



WASHINGTON
PERFORMING ARTS



DANCE THEATRE *of* HARLEM

DALLAS MORSE COORS LEGACY PERFORMANCE

SEPTEMBER 25 & 26, 2026

THE NATIONAL THEATRE

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**DANCE
THEATRE of
HARLEM**


**WASHINGTON
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Present

DANCE THEATRE OF HARLEM

FIREBIRD

DALLAS MORSE COORS LEGACY PERFORMANCE

REHEARSAL DIRECTOR

JUAN CARLOS PEÑUELA

DTH COMPANY ARTISTS

ARIANA DICKERSON LINDSEY DONNELL CARLY GREENE AMBER HARPER
ALEXANDRA HUTCHINSON ALEXANDRA RENE JONES MICHAELA MARTIN-MASON
KIRA ROBINSON KAMALA SAARA DELANEY WASHINGTON
DEREK BROCKINGTON MICAH BULLARD JULIAN COTTRELL KOUADIO DAVIS
ANDRE MCGREGOR II JHAELIN MCQUAY SEAN MILLER
MICHAEL SHAVELLE ETHAN WILSON DAVID WRIGHT

DTH GUEST ARTISTS

NOELLE ANCHES EUNHYE DARBOUZE HOPE ROBERTS MADISON WILSON
CALEB BURKS JEREMY VILLAS JOSHUA PONTON

WITH THE DANCE STUDENTS OF THE UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS


AGMA
AMERICAN GUILD of MUSICAL ARTISTS

*Special thank you to The Washington Ballet for its generous support of Dance Theatre of Harlem's DC residency.
As they celebrate 50 years, we invite you to join them for
Go-Go 50, October 30–November 1 at the Warner Theatre.
WashingtonBallet.org*

DANCE THEATRE OF HARLEM HOST COMMITTEE

Dance Theatre of Harlem salutes and thank our Host Committee Members and Ambassadors for their generous, early support for this partnership and the performances and educational events we have held this week.

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Generous support for Dance Theatre of Harlem is provided by Alliance Bernstein Foundation; Alphadyne Foundation; Arnhold Foundation; BET Networks; Bloomberg LP; Bloomberg Philanthropies; Booth Ferris Foundation; Citigroup; Creativa; Dance/NYC; Davis/Dauray Family Fund; DTE Energy Foundation; Jarvis and Constance Doctorow Family Foundation; First Merchants Foundation; Ford Foundation; GCM Grosvenor; GEICO; Howard Gilman Foundation; Grain Management; The Harkness Foundation for Dance; Hobson/Lucas Family Foundation; Huntington National Bank; Hyde and Watson Foundation; IQVIA; Jeep; The Jockey Hollow Foundation; Johnson Shapiro Stewett & Kole LLP; JPMorgan Chase; Kantar; Thomas S. Kenan Institute for the Arts; Klein Family Foundation; Kresge Foundation; Kojaian Companies; Legal Defense Fund; The Lenat Foundation; The Reginald F. Lewis Foundation; MacMillan Family Foundation; Madison Square Garden; The Pierre and Tana Matisse Foundation; John L. McHugh Foundation; Mellon Foundation; Margaret T. Morris Foundation; Morgan Stanley; Henry and Lucy Moses Fund; The New York Community Trust; Paramount; Tatiana Piankova Foundation; Principal Financial Group; Jerome Robbins Foundation; (continues next page)

Continued from page 3: The Fan Fox & Leslie R. Samuels Foundation; The SHS Foundation; The Shubert Foundation; Siebert Williams Shank & Co., LLC; Thomas & Birdie C. Smith Arts Foundation; Sony Music Group; The Thompson Family Foundation; Twelve Days of Christmas; The Venable Foundation; Warner Music Group & Blavatnik Family Foundation Social Justice Fund, a sponsored project of Moore Impact; Wealthspire; Weil, Gotshal & Manges LLP; West Harlem Development Corporation; one anonymous donor. Dance Theatre of Harlem is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and the National Endowment for the Arts.

WASHINGTON PERFORMING ARTS HOST COMMITTEE

Washington Performing Arts salutes and thank our Host Committee Members and Ambassadors for their generous, early support for this partnership and the performances and educational events we have held this week.

Lead Support

Dallas Morse Coors Legacy Endowment at Washington Performing Arts

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events DC



Washington Performing Arts Season Sponsors

Washington Performing Arts's 60th Anniversary year is generously sponsored by Dr. Gary Mather† and Ms. Christina Co Mather.

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

† deceased

WELCOME

Dear Friends,

Welcome to this special presentation, which marks the return of Dance Theatre of Harlem to Washington, D.C., and the launch of the 61st Washington Performing Arts season. The arts thrive on partnership, and our most impactful programs are nourished by the trust and goodwill of those who take the big leaps with us to create something remarkable. This weekend's exclusive D.C. engagement by Washington Performing Arts and Dance Theatre of Harlem is the latest chapter in a 50-year history of collaboration first established in 1973. Our work emphasizes the transformative power of live performance to revitalize individuals and communities, inspire discovery, and forge meaningful connections among audiences.

Today's program opens with *Return*, and from the first beat you will feel the room shift. The music of James Brown and Aretha Franklin propel the dancers through a celebration that is as joyful as it is fierce, choreographed by DTH Artistic Director Robert Garland. From there, George Balanchine's *Donizetti Variations* resets the stage for something else: a study in precision and stamina, where classical technique is pushed to its most exacting and exhilarating. As the evening builds to its piece de resistance, *Firebird*, blazing sets and costumes conjure world of myth and transformation. Taken together, the three works trace the full range of what DTH does better than any other: honoring where ballet has been while insisting, unmistakably, on where it can go.

There is an additional point of resonance in our selection of The National Theatre as our venue for these performances: it was here, in 1935, that Todd Duncan—the eminent baritone, first interpreter of Gershwin's Porgy in *Porgy and Bess*, and the founding board chair of Washington Performing Arts—led a strike to desegregate audiences attending performances of *Porgy and Bess*. This history reminds us that excellence and inclusion are inseparable.

To make this extraordinary weekend possible, we extend our gratitude to the members of our Host Committee and sponsors for their generous support of these performances, and to the Kenan Institute for the Arts and the University of North Carolina School of the Arts for their leadership support in the remounting of *Firebird*. In remembering Dallas Morse Coors with this Legacy Performance this weekend, we also celebrate a visionary who understood that supporting the arts is supporting excellence, the human spirit, and connection. This presentation of Dance Theatre of Harlem is the third-annual Dallas Morse Coors Legacy Performance, made possible through the Dallas Morse Coors Legacy Endowment at Washington Performing Arts.

This weekend is about so much more than what happens on stage, but how we connect with the artists, our community, and one another. We are so glad to have you with us!

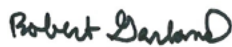
With gratitude,



JENNY BILFIELD
President & CEO
Washington Performing Arts



ANNA GLASS
Executive Director
Dance Theatre of Harlem



ROBERT GARLAND
Artistic Director
Dance Theatre of Harlem

THE DALLAS MORSE COORS LEGACY ENDOWMENT

A HISTORY OF ARTISTIC PATRONAGE & A TRANSFORMATIONAL ENDOWMENT GIFT

Dallas Morse Coors embodied the spirit of quiet philanthropy that transforms cultural landscapes. For decades, Dallas Morse Coors—a former member of the Foreign Service and a Bank of America executive—set a noble standard for nurturing the arts in Washington, chief among them the work of Washington Performing Arts and the Washington National Opera.

