



DANCE THEATRE OF HARLEM

Friday
March 27, 2026
7:30pm

Colwell Playhouse



THE ACT OF GIVING

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DANCE THEATRE OF HARLEM

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Arthur Mitchell

Co-Founder: 1934-2018

Karel Shook

Co-Founder: 1920-1985

ARTISTIC DIRECTOR

Robert Garland

EXECUTIVE DIRECTOR

Anna Glass

REHEARSAL DIRECTOR

Juan Carlos Peñuela

COMPANY ARTISTS

Kira Robinson

Lindsey Donnell

Delaney Washington

Alexandra Hutchinson

Alexandra Rene Jones

Michaela Martin-Mason

Kira Robinson

Kamala Saara

Ingrid Silva

Delaney Washington

Derek Brockington

Micah Bullard

Julian Cottrell

Kouadio Davis

Jhaelin McQuay

Sean Miller

Ethan Wilson

David Wright

DANCE THEATRE OF HARLEM



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; CIVITAS; Con Edison; COFRA Foundation; Aaron Copland Fund for Music; Dance/NYC; Davis/Dauray Family Fund; Jarvis and Constance Doctorow Family Foundation; Ford Foundation; Howard Gilman Foundation; GCM Grosvenor; GEICO; Google; The Harkness Foundation for Dance; DuBose & Dorothy Heyward Memorial Fund; The Jockey Hollow Foundation; Hyde and Watson Foundation; IQVIA; JPMorgan Chase; Thomas S. Kenan Institute for the Arts; Klein Family Foundation, Legal Defense Fund; The Lenat Foundation; The Reginald F. Lewis Foundation; Madison Square Garden; The Pierre and Tana Matisse Foundation; Mellon Foundation; Meta; Mid Atlantic Arts Foundation; Morgan Stanley; Margaret T. Morris Foundation; Henry and Lucy Moses Fund; The New York Community Trust; Nike; Paramount; Tatiana Piankova Foundation; Polar Foundation; Jerome Robbins Foundation; The Fan Fox & Leslie R. Samuels Foundation; The Shubert Foundation; The SHS Foundation; Sony Music Group; The Thompson Family Foundation; 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; and 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.

WELCOME

A Note From the Dance Theatre of Harlem Artistic Director

"Ballet is an art form that transcends words, telling stories of resilience, transformation, and boundless possibility."

In a world that often feels divided, art has the power to bring us together—to remind us of our shared humanity and the beauty that exists even in challenging times. As our company artists take the stage, they bring with them not only *passion, grace, and joy*, but also a spirit of innovation that propels us to move boldly forward.

More than 56 years ago, Arthur Mitchell set out to prove that ballet belongs to everyone. His vision of inclusion, access, and possibility remains at the heart of everything we do. Thank you for being part of this moment. Your presence and support make it possible for us to dream bigger, reach higher, and continue shaping the future of ballet. We invite you to join us on this journey—one that honors our past while embracing the limitless possibilities ahead.

Enjoy the performance!

Robert Garland



**DANCE
THEATRE *of*
HARLEM**

For more information about
Dance Theatre of Harlem,
please visit:
www.dancetheatreofharlem.org



PROGRAM

DONIZETTI
VARIATIONS (1960)
.....

CHOREOGRAPHY BY
George Balanchine

20-MINUTE INTERMISSION

NEW BACH (2001)
.....

CHOREOGRAPHY BY
Robert Garland

PAUSE

TAKE ME WITH YOU (2024)
.....

CHOREOGRAPHY BY
Robert Bondara

20-MINUTE INTERMISSION

HIGHER GROUND (2022)
.....

CHOREOGRAPHY BY
Robert Garland

DONIZETTI VARIATIONS

.....

(World Premiere November 16, 1960,
City Center of Music and Drama, New York, NY)

CHOREOGRAPHY

George Balanchine,
©The George Balanchine Trust

MUSIC

Gaetano Donizetti

COSTUME DESIGN

Katy A. Freeman

LIGHTING DESIGN

Andrea Sala

STAGED FOR DTH BY

Kyra Nichols Gray

DANCERS

KAMALA SAARA
KOUADIO DAVIS
Lindsey Donnell
Sean Miller
Delaney Washington
Alexandra Rene Jones
Jhaelin McQuay
Kira Robinson
Ariana Dickerson
Ethan Wilson
Michaela Martin-Mason

NOTES

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. The 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.

