



DEVON CARNEY
ARTISTIC DIRECTOR

JEFFREY. J. BENTLEY
EXECUTIVE DIRECTOR

2021-2022 GRATITUDE REPORT



MISSION

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

INCLUSION STATEMENT

Kansas City Ballet believes in the right for all to experience full equity and inclusion. We strive to represent diversity in our company, staff, and school, and actively seek to cultivate dancers from diverse backgrounds.



VISION

Outstanding Dance Experiences Accessible to All

TABLE OF CONTENTS

Letters from Leadership	1
Board of Directors	2
Emeritus Council	4
Legacy Society	5
Kansas City Ballet Company Dancers	6
Kansas City Ballet Second Company	9
Performances	10, 13, 22, 28, 34, 40
The Bolender Society	12
Moving into the Future	16
Kansas City Ballet School	18
Kansas City Ballet Guild	24
Ballet Business Council	30
Live Music/Costumes	32
BARRE KC	36
Community Engagement & Education	38
Financials	42
Kansas City Ballet Staff	44

Dancer Gavin Abercrombe in Caroline Dahm's *It Is What It Is*.
Front Cover | Kansas City Ballet Dancers in George Balanchine's *Serenade*.
Back Cover | Kansas City Ballet Dancers in Septime Webre's *The Wizard of Oz*.

All photography by Brett Pruitt & East Market Studios unless otherwise noted.

THANK YOU FROM KANSAS CITY BALLET LEADERSHIP



JEFFREY J. BENTLEY

Executive Director

Dear Patron,

Thank you for your continuing friendship and support. Kansas City Ballet has been able to successfully rebound from the pandemic because you have been there for us!

For the first time in two years, Kansas City Ballet performed a full season at the Kauffman Center for the Performing Arts. Because of you, our entire organization prepared a stellar season of favorite ballets including Balanchine's *Serenade*, Michael Pink's *Dracula* and Septime Webre's *The Wizard of Oz*.

Our School continues to train hundreds of young dancers, and Community Engagement and Education brought the Ballet to thousands of adults and children in our community and beyond. We have been back in person but have also continued some of our most successful virtual programs.

Thank you for all you continue to do for us. With you, Kansas City Ballet has come through a very trying time stronger and more resilient than ever.

With gratitude,

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



DEVON CARNEY

Artistic Director

Magnificent! Wouldn't you agree? This is the best word to describe Kansas City Ballet's return to the Muriel Kauffman Theatre stage last October. Balanchine's *Serenade* was just the perfect homecoming. The dancers felt it. The audience felt it. The emotion and the sheer joy of a stage awash in blue; the soaring Tchaikovsky score. It was absolutely palpable.

Because of your belief in us and your ongoing support, the 2021-2022 Season was not only possible but a great success! As you will see in the following pages, the Company came back stronger than ever. Along with the Fall program, I hope you enjoyed *Dracula* and the return of *The Wizard of Oz*.

To be back in the theatre was indescribable. It is your support, your generosity that keeps Kansas City Ballet moving forward. The dancers and I look forward to this October when we bring you more of the beauty, power and passion of dance that we all so love.

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".



Board President CiCi Rojas, Tico Productions LLC/Tico Sports. Photo by Elizabeth Snell.

BOARD PRESIDENT CICI ROJAS LISTENS TO ALL VOICES

IDEAS takes center stage in the work of KCB

Despite the last few years proving to be a struggle for arts organizations nationwide, Kansas City Ballet Board President CiCi Rojas feels confident about her efforts after her first of two years in the position. In her first term, Rojas learned the importance of listening to all viewpoints and to always keep inclusion in mind while making decisions.

“Fortunately, there are a few accomplishments I’m most proud of,” CiCi shared. “We had a solid recovery from COVID-19 with a full season of Ballet performances on the Muriel Kauffman Theatre stage. I am also proud of the work of the newly-formed IDEA council tasked with creating a sustainable approach to diversity, equity, and inclusion across the organization. Finally, I am proud of the successful location planning for the Academy’s South Campus at Meadowbrook in Prairie Village.”

CiCi’s journey with Kansas City Ballet began in 2012 after a few meetings with longtime board

members Jack Rowe and Mark Sappington. She was driven to help KCB expand engagement into marginalized communities to diversify audiences, future dancers, board members, and staff leadership, as CiCi believes that the arts are a vital and important component for a community to thrive.

She says, “A great city is filled with great art, and the Kansas City Ballet is among the best art in our city. I am passionate and eager to be a catalyst for increased access to underrepresented communities to experience the art form and feel that they are a part of a positive opportunity.”

IDEA TASK FORCE

During the board of directors’ August 2021 retreat, an IDEAS task force was formed in order to look at Inclusion, Diversity, Equity, Access and Sustainability across the entire KCB organization. Chaired by board member Pat Macdonald, the group began its work by hiring KEVRA Consulting, which will begin an eight-month engagement in September 2022.



Board members at the 2021-2022 Annual Board Retreat held at Belger Crane Yard Studios. Photo by Elizabeth Snell.

2021-2022 BOARD OF DIRECTORS

OFFICERS

Julia Irene Kauffman

Chairman

*Muriel McBrien Kauffman
Family Foundation*

CiCi Rojas

President

*Tico Productions LLC /
Tico Sports*

Jack D. Rowe, J.D.

Immediate Past President

Lathrop GPM LLP

Evelyn Craft Belger

Vice President

Belger Cartage Service, Inc.

Rachel Merlo

Vice President

Google Fiber Kansas City

Kathleen Nemechek, J.D.

Vice President

Berkowitz Oliver LLP

Barbara Storm

Vice President

Community Leader

David Harris

Treasurer

US Bank

Carolyn W. Parkerson

Secretary

Community Leader

Jeffrey J. Bentley

Executive Director

Kansas City Ballet

Devon Carney

Artistic Director

Kansas City Ballet

MEMBERS

Aviva Ajmera

SoLVE

Peggy L. Beal, J.D.

Kansas City Ballet Guild

Charlotte Kemper Black

Commerce Trust Company

Kirsten A. Byrd, J.D.

Husch Blackwell LLP

Thomas Curran, PhD, FRS

Children's Mercy Hospital

Stephen Doyal

Hallmark Cards, Retired

Anne Elsberry, J.D.

Community Leader

Cindy Hampton

DecoPac

Matt C. Johnson

Optum

Paula Klasek

BARRE KC

Linda Lenza

Bank of America

Patricia Macdonald

*HI-IQ - Healthcare Institute for
Innovations in Quality*

Susan Lordi Marker

Artist

Steve McDowell

BNIM

Tracy Musolf

Lockton

Sarah J. Nelson

State Street Global Services

Joab Ortiz

Burns & McDonnell

G. Mark Sappington, J.D.

Community Leader

Suzanne Shank, J.D.

Community Leader

Kent V. Stallard, J.D.

Stinson LLP

Kathy Stepp

Stepp & Rothwell, Inc.

Angela Walker

Community Leader

Photo by Elizabeth Snell.



Top | Barbara Nash, Linda Lighton, and Patricia Macdonald. Bottom | Maurice Watson, former board member, served as guest speaker for the Emeritus Council Luncheon. Photos by Elizabeth Snell.

THE EMERITUS COUNCIL

The Emeritus Council is comprised of former members of the Kansas City Ballet's Board of Directors. Their passion and tremendous leadership for this organization have been instrumental in guiding the company to where we are today. Council members remain engaged with KCB through an annual luncheon in the fall and a mid-year update in January.

Emeritus Council members attended an inspiring luncheon on November 15, 2021 where they learned about the generational transfer of wealth from Maurice Watson, former board member and founder of Credo Philanthropy Advisors. He spoke of the importance of having in-depth conversations about philanthropy with family. Maurice noted that it can be a challenge, but it is important to talk to family members about your passions, and to learn theirs.

EMERITUS COUNCIL NEW MEMBERS

Peggy L. Beal, J.D.

Evelyn Craft Belger

Kirsten A. Byrd, J.D.

Thomas Curran, PhD, FRS

Paula Klasek

JEFFREY J. BENTLEY RECEIVES LEADERSHIP AWARD

Missouri Arts Council honors his 25 years of outstanding leadership

On April 20, 2022 Executive Director Jeffrey J. Bentley was honored in Jefferson City with the 2022 Missouri Arts Council Award for Leadership in the Arts. The award recognized Jeff's nearly 25 years leading Kansas City Ballet, seeing the organization grow from a \$2 million budget to nearly \$10 million, with a permanent home (Todd Bolender Center for Dance & Creativity) and a world-class performance hall (Kauffman Center for the Performing Arts).



