provincial School of the Arts, National School of Ballet, Ballet Nacional de Cuba. Professional Experience: Dance Theatre of Harlem (fifth season), Connecticut Ballet, Ballet Nacional de Cuba. Repertoire: *Sleeping Beauty*, *The Nutcracker*, *Swan Lake*, *Giselle*, *Coppélia*, *La Fille mal gardée*, *Don Quixote*, works by George Balanchine, Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie and Dianne McIntyre.

ALEXANDRA HUTCHINSON

Born: Wilmington, DE. Training: The Washington School of Ballet; Wilmington Academy of Dance; summer intensives with Alvin Ailey, Alonzo King, Carolina Ballet, Ballet Chicago, Nashville Ballet 2; Indiana University, Jacobs School of Music, BS. in Ballet, Jacobs School of Music. Professional Experience: Dance Theatre of Harlem (fourth season), Nashville Ballet. Repertoire: *Orange* by Stanton Welch; *Return and New Bach* by Robert Garland; *Balamouk* by Annabelle Lopez Ochoa; *Harlem on My Mind* and *Vessels* by Darrell Grand Moultrie; George Balanchine's *Valse Fantasie*, *Western Symphony*, *Swan Lake*, *Concerto Barocco*, *Divertimento No. 15*, *Emeralds*, *Rubies*, and *Giselle*; *Paul Vasterling's Sleeping Beauty*; Septime Webre's and Michael Vernon's *The Nutcracker*. Awards: The Pierians Foundation Incorporated 2018 Emerging Young Artist Award, Virginia Johnson Scholar, Washington School of Ballet Professional Training Program tuition stipend, 2010, 2011, 2012. Along with DTH's Derek Brockington, she is DTH Social Media coordinator.

DAPHNE MARCELLE LEE

Born: Rahway, NJ. Training: Rahway Dance Theatre by her late mother Jay Skeete-Lee, and the Dance Theatre of Harlem School; BFA in Dance, Ailey/Fordham University, MFA from Hollins University. Professional Experience: Dance Theatre of Harlem (third season), Collage Dance Collective, Oakland Ballet, Alvin Ailey II, Black Iris Project. Repertoire: works by Jessica Lang, Benoit Swan-Pouffer, Nicolo Fonte, Dwight Rhoden, Jennifer Archibald, George Balanchine, Amy Seiwart, Joyce Trisler, Darrell Grand Moultrie.

CHRISTOPHER CHARLES MCDANIEL

Born: East Harlem, NY. Training: Dance Theatre of Harlem School, LaGuardia School of Performing Arts, Ballet Academy East, Boston Ballet, Jacob's Pillow. Professional Experience: Dance Theatre of Harlem (fifth season), Ballet San Antonio, Los Angeles Ballet. Repertoire: works by Robert Garland, Ulysses Dove, Darrell Grand Moultrie, Colleen Neary, Thordal Christensen, George Balanchine, Jiri Kylian, Gerald Arpino, Christopher Stowell, Kitty McNamee. Christopher is an accomplished ballet teacher and DTH Social Media Manager.

SANFORD PLACIDE

Born: Port-au-Prince, Haiti. Training: Ballet Etudes of South Florida, Manhattan Youth Ballet, The French Académie of Ballet, Nadege Hottier, American Ballet Theatre, Dance Theatre of Harlem, Ballet Austin, Ballet Hispanico, LINES Ballet, Miami City Ballet. Professional Experience: Dance Theatre of Harlem (third season), Alberta Ballet in Canada, Ballet West, Charlotte Ballet (formerly NCDT), Ballet Etudes of South Florida, Vorhees Ballet Theatre, Ballet Des Amériques, Fjkdance, Collage Dance Collective, Black Iris Dance Project, Boca Ballet Theatre, Ballet Northwest, Traverse City Dance Project, and Accent Dance. Special Honors: In commemoration of Haitian Flag Day 2018, Sanford partnered with the Consulate General of Haiti in New York to organize and produce UNI, an art collective where he premiered the riveting ballet *MAGA*. In 2019, Sanford produced *Sans-Souci*, the second staging in the UNI series and was honored by the Consulate General of Haiti in New York for his work in preserving Haitian culture. Repertoire: works by George Balanchine, Nacho Duato, Glenn Tetley, Desmond Richardson, Robert Garland, Mark Diamond, Yukicchi Hattori, Wen Wei Wang, Azure.

