

Dance Theatre of Harlem

Wednesday through Saturday, January 23–26, 2002
Zellerbach Hall

Founders

Arthur Mitchell
Karel Shook (deceased)

Artistic Director
Arthur Mitchell

Chief Executive Officer
Ernest M. Littles

Music Director
and Principal Conductor
Joseph E. Fields

General Manager
Edward Schoelwer

Resident Lighting Designer
Roma Flowers

Production Supervisor
Vernon Ross

Company Manager
Elizabeth Magnuson

Costume Designer
Pamela Allen-Cummings

Ballet Masters

Charmaine Hunter, Keith Saunders, Augustus van Heerden

DANCE ARTISTS

DUNCAN COOPER TAI JIMENEZ ANDREA LONG LENORE PAVLAKOS
CAROLINE ROCHER KELLYE A. SAUNDERS KIP STURM
RAMON THIELEN KEVIN THOMAS JAMES WASHINGTON
TANYA WIDEMAN-DAVIS DONALD WILLIAMS
LESLIE ANNE CARDONA BETHANIA GOMES IKOLO GRIFFIN
MARK BURNS PAUNIKA JONES

Jarina Carvalho Leanne Codrington Christiane Cristo Rejane Duarte
Preston Dugger Antonio Douthit Ahmed Farouk Dionne Figgins
Raintree Halpern Ebony Haswell Amy Johnson Melissa Morrissey
Chandra Moss Orlando Pagan Akua Parker Camille Parson
Claudio Sandoval Eric Underwood

Apprentices

Iyun Harrison, William Smith, Nicole Stoner, Naimah Willoughby

Dance Theatre of Harlem is supported, in part, by public funds from the National Endowment for the Arts; New York State Council on the Arts; New York State Department of Parks, Recreation, and Historic Preservation; the New York City Department of Cultural Affairs; New York City Department of Youth and Community Development; the Upper Manhattan Empowerment Zone; and the New York City Council.

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Cal Performances' SchoolTime performance by Dance Theatre of Harlem is supported, in part, by Bayer Foundation, Citicorp Foundation, and Chevron Texaco Corporation.

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Cal Performances receives additional funding from the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and the California Arts Council, a state agency.

PROGRAM A

Wednesday, January 23, 8 pm
Thursday, January 24, 8 pm
Saturday, January 26, 8 pm

Viraa

INTERMISSION

Passion of the Blood

INTERMISSION

Return

Viraa

World Premiere: September 25, 2001

(West Coast Premiere)

Choreographed by Laveen Naidu

Music by Ernest Bloch (Concerto Grosso No. 2)

Costume Design and Execution by Pamela Allen-Cummings

Lighting Design by Roma Flowers

Wednesday Casting

ANDREA LONG ERIC UNDERWOOD

Paunika Jones Dionne Figgins Akua Parker Amy Johnson
Jarina Carvalho Ebony Haswell
Mark Burns Claudio Sandoval Iyun Harrison Preston Dugger
Antonio Douthit William Smith

Thursday Casting

ANDREA LONG ERIC UNDERWOOD

Paunika Jones Dionne Figgins Akua Parker Amy Johnson
Jarina Carvalho Ebony Haswell
Mark Burns Claudio Sandoval Iyun Harrison Preston Dugger
Antonio Douthit William Smith

Saturday Evening Casting

AMY JOHNSON IKOLO GRIFFIN

Paunika Jones Dionne Figgins Akua Parker Christiane Cristo
Jarina Carvalho Ebony Haswell
Mark Burns Claudio Sandoval Iyun Harrison Preston Dugger
Antonio Douthit William Smith

Viraa (pronounced wee-RAH) is the Sanskrit word for "brave."

Viraa was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

INTERMISSION

Passion of the Blood

World Premiere: September 25, 2001

(West Coast Premiere)
Choreographed by Augustus van Heerden
Based on the play Bodas de Sangre, by Federico Garcia Lorca
By permission of Herederos de Federico Garcia Lorca

Music by:
Jesús Villa-Rojo (Cello Concierto No. 2)
Francesco Tarregá (Capricio Arabe)
Isaac Albeniz (“Sevillanas” from Suite Española, Op. 47)
Costume Design and Execution by Pamela Allen-Cummings
Set Design and Forest Projection by Maxine Willi Klein
Lighting Design by Roma Flowers

Wednesday Casting

The Groom AHMED FAROUK
His Mother CAMILLE PARSON
Leonardo RAMON THIELEN
His Wife CAROLINE ROCHER
Her Mother LENORE PAVLAKOS
The Bride KELLYE A. SAUNDERS
Her Father JAMES WASHINGTON
Her Maid BETHANIAGOMES

Jarina Carvalho Christiane Cristo Nicole Stoner Dionne Figgins Raintree Halpern
Naimah Willoughby Paunika Jones Ebony Haswell
Mark Burns Antonio Douthit Preston Dugger Iyun Harrison Orlando Pagan
William Smith Eric Underwood Claudio Sandoval

