



DEVON CARNEY
ARTISTIC DIRECTOR

JAN. 29-FEB. 1, 2026

Todd Bolender Center for
Dance & Creativity

A photograph of two dancers, a man and a woman, in light blue, form-fitting, sleeveless costumes. They are captured in a dynamic, contemporary dance pose against a dark background. A large, flowing teal fabric is draped behind them, adding a sense of movement and depth. The woman is in the foreground, leaning back with her right arm raised and her left leg extended. The man is behind her, supporting her. The lighting is dramatic, highlighting their muscular forms and the texture of the fabric.

NEW MODES

SUPPORTED BY

THE JEFFREY J. BENTLEY FUND FOR

Innovation & Creativity

Kansas City Foot & Ankle

FEATURED WORKS BY

Duncan Cooper • Maria A. Konrad • Durante Verzola
Joseph Boswell • Amira Hogan • Cameron Thomas



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Betti Jo Diem
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Becci Jo Kelbaugh
Costume Shop Assistant

Madeline Brasgalla
Assistant Stage Manager

Jordan Voth
Company Pianist

Jacob Thomas
Academy and R.O.A.D. Pianist

ARTISTS

Gavin Abercrombie ◊

Isaac Allen

Alladson Barreto

Joseph Boswell

Kaleena Burks §

Angelin Carrant

Liam Colclough *

Aidan Duffy

Sidney Haefs †

Kelsey Ivana Hellebuyck

Amira Hogan

Whitney Huell

Olivia Jacobus

Joshua Kiesel

Keaton Linzau

Celeste Lopez-Keranen

Mei McArtor *

Amelia Meissner

Maura Moody

Taryn Pachciarz

Elliott Rogers

Noura Sander

Naomi Tanioka

Cameron Thomas

Andrew Vecseri

Landen Walker *

Marisa DeEtte Whiteman

Derek Wippel *

Gillian Yoder

Paul Zusi ∞

KCB II

Zander Johnson

Audrey Lynn

Troy Monger-Levin

Brooke Noska

Olivia Pearsall

Owen Watson

Ben Workman

TRAINEES

Julia Bellantoni

Payton Boddy

Alessia Braggiato

Maggie De Groote

Luke Eller

Michelangelo Fante

Sage Guillot

Madalyn Hesterlee

Jack Hindocha-Daniels

Hiroaki Ikeda

Addison Jankauskas

Gracie Jean Joiner

Camille Jordan

Corabelle Kennedy

Reagan Kinney

Madeleine Lee

Isabella Martino

Maya McDaniels

Blair Mendes

Joseph Moore

Ena Nomoto

Zoey Uhlman

Kansas City Ballet is an American Guild of Musical Artists company.

◊ *Sally and Thomas J. Wood Senior Dancer* | ∞ *The John Hunkeler Senior Dancer*
§ *Norman E. Gaar, Esq. Dancer* | † *Greg and Barbara Storm Emerging Dancer*

* *Company Apprentice, supported in part by the Estelle S. and Robert A. Long Ellis Foundation*

*All costuming provided by Kansas City Ballet Costume Shop:
Jennifer Carroll, Betti Jo Diem and Becci Jo Kelbaugh.*

Lighting for all works by Amy Taylor.

Cover | Dancers: Whitney Huell and Elliott Rogers. Photography: Kenny Johnson.

A NOTE FROM THE ARTISTIC DIRECTOR

Welcome to New Moves, a program close to my heart since my first season. It reminds me how essential new choreography is to the future of our art form. We must keep creating, taking risks, and exploring what dance can become.



We're thrilled to welcome back Kansas City Ballet School alumni Durante Verzola to choreograph for the company. After the success of last year's piece with the Second Company, Duncan Cooper brings his expertise to the Company. We are delighted to welcome Maria A. Konrad back, who has been mentoring and challenging the Second Company in preparation for her performance.

This year's program has an abundance of live music. The Opus 76 quartet returns for their fifth collaboration, alongside Kansas City Ballet musicians Jordan Voth and Jacob Thomas. With only two works using recorded tracks, this is our most music-rich New Moves yet.

Company Dancer Amira Hogan creates her first solo choreography, a significant milestone in her journey. Joseph Boswell presents his first creative process with New Moves, crafting a personal piece set to his father's music performed by Jacob Thomas. Cameron Thomas finally presents his postponed work due to injury, enhanced by live accompaniment from Jordan Voth.

Not every piece will resonate with everyone, but I believe at least one will speak to you. If we achieve that, we've succeeded. Thank you for supporting new voices, ideas, and the future of ballet. We're grateful to have you with us.

