



DEVON CARNEY
ARTISTIC DIRECTOR
JEFFREY J. BENTLEY
EXECUTIVE DIRECTOR

2020-2021 GRATITUDE REPORT



MISSION

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

VISION

Outstanding Dance Experiences Accessible to All



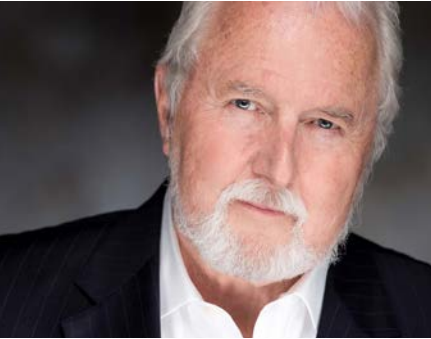
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Gratitude Report writing and editing support by Emma Lane.

*Front Cover and Inside | Kansas City Ballet Dancers Taryn Mejia and Joshua Bodden in Emily Mistretta's Velvet Vacancy. Photo by Devon Carney.
Kansas City Ballet Dancer Naomi Tanioka with Company Dancers in Emily Mistretta's Looking for Perilune. All photography by Brett Pruitt & East Market Studios unless otherwise noted.*

THANK YOU FROM KANSAS CITY BALLET LEADERSHIP



Dear Patron,

Thank you for your continuing friendship and support. Kansas City Ballet certainly would not be the same without you. To say that this has been an unusual year for the Ballet is an understatement.

Because of you, we were able to bring our dancers back into the studio. They rehearsed together safely and brought you performances – albeit largely virtual.

Our School continued to train young dancers in-person as well as virtually. Community Engagement and Education brought the Ballet to our community and beyond in new ways through virtual programming, giving you the chance to get to know our dancers better.

Thank you for all you continue to do for us. With you, Kansas City Ballet will be back this fall to perform on stage, train in our school, and engage all segments of our community.

With gratitude,

A handwritten signature in black ink, appearing to read 'Jeff Bentley'.

Jeffrey J. Bentley
Executive Director



Greetings!

It goes without saying that Kansas City Ballet's 63rd Season was like no other in the history of this company! The impact of the COVID-19 pandemic was certainly felt by all involved with the Ballet, but as they say, "The show must go on!" And so it did, because of your generosity and support!

As you will see in the following pages, the Company was dancing and creating all season, bringing you innovative new work to enjoy at home. This unusual time also brought us the opportunity to work with community partners we had been dreaming of collaborating with. New Moves: The Broadcast Series created 13 new ballets online. By the end of the season, we were able to perform under the stars outdoors at Starlight Theatre. I hope you enjoyed these performances!

Though we were still dancing, it wasn't the same as a live performance at the Kauffman Center. The dancers and I look forward to this October when we are all able to return to the theatre and present ballets you have been waiting nearly two years to enjoy.

As always, thank you for the role you play in making this such a wonderful company.

Sincerely,

A handwritten signature in black ink, appearing to read 'Devon Carney'.

Devon Carney
Artistic Director



YEAR IN REVIEW FROM BOARD PRESIDENT JACK ROWE

With more than 30 years of history with Kansas City Ballet in a variety of capacities, Jack Rowe's admiration for the Ballet has increased at every level.

As he reflects on his role as President of the Kansas City Ballet Board for the last two seasons, Jack notes that it's been quite a ride that began with the incredible 2019-2020 season before ending abruptly in March 2020 due to the pandemic.

"We started out with a fantastic retreat with a remarkable strategic plan," Jack remembers. "We were going to be innovative leaders."

The fall of 2019 was full of success with a debut of Adam Houghland's *Carmina Burana*. A very successful annual Nutcracker Ball followed, and sales for *The Nutcracker* were right on target. In fact, the expanded performances of *Swan Lake* in February 2020 broke new records.

"It seemed ideal to be president. We were riding a crest, and then the bottom fell out with COVID," Jack says. "That put us through the trenches, and things got tough."

Jack admits it's been the resilience of the Ballet that has made him most proud over the last year and a half.

"With fabulous people, from Company members, staff, patrons and supporters, we just came through remarkably. Every group stepped up. The fact we were able to keep everyone working with benefits and no massive layoff, that's a true testament to leadership all around."

Government programs, community support, and capable staff all helped, Jack believes, to keep the organization stable. He also appreciates the board remaining fully engaged, participating and stepping up financially.

"We're coming out of the tunnel now and can see the light," he says. "We have camaraderie. When people get along, they get things done. That's what's happened here. Everybody was great, top to bottom."

Resolve held up. Armed with new ideas during the pandemic, the organization pivoted to online performances, events and broadcasts up through April 2021. Finally in May, the Ballet returned to its first in-person performances at Starlight Theatre to close out the 2020-2021 season.

"My admiration for ballet has grown over the years with education," Jack says. "Beauty is in the eye of the beholder. I'm no expert on choreography, but I know what I like and I like what I see. It's a great organization. It makes me feel good to be part of the Ballet."

Looking to the future, Jack believes the board is positioned well and loaded with a mix of professionals with diverse talents.

"The board is in great hands with new president CiCi Rojas. She's the right blend of professionalism, experience, and overall good judgment. Her experience having served as the head of charitable organization will be invaluable," Jack says. "The future looks bright. I see nothing but great things."



2020-2021 BOARD OF DIRECTORS

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Jeffrey J. Bentley, Executive Director
Kansas City Ballet

Devon Carney, Artistic Director
Kansas City Ballet

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SoLVE

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Tom Curran PhD, FRS
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Stephen Doyal
Hallmark Cards, Retired

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Community Leader

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Susan Lordi Marker
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BNIM

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*Community Leader
(Kansas City Ballet Guild
President)*

Barbara Storm
Community Leader

Angela Walker
Community Leader

Thomas F. Whittaker
*J.E. Dunn Construction
Company*



THE EMERITUS COUNCIL

The Emeritus Council is comprised of former members of the Kansas City Ballet's Board of Directors. Members have provided tremendous leadership over the years to Kansas City Ballet. Their passion for this incredible art form and the company has been instrumental in guiding the organization to where we are today.

Special communications and engagements are an opportunity for members to stay connected. In the fall, members gathered virtually for a social hour. Meeting on Zoom, members joined individual virtual rooms to connect with members they hadn't seen since the beginning of the pandemic. Kansas City Ballet Chief of Operations Kevin Amey, shared some fascinating stories of working the "back of house" for 30 years.

Member met again virtually again in January for a mid-year update. Executive Director Jeffrey J. Bentley shared how the Ballet is managing through the pandemic and how arts have suffered nationally, noting the support from so many. Artistic Director Devon Carney shared the excitement of the launching of the New Moves: The Broadcast Series and hopes for future performances.

Thank you to the Emeritus Council class of 2020 for your service to Kansas City Ballet.



John Walker



Jacquie Ward



Kent Stallard



DANCE FINDS A WAY

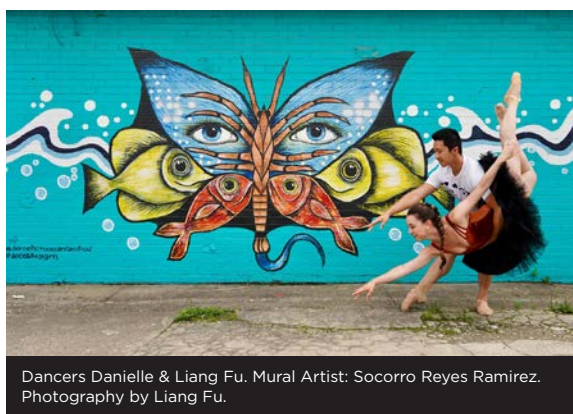
Liang Fu started his professional ballet training at Beijing Dance Academy when he was 11 years old. In 2008, he came to the U.S. from China and joined Cincinnati Ballet.

"I was with Cincinnati Ballet for six years and my wife for eight years," Fu said. "We felt that we needed a change. We both had a great experience working with Devon Carney in Cincinnati, so we decided to come to Kansas City Ballet." He and his wife ***Danielle Fu*** moved to Kansas City in 2014.

The pandemic brought many challenges to Kansas City Ballet. From taking class at home to working in specified pods in the studio, the company found ways to keep dancing. New Moves: The Broadcast Series was one way the company kept going. The series featured site-specific choreography in iconic Kansas City locations available for viewers to watch online. Over the course of the pandemic, Fu and the dancers have found good in the ability to adapt to new ways of working and continuing everyday life.

"When you can't have live performances, it doesn't mean you have to stop creating. Though nothing can compare to a live performance, especially for dancers. That is what we live for," he said.

He and his wife have also collaborated on a special project aimed at spreading the art of dance. Danielle started a mural project last summer to bring dance and visual art together. Fu is the photographer for the project which can be found on Facebook and Instagram at [@dancing_with_murals](https://www.facebook.com/dancingwithmurals).



Dancers Danielle & Liang Fu. Mural Artist: Socorro Reyes Ramirez. Photography by Liang Fu.

Dancing virtually will never compare to a live performance. Fu's favorite roles to have danced are from story ballets that require acting like Albrecht in *Giselle* and Siegfried in *Swan Lake*. These roles are special to him because of the way they allow him to connect to the audience, something that is hard to do without a live audience.

"Because it's not just about the technique, you need to be able to express your feelings and connect to the audience," he explained. "I didn't feel comfortable acting on stage when I was young, but I really enjoyed doing it now. I find it challenging but rewarding."

After a year of being unable to connect with a live audience, Kansas City Ballet is looking forward to getting back on stage at the Kauffman Center once again.

"I love our home theater, Kauffman Center for the Performing Arts," he said. "It is one of the coolest theaters in the world."

