



DEVON CARNEY
ARTISTIC DIRECTOR

FOR IMMEDIATE RELEASE

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Kansas City Ballet Presents “New Moves”

Original Works by All Female Choreographers in Intimate Setting
March 24 - 27
at the Todd Bolender Center for Dance & Creativity

KANSAS CITY, MO (March 8, 2022) — Artistic Director Devon Carney today announced the all-female 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 **Katlyn Addison**, **Marika Brussel**, and **Caroline Dahm**, KCB Company Ballet Dancers **Emily Mistretta**, **Courtney Nitting**, and **Heather Nichols**, KCB II Dancer **Sophie Hod**, and KCB Trainees **Malerie Moore** and **Brooke Amundrud**.

Carney said: “I am extremely excited about our upcoming New Moves 2022 performances. I chose these particular choreographers to further nurture and develop the great female talent of today. The creative voices selected have shown great promise and I look forward to presenting their dynamic and engaging works here in KC.”

New Moves

March 24-27, 2022 | Todd Bolender Center for Dance & Creativity

New Moves, one of Kansas City Ballet’s most popular productions each season, showcases contemporary ballet in an intimate setting. This limited-run production gives audiences an opportunity to see tomorrow’s sought-after choreographers. For the first time ever, New Moves will feature seven world-premiere works exclusively by female choreographers—expanding equity of representation within the field of dance. It is a very up-close and visceral experience for audiences and dancers alike. Come feel the athleticism, beauty, power, and passion of never-before-seen dance creations!

Thurs., March 24	7:30 p.m.
Fri., March 25	7:30 p.m.
Sat., March 26	2 and 7:30 p.m.
Sun., March 27	2 p.m.

Bios

KATLYN ADDISON was born in Ontario, Canada. She trained with the National Ballet School of Canada and continued training with Quinte Ballet School of Canada, Pacific Northwest Ballet, Boston Ballet, and the Houston Ballet Ben Stevenson Academy. Katlyn joined Houston Ballet in 2007 and then joined Ballet West in 2011 where she rose through the ranks and made history in 2021 by becoming the first black, female Principal Artist in Ballet West’s 58-year history. In addition to her performance career, Katlyn has worked to find her choreographic voice. In 2015, Katlyn created her first work, *The Hunt*, for Ballet West’s Choreographic Festival. She created additional works for the festival in 2018 (*Hidden Voices*) and 2021 (*Eden*). She also created ballets for the Utah Arts Festival (*Unnamed*), the Ballet West Academy, and the University of Utah Dance Department (*Saint-George*, *The Composer*, *Frenchmen*, and *Creator*). In 2021, Katlyn was awarded the Performing Arts Fellowship Award by the Utah Division of Fine Arts & Museums in part for her work as a choreographer. In February 2022, Katlyn was included as an honoree in Microsoft’s The Legacy Project.

MARIKA BRUSSEL is a contemporary ballet choreographer in San Francisco. Her work reshapes narratives through ballet, showing our interconnectedness and equity, bringing ballet into the 21st Century. Her work has explored issues of dementia, climate change and immigration. From *Shadows: A ballet about homelessness*, premiered to sold out audiences in San Francisco. Her ballets have been commissioned by many companies, including Kansas City Ballet, New Ballet Studio Company, ARC Dance Seattle and Ballet Theater of New Mexico. Marika has held numerous artistic residencies, most recently at the Levydance in San Francisco and Keshet Makers Space, New Mexico. She has been part of ODC’s Pilot Project and was a choreographer in Doug Varone’s *Devices*. Her other awards include two Fleishhacker Opportunity Grants, and a UNCSA Fellowship for Contemporary Ballet. She was a 2020 fellow at LABA East

Bay, and a 2021 fellow with The Peace Studio. Her ballet film, *La Llorona*, will premiere at the Film Girls Film Festival in 2022.

CAROLINE DAHM is a native of Los Angeles, CA. She holds a BFA in Dance Performance & Choreography from the UMKC Conservatory. As a dancer, Caroline has worked professionally with Micaela Taylor, Frank Chaves, Gregory Dawson, Roni Koresh, Gary Abbott, Christopher Huggins, John Malashock, Robert Moses Kin, Kevin Iega Jeff, Jennifer Archibald, Christian Denice, to name a few, and has had the opportunity to dance at Jacob's Pillow. As a choreographer, she has choreographed for Friends of Alvin Ailey, Kansas City Ballet, *Carousel* by Rodgers & Hammerstein, UMKC Conservatory, and produces dance films of her own. Caroline won a Laurel Award for Best Overall Film for her original dance film *Face Me / Face You*. She is honored to have a residency at the Charlotte Street Foundation, 2021-2023. Caroline is on the dance faculty at the UMKC Conservatory and travels with SheerElite Dance International. April 2022, Caroline will be choreographing *Song & Dance* by Andrew Lloyd Webber.