His commitment to artistic excellence across genres was profound and personal. He delighted in international orchestras, celebrated vocalists, instrumentalists, and dance companies that graced Washington's stages. Coors became a pivotal patron of Washington Performing Arts, developing a friendship with President Emeritus Doug Wheeler, and his interest and investment in our organization grew.

In Spring of 2025, after several decades of grantmaking throughout the capital region, the Dallas Morse Coors Foundation made a final endowment distribution to several organizations per Mr. Coors's original wishes. Washington Performing Arts was among the beneficiaries, receiving a generous gift of \$8.5 million. The Dallas Morse Coors Legacy Endowment will principally support premier Classical Music and Dance at Washington Performing Arts—including a named performance annually—as well as operational expenses, reinforcing and invigorating our mission and ensuring that Mr. Coors's legacy of service to the performing arts is long remembered.

This endowment gift is a testament to his belief in the transformative power of art and ensures that future generations will experience outstanding performances. At Washington Performing Arts, we are energized and grateful for this visionary generosity. Coors's life exemplifies how individual passion can create lasting cultural impact, connecting generations through the universal language of music. In remembering Dallas Morse Coors, we celebrate a visionary who understood that supporting the arts is supporting the human spirit and connection.

Performances designated as Dallas Morse Coors Legacy Performances have included recitals by Yefim Bronfman and Yo-Yo Ma, and Dance Theatre of Harlem.

Read more about this transformational gift by scanning the QR code.

To make a meaningful impact on the future of Washington Performing Arts, email giving@WashingtonPerformingArts.org.



PROGRAM

This performance is 2 hours, including two 15-minute intermissions.

RETURN

World Premiere: September 21, 1999

Choreography: Robert Garland

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

Costume Design and Execution: Pamela Allen-Cummings

Lighting: Roma Flowers

SEPTEMBER 25 & 26 / 7:30 P.M

"Mother Popcorn"

Carly Greene

Ariana Dickerson, Lindsey Donnell, Amber Harper,
Alexandra Rene Jones, Delaney Washington

Micah Bullard

Derek Brockington, Julian Cottrell, Kouadio Davis,
Andre McGregor II, Sean Miller

"Baby, Baby, Baby"

Lindsey Donnell, Derek Brockington

Alexandra Rene Jones, Andre McGregor II, Delaney Washington,
Kouadio Davis

"I Got The Feelin'"

Carly Greene, Julian Cottrell, Sean Miller

Amber Harper, Andre McGregor II, Ariana Dickerson

"Call Me"

Delaney Washington, Kouadio Davis

"Superbad"

Micah Bullard

The Company

SATURDAY, SEPTEMBER 26 / 2:00 P.M.

"Mother Popcorn"

Lindsey Donnell

Eunhye Darbouze, Ariana Dickerson, Alexandra Rene Jones,
Michaela Martin-Mason, Kira Robinson

David Wright

Julian Cottrell, Andre McGregor II, Jhaelin McQuay,
Sean Miller, Michael Shavelle

"Baby, Baby, Baby"

Ariana Dickerson, Jhaelin Mcquay

Michaela Martin-Mason, Andre McGregor II, Alexandra Rene Jones,
Julian Cottrell

"I Got The Feelin'"

Lindsey Donnell, Julian Cottrell, Sean Miller

Eunhye Darbouze, Andre McGregor II, Michaela Martin-Mason

"Call Me"

Alexandra Rene Jones, Julian Cottrell

"Superbad"

David Wright

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

"Baby, Baby, Baby" performed by Aretha Franklin

By arrangement with Warner/Chappell Music, Inc.

"Call Me" performed by Aretha Franklin

Courtesy of Pronto Music and Fourteenth Hour Music, Inc.

"I Got the Feelin'" performed by James Brown

By arrangement with Round Hill, Inc.

Intermission

DONIZETTI VARIATIONS

World Premiere: November 16, 1960, City Center of Music and Drama, NY, NY

Choreography: George Balanchine, ©The George Balanchine Trust

Music: Gaetano Donizetti

Costumes: Katy A. Freeman

Lighting: Andrea Sala

Staged for DTH by Kyra Nichols Gray

SEPTEMBER 25 & 26 / 7:30 P.M.

Kamala Saara, Kuouadio Davis

Delaney Washington, Sean Miller, Hope Roberts, Alexandra Rene Jones, Julian

Cottrell, Kira Robinson, Ariana Dickerson,

Michael Shavelle, Michaela Martin-Mason

SEPTEMBER 26 / 2:00 P.M.

Alexandra Hutchinson, Kuouadio Davis

Eunhye Darbouze, Sean Miller, Hope Roberts, Carly Greene,

Jhaelin McQuay, Kira Robinson, Ariana Dickerson, Ethan Wilson,

Michaela Martin-Mason

The cheerful 26-minute *Donizetti Variations* sets a series of effervescent dances to music from the opera *Don Sebastien*, offering choice but technically challenging roles for two bravura dancers and three supporting trios.

This ballet (originally titled *Variations* from *Don Sebastian*) was created for "Salute to Italy," a 1960 New York City Ballet program celebrating the 100th anniversary of Italy's unification.

The performance of *Donizetti Variations*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

Intermission

FIREBIRD

World Premiere: January 12, 1982

Dance Theatre of Harlem, City Center, New York, NY

Choreography: John Taras

Music: Igor Stravinsky (*Firebird Suite*, 1945)

Original Costume & Scenic Design: Geoffrey Holder

Original Costume Execution: Grace Costumes, Inc.

Costume Recreation: Katy A. Freeman & Vernon Ross

Costume Execution for Firebird / Princess of Unreal Beauty:

John Kristiansen New York Inc

Lighting Design: Clifton Taylor

Repetiteurs for Beautiful Maidens & Creatures of Evil: Naimah Kisoki, Iyun Harrison, and Misha Tchoupakov*

** Invited Guest with University of North Carolina School of the Arts*

SEPTEMBER 25 & 26 / 7:30 P.M.

"Young Man"

Derek Brockington

"Firebird"

Alexandra Hutchinson

"Beautiful Maidens"

Noelle Anches, Cadance Barnes*, Ava Carlson*, Eunhye Darbouze, Lindsey Donnell, Isabella Fisher*, Amber Harper, Sarah Kluthe*, Michaela Martin-Mason, Ella McMurtrie*, Hope Roberts, Kira Robinson

"Princess of Unreal Beauty"

Kamala Saara

"Creatures of Evil"

Ethan Wilson, Michael Shavelle

Caleb Burks, Cameron Caldwell*, Sergio Fernando-Lopez*, Brayden Hundt*, Nate Jennings*, Andre McGregor II, Sean Miller, Joshua Ponton, Jeremy Villas, David Wright, Avery Clear*, Brynn Copeland*, Lily Durand*, Violet Dubreuil*, Tannin Forsyth*, Skylar Saragusa*, Lydia Wyatt*

"Prince of Evil"

Jhaelin Mcquay

"Apotheosis"

The Ensemble

SEPTEMBER 26 / 2:00 P.M.