Joining Jeff at the celebration were John and Angela Walker, Jennifer J.E. Wampler, and Nancy Murdock. Photo courtesy of the Walkers.

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 members of The Tatiana Dokoudovska Legacy Society.

Once you have provided for your loved ones, we hope you will consider making the joy of dance part of your life story through a legacy gift. Making a gift in your will or trust is one of the easiest and most popular ways to create your legacy and make a lasting impact for Kansas City Ballet. Additionally, it is simple to add KC Ballet as a beneficiary to your bank accounts, retirement funds, or insurance plans. We would gladly assist you with ways to make a gift that is meaningful to you and has a lasting impact for Kansas City Ballet. Learn more: kcballet.org/donate/gifts-that-cost-nothing-now

Kansas City Ballet acknowledges and thanks the following supporters who have submitted a legacy intention as of June 30, 2022:

Mary Ann and Bill Allen	J. Scott Francis	P. Alan McDermott	Estate of James E. Taylor
Mary Cade Allen	Dr. Michael Frost	Dr. Linda E. Mitchell	Angela and John Walker
Anonymous	Norman E. and Marilyn A.W. Gaar	Estate of Marilyn Pierson Patterson	Estate of Shirley Weaver
Jeffrey J. Bentley	Cynthia L. Hampton	Wendy and George Powell, III	Thomas F. and Loren Whittaker
Brand Family Fund	John and Mary Hunkeler	Jean and Jack Rosenfield Trust	Estate of Dr. Sonya Cornell Yarmat
Mike and Vicki Bray	Dr. Richard Jensen and Ms. Gay Dannelly	Jack and Paula Rowe	Rebecca and Ken Zandarski
Don and Pat Dagenais	Estate of Lothar P. Krause	G. Mark Sappington	
Ann Darke	Hazel Deana McClure		
Dr. Fred D. Fowler			



Kansas City Ballet Founder Tatiana Dokoudovska.

30 COMPANY MEMBERS
INCLUDING 4 APPRENTICES

7 COUNTRIES REPRESENTED (USA, BRAZIL,
CHINA, CUBA, FRANCE, ITALY, JAPAN)

2021-2022 COMPANY DANCERS

Hometown | Years with KCB

FRONT ROW

Liang Fu

Qingdao, China | 8 years

Danielle Fu

Ridgewood, NJ | 8 years
2021-2022 Sally and Thomas J. Wood
Senior Dancer

Courtney Nitting

Lafayette, NJ | 4 years
2021-2022 Greg and Barbara Storm
Emerging Dancer

Amanda DeVenuta

Carmel, NY | 8 years

Whitney Huell

Irmo, SC | 8 years
2021-2022 The John Hunkeler
Senior Dancer

Mia Steedle *

Weston, MA | 2 years

Angelin Carrant

Paris, France | 4 years
+1 year - Second Company

Gavin Abercrombie

Acton, California | 4 years
+2 years - Second Company

MIDDLE ROW

Humberto Rivera Blanco

Havana, Cuba | 6 years

Kevin Wilson

Durango, CO | 6 years

Paul Zusi

South Bend, ID | 1 year

Taryn Mejia

Independence, MO | 10 years

Joshua Bodden

Miami, FL | 8 years

Joshua Kiesel *

Hanover Park, IL | 1 year
+2 years - Second Company

Sidney Haefs

Los Angeles, CA | 3 years
+1 year - Second Company



35 WEEKS OF DANCERS
ON CONTRACT

43 PERFORMANCES AT THE KAUFFMAN
CENTER FOR THE PERFORMING ARTS

Zachary Boresow
Kansas City, MO | 3 years

Naomi Tanioka
Sapporo, Japan | 3 years

BACK ROW

Amaya Rodriguez
Havana, Cuba | 6 years

Heather Nichols
Richmond, VA | 3 years

Kaleena Burks
Ft. Lauderdale, FL | 12 years

Emily Mistretta
Upland, CA | 6 years

Craig Wasserman
New City, NY | 3 years

Georgia Fuller *
Cincinnati, OH | 2 years
+3 years - Second Company

Lilliana Hagerman
Pordenone, Italy | 7 years
+1 year - Second Company

Lamin Pereira
Rio de Janeiro, Brazil | 8 years

Andrew Rossi *
Pittsburgh, Pennsylvania | 1 year

Cameron Thomas
Rochester, NY | 5 years
+1 year - Second Company

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

Kelsey Ivana Hellebuyck
San Francisco, CA | 6 years

Javier Morales
Havana, Cuba | 5 years

**apprentice*



APPRENTICE JOSHUA KIESEL TAKES HONORS IN HELSINKI

Only U.S. representative in his category finishes third in international competition

Twenty-one-year-old Joshua Kiesel's path to becoming a ballet dancer began early – he grew up running and jumping, playing multiple sports, and doing musical theatre. But he probably couldn't have imagined that he would one day be dancing on the stage of the Helsinki International Ballet Competition, often described as “the Olympics of the dance world.” Earlier this year, Joshua was honored to discover he was the only dancer from the United States in the men's senior category.

Kansas City Ballet Rehearsal Director Parrish Maynard emphasized the rigor that the competitors had to endure, stating that each dancer was responsible for performing four classical solos and two additional contemporary solos. “[It's important that Joshua] really shows his diversity as an artist and as an athlete, Parrish shared, “and he does represent that very, very well.”

On June 6 at the Prize Ceremony and Gala, Joshua learned that he placed third in his division, making it a huge win for himself, Kansas City Ballet, Kansas City, and the United States.

After learning of this news, Kansas City Ballet Artistic Director Devon Carney stated, “The ten-day journey that Josh has gone on here in Helsinki, Finland has been rigorous. He has mentally, artistically, and physically spent everything he has on stage in order to get to the winners' circle of this highly-respected international competition. I'm very proud of him, his abilities and how he took responsibility for this experience and did us great honor. We congratulate him in every possible way!”

“The support that I've gotten here at Kansas City Ballet is something that I don't think I'd be able to get at any other company.”

– Joshua Kiesel

Top | Apprentice Joshua Kiesel. Bottom | Joshua Kiesel in rehearsal for the Helsinki International Ballet Competition. Photo by Elizabeth Snell.

24 SECOND COMPANY MEMBERS
(7 KCB II AND 17 TRAINEES)

2,207 AUDIENCE MEMBERS
REACHED



10 DANCERS RECEIVED COMPANY CONTRACTS OR
APPRENTICESHIPS FOLLOWING THE 21-22 SEASON

16 PERFORMANCES IN THE COMMUNITY,
PLUS COMPANY PRODUCTIONS

2021-2022 SECOND COMPANY

FRONT ROW

Charlie Cronenwett
Trainee

Alena Harrison
Trainee

Maya Canestaro
Trainee

Nicole Townsend
KCB II

Autumn Steed
KCB II

Katie Wolfe
Trainee

Meg Kataoka
Trainee

Keira Holland
Trainee

Corben Simpson
Trainee

MIDDLE ROW

Olivia Newell
Trainee

John Aguirre
Trainee

Chloe Exline
Trainee

Kaitlin Zeis
KCB II

Ben Zusi
KCB II

Kayla DeGaray
Trainee

Brooke Amundrud
Trainee

BACK ROW

Jared Brouillette
KCB II

Sophie Hod
KCB II

Oscar Miller
Trainee

Charlotte Kelsey
Trainee

Troy Santulli
KCB II

Malerie Moore
Trainee

Ian Anderson-Conlon
Trainee

Gillian Yoder
Trainee

NEW DANCE PARTNERS

SEPTEMBER 17-28, 2021

Johnson County Community College



“This creation has been especially exciting for me, as it is the first ballet company in the United States for which I have choreographed a work of this magnitude.”

– Irene Rodriguez, Choreographer



“Dancing for the first time after the pandemic was scary and surprising. It was like having your first performance again – it was thrilling, invigorating and satisfying.”

– Emily Mistretta, Kansas City Ballet Company Artist

“This return to the stage presentation gave the audience what they had come to see: something new, challenging, excellent.”

– Libby Hanssen, KC Studio

*Left | Dancers Amaya Rodriguez, Liang Fu and Kevin Wilson in Irene Rodriguez's Amor Brujo.
Top Right | Dancers Amaya Rodriguez and Humberto Rivera Blanco.
Bottom Right | Kansas City Ballet Dancers.*

Photos by Mike Strong.