EMILY MISTRETTA began her training at Inland Pacific Ballet Academy in Montclair, California. In 2005, Emily 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, Ms. Mistretta joined Boston Ballet II, and she was promoted to Corps de Ballet in 2008. Ms. 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*, *The Sleeping Beauty*, Jiri Kylián's *Bella Figura*, *Wings of Wax*, *Tar and Feathers* and *Symphony of Psalms* and Alexander Ekman's *Cacti*.

HEATHER NICHOLS began her training at West End Academy of Dance in Richmond, Virginia. In 2009, Ms. Nichols joined the Richmond Ballet as a trainee. From 2011-2015, Ms. Nichols attended Butler University and received her Bachelor of Science in Dance Pedagogy and Pre-Physical Therapy. After graduating in 2015, she accepted a contract with Ballet San Antonio, where she spent four years. In 2019, Ms. Nichols joined Kansas City Ballet. Throughout her career with Ballet San Antonio and Kansas City Ballet she has danced leading and featured roles in works by Peter Anastos, Gerald Arpino, George Balanchine, Devon Carney, Yosvanni Cortellan, Annabelle Lopez Ochoa, Parish Maynard, Emily Mistretta, Willy Shives, Price Suddarth, Ben Stevenson, Bruce Wells, Haley, and Easton Wells.

COURTNEY NITTING Courtney Nitting was born in Lafayette, New Jersey, and received training on scholarship at The New Jersey School of Ballet and The School of American Ballet. After graduating School of American Ballet, she guested with Eglevsky Ballet, Neglia Ballet and Tom Gold Dance before joining Pennsylvania Ballet II. Since joining Kansas City Ballet, Ms. Nitting has performed featured roles in William Forsythe's *In the Middle*, *Somewhat Elevated* and David Parson's *A Play for Love* along with Septime Webre's *The Wizard of Oz*, Devon Carney's *The Nutcracker* and Val Caniparoli's *Lady of the Camellias*. She also performed in Kansas City Ballet's New Moves where she choreographed her work *Men in Red* and danced in Gary Abbott's *Parallel Lives*. Ms. Nitting was also featured in the 2019 February/March Pointe Magazine article 200 Auditions, 1 Contract.

SOPHIE HOD was born in Great Neck, New York and began her dance training at Studio Maestro. In 2007, Ms. Hod began training at The School of American Ballet, the official school of New York City Ballet, and as a student at SAB, she had the opportunity to perform many ballets with NYCB. In 2013, Ms. Hod began training at Ballet Academy East. In 2017, she then went on to dance with Miami City Ballet School. Over these years, she also attended summer programs at Central Pennsylvania Youth Ballet, Boston Ballet, Miami City Ballet, and Exploring Ballet with Suzanne Farrell. Ms. Hod joined Cincinnati Ballet as a trainee for the 2018-2019 season, where she performed corps de ballet roles in many of the company's productions, as well as the role of Dark Angel in George Balanchine's *Serenade* with Cincinnati Ballet's Otto M. Budig Academy. Ms. Hod joined Kansas City Ballet's Second Company in 2019 and spent two years as a trainee. She was promoted to KCB II in 2021.

BROOKE AMUNDRUD grew up in Sapphire, NC, and began dancing at Betsy's School of Dance in 2014. There, she fell in love with dancing. To continue her training, she began dancing at The Academy at Terpsicorps in 2017. Under the direction of Heather Maloy, Brooke was accepted into Nashville Ballet's Professional Training Division where she trained for a year. After living in Nashville, the following summer Brooke was asked to stay at Houston Ballet as a Pro 2 Student for the 2019-2020 season. In Houston, Brooke performed in Ben Stevenson's *Don Quixote* and *Raymonda*, and Stanton Welch's *Brigade* and *The Nutcracker*. Brooke was asked to join Kansas City Ballet's Second Company as a trainee in 2020. There, she performed in Christopher Ruud's *Jupiter's Court*, Devon Carney's *The Nutcracker*, Michael Pink's *Dracula*, "Aspirin Girls" in George Balanchine's *Serenade*, and many other Second Company performances.