ACKNOWLEDGEMENTS

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.

20-MINUTE INTERMISSION

NEW BACH

.....

(World Premiere September 25, 2001)

CHOREOGRAPHY

Robert Garland

MUSIC

Johann Sebastian Bach
Violin Concerto in A Minor, BWV 1041

COSTUME DESIGN & EXECUTION

Pamela Allen-Cummings

LIGHTING DESIGN

Roma Flowers

I. ALLEGRO MODERATO

CARLY GREENE

Jhaelin McQuay

Julian Cottrell

Sean Miller

Ethan Wilson

MICAH BULLARD

Ariana Dickerson

Michaela Martin-Mason

Ingrid Silva

Delaney Washington

II. ANDANTE

CARLY GREENE

MICAH BULLARD

III. ALLEGRO ASSAI

Company

NOTES

“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 in his *Elements of Classical Ballet Technique*, 1977

PAUSE

TAKE ME WITH YOU

.....

(DTH Premiere February 9, 2024)

CHOREOGRAPHY

Robert Bondara

MUSIC

"Reckoner" by Radiohead

Thom York, songwriter, vocals

Jonny Greenwood, songwriter, guitar

Colin Greenwood, songwriter, bass

Philip Selway, songwriter, drums

Music by arrangement with

Warner/Chappell Music, Inc.

LIGHTING & COSTUME DESIGN

Robert Bondara

DANCERS

ALEXANDRA HUTCHINSON

DAVID WRIGHT

NOTES

The catchy percussion beat of the Radiohead song "Reckoner" became the first trigger and source of inspiration for movement language and choreography. Getting deeper into the creative process and vague lyrics of the song in a very personal way, the content of the choreography got closer to reflection about our existence, our efforts to grasp the meaning of life despite "bittersweet distractors." What is essential for the piece is metaphysical experience, an elusive atmosphere determining relations between the dancer on the stage.

—Robert Bondara

This duet was created in 2016 for Polish National Ballet soloists Yuka Ebihara and Kristof Szabo. *Take Me With You* was later performed by many leading dancers, including Roberto Bolle and Melissa Hamilton among others, in theatres across the globe, and on Polish, Czech, and Italian TV. In 2021, Robert created a larger one-act ballet for Poznan Opera Ballet that includes this duet and, in 2022, was staged by West Australian Ballet.

20-MINUTE INTERMISSION

HIGHER GROUND

.....

(Premiere January 22, 2022, Detroit Opera House)

CHOREOGRAPHY

Robert Garland

COSTUME DESIGN

Pamela Allen-Cummings

LIGHTING DESIGN

Roma Flowers

“LOOK AROUND”

Kira Robinson

Ingrid Silva

Delaney Washington

Derek Brockington

David Wright

“YOU HAVEN’T DONE NOTHIN’”

DEREK BROCKINGTON

Kira Robinson

Delaney Washington

Ingrid Silva

David Wright

“HEAVEN IS TEN ZILLIAN LIGHT YEARS AWAY”

DELANEY WASHINGTON

DAVID WRIGHT

Derek Brockington

Kira Robinson

Ingrid Silva

“VILLAGE GHETTO LAND”

KIRA ROBINSON

Derek Brockington

Delaney Washington

Ingrid Silva

David Wright

“SATURN”

INGRID SILVA

DAVID WRIGHT

Derek Brockington

Kira Robinson

Delaney Washington

“HIGHER GROUND”

Company

NOTES

The ballet *Higher Ground* represents a Sankofa-esque reflection on our current times.

–Robert Garland

MUSIC CREDITS

“Look Around” by Stevie Wonder and Syreeta Wright ©1970; “Heaven Is Ten Zillion Light Years Away” and “You Haven’t Done Nothin’” ©1974 by Stevie Wonder; “Highter Ground” ©1973 by Stevie Wonder; “Saturn” by Michael Sembello and Stevie Wonder ©1975; “Village Ghetto Land” by Gary Byrd and Stevie Wonder ©1976, ©Jobete Music Co. Inc. and Black Bull Music. All rights administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. All rights reserved. Used by permission.