KC Ballet supporter Janis Brewster. Photo by Brian Rice

JANIS BREWSTER SUPPORTS EXCELLENCE

Supporter travels regularly from Colorado to experience KCB performances

Six hundred miles doesn't keep Janis Brewster from supporting Kansas City Ballet. A resident of Colorado, Janis regularly schedules visits to Kansas City to attend KCB productions.

One of her favorite ballet performances was KCB's opening night of the 2021-2022 season. As the curtain rose on George Balanchine's *Serenade*, Janis could feel the electricity in the audience. "I'll always remember. It was a triumph on so many levels," she said.

Janis hopes that new generations discover ballet. She believes that "live performances with live orchestras are an experience like no other. The energetic give and take between the performers and the audience is where the magic happens."

As a member of The Bolender Society, Janis believes it's personally rewarding to give to organizations that raise the bar and inspire others by their drive and unrelenting pursuit of excellence.

"Ballet touches our senses and our souls. It lifts us out of ourselves, while at the same time making us feel our best selves. We humans need that."

- Janis Brewster

THE BOLENDER SOCIETY

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. The dedication of The Bolender Society allows Kansas City Ballet to bring dance of the highest quality, engagement for all ages, and excellence in dance training to the entire community.

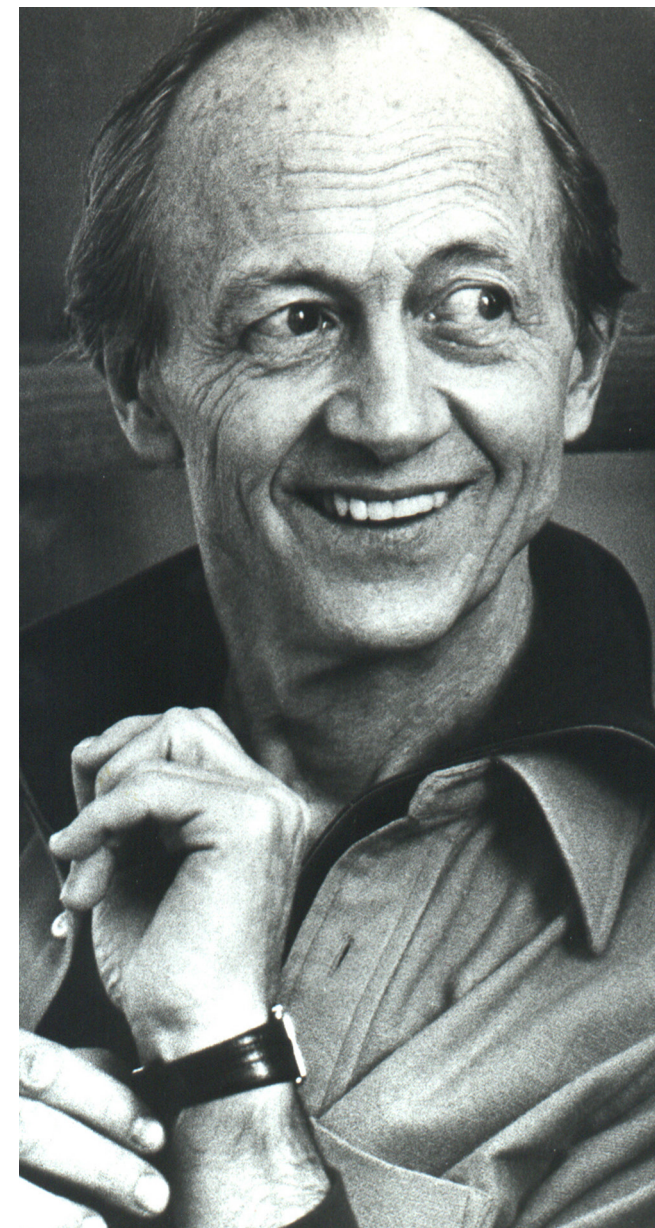
Long-time Bolender Society member Susan Hangauer shares, "In addition to enjoying great performances, a lot of good has come out of my membership: donating to a cause I believe in, really getting to know other members as people, and having unique shared experiences." Bolender Society members learn more about Kansas City Ballet and the world of dance through lectures by guest artists, excursions to performances, and special social gatherings to meet the dancers.

"A Musical Evening with Ramona" is a favorite annual experience. In January 2022, TBS members attended in-person at the Kansas City Country Club or joined remotely via Zoom. Music Director Ramona Pansegrau enlightened the audience with a program about story ballets, brought to life by Second Company dancers.

Members generously make a monthly gift of \$200 or an annual gift of \$2,500 or more. Learn more: kcballet.org/bolender-society

2021-2022 BOLENDER SOCIETY COMMITTEE

Angela Walker, <i>Chair</i>	Anna Allen	Matt Johnson	Suzanne Shank
Carolyn Parkerson, <i>Vice Chair</i>	Susan Hangauer	Siobhan McLaughlin Lesley	Barbara Storm
	Zack Hangauer	Susan Lordi Marker	John Walker
	Richard Jensen	G. Mark Sappington	



Former Kansas City Ballet Artistic Director Todd Bolender.



129

Bolender Society
member households



\$426,256

contributed by
Bolender Society members



22

new households
joined TBS this year

CELTS

OCTOBER 15-24, 2021

Kauffman Center for the Performing Arts

“Getting to return to the Kauffman Center felt like returning home, and hearing the orchestra for the first time on opening night brought tears to my eyes.” – Kelsey Ivana Hellebuyck, Kansas City Ballet Company Artist



The opening night of *Celts* was Kansas City Ballet's first performance at the Kauffman Center in **600 days.**

GEORGE BALANCHINE'S *SERENADE*



LILA YORK'S CELTS

“It was as if the Kansas City Ballet knew it needed to come off the pandemic with a bang, and this performance delivered. One sensed that the dancers were so excited to be onstage that they could barely contain themselves, but they managed to channel this energy into stealth and decisiveness.”

– Paul Horsley, The Independent



EDWAARD LIANG'S WUNDERLAND

“The dancers put their hearts out this evening and have shown their technique and elegance as well as their eagerness to get back on stage!”

– Audience Member

Left | Kansas City Ballet Dancers in George Balanchine's Serenade. Top Right | Dancers Kelsey Ivana Hellebuyck and Humberto Rivera Blanco, in Lila York's Celts. Bottom Right | Kansas City Ballet Dancers in Edwaard Liang's Wunderland.



Top | KC Ballet supporter Dr. Linda Mitchell. Photo courtesy of Dr. Mitchell.
Right | Dancer Whitney Huell in Marika Brussel's *Already Infinite*.

LINDA MITCHELL UNDERSTANDS THE NEED

As a former dancer, she created a fund to provide pointe shoes

When Dr. Linda Mitchell first learned that the Kansas City Ballet would be launching a campaign to grow the endowment, she immediately thought of pointe shoes.

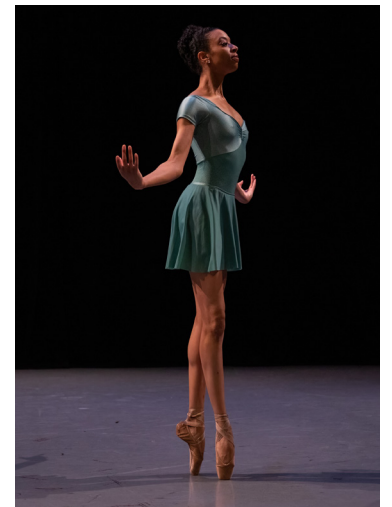
“People don’t really understand how important, expensive, and fragile pointe shoes are,” Linda said.

As a former ballet dancer, Linda has a special appreciation for pointe technique. “The thing that appealed to me about pointe work is that it really strengthens the feet, helps with balance, and most importantly fulfills an aesthetic significance,” she shared.

Kansas City Ballet purchases nearly 1,000 pairs of shoes each season to make that pointe work happen. Each dancer goes through as many as 60 pairs of pointe shoes yearly, and one pair may only last one performance.

Linda wanted to ensure that the Ballet would have a regular revenue stream every year for these critical instruments. Thus, the MarieTaglioni Pointe Shoe Fund was formed. Now if you don’t know who Marie is, that’s okay – Linda wants you to look her up and learn more! Marie Taglioni was the first ballerina to dance on pointe in the 1830s, so it is befitting to name the fund in her honor. Almost two hundred years later, KCB’s dancers are following in Marie’s footsteps.