"Young Man"

Micah Bullard

"Firebird"

Ariana Dickerson

"Beautiful Maidens"

Noelle Anches, Cadance Barnes*, Ava Carlson*

Eunhye Darbouze, Lindsey Donnell, Isabella Fisher*

Amber Harper, Sarah Kluthe*, Michaela Martin-Mason

Ella McMurtrie*, Hope Roberts, Kira Robinson

"Princess of Unreal Beauty"

Delaney Washington

"Creatures of Evil"

Ethan Wilson, Michael Shavelle

Caleb Burks, Cameron Caldwell*, Sergio Fernando-Lopez*,

Brayden Hundt*, Nate Jennings*, Andre McGregor II, Jhaelin McQuay, Sean Miller,

Joshua Ponton, Jeremy Villas, David Wright, Avery Clear*, Brynn Copeland*, Lily

Durand*, Violet Dubreuil*, Tannin Forsyth*,

Skylar Saragusa*, Lydia Wyatt*

"Prince of Evil"

Jhaelin Mcquay

"Apotheosis"

The Ensemble

**University of North Carolina School of the Arts Student*

Magic. Love. Liberation.

In the legendary *Firebird*, the Russian folk tale about the triumph of love over evil is reimaged in a luscious Caribbean setting. John Taras' choreography, paired with Stravinsky's iconic score, comes to life through the inimitable Geoffrey Holder's vibrant sets and costumes.

This production, a DTH signature classic, was first created in 1982 and captivated audiences when it toured across the world. "... it does one thing other versions do not—send its audience into a whooping spell of delirium."

– The New York Times

Prepare to be enchanted.

Visionary support for *Firebird* provided by Jody and John Arnhold and the Virginia Arts Festival, with major support from the Thomas S. Kenan Institute for the Arts as part of a multi-year partnership between Dance Theatre of Harlem and University of North Carolina School of the Arts.

Firebird was recreated courtesy of the Holder Estate under the supervision of Leo Holder, Clifton Taylor, Don Padgett and Paul Moore.

Stravinsky's *Firebird Ballet Suite* was performed by the UNCSA Symphony Orchestra, conducted by Mark A. Norman, and released on UNCSA Media.

The Firebird Suite (1945) by Igor Stravinsky used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Schott Music, publisher and copyright owner.

Firebird and Princess of Unreal Beauty costumes executed by John Kristiansen New York Inc.

Performer flying effects created by Vertigo™ www.getvertigo.com

Firebird is made possible in part by a multi-year partnership between Dance Theatre of Harlem and the University of North Carolina School of the Arts, with support from the Thomas S. Kenan Institute for the Arts. This initiative unites three esteemed institutions to elevate educational and professional opportunities for UNCSA conservatory students to revitalize iconic works from the DTH canon as well as co-curate new works and creative projects.

The University of North Carolina School of the Arts (UNCSA) is celebrating 60 years as a top-ranked arts conservatory and America's first state-supported arts school. The nation's only public university with five arts disciplines on one campus, UNCSA prepares emerging artists for careers in dance, design and production, drama, filmmaking, and music at the undergraduate through post-graduate levels, as well as through a specialized high school with free tuition for in-state residents. UNCSA provides industry-leading instruction in an inclusive environment where students are encouraged to leverage the arts as a mechanism for change. Interdisciplinary opportunities arising from the unique arts ecosystem on campus at UNCSA prepare artists to enter an evolving global arts and entertainment industry. Established by the N.C. General Assembly in 1963, the School of the Arts opened in Winston-Salem ("The City of Arts and Innovation") in 1965 and became part of the University of North Carolina System when it was formed in 1972. For more information, visit www.uncsa.edu/KenanArts.

Brian Cole, Chancellor

Endalyn T. Outlaw, School of Dance, Dean

Saxton Rose, School of Music, Dean

Thomas S. Kenan Institute for the Arts (Kenan Arts) - Artists change the way we see the world. At the Thomas S. Kenan Institute for the Arts, we make space for that change to happen. From our home at the University of North Carolina School of the Arts, we support artists, spark collaboration, and connect creative communities across the Southeast and beyond. For more than three decades, Kenan Arts has backed bold ideas, nurtured partnerships, and helped the arts thrive in times of challenge and transformation. By expanding pathways to creativity for artists, students, and communities, we continue that work with a clear vision for a world where artists are valued and creativity is a driving force for change. For more information, visit www.uncsa.edu/KenanArts.

Kevin Bitterman, Executive Director

Liza Vest, Associate Director

ABOUT *FIREBIRD*

In this legendary tale, a prince wanders into an enchanted forest where he encounters the radiant Firebird, a mystical creature with shimmering plumage. Though he captures her, the prince releases the Firebird when she begs for her freedom. Grateful, she offers him a magical feather, promising to return if ever he calls.

Soon after, the prince discovers a Princess (the Princess of Unreal Beauty) and a group of hand maidens held captive by an evil wizard. He falls in love with one, but the wizard and his monstrous followers attack. Facing certain doom, the prince summons the Firebird with her feather. She returns in a blaze of color, casting a spell that forces the wizard and his creatures into a frenzied, otherworldly dance. Guided by the Firebird, the prince learns the secret of the wizard's power and destroys it, breaking the spell and freeing the princesses. The ballet concludes with a sweeping vision of renewal, love, and triumph.

Dance Theatre of Harlem first brought *Firebird* to life in 1982 with choreography by John Taras, set to Igor Stravinsky's iconic score. Geoffrey Holder's dazzling costumes and sets reimaged the Russian folktale in a lush Caribbean dreamscape, infusing the classic with vibrant color, rhythm, and spirit. Today, *Firebird* stands as one of the company's most beloved signature works—a fusion of myth and magic that embodies Dance Theatre of Harlem's bold artistry and cultural vision.

MEET THE ARTISTS

DEREK BROCKINGTON

Born: Chicago, IL, and raised in Holland, MI. Training: The Dance Asylum, Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West, and Pennsylvania Ballet Summer Intensives. Professional Experience: Dance Theatre of Harlem (ninth season), Cincinnati Ballet, Grand Rapids Ballet, and guest artist with Houston Ballet. Repertoire includes works by George Balanchine, William Forsythe, Robert Garland, Claudia Schreier, Stanton Welch, Annabelle Lopez Ochoa, Darrell Grand Moultrie, and Jodie Gates. Choreography includes works created for Dance Theatre of Harlem, Columbia Ballet Collaborative, and New Jersey Festival Orchestra at Soho House New York. Additional Work: Recognized by Crain's New York Business as one of its 20 in Their 20s for his contributions to Dance Theatre of Harlem's digital media presence.

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 and Dance Theatre of Harlem (sixth season). Repertoire includes works by: Robert Garland, George Balanchine, William Forsythe, Geoffrey Holder, Helen Pickett, Nacho Duato, Annabelle Lopez Ochoa, Alejandro Cerrudo, Merce Cunningham, Jodie Gates, Amy Hall Garner, Trey McIntyre, Colin Connor, Stanton Welch, Claudia Schreier, and Tiffany Rea-Fisher.