Warmly,
Devon Carney

The Jeffrey J. Bentley Fund for Innovation & Creativity encourages the creativity of artists and others who are the essence and future of dance. Established in honor of Bentley's 25 years of leadership as executive director of Kansas City Ballet (1998-2023), the fund helps to advance the creation of new works such as New Moves.

SUPPORT KANSAS CITY BALLET

Kansas City Ballet is a 501(c)(3) not-for-profit organization. Contributions are tax deductible to the extent allowed by law. Your contribution is important to our mission. Contribute today at kcballet.org, 816.216.5582, or make checks payable to Kansas City Ballet, Todd Bolender Center for Dance & Creativity, 500 W. Pershing Rd., Kansas City, MO 64108-2430.



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NEW MOVES

Spark

Choreography: Maria A. Konrad

Music: Schubert, Premium Beat

This work explores the spark of an idea—how it emerges, flickers, and glows. Like luminescent light, inspiration appears most clearly when energy moves freely, between the brain and the heart. Neuroscience shows that creativity is born in dialogue: the brain organizing, questioning, calculating; the heart sensing, feeling, and guiding.

The dancers carry this inner light through movement, density, and stillness, allowing ideas to surface without forcing them. At its core, the piece asks: when a spark appears, do we follow it?

Dedication: This piece is for Donna Konrad, a Kansas City native who recently passed. She loved classical music, believed deeply in women, and encouraged those around her to pursue their voice and ideas with freedom and fierceness. Her determination in who she was and what she believed lives in this work.

Cast: Kansas City Ballet Second Company



MARIA A. KONRAD is an accomplished international choreographer and educator whose work spans classical ballet, contemporary dance, and opera. She has created original choreography for major companies including Kansas City Ballet, Alberta Ballet, Philadelphia Ballet, Sarasota Ballet, Oklahoma City Ballet, Tulsa Ballet, and Nashville Ballet, and her work has been presented at prestigious venues such as Lincoln Center, the Mariinsky Theatre, and the Andrea Bocelli 2025 Concert Tour. She has curated interdisciplinary and immersive projects at Soho House and collaborated with interior designers and lifestyle brands to bring dance into nontraditional performance spaces. A highly respected educator, Konrad has taught at leading institutions worldwide, including YAGP, The Joffrey Ballet School, and Harid Conservatory. Her work has received multiple Outstanding Choreography awards from YAGP and ADCIBC. She is currently the director of Nashville Ballet 2, guiding the next generation of professional dancers.

Frantasia

Choreography: Joseph Boswell

Music: Various Works by Samuel Boswell

Performed by: Jacob Thomas

Ever since I was 16, I dreamed of choreographing a piece to music composed by my father, Samuel Boswell. I was too afraid to try until my father experienced a traumatic brain event, which made me realize how precious time

is. Thankfully, he is alive and well. I wanted to make this music come to life and after listening to this music for 23 years, I could feel it in my bones. I hope you feel it too.

Cast: Kelsey Ivana Hellebuyck, Celeste Lopez-Keranen, Maura Moody
Liam Colclough, Keaton Linzau, Derek Wippel, Paul Zusi



JOSEPH BOSWELL was born in Spokane, Washington. He started his ballet training at the age of 7 and after five years of training he moved to Houston, Texas to study at the Houston Ballet Academy. He continued his dance training at Boston Ballet School for another three years before being offered a contract for Boston Ballet's second company. Throughout his career, performed numerous principal roles such as Franz from *Coppelia*, Conrad from *Le Corsaire*, *La Vivandiere*, the Harlequinade pas de deux, and Jorma Elo's *Slice to Sharp*. Boswell also danced alongside Boston Ballet's main company in works such as Mikko Nissinen's *Swan Lake*, *Sleeping Beauty*, and *Nutcracker* as well as Rudolph Nureyev's *Don Quixote*.

Soul States

Choreography: Cameron Thomas

Music: Alexander Scriabin – **I. Mania** Op. 13 No. 1 Prelude in C Major, **II. Freedom** Op. 11 No. 11 Prelude in B Major, **III. Euphoria** Op. 32 No. 1 Deux Poèmes, **IV. Loss** Op.16 No. 4 Prelude in E-Flat Minor, **V. Longing** Op. 23 Piano Sonata 3 in F-Sharp Minor, III. Andante

Performed by: Jordan Voth

Composer Alexander Scriabin referred to his third piano sonata movements as 'States of the Soul'. He writes of the Andante movement, "A sea of feelings, tender and sorrowful: love, sorrow, vague desires, inexplicable thoughts, illusions of a delicate dream."