DANCERS



2020-2021 COMPANY DANCERS *Hometown | Years with KCB*

TOP ROW

Gavin Abercrombie
Acton, CA | 3 years
+2 years - Second Company

Humberto Rivera Blanco
Havana, Cuba | 5 years

Joshua Bodden
Miami, FL | 7 years
2020-2021 Sally and Thomas J. Wood Senior Dancer

Kaleena Burks
Ft. Lauderdale, FL | 11 years

Angelin Carrant
Paris, France | 3 years
+1 year - Second Company

Christopher Costantini
Milan, Italy | 7 years

Amanda DeVenuta
Carmel, NY | 7 years

Danielle Fu
Ridgewood, NJ | 7 years

Liang Fu
Qingdao, China | 7 years

Lilliana Hagerman
Pordenone, Italy | 6 years
+1 year - Second Company

MIDDLE ROW

Kelsey Ivana Hellebuyck
San Francisco, CA | 5 years

Enrico Hipolito
Seattle, WA | 4 years

Whitney Huell
Irmo, SC | 7 years

Taryn Mejia
Independence, MO | 9 years

30

company dancers including
4 apprentices

19

Second Company Dancers
including 14 Trainees

28 weeks

length of dancer
contracts



Emily Mistretta
Upland, CA | 5 years

Javier Morales
Havana, Cuba | 4 years

Heather Nichols
Richmond, VA | 2 years

Courtney Nitting
Lafayette, NJ | 3 years

Lamin Pereira
Rio de Janeiro, Brazil | 7 years

Amaya Rodriguez
Havana, Cuba | 5 years

BOTTOM ROW

James Kirby Rogers
San Francisco, CA | 5 years

Naomi Tanioka
Sapporo, Japan | 2 years

Cameron Thomas
Rochester, NY | 4 years
+1 year - Second Company

Craig Wasserman
New City, NY | 2 years

Marisa DeEtte Whiteman
Stony Brook, NY | 3 years
+4 years - Second Company

Kevin Wilson
Durango, CO | 5 years

Zachary Boresow*
Kansas City, MO | 2 years

Georgia Fuller*
Cincinnati, OH | 1 year
+3 years - Second Company

Sidney Haefs*
Los Angeles, CA | 2 years
+1 year - Second Company

Mia Steedle*
Weston, MA | 1 year

* apprentice

17
different choreographers
created programming

30
new pieces created
during the season

18,791
people enjoyed KCB
performances in-person & virtually

DANCERS



2020-2021 SECOND COMPANY

TOP ROW

Joshua Kiesel, *KCB II*
 Fiona Lee, *KCB II*
 Sydney Ransbury, *KCB II*
 Troy Santulli, *KCB II*
 Autumn Steed, *KCB II*

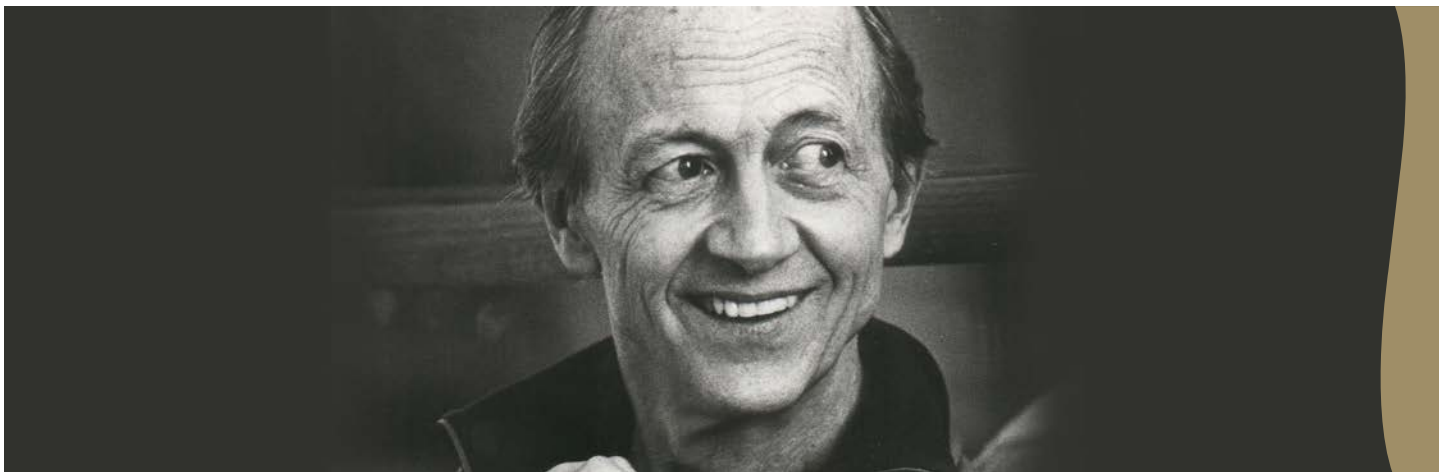
BOTTOM ROW

Olivia Densen, *Trainee*
 Sophie Hod, *Trainee*
 Jessica Ousterhout, *Trainee*
 Katy Schwarzweller, *Trainee*
 Katie Wolfe, *Trainee*
 Meg Kataoka, *Trainee*
 Charlie Cronenwett, *Trainee*
 Brittany Focht, *Trainee*
 Grace Campbell, *Trainee*
 Hannah MacLeod, *Trainee*
 Talia Lebowitz, *Trainee*
 Priyana Acharya, *Trainee*
 Lauren Vogel, *Trainee*
 Brooke Amundred, *Trainee*

KCB Second Company
 presented **27 performances**
 in-person & virtually

2 Second Company dancers
 received company contracts
 following the 20-21 season

KCB Second Company appeared live
 at Powell Gardens, the Nelson-Atkins
 Museum of Art, and Starlight Theatre



THE BOLENDER SOCIETY

In mid-March 2020 everyone in the Kansas City metro was mandated to isolate at home. Just two weeks later, The Bolender Society jumped into action began meeting virtually for Happy Hour. Beginning with interviews and Q&A with dancers, Bolender Society members continued to stay connected to the Ballet when in-person meetings were impossible.



Costume Supervisor Jennifer Carroll and company artist Kelsey Ivana Hellebuyck during the virtual tour of the costume shop at the Bolender Center.

Programs included an update on the company by Executive Director Jeffrey J. Bentley and an enlightening program by Dr. Joselli Audain Deans on Black dancers in American ballet. In January, the ever-popular “Evening with Ramona” made its broadcast debut via Zoom highlighting the interplay between choreography and music and featured an impromptu performance by the Second Company. In April 2021, Costume Supervisor Jennifer Carroll and company artist Kelsey Ivana Hellebuyck entertained members with a virtual tour of the costume shop at the Bolender Center.

2020-2021 BOLENDER SOCIETY COMMITTEE

Angela Walker, *Chair*
Carolyn Parkerson,
Vice Chair
Anna Allen

Gay Dannelly
Susan Hangauer
Zack Hangauer
Dr. Richard Jensen

Siobhan McLaughlin Lesley
CiCi Rojas
G. Mark Sappington, J.D.
Barbara Storm

The Bolender Society was named for the beloved Artistic Director Emeritus [Todd Bolender](#), who transformed Kansas City Ballet with his artistry and vision. The Bolender Society is Kansas City Ballet’s premiere philanthropic group. Members generously make a monthly gift of \$200 or an annual gift of \$2,500 or more.

153 total
Bolender Society member
households in 2020-2021

Bolender Society members
contributed **\$386,179** to the
Ballet’s 2020-2021 season

1,012 attendees participated in
virtual Bolender Society events
and **243** joined in-person
events when able



A LONG HISTORY WITH KANSAS CITY BALLET

Sue Ann and Dick Fagerberg have a long history with Kansas City Ballet. It was the 80s when Sue Ann joined the Kansas City Ballet Guild.

Sue Ann Fagerberg grew up loving dance and taking lessons in Paola and Olathe. Dick had some high school experience with the arts through musical theatre at Shawnee Mission East, but his real interest in ballet began when he met Sue Ann.

The couple moved to Kansas City in the mid-70s. Sue Ann's interest in the Kansas City Ballet began when Todd Bolender became artistic director in 1981. "The availability of a live performance with professional dancers was so exciting," she says. Her participation in the Ballet Guild at that time brought her to performances and soon enough Dick joined her. Once there, they were hooked. "Ballet, in particular, stimulates many senses of the imagination," Sue Ann says.

"I enjoy the artistic talent and the escape from everyday life," she says. "I've watched the recent New Moves episodes, all of them, and some more than once. I think it is a wonderful idea that I hope continues."

True to his roots, Dick appreciates the story ballets like *Tom Sawyer: A Ballet in Three Acts*, *The Wizard of Oz*, *Cinderella*, and more.

"Every year we volunteer to work the Guild's Boutique at performances of *The*

Nutcracker. It is such a thrill to see the really young kids dressed up and smiling with joy at what they have just seen on stage," Dick says.

The pair are particularly grateful for live music at performances so they made an endowment gift to Kansas City Ballet to preserve live music at performances in the future.

"Our hope is that there is continuity and growth for the organization, including more productions," Dick states. They would also like to see more invitations for the Company to tour. The last tour was in 2017 when KC Ballet was invited to perform Devon Carney's *The Nutcracker* at the Kennedy Center in Washington, D.C.

Closer to home, Dick says he hopes the Ballet continues to provide enriching experiences for all—a break from everyday life issues. He believes enjoying a performance of great beauty, art, music, and athleticism energizes the soul.

As Dick puts it, "Our hope is for the audience to continue to grow and recognize the treasure they have in KC Ballet. Performances are a big part of our lives, personally. We are looking forward to attending events this fall."



ADVOCATES & ENTHUSIASTS: THE KANSAS CITY BALLET GUILD

Despite the challenges of a world-wide pandemic, the 160+ members of the Kansas City Ballet Guild contributed an impressive \$200,000 to Kansas City Ballet through the virtual Nutcracker Ball and the clever Ballet in a Box fundraising lunch. Guild members kept connected to the Ballet and each other through monthly Guild meetings on Zoom as well as book club and movie nights. Everyone was excited to be able to hold the final luncheon of the year in-person at the Carriage Club.