JULIAN COTTRELL

Born: Fort Worth, TX. Training: The University of Oklahoma School of Dance, Fort Worth Academy of Fine Arts, Margo Dean School of Ballet, Texas Ballet Theater School. Professional Experience: Aspen Santa Fe Ballet, Colorado Springs Philharmonic, Dance Theatre of Harlem (third season). Repertoire: Works by George Balanchine, Robert Garland, Jodie Gates, John Taras, Jirí Kylián, William Forsythe, Penny Saunders, Yury Yanowsky, Robin Mineko Williams, and Ryan Nye. Education: Graduated Magna Cum Laude, Pre-Veterinary track, University of Oklahoma's Weitzenhoffer School of Dance, Bachelor of Arts in Ballet Performance. Recipient of the OU School of Dance Ovation Award,

and the Corp de Ballet International Basil Thompson Memorial Scholarship.

KOUADIO DAVIS

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

ARIANA DICKERSON

Born: Pensacola, FL, raised in Dayton, OH. Training: Interlochen Arts Academy, and summer intensives with Alonzo King Lines, Boston Ballet, Indianapolis Ballet, and Cincinnati Ballet. Education: Indiana University Bloomington Jacobs School of Music, Bachelor of Science in Ballet and Media Advertising. Professional experience: Dance Theatre of Harlem (fourth season). Repertoire includes works by Robert Garland, Jodie Gates, John Taras, William Forsythe, Justin Peck, Dwight Rhoden, Ulysses Dove, Pytor Ilych Tchaikovsky, and

George Balanchine. Ariana is the recipient of the IU Premier Young Artist Award, the Brown Girls Do Ballet Scholarship for Change, Interlochen Young Artist Award, and the Interlochen Arts Academy Fine Arts Award.

LINDSEY DONNELL

Born: Midland, TX. Training: La Petite Dance Studio, Midland Festival Ballet under Susan Clark. Education: cum laude graduate of Butler University, degrees in Dance-Arts Administration and Journalism. Professional Experience: Dance Theatre of Harlem (15th season), Guest Artist with Houston Ballet, Nashville Ballet (trainee). Repertoire includes works by George Balanchine, Nacho Duato, William Forsythe, Ulysses Dove, Annabelle Lopez-Ochoa, Geoffrey Holder, Donald Byrd, Dianne McIntyre, and Robert Garland. Awards and Honors: featured artist at opening of One World, Trade Center, TEDx Broadway 2016, performer at Kennedy Center Honors 2016 and 2022, and White House performance for Michelle Obama.

CARLY GREENE

Born: Flower Mound, TX. Training: The Ballet Conservatory, The Ailey School, Jacob's Pillow Contemporary Dance Ensemble, Summer Intensives with Houston Ballet, The School of American Ballet, Boston Ballet, and Colorado Ballet. Education: Magna Cum Laude graduate of Fordham

University, Bachelor of Fine Arts in Dance and Bachelor of Arts in Digital Technology and Emerging Media. Professional Experience: Dance Theatre of Harlem (fourth season). Repertoire: George Balanchine's *Donizetti Variations*, *Allegro Brillante*, and *Pas de Dix*; Robert Garland's *New Bach*, *Return*, *The Cookout*, *Higher Ground*, *Tumbao*, *Hailstork*, and *Nyman String Quartet No. II*; William Forsythe's *Blake Works IV (The Barre Project)*; John Taras's *Firebird*. Carly is a two-time YAGP New York Semi-Finalist and was a recipient of the Dance Council of North Texas Scholarship and the Alvin Ailey Artistic Scholarship.

AMBER HARPER

Born: Cincinnati, OH. Training: Cincinnati Ballet. Professional experience: Cincinnati Ballet Second Company, Dance Theatre of Harlem (second season). Repertoire: George Balanchine's *Jewels*, Gerald Arpino's *Confetti*, George Balanchine's *Valse Fantasie*, Devon Carney's *Giselle*, George Balanchine's *Raymonda*, Anna-Marie Holmes's *Don Quixote*.

ALEXANDRA HUTCHINSON

Born: Wilmington, DE. Training: The Washington School of Ballet, Wilmington Academy of Dance; Summer Intensives with Alvin Ailey American Dance Theater, Alonzo King Lines Ballet, Carolina Ballet, Ballet Chicago, and Nashville Ballet. In 2015, she accompanied teacher and mentor Violette Verdy to Paris to train and perform.

Education: Bachelor of Science in Ballet, Indiana University Jacobs School of Music. Professional Experience: Dance Theatre of Harlem (ninth season), Nashville Ballet 2. Repertoire includes works by George Balanchine, William Forsythe, John Taras, Robert Garland, Arthur Mitchell, Stanton Welch, Pam Tanowitz, Helen Pickett, Jodie Gates, Annabelle Lopez Ochoa, Darrell Grand Moultrie, Nacho Duato, and Septime Webre. Featured role in *Gustave le Gray No. 1* by Pam Tanowitz with New York City Ballet, 2022. She is the first African-American guest artist with New York City Ballet to perform the principal role of Dew Drop in George Balanchine's *The Nutcracker*. Artist captured in *Movement at Still Point* by Mark Mann. Awards and Honors: Recipient of the Pierians Foundation Incorporated 2018 Emerging Young Artist Award. Named the Virginia Johnson Scholar at TWSB three consecutive years. Appointed to the Board of Directors of Ballet and Books.

ALEXANDRA RENE JONES

Born: Indianapolis, IN. Training: Jordan Academy of Dance at Butler University; Indianapolis School of Ballet; Summer Intensives with Joffrey Ballet, Pacific Northwest Ballet, San Francisco Ballet, American Ballet Theatre & Philadelphia Ballet. Education: Indiana University Jacobs School of Music (B.S. in Ballet with an Outside Field in Kinesiology, Minor

in Psychology, and EMT Certification through the National Registry). Professional Experience: Guest Artist with Indianapolis Ballet and Dance Kaleidoscope; Ballet Rhode Island (2021-2023); Rhode Island Women's Choreography Project; Revolve Dance Project; Dance Theatre of Harlem (fourth season). Repertoire: George Balanchine's *Valse-Fantaisie*, *Walpurgisnacht*, *Concerto Barocco*, *Allegro Brillante*, *Donizetti Variations*, *Pas de Dix*; Christopher Wheeldon's *Carousel: A Dance*; Antony Tudor's *Dark Elegies*; Jerome Robbins' *The Concert*; Robert Garland's *Return, New Bach*, *The Cookout**, *Higher Ground*, *Nyman String Quartet No. II*; William Forsythe's *Blake Works IV (The Barre Project)*, *The Vertiginous Thrill of Exactitude*; Jodie Gates' *The Passage of Being**; John Taras' *Firebird*. (*Originated Role) . Awards & Honors: Indiana University Jacobs School of Music Premier Young Talent Scholarship, Music Faculty Award, and Carmack OEM Music Scholarship; Featured in the book *People of Indiana University*.