As Company Artist Whitney Huell notes, “Pointe shoes are essential to a ballerina. They are tools that make it possible to fully execute our art form.” Linda’s generosity is keeping Whitney on her toes, and will do the same for future dancers in the generations to come.



MOVING INTO THE FUTURE 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. Through a perpetual fund, legacy commitment, or sustaining program gift, supporters are ensuring that the Kansas City Ballet will always be here to share the beauty and joy of dance with new generations.

The Ballet is grateful to the Campaign Committee for their leadership and to the **Muriel McBrien Kauffman Family Foundation** for the generous \$5 million challenge grant that is doubling the impact of supporter's gifts to the campaign.

2021-2022 MOVING INTO THE FUTURE CAMPAIGN COMMITTEE

Mike Bray, Co-Chair
XLRight

Vicki Bray, Co-Chair
Community Leader

Dr. John D. Hunkeler, Co-Chair
Hunkeler Eye Institute, Retired

Jeffrey J. Bentley
Kansas City Ballet

Claire Brand
Hallmark Cards, Retired

Steve Doyal
Hallmark Cards, Retired

Siobhan McLaughlin Lesley
Gilda's Club Kansas City

CiCi Rojas
Tico Productions LLC/Tico Sports

Jack D. Rowe, J.D.
Lathrop GPM LLP

Lisa Sirridge
Community Leader

Kathy Stepp
Stepp & Rothwell

Barbara Storm
Community Leader

Jennifer J.E. Wampler, MBA, CFRE
Kansas City Ballet

Rebecca Zandarski, CFRE, CSPG
Kansas City Ballet

Kansas City Ballet recognizes the following new gifts and pledges of \$1,000 or more received between July 1, 2021 and June 30, 2022:

LEADERSHIP FUNDS (\$100,000+)

Susan Lordi Marker Fund for Excellence in Choreography

NAMED FUNDS (\$50,000+)

Tannye Shafran Fund
(Audience Development)

POOLED FUNDS (Up to \$50,000)

UNRESTRICTED FUND

The Beal Family Fund

Jo Anne and William Dondlinger

Sarah Nelson and Jesse Pedraza

DANCER FUND

Charlotte Kemper Black

NEW REPERTOIRE FUND

Sharon and John Hoffman

LEGACY COMMITMENTS

Mary Ann and Bill Allen

Norman E. and Marilyn A.W. Gaar

Jean and Jack Rosenfield Trust



Kansas City Ballet Dancers in Devon Carney's Swan Lake.

Visit kcballet.org/donate/endowment/contributors for a full listing of Campaign contributors.



KCBS Academy students at the Todd Bolender Center for Dance & Creativity.

KANSAS CITY BALLET SCHOOL

Kansas City Ballet School, under the leadership of School Director Grace Holmes, provides a wide range of excellent training programs to a diverse body of students across two campuses. With an acclaimed faculty of over 50 instructors, a skilled team of pianists and percussionists, and state-of-the-art facilities, ***KCBS is recognized as one of the top ballet training institutions in the United States.***

- The Academy utilizes a comprehensive and professional curriculum based on the traditions of classical ballet and prepares students for the widest spectrum of opportunities.
- The Professional Division gives talented young dancers a company experience as a prelude to their becoming a professional dancer.
- The Studio offers a variety of dance and fitness classes that are open to teens and adults with all levels of experience.
- Adaptive Dance allows children of mixed cognitive and physical abilities to enjoy creative movement and live music in an open environment.
- Summer Intensives draw students from across the country for rigorous study in June and July.



9

2021-22 KCB Company dancers that trained with KCBS



15

students in the Adaptive Dance Program



\$155,915

merit and need-based scholarships awarded



12

dancers from the Summer Intensive staying on for year-round programming



5

years in a row that KCBS was named Outstanding School by Youth America Grand Prix



46

KCBS students performed in *The Wizard of Oz*

STUDENT ELISE PICKERT EXCELS IN STUDIO AND ON STAGE

Dancer finishes first at YAGP Semi-finals in Kansas City

For the third consecutive year, Elise Pickert took the stage at the Youth America Grand Prix regional semi-final at the Folly Theater in Kansas City. She took several deep breaths — shaking her limbs on each exhale — and delivered a stellar performance that resulted in a first-place finish in the Junior Age Division's Classical Dance Category.

"It was a lot to take in, but I appreciated the opportunity," Elise exclaimed. Following her win here in Kansas City, Elise was invited to compete at the YAGP Finals in Tampa, Florida. School Director Grace Holmes proudly shares, **"We are thrilled to have Elise chosen as one of the top 20 percent of dancers from around the world."**

Elise started taking ballet at age two after watching her sister in class. She has been a student of the Kansas City Ballet School for the last ten years. This school year, Elise was in the second level of the Daytime Program. She

participated in the Junior Summer Intensive twice and also took part in the virtual Summer Intensive in 2020. Some of her most notable Kansas City Ballet company production credits include *Romeo and Juliet*, *Swan Lake*, and most recently, *The Wizard of Oz*. One of her favorite KCB memories is her debut as Clara in *The Nutcracker*.

"It's a big part, and it was super eye opening," Elise remembered. "Everyone cheered for me and I've never had that before. It was an amazing experience overall."

Elise loves the Kansas City Ballet School for many reasons, one reason being the faculty. "I think it's nice that a lot of our teachers have had dance careers, and that they have good advice and technique," she stated. "It's a very good school with a supportive environment, and the curriculum offers a nice variety of dance to prepare for your career."



Top | Elise Pickert as Clara in Devon Carney's *The Nutcracker*.
Bottom | Elise Pickert performs a variation from *Coppélia* at YAGP semi-finals. Photo by LK Studio.



KCBS Academy Principal Lauren Fadeley Veyette.

LAUREN FADELEY VEYETTE JOINS SCHOOL FACULTY

Former Miami City Ballet Principal Soloist brings extensive performance and teaching experience

New York City Ballet, Pennsylvania Ballet, Miami City Ballet, and now, Kansas City Ballet. After dancing professionally with the first three companies, Lauren Fadeley Veyette joined KCB in August 2021 as Academy Principal and Youth America Grand Prix (YAGP) Coordinator. Upon this new appointment, School Director Grace Holmes noted that Lauren's "experience as a professional dancer and educator will bring a fresh eye to our training and will broaden our ability to mentor students as they navigate through this art form and the broader ballet community."

Lauren started her teaching career while attending Indiana University, and seeing the love of the ballet through her students' eyes ignited a passion for teaching that continued to grow while she danced professionally. Lauren wants her students to "learn hard work and discipline, but at the same time to remember what a special gift it is to be a dancer."

That special gift runs in the family: Lauren's husband, Francis Veyette, is a former principal dancer with Pennsylvania Ballet and is now on faculty with KCBS. Their young daughter, Lucy, has started "Dance with Me" classes in the Academy.

"My first year at KCBS has been a dream, and I am so appreciative of being welcomed into this incredible organization. I am thrilled to be a part of these students' journeys and to help create the next generation of professional dancers."

- Lauren Fadeley Veyette

PERFORMANCE OPPORTUNITIES

Students in the Kansas City Ballet School experience performance opportunities throughout the year, including annual spring shows, Kansas City Youth Ballet, company productions, and Youth America Grand Prix.

Students in the Pre-Professional Division may be invited to join KCYB, the performing ensemble of KCBS. These dancers have the opportunity to work with various choreographers, giving them a chance to discover different teaching styles and different choreographic processes.

Each fall the studios are abuzz during auditions for *The Nutcracker*. In addition to that annual production, the company often has performances with roles for students, such as *The Wizard of Oz*. Year after year, the students grow physically, technically and artistically, and that can be tracked through their performances.

SOUTH CAMPUS AT MEADOWBROOK

Thanks to a leadership gift from The Sunderland Foundation and a major grant from the Richard J. Stern Foundation for the Arts, the Johnson County Campus will soon see a \$2 million major expansion and renovation. The project will relocate KCBS to a more visible space in the front of the same building, double the number of studios, and triple the square footage.

2022 KANSAS CITY BALLET SCHOOL GRADUATES

KCBS is proud of the talented individuals who graduated in 2022. Their next steps are listed below, if known. Congratulations, dancers!