ACKNOWLEDGEMENTS

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University of Minnesota, Minneapolis.

Special thanks to Stevie Wonder and Tracey Rounds.

PROFILES: DANCE COMPANY ARTISTS



DEREK BROCKINGTON

Born: Chicago, Illinois, and raised in Holland, Michigan.

Training: Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West, and Pennsylvania Ballet Summer Intensives.

Professional Experience: Dance Theatre of Harlem (eighth season), Cincinnati Ballet, Grand Rapids Ballet. Repertoire includes works by Claudia Schreier, Robert Garland, Stanton Welch, George Balanchine, Annabelle Lopez Ochoa, and Darrell Grand Moultrie. Along with Alexandra Hutchinson, Derek coordinates DTH social media.



MICAH BULLARD

Born: Houston, Texas.

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



JULIAN COTTRELL

Born: Fort Worth, Texas.

Training: The University of Oklahoma School of Dance, Fort Worth Academy of Fine Arts, Texas Ballet Theater School.

Professional Experience:

Aspen Santa Fe Ballet, Colorado Springs Philharmonic, and Dance Theatre of Harlem (first season). Repertoire includes works by George Balanchine, Jiří Kylián, William Forsythe, Robert Garland, Penny Saunders, Robin Mineko Williams, Yury Yanowsky, and Ryan Nye. Julian is the recipient of the Oklahoma University School of Dance Ovation Award and the Corp de Ballet International Basil Thompson Memorial Scholarship.



KOUADIO DAVIS

Born: Oneonta, New York.

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, Springboard Danse Montréal, and 2019 graduate of Ellison Ballet.

Professional Experience: Dance Theatre of Harlem (seventh 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, Florida; raised in Dayton, Ohio.
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 (third season). Repertoire includes works by Justin Peck, Dwight Rhoden, Ulysses Dove, Pytor Ilyich Tchaikovsky, and George Balanchine. Ariana is the recipient of the Indiana University 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, Texas.
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 (13th season), 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. Lindsey was a featured artist at the opening of One World Trade Center, TEDx Broadway 2016, Kennedy Center Honors 2016 and 2022, and a White House performance for Michelle Obama.



CARLY GREENE

Born: Flower Mound, Texas
Training: The Ballet Conservatory, The Ailey School, Jacob's Pillow Contemporary Dance Ensemble, and 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 (third season). Repertoire includes works by George Balanchine, Alvin Ailey, Geoffrey Holder, Annabelle Lopez-Ochoa, Jennifer Archibald, Silas Farley, Helen Simoneau, and Ethan Colangelo. Carly is a two-time Youth America Grand Prix (YAGP) New York semi-finalist and was a recipient of the Dance Council of North Texas Scholarship and the Alvin Ailey Artistic Scholarship.



ALEXANDRA HUTCHINSON

Born: Wilmington, Delaware.
Training: The Washington School of Ballet, Wilmington Academy of Dance, and summer intensives with Alvin Ailey, Alonzo King, Carolina Ballet, Ballet Chicago,

and Nashville Ballet 2.

Education: Bachelor of Science in ballet, Indiana University Jacobs School of Music.

Professional Experience: Dance Theatre of Harlem (eighth season), Nashville Ballet. Repertoire includes works by George Balanchine, William Forsythe, Stanton Welch, Robert Garland, Helen Pickett, Annabelle Lopez Ochoa, Darrell Grand Moultrie, Nacho Duato,

PROFILES: DANCE COMPANY ARTISTS

Paul Vasterling, Septime Webre, and Michael Vernon. Alexandra is the recipient of The Pierians Foundation Incorporated 2018 Emerging Young Artist Award, Virginia Johnson Scholar, Washington School of Ballet Professional Training Program tuition stipends in 2010, 2011, and 2012. Along with Derek Brockington, she coordinates DTH social media.



ALEXANDRA RENE JONES

Born: Indianapolis, Indiana
Training: Indianapolis School of Ballet and Indiana University Ballet Theater, and summer intensives with Pacific Northwest Ballet, San Francisco Ballet, American Ballet

Theatre, Philadelphia Ballet, and Ballet Rhode Island.