MICHAELA MARTIN-MASON

Born: Philadelphia, PA. Training: Indiana University Jacobs School of Music; Bachelor of Science in Ballet with an Outside Field in Kinesiology. Scholarship recipient for Walnut Hill School for the Arts (Boston Ballet Pre-Professional Division), and Alvin Ailey Junior Division. Summer Intensives: Charlotte Ballet, Kansas City Ballet, Alvin

Ailey, NYSSSA Ballet. Professional Experience: Dance Theatre of Harlem (third season). Repertoire: George Balanchine's *Allegro Brillante*, *Donizetti Variations*, and *Serenade*; Justin Peck's *Heatscape*; Michael Vernon's *The Nutcracker*; Robert Garland's *Return*, *Nyman String Quartet No. II*, and *New Bach*. Awards & Honors: Indiana University Jacobs School of Music Premier Young Talent Scholarship, John P. Garrahan Leadership in Diversity Award, Global Citizens Award at St. Marks Institute, A Better Chance Alumni.

JHAELIN MCQUAY

Born: Los Angeles, CA. Training: Debbie Allen Dance Academy, The Rock School of Ballet, San Francisco Ballet, Ballet West, Bolshoi School. Professional Experience: Ballet West, Cincinnati Ballet, The Oscars, Mariah Carey, Debbie Allen, guest artist and master teacher for the DAP Festival, Dance Theatre of Harlem (second season). Repertoire: Works by Robert Garland, William Forsythe, Val Caniparoli, George Balanchine, Alexander Ekman, Juri Kylián, Jodie Gates, *Don Quixote*, *Giselle*, *Valse Fantasy*, *Walpurgisnacht*, *Cinderella*, Fredrick Ashton, Twyla Tharp, Ohad Naharin, La Fille Mal Garde, Anabelle Lopez Ochoa, *Petit Mort*, *Blake Works II*, *Jewels*, *Cacti*, *Minus 16*, Alejandro Cerrudo.

ANDRE MCGREGOR II

Born: Savannah, GA. Training: Grainger Academy of the Joffrey Ballet, Kelly & Company Studios. Professional Experience: Ballet West II, Charlotte Ballet II, Joffrey Ballet, Dance Theatre of Harlem (first season). Repertory: Gerald Arpino's *Kettentanz* and *Viva Vivaldi*, Frederick Ashton's *Cinderella* and *Jazz Calendar*, Yuri Possokhov's *Don Quixote*, John Neumier's *The Little Mermaid*, Val Caniparoli's *Jekyll & Hyde*, Alejandro Cerrudo's *Wings*, Pamela Robinson's *Aladdin* and *Beauty & the Beast*, *The Nutcracker* by Christopher Wheeldon, Willem Christensen, and Jean-Pierre Bonnefoux. Awards & Honors: 1st place in Classical and Contemporary in 2021 YAGP Boston Semifinals.

SEAN MILLER

Born: Atlanta, GA. Training: Paris Opera Ballet School, CNSMD of Paris, Sarasota Cuban ballet school. Professional Experience: Miami City Ballet 2021-2025, Dance Theatre of Harlem (second season). Repertoire: Works by George Balanchine, William Forsythe, Ratmansky, Jerome Robbins, John Cranko, Annabelle Lopez-Ochoa, Jamar Roberts, Claudia Schreier, Durante Verzola, Petipa, Bournonville, Saint-Leon. Awards and honors: YAGP Toronto Grand Prix Award 2020, YAGP 2021 Finals top 12, YAGP 2021 International Finals second place pas de deux.

KIRA ROBINSON

Born: Atlanta, GA. Training: Atlanta Ballet Centre for Dance Education; University of Oklahoma (BFA in Ballet Performance, magna cum laude, 2024); Summer Intensives: Alonzo King LINES Ballet, Atlanta Ballet, Boston Ballet, Charlotte Ballet, and Kansas City Ballet. Professional Experience: Oklahoma City Ballet II, Dance Theatre of Harlem (third season). Repertoire: Works by Jiří Kylián, William Forstythe, Jerome Robbins, Ryan Nye, Yury Yanowsky, George Balanchine, Septime Webre, Bruce Wells, Yuri Possokhov, and Robert Garland. Education: Awards & Honors: Alpha Kappa Alpha Sorority Incorporated Fruit of the Spirit Award. Recipient of the OU School of Dance four-year Merit scholarship, Outstanding Senior award, and the Juli Busken Dance Scholarship award.

KAMALA SAARA

Born: Los Angeles, CA. Training: Yuri Grigoriev School of Ballet, School of American Ballet. Professional Experience: Dance Theatre of Harlem (sixth season). Kamala is a recipient of the Grow Annenberg Fellowship and a full scholarship for the School of American Ballet. She received 1st place Award for Training and the Performance Scholarship at the 2018 Bolshoi Ballet Academy and placed 2nd in the Classical category at the 2016 Youth American Grand Prix Paris, France.

MICHAEL SHAVELLE

Born: Los Angeles, CA. Training: Up Studio under the direction of Alicia Head, the Colburn School under the direction of Silas Farley, Dance Theatre of Harlem School, Barnard College Dance Department. Professional experience: Dance Theatre of Harlem (second season). Repertoire: George Balanchine, Jerome Robbins, Merce Cunningham, Silas Farley, Antonio Carmena, Houston Thomas, Durante Verzola, Annabelle Lopez Ochoa, Da'Von Doane, Emily Kikta.

DELANEY WASHINGTON

Born: Redwood City, CA. Training: Lise la Cour's LaCademy, Fordham University/The Ailey School. Professional Experience: Dance Theatre of Harlem (sixth season). Repertoire: Works by George Balanchine, William Forsythe, Nacho Duato, Robert Garland, Annabelle Lopez-Ochoa, Robert Bondara, & Arthur Mitchell. Ms. Washington was in the music video "Witchy" by Kaytranada with Childish Gambino and the Amazon Prime series *Étoile*. She is the recipient of the Alvin Ailey Artistic Scholarship.

ETHAN WILSON

Born: Houston, TX. Training: Chamberlain School of Ballet, Booker T Washington HSPVA, Miami City Ballet School, Jacob's Pillow Summer Program. Professional experience: Guest Artist,

Pennsylvania Youth Ballet, Dance Theatre of Harlem (second season). Repertoire includes works by Robert Garland, Jodie Gates, Durante Verzola, Alexei Ratmansky, and Margarita Armas.

DAVID WRIGHT

Born: Louisiana. Training: Infiniti Performing Arts Center, Indiana Ballet Conservatory, Orlando Ballet School. Professional Experience: Orlando Ballet, Dance Theatre of Harlem (sixth season). Repertoire includes work by Robert Garland, George Balanchine, William Forsythe, Claudia Schreier, Geoffrey Holder, Annabelle Lopez Ochoa, Helen Pickett, Tiffany Rea-Fisher, Nacho Duato, Jodie Gates, Stanton Welch, Victoria Morgan, and Jessica Lang. Awards & honors: David was a finalist at Beijing International Ballet and Choreography Competition 2019.

THE DANCE THEATRE OF HARLEM GUEST ARTISTS

NOELLE ANCHES

Born: Seattle, WA. Training: Pacific Northwest Ballet School, Joffrey Ballet Trainee Program, NY. Professional Experience: Dance Theatre of Harlem, (first season, guest artist). Repertoire: Swan Lake, Birthday Variations, and George Balanchine's Nutcracker.