Cast: Sidney Haefs, Naomi Tanioka, Gillian Yoder
Gavin Abercrombie, Alladson Barreto, Angelin Carrant, Elliott Rogers



CAMERON THOMAS began his dance training in his hometown of Rochester, NY. In 2013, he began performing with the Rochester City Ballet. In 2015, Thomas received a full scholarship to attend the Jacqueline Kennedy Onassis School at American Ballet Theatre. He then joined KCB II for the 2016-2017 season and was promoted to the company the following season. Thomas has performed major roles in his 10 years at Kansas City Ballet including Mr. Hyde in the North American premiere of Val Caniparoli's *Jekyll and Hyde*. Thomas has also choreographed for Kansas City Ballet and Creative Intersections. He also performs as a pianist. He has also helped Dr. Greg Sabin teach finance at Harvard since 2022.

15-MINUTE INTERMISSION

A State of Play ...

Choreography: Duncan Cooper

Music: Wolfgang Amadeus Mozart - String Quintet No. 3 in C, K. 515

Performed by: Opus 76

A place one must enter to unlock their truest creativity. A space rooted in presence, where reverence for the human experience naturally arises. Meeting the moment—not by checking out, but by fully checking in.

Cast: Amira Hogan, Mei McArtor, Marisa DeEtte Whiteman,
Isaac Allen, Cameron Thomas, Landen Walker



DUNCAN COOPER

Born in Denver, Colo., Cooper is currently living in San Francisco. However, having spent a considerable amount of time growing up in New York City and the Bay Area, he considers himself a native of both coasts. Over his career, Cooper danced with two major companies, San Francisco Ballet and Dance Theatre of Harlem. His travels touring with these companies have taken him all over the world. At the age of 13, Cooper received a full scholarship to train at the San Francisco Ballet School. He soon became a recipient of the Robert Kirby Scholarship, as well as the first to receive the Lew Christensen Scholarship for best male dancer. In 1989, bypassing the obligatory apprentice year, he was made a full company member. During his time with San Francisco Ballet, Cooper danced a wide range of the repertoire. During Cooper's nine years dancing with Dance Theatre of Harlem as a Principal dancer, he danced leading roles in such ballets as Balanchine's *Apollo*, *Prodigal Son*, *Agon*, *Allegro Brillante* and *Stars and Stripes*; Albrecht in *Giselle*; Robbins' *Fancy Free*; Ashton's *Thais Pas de Deux*; Glenn Tetley's *Sphinx & Dialogues*; Smuin's *A Song For Dead Warriors* and *St. Louis Blues* and many others. Notable guest appearances have included being invited to dance leads in *Stars and Stripes* for New York City Ballet's Balanchine Centennial Celebration, playing the part of Apollo in Central Park's Summer Stage Balanchine Centennial Tribute; Birmingham Royal Ballet's Ashton & Balanchine Gala; in the Miami International Dance Festival, Washington Ballet's *Giselle*, Dance Brazil's Festival in Bahia, Brazil, Rebecca Kelly Ballet's 25th Anniversary, and with Dances Patrelle he has danced the lead in Patrelle's *Macbeth*, as well as dancing in his "POP" and Meredith's "Pair of Jacks pas de deux"; Lexington Ballets Fabric of Dance Galas 2 and 3, Ballet Virginia International, Virginia Ballet Theatre, Ballet NY, Configuration Dance, Lexington Ballet and many others. In March of 2007, Cooper created his first one act, full-length contemporary ballet for Virginia Ballet Theatre, an homage to the 1960s spy film genre called, *Mr. Evil and The Forever Diamond*. In 2010, Cooper was invited to choreograph a 37-minute, full-length contemporary ballet work called, *Universal Residue* for Lexington Ballet. In 2011, Cooper was also invited by new Dance Theatre of Harlem director Virginia Johnson, to be a part of their Harlem Works 2.0 Series, where he danced a new pas de deux choreographed by Darrell Grand Moultrie called *Believe*, created on him and Ashley Tuttle. Until 2007, Cooper was also involved in and part creator of a national outreach program for kids at risk, called Athletes For Kids (AFK), involving professional dancers and star professional athletes. Although most of his time and attention is now focused on teaching, mentoring and choreographing, Cooper continues to dance on various dance projects and galas nationally and internationally. He is a part of the teaching staff at both Lines Ballet School and New York City Dance Alliance. He is co-creator and director of a new national summer program called Modas Dance Summer Program.