Professional Experience: Rhode Island Women's Choreography Project, Indianapolis Ballet (Guest Artist), Dance Kaleidoscope (Guest Artist), Dance Theatre of Harlem (third season). Repertoire includes works by George Balanchine, Christopher Wheeldon, Jerome Robbins, Antony Tudor, Sasha Janes, Theresa Jimmerson (Fervers), Michael Vernon, and Yuri Yanowsky. Alexandra is the recipient of the Indiana University Jacobs School of Music Premier Young Talent Scholarship and Music Faculty Award. She is also featured in the book *People of Indiana University*.



MICHAELA MARTIN-MASON

Born: Philadelphia, Pennsylvania.
Training: The Alvin Ailey School, Walnut Hill School for the Arts, Indiana University Ballet Theater.
Professional Experience: Dance

Theatre of Harlem (first season). Repertoire includes works by Justin Peck, Michael Vernon, George Balanchine, Christina Claessens, and Sasha Janes.



JHAELIN MCQUAY

Born: Los Angeles, California.
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, Chris Brown, guest artist and master teacher for the DAP Festival, Dance Theatre of Harlem (first season). Repertoire includes works by Bill Forsythe, Val Caniparoli, George Balanchine, Alexander Ekman, Jiří 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.



SEAN MILLER

Born: Atlanta, Georgia.
Training: Paris Opera Ballet School, Conservatoire National Supérieur de Musique et de Danse de Paris, Sarasota Cuban Ballet School.

Professional Experience: Miami City Ballet 2021-2025, Dance Theatre of Harlem (first season). Repertoire includes works by Balanchine, Ratmansky, Robbins, John Cranko, Lopez-Ochoa, Jamar Roberts, Claudia Schreier, Durante Verzola, Petipa, Bournonville, and Saint-Leon. Sean received the Youth America Grand Prix (YAGP) Toronto Grand Prix Award 2020, YAGP 2021 Finals Top 12, and YAGP 2021 International Finals Second Place pas de deux.



KIRA ROBINSON

Born: Atlanta, Georgia.
Training: Atlanta Ballet Centre for Dance Education.

Professional Experience: Oklahoma City Ballet II, Dance Theatre of Harlem (second season). Repertoire includes *Falling Angels* by Jiří Kylián, *Antique Epigraphs* by Jerome Robbins, *Train of Thought* by Yury Yankowski, *Serenade* by George Balanchine, *The Nutcracker*, and *Alice in the Wonderland* by Septime Webre.



KAMALA SAARA

Born: Los Angeles, California.
Training: Yuri Grigoriev School of Ballet, School of American Ballet.
Professional Experience: Dance Theatre of Harlem (fifth season). Kamala is a recipient of the Grow

Annenberg Fellowship and a full scholarship for the School of American Ballet. She received First Place Award for Training and the Performance Scholarship at the 2018 Bolshoi Ballet Academy, and placed second in the Classical category at the 2016 Youth American Grand Prix Paris.



INGRID SILVA

Born: Rio de Janeiro, Brazil.
Training: Projeto Dançando Para Não Dançar, Escola de Dança Maria Olenewa, and Centro de Movimento Debora Colker.
Education: Universidade da Cidade.

Professional experience: Dance Theatre of Harlem (13th season), Grupo Corpo (apprentice), Armitage Gone! Dance. Repertoire includes works by Arthur Mitchell, Donald Byrd, George Balanchine, Dianne McIntyre, John Alleyne, Darrel Grand Moultrie, Francesca Harper, Robert Garland, Carol Armitage, Deborah Colker, Rodrigo Pederneiras, and Annabelle Lopez-Ocha. In 2017, Ingrid was the first African Brazilian to be on the cover of *Pointe Magazine* and appeared on the November 2020 cover of *Vogue Brasil*. She is the Founder of @PodHer & Co-Founder of @blacksinballet.

PROFILES: DANCE COMPANY ARTISTS



DELANEY WASHINGTON

Born: San Francisco Bay area.
Training: Lise la Cour's LaCademy, The Ailey School/Fordham University, and Jacob's Pillow Summer Program 2021 under the direction of Helen Pickett and

Milton Myers.