CALEB BURKE

Born: Southfield, MI. Training: The Zone Dance Center, Eisenhower

Dance Detroit, and Peggy Wright. Education: Currently pursuing a Dance BFA at The Juilliard School. Professional experience: Dance Theatre of Harlem (first season Guest Artist), Shades Dance Theatre, Complexions Contemporary Ballet (apprentice). Repertoire: *Love Rocks* by Dwight Rhoden, "Red Man" in Martha Graham's *Diversion of Angels*, *DUO* by William Forsythe, and works choreographed by Jamar Roberts, Jenn Freeman, Rennie Harris, Lauren Lovette.

EUNHYE DARBOUZE

Born: Brooklyn, NY. Training: School of American Ballet. Professional experience: Dance Theatre of Harlem (second season guest artist). Repertory includes George Balanchine's *Serenade*, *Coppelia*, *Raymonda Variations*, *Concerto Barocco*. Awards and honors: The American Dance Initiative Scholarship to attend The School of American Ballet. The Carolyn Lewis Wright Scholarship by The School of American Ballet, and Grant of Merit from the Arthur Mitchell Foundation.

HOPE ROBERTS

Born: Pittsburgh, PA. Training: Abby Lee Dance Company, Dance Theatre of Harlem, Central Pennsylvania Youth Ballet, Richmond Ballet Trainee. Summer Intensives: Joffrey Ballet, ABT, Central Pennsylvania Youth Ballet, Richmond Ballet. Professional experience: Conflux Dance Theater, Charlotte Ballet,

Dance Theatre of Harlem (second season guest artist). Repertoire: Works by George Balanchine, Robert Garland, Keith Lee, Shannon Alvis, Stoner Winslet and Edward Stierle. Awards & Honors: 2018 Changing lives through Dance Full scholarship granted by Marcia Dale Weary.

JEREMY T. VILLAS

Born: New York, NY. Training: The Professional Performing Arts School, The Ailey School, MOVE|NYC| Young Professionals Program, The Juilliard School. Professional Experience: Dance Theatre of Harlem (first season guest artist) Staatsballett Hannover, Sharon Eyal's *R.O.S.E* at the Park Avenue Armory, *Kinky Boots* on Broadway, Nickelodeon's Black History Month Campaign Honoring Misty Copeland, Macy's Back to School Dance Commercial, *Sesame Street*. Repertoire: *Duo (Extended)* by William Forsythe, *R.O.S.E* by Sharon Eyal, *Studies on a Farewell* by Kyle Abraham, *In Creases* by Justin Peck, *I'm Afraid to Forget Your Smile* by Imre & Marne VanOpstal, *Falling Empire* by Johannes Wieland, *Swan Lake* by Goyo Montero, and works by Ethan Colangelo, Aszure Barton, Caili Quan, Micaela Taylor, Sidra Bell, Amos Ben-Tal, Yin Yue. Awards and honors: 2021 YoungArts Finalist (Modern/Contemporary), 2024 Lorna Strassler Student Excellence Award.

JOSHUA PONTON

Born: Berkeley, CA. Training: Oakland School for the Arts, Contemporary Undergraduate Program at UNCSA. Professional experience: Dance Theatre of Harlem, (first season) Vitacca Ballet (three seasons). Repertoire: Includes works by Garret Smith, Autumn Eckman, Alana Jones, Robyn Mineko, Micaela Taylor, Cherie Barton, Hélène Simoneau, Robert Battle, Martha Graham, & José Limón. Awards & honors: Pointe Magazine - 12 Standout Performances of 2023, Vitacca Ballet, Hypnotic Forces by Garrett Smith.

MADISON WILSON

Born: Michigan. Training: Grand Rapids Ballet, Berrends Dance Center. Education: B.F.A University of North Carolina School of the Arts. Professional experience: Dance Theatre of Harlem (first season Guest Artist). Repertoire: *Concerto Barocco* by George Balanchine, Ben Stevenson's *Sleeping Beauty*, *Shostakovich Suite* by Endalyn T. Outlaw, *Gardens That We Watered for Us* by Sidra Bell, Ilya Kozadayev's *The Nutcracker*.

ABOUT DANCE THEATRE OF HARLEM

"What does dance give you? The freedom to be who you are and do what you want to do."

Arthur Mitchell - Co-Founder, Dance Theatre of Harlem

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a world-class company, a professional studio school, a leading arts education program—Dancing Through Barriers®, and community engagement activities.

Each component of Dance Theatre of Harlem carries a deep 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 was considered "one of ballet's most exciting undertakings" (*The New York Times*, 1971). Shortly after the assassination of The 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 multicultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. For more information about Dance Theatre of Harlem, please visit www.dancetheatreofharlem.org. Follow Dance Theatre of Harlem on Instagram and Facebook: @DanceTheatreOfHarlem; and YouTube: Dance Theatre of Harlem.

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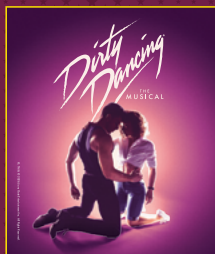
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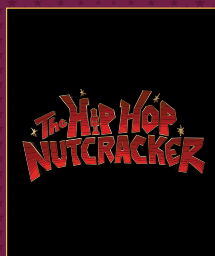
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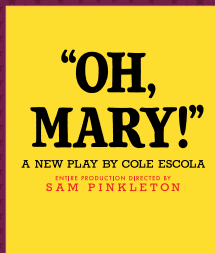
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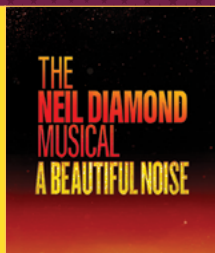
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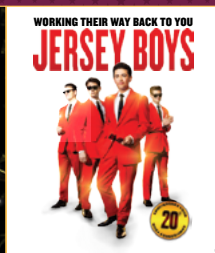
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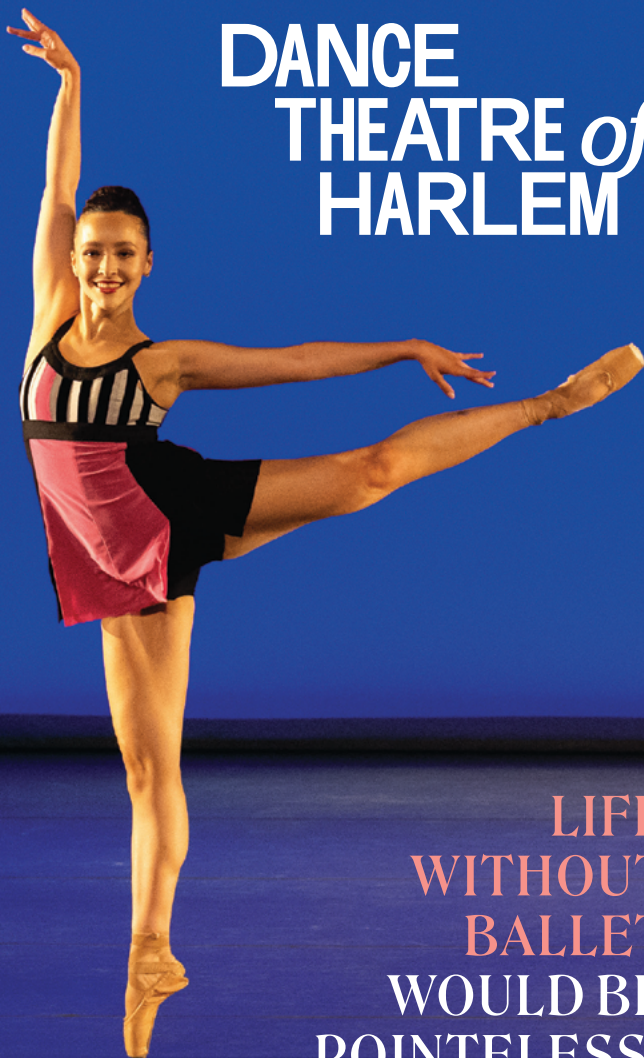
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Photo: Company Artist Alexandra Rene Jones by Steve Pisano.