A Wish of Love Was What it Was

Choreography: Amira Hogan

Music: Frequency - ACHxACH

The world is made up of vibrations with different frequencies intertwining. Your frequency or sphere is who you are, your coding; your questions, hopes, dreams, and wants. Even though your sphere is you, don't get lost in it. Open up, connect, and find freedom; harmony. The wrong connection of spheres won't sing, but the right frequency will create harmonious melody.

Cast: Olivia Jacobus, Amelia Meissner, Noura Sander
Aidan Duffy, Andrew Vecseri



Texan **AMIRA HOGAN** began ballet at age 6 at the YMCA and continued training at Robert Underwood's School for Dance, TKB Center for Ballet & Dance, and Vitacca Vocational School for Dance. She has received awards from Youth America Grand Prix, including the Hope Award, the World Ballet Competition Promise Award, ADC/IBC awards, and the Vitacca Emerging Artist Award. Hogan has performed works by George Balanchine, Devon Carney, Val Caniparoli, Anna-Marie Holmes, Lila York, Caroline Dahm, Haley Kostas, Natasha Adorlee, and Gina Patterson. Her choreographic credits include *you can't control the wind, but you can adjust your sails* and *Tied In Nots*.

Meditations

Choreography: Durante Verzola

Music: Antonin Dvořák - Piano Quintet No. 1 in A Major, Op. 5: III. Finale (Allegro con brio) and I. Allegro ma non troppo

Performed by: Opus 76 & Jordan Voth

Meditations takes the viewer on a journey through rapturous movement. A wanderer is met by five muses who lead him through dreamlike passages that allow him to find self discovery and give him understanding. It's easy to get swept up by Dvořák's mysterious Piano Quintet No. 1 in A Major, which shifts and transforms through different emotions and inspirations

Cast: Kaleena Burks, Taryn Pachciarz, Gillian Yoder,
Alladson Barreto, Joseph Boswell, Joshua Kiesel



DURANTE VERZOLA is a Filipino-American dance maker. He has choreographed works for Miami City Ballet, Les Ballets Trockadero de Monte Carlo, Ballet Memphis, Philadelphia Ballet II, Ballet Arizona's Studio Company, Nashville Ballet 2, Collage Dance Collective, Ballet22, and more. He is a winner of Joffrey Ballet's Winning Works and has been selected for the New York Choreographic Institute. Verzola also had his work featured at Guggenheim's Works & Process and Jacob's Pillow, as well as the Center for Ballet and the Arts at NYU. His work has been described as "sharp and witty...he continues to present classical ballet vocabulary in unfussy, thrilling ways," by *Philadelphia Dance*. *The New York Times* praised him saying, "Verzola, through structure, produced a ballet of clarity, verve and effervescence." Verzola is from Lansing, Kansas and trained with Kansas City Ballet School and Kansas School of Classical Ballet. At 16, he left home to train with Miami City Ballet School. In 2014, he was invited to join Philadelphia Ballet II and later joined The Suzanne Farrell Ballet. Currently, Verzola is a permanent faculty member and resident choreographer for Miami City Ballet School.

The Opus 76 Quartet

Keith Stanfield
Violin

Waka Kim
Violin

Wai Loo Soo
Viola

Heejung Yang
Viola

Ho Ahn
Violincello



opus76.org



Kansas native **JORDAN VOTH** joined the accompanist staff of Kansas City Ballet in the summer of 2015. Before arriving in Kansas City for graduate studies at the University of Missouri-Kansas City in 2013, Voth won the piano division of the 2010 Yamaha Young Performing Artists Competition and studied at the International Keyboard Institute and Festival at Mannes College in New York City. As a class accompanist, Voth has played for masterclasses taught by Wendy Whelan, Victoria Simon, Robert Garland, Peter Stark, and Daniel Ulbricht. After graduating from UMKC with a Doctorate of Musical Arts in 2020, Voth joined the full-time staff of Kansas City Ballet in 2022, where he accompanies classes, rehearsals, and performances as Company Pianist / Principal Academy Pianist.



JACOB THOMAS is a pianist and composer, having earned his Masters in Composition from the University of Missouri, Kansas City. In addition to composing he works as a collaborative pianist, serving as a full-time Academy and R.O.A.D. musician at Kansas City Ballet. He frequently plays piano for several community and professional theatre companies in the Kansas City area. Thomas loves working with other artists and growing as a musician throughout each collaborative process.

The 2025-2026 season is sponsored in part by:

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