Thursday Casting

The Groom IKOLO GRIFFIN
His Mother CAMILLEPARSON
Leonardo DUNCAN COOPER
His Wife CAROLINE ROCHER
Her Mother REJANE DUARTE
The Bride MELISSA MORRISSEY
Her Father JAMES WASHINGTON
Her Maid BETHANIAGOMES

Jarina Carvalho Christiane Cristo Nicole Stoner Dionne Figgins Raintree Halpern
Naimah Willoughby Paunika Jones Ebony Haswell

Mark Burns Antonio Douthit Preston Dugger Iyun Harrison Orlando Pagan
William Smith Eric Underwood Claudio Sandoval

Saturday Evening Casting

The Groom AHMED FAROUK
His Mother CAMILLE PARSON
Leonardo RAMON THIELEN
His Wife CAROLINE ROCHER
Her Mother LENORE PAVLAKOS
The Bride KELLYE A. SAUNDERS
Her Father JAMES WASHINGTON
Her Maid BETHANIAGOMES

Jarina Carvalho Christiane Cristo Nicole Stoner Dionne Figgins Raintree Halpern
Naimah Willoughby Paunika Jones Ebony Haswell
Mark Burns Antonio Douthit Preston Dugger Iyun Harrison Orlando Pagan
William Smith Eric Underwood Claudio Sandoval

SYNOPSIS

Scene I

The Home of the Groom and His Mother

The Groom is filled with thoughts of his bride, the woman he wants to marry.
His mother reluctantly agrees that it is a good match and that they will arrange the marriage. The Groom is about to
leave when his mother discovers a knife in his pocket;
the discovery sends her into a rage.

Scene II

The Home of Leonardo and His Wife

Leonardo's wife's mother tells her that he has been seen near the Bride's house.
Both women know that three years earlier, Leonardo and the Bride had been involved
in a relationship. When Leonardo arrives, it is clear to his wife that he is distracted
and preoccupied with other thoughts.

Scene III

The Home of the Bride and Her Father

The Groom and his mother arrive at the Bride's house to arrange the marriage.

Scene IV

Leonardo appears outside the Bride's house.

Scene V

The Wedding Reception, Outside the Bride's House

During the Bride and Groom's wedding reception,
Leonardo's wife discovers that her husband has run away with the Bride.
The Groom's mother sends him to find them.

Scene VI
The Confrontation

Passion of the Blood was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

INTERMISSION

Return

World Premiere: September 21, 1999

Choreographed by Robert Garland

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

Costume Design and Execution by Pamela Allen Cummings

Lighting Design by Roma Flowers

Wednesday Casting

“Mother Popcorn”

PAUNIKA JONES

Lenore Pavlakos Milessa Morrissey Leslie Cardona

Ebony Haswell Chandra Moss

ANTONIO DOUTHIT

Preston Dugger Kevin Thomas Orlando Pagan Mark Burns Kip Sturm

“Baby, Baby, Baby”

TAI JIMENEZ DONALD WILLIAMS

Lenore Pavlakos Kip Sturm Chandra Moss Orlando Pagan

“I Got The Feelin’ ”

MARK BURNS LESLIE CARDONA KEVIN THOMAS

Melissa Morrissey Ebony Haswell Preston Dugger

“Call Me”

LENORE PAVLAKOS KIP STURM

THE COMPANY

“Superbad”

DONALD WILLIAMS

THE COMPANY

Thursday Casting

“Mother Popcorn”

PAUNIKA JONES

Lenore Pavlakos Milessa Morrissey Leslie Cardona
Ebony Haswell Tanya Wideman-Davis

ANTONIO DOUTHIT

Preston Dugger Kevin Thomas Orlando Pagan Ramon Thielen Kip Sturm

“Baby, Baby, Baby”

TAI JIMENEZ DONALD WILLIAMS

Lenore Pavlakos Kip Sturm Ebony Haswell Orlando Pagan

“I Got The Feelin’ ”

MARK BURNS LESLIE CARDONA KEVIN THOMAS
Melissa Morrissey Ebony Haswell Preston Dugger

“Call Me”

LENORE PAVLAKOS KIP STURM
THE COMPANY

“Superbad”

DONALD WILLIAMS
THE COMPANY

Saturday Evening Casting

“Mother Popcorn”

PAUNIKA JONES

Lenore Pavlakos Milessa Morrissey Leslie Cardona
Ebony Haswell Tanya Wideman-Davis

ANTONIO DOUTHIT

Preston Dugger Ramon Thielen Orlando Pagan Claudio Sandoval Kip Sturm

“Baby, Baby, Baby”

BETHANIA GOMES DUNCAN COOPER

Lenore Pavlakos Kip Sturm Tanya Wideman-Davis Orlando Pagan

“I Got The Feelin’ ”

RAMON THIELEN LESLIE CARDONA KEVIN THOMAS
Melissa Morrissey Ebony Haswell Preston Dugger

“Call Me”

LENORE PAVLAKOS KIP STURM
THE COMPANY

“Superbad”

PRESTON DUGGER
THE COMPANY

“Mother Popcorn” and “Superbad” performed by James Brown
Courtesy of Dynatone Publishing Company
By arrangement with Warner Special Products

“Baby, Baby, Baby” and “Call Me” performed by Aretha Franklin
Courtesy of Pronto Music and Fourteenth Hour Music, Inc.
By arrangement with Warner Special Products

“I Got the Feelin” performed by James Brown
By arrangement with Fort Knox Music, Inc.

