



DEVON CARNEY  
ARTISTIC DIRECTOR

# 2018-2019 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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## THANK YOU FROM OUR EXECUTIVE & ARTISTIC DIRECTORS

Dear Patron,

Thank you for being a friend and supporter of Kansas City Ballet. With your help, we remain the flagship dance organization in our region.

We have rebranded our Annual Report as the Gratitude Report, acknowledging that because of you, our donors and champions, Kansas City Ballet continues to maintain a strong programmatic footprint in all major areas, specifically performance excellence, unsurpassed training, and deep community engagement.

It took many dedicated people to bring about our 2018-2019 Season. The following pages celebrate the soaring achievements of the season and stories of a few of these individuals who helped to make it possible.

You are a treasured member of the Kansas City Ballet family. Thank you!

With gratitude,

Jeffrey J. Bentley  
Executive Director

Greetings!

Kansas City Ballet's 61st season was a great success. We continue to grow artistically and financially into one of the leading Ballet companies in the country.

The biggest undertaking of the season was the world premiere of Septime Webre's *The Wizard of Oz*. More than two years in the making, *Oz* broke box office records for our company as well as for the two other co-commissioning ballet companies – Colorado Ballet and Royal Winnipeg Ballet.

A highlight this past May was the nomination of Mr. Webre for the choreography award for the Benois De La Danse (the Oscars of ballet). I chose three dancers to represent KCB at the Benois De La Danse Gala at the Bolshoi Theatre in Moscow, Russia, where they, along with one dancer from Colorado Ballet and the Royal Winnipeg Ballet, performed an excerpt from *The Wizard of Oz*.

After opening with *Oz*, we continued to present performances of *The Nutcracker*, Val Caniparoli's *Lady of the Camellias*, and New Moves. We ended our season in May with two works of the 20th century that I have wanted to perform for years – Twyla Tharp's *In the Upper Room* and William Forsythe's *In the Middle, Somewhat Elevated*. Along with a commissioned ballet by Kansas City's own David Parsons called *A Play For Love*, the spring program was a true *tour de force*.

Thank you for joining us for this incredible season of dance!

Sincerely,

Devon Carney  
Artistic Director





BOARD PRESIDENT KATHY STEPP  
INSPIRED BY THE BALLET COMMUNITY

*Founder of Stepp & Rothwell, Kathy Stepp, led Kansas City Ballet’s Board as president in the 2017-2018 and 2018-2019 seasons. Kansas City Ballet thanks Kathy for her leadership and hard work. Kathy shared in her own words about her experience as the Ballet’s Board President.*

I am proud that during my tenure we visited with Austin Ballet to learn about ways to energize our audience development efforts, which led to our current collaboration with data miners and marketers, and that we got the Endowment Campaign off the ground. We also had a fabulous 60th anniversary party, and we worked to integrate the Guild and the BARRE KC groups more closely into our structure. Also, I appreciated the opportunity to meet so many great and dedicated people. The board members are wonderful; the staff is wonderful; the patrons are wonderful; and the dancers are simply amazing!



Kathy Stepp at Celebrate 60 event at Kauffman Center during the 2017-18 Season. Photography by Larry F. Levenson

I love to share my personal experience of learning what athletes the dancers are and how impressive the productions are, in all respects.

*The Ballet brings happiness to people’s lives! Not only is the dancing beautiful, but it’s such a collaboration of dance and music and lights and costumes.*

The most important lesson I learned is that the people involved—from the dancers to the administrative staff and everyone in between—are passionate about what they do, to an extent I haven’t seen in any other walk of life. Also, because I focus on finances in my day job, it was eye-opening to see the financial workings of an art company. The performances simply cannot be self-sustaining, because there are a limited number of seats, and it is important to keep the prices at an accessible level. Therefore, an awful lot of people have to support the arts.

My husband and I get a lot more than we give! We’ve met wonderful people and best friends, as well as dancers from around the world!