Many thanks to President Juliette Singer, Nutcracker Ball Chairmen Edie Downing and Gail Van Way and all the officers and members of the KCB Guild for their unwavering spirits and support over the past year.

2020-2021 GUILD BOARD

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Gala Vice Presidents 2022



Michel Hamlett-Weith, Bev Evans and Lisa Hickok at the Guild Spring Luncheon on May 13, 2021 held at Carriage Club.



Felicia Bondi, Wendy Melland, Pauline Henne, Sunday Siragusa, Joyce Middendorf, Julia Steinberg, Marybeth Hershey and Christine Waldschmidt at the Guild Spring Luncheon.



Chairs of the Guild Spring Luncheon, Carol Marr and Jo Anne Dondlinger.



KCB FOUNDER DOKOUDOVSKA HONORED AT 2020 VIRTUAL NUTCRACKER BALL

Kansas City Ballet Founder Tatiana Dokoudovska was selected as the 2020 Nutcracker Ball Honorary Chairman in Memoria. Miss Tania, as she was affectionately known, moved to Kansas City and started a civic ballet company that became Kansas City Ballet.

Jeanie Quick Murphy believes that for Miss Tania, having lived through what she did, COVID-19 would just be another blip. "She went dancing on tour with a falsified work permit as a very young person. She lived through a war, she lived through illness, she lived through so many things that I think she would just say keep moving on, keep rehearsing, keep taking class, we'll get where we need to be. She would have pushed for all of that."

"She wanted us to love the art form. I think she would be very, very, very proud. I don't think she could have ever dreamed we'd be where we are today. Her drive and determination inspired us to keep it going. We all carry her legacy. We try to make her proud," Lisa Merrill Hickok said.

Tatiana Dokoudovska's legacy continues to be honored and preserved through the Tatiana Dokoudovska Library for Dance at the Bolender Center, the archives, and her former students. She planted a seed that continues to grow here in the midwest. Initially, in the 1950s, people thought it would never work. She, and those who've come after, have shown them.

NUTCRACKER BALL 2020



Artistic Director Devon Carney and Executive Director Jeffrey J. Bentley at the special broadcast event of Kansas City Ballet Guild's Nutcracker Ball on November 21, 2021. Photo by Karen Badgett.



Randy Downing and Kansas City Ballet Guild Nutcracker Ball 2020 Co-Chairman Edie Downing with fellow Co-Chairman Gail Van Way and Charles Van Way. Photo by Larry F. Levenson.



MEETING THE CHALLENGE OF LEADING THE GUILD THROUGH A PANDEMIC

When Juliette Singer moved to Kansas City 10 years ago, her realtor encouraged her to join Kansas City Young Matrons. From those contacts she was guided to Kansas City Ballet's [Guild](#).

It wasn't a stretch for Juliette to enjoy supporting Kansas City Ballet. As a child, she took ballet classes as a supplement to her gymnastics training. Taking in *The Nutcracker* with her Grandma and cousins was a beloved tradition.

After enjoying her time as a member, Juliette decided to make an even greater commitment as President of the Guild for the 2020-2021 Season.

"I saw what the job entailed and I knew I could do it," Juliette says. "But this year the job turned out to be much different. It was kismet that I was computer savvy enough for the needs of this year."

Due to the pandemic safety restrictions, the Guild, like most organizations, needed to find alternate ways of meeting and maintaining relationships. For Juliette, her transition to the presidency happened virtually.

All of the monthly meetings, the 2020 Nutcracker Ball, and book club events took place over Zoom or similar platforms. The exception was the Guild's Spring Luncheon which, incidentally, is where the president

turns over the role to their successor. Juliette reflects, "I had none of the in-person pleasantries and joys of this job, but I had all of the behind-the-scenes work. The isolation was the challenge for me."

There were definitely moments that stood out as highlights. "Peggy Beal served as president-elect. She was really terrific because she knew the ins and outs with bylaws and rules. And, of course, I couldn't have done it without Edie and Gail the ball chairs. The Walkers were also key. John served as past president and Angela knew everyone and who to talk to. They were wonderful. As membership chair, Sarah Ingram-Eiser was instrumental to maintaining our membership numbers. She managed to make sure the Guild was still well represented and attended," Juliette remembers.

In the end Juliette was astonished at how much support the Ballet received.

"It was remarkable just how many people donated their tickets and didn't ask for money back," she said.

"For me, I love the Ballet and my involvement started as a way to meet people and help people and the community. The degree of support from the community was astonishing."

The Guild contributed
\$200,000 to the
Kansas City Ballet

163 members participate in
the Guild, with **52%** at the
sustaining Relevé level

\$184,000 was raised from the
Nutcracker Ball Broadcast Event,
with support from Tico Productions



BARRE KC YOUNG PROFESSIONALS

This season BARRE KC stayed connected virtually and through socially distant events such as the Bring-Your-Own-Picnic Gathering and social media posts of KCB dancers with their pets. The annual Soirée pivoted to the virtual space as well.

The BARRE Soirée at Home celebrated 20 years of the KC Ballet's R.O.A.D. Program. The Zoom event featured a performance by KC Ballet's Second Company and a special video celebrating 20+ years of the R.O.A.D. Residency Program. Virtual guests received a Party Package to enjoy at home that included wine from Amigoni Urban Winery, chocolate from Panache Chocolatier, a bundlet from Nothing Bundt Cakes, and coffee from Parisi Artisan Coffee. BARRE KC also held a 50/50 raffle and one lucky Soirée participant won a Golden Ticket experience to The Inn at Meadowbrook in their party package!

The Soirée raised over \$6,800 for the R.O.A.D. Residency Scholarship Schools.

2020-2021 BARRE KC BOARD

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Cerner

Joseph Willis, Vice President
Dahmer Contracting Group

Jacquie Ward, Soirée Chair
UMB Bank

Katherine N. Del Signore
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Alfredo Garcia, Ph.D
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Peggy & Andrew Beal

[Boulevard Brewing
Company](#)

Marilyn A.W. Gaar, in loving
memory of Norman E. Gaar

Angela & John Walker

[BARRE KC](#) members go behind-the-scenes and share their love of ballet with other young people at a wide variety of social, educational, and networking events year-round. Members can further their involvement and impact on the Kansas City community through BARRE KC leadership opportunities and fundraising events that benefit the Reach Out And Dance (R.O.A.D.) Scholarship Program!



LEADING A COMMUNITY TO DANCE

Paula Klasek's interest in Kansas City Ballet started a few months before she moved to Kansas City. She had always loved ballet growing up and began looking to find like-minded people who enjoyed attending performances and being involved with the organization. Paula quickly discovered what she was looking for in BARRE KC, a group of young professionals who love ballet.

"I really view BARRE as a stepping stone for people that have an interest and want to find a group to experience ballet with," Paula said. "It's better when you can share that with others." She describes the organization as a place to find community, and encourages participation in events like backstage tours and educational opportunities.

Paula joined the BARRE KC board to contribute ideas, coordinate events, and organize behind the scenes. "I look at ballet as something I love and want to thrive, and I look for what I can do to move it along," she shares. She enjoys meeting BARRE KC members, Ballet staff, and dancers, finding common ground, and learning their stories.

She draws inspiration from the dancers themselves, and reminisces in particular about seeing them perform in The Holiday Show: "It was the first time I'd seen anyone dance in almost a year at that point, and I teared up seeing them dance and just pushing forward no matter what. That was

hugely motivational, because if they can do that, then I can do my part."

This year's annual Soirée was a particular point of pride for the season. The event supports Kansas City Ballet's Reach Out And Dance (R.O.A.D.) Scholarship Program, and BARRE KC wanted to be sure to provide that financial support despite the impact of the pandemic. They hosted the event virtually – a first for their planning team – and ended up raising almost \$7,000. "I know we are all looking forward to having an in-person event next time, but it was really nice to have some positivity come out of the year of challenge," Paula said.

Paula is excited for the upcoming season of performances and being able to once again share experiences in person. She has high hopes for the expansion of BARRE KC and helping the next generation of students impacted by dance.

"I really hope we can expand our reach into more young professionals in KC. BARRE is a wonderful way for those who already have an interest in ballet to share it," Paula said. In addition to sparking that passion in new people, she wants to build up the organization's philanthropic efforts. "I would love BARRE to find additional ways to support the R.O.A.D. Program and what it's doing for Kansas City and the community."



“After dancers spent more than half a year on Zoom in their basements, kitchens, garages, and living rooms. the process of bring The Holiday Show to life was full of challenges and wonderful rewards.”

*-Devon Carney,
Kansas City Ballet Artistic Director*

*Dancers Whitney Huell & Joshua Bodden in
Parrish Maynard's Technicozi.*

THE HOLIDAY SHOW • DECEMBER 18-31, 2020

“It was such a fantastic experience to share all of the holiday-themed world premiere works with our audiences even if it wasn't in person. To stay connected with our community through this tough time has meant so much to us.”

*-Devon Carney,
Kansas City Ballet Artistic Director*



Kansas City Ballet Dancers in Devon Carney's WinterTide.



A HOLIDAY MIRACLE

In the fall of 2020, Kansas City was under strict rules regarding performances which were limited to fewer than 100 people. So, while it meant our annual performances of The Nutcracker had to be cancelled, there seemed to be some hope that a performance for an extremely limited audience was possible. The Holiday Show at the Bolender Center began to take shape.