DANCE THEATRE OF HARLEM LEADERSHIP



*Photo of Arthur Mitchell courtesy
of Dance Theatre of Harlem.*

ARTHUR MITCHELL, CO-FOUNDER

Arthur Mitchell is known around the world for creating and sustaining 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 male 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 Reverend Dr. Martin Luther King Jr., and with financial assistance from Mrs. Alva B. Gimbel, The Ford Foundation, and his own savings, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that spanned over 50 years, 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.



*Photo of Karel Shook courtesy of
Dance Theatre of Harlem.*

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, Shook also was a ballet master choreographer and author. Born in 1920, 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, Shook appeared on Broadway and danced with the Ballet Russe de Monte Carlo and New York City Ballet. Shook's brief performance career led to teaching and choreographing mainly in Europe but also in New York. In the early 50s, Shook opened Studio Arts, one of the few dance studios in the city where African-Americans could study ballet. Among his students were Carmen de Lavallade, Pearl Primus, Geoffrey Holder, Louis Johnson, Alvin Ailey, and Arthur Mitchell, who first came to him at age 17. Shook left New York in 1959 to become the ballet master of the Dutch National Ballet where he was when his former student Arthur Mitchell asked him to return to New York to help create the Dance Theatre of Harlem. Shook was an advocate of the universality of classical ballet. His book *Elements of Classical Ballet* explores the development of classical ballet in such countries across the globe as China, Turkey, Iran, Japan, Cuba, and Mexico. In 1980, Shook was awarded the United States Presidential Award for Excellence and Dedication in Education.



*Photo of Robert Garland by
Nir Arieli.*

ROBERT GARLAND, ARTISTIC DIRECTOR

Robert Garland was appointed Artistic Director of Dance Theatre of Harlem in 2023, following a distinguished career as a principal dancer, Resident Choreographer, and Director of the DTH School. A member of the company from 1985 to 1998, Garland was invited by founder Arthur Mitchell to choreograph for the main company after creating a work for the DTH School Ensemble—an invitation that led to his

appointment as the organization's first Resident Choreographer.

His choreographic works for DTH include *Higher Ground*, *New Bach*, *Return*, Nyman String Quartet No. 2, and *The Cookout*, among others. These ballets reflect his signature postmodern-urban-neo-classical style, blending classical technique with contemporary cultural influences.

Garland has also created works for New York City Ballet, The Royal Ballet (UK), Oakland Ballet, and numerous other companies. His commercial credits span music videos, television, and film, including *Sesame Street*, a Nike campaign featuring Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Procter & Gamble.

He holds a Bachelor of Fine Arts degree from The Juilliard School.



Photo of Anna Glass by Nir Arieli.

ANNA GLASS, EXECUTIVE DIRECTOR

Anna Glass has been involved in the performing arts as both an artist and arts administrator for over 25 years. She currently serves as the Executive Director of the Dance Theatre of Harlem, recently named an "American Cultural Treasure" by the Ford Foundation and recent recipient of \$18.5 million combined gifts from the Mellon Foundation, Ford Foundation, and MacKenzie Scott and Dan Jewett—the largest gift amounts in DTH's history. Together with

Artistic Director Virginia Johnson, Glass co-launched a collaborative initiative addressing racial inequity in ballet—*The Equity Project*. In May 2013, Glass began her own endeavor dedicated to preserving and documenting the legacies of prominent Black artists and cultural institutions, and reinterpreting those legacies onto multiple platforms, including live performance. She recently produced Carmen de Lavallade's newest solo show *Carmen de Lavallade: Life of a Legend* for Jazz at Lincoln Center and prior to that *As I Remember It*—an intimate portrait of this legendary artist, which toured across the country.

Glass has also served a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations across the country and has served as an advisor for the DeVos Institute of Arts

Management supporting New York City non-profits. Glass currently serves on the Board of Directors for the Association of Performing Arts Professionals and the International African American Museum in Charleston, SC. Glass received her undergraduate degree from Oberlin College and her JD from the University of Dayton School of Law. She is a licensed attorney in the State of New York. Glass lives in Harlem with her husband and daughter.



Photo of Juan Carlos Peñuela by Nir Arieli.

JUAN CARLOS PEÑUELA, REHEARSAL DIRECTOR

A native of Cali, Colombia, Juan Carlos Peñuela began dancing at the age of 12 with Incolballet, a ballet-centered secondary school. After graduation, 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.

Peñuela has served as guest Ballet Master and Repetiteur with Compania Colombiana de Ballet, Incolballet in Colombia, Chamber Dance Project, Lexington Ballet, The Ajkun Ballet Theatre in New York City, Alvin Ailey's American Dance Theatre, Ena Ballet Company in Japan, 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, Peñuela held the position of Ballet Master with Ballet Hispanico in New York City as well Senior Ballet Teacher for their 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, and as a guest teacher at The Juilliard School and Dance Theatre of Harlem's professional company.

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, Peñuela was invited to teach in Italy as a faculty member of Alvin Ailey School. Since 2017, Peñuela has taught at the 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 the Ecuador Danza Ciad competition. Peñuela continues to return, as a guest teacher, to Columbia where his journey began.

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The University of North Carolina School of the Arts (UNCSA) is celebrating 60 years as a top-ranked arts conservatory and America's first state-supported arts school. The nation's only public university with five arts disciplines on one campus, UNCSA prepares emerging artists for careers in dance, design and production, drama, filmmaking, and music at the undergraduate through post-graduate levels, as well as through a specialized high school with free tuition for in-state residents. UNCSA provides industry-leading instruction in an inclusive environment where students are encouraged to leverage the arts as a mechanism for change. Interdisciplinary opportunities arising from the unique arts ecosystem on campus at UNCSA prepare artists to enter an evolving global arts and entertainment industry. Established by the N.C. General Assembly in 1963, the School of the Arts opened in Winston-Salem ("The City of Arts and Innovation") in 1965 and became part of the University of North Carolina System when it was formed in 1972. For more information, visit uncsa.edu.

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*For more information about
Dance Theatre of Harlem
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www.dancetheatreofharlem.org*

ABOUT WASHINGTON PERFORMING ARTS

One of the most established and honored performing arts institutions in America, Washington Performing Arts has engaged for over 60 years with artists, audiences, students, and civic life. The city is truly our stage: for decades, in venues ranging from concert halls and clubs to public parks, we have presented a tremendous range of artists and art forms, from the most distinguished symphony orchestras to both renowned and emerging artists in classical music, gospel music, jazz, international genres, and more.