Professional Experience: Palm Beach Dance Festival, Dance Theatre of Harlem (fifth season). Repertoire includes works by Dwight Rhoden, Helen Simoneau, Yusha Marie-Sorzano, Maurya Kerr, Pedro Ruiz, and Andre Zachery. Delaney is the recipient of the Alvin Ailey Artistic Scholarship.



ETHAN WILSON

Born: Houston, Texas.
Training: Chamberlain School of Ballet, Booker T Washington HSPVA, Miami City Ballet School, Jacobs' Pillow Summer Program.
Professional experience:

Pennsylvania Youth Ballet (Guest Artist), Dance Theatre of Harlem (first season). Repertoire includes works by Durante Verzola, Alexei Ratmansky, and Margarita Armas.



DAVID WRIGHT

Born: Ft. Polk, Louisiana.
Training: Inifiniti Performing Arts Center, Indiana Ballet Conservatory, Orlando Ballet School.
Professional Experience:

Orlando Ballet, Dance Theatre of Harlem (fifth season). Repertoire includes Jorden Morris' *Moulin Rouge*, Val Caniparolis' *Lamberna*, Orlando Ballet's *Nutcracker*, and *Carmina Burana*. David was a finalist at the 2019 Beijing International Ballet and Choreography Competition.

PROFILES: STAFF



ROBERT GARLAND
(Artistic Director)

As a member of the Dance Theatre of Harlem Company, Robert Garland achieved the rank of principal dancer. After creating a work for the DTH School Ensemble, Arthur Mitchell invited Garland to create a work for the Dance Theatre of Harlem Company and appointed him the organization's first Resident Choreographer. Prior to becoming DTH Artistic Director, he served as Director of the Dance Theatre of Harlem School.

In addition to choreographing several ballets for DTH, Garland has also created works for New York City Ballet, Britain's Royal Ballet, Oakland Ballet, and most recently, San Francisco Ballet. His commercial work has included music videos, commercials, and short films including the children's television show *Sesame Street*, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Proctor and Gamble. Garland holds a Bachelor of Fine Arts degree from The Juilliard School in New York City.



ARTHUR MITCHELL
(Co-Founder)

Following a brilliant career as a principal artist with the New York City Ballet, Arthur Mitchell is now 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. 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 range 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, Arthur Mitchell was the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award, and more than a dozen honorary degrees.



KAREL SHOOK
(Co-Founder)

Playing a key role as teacher and mentor to African American dance artists in New York in the 1950s, Karel Shook co-founded Dance Theatre of Harlem with

Arthur Mitchell in 1969. He also was a ballet master choreographer and an 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, he 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, he opened Studio Arts, one of the few dance studios in the city where African Americans could study ballet. Among his students were Carmen de Lavallade, Pearl Primus, Geoffrey Holder, Louis Johnson, Alvin Ailey, and Arthur Mitchell, who first came to him at age 17. 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 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, he was awarded the United States Presidential Award for "Excellence and Dedication in Education."



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 New York City Ballet.

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, Connecticut. 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 The Joffrey Ballet School, Marymount Manhattan Collage Ballet, Academy East in New York City, Alvin Ailey American Dance Theater, 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, he was invited to teach in Italy as a faculty member of The Alvin Ailey School. Since 2017, he has taught at the Central Pennsylvania Youth Ballet (CPYB) summer program. In 2014 and 2017, he attended the CPYB teacher’s workshop, and in 2017, was featured in the August edition of *Dance Teacher Magazine*. For the last seven years, Peñuela has been invited to Panama City as guest teacher, and as an adjudicator to the Danza Activa Competition and the Ecuador Danza Ciad Competition. He continues to return, as a guest teacher, to Columbia, where his journey began.

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 served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations across the country, and as an advisor for the DeVos Institute of Arts Management supporting New York City non-profits. She currently serves on the Board of Directors for the Association of Performing Arts Professionals and the International African American Museum in Charleston, South Carolina. 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, and lives in Harlem with her husband and daughter.



ANNA GLASS
(Executive Director)

Involved in the performing arts as both an artist and arts administrator for over 25 years, Anna Glass currently serves as the Executive Director of Dance Theatre of Harlem, a company recently named an “American Cultural Treasure” by the Ford Foundation. DTH is the 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, she 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.