MALERIE MOORE was born and raised in Olathe, KS. She began her training at American Dance Center in 2012. In 2018, she was invited to Milwaukee Ballet's summer intensive. There she was offered her first contract with Milwaukee Ballet 2. She performed many works including Michael Pink's *Dracula* and *The Nutcracker* as well as George Balanchine's *Serenade* among other second company performances. Ms. Moore also guested with contemporary company Concept Zero for the following summer. In 2019, Ms. Moore became a Trainee with BalletMet where she would dance for the next 2 years. There she danced in Edwaard Liang's world premieres of *Tributary* and *Alice in Wonderland* as well as *The Nutcracker* and the Trainee Program's productions of *Giselle* and *Sleeping Beauty*. Ms. Moore attended Kansas City Ballet's Summer Intensive in 2021 where she was offered a Trainee position with the second company and has been loving her time here since!

Ticket Information

Tickets may be purchased by telephone at 816.931.8993 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.

Health and Safety COVID-19 Protocols

All patrons, including children, attending Kansas City Ballet performances are required to show proof of full COVID-19 vaccination along with proper ID for entry. Full vaccination means 14 days have passed since the final dose. We are unable to accommodate unvaccinated children or any unvaccinated patrons for this performance.

Masks are required at the Bolender Center. You will have people sitting behind you, in front of you, and next to you.

Please check our Safety & Health Policies for more detailed information. kcballet.org/health prior to your visit.

Sponsors

The Muriel McBrien Kauffman Foundation; Kansas City Ballet Guild; the Missouri Arts Council; ArtsKC and the Westin — Kansas City are among the many supporters of Kansas City Ballet's 2021-2022 season.

Kansas City Ballet is a proud recipient of a grant award from Dance/USA, in partnership with the Virginia B. Toulmin Foundation, in recognition of Kansas City Ballet's historic track-record and ongoing commitment to presenting new works by female choreographers.

Season Info and Media

Visit kcballet.org for more information about Kansas City Ballet's 2021-2022 season and kauffmancenter.org for a downloadable media kit about the Kauffman Center. High resolution photos of the 2021-2022 season can be found [here](#).

ADDITIONAL INFORMATION AND EVENTS

KCB Dancer Chat

Wednesday, March 9, 2022 | Live Broadcast on [Facebook LIVE](#)
6:30-7:30 pm | KCB Dancers Sidney Haefs, Whitney Huell and Taryn Mejia with Guest Moderator Dana Knapp, President and CEO, ArtsKC

Join us for a free Facebook LIVE Dancer Chat. This KCB Community Engagement and Education program is designed to engage the broader public with the professional dancers of Kansas City Ballet. Moderated by various members of the community, these chats provide a window into professional dancers' lives, current creative work, and experiences.

DANCE SPEAKS: New Voices, New Moves

Wednesday, March 16, 2022 | Live Broadcast on [Facebook Live](#)
6:00-7:00 p.m. | Dance Speaks Panel

As part of Kansas City Ballet's commitment to engage the community-at-large, we offer a unique educational series titled DANCE SPEAKS, held live online or at various community venues. This all-female New Moves choreographers panel includes Katlyn Addison, Marika Brussell, Caroline Dahm, Emily Mistretta, Heather Nichols and Courtney Nitting with KCB Artistic Director Devon Carney moderating. The panel provides an up-close and personal look into the creative process emerging, cutting edge choreographers employ in creating original contemporary works. It includes an audience Q and A during the broadcast.

Media

Visit kcballet.org or kauffmancenter.org for a downloadable media kit about Kansas City Ballet and the Kauffman Center. Find high-resolution photos at <https://www.flickr.com/photos/67555847@N06/sets>.

About Kansas City Ballet

MISSION: To Inspire and Engage Through the Beauty, Power & Passion of Dance

VISION: Outstanding Dance Experiences Accessible to All

Founded in 1957, Kansas City Ballet is a professional ballet company led by Artistic Director Devon Carney and Executive Director Jeffrey J. Bentley. Kansas City Ballet is an indispensable community asset 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 which, with an enrollment of more than 2,000 children and adults, offers 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 and education programs, Kansas City Ballet seeks to nurture and develop artists, audiences, and students in the values inherent in the creativity, diversity, and joy of dance. The company's 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, positions Kansas City as a destination for dance. Visit www.kcballet.org/kansas-city-ballet-press-releases/ for more info.

Kansas City Ballet's website is mobile and ticket-purchase friendly. Receive daily updates by joining the KCB Fan Page, www.facebook.com/kcballet, and following @kcballet on Twitter at <https://twitter.com/kcballet>. Follow our blog at www.kcballet.org/blog. Watch videos at www.youtube.com/kansascityballet, and view photos at <https://www.instagram.com/kcballet/>.

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