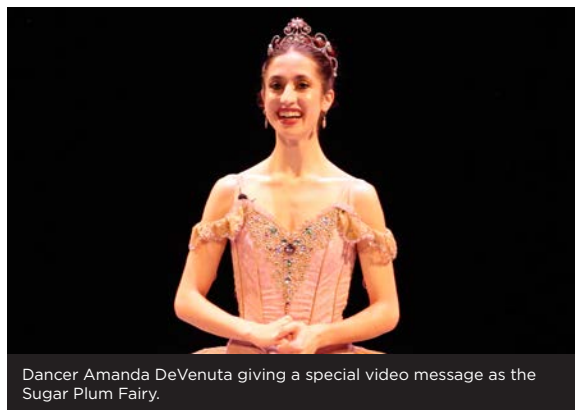
The Holiday Show included a mix of new ballets with a holiday/winter theme along with pieces from the holiday favorite *The Nutcracker*. Plans for in-person performances continued with limited audiences, masks and social distancing. In just a matter of days, the entire run was sold out.

However, cases of COVID-19 in KC spiked again and even more stringent guidelines were implemented. A week before opening, The Holiday Show was cancelled. The Ballet faced two problems: one, disappointed ticket buyers, and two, losing badly-needed revenue.

That's when the creative wheels started turning. The result was filming all eight ballets to produce a stunning virtual performance to spread the holiday spirit, not the virus. All ticket buyers were alerted they would receive a link to view the virtual performance in time for the holidays—a gift to our devoted audience. The production received more than 1,000 views during its limited run.

The 26th Annual Sugar Plum Fairy Children's Ball also had to move online to keep

everyone safe and healthy. The Children's Ball held an online raffle and silent auction raising over \$7,000 for the Kansas City Ballet School. Virtual Children's Ball guests received a special video message from Sugar Plum Fairy Amanda DeVenuta as well as a reading of *The Nutcracker* by local celeb Christa Dubill.



Dancer Amanda DeVenuta giving a special video message as the Sugar Plum Fairy.

KCB received comments from appreciative viewers:

"I just wanted to pass on my compliments for the extraordinary Holiday program this year. I've watched it a couple times now, and my wife and daughter, who had also planned to attend the live performance, have watched as well...Spending time with the virtual ballet was a special treat for us."

"My compliments to all the amazing dancers, choreographers, and everyone who worked on the production. The Charlie Brown number was about the best thing I've seen this year!"

PERFORMANCES



New Moves returned virtually this season with a twist: all 13 original works were filmed in beautifully iconic KC locations.

Each 20-minute episode included bonus features like interviews and behind-the-scenes footage.

New Moves: The Broadcast Series received over 11,000 views for an average of 850 views per episode.

MISGUIDED

Choreography CAROLINE DAHM
Cinematography JOHANNA BROOKS
& KENNY JOHNSON
Music CAROLINE DAHM,
SCHWARZMODEL, TRAVIS LAKE
Filmed at NERMAN MUSEUM OF
CONTEMPORARY ART

*Dancers Danielle Bausinger & Joshua Bodden.
Photo by Devon Carney.*

NEW MOVES: THE BROADCAST SERIES • FEBRUARY 18-MAY 20, 2021

“...Kansas City Ballet demonstrated a willingness to explore and connect in new ways, providing an exceptional opportunity to show this arts community to the world.”

*-Libby Hanssen, KC Studio review of
New Moves: The Broadcast Series*

FELICITY FOUND

Choreography MARGARET MULLIN
Cinematography AWSTUDIO
Music ANTONIO VIVALDI
Filmed at KANSAS CITY MUSEUM

*Dancers Kaleena Burks & James Kirby Rogers.
Photo by Elizabeth Snell.*





A NEW WAY FOR NEW MOVES

In early 2021, the annual New Moves performance, which had been postponed in 2020, was again in jeopardy. In-person performances were still banned due to COVID-19 restrictions. Kansas City Ballet Artistic Director Devon Carney once again looked for possibilities for the dancers to continue to perform in any way they could.

"The reality was that we had no stage to perform on. It was clear that the relatively untapped digital world was the only direction to go to continue to bring new works to life in the midst of the pandemic. It was truly an inspirational time," Devon remembers.

In addition to taking the performances digital, increased collaboration was key, both with choreographers to create new works and with other Kansas City iconic arts locales and institutions who were facing their own challenges. Epic Kansas City locations like the Nelson-Atkins Museum of Art, Union Station Kansas City, the Kemper Museum of Contemporary Art, the American Jazz Museum, and the Kansas City Art Institute were used, among others.

New Moves: The Broadcast Series emerged.

Each episode featured a brand new ballet by Kansas City Ballet Artists or an emerging and established choreographer. In fact, several choreographers were already contracted from 2020 to create works for that program, but just how would they choreograph remotely? It raised an interesting dilemma that required a creative solution.

Choreographer and soloist with Pacific

Northwest Ballet, Price Suddarth, previously had created a work for KC Ballet's 2019 New Moves program and had been commissioned to choreograph for the 2020 New Moves program as well.

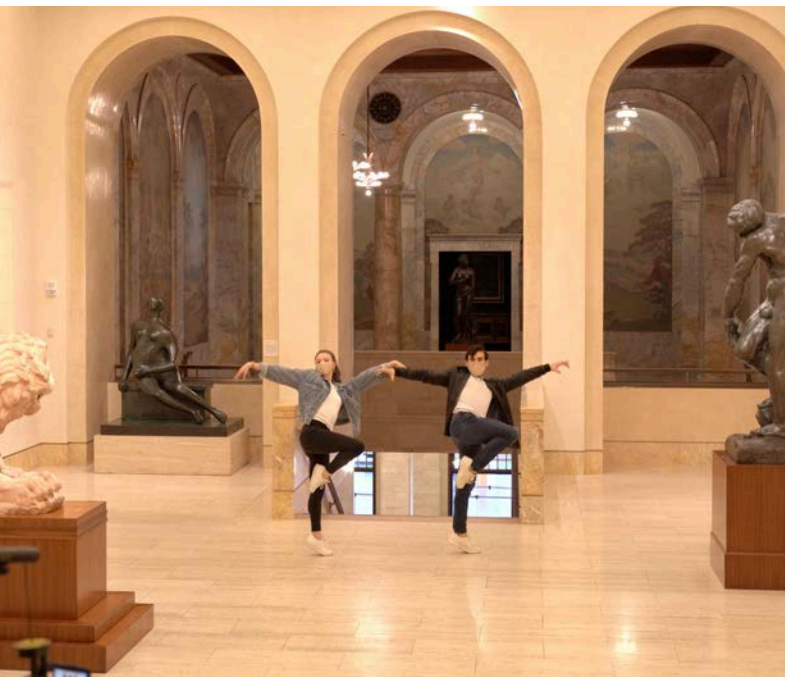
Price had this to say about the process: "We're used to creating something under specific guidelines and rules that we have for ourselves in a studio space. When you take yourself out of the situation, you're in your basement on Zoom. Your dancers can't hear you and they have masks on. Suddenly you have to recreate just how you create which eventually, for me, meant that I had to learn to let go."

Price had to let go of some of the control because he was literally a face on an iPad that was mounted on a special stand. He had to rely on someone to physically move him around the studio in order to see the space and what was happening.

From preparing the dancers by teaching them 'theme steps' so they understood the feel of the work to discussing his vision with the cinematographer to capture what he was imagining as the viewpoint, Price found ways to lay the foundation for the direction he wanted the piece to go.

"At the end of the day, the work ended up being gorgeous because we were approaching it as a singular goal, constantly reinventing to suit the circumstances. This whole process has opened me up to a greater level of trust in my collaborators of dancers, cinematographers, lighting designers, costume designers and composers."

PERFORMANCES



DANCES AT A GALLERY

Choreography COURTNEY NITTING
Cinematography JOHANNA BROOKS & KENNY JOHNSON
Music SUNDANCE REMIX
Filmed at THE NELSON-ATKINS MUSEUM OF ART

*Dancers Lilliana Hagerman & Cameron Thomas.
Photo by Kenny Johnson.*



SONGS WITHOUT WORDS

Choreography JAMES KIRBY ROGERS
Cinematography JOHANNA BROOKS & KENNY JOHNSON
Music FELIX MENDELSSOHN
Filmed at THE KEMPER MUSEUM OF CONTEMPORARY ART

*Dancers Emily Mistretta & James Kirby Rogers.
Photo by Kenny Johnson.*



BONES OF CHAOS

Choreography MARIKA BRUSSEL
Cinematography BRAD AUSTIN/KANSAS CITY PBS
Music BEN JUODVALKIS
Filmed at BELGER CRANE YARD STUDIOS

*Dancers Whitney Huell & Humberto Rivera Blanco.
Photo by Elizabeth Snell.*



THE SHAKESPEARE CYCLE TRIPTYCH

Choreography HELEN PICKETT
Cinematography BRAD AUSTIN/KANSAS CITY PBS
Music PETER SALEM
Filmed at KANSAS CITY PBS STUDIOS

*Dancers Naomi Tanioka, Gavin Abercrombie & Cameron Thomas.
Photo by Brad Austin.*



CORRIDORS

Choreography PRICE SUDDARTH
Cinematography RON BERG STUDIO
Music PETER SANDBERG
Filmed at THE KAUFFMAN CENTER FOR THE PERFORMING ARTS

*Dancers Amanda DeVenuta, Heather Nichols & Cameron Thomas.
Photo by Elizabeth Snell.*



BASIE LAND

Choreography CAMERON THOMAS
Cinematography CHRIS BURROW PHOTOGRAPHY
Music VINTAGE KANSAS CITY JAZZ
Filmed at AMERICAN JAZZ MUSEUM

*Dancer Sidney Haefs.
Photo by Devon Carney.*



TENEBRA

Choreography CHRISTOPHER COSTANTINI
Cinematography CHRIS BURROW PHOTOGRAPHY
Music PORTER ROBINSON, "SPITFIRE REMIX"
Filmed at CHARLOTTE STREET FOUNDATION

*Dancer Courtney Nitting.
Photo by Devon Carney.*



VELVET VACANCY

Choreography EMILY MISTRETTA
Cinematography CHRIS BURROW PHOTOGRAPHY
Music ANNA STROMER
Filmed at GEM THEATER