Hannah Arnold
Kansas City Ballet Trainee

Sophie Barry
Point Park University

Aysia Bates
Kansas City Ballet Trainee

Ella Feleay
Kansas City Ballet Academy

Will Mattson
Sacramento Ballet Trainee

Olivia McFadden
Oklahoma City Ballet Trainee

Troy Monger-Levin
Kansas City Ballet Trainee

Rachel Pelly
Kansas City Ballet Academy

Aspen Ross
Kansas City Ballet School Staff

Caroline Scarpate
Oklahoma City Ballet School

Gabriella Starlin
Purchase College, State University of New York

Clarissa Taylor
Kansas City Ballet Academy



Top | Kansas City Youth Ballet dancers in Don Quixote. Middle | New entrance to KCBS South Campus. Rendering by BNIM. Bottom | Hannah Arnold in Haley Kostas' The First Time Ever I Saw Your Face.

THE NUTCRACKER

DECEMBER 3-24, 2021

Kauffman Center for the Performing Arts

“The company was in excellent shape, and in all the celebrated set-pieces gave us some lovely performances, smiling in a way that would have made old Scrooge himself uncomfortable.” – Hilary Stroh, Bachtrack





“Full of lithe and airy movement, well-timed humor and how did they do that moments, KCB’s The Nutcracker delivers on lifting the imagination to new heights. With red cloth that zips from one side of the stage to the other, trees that grow to the heavens and carriages that fly, this show makes the heart swell with awe the size of an enchanted grandfather clock.”

– Lonita Cook, Black Bee Buzz

“Haven’t seen a live show in so long, it felt good to be a part of the magic again!”

– Audience Member

Left | Kansas City Ballet Dancers in Devon Carney’s The Nutcracker.
Top Right | Dancers Whitney Huell and Lamin Pereira.
Bottom Right | Dancer Cameron Thomas with KCBS Student Elise Pickert.



KANSAS CITY BALLET GUILD

The Kansas City Ballet Guild is a group of ballet enthusiasts who serve as advocates for dance in the Kansas City community. They provide financial assistance to the Kansas City Ballet through the Nutcracker Boutique, the Ballet Ball, and other special events, and support and maintain the KCB Archives. Guild members meet and socialize regularly with monthly membership meetings, educational programs, annual luncheons, book clubs, and movie nights.

Vicki Baxter is in her fourth decade as a Guild member and shares, “I’ve always loved it! It’s such a great group of people.” She is drawn to support the organization because to her, “there’s no more beautiful art form than ballet.” KCB is grateful for the generosity of the Guild’s membership and their commitment to the arts in Kansas City. Learn more: kcbguild.org

THE NUTCRACKER BALL

The 2022 Nutcracker Ball, chaired by Karen Yungmeyer and Tempe Ostergren Elsberry, was held at the beautiful Loews Kansas City Hotel. Michael D. Fields, whose involvement with Kansas City Ballet has been long and noteworthy, served as Honorary Chairman. The 2021 Pirouette Award was presented to Dr. John D. Hunkeler for his outstanding contributions to the Ballet.

Karen Yungmeyer on what drew her to serve as co-chair: “It came from my love of the art form and the significant impact ballet has in my community. From the Trainee Program and KCB II to the professional dancers, Kansas City Ballet nurtures and inspires its artists. When they perform for our community, the story they tell reaches us on a deep emotional level and connects us to each other.”

Top | Teresa McKinney, Kelsey Hellebuyck, Carrie Kruse, Stephanie Eppler, and Carol Marr at the 2021 Guild Kick-Off Party. Photo by Paul Andrews. Middle | Dr. John Hunkeler and Guild President Peggy Beal at the 2022 Nutcracker Ball. Photo by Kenny Johnson. Bottom | Felicia Bondi, Pauline Henne, Sunday Siragusa, Sandy Jackson, Susan Bubb, Shawn Conwell, Angela Hudson, Whitney Hosty, Megan Bubb, and Artistic Director Devon Carney at the 2022 Spring Luncheon. Photo by Paul Andrews.



*Maria and Steve Busser, Board President Cici Rojas,
Christine Thomas and Steve Beykirch*



*Tara Raghuvver, Jane Ehinger, Damian Lair, Emily Moore,
Lauren Merriman, Brooke Runnion, Amanda Rismiller*



*Devon Carney, Tempe Ostergren Elsberry, Michael D. Fields,
Karen Yungmeyer, Jeffrey J. Bentley, and Julia Irene Kauffman.*

Photos by Kenny Johnson.



2021-2022 GUILD EXECUTIVE COMMITTEE

Peggy Beal
President

Melissa Ford
*Vice President &
President-Elect*

Barbara Spilker
Treasurer

Carol Blum
Recording Secretary

Nan Lippincott
Corresponding Secretary

Edie Downing
Membership Vice President

Gail Van Way
Membership Vice President

John Walker
*Membership/Data Entry &
Governance Chairman*

Cyndi James
Special Projects Vice President

Angela Walker
*Education & Engagement
Vice President*

Jane Webster
*Marketing/Public Relations Vice
President*

Jeff Williams
Boutique Manager

Jeanie Murphy
Archives Vice President

Juliette Singer
Immediate Past President

**Karen Yungmeyer &
Tempe Ostergren Elsberry**
Gala Vice Presidents 2021

Angela & John Walker
Gala Vice Presidents 2022

Jo Anne Dondlinger
Gala Vice President 2023

Photos by Larry F. Levenson.



199
Guild members



\$375,000
contributed by the Guild to
KCB



39
new members joined the
Guild this year

GUILD PRESIDENT PEGGY BEAL LEADS WITH EXPERIENCE

Philanthropist brings her can-do attitude to a successful season

In her nearly 10 years with the Kansas City Ballet Guild, Peggy Beal has overseen a Spring Luncheon, chaired the Ballet Ball, been elected Vice President and President Elect, and most recently, served as President. Kansas City Ballet is all the better for Peggy's leadership, generosity of time and resources, and can-do attitude.

After being introduced to the Guild by Gigi Rose and Barbara Eiszner, Peggy jumped right in. "I'm a doer. I'm somebody that says yes," she said, reflecting on how she originally got involved. But ballet was not a new affinity for Peggy, as she had taken classes as a young girl. Her further interest in the art form was sustained through her relationship with her dear cousin Pam, who went on to study ballet in college.

Peggy's time with the Guild has allowed her to make new friends, get to know KCB staff,

and utilize her skillsets. As a retired attorney, her experience reading contracts has come in handy for the many events the Guild hosts. One of Peggy's proudest accomplishments as Guild President was increasing membership overall and in two key demographics. "We have a number of School parents that joined this year," she explained. More men have also become members, including her husband, Andy. "It was just one or two, and now we have quite a few." All of those members, returning and new, top Peggy's list of favorite things about the Guild.

"Haven't They [Guild members] are big believers in the arts in Kansas City and really want to make sure that Kansas City retains the high quality of arts that we have in our community."



Guild President Peggy Beal. Photo by Elizabeth Snell.

DRACULA

FEBRUARY 18-27, 2022

Kauffman Center for the Performing Arts



“This is a splendid production that shows off the talents of the Kansas City Ballet to great effect, and [I] hope that we shall see it again.” – Kelly Luck, Broadway World



“This is narrative ballet, I felt, at its contemporary best. It was hard to look away.”

– Hilary Stroh, Bachtrack



“The dancing was precise and graceful; the set design was large-scale and clever; the costumes were heavy and intricate, and the orchestra was slapping.”

– Thomas White, The Pitch

Left | Dancers Danielle Fu & Liang Fu with company dancers in Michael Pink's Dracula.
Top Right | Dancers Kaleena Burks & Liang Fu.
Bottom Right | Kansas City Ballet Dancers.



HENDERSON ENGINEERS GIVES BACK TO COMMUNITY

KC-based company helps bridge gap of access to the arts for children

The motto at Henderson Engineers is “Work Hard, Play Hard, Give Back,” and they take each aspect to heart. Employees are granted paid volunteer time, and the Henderson Foundation has been ‘giving back’ since its establishment in 2005. The Foundation is dedicated to impacting the community through direct grants that complement the interests, values, and vision of Henderson Engineers.

There are four philanthropic focus areas for the Foundation: Education, Arts and Culture, Health and Human Services, and Environment and Sustainability.

Jen Jewers Bowlin, principal and client sector practice director, has loved her opportunity to lead the Arts and Culture pillar. Her efforts seek to bridge the gap of access to the arts for children. “I am extremely passionate about getting kids exposed to the arts and culture in ways that they might not receive through their school or home life,” Jen said. “Whether it be through music, art, or dance, the arts make kids more well-rounded.”

One of her committee members recognized the importance of Kansas City Ballet’s Community Engagement & Education work in area schools. Thus, a partnership was formed. The Henderson Foundation has supported the Reach Out And Dance (R.O.A.D.) Program yearly since 2015.