2018-2019 BOARD OF DIRECTORS

OFFICERS

- Julia Irene Kauffman, Chairman  
*Muriel McBrien Kauffman Foundation*

Kathy Stepp, President  
*Stepp & Rothwell, Inc.*

Jack D. Rowe, J.D., President-Elect  
*Lathrop Gage*

Claire Brand, Immediate Past President  
*Hallmark Cards, Inc., Retired*

Michael D. Frost, PhD, Vice-President  
*Continental Steel and Lawson Steel Erection*
- Kirsten A. Byrd, J.D., Vice-President  
*Husch Blackwell, LLP*

Kent Stallard, J.D., Treasurer  
*Stinson Leonard Street LLC*

Susan Lordi Marker, Secretary  
*Artist*

Jeffrey J. Bentley, Executive Director  
*Kansas City Ballet*

Devon Carney, Artistic Director  
*Kansas City Ballet*

MEMBERS

- Aviva Ajmera  
*SoLVE*

Michael J. Bray  
*XLRight, LLC*

Vince Clark  
*Creative Planning, Inc.*

Tom Curran PhD, FRS  
*Children’s Mercy Hospital*

Stephen Doyal  
*Hallmark Cards, Inc., Retired*

David Harris  
*U.S. Bank*

Linda Lenza  
*Bank of America*

Siobhan McLaughlin Lesley  
*Gilda’s Club Kansas City*

Steve McDowell  
*BNIM*
- Susan Meehan-Mizer  
*Community Leader  
(Kansas City Ballet Guild)*

Rachel Merlo  
*Google Fiber Kansas City*

Kathleen Nemechek  
*J.D., Berkowitz Oliver LLP*

Carolyn W. Parkerson  
*Community Leader*

Rick Poccia  
*Great Western Bank*

Sarah J. Rask  
*State Street Global Services*

Cindy Rock  
*Dex Media*

CiCi Rojas  
*Tico Productions LLC /  
Tico Sports*
- Linda Shoare  
*Challenger Sports*

Lauren Thompson  
*Thrive Pilates (BARRE KC)*

Angela Walker  
*Community Leader*

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

Jean Paul Wong  
*Pure Workplace Solutions*





2018-2019 COMPANY DANCERS  
*Hometown | Years with KCB*

FRONT ROW

Humberto Rivera Blanco <i>Havana, Cuba   3 years</i>	Kelsey Hellebuyck <i>San Francisco, CA   3 years</i>	Sarah Joan Smith <i>Columbia, SC   3 years</i>
Lamin Pereira <i>Rio de Janeiro, Brazil   5 years</i>	Taryn Mejia <i>Independence, MO   7 years</i>	Marisa DeEtte Whiteman* <i>Stony Brook, NY   1 year</i>
Lilliana Hagerman <i>Pordenone, Italy   4 years</i>	Kaleena Burks † <i>Ft. Lauderdale, FL   9 years</i>	Courtney Nitting <i>Lafayette, NJ   1 year</i>
Amaya Rodriguez <i>Havana, Cuba   3 years</i>	Goldie Walberg <i>Sherman Oaks, CA   2 years</i>	Angelin Carrant* <i>Paris, France   1 year</i>

† 2018-2019 Sally and Thomas J. Wood Senior Dancer

BACK ROW

Christopher Costantini <i>Milan, Italy   5 years</i>	Amanda DeVenuta <i>Carmel, NY   5 years</i>	Liang Fu <i>Qingdao, China   5 years</i>
Dillon Malinski <i>Carbondale, IL   5 years</i>	Nicholas Keeperman* <i>Wilmington, IL   1 year</i>	Emily Mistretta <i>Upland, CA   3 years</i>
Enrico Hipolito <i>Seattle, WA   2 years</i>	Whitney Huell <i>Irmo, SC   5 years</i>	Joshua Bodden <i>Miami, FL   5 years</i>
Gavin Abercrombie* <i>Acton, CA   1 year</i>	Cameron Thomas <i>Rochester, NY   2 years</i>	Daniel Rodriguez <i>New York City, NY   1 year</i>
Javier Morales <i>Havana, Cuba   2 years</i>	James Kirby Rogers <i>San Francisco, CA   3 years</i>	Tempe Ostergren <i>Somerset, NJ   9 years</i>
Elysa Hotchkiss <i>Erie, PA   4 years</i>	Danielle Bausinger <i>Ridgewood, NJ   5 years</i>	Kevin Wilson <i>Durango, CO   3 years</i>

\* apprentice

30  
company dancers including  
4 apprentices

13  
second company dancers  
(KCB II and trainees)

23  
musicians on staff

35 weeks  
length of KCB dancer  
contracts

64,200  
people reached through  
Kansas City Ballet social media

65,491  
people attended Kansas City  
Ballet performances





## KCB DANCER CHRISTOPHER COSTANTINI FINDS A CALLING IN BALLET

*Originally from Milan, Italy, Company Dancer Christopher Costantini has danced five seasons with Kansas City Ballet. He shared about his journey to be a part of KCB’s Company.*

To be a professional dancer is absolutely fantastic. You’re sharing a storied art form with the public and hopefully instilling an appreciation for ballet and creativity more generally. It’s particularly special for me when we perform student matinees.