*Kansas City Ballet Dancers.
Photo by Devon Carney.*

PERFORMANCES



CHAPTER ONE:7.10

Choreography PRICE SUDDARTH

Cinematography CODY BOSTON

Music ALFONSO PEDUTO

Filmed at NATIONAL WWI MUSEUM AND MEMORIAL

*Dancers Georgia Fuller & Christopher Costantini.
Photo by Devon Carney.*



TRAIN OF THOUGHT

Choreography YURY YANOWSKY

Cinematography CODY BOSTON

Music PETER I. TCHAIKOVSKY

Filmed at UNION STATION KANSAS CITY

*Dancer Kevin Wilson.
Photo by Devon Carney.*



IN THE MAKING

Choreography BEN NEEDHAM-WOOD

Cinematography JOHANNA BROOKS

Music BENJAMIN TISSOT

Filmed at KANSAS CITY ART INSTITUTE

*Kansas City Ballet Dancers.
Photo by Devon Carney.*

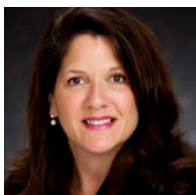


KEEPING BALLET STRONG IN THE COMMUNITY

BOK Financial has been a proud sponsor of Kansas City Ballet's New Moves for several years. During this last season, the Ballet pivoted the performance to an online digital series due to the continued concerns of the pandemic. BOK Financial stepped up when asked to move their support to the in-person performances at Starlight Theatre.

Molly Kerr, Private Wealth Market Executive, is integral to BOK Financial's relationship with Kansas City Ballet. She explains, "Sponsorship of New Moves is different and non-traditional and allows us to provide a new experience while entertaining clients. Our ability to support something so important during the pandemic was invaluable. The clients were so grateful to be in person for a major performance –a first since the city shut down. It was a wonderful collaborative event between Starlight and Kansas City Ballet on a beautiful evening."

Noël Fallon, Community Relations Manager, shares, "BOK Financial's core values include 'actively advancing the communities we serve' through board council and making gifts non-profit organizations. The arts, specifically the Ballet, is a staple in the community, they are a big deal in Kansas City; that's something that differs from other large metropolitan areas. The arts fuel the KC community, so bringing that together with the business community is important to BOK Financial."



As a member of the Business Council, Molly has provided time, leadership and personal support to the Ballet. Thank you to BOK Financial for helping to keep Kansas City Ballet strong and continuing to serve our community.

***"At BOK Financial we stand ready to support the Ballet."** –Molly Kerr*

THE BUSINESS COUNCIL

Corporate partners with Kansas City Ballet enjoy increased marketing visibility, exclusive benefits, and strengthened community and employee engagement. The Business Leadership Council is comprised of dedicated business leaders who are passionate about creating a thriving business and arts community in Kansas City. The Leadership Council seeks to establish connections between the Ballet's performances, School, and community programs and local businesses.

2020-2021 BALLET BUSINESS LEADERSHIP COUNCIL

Tracy Musolf, *Council Chair*
[Lockton](#)

Kendra Gage
[Performance Rehab](#)

Rachel Merlo
[Google Fiber](#)

Nathan Benjamin
[Burns & McDonnell](#)

Molly Kerr
[BOK Financial](#)

Bridget Romero
[Lathrop GPM](#)

Consuelo Cruz
[Belger Cartage Service, Inc.](#)

Linda Lenza
[Bank of America](#)

Chris Teddy
[JE Dunn Construction](#)



“The arts find a way. They always find a way, no matter what the obstacles to create beautiful art for our people. We love our city, and we love our arts. So that’s our resiliency. It’s happening.”

-Devon Carney in KHSB-TV interview.

THE 61 AND 94

Choreography MELODY MENNITE
Music JAMES TEMPLETON

Kansas City Ballet Dancers.

KANSAS CITY BALLET AT STARLIGHT • MAY 21-22, 2021 • STARLIGHT THEATRE

“It’s just such an honor to be able to have a chance to say thank you to our frontline and essential workers. What they have done for us in this country and around the world is substantial and impossible to actually say a full proper thank you. It’s just impossible.”

*-Devon Carney,
Kansas City Ballet Artistic Director*

SANDHUR

Choreography DEVON CARNEY
Music LAMBERT, MONKEYBRAIN,
MAX RICHTER

Dancer Courtney Nitting with Company Dancers.





JUPITER'S COURT

Choreography CHRISTOPHER RUUD
Music WOLFGANG AMADEUS MOZART

Kansas City Ballet Second Company Dancers.

T-3
Choreography KRISTI CAPPS
Music ARCANGELO CORELLI

Dancers Whitney Huell, Courtney Nitting, & Christopher Costantini.





LOOKING FOR PERILUNE

Choreography EMILY MISTRETTA
Music SIGUR ROS, SEBASTIAN
TELLIER, JOEP BEVING

Kansas City Ballet Dancers.



VECTORS

Choreography
PARRISH MAYNARD
Music
KENNETH CURSHNER

Kansas City Ballet Second Company Dancers.

ALEA IACTA EST
Choreography JAMES KIRBY ROGERS
Music OLIVER GLYNN

Dancers Kaleena Burks & James Kirby Rogers.





KANSAS CITY BALLET RETURNS TO THE STAGE AT STARLIGHT THEATRE

Kansas City Ballet made its exciting return to the stage with an outdoor performance at Starlight Theatre. This was the first time the Company had the opportunity to be on stage in front of a live audience in 15 months – since February 2020, when the company performed Swan Lake. It was a night of many firsts as it was also Kansas City Ballet's Starlight debut. The two Kansas City institutions came together for an unforgettable show and a unique opportunity to help support each other after a tough year for the arts.

Kansas City Ballet also took the opportunity to give back to local frontline and essential workers. The Saturday, May 22 matinee performance honored these dedicated people, who could attend for free, as the Company's way of saying thank you for their work during the pandemic.

"The feeling around the company right now is one of electric excitement," Devon Carney said. "It's what we do. It's what we love."

The performance featured all brand new works by extraordinary choreographers, including KC Ballet's Artistic Director Devon Carney, Ballet Masters Kristi Capps and Parrish Maynard, Second Company Manager

and Ballet Master Christopher Ruud, Principal Dancer at Houston Ballet Melody Mennite, and KC Ballet Company dancers Emily Mistretta and James Kirby Rogers. For the dancers, getting back on stage meant getting back to connecting with the audience without a screen in between.

Though social distancing, safety protocols, and masks were required at all performances, the joy of being back together overpowered the restrictions. Making it back to the stage for a live audience is a sign of renewal and hope for the future.



Supporters gather in celebration prior to a performance at Starlight.
Photo by Elizabeth Snell.



YOU KEPT US STRONG

Thank you! We couldn't have done it without you. You inspire us! We could say that phrase to you a million times, and it still wouldn't express our true sense of gratitude to you.

As the pandemic demolished 'normal' for us all in spring 2020 and then hit the gas through the rest of 2020 and now well in to 2021, you have continued to provide philanthropic support to the Ballet.

In spring 2020 you were encouraged to *Be Our Hero*. Then, just when we needed it most in fall 2020, it became clear that *You Lift Us Up*.

Without revenue from ticket sales since February of 2020, the Ballet's need was strong. Subscribers, ticket holders, parents of students in our school as well as donors stepped up by contributing back their tickets, tuition and also making gifts on top of that generosity. Nationally, giving to the Arts declined by 9.5% in 2020, but because of you and others like you, giving to Kansas City Ballet increased by nearly 5%.

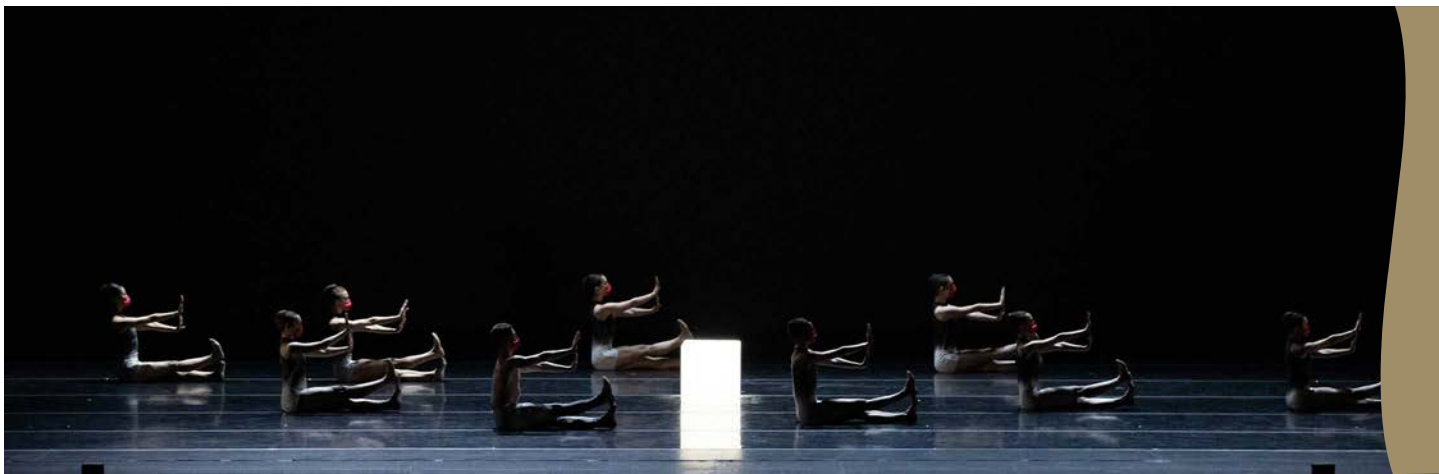
Kansas City Ballet Chief Development Officer Jennifer Wampler shared: "Both of our matching donors for the You Keep Us Strong campaigns wished to remain anonymous. The first match came from a long-time supporter of the Ballet who wanted to inspire current and new donors to make a gift to the ballet. The second match was given by someone who was inspired by what Kansas City Ballet had been doing to provide dance to our community. These two generous supporters set the tone for giving."