Washington Performing Arts deeply values its partnerships with local organizations and other arts institutions. Through events in a myriad of performance venues and neighborhoods, Washington Performing Arts engages international visiting artists in community programs and introduces 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.

For its achievements, Washington Performing Arts has been recognized with a National Medal of Arts and with four Mayor's Arts Awards from the D.C. 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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Photos by Jeremy Fokkens

Hayes Piano Series

ÉLISABETH PION, PIANO

Saturday, October 3, 2026 / 2:00 p.m.

Hopkins Bloomberg Center Theater

Named the Gold Laureate and Audience Choice Award winner at the 2025 Honens International Piano Competition in Canada, 30-year-old pianist Élisabeth Pion has appeared on international stages as a recitalist, chamber musician, and guest artist. In her Washington Performing Arts debut, Pion presents a program featuring works by Schubert arranged by Liszt, Brahms, and Chopin.

Special thanks: Dr. Gary Mather^t and Ms. Christina Co Mather; Lynn Rhomberg; Susan Angell; and Betsy and Robert Feinberg.



Photo by Masterclass.com

ITZHAK PERLMAN, VIOLIN

ROHAN DE SILVA, PIANO

Wednesday, October 14, 2026 / 7:30 p.m.

Music Center at Strathmore

A friend of Washington Performing Arts since the 1960s, Perlman returns to The Music Center at Strathmore alongside frequent musical collaborator, pianist Rohan De Silva. Fresh off their wildly successful 2025/26 North American tour, An Evening with Itzhak Perlman, the internationally beloved violinist performs a program announced from stage.

Special Thanks: Dr. Gary Mather^t and Ms. Christina Co Mather; Ellen and Michael Gold; and Betsy and Robert Feinberg.



Photo by Lisa-Marie-Mazzucco

Recitalist Series

Ruth Bader Ginsburg Memorial Recital

SIMONE DINNERSTEIN, PIANO

Sunday, October 18, 2026 / 7:30 p.m.

Sixth & I

Lauded by *The Washington Post* as “an artist of strikingly original ideas and irrefutable integrity,” Simone Dinnerstein returns to Washington Performing Arts for an evening of distinctive artistry at Sixth & I.

Special Thanks: Dr. Gary Mather^t and Ms. Christina Co Mather; Betsy and Robert Feinberg; and donors to the Ruth Bader Ginsburg Memorial Award and Recital Fund.

Tickets and Information at **WashingtonPerformingArts.org**

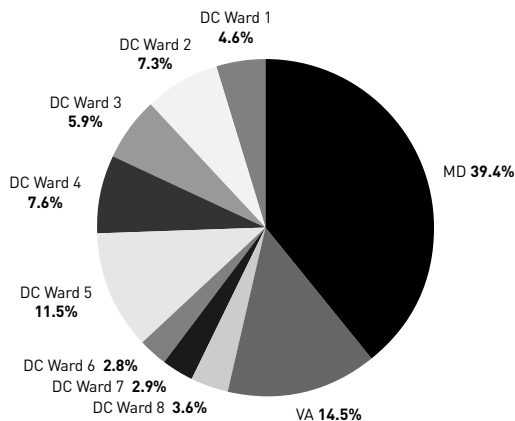


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- ★ served 10,000+ students through free programming
- ★ provided 490+ free education and community offerings
- ★ engaged 46 teaching artists/ensembles
- ★ 76% of schools served are Title 1

Who we served:



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Photo of 2026 DCPS Dance Festival students with the Washington Wizards Dancers by Jen Packard.

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As of May 28, 2026

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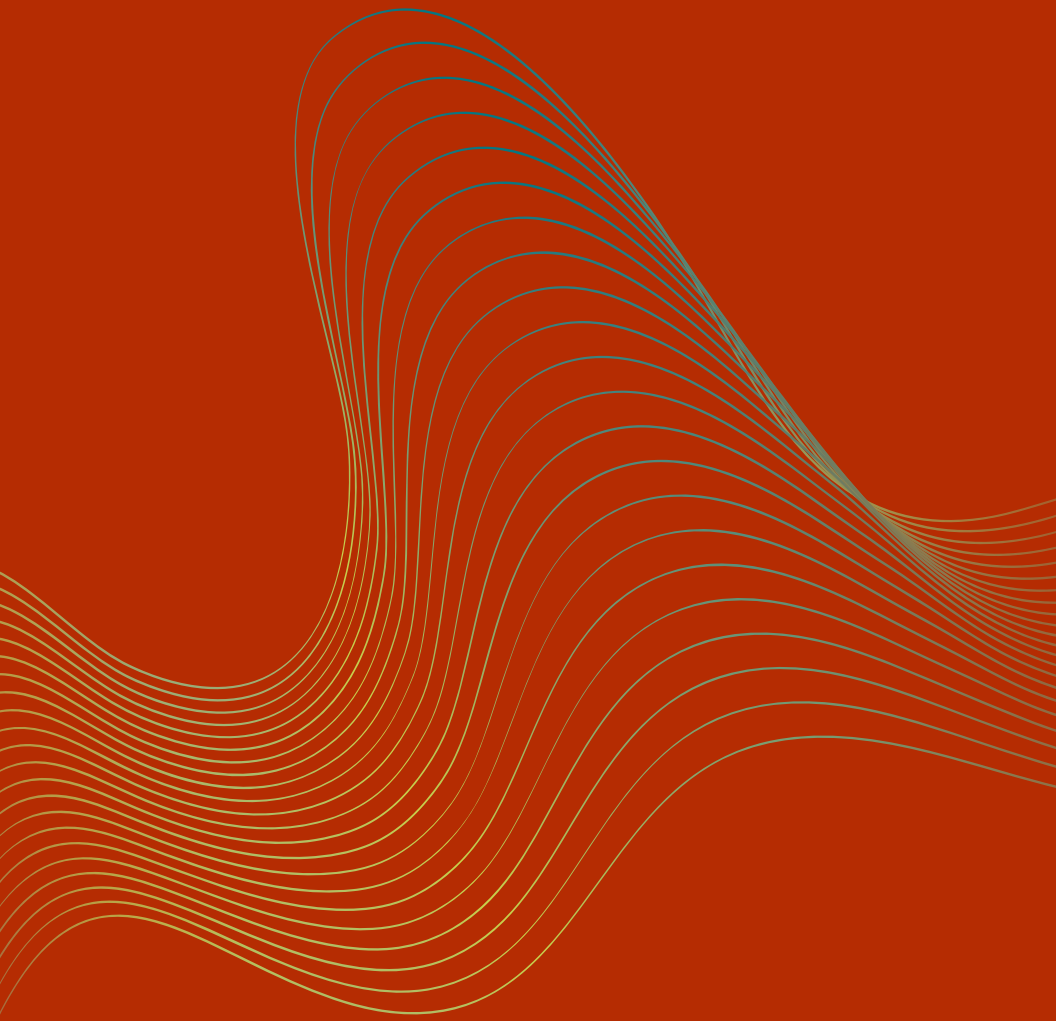
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