Return was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

PROGRAM B

Friday, January 25, 8 pm
Saturday, January 26, 2 pm

New Bach

INTERMISSION

Dialogues

INTERMISSION

Concerto in F

New Bach

World Premiere: September 25, 2001
Choreographed by Robert Garland
Music by Johann Sebastian Bach (Violin Concerto in A minor, BWV 1041)
Costume Design and Execution by Pamela Allen-Cummings
Lighting Design by Roma Flowers

Friday Casting

I. Allegro Moderato

CAROLINE ROCHER

Ikolo Griffin Antonio Douthit Preston Dugger Claudio Sandoval

ERIC UNDERWOOD

Paunika Jones Akua Parker Ebony Haswell Amy Johnson

II. Andante

THE COMPANY

III. Allegro Assai

THE COMPANY

Saturday Matinee Casting

I. Allegro Moderato

CAROLINE ROCHER

William Smith Mark Burns Orlando Pagan Iyun Harrison

ERIC UNDERWOOD

Dionne Figgins Christiane Cristo Raintree Halpern Melissey Morrissey

II. Andante

THE COMPANY

III. Allegro Assai

THE COMPANY

“Prejudices are sophisticatedly acquired tastes that destroy innocence—that state of purity in which man can be in accord with himself, his fellow men, and attuned to nature. This innocence is one of the intrinsic beauties of man and if we do not regain it soon, we will perish. True dance, in any of its myriad forms, is an expression of this innocence, and it is through dance that man has the possibility to find himself again.”

—Karel Shook

(from *Elements of Classical Ballet Technique*, 1977)

New Bach was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

INTERMISSION

Dialogues

World Premiere: April 2, 1991

Choreography by Glen Tetley

Music by Alberto Ginastera (Concerto for Piano and Orchestra, Op. 28)

Costume and Scenery Design by John MacFarlane

Lighting Design by Timothy Hunter

Assistant to Mr. Tetley: Augustus Van Heerden

Friday Casting

I. Cadenza E Variante

KELLYE A. SAUNDERS DONALD WILLIAMS

Tanya Wideman-Davis Kip Sturm
Bethania Gomes James Washington
Andrea Long Duncan Cooper

II. Scherzo Allucinante
TANYA WIDEMAN-DAVIS KIP STURM

III. Adagissimo
BETHANIA GOMES JAMES WASHINGTON

IV. Toccata Concertata
ANDREA LONG DUNCAN COOPER
Kellye A. Saunders Donald Williams
Tanya Wideman-Davis Kip Sturm
Bethania Gomes James Washington

Saturday Matinee Casting

I. Cadenza E Variante
TAI JIMENEZ DONALD WILLIAMS
Tanya Wideman-Davis Kip Sturm
Bethania Gomes James Washington
Andrea Long Kevin Thomas

II. Scherzo Allucinante
TANYA WIDEMAN-DAVIS KIP STURM

III. Adagissimo
BETHANIA GOMES JAMES WASHINGTON

IV. Toccata Concertata
ANDREA LONG KEVIN THOMAS
Tai Jimenez Donald Williams
Tanya Wideman-Davis Kip Sturm
Bethania Gomes James Washington

Music by arrangement with publisher and copyright owner, Boosey & Hawkes, Incorporated

The creation of this ballet was made possible, in part, by funding from
AT&T and The Eleanor Naylor Dana Charitable Trust.

INTERMISSION

Concerto in F

Company Premiere: February 4, 1986

Choreographed by Billy Wilson

Music by George Gershwin (Concerto in F for Piano and Orchestra)

Scenery Design by Carl Michel

Costume Design and Execution by Carl Michel

Lighting Design by Chenault Spence

Friday Casting

I. Allegro

TAI JIMENEZ IKOLO GRIFFIN

Amy Johnson Paunika Jones Akua Parker Chandra Moss
Leanne Codrington Christiane Cristo Rejane Duarte Dionne Figgins,
Raintree Halpern Ebony Haswell Nicole Stoner
Mark Burns Antonio Douthit Orlando Pagan Ahmed Farouk
William Smith Claudio Sandoval Preston Dugger Iyun Harrison