Over the entire season, you and our other generous donors have given more than double what the Ballet receives during a 'normal' year - just two seasons ago.

"We've been so blessed with such generous people who care so much for the Ballet," Jennifer admits. "We couldn't have kept the Ballet going without them. These special people are an inspiration to all of us who work for the Ballet. Really, *You Lift Us Up!*"

KANSAS CITY BALLET THANKS ITS HEROES

We recognize the individuals, companies, and foundations who have donated tickets, tuition, and gifts to the Ballet in the wake of the coronavirus pandemic. For a full listing of contributors, please visit kcballet.org/donate/hero-contributors.



HELP THROUGHOUT THE PANDEMIC

Kansas City Ballet lost nearly \$5.0 million in ticket and tuition revenue during the 2020-2021 Season. Despite these revenue shortfalls, the ballet ended with an operating surplus, due to increased donor support, cutting expenses, and federal stimulus funding.

Kansas City Ballet took advantage of several federal financial assistance programs to help fund operations from the beginning of the pandemic through this current year including:

- Paycheck Protection Program (Forgivable Loan) (PPP)
- Employee Retention Credits (ERC)
- Shuttered Venue Operations Grants (SVOG)

These federal programs have been a life raft for so many arts organizations around the country including Kansas City Ballet. This funding provides the Ballet significant financial security as we plan for the coming season and the growing uncertainties of a continuing pandemic.

Executive Director Jeffrey J. Bentley explains, “What has truly saved the day for us has been the personal gifts that have been flowing in from supporters and the community. The federal and state resources that we were able to access have made a huge difference, but these were one-time events, not to be repeated. The most valuable gifts are those that are forthcoming every year; your gifts have a real impact. They allow us to not only operate daily but give us the ability to plan into the future. Because we know you will be there for us over time - because you have been.”

Dancers and audience members exclaim their gratitude:

“These past two seasons have been a struggle for the ballet world, but I am so grateful to be experiencing them here with KCB. I can’t wait for the ballet to be back in full swing and performing live again.” –Company Artist Heather Nichols

“Getting to perform for a live audience is so fulfilling. After a long year absence of audiences, getting back out on stage is really exciting for all of us!” –KCB II Dancer Troy Santulli

“While I am not a season subscriber, I am a follower of your marvelous company. Thank you so much for the digital experiences you have given us this past year. You have so generously featured spaces we need to appreciate and remember! Thank you.” –Doreen M.

“Thanks for giving us a way to enjoy your art in this new way, a virtual way. Especially when we see it done without literal hands-on development of production, so to speak, as Price Suddarth and Yury Yanowsky did. Bravo for New Moves”! –Bob and Nancy L.



2021 SUMMER INTENSIVE AUDITIONS SUCCESSFULLY PIVOT

The pandemic provided more than a few challenges to business as usual for Kansas City Ballet School. This was especially true of the audition process for the Summer Intensive Program. When you cannot travel and observe students in-person, how do you make selections for summer intensive placements?

Kansas City Ballet School Director Grace M. Holmes hatched a plan to collaborate with a dozen other Summer Intensive programs facing the same dilemma. According to Grace: “This was such an exciting adventure for all of us – it was the first national project that included a total of 13 professional ballet schools from all over the U.S. Every school had the chance to see students across the country without leaving our hometowns. It was a fantastic opportunity not only for the schools but also for our families. Students could do one audition and be auditioned by multiple schools, greatly increasing their potential for summer intensive placement and scholarships.”

While Grace admits nothing can replace being in the room with students, she is convinced the online national auditions definitely saved the day this year.

With such a unique solution in place, coordination was key. School Administrator Jessica Bacus created a functional audition schedule for 13 schools across four time zones.

“If you had told me at this time last year that I would be one of the people managing a large-scale national audition, I would have never believed you,” Jessica said.

In the end the results exceeded expectations. 731 students auditioned for the KCBS program in 14 cities as part of the National Summer Intensive Audition Tour (NSIA Tour). Of those, 604 students were accepted and 77 enrolled. With additional students auditioning in-person and through video, the program reached 101 students, the maximum number allowed with COVID protocol.

“As leaders on this national project, Kansas City Ballet School has gained respect on a national level, and we have bolstered a feeling of camaraderie throughout the professional ballet school arena. I am so thankful for Jessica and all of our colleagues for their insight and input as we navigated the virtual world, in real time. It not only takes a village; it takes a whole country of creative thinkers,” Grace says.

“We look forward to building on this past year’s successes and the wonderful opportunities that will present themselves in the coming summers.”



FROM CREATIVE MOVEMENT TO TRAINEE: A SUCCESS STORY

At age 3, Oscar Miller began taking Creative Movement classes at Kansas City Ballet School. His older sister was enrolled in classes, and his parents thought young Oscar might like them as well. They were right.

"I've had many teachers who have inspired me, Dmitry Trubchanov and Kim Cowen especially," Oscar says of his time at KCB School. "I've worked with them through Kansas City Youth Ballet for many years. I grew up dancing alongside Ms. Cowen in *The Nutcracker* and began learning mens' technique with Dima at a young age."



A young Oscar Miller at a photoshoot for the Academy brochure. Photo by Brett Pruitt & East Market Studios.

Oscar shares that his most memorable experiences at KCB have been performing with the Kansas City Youth Ballet, in *The Nutcracker*, and also his senior showcase this past spring. This past year he was part of the Daytime Program where students focus on their passion for dance training during peak hours and address their academic studies through online programs in the evenings and on weekends. Oscar graduated from high school in May and feels fortunate to have been able to balance his academic studies and dance time.

"It helped me become a stronger dancer with more rigorous hours. And I also formed a tight-knit group with my peers," he offers. While friends

are important, family is crucial for a young dancer. The Millers laid the groundwork by diligently enrolling him in and transporting him to classes and performances, filming auditions for schools, and attending performances themselves.

"My family has always supported my dancing in every way they can. They have always been there for me," he recalls.

Following his dream of a dance career hasn't always been easy. "My biggest challenge to overcome was a fractured tibia two years ago," he admits. "I broke the bone right after coming back to classes that year and wasn't able to return until the spring semester."

Of course, 2020 brought its own special issues including a lack of performance opportunities.

"Usually, performances are such a huge part of our training, and almost everyone is involved with the KCB performances as well as Youth Ballet," Oscar says. "Without them, this past year felt somewhat incomplete and lacked what would have been some valuable experiences."

His hard work and dedication to his craft paid off. Oscar was invited by Artistic Director Devon Carney to return this fall for the 2021-2022 season as a Kansas City Ballet Trainee, a member of the Second Company. It's an opportunity which will bring him a step closer on his path to a professional dance career.

Looking toward the future, his passion for ballet keeps him focused. "I think the thing I enjoy most about ballet is the constant capacity for improvement, the feeling of being able to always achieve better technique and artistry."



KANSAS CITY BALLET SCHOOL

The Kansas City Ballet School offers a wide-range of excellent training programs to a diverse body of students, including the Academy, the Daytime Program, Kansas City Youth Ballet, Summer Intensive, Adaptive Dance, Studio Classes, and the Second Company. Under the leadership of School Director Grace Holmes, the School is recognized as one of the top ballet training institutions in the United States.

Many students have used the focus, creativity, and dedication ballet has taught them to pursue and make their long-term goals come true, whatever they may be. Others have gone on to dance in prestigious college programs and with professional companies. For all, Kansas City Ballet School strives to foster a supportive environment and to provide superior instruction that makes a positive impact on its students of all ages, interests and backgrounds.

KANSAS CITY BALLET SCHOOL 2021 SENIORS

KCB is proud of the talented individuals who graduated from the School in 2021. Their next steps are listed below, if known. Congratulations, seniors!

John Aguirre
Kansas City Ballet Trainee

Sophie Barry
Kansas City Ballet Academy

Tatum Cox
*DePauw University,
major in Biology*

Ella Earp
*University of Alabama,
majors in Dance and
Psychology*

Alexi Fernandez
*American Musical and
Dramatic Academy,
major in Music Theatre*

Maddie Gosnell
State Street Ballet Trainee

Alena Harrison
Kansas City Ballet Trainee

Anya Henderson

Emma Claire Jones
*Taylor University, majors in
Philosophy, Political Science
and Economics*

Lucie Lane
*University of Kansas,
major in Elementary
Education, minors in
Spanish and Dance, and
KU Honors Program*

Alura Long
*Missouri State University,
major in Theatre*

Katie Mendelsberg
State Street Ballet Trainee

Oscar Miller
Kansas City Ballet Trainee

Bella Von Hofman
*University of Missouri-
Kansas City, major in Dance*



COMMUNITY ENGAGEMENT & EDUCATION

KC Ballet's Community Engagement and Education (CE&E) Department shares the joy of dance by engaging children and adults through affordable, accessible programs, making a significant positive impact around the Greater KC community for generations to come.

REACH OUT AND DANCE CELEBRATES 20+ YEARS

Kansas City Ballet's Reach Out And Dance (R.O.A.D.) program has been bringing dance to thousands of elementary school students in Kansas City for more than 20 years! [Watch a video](#) about our history or visit the website to learn more!

Kansas City Ballet celebrates this milestone anniversary by extending our gratitude and appreciation to the many schools that have partnered with Kansas City Ballet throughout the years.

We would like to extend our deep appreciation to all of the KC Ballet teaching artists and accompanists who have participated in the R.O.A.D. Residency Program who have kept students inspired and engaged in their classrooms and their homes.