KAMALA SAARA

Born: Los Angeles, CA. Training: Yuir Grigoriev School of Ballet, School of American Ballet. Professional Experience: Dance Theatre of Harlem (first season). Kamala is a recipient of the Grow Annenberg Fellowship and was a full scholarship student at the School of American Ballet.

DYLAN SANTOS

Born: São Paulo, Brazil. Training: Centro de Artes Pavilhão D under Ricardo Scheir, Harid Conservatory. Professional Experience: Dance Theatre of Harlem (eighth season), Houston Ballet trainee, Orlando Ballet, Joffrey Ballet, Ballet Chicago, and Paris Opera Ballet. Repertoire: works by George Balanchine, Nacho Duato, Robert Garland, Ulysses Dove, Marius Petipa.

INGRID SILVA

Born: Rio de Janeiro, Brazil. Training: Projeto Dan-cando Para Nao Dançar, Escola de Danca Maria Olenewa, Centro de Movimento Deborah Colker; Universidade da Cidade. Professional experience: Dance Theatre of Harlem (10th season), Grupo Corpo (apprentice), Dançando Para Não Dançar; Armitage Gone! Dance; Francesca Harper Project. Repertoire: works by Arthur Mitchell, Donald Byrd, George Balanchine, Dianne McIntyre, John Alleyne, Darrell Grand Moultrie, Francesca Harper, Robert Garland, David Fernandez, Carol Armitage, Deborah Colker, Rodrigo Pederneiras, Annabelle Lopez-Ocha. In 2017 Silva was the first African Brazilian to be on the cover of *Pointe Magazine* and appeared on the cover of *Vogue Brasil* November 2020. She is the Founder of EmpowHerNY & Co-Founder of Blacks in Ballet.

AMANDA SMITH

Born: Orange County, CA. Training: Charlotte Ballet, SUNY Purchase, Joffrey Ballet School, Anaheim Ballet, Pointe of Grace, Ballet Pacifica. Professional Experience: Dance Theatre of Harlem (fifth season), Charlotte Ballet, New

York Theatre Ballet, Black Iris Project. Repertoire: works by George Balanchine, Mark Diamond, Sasha James, Dwight Rhoden, Alonzo King, Jiri Killian, Dianne McIntyre, Helen Pickett.

ALEXANDRA TERRY

Born: New Canaan, CT. Training: New England Academy of Dance, Ellison Ballet, San Francisco School of Ballet (Merit Scholarship), Jessica Saund, Elena Kunikova, Karin Averty, Irina Dvorovenko. Professional Experience: Ballet West II, Repertoire: works by Sir Fredrick Aston, George Balanchine, Marius Petipa, and Annabelle Lopez-Ochoa. Alexandra was named one of *Dance Spirit Magazine's* 2018 Up and Coming Black Ballerinas.

DELANEY WASHINGTON

Born: San Francisco Bay area. Training: Lise la Cour's LaCademy, The Ailey School/Fordham University, Jacob's Pillow Summer Program 2021 under the direction of Helen Pickett and Milton Myers. Professional Experience: Palm Beach Dance Festival, Dance Theatre of Harlem (first season). Repertoire: works by Dwight Rhoden, Helen Simoneau, Yusha Marie-Sorzano, Maurya Kerr, Pedro Ruiz, Andre Zachery. Awards: Alvin Ailey Artistic Scholarship.