II. Andante Con Moto

ERIC UNDERWOOD DIONNE FIGGINS ANTONIO DOUTHIT

III. ALLEGRO AGITATO

The Company

Saturday Matinee Casting

I. Allegro

KELLYE SAUNDERS IKOLO GRIFFIN

Amy Johnson Paunika Jones Akua Parker Chandra Moss
Leanne Codrington Christiane Cristo Rejane Duarte Dionne Figgins,
Raintree Halpern Ebony Haswell Nicole Stoner
Mark Burns Antonio Douthit Orlando Pagan Ahmed Farouk
William Smith Claudio Sandoval Preston Dugger Iyun Harrison

II. Andante Con Moto

ERIC UNDERWOOD DIONNE FIGGINS ANTONIO DOUTHIT

III. ALLEGRO AGITATO

The Company

This ballet is a tribute to George Gershwin's stunning score—
a fusion and celebration of classical and jazz, erupting into what is decidedly American.

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Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a “Classically American”™ dance company, a leading arts education center, and Dancing Through Barriers®, 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 art of dance.

Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem was soon 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 fourth 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, which continues to set standards in the performing arts.

Among the highlights of Dance Theatre of Harlem's early years are command performances for European royalty and historic engagements at London's Royal Opera House; most recently, the company performed for the Queen Mother shortly after her 100th birthday.

In 1988, Dance Theatre of Harlem was the first American ballet company to perform in the former Soviet Union as part of the United States/USSR Cultural Exchange Initiative. During this historic visit, Dance Theatre of Harlem was formally inducted into the prestigious Kirov Museum. In 1992, the company made history by traveling to South Africa for an unprecedented six-week tour before the end of Apartheid. Dance Theatre of Harlem was the first American dance company to perform in South Africa after the 30-year cultural ban was lifted, performing to sold-out, integrated audiences in several townships. The company was also the first cultural group to travel to China in November 2000, after President Bill Clinton signed into law the Permanent Normal Trade Relations for China Bill. Dance Theatre of Harlem has also brought its "travelling university" to Beijing and Shanghai. In addition to giving China its first performances of *Firebird*, the company conducted extensive outreach and educational activities. Dance Theatre of Harlem continues to perform for global audiences each season, with recent engagements including appearances in Germany, Spain, and Australia.

The Dance Theatre of Harlem School offers training to more than 1,000 young people annually through professional and pre-professional dance programs. The school also offers a community program open to any child who wants to study dance. Dancing Through Barriers®, Dance Theatre of Harlem's education and community outreach program, brings the arts to young people in schools and community centers all over the world.

Dance Theatre of Harlem is located at 466 West 152nd Street, in a newly designated landmark district in Harlem. The building was designed by Hardy Holtzman Pfeiffer Associates and received the New York City Department of General Services Award for Excellence. After a major gift from the Everett Foundation in October 1994, the building was officially re-opened and dedicated as The Everett Center for the Performing Arts. The historic site houses dance studios used by both the company and the School.

As a result of the company's global success, Dance Theatre of Harlem received a grant from the Upper Manhattan Empowerment Zone Cultural Industry Investment Fund in the year 2000. In 2002, Dance Theatre of Harlem continues to inspire and to "ignite" the minds of people throughout the world.

For information about the company's national and international touring schedule, New York City engagements, or the Dance Theatre of Harlem School, please visit www.dancetheatreofharlem.org.

Arthur Mitchell is known around the world as an accomplished artistic director, astute educator, talented choreographer, and extraordinary dancer. Born in New York City on March 27, 1934, he began his dance training at New York City's High School of the Performing Arts, where he was the first male student to win the coveted annual Dance Award.

Mitchell continued his classical training when he received a full scholarship to the School of American Ballet. In 1955, he was the first African-American male to become a permanent member of a major ballet company when he joined the New York City Ballet.

During his 15-year career with the New York City Ballet, Mitchell rose quickly to the rank of principal dancer and electrified audiences with his performances in a broad spectrum of roles. Mitchell is best known for two roles choreographed especially for him by the late George Balanchine: the "Pas de Deux" from *Agon* and the lighthearted "Puck" in *A Midsummer Night's Dream*. He performed in nightclubs, on Broadway, in film, and on television. Mitchell was also a popular guest artist in the United States and abroad.

In 1966, Mitchell was asked to organize the American Negro Dance Company, which represented the United States at the first World Festival of Negro Arts in Senegal. In 1967, at the request of the United States International Association, he founded the National Ballet Company of Brazil in Rio de Janeiro.

Upon learning of the death of The Reverend Dr. Martin Luther King, Jr. in 1968, Mitchell was inspired to provide children—especially those living in Harlem—with the opportunity to study dance. During the summer of 1968, he began teaching classes in a remodeled garage. In 1969, with financial assistance from Mrs. Alva B. Gimbel and the Ford Foundation, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

As a professional dance company and a school of the allied arts, the continued expansion of Dance Theatre of Harlem into a multi-cultural institution attracts professional dancers and students from around the world. Arthur Mitchell adds to the legacy every day as Dance Theatre of Harlem's artistic director.