"I hope they have fun and I hope they gain an appreciation for dance and the arts. But most of all I hope they realize that there is a great big world out there, and there's so much to see and so much to experience. That it motivates them to explore all of their opportunities for their future." –Dr. Joy Engel, Assistant Superintendent of Student Services, Turner Unified School District

"Dance makes me feel happy and it makes me go in my happy place sometimes because the music makes me feel calm and relaxed." –R.O.A.D. Scholar Student from Holliday Montessori

"It really did change my life. I absolutely loved it and I saw how it changed the lives of my peers and even my siblings that followed. My siblings absolutely loved being able to go through the R.O.A.D. program. When I was in high school my friends would still talk about it. It was so crazy to see six, seven, even eight years later how much of a difference that one year of once a week having someone come and work with us really impacted all of their lives and my life as well." –Natalia DaSilva, R.O.A.D. Alumna from Merriam Park Elementary

Kansas City Ballet celebrated **20+ years** of the R.O.A.D. program this season. Over the past 21 years R.O.A.D. has reached 3rd and 4th grade students in 47 elementary schools in the Kansas City area.

In 2020 R.O.A.D. pivoted to digital programming to continue to bring dance to students in their schools and homes. R.O.A.D. has grown from 17 schools in 2017 to **23 schools in 2020**.

Virtual programming for the 2020-2021 season reached 1,476 viewers and included Dance Speaks, KCB Dancer Chats, and a special panel called Stories of Resiliency: Black Dancers in the American Ballet World in KC.



R.O.A.D. SCHOLAR ROBERT HAWK: A JOURNEY TO DANCE

Robert Hawk, a 10-year-old from Kansas City Public Schools, has been participating in Kansas City Ballet's Reach Out And Dance (R.O.A.D.) program since the 3rd grade. "When I first started doing it, I thought it was pretty interesting and I liked that I made a lot of new friends. I thought the dancing was pretty nice, too," he remembers.

The Ballet's R.O.A.D. Residency program for 3rd and 4th grade students is a nationally recognized program. Teaching artists present STEAM-based curriculum in elementary schools during the school day that meets national and state education standards.

Talented 3rd grade students from Kansas City Public Schools in Missouri and Turner Unified Schools in Kansas are identified and invited to participate in a three-year program on scholarship at Kansas City Ballet's home, the Todd Bolender Center for Dance & Creativity. R.O.A.D. Scholars receive two tuition-free dance classes per week, free dancewear, transportation to and from the Bolender Center, and complimentary tickets for themselves and a family member to attend a Kansas City Ballet performance.

During his second year as a R.O.A.D. Scholar during the pandemic, participation was a little different. Instead of attending twice a week for an in-person dance class, the class was split into two groups. One group would take class via Zoom and the other would be

masked, distanced and in-person, then they would switch for the next weekly session.

His mother, Makeda Hawk says, "You could tell the teacher was very engaged in both sets of students. She would make sure their moves were precise, both those on screen and in class. He seemed to enjoy it and I'm glad about that."

Now about to start 5th grade and his third year as a R.O.A.D. Scholar, Robert shares what he has enjoyed about his past class experiences so far: "I really liked that we did different ballet dancing games and when we would learn about the different types of dancing and where they came from. And having a really good piano player was really cool."

In addition to dance, Makeda appreciates other opportunities the program provides: "They are learning about different music and the different beats. That's part of the reason that I wanted him to participate. We have a piano here at the house. I think that could be why he likes to play the piano a little bit because they have a live piano player in the classroom, and I'm encouraged to hear that."

This year, Robert is really looking forward to learning a lot of new moves, meeting new people and hearing some music that he hasn't heard before.



THE TATIANA DOKOUDOVSKA LEGACY SOCIETY

Miss Tania dedicated her life and resources to create Kansas City Ballet. We honor those who wish to continue her vision by leaving their own legacy as a member of [The Tatiana Dokoudovska Legacy Society](#).

The following acknowledges those who have submitted a legacy intention to Kansas City Ballet.

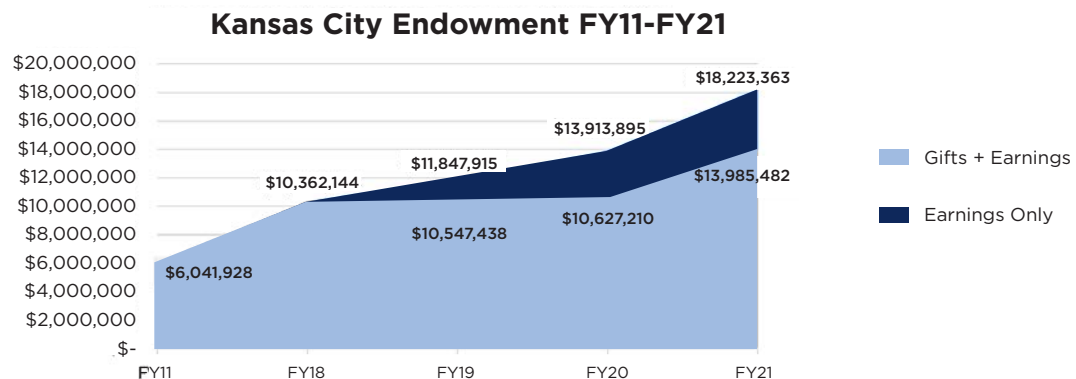
KANSAS CITY BALLET ACKNOWLEDGES THE FOLLOWING SUPPORTERS WHP HAVE SUBMITTED A LEGACY INTENTION		
Mary Cade Allen	Dr. and Mrs. Michael Frost	Jack and Paula Rowe
Anonymous (2)	John and Mary Hunkeler	G. Mark Sappington
Jeffrey J. Bentley	Dr. Richard Jensen and Ms. Gay Dannelly	Estate of James E. Taylor
Brand Family Fund	Estate of Lothar P. Krause	Angela and John Walker
Mike and Vicki Bray	Hazel Deana McClure	Estate of Shirley Weaver
Don and Pat Dagenais	P. Alan McDermott	Thomas F. and Loren Whittaker
Ann Darke	Estate of Marilyn Pierson Patterson	Rebecca Zandarski
Dr. Fred D. Fowler	Wendy and George Powell, III	
J. Scott Francis		





MOVING INTO THE FUTURE ENDOWMENT CAMPAIGN

The *Moving Into the Future* Campaign is a critical effort to secure Kansas City Ballet's future through a predictable and growing revenue stream. Under the leadership of Chairs Mike and Vicki Bray and Dr. John D. Hunkeler, the Ballet's endowment grew 30% from July 1, 2020 to June 30, 2021 through growth in the market and gifts from the Ballet's generous supporters. The Ballet is grateful to the Muriel McBrien Kauffman Foundation for the generous \$3.0 million matching grant. Cash gifts received through December 31, 2022 will be matched (subject to grant availability), doubling the impact of supporters' gifts to the endowment.



KANSAS CITY BALLET THANKS THE FOLLOWING DONORS WHO HAVE SUPPORTED THE MOVING INTO THE FUTURE ENDOWMENT CAMPAIGN

Joseph Appelt
ARRM Co.
Richard Belger and
Evelyn Craft Belger
Jeffrey J. Bentley
Brand Family Fund
Mike and Vicki Bray
Brownstone Construction
The Stanley J. Bushman
and Ann Canfield Fund
for the Reach Out And
Dance (R.O.A.D.)
Scholarship Program
Vince and Julie Clark
Ally, Dr. Jessie Ng, and
Dr. Tom Curran Fund
Don and Pat Dagenais
DGC Capital Contracting
Corp
Dave and Dee Dillon
Family Fund
Cathy and Steve Doyal
Ms. Dana Dunaway
Joseph and Diana Eisenach
Estelle S. and Robert A. Long
Ellis Foundation
Elsberry Family Foundation
Sue Ann & Richard E.
Fagerberg Ballet
Performance
Enhancement Fund

Sally Firestone
Philanthropic Fund
Susan and Zack Hangauer
Shirley & Barnett
Helzberg Foundation
Henry and Mary Beth
Hershey
Dr. and Mrs. Edward and
Kimbrough Higgins
Joan J. Horan Fund
The John Hunkeler Senior
Dancer Endowment Fund
ILCO Painting Corp.
Dr. Roger and Sandy
Jackson
Ms. Sandy Jennings
Gay Dannelly and
Richard Jensen Fund
Stratus Group/Courtney &
Peggy Jones
Muriel I. Kauffman
Endowment Fund
George Hodges
Langworthy, Jr., David
Evans Langworthy, and
George Hodges
Langworthy, Sr. Fund
Linda Lighton and
Lynn Adkins
Lockton Companies, Inc.

Colette and James Majerle
Mr. G. Dale Mathey
Robert Maynard
P. Alan McDermott
Siobhan McLaughlin Lesley
Rachel and Matt Merlo
Miller Family Fund in
memory of Alan McMillan
Dr. Linda E. Mitchell
Dr. Robert and Barbara
Clarke Nash Fund
OCS Builders/Mike
Nikolai, in honor of
Marisa Whiteman
George and Suzy Pagels
Carolyn and Bill Parkerson
Wendy and George Powell
Family Fund
Nan Ray
Retail Project Management
of NY, Inc.
Robert S. Fers, Inc.
Fred and Cindy Rock
Gigi and Gary Rose
Howard Rothwell and
Kathy Stepp Rothwell
Operations Fund
Rowe Family (Jack and
Paula Rowe)
G. Mark Sappington

Bill and Ginny Shackelford
III Fund
Derek and Linda Shoare
Christopher and
Lisa Sirridge
Gary A. and Kay M.
Smith Fund
Suzanne Shank and
Martin Smoler
Greg and Barbara Storm
Endowed Dancer Chair
The Estate of James
E. Taylor
The Thomas and Sally
Wood Family Foundation
The John and Angela
Walker Fund for
Live Music
Jennifer and Bryan
Wampler
Shirley Weaver Trust
Chris and DeEtte L.
Whiteman
Thomas F. and Loren
Whittaker
Patricia Martin and
Brian Woolley
Rebecca and Ken Zandarski

Includes gifts through June 30, 2021



PASSIONATE PHILANTHROPISTS SUPPORT KCB'S FUTURE

For 40 years, Colette and James Majerle have been Kansas City Ballet season subscribers. They've also supported the ballet as Bolender Society Members and as donors to the Ballet's Endowment Campaign.