DANCE THEATRE OF HARLEM

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim whose mission is to:

- present a multicultural ballet company that performs the most demanding repertory at the highest level of quality;
- maintain a world-class school that trains young people in classical ballet and the allied arts; and
- provide arts education, community outreach programs, and positive role models for all.

Dance Theatre of Harlem Inc.
Everett Center for the Performing Arts
466 West 152nd Street
New York, NY 10031-1814
212.690.2800
www.dancetheatreofharlem.org

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.....

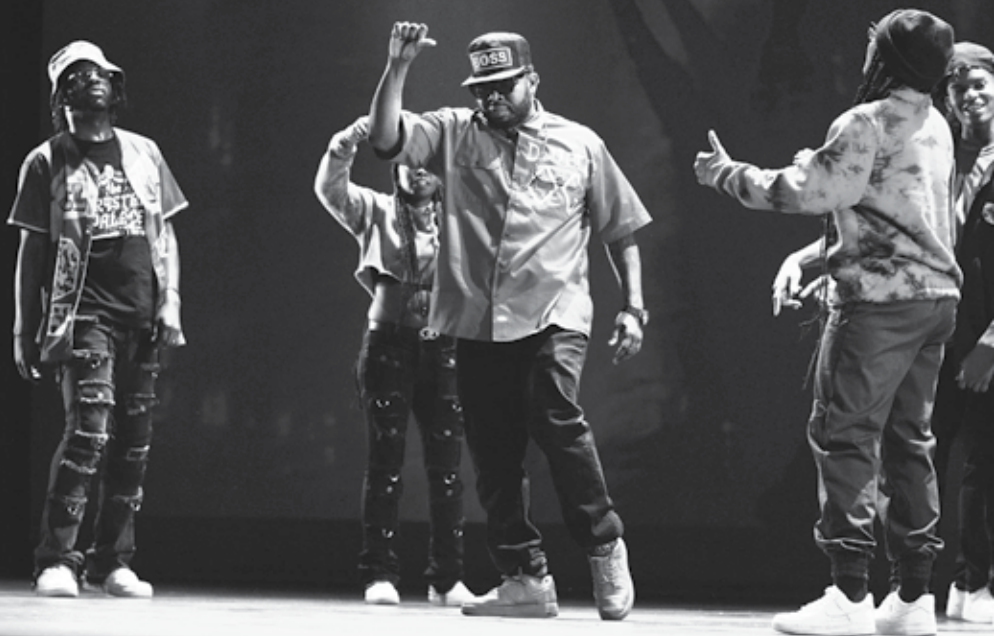
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KRANNERT CENTER FOR THE PERFORMING ARTS

2025—26 SEASON

COME BE INSPIRED.



 krannert center

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a Land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

KRANNERT CENTER PHILANTHROPY & ADVOCACY

Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

2025-2026 ADVANCEMENT COUNCIL

This passionate group of arts advocates assists Krannert Center staff in expanding the Center's leadership and financial resources.

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"80 years ago, in 1945, members of the United States Armed Forces liberated my father, Rabbi Isaac Neuman, from Ebensee, Austria. If US soldiers had not been there, I would not be here."



Phyllis Robeson & Family

"An awe-inspiring environment for amazing performances."



Anonymous

"Krannert Center, a great asset to the community!"



Jo & Thomas Emerson

"Discovering the Sunday Salon Series opened our eyes to a new way of experiencing the profound intimacy of chamber music—where every note connects us."

2025-2026 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts.

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The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work.

Thank You to Our Youth Series Sponsors

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(Suzi was the founder/developer of the
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The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through a single donation, pledge, or estate gift of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III
(1904-1993) March 1994



CLAIR MAE ARENDS
(1912-2000)
.....
G. WILLIAM ARENDS
(1914-1997) March 2000



**MARILYN PFLEDERER
ZIMMERMAN**
(1929-1995)
.....
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
.....
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(1931-2020) April 2014



ANONYMOUS
July 2025

FOELLINGER SOCIETY

Members of the Foellinger Society show their enduring commitment to the arts through a single donation, pledge, or estate gift of \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



AVIS HILFINGER
(1915-2004)

DEAN HILFINGER
(1912-2006) April 2000



KENNETH ANDERSEN
(1933-2020)

MARY ANDERSEN
August 2009



CAROLYN G. BURRELL
April 2012



CAROLE & JERRY RINGER
April 2014



EDITH ANN STOTLER
(1946-2022)
August 2017



K. SARAH SPAULDING
(1930-2022)
February 2017



**JANE BUFORD SCHERER
& CHRIS SCHERER**
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August 2024

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University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by recognizing donors who make a single donation, pledge, or estate gift in the amount of \$250,000 to \$499,999 as members of the Ikenberry Society.