“The arts bring so many people together as businesses, philanthropic leaders, and as a community. We want to make sure that we’re able to support that and support the awesome work the Kansas City Ballet is doing in that space, and to make that accessible and enjoyable to other people.”



Top | Jen Jewers Bowlin. Photo courtesy of Henderson Engineers.
Bottom | R.O.A.D. students stretch before their weekly class. Photo by Elizabeth Snell.

BALLET BUSINESS COUNCIL

Corporate partners with the Kansas City Ballet enjoy increased marketing visibility, exclusive benefits, and strengthened community and employee engagement. A Ballet Business Council membership offers companies of all sizes the opportunity to join other leaders in the community to help Kansas City Ballet fulfill its vision and mission. Business Council Memberships begin with a minimum tax-deductible gift of \$100 and sponsorship-level benefits begin at \$5,000. A Kansas City Ballet sponsorship provides companies with recognition as a supporter of the arts, cost-effective marketing opportunities, employee and client entertainment options, and other season-long benefits.

The 2021-2022 season saw unique partnerships with several local companies. Charlie Hustle designed two limited-edition Communi-TEEs that benefited Kansas City Ballet. Panache Chocolatier crafted a custom collection of Nutcracker-themed truffles and donated back proceeds of every box sold. KC Ballet is especially grateful to long-time Ballet Business Council member Parisi Coffee for keeping the staff and dancers energized with coffee in the breakroom at the Bolender Center.

BUSINESS LEADERSHIP COUNCIL

The Business Leadership Council is comprised of dedicated business leaders who are passionate about creating a thriving business and arts community in Kansas City. Members include Kansas City Ballet board members and representatives from local companies and corporations.

2021-2022 BUSINESS LEADERSHIP COUNCIL

Tracy Musolf, Chair
Lockton

Nathan Benjamin
Burns & McDonnell

Consuelo Cruz
Belger Arts

Kendra Gage
Performance Rehab

Matt C. Johnson
Optum

Molly Kerr
BOK Financial

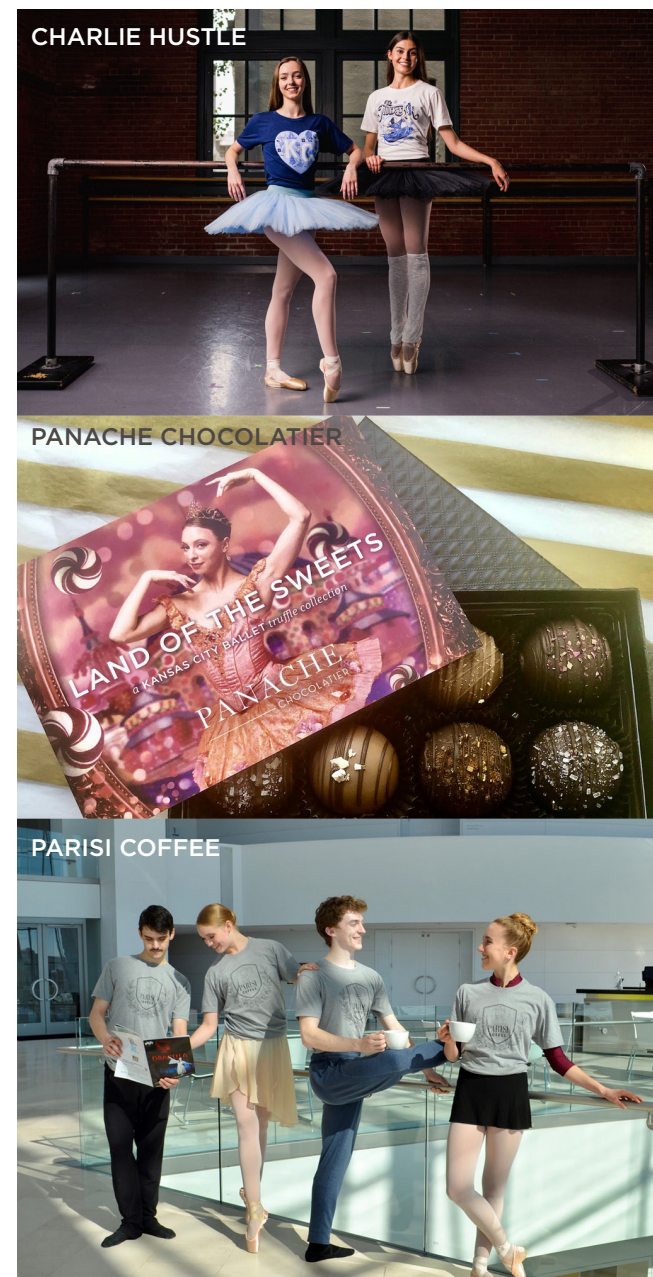
Linda Lenza
Bank of America

Jill McCarthy
KC Area Development
Council

Rachel Merlo
Google Fiber Kansas City

Chris Teddy
J.E. Dunn Construction
Company

Bridget Romero
Lathrop GPM LLP



Top | KCBII Dancer Autumn Steed and Trainee Dancer Alena Harrison sport KCB Charlie Hustle shirts. Photo courtesy of Charlie Hustle.
Middle | The Land of the Sweets truffle collection by Panache Chocolatier. Photo by Karen Badgett.
Bottom | Second Company dancers model Parisi Coffee shirts at the Kauffman Center for the Performing Arts. Photo by Andrea Wilson.



Top | Music Director Ramona Pansegrau. Right | Ramona in company rehearsal. Photo by Elizabeth Snell.

CONDUCTOR RAMONA PANSEGRAU BRINGS MUSIC TO LIFE

Music Director works closely with Oz Choreographer and Composer

Not many people are aware of the behind-the-scenes work it takes to bring the music of a ballet to life. Long before the opening curtain, the Kansas City Symphony rehearses tirelessly. And long before that, Kansas City Ballet Music Director and Conductor Ramona Pansegrau accompanies rehearsals, marks scores, and, in the case of *The Wizard of Oz*, works closely with the choreographer and composer.

In 2018, Kansas City Ballet premiered Septime Webre's *Oz*, with music by composer Matthew Pierce. The fantastical, award-winning production then returned to the Muriel Kauffman Stage to close out the 2021-22 season. Ramona was holding the baton for all of those performances and has witnessed the score transform over the years.

Two days before the world premiere, the order of Act II was changed. "I was up until 2 a.m. the night before we opened to correct all of the scores," Ramona remembers. Since then, the music has been reorchestrated and filled with more instrumentation like strings, woodwinds, and brass. Those new parts require the physical copies of the music to be rebound, and it took Ramona two full weeks to add all of her notes to the conductor score.



One unique aspect of *Oz* was the opportunity to work with a living composer. Ramona noted the benefits of being able to ask questions of Matthew and ensuring the Symphony was performing exactly what he wanted. She shares, "In a nineteenth-century art form, that kind of interaction is a treat!"

"The best thing in the world is to make music. To be able to do that, I am privileged."



77
musicians in the
Kansas City Symphony



21
accompanists who play for
the Company, School and
Community Engagement



460
pages in the score for
The Wizard of Oz

DANCER NAOMI TANIOKA COSTUMES NEW MOVES PIECE

When not in the studio, multi-talented artist designs and builds costumes and dancewear



In the program for New Moves, Naomi Tanioka is credited as a dancer, of course. But that's not the only place her name appears – she also served as the costume designer for Caroline Dahm's *It Is What It Is*.

This multi-talented artist complements her ballet career with sewing, which she began after suffering an injury earlier in her dance career. Naomi purchased a sewing machine and with a little help from her mother, taught herself how to sew.

"I started making leotards for myself, and other dancers would praise me on my self-made leotards," she shares. "When I told them I made

it myself, people asked me to make them one. That's how I started making dancewear for my friends."

Naomi says, "It is the best feeling to see my friends brighten up with their new dancewear that I made."

The leotards proved so popular that Naomi opened up an Etsy shop, TaniokaWear, where she sells her creations.

When it comes to designing costumes, comfort is Naomi's most important consideration. Her goal is to make pieces that translate the choreographer's vision of their work while also being comfortable and flattering for the dancers.

Naomi has built costumes for Caroline in the past, and Caroline trusted Naomi to costume *It is what it is*. "It's really nice working with Caroline because she has a strong vision of what she wants," Naomi stated. "She's very flexible, and I'm honored that she trusted me to create a design that suits her vision."



Dancer Naomi Tanioka. Left Photo | Dancer Naomi Tanioka with company dancers in Caroline Dahm's It Is What It Is.