Colette's love of ballet began as a student in her teens and she continued her studies through her 30s. She became a season ticket holder with friends, and at some point in the 80s, she needed a date and James stepped up and the pair have been attending ever since.

James also grew up with a connection to ballet. His older sister took ballet lessons from Kansas City Ballet Founder Miss Tania. For the Majerles, supporting the arts as well as education are vital to their family. They have chosen to contribute to Kansas City Ballet's Endowment Campaign. These funds will grow and continue to provide support for the Ballet's programs.

When asked why they give, James had this to say: "During my professional career, I learned it was important for individuals and businesses to set an example and to show that the more people contribute, the more people will contribute."

James said, "With any performing arts, you have to make an investment of time to

the art form to increase your appreciation. That's why having season tickets is really important, to acquire a knowledge and appreciation of the art form."

With all the many ballets they have attended, the Majerles have been fortunate to observe many dancers throughout their entire careers. Colette shares, "It is very rewarding to follow an apprentice as they advance, develop and assume increasingly leading roles in the company."

Over the years, Colette and James have witnessed so much change and growth of the company, from dancers, leadership, and performance venues. The couple has persisted in their commitment and love of the art form.

James shares: "Seeing the ballet at the Kauffman Center for the Performing Arts with a packed house, after many years attending in theaters not created for dance, is amazing. We now have a world class dance venue. As a lifelong Kansas Citian, I'm so proud."

"I want Kansas City to be recognized as a top cultural city," Colette says. "We have a top facility and a fantastic ballet company, I want the world to know about our cultural gem: Kansas City Ballet."



FINANCIALS

**Kansas City Ballet
Operating Statement of Activities & Changes
for the year ending June 30, 2021**

**YTD
Actual**

Earned Income

Employee Retention Credit	\$1,272,242
School (Academy, Studio)	\$722,537
KCB II	\$2,500
Summer Programs	\$67,627
Tickets	\$44,163
Rental & Other	\$31,162
Community Education & Engagement	\$5,131

Total Earned Income **\$2,145,362**

Contributed Income

Individual	\$810,430
Board	\$302,028
Corporate	\$168,400
Foundations	\$1,574,100
Government	\$115,270
Guild	\$200,000
Events/Misc. Income	\$17,692
In-kind Donations	\$29,706

Total Contributed Revenue **\$3,217,626**

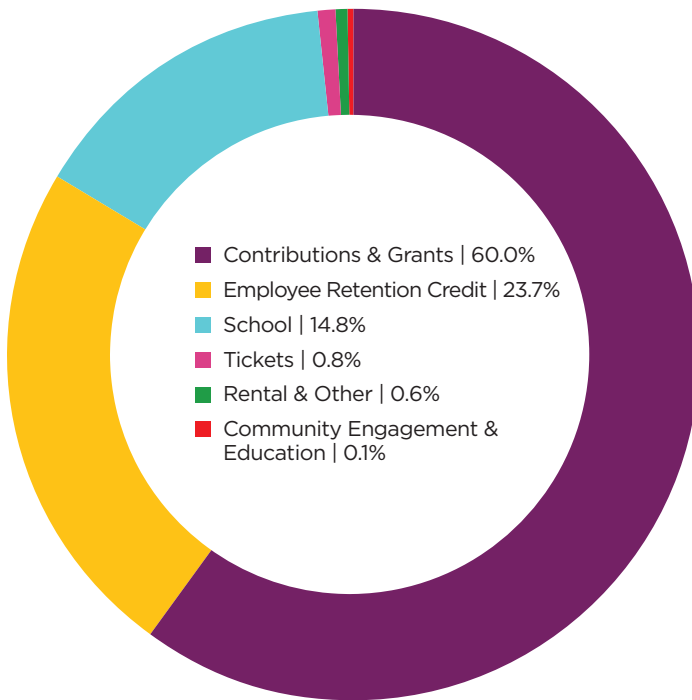
Total Revenue **\$5,362,988**

Expenses

Production	\$1,832,206
School (Academy, Studio)	\$880,935
KCB II	\$95,001
Summer Programs	\$44,869
General and Administrative	\$754,365
Building Expenses	\$536,463
Development	\$366,338
Marketing	\$360,902
Community Engagement & Education	\$125,365
Box Office	\$63,345

Total Expenses **\$5,059,789**

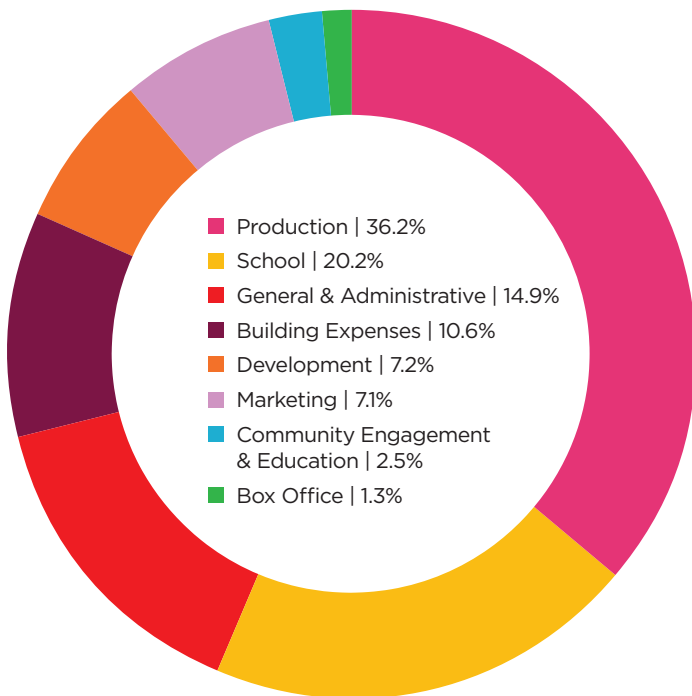
Revenue Over Expenses **\$303,199**



2020-2021 REVENUE

Contributions & Grants	\$3,217,626
Employee Retention Credit	\$1,272,242
School	\$792,664
Tickets	\$44,163
Rental & Other	\$31,162
Community Engagement & Education	\$5,131

Total Revenue	\$5,362,988
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2020-2021 EXPENSES

Production	\$1,832,206
School	\$1,020,805
General & Administrative	\$754,365
Bolender Expenses	\$536,463
Development	\$366,338
Marketing	\$360,902
Community Engagement & Education	\$125,365
Box Office	\$63,345

Total Expenses	\$5,059,789
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2020-2021 KANSAS CITY BALLET STAFF

ARTISTIC

Devon Carney
Artistic Director

Kristi Capps
Ballet Master

Parrish Maynard
Ballet Master

Christopher Ruud
Second Company Manager
& Ballet Master

Ramona Pansegrau
Music Director & Conductor

ADMINISTRATIVE

Jeffrey J. Bentley
Executive Director

Kevin Amey
Chief Operations Officer

George Hans
Chief Financial Officer

Gregg Markowski
Director of Finance

Mary Allen
Office Manager/Executive
Assistant

Kenneth Madlock
Building Maintenance
Supervisor

DEVELOPMENT

**Jennifer J.E. Wampler, MBA,
CFRE**
Chief Development Officer

Rebecca Zandarski, CFRE,
CSPG
Director of Gift Planning

Brent Kimmi
Director of Individual Giving

Julia C. Craig, MPA
Manager, Donor Relations
& Stewardship

Grace Lewis
Manager, Events &
Development

Rene Horne
Gift Processing Associate

Austin Kelly
Development Assistant

MARKETING & PUBLIC RELATIONS

David Anderson
Director of Marketing

Karen Badgett
Associate Marketing Director

Andrea S. Wilson
Marketing Manager

Elizabeth Stehling Snell
Digital Marketing Manager

Savanna Daniels
Graphic Design & Marketing
Coordinator

Ellen McDonald
Publicist

Mark Volk
Patron Services Manager

Kim Toigo
Patron Services Representative

COMMUNITY ENGAGEMENT & EDUCATION

April Berry
Director of Community
Engagement & Education

Sean Duus
R.O.A.D. Coordinator

Madeleine Arnzen
Community Education
Assistant

Teaching Artists
Madeleine Arnzen
April Berry
Mary Kay Cottrill
Sean Duus
Tina Ray
Ralonda Ruttman

Accompanists
Robert Beasley
Samuel Beckett
Vance Bollinger
Iona Feldman
Alyssa Murray
Andrew Ouellette
Roger Wilder

PRODUCTION

Amy Taylor
Director of Production

Victoria Frank
Stage Manager

Jennifer Carroll
Costume Shop Supervisor

Betti Jo Diem
Costume Assistant

SCHOOL

Grace M. Holmes
School Director

Kimberly Cowen
Principal & KCYB Director

Dmitry Trubchanov
*Men's Program Coordinator &
KCYB Associate Director*

Lynley Von Engeln
*Children's Division & School
Coordinator*

Jessica Bacus
School Operations Manager

Erin Steeley
Johnson County Administrator

Nora Burkitt
Adaptive Dance Coordinator

Administrative Assistants

Brigitte Benyei
Nora Burkitt
Courtney Davis
Alexa Glomp
Erica Lohman
Taryn Ouellette
Katie Romey
Charlie Weitkamp



Contact Information

Kansas City Ballet
Todd Bolender Center for Dance & Creativity
500 W. Pershing Road
Kansas City, MO 64108-2430

kcballet.org

EIN #43-6052680

Your Philanthropy Team

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KANSAS CITY BALLET

DEVON CARNEY
ARTISTIC DIRECTOR



KCBALLET.ORG