STANLEY IKENBERRY
(1935-2025)

JUDITH IKENBERRY
September 2014



DIRK MOL
(1946-2024)

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March 2016



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August 2016



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(1936-2023)

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June 2016



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December 2025

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Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members of this society may make a single donation, pledge, or estate gift of \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



EMILY GILLESPIE
(1909-2000)
.....
JAMES GILLESPIE
(1905-1999)
December 1996



ROSANN NOEL
(1932-2018)
.....
RICHARD NOEL
April 1997



JAMES W. ARMSEY
(1917-2008)
.....
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
.....
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
.....
GROVER SEITZINGER
(1925-2019)
September 2001



RICHARD MERRITT
(1933-2005)
.....
ANNA MERRITT
November 2006



JOHN PFEFFER
(1935-2017)
.....
ALICE PFEFFER
November 2006



ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBMAN
(1936-2023)

JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)

September 2008



VIRGINIA R. IVENS
(1922-2008)
February 2009



**The Susan Sargeant
McDonald Endowed
Fund for Youth
Programming**

Suzi was the founder/
developer of the Krannert
Center Youth Series
July 2010



**MISAHO &
RICHARD BERLIN**
October 2010



**DIANA & WARD
MCDONALD**
March 2011



**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)

BOB GIESELMAN
(1932-2015)
April 2013



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April 2014



MICHAEL SWINDLE
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ANONYMOUS
November 2015



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HEILES & WILLIAM
HEILES**
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LEBENSTON**
December 2017



BURT SWANSON
(1939-2020)
.....
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



**PHYLLIS ROBESON
& FAMILY**
February 2019
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KYLE ROBESON
(1929-2021)



**JAMES R. FRAME
& CANDACE PENN
FRAME**
April 2019



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MARGARET ROSSO
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July 2019



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TUCHMAN**
April 2021



VICTOR FELDMAN
(1935-2018)
.....

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(1938-2021)
September 2021



**SUSAN & RICHARD
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**KATHRYN I. SEYBERT
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June 2022



**PATRICIA PLAUT &
KENNETH SUSLICK**
October 2022



**RICHARD & JAYNE
BURKHARDT**
January 2023



**SELMA K.
RICHARDSON**
(1931-2019)
March 2023



WILLIAM K. ARCHER
(1927-1997)
.....
FOROUGH ARCHER
July 2023



**KENNETH
BENGOECHEA**
(1937-2022)
.....

NANCY L. JOHNSON
September 2023



**MELANIE LOOTS &
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March 2025



LOIS RESEK
October 2025
.....

ROBERT RESEK
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lasting legacy, contact us at 217.333.6700 or
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Gifts qualify for membership in a Society
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2025-26
A SEASON OF REMARKABLE
PERFORMANCES



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SURFACE 51

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2025-2026 GRANTS



Doris Duke Charitable Foundation

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center's presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



Illinois Arts Council

The Illinois Arts Council Agency provides general programming support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.



The Augustine Foundation

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.



Chamber Music America

The Balourdet Quartet is the recipient of Chamber Music America's 2024 Cleveland Quartet Award. The quartet's performance has been made possible by the Cleveland Quartet Award Endowment Fund.



The Student Sustainability Committee

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



Center for Advanced Study

George A. Miller Endowment Programs Committee
The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.

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We work to create the best possible setting for the experiences you seek and find here.

Necessaries

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location which will be announced to you.

Phones and Devices

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

Late Arrivals

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

Lost Items

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

Ticket Returns

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

Accessibility

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

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COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



 krannert center

FR APR 12 AT 7:30PM

**JOSHUA BELL, VIOLIN &
LARISA MARTÍNEZ, SOPRANO
'VOICE & THE VIOLIN'**

 krannert center