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Kansas City Ballet Presents “New Moves”

Original Works in Intimate Setting
March 28 - 31
at the Todd Bolender Center for Dance & Creativity

KANSAS CITY, MO (March 6, 2019) — Artistic Director Devon Carney today announced the choreographers chosen for **New Moves**, a unique performance event designed to search out, develop and showcase emerging choreographers, both from the national dance scene as well as locally within Kansas City Ballet. **New Moves** is presented to provide time and space for choreographers to create world premiere works with accomplished professional dancers. **New Moves** features the works of choreographers **Gary Abbott**, associate professor of modern dance at the UMKC Conservatory of Dance and Music; **Haley Kostas**, Kansas City local dancer, choreographer and dance educator; **Price Suddarth**, Pacific Northwest Ballet soloist; KCB Company Dancers **James Kirby Rogers**, **Emily Mistretta**, and **Courtney Nitting**; and a work for Kansas City Ballet’s Second Company created by Ryan Jolicoeur-Nye.

Carney said, “Our 2018-2019 Season continues with another annual audience favorite, **New Moves**, a choreographic incubator for new and emerging creative voices from the local, regional and national dance scenes who will all be constructing brand new works for the highly talented Kansas City Ballet artists.”

New Moves

March 28-31, 2019 | Todd Bolender Center for Dance & Creativity

New Moves, one of Kansas City Ballet's most popular performances, showcases contemporary ballet in an intimate setting. This limited-run production gives audiences a chance to see tomorrow's sought-after choreographers today! It is a very up close and visceral experience for audience and dancer alike, with all performances held in the Todd Bolender Center's Michael and Ginger Frost Studio Theater. Come and see Kansas City Ballet artists and emerging choreographers discover bold new ways of expression and feel the athleticism, beauty, power and passion of never before seen dance creations!

Thurs., March 28	7:30 p.m.
Fri., March 29	7:30 p.m.
Sat., March 30	2 and 7:30 p.m.
Sun., March 31	2 p.m.

White Noise

Choreography: Price Suddarth
Music: William Lin-Yee

Parallel Lives

Choreography: Gary Abbott
Music: Evangelos Spanos, based on *La Folia*

About Looking

Choreography: Haley Kostas
Music: Conner Giles

Men in Red

Choreography: Courtney Nitting
Music: GnuS Cello, D-eLITE Beatz, Bach, Vivaldi

Prism Break

Choreography: Emily Mistretta
Music: Jamie xx, Josh Knowles

This is Just to Say

Choreography: James Kirby Rogers
Music: Bon Iver

AND Kansas City Ballet's Second Company, made up of KCB II and Trainees, will perform a work by Ryan Jolicoeur-Nye.

Eternal Concerto

Choreography: Ryan Jolicoeur-Nye
Music: Philip Glass

GARY ABBOTT began dancing in his hometown Atlanta, Ga., with Barbara Sullivan's Atlanta Dance Theater. He attended California Institute of the Arts and later danced with several dance companies including Cleo Parker Robinson Dance Ensemble where he was mentored by Robinson. There Abbott began honing his skills as a choreographer while having the opportunity to work closely with choreographic luminaries such as Donald McKayle, Katherine Dunham, Talley Beatty, Donald Byrd, Kevin Lega Jeff, and others. Abbott and Kevin Lega Jeff, along with Linda Spriggs, Diane Shoher, and LaVerne Alaphaire Jeff founded the Deeply Rooted Dance Theater (DRDT) in 1995. In addition to maintaining his position as an artistic director with DRDT, he serves as Associate Professor of Dance at the University of Missouri Kansas City Conservatory of Music and Dance. Abbott has taught dance workshops worldwide and has been a guest instructor /choreographer at Spelman College, Iliev Dance Foundation in Sofia, Bulgaria, the University of Kwa-Zulu Natal in Durban, South Africa, Conservatory of Music in Tianjin, China and in Shenzhen, China. Abbott has choreographed for companies including Cleo Parker Robinson Dance Ensemble, Wylliams/Henry Contemporary Dance Theater, Dallas Black Dance Theater, David Taylor Dance Theater and Deeply Rooted Dance Theater in Chicago, Ill.

RYAN JOLICOEUR-NYE

Ryan Jolicoeur-Nye was born in Maine and began his training with Andrei Bossov. Upon graduating from the Royal Winnipeg Ballet School, Nye danced for Festival Ballet Providence, Eugene Ballet Company and Ballet Idaho. Nye was chosen to participate in the 2005 Banff Summer Arts Festival where he created roles in Sabrina Matthews' *Losing Ground* and Peter Quanz's *Quanz by Quanz*. He has been featured in Jessica Lang's *Splendid Isolations*, Jerome Robbins' *Fancy Free* and Michael Pink's *Dracula*. Nye retired from Kansas City Ballet after the 2015-2016 season. In 2017 Nye was the second company manager for Kansas City Ballet. He is currently the artistic director of Northwest Arkansas Ballet Theatre.