16
members of the
production crew



29
different studios built
costumes for *The
Nutcracker*



112
hats used in
The Wizard of Oz

NEW MOVES

MARCH 24-27, 2022

Todd Bolender Center for
Dance & Creativity



KATLYN ADDISON'S *SANCTUARY*



COURTNEY

For the first time, New Moves was solely comprised of works created by female choreographers. Three guest artists, three KCB company dancers, and three KCB Second Company members produced the seven all-new pieces.



MARIKA BRUSSEL'S *ALREADY INFINITE*



HEATHER NICHOLS' *MERAKI*



NEEY NITTING'S *H2O*EMILY MISTRETTA'S *LADIES LUNCH*CAROLINE DAHM'S *IT IS WHAT IT IS*BROOKE AMUNDRUD, SOPHIE HOD & MALERIE MOORE'S *IN ONE LIES TWO*

"I hope these gifted female choreographers are awarded many more opportunities to create new works. Their New Moves feel fresh, alive and very of-the-moment. They are incandescent with moments when the brilliant dancers of the Kansas City Ballet appeared to be cutting loose, reveling in movement and the charge generated by bodies tumbling in air, in person."

- Grace Suh, KC Studio

Top Row | Dancers Naomi Tanioka & Joshua Boddin. Amanda DeVenuta, Danielle Fu & Gavin Abercrombie. Kaleena Burks, Emily Mistretta & Heather Nichols. Bottom Row | Dancers Amaya Rodriguez and Paul Zusi with Javier Morales and Joshua Kiesel. Lilliana Hagerman & Humberto Rivera Blanco. Kansas City Ballet Dancers. Kansas City Ballet Second Company Dancers.



BARRE KC President Paula Klasek. Photo by Elizabeth Snell.

BARRE PRESIDENT PAULA KLA SEK RETURNING IN-PERSON

Lifelong passion for dance drives her leadership

Not all young dancers end up as professionals, but many keep their lifelong passion for the art form. That was certainly the case for BARRE President Paula Klasek. She grew up dancing and, because of her love of ballet, she wanted to get involved with KCB on a larger scale.

While Paula has many fond memories of the Ballet, one of her favorites was seeing the company's return to the Kauffman Center for the Performing Arts with *Cel/s*.

"It was so special because I attended a happy hour during the pandemic and Second Company Manager Christopher Ruud taught the arms to *Serenade*," Paula recalls. "It was so much fun, and to have that be the first experience back at the Kauffman was just so exciting. While I wasn't doing the arms in my seat during *Serenade*, I was doing them in my heart."

One of Paula's proudest moments as BARRE President was the first Soirée back in-person. "There was so much planning with the board," she said. "So many contributed to make it happen. We raised more than we had been able to in the past. To have that moment of celebration and to see how everything came together on that day was so special."

When asked what piece of advice Paula would give to her successor, she shared,

"We have to be engaging with our audience. It's ultimately about the connections with people."

She is thrilled about the future of both BARRE and the incoming president. "Marissa (Wickam) will do a fantastic job," Paula added.



BARRE KC members at the 2022 Black & White Soiree. Photo by Kate Sweeten.

BARRE KC

BARRE KC is the premier organization for young professionals interested in supporting the Kansas City Ballet. Members go behind-the-scenes and share their love of ballet with other young Kansas Citians at a wide variety of social, educational, and networking events year-round. Experiences include BARRE KC Nights at KCB performances and the annual Black & White Soirée, which raises funds for the Reach Out And Dance Scholarship Program. Learn more: barrekc.org.

2021-2022 BARRE KC BOARD

Paula Klasek,
President

Jacquie Ward,
Soirée Chair

Andie Davidson

Kristen Thorpe

Joseph Willis,
Vice President

Melanie Clark

Amanda Quinn

Marissa Wickam



58

BARRE KC members



\$22,750

raised by BARRE KC
for R.O.A.D.



0.7

miles traveled during the
September BARRE Crawl



Top | Elementary school students participate in their weekly R.O.A.D. class.
Bottom | R.O.A.D. Scholars prepare for ballet at the Todd Bolender Center for Dance & Creativity. Photos by Elizabeth Snell.

COMMUNITY ENGAGEMENT & EDUCATION

Kansas City Ballet’s Community Engagement and Education Department, under the leadership of Director April Berry, provides joyful and meaningful experiences that inspire, inform, and engage the broader community.

Kansas City Ballet is committed to making dance accessible to everyone, from very young children to senior citizens, through fun workshops, interactive dance demonstrations, discounted theatre performances, adult education programs, and open company rehearsals.

The nationally-recognized Reach Out And Dance (R.O.A.D) Residency Program offers weekly movement classes to 3rd and 4th graders across the metro. Taught to live music, thematic lessons integrate a STEAM-based curriculum and are based on national and state education standards. While the Residency Program has been a staple for over 20 years, the R.O.A.D. Scholarship Program just celebrated its five-year anniversary. R.O.A.D. Scholars are invited to study ballet and jazz during the school day at the Todd Bolender Center for Dance & Creativity. Classes, dancewear, and transportation are covered in full, and students are eligible to continue their training in the Kansas City Ballet Academy.

2021-2022 COMMUNITY ENGAGEMENT & EDUCATION COUNCIL

Camila Alvarez <i>Kansas City Public Schools</i>	Athena Graham <i>North Kansas City Schools</i>	Julie Phillips <i>Girl Scouts of NE Kansas & NW Missouri</i>	John Walker <i>Kansas City Ballet Guild Executive Committee</i>
Consuela Cruz <i>Belger Arts</i>	Lee Hartman <i>Harriman-Jewell Series</i>	Amy Washington <i>Kansas City, Kansas Public Schools</i>	
Dr. Derald Davis <i>Kansas City Public Schools</i>	Tracey Ingle <i>Harriman-Jewell Series</i>	Angela Walker <i>Kansas City Ballet Board of Directors</i>	
Dr. Joy Engel <i>Turner Unified School District</i>	Nicole Jacobs Silvey <i>Connection Coach KC</i>		



13
elementary schools
in the R.O.A.D.
Residency Program



38
third graders became
R.O.A.D Scholars in
January 2022



17
R.O.A.D Scholars will
be continuing with
KCBS this fall

REACH OUT AND DANCE STUDENTS SHINE IN PERFORMANCE

First time on stage at Paseo Academy of Fine and Performing Arts is filled with excitement

The lights go up and the students are nervous but ultimately ready for their first stage performance. "It's the first time they are performing in a theater, and on stage in front of an audience filled with family members and folks they don't know," Kansas City Ballet's Director of Community Engagement and Education April Berry said. "Afterwards, they are relieved, exhilarated, and happy!" These new Reach Out And Dance (R.O.A.D.) Scholars participated in classes with their academic school and were selected to continue on at the Todd Bolender Center for Dance & Creativity. Over the course of twelve weeks, they learned ballet technique and the rhythmic moves of jazz.

In celebration of the R.O.A.D. Scholarship Program's fifth anniversary, the showcase was held at the Paseo Academy of Fine and Performing Arts. This was special for several reasons, as April was looking to expand KCB's partnership with Kansas City Public Schools and find a community theater space with more audience seating. The location created awareness of the program and introduced R.O.A.D. Scholar students and families to the arts magnet public school in Kansas City, Missouri.

The R.O.A.D. Scholarship curriculum demands a great deal of work and concentration. Students are accepted into the program because they have demonstrated specific criteria and the ability to focus on the tasks given to them. Additionally, the Scholars exhibit dedication by attending classes weekly, and they show the potential to be trained in ballet as well as other styles of dance.

"This program has allowed my daughter's dream to come true," one R.O.A.D. Scholar parent shared. "She always wanted to dance and now gets a chance to do it!"

The hope is that these students develop a lifelong love of dance, whether or not they pursue a dance career.



R.O.A.D. Scholars on stage at the Paseo Academy of Fine and Performing Arts. Photos by Elizabeth Snell.

THE WIZARD OF OZ

MAY 13-22, 2022

Kauffman Center for the Performing Arts

“This is a magical Wizard, a whirlwind of thrills and beauty to gladden the eyes, jumpstart the heart and set our ruby slippers tapping.” – Grace Suh, KC Studio





“If you really, really enjoyed it,’ I whispered, as the curtains fell, to my seven-year old companion who was attending her first full-length evening performance, ‘you can stand in ovation. I never do because I’m reviewing.’ I noticed she was among the first to rise. Outside the theatre, afterwards, a little anxiously: ‘And the witch, she curtsied at the end and seemed quite nice... she isn’t really bad, is she... in real life I mean?’ We’re right on track with the theatrical suspension of disbelief.”