Mitchell is the recipient of numerous awards and honors, including the Heinz Award in 2001 and the Governor's Martin Luther King Award in 2000. He was inducted into the Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in 2000. He received the Americans for the Arts Education Award (1997), the John W. Gardner Leadership Award (1996), the National Medal of Arts (1995), and the MacArthur Foundation "Genius" Fellowship and a Lifetime Achievement Award from the School of American Ballet (1994). In 1993, during Dance Theatre of Harlem's 25th anniversary season, Arthur Mitchell was elevated to "Living Landmark" status by the New York Landmarks Conservancy, became one of the youngest Kennedy Center Honors recipients, and was presented with the Handel Medallion, New York City's most prestigious award for artistic contribution.

A partial list of his affiliations includes the Council of the National Endowment for the Arts and an appointment to the President's Commission on White House Fellowships by President Bill Clinton. He is an honorary patron of the Market Theatre Foundation in South Africa, former council member on the New York State Council on the Arts, former member of the New York City Cultural Affairs Advisory Commission, and a member of the first U.S.I.C.A. Dance Cultural Study Team to the People's Republic of China. He was inducted into the NAACP's Image Awards Hall of Fame in 1986.

Arthur Mitchell has received honorary doctorate degrees from Brown University, City University of New York, Harvard University, the Juilliard School, The New School for Social Research, North Carolina School of the Arts, and Williams College.

PRINCIPAL DANCERS

Duncan Cooper (Denver, Colorado) joined Dance Theatre of Harlem as a principal dancer in 1995. Cooper trained at New York School of Ballet, Palo Alto Ballet, Santa Clara Ballet, and the San Francisco Ballet School. He danced with San Francisco Ballet from 1989 until 1994. He has performed in a variety of leading roles at Dance Theatre of Harlem, including *The Prodigal Son*, *Le Corsaire*, *Allegro Brillante*, *Bugaku*, *A Song for Dead Warriors*, *Manifestations*, *Adrian (Angel on Earth)*, *Firebird*, *The Moor's Pavane*, *Dougla*, *Dialogues*, *The Joplin Dances*, *Crossing Over*, *Dark Elegies*, *Con Brio*, *Romeo and Juliet*, *Swan Lake*, and *The Sleeping Beauty*. Cooper has also performed as a guest artist with Virginia Ballet Theatre, San Jose Ballet Theatre, and Contra Costa Ballet Centre.

Tai Jimenez (Jamaica, New York) has been a member of Dance Theatre of Harlem since 1988. She began her dance training under the direction of Joan Millen Mesh. Before joining the Dance Theatre of Harlem School Ensemble, Jimenez studied at the school of American Ballet and with Madam Gabriella Darvash. During a hiatus from Dance Theatre of Harlem, she performed the role of Ivy Smith (Miss Turnstiles) in the Broadway revival of *On the Town*. Jimenez created the roles of Fran in Marie Irene Fornes' *Letters from Cuba* and Isabel in Debbie Allen's *Soul Possessed*. Her television appearances include a featured performance on the Academy Awards. Jimenez has also danced in Prince's "Rave Unto the Year 2000," and she is a member of the improvisational performance group *You are Madness, Diana!* She is honored to rejoin the Dance Theatre of Harlem company.

Andrea Long (Philadelphia, Pennsylvania) joined Dance Theatre of Harlem in 1996 and was promoted to principal dancer two years later. Long trained at the School of American Ballet and was a member of the New York City Ballet for nine years. With Dance Theatre of Harlem, she has danced featured roles in *Firebird*, *The Joplin Dances*, *Allegro Brillante*, *Dialogues*, *Manifestations*, *Le Corsaire*, and *Twist*. She has also appeared as a guest artist with *Complexions*.

Lenore Pavlakos (Brooklyn, New York) joined Dance Theatre of Harlem in 1993, and was promoted to soloist in 1998 and principal dancer in 2001. Pavlakos began her career as a dancer with the Maryland Ballet and Eugene Ballet. She trained with Catherine Kingsley and received a bachelor of fine arts degree with the Juilliard School. She has been featured in *Serenade*, *The Moor's Pavane*, *Signs and Wonders*, *Firebird*, *Dougla*, and *Ginastera*. As a guest artist, Pavlakos has appeared with Staten Island Ballet and Anglo-American Ballet. She would like to thank her family for their continual support and love over the years,

Caroline Rocher (St-Etienne, France) joined Dance Theatre of Harlem's *Dancing Through Barriers® Ensemble* in 1998, was invited to join the Dance Theatre of Harlem company in 1999, and was promoted to principal dancer the following year. She began her training at the Conservatoire de Montpellier and later studied at the Rudra Béjart Lausanne School

in Switzerland. After working as a soloist at the Crazy Horse Cabaret in Paris, Rocher came to the United States to study at the Alvin Ailey American Dance Center. Leading roles with the company include South African Suite, The Four Temperaments, Agon, the role of the Siren in The Prodigal Son, Giselle in Creole Giselle, “Bend, Buckle and Screw” in Twist, and Return. During the company’s 30th anniversary, as part of the New York City Ballet/Dance Theatre of Harlem collaboration, Rocher performed in Slaughter on Tenth Avenue with Damien Woetzel. She has traveled with Stars of American Ballet to Recklinghausen, Germany, and performed Le Spectre de la Rose with American Ballet Theatre’s Vladimir Malakhov during the Career Transition for Dancers 2000 Gala.