HALEY KOSTAS is a Greek American choreographer, dance artist, and educator based out of Los Angeles and Kansas City. Haley attended the University of Missouri – Kansas City (UMKC), Conservatory of Music and Dance, along with training abroad at The London Contemporary Dance School. Kostas's choreography and works have been presented and commissioned by UMKC Dance Conservatory, University of Kansas, Kansas City Fringe Festival, and City in Motion's Dance in The Park. She has worked alongside internationally recognized choreographers in the creation of new works and large-scale productions such as live performances for The Juilliard School, Axis Connect, Britney Spears "Circus Tour" at Madison Square Garden, PINK, the TV series SO YOU THINK YOU CAN DANCE, and her own choreographic debut of the feature film DANCE OFF. Professionally, she has danced in works by choreographers and companies including: Peter Chu, Aszure Barton, Justin Giles (Soulescape The Company), Marguerite Derricks (Nip/Tuck Promo Season 6), Jaci Royal (Royal Flux Dance), Andrew Winghart, Adam Parsons (The Commonality Dance Company), Derryl Yeager (Odyssey Dance Theater), and musical artists such as Katy Perry, Capital Cities, and Flight of The Concorde. Her teaching credits include serving as an adjunct professor at the UMKC Dance Conservatory, faculty member at Kansas City Ballet, founder & director of Defy Dance Project, and guest teacher for Muse Dance Project, Harbour Dance Centre of Vancouver, Canada, and Pineapple Studios of London, England. Her most recent work, "in the red" a collaboration with musician and composer Conner Giles, debuted at the

2018 Kansas City Fringe Festival held at The Todd Bolender Center for Dance & Creativity. Kostas is currently training under Peter Chu of Chuthis, and studying Gaga, the movement language of Ohad Naharin, as she continues to expand her own dance education and movement research.

EMILY MISTRETTA began her training at Inland Pacific Ballet Academy in Montclair, Ca. In 2005, Mistretta attended Boston Ballet's Summer Dance Program, where she was asked to join the Boston Ballet School and received a tuition scholarship with generous funding from Jack Rugheimer. In 2006, she joined Boston Ballet II, and she was promoted to Corps de Ballet in 2008. Mistretta has been featured in several works throughout her career with Boston Ballet, including; various works by George Balanchine and Jerome Robbins, Florence Clerc's *La Bayadère*, Michel Fokine's *Les Sylphides*, *Sleeping Beauty*, Jiri Kylián's *Bella Figura*, *Wings of Wax*, *Tar and Feathers* and *Symphony of Psalms* and Alexander Ekman's *Cacti*.

COURTNEY NITTING was born in Lafayette, NJ, and began her dance training at the age of 3 at The New Jersey School of Ballet. After nine years at NJB on scholarship, she was invited to continue her training at The School of American Ballet. It was at SAB that Nitting received a review from the credited NYT critic Alastair Macaulay for her lead role in George Balanchine's *The Four Temperaments* during the annual workshop. Over these years, she also attended numerous summer programs at American Ballet Theatre, Central Pennsylvania Youth Ballet, and Boston Ballet. After graduating from SAB, she performed guest leading roles for Eglevsky Ballet, Neglia Ballet and Tom Gold Dance. Nitting then went on to join Pennsylvania Ballet II for the 2017-2018 season.

JAMES KIRBY ROGERS started his ballet training at the age of 9 at the Academy of Ballet in San Francisco, under the directorship of Richard Gibson and Zory Karah. He then continued his training at The University of North Carolina School of the Arts under Susan Jaffe, Jared Redick and Mikhail Tchoupakov. He completed his training with Houston Ballet II under Claudio Munoz and Sabrina Lenzi. In 2015, Rogers was a finalist at YAGP New York where he danced the Prince Siegfried Black Swan Variation from *Swan Lake*. As a student, Rogers has danced numerous principal roles including the lead in *Allegro Brillante* by George Balanchine, and the Father in John Neumeier's *Yondering*.

PRICE SUDDARTH is an American Choreographer/Dancer currently based out of Seattle, Wa. Suddarth began his dance education first with the Central Indiana Dance Ensemble (2005-2007), followed by the School of American Ballet (2007-2009), and finally on scholarship with the Pacific Northwest Ballet School (2009-2010) where, upon graduation, he received a contract with the Pacific Northwest Ballet. In 2018, he was promoted to the rank of Soloist with the company. In 2011, Suddarth was nominated for a Princess Grace Award in dance, and in 2012, he was chosen as one of Dance Magazines Top 25 to Watch. Since joining the company, he has originated leading roles in works by choreographers such as Marco Goecke, Victor Quijada, and Twyla Tharp. Additionally, he has performed featured and leading roles in works by William Forsythe, Crystal Pite, Annabelle Lopez Ochoa, Alejandro Cerrudo, Justin Peck, Mark Morris, Christopher Wheeldon, and George Balanchine.