STEPHANIE RAE WILLIAMS

Born: Salt Lake City, Utah. Training: Dallas Dance Academy with Lyndette Galen and Fiona Fairrie, Hubbard Street Dance Chicago, Springboard Danse Montreal, The Juilliard School, Alonzo King's LINES Ballet, Houston Ballet Academy. Professional Experience: Dance Theatre of Harlem (12th season), The Francesca Harper Project, ARC Dance Seattle, Complexions Contemporary Dance Company, Ballet Black, Texas Ballet Theater. Repertoire: works by Pam Tanowitz, Nacho Duato, José Limón, Helen Pickett, Arthur Mitchell, Donald Byrd, George Balanchine, John Alleyne, Dianne McIntyre, Darrell Grand Moultrie, Francesca Harper, Liam Scarlett, Robert Garland, David Fernandez. Awards: The

Dallas Dance Council's 2017 Natalie Skelton Award, 2013 *Dance Magazine* "On the Rise," 2006 National Foundation for the Arts Award, 2006 Youth America Grand Prix finalist, Oprah Winfrey Fellowship Ailey School, 2004 Texas Commission on the Arts Young Master.

DAVID WRIGHT

Born: Ft. Polk, Louisiana. Training: Infinity Performing Arts Center, Indiana Ballet Conservatory, Orlando Ballet School. Professional Experience: Orlando Ballet, Dance Theatre of Harlem (first season). Repertoire: Jordan Morris' *Moulin Rouge*, Val Caniparolis' *Lamberna*, Orlando Ballet's *Nutcracker*, and *Carmina Burana*. Finalist at Beijing International Ballet and Choreography Competition, 2019.

CREATIVE TEAM

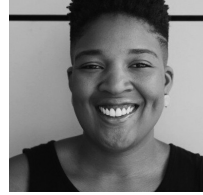


TIFFANY REA-FISHER

Executive Artistic Director, EMERGE125 is an NDP Award winner, 2022 Toulmin Fellow, 2021 Toulmin Creator,

a John Brown Spirit award recipient and was awarded a citation from the City of New York for her cultural contributions. She subscribes to the servant leadership model and uses disruption through inclusion as a way to influence her company's culture. She has extensive experience in choreographing and curating concert dance. As a choreographer, Tiffany has had the pleasure of creating numerous pieces for her company as well as being commissioned by Dance Theatre of Harlem, Dallas Black Dance Theatre, NYC Department of Transportation, Utah Repertory Theater, The National Gallery of Art in D.C., and having her work performed for the Duke and Duchess of Luxembourg. Her works have been seen on many stages including the Joyce, the Apollo, York's Pub, Aaron Davis Hall, and New York Live Arts. Tiffany was the first Dance Curator at the interdisciplinary

arts organization The Tank where she now sits on their Board of Trustees. She also curates the Bryant Park Dance Summer Series providing free art access to thousands while exposing upcoming and established artists to a wider audience. Her professional affiliations include being the Vice President of the Stonewall Community Development Corporation, an Advisory Board member of Dance/ NYC, COHI member of IABD, and a proud member of Women of Color of the Arts.



ERICA "TWELVE45" BLUNT

Composer, DJ, and Sound Designer, cherishes creating a body of work that is both entertaining and edifying. Starting her

musical career as a DJ, Erica brings the sensibility of all musical stylings available to her making for astonishing audio palettes. Her mix series '12 by Twelve' is used to highlight different genres, artists, and pivotal moments in music history while telling a story.

A featured DJ at Essence's Street Style Block Party, she could be found performing at NYC staples like Ace Hotel, The Highline Ballroom, Baby's All Right, and the Brooklyn Museum as well as bringing her unique style to provide the soundtrack for employees of Google, Spotify, Twitter, and LinkedIn.

Erica is the Sound Coordinator and Resident Composer for EMERGE125. Since 2017, her collaboration with Artistic Director Tiffany Rea-Fisher has produced several evening-length works including *After Dark*, *Emerged Nation*, and *Rights of Renaissance*. Erica performed with the company for their 3-story takeover of the National Gallery of Art in 2018 including a performance by Chris Brubeck, a night that set the record for highest event attendance. Returning with them in 2019, she performed alongside a classical ensemble commemorating the 50th anniversary of the Apollo 11 moon landing designing a soundscape that was

out of this world while feeling right at home. In February 2021, her composition for Emerged Nation was used as E125 kicked off the NYC Mayor's Open Culture Program that will open up city streets for outdoor cultural performances and events throughout the five boroughs.