Kellye A. Saunders (Washington, DC) joined Dance Theatre of Harlem in 1985 as an apprentice in the organization’s Professional Training Program, and by 1995 had risen to the ranks of principal dancer. She began her dance training at the Jones-Haywood School of Ballet in Washington, DC. Upon graduating from high school, in 1982, she continued her dance education at Le Centre Danse International in Cannes, France, with Rosella Hightower. Some of Saunders’ featured roles at Dance Theatre of Harlem include Firebird, A Song for Dead Warriors, Signs And Wonders, Adrian (Angel on Earth), The Four Temperaments, The Moor’s Pavane, Songs of Mahler, and Concerto in F. She has appeared as a guest artist with the Washington Ballet, Maryland Ballet, Ballethnic Dance Company, DC Artworks, and the Capitol Ballet.

Kip Sturm (Chicago, Illinois) joined the company in 1998. He has also danced with Maria Tallchief’s Chicago City Ballet and Milwaukee Ballet, and was a soloist with Pittsburgh Ballet under Patricia Wilde. Sturm trained with the Ruth Page Foundation, The North Carolina School of the Arts, Pennsylvania Ballet, the Interlochen Music Camp, and at American Ballet Theatre’s summer programs. He has performed leading roles in Swan Lake, The Sleeping Beauty, Cinderella, Don Quixote, A Midsummer Night’s Dream, The Taming of the Shrew, La Bayadere, Theme and Variations, The Four Temperaments, Symphony in C, Western Symphony, “Emeralds” from Jewels, and Jiri Kylian’s Return to a Strange Land. At Dance Theatre of Harlem, he has performed in Adrian (Angel on Earth), Allegro Brillante, Bugaku, Firebird, and Manifestations. Sturm has performed at the Nureyev Festival in Russia and was featured as Siegfried in a Pittsburgh Symphony Pops performance televised nationally on PBS.

Ramon Thielen (Barquisemento, Venezuela) joined the company in 1998 and was promoted to principal dancer in 2000. He began his ballet studies in 1982 with Nery Johnson at the Casa de la Cultura “Julio Garmendia.” Thielen received additional training in the Gustavo Franklin Ballet School in Caracas, Venezuela. In 1991, he joined the Cleveland/San Jose Ballet and was featured in many principal roles in the company’s classical and contemporary repertoire. He has also toured extensively as a guest artist with many national and international companies. Thielen’s leading roles include Swan Lake, Nutcracker, Romeo and Juliet, Manifestations, and Apollo.

Kevin Thomas (Montreal, Canada) was born in Trinidad, joined the company in 1995, and was promoted to principal dancer in 1999. He began his training in 1980 with Ecole Superieure de Danse du Quebec. He later joined Les Grands Ballets Canadiens, and in 1991, was invited to join the Cleveland Ballet as a soloist. He has performed leading roles in Romeo and Juliet, Swan Lake, Coppelia, Nutcracker, Pas de Dix, The Overcoat, Tarantella, Agon, Who Cares, A Midsummer Night’s Dream, Don Quixote, and Aureole, and has performed as a guest artist in Lucifer’s Datter (with Fleming Flindt and Peter Schaufuss) and in The Sleeping Beauty “Pas de Deux” for the Royal Ballet’s Chance to Dance educational/outreach program. At Dance Theatre of Harlem, Thomas’ credits include roles in The Prodigal Son, Dialogues, The Four Temperaments, Othello, Adrian (Angel on Earth), and Dougla. He is co-author, with Dr. Chris Faivor, of “Hypnosis and Imagery in Dance Performance,” published in the California Association of Counseling and Development Journal.

James Washington (New York, New York) grew up in Charleston, South Carolina. He was invited to join Dance Theatre of Harlem in 1988, and performed with the company through 1989 before joining New Jersey Ballet (1989–1995). Washington returned to Dance Theatre of Harlem in 1995, was promoted to soloist in 1999 and principal dancer in 2000. He holds a bachelor of fine arts degree from North Carolina School of the Arts. Washington’s performance credits at Dance Theatre of Harlem include roles in The Moor’s Pavane, Fall River Legend, Dialogues, The Four Temperaments, and Allegro Brillante. He would like to thank God for his gift of dance, and his family for their love and support, especially his sister, Vivian.