His choreographic career began at the School of American Ballet's student choreographic workshop in 2007. From there he has worked with regional companies in various parts of the country. He has also participated in the Pacific Northwest Ballet's 2011, 2013, 2014 and 2015 Next Step performances (formerly the Choreographers Showcase). In 2012, Suddarth was commissioned to create a ballet for the PNB School's Annual School Performance. In November 2015, Pacific Northwest Ballet premiered *Signature*, the company's first original work by Suddarth. And, in June 2016, the Central Pennsylvania Youth Ballet premiered their first work by Suddarth, *limit[LESS]*. He was invited to participate in the 2016 Fall session of the New York Choreographic Institute. Also, in 2016, he created one of the first works made solely for Virtual Reality through a partnership between PNB and pioneering VR software company PIXVANA. He presented his works at the 2012 Regional Dance America Gala, the 2014 Chop Shop: Bodies Of Work Contemporary Dance Festival, the 2015 Seattle International Dance Festival. In 2019 Suddarth will premiere new works on Tulsa Ballet as well as Kansas City Ballet.

Ticket Information

Tickets may be purchased by telephone at 816.931.8993, in person at the Kansas City Ballet Box Office located at the Bolender Center at 500 W. Pershing Rd. (west of Union Station) or with the "Select Your Own Seat" capability online at kcballet.org. Visit the Kansas City Ballet website for more information about performance times, seating options and parking at kcballet.org.

Sponsors

The Muriel McBrien Kauffman Foundation; Kansas City Ballet Guild; the Missouri Arts Council; ArtsKC and Hotel Phillips, host hotel of Kansas City Ballet, are among the many supporters of Kansas City Ballet's 2018-2019 season. New Moves is sponsored by BOK Financial and supported by F45 Training Crossroads.

Season Info and Media

Visit kcballet.org for more information about Kansas City Ballet's 2018-2019 season and kauffmancenter.org for a downloadable media kit about the Kauffman Center. High resolution photos of the 2018-2019 season can be found [here](#).

ADDITIONAL INFORMATION AND EVENTS

DANCE SPEAKS: New Voices, New Moves

Wednesday, March 20, 2019
6:30-7:30 p.m. | Panel Discussion
Hilliard Gallery | 1820 McGee St.

As part of Kansas City Ballet's commitment to engage the community-at-large, we offer a unique educational series titled DANCE SPEAKS, held at various community venues.

New Moves choreographers and KCB Artistic Director Devon Carney provide an up-close and personal look into the creative process emerging, cutting edge choreographers employ in creating original contemporary works. Tickets are \$15 for the

general public and \$12 for KCB Subscribers and are on sale now. Tickets must be purchased in advance online at <https://ticketing.kcballet.org/dance-speaks/14682>.

Social Media

Kansas City Ballet's website is mobile and ticket-purchase friendly. Receive daily updates by joining the KCB Fan Page at www.facebook.com/kcballet, on Twitter @kcballet, or on Instagram @kc.ballet. Follow our blog at www.kcballet.org/blog, or watch our channel on YouTube at www.youtube.com/kansascityballet.

BARRE KC Night

BARRE members may use their discount to save 50 percent on the BARRE KC Night of New Moves. They will attend a free pre-show party at Boulevard Brewing Company at 5:30 p.m. followed by the performance at 7:30 p.m., Saturday, March 30. To find out more or to join BARRE, please visit www.kcbbarre.org.

About Kansas City Ballet

Making Kansas City a destination for dance

Founded in 1957, Kansas City Ballet is a 30-member professional ballet company under the leadership of Artistic Director Devon Carney and Executive Director Jeffrey J. Bentley. The company's mission is to establish Kansas City Ballet as an indispensable asset in its community through exceptional performances, excellence in dance training and quality community education programs for all ages.

Kansas City Ballet is home to Kansas City Ballet School with an enrollment of 2000+ children and adults, offering professional training for the career-minded student as well as for those simply seeking a healthy lifestyle.

Through the professional company, second company (KCB II & Trainees), and community engagement programs for all ages, we seek to nurture and develop our artists, audiences and students in the values inherent in the creativity, diversity and joy of dance.

Our home, the Todd Bolender Center for Dance & Creativity, in conjunction with our Resident Company status at the world-class Kauffman Center for the Performing Arts, has truly positioned Kansas City as a destination for dance.

Visit www.kcballet.org/media/releases for more info.

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