Currently, in another collaboration with Tiffany, she has composed a ballet for Dance Theatre of Harlem based on the life of American Pianist and Activist Hazel Scott that premiered October 2022.

SPECIAL GUEST



JANELLE GILL

Janelle Gill is one of the leading faces in the D.C. music scene, working as a performer, musical educator, producer, director, and student

of life. She was introduced to jazz during a workshop with Delfeayo Marsalis which led to her attendance at Duke Ellington School of the Arts and later, Howard University. She has dedicated her life's work to expanding and stretching the bounds of jazz and sound as we know it. Credits include performances with *The Blackbyrds*, Maurice Hines' *Tappin' Through Life* (Arena Stage), *A Tribute to Billy Strayhorn* (Kennedy Center), and most recently spearheaded Toni Morrison's *Desdemona* (InSeries Opera Theater) as musical director. When Janelle is not performing or teaching, she spends time reflecting and researching the benefits of nature and its intersectionality with music to better help heal the souls of those around her.

DANCE THEATRE OF HARLEM LEADERSHIP



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, D.C., 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'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 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. She serves on the Advisory Board of The Center for Ballet and the Arts at NYU, and Dance NYC and serves on the Board of Works & Process.



ARTHUR MITCHELL
Co-Founder

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 spanned over fifty years, Mr. Mitchell was 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

Karel Shook 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*

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 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, 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, he began dancing at the age of 12 with Incolballet, a ballet-centered secondary school.

After graduation, 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. Peñuela has danced with Ballet Arizona, Dance Theatre of Harlem, Pennsylvania Ballet, Maximum Dance Ballet Gamonet, Chamber Dance Project and Ballet NY.

He has served as guest Ballet Master and Repetitur with Compania Colombiana de Ballet, Incolballet, Chamber Dance Project, Lexington Ballet, The Ajkun Ballet Theatre in New York City, Alvin Ailey's American Dance Theatre, Ena Ballet Company in Japan, and 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 he 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.

Peñuela 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 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.

Dance Theatre of Harlem, Inc.

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DANCE THEATRE OF HARLEM

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a professional touring company, a leading studio school, and a national and international education and community outreach program. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem is considered "one of ballet's most exciting undertakings" (*The New York Times*). Shortly after the assassination of Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its sixth decade, Dance Theatre of Harlem has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world.

About the Company

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 18-member, multi-ethnic company performs a forward-thinking repertoire that includes treasured classics, neoclassical works by George Balanchine and resident choreographer Robert Garland, as well as innovative contemporary works that use the language of ballet to celebrate Arthur Mitchell's belief that ballet belongs to everyone. Through performances, community engagement and arts

education, the Company carries forward Dance Theatre of Harlem's message of empowerment through the arts for all.

CITYDANCE

Founded in 1996, CityDance, a leading nonprofit dance institution serving the national capital region, is developing the next generation of dance artists and innovators. It furthers its mission through three divisions, **CityDance Conservatory**, **CityDance Studios**, and **CityDance Presents**, training young dancers for professional careers, nurturing talent and achievement through dance, and working to advance the field of professional dance. Anchored in a belief that diversity advances excellence, CityDance celebrates the rich dimensions contained within each individual and is elevating the future of dance art.

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Washington Performing Arts deeply values its partnerships with local organizations and other arts institutions. Through events online and in myriad performance venues and neighborhoods, we engage international visiting artists in community programs and introduce

local artists to wider audiences. We place a premium on establishing artists as a continuing presence in the lives of both young people and adults through residencies and education programs.

Our achievements have been recognized with a National Medal of Arts and with three Mayor's Arts Awards from the DC Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

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Pictured: Lucas Castro, CityDance Conservatory Alumnus & Dance Theatre of Harlem Company Member | Photo Credit: Taylor Mickal Photography

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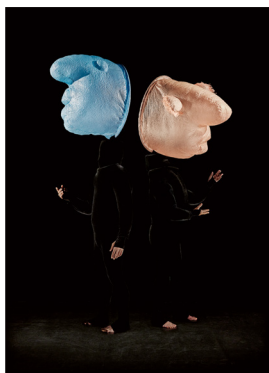
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