Tanya Wideman-Davis (Chicago, Illinois) joined the Dance Theatre of Harlem School Ensemble in 1992 and was invited to join the Dance Theatre of Harlem company a year later (where she performed until 1998). She began her dance training in Chicago at the Academy of Movement and Music and the Ruth Page Foundation. Wideman-Davis also studied at the Joffrey School, Pacific Northwest Ballet, Alvin Ailey American Dance Center, Chicago City Ballet, and the Homer Bryant School of Ballet. She has performed with Cleveland–San Jose Ballet, Joffrey Ballet of Chicago, and Complexions. Wideman-Davis returned to Dance Theatre of Harlem in 2000 and has since danced leading roles in works by George Balanchine, Glen Tetley, Alonzo King, Robert Garland, and Geoffrey Holder.

Donald Williams (Chicago, Illinois) joined Dance Theatre of Harlem in 1977 as an apprentice and was promoted to principal dancer in 1983. He began his dance training with Larry Long at the Ruth Page Foundation in Chicago. At age 12, Williams accepted a scholarship to complete his training at Dance Theatre of Harlem. He has performed many leading roles, including in *Giselle*, *Swan Lake*, *Le Corsaire Pas de Deux*, *The Moor's Pavane*, *Fancy Free*, *Allegro Brillante*, *Agon*, *Who Cares*, *The Four Temperaments*, *Voluntaries*, *Dialogues*, and Geoffrey Holder's *Banda and Dougla*. As a guest artist, he has performed with London's Royal Ballet and at the International Ballet Festival in Cuba. He also partnered Cynthia Gregory at the Gala of the Stars in Bilbao, Spain. Williams dances frequently with Complexions, Dance Galaxy, and Dances Patrelle. Television credits include the role of the Young Man in PBS' Peabody Award-winning "Kennedy Center Tonight: Stravinsky's Firebird," Mitch in *A Streetcar Named Desire*, and Motown's 30th Anniversary Special. Williams appeared in the film *Cotton Club*, and in 1998 made his Broadway debut in the Tony Award-winning musical *Ragtime*.

SOLOISTS

Leslie Anne Cardona (New York, New York) joined the company in 1991. She trained at the Neubert Ballet Institute in New York, the North Carolina School of the Arts, and The Royal Ballet School in London, England. Cardona has performed with the New Jersey Ballet, Cynthia Gregory's Gala Ballet USA, the Metropolitan Opera, Dennis Wayne's Dancers, and other national and international companies. During a hiatus from Dance Theatre of Harlem, she performed as a member of the national touring company of *Carousel*. Cardona returned to Dance Theatre of Harlem in 1999 as a soloist. With the company, she has performed in roles in works including *Songs of Mahler*, *Return*, *The Joplin Dances*, *South African Suite*, *Serenade*, *Agon*, *Allegro Brillante*, and *Ginastera*.

Bethania Gomes (Rio de Janeiro, Brazil) joined Dance Theatre of Harlem in 1992 as an apprentice in the company and in 2001 became a soloist. She began her dance training in 1990 at the Dance Theatre of Harlem School. Gomes has performed as a guest artist with Complexions, and danced with Prince and the New Power Generation. At Dance Theatre of Harlem, she has danced roles in *The River*, *Adagietto #5*, *The Greatest*, *The Four Temperaments*, and *Concerto in F*.

Ikolo Griffin (San Francisco, California) joined the company in 2001. He trained at the San Francisco Ballet School, and in the Dance in Schools (DIS) program in 1983. Griffin became the first San Francisco Ballet company member recruited from the DIS program (1993–2001). At San Francisco Ballet, he performed in works by Balanchine, Robbins, Nureyev, MacMillan, Taylor, Ashton, de Mille, Tudor, and Lew Christenson. He has also worked with Mark Morris, James Kudelka, Lila York, Helgi Tomassen, Val Caniparoli, Christopher d'Amboise, Redha, Donald McKayle, and Stanton Welch. Over the past six years, Griffin has taught ballet and movement classes, and lectured extensively as part of outreach programs aimed at bringing dance to children around the world.

DEMI-SOLOISTS

Mark Burns (Jamaica, West Indies) joined the company in 1993. He trained at the Joffrey School of Ballet, School of American Ballet, and the Alvin Ailey American Dance Center. At Dance Theatre of Harlem, he has danced leading roles in such ballets as *Dougla*, *Signs and Wonders*, *The River*, *Return*, and *Twist*. Burns holds a bachelor of fine arts degree from New York University.

Paunika Jones (Miami, Florida), prior to joining the company in 1998, studied ballet, modern, tap, and jazz at the New World School of the Arts. She has trained under the direction of Vrsino Deville, Linda Albritton, Yayi Ferretta, and Beatrice Leverne, and studied in the Alvin Ailey American Dance Center Summer Intensive Program. At Dance Theatre of Harlem, Jones has danced roles in Firebird, Serenade, Dougl, South African Suite, and Return.