– Hilary Stroh, Bachtrack

*Left | Dancers Lamin Pereira, Cameron Thomas, Liang Fu, Amanda DeVenuta and Malerie Moore in Septime Webre's The Wizard of Oz.
Top Right | Dancers Whitney Huell and Angelin Carrant.
Bottom Right | Dancer Danielle Fu.*



Dancer Kaleena Burks in Michael Pink's Dracula.

FINANCIALS

Kansas City Ballet Operating Statement of Activities & Changes for the year ending June 30, 2022

Earned Income

Tickets	\$2,943,070
School (Academy, Studio)	\$804,322
Summer Programs	\$622,214
KCB II	\$7,345
Community Education & Engagement	\$10,694
Endowment	\$37,264
Rental & Other	\$82,349
PPP II Loan Forgiveness	\$743,316

Total Earned Revenue **\$5,250,574**

Contributed Income

Individual	\$610,928
Board	\$218,131
Corporate	\$222,091
Foundations	\$1,371,592
Government	\$2,553,339
Guild	\$375,000
Events/Misc. Income	\$24,488
In-kind Donations	\$18,437

Total Contributed Revenue **\$5,394,006**

Total Revenue **\$10,644,580**

Expenses

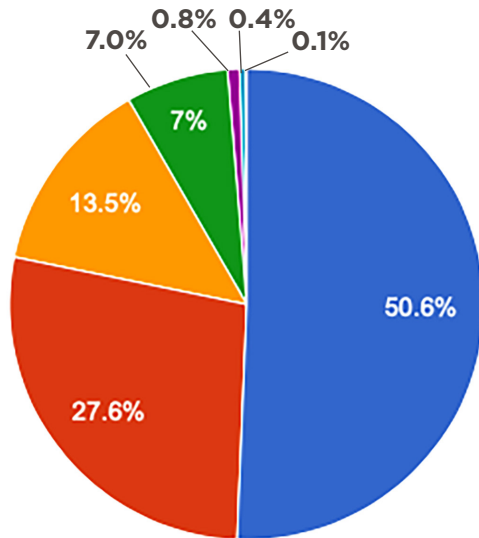
Production	\$4,166,097
School (Academy, Studio)	\$1,132,407
Summer Programs	\$319,442
KCB II	\$128,032
Community Engagement & Education	\$170,855
General and Administrative	\$1,068,508
Marketing	\$987,074
Development	\$652,793
Building Expenses	\$590,490
Box Office	\$124,528

Total Expenses **\$9,340,226**

Revenue Over Expenses **\$1,304,354**

Due to one-time Covid-related federal funding, KCB ended the 2021-2022 season with a sizeable surplus needed to support audience restoration efforts over the next few years.

2021-2022 REVENUE

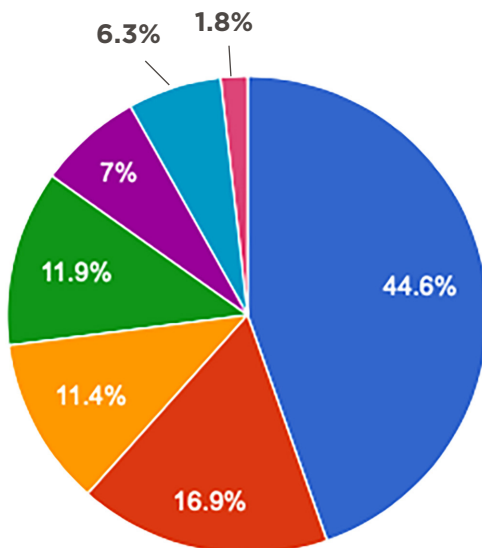


Contributions & Grants	\$5,394,006
Tickets	\$2,943,070
School	\$1,433,881
PPP II Loan Forgiveness	\$743,316
Rental & Other	\$82,349
Endowment	\$37,264
Community Engagement & Education	\$10,694

Total Revenue	\$10,644,580
---------------	---------------------

Contributions & Grants	Tickets
School	PPP II Loan Forgiveness
Rental & Other	Endowment
Community Engagement & Education	

2021-2022 EXPENSES



Production	\$4,166,097
School	\$1,579,881
Marketing & Box Office	\$1,111,602
General & Administrative	\$1,068,508
Development	\$652,793
Building Expenses	\$590,490
Community Engagement & Education	\$170,855

Total Expenses	\$9,340,226
----------------	--------------------

Production	Development
School	Building Expenses
Marketing & Box Office	Community Engagement & Education
General & Administrative	



Dancer Amanda DeVenuta in Septime Webre's The Wizard of Oz

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
Finance Director

Mary Allen
Office Manager/Executive Assistant

Kenneth Madlock
Facilities Management

PHILANTHROPY

Jennifer J.E. Wampler, MBA, CFRE
Chief Philanthropy Officer

Rebecca Zandarski, CFRE, CSPG
Director of Gift Planning

Maya Collins
Associate Director of Individual Giving

Grace Ingham
Manager, Events & Philanthropy

Natalie Sextro
Manager, Research & Stewardship

Chris Roady
Philanthropy Operations & Data Specialist

MARKETING & PUBLIC RELATIONS

David Anderson
Director of Marketing

Andrea Wilson
Associate Director of Marketing

Elizabeth Stehling Snell
Creative Content Producer

Savanna Daniels
Design & Digital Marketing Manager

Ellen McDonald
Publicist

Mark Volk
Patron Services Manager

Kim Toigo
Assistant Patron Services Manager

COMMUNITY ENGAGEMENT & EDUCATION

April Berry
Director of Community Engagement and Education

Sean Duus
R.O.A.D. Residency Coordinator

TEACHING ARTISTS

April Berry
Theresa Duncan
Sean Duus
Tina Ray

ACCOMPANISTS

Robert Beasley
Samuel Beckett
Irina Brouhard
Alyssa Murray
Andrew Ouellette
Jordan Voth
Roger Wilder

PRODUCTION

Amy Taylor
Director of Production

Victoria Frank
Stage Manager

Jennifer Carroll
Costume Supervisor

Betti Jo Diem
Assistant Costume Supervisor

Colleen Coffman
Wardrobe Assistant

Laura Krus
Assistant Stage Manager

IATSE LOCAL #31, STAGE CREW

Greg Brown, Head Electrician
James H. Hare, Steward & Head Carpenter
Dale Klamm, Head Properties
Rick Knapp, Programmer
Ryan Lewis, Head Flyman
Phil Rebel, Audio Engineer

IATSE LOCAL #810, WARDROBE ATTENDANTS

Desiree Story, Head of Wardrobe

SCHOOL

Grace M. Holmes
School Director

Kimberly Cowen
Principal & KCYB Director

Lauren Fadeley Veyette
Principal & YAGP Coordinator

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

Erin Steeley
*Interim Children's Program &
School Coordinator*

Jessica Bacus
School Operations Manager

Nora Burkitt-Davis
BC/JC and Adaptive Dance Administrator

ADMINISTRATIVE ASSISTANTS

Iyonna Barris
Brigitte Benyei
Alyssa Gold
Alexa Glomp
Taryn Ouellette
Katie Romey
Virginia Smith



Maya Collins, Chris Roady, Grace Ingham, Jennifer Wampler, Natalie Sextro, and Rebecca Zandarski. Photo by Tom Styrkiewicz/53 TOM LLC.

CONTACT INFORMATION

Kansas City Ballet

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

kcballet.org

EIN #43-6952680

YOUR PHILANTHROPY TEAM

Jennifer J.E. Wampler, MBA, CFRE

Chief Philanthropy Officer

816.216.5585 • jwampler@kcballet.org

Rebecca Zandarski, CFRE, CSPG

Director of Gift Planning

816.216.5597 • rzandarski@kcballet.org

Maya Collins

Associate Director of Individual Giving

816.216.5608 • mcollins@kcballet.org

Grace Ingham

Manager, Events & Philanthropy

816.216.5589 • gingham@kcballet.org

Natalie Sextro

Manager, Research & Stewardship

816.381.6941 • nsextro@kcballet.org

Chris Roady

Philanthropy Operations Specialist

816.216.5582 • croady@kcballet.org

KANSAS CITY BALETT

DEVON CARNEY
ARTISTIC DIRECTOR

JEFFREY J. BENTLEY
EXECUTIVE DIRECTOR



KCBALLET.ORG