COMPANY ARTISTIC STAFF

Frederic Franklin (artistic advisor) began his professional career in 1931, at age 17, at the Casino de Paris, where he appeared with Josephine Baker. Franklin has been staging ballets at Dance Theatre of Harlem since 1979. In the late 1980s, he was named artistic advisor, formalizing a freelance relationship that covered two decades. Among the many works that Franklin has staged and directed for the company are Creole Giselle, Swan Lake (Act II), Scheherazade, Ruth Page's Frankie & Johnny, Raymonda "Pas de Dix," Sylvia "Pas de Deux," and Prince Igor. Franklin's credits also include Broadway shows and films.

Charmaine Hunter (ballet mistress) hails from Kingston, Jamaica, and began her training at the School of the Hartford Ballet. At age 15, she continued at the Dance Theatre of Harlem School, studying extensively with Arthur Mitchell, Karel Shook, William Griffith, and Tanaquil Le Clerq, while continuing her formal education on scholarship at the Professional Children's School in Manhattan. As a principal dancer with Dance Theatre of Harlem, Hunter traveled throughout the world, including the company's landmark tours to the former Soviet Union, Egypt (Cairo), and South Africa (Johannesburg). She danced feature roles in such ballets as Firebird, Giselle, Swan Lake, The River, Serenade, Agon, Le Corsaire, The Four Temperaments, and Concerto in F.

Hunter was also both a principal dancer and ballet mistress with Capitol Ballet, under the artistic direction of Doris Jones and Billy Wilson. She served on the faculty of the Jones-Haywood School of Ballet, and as associate artistic director of the River City Ballet Company in Memphis, Tennessee. Guest appearances include performances with the Alvin Ailey American Dance Theater, Northwest Florida Ballet, Springfield Ballet, and Ballet New England. She has taught master classes for professional dancers as well as secondary and elementary level children throughout the United States, South America, Europe, and South Africa. Hunter was appointed ballet mistress for Dance Theatre of Harlem in 1998.

Keith Saunders (ballet master) is from Baltimore, Maryland, and began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts, joining the resident company of the Center in 1974. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage Arthur Mitchell, Karel Shook, and William Griffith. He became a principal dancer with Dance Theatre of Harlem, performing in a wide range of roles. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-89). As a guest artist, Saunders appeared with various companies, including Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballethnic Dance Company, and the David Parsons Company. He has been a member of the Dance Theatre of Harlem School faculty as well as on the faculty at the New Ballet School (now Ballet Tech), the 92nd Street Y, and the BalletMet Dance Academy. Saunders was appointed assistant ballet master in 1994 and ballet master in 1997.

Augustus van Heerden (ballet master) is from Johannesburg, South Africa, joined the company in 1983, and for more than 13 years, danced the full range of the company's repertoire. He began studying ballet at the age of nine, and furthered his dance education at the University of Cape Town with Dudley Tomlinson. Van Heerden was a principal dancer with Boston Ballet from 1973 until 1982, performing lead roles in many of the classics. While with Boston Ballet, van Heerden was invited by the Scottish Ballet to partner Dame Margot Fonteyn on a tour of Scotland. He also works as an assistant to choreographer Glen Tetley, and has staged Mr. Tetley's ballet Voluntaries for companies around the world, including Het National Ballet, National Ballet of Canada, English National Ballet, Stuttgart Ballet, Deutsche Opera Berlin, and the Norwegian National Ballet. Van Heerden has also established an online dance directory at www.dancewire.com. The web site provides information on various dance-related services, auditions, merchandise, funding, and performances. He became ballet master for Dance Theatre of Harlem in 1989.

Joseph E. Fields (music director and principal conductor) was named Dance Theatre of Harlem's music director and principal conductor in 1998. Fields received his bachelor of music and master of music degrees from the Cincinnati College-Conservatory of Music, and his doctorate in musical arts from the Manhattan School of Music, where he studied with pianist and conductor Seymour Lipkin. Prior to joining Dance Theatre of Harlem, he was director of the Lighthouse Music School and executive director of the Brooklyn Music School. He has conducted the Kennedy Center Opera Orchestra, the State Orchestra of Victoria (Australia), the Shanghai Broadcast Symphony Orchestra, the Dance Theatre of Harlem Orchestra, and the Harmonie Ensemble New York. Fields has performed as solo pianist and chamber musician throughout the United States and Europe, including performances at Carnegie Recital Hall, Lincoln Center, City Center, Kennedy Center, the Smithsonian Institute, Memphis Symphony Hall, Charlotte Spirit Square, the Norfolk-Yale Series, and the Baden-Baden Weinbrennersaal.

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Frederic Franklin, artistic advisor
Edward Schoelwer, general manager
Elizabeth Magnuson, company manager
Michael Cherry, company pianist
Joseph Fields, music director and principal conductor
Augustus van Heerden, ballet master
Charmaine Hunter, ballet mistress
Keith Saunders, ballet master
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