*The theatre is filled with excited school children and their energy is infectious. They are the most genuine in their reactions to our performance and it’s poignant that the future of our art form is being cultivated in that audience.*

My mom, having always been a huge fan of the ballet, introduced me to dance when I was very young. It took quite a bit of prodding on my mom’s part for me to finally agree to take a ballet class. I instantly fell in love with it: the discipline and the physical progress you can see when improving your technique. Most of all, I enjoyed being able to assume a character on stage. The opportunity to express my ebullient personality on stage was magical. I quickly realized that ballet was a calling and I did everything to make my aspirations of a professional career a reality.

Growing up in Milan, I would regularly go to performances at La Scala, one of the premier opera houses in Europe. One of my first memories of ballet was watching a performance of *Cinderella* with Alessandra Ferri in the title role.

The best life advice I ever received was, “Just say yes.” I think my parents instilled that in me. If an opportunity presents itself, don’t hem and haw too much. Say yes and make it work. Over the long run, that will build up the depth of experience you have and serve you well.



Christopher Costantini (L) and James Kirby Rogers (R) in Bruce Wells’ *A Midsummer Night’s Dream*.



### 2018-2019 SECOND COMPANY

#### FRONT ROW

- Divya Rea, *KCB II*
- Samantha Huebner, *KCB II*
- Georgia Fuller, *Trainee*
- Katharine Clark, *Trainee*
- Emma Pennell, *Trainee*
- Leah Upchurch, *Trainee*

#### BACK ROW

- Grace Reed, *Trainee*
- Juliana Kuhn, *Trainee*
- Wojciech Ogloza, *KCB II*
- Jeremy Hansen, *Trainee*
- Connor Hammond, *KCB II*
- Austin Meiteen, *KCB II*

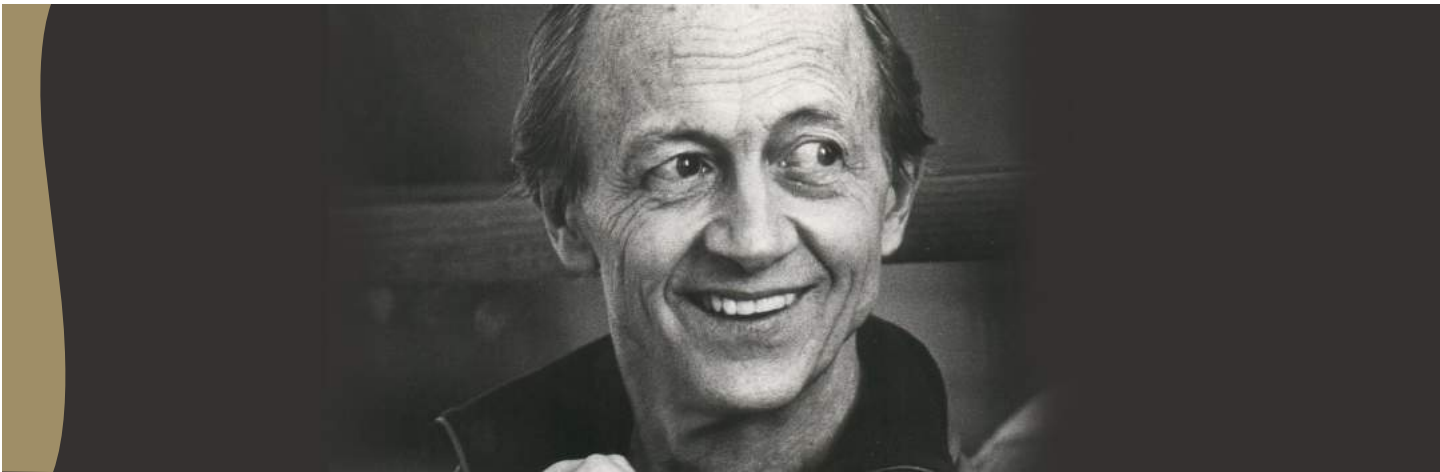
- Teresa Bowden, *Trainee*
- Sidney Haefs, *Trainee*
- Mikayla McKean, *KCB II*

Second Company @Home was a full evening of classical and contemporary dance at the Bolender Center

KCB II collaborated with Kansas City Symphony musicians for two pieces in a **Symphony Happy Hour Series** concert.

More than 50,000 people saw KCB II perform at the **Plaza Lighting Ceremony** on Thanksgiving. The event was televised world-wide.





About a year ago, a long-time supporter commented about the name of our premiere donor group at the time. “It’s too generic,” was his opinion. “The name should immediately tell you what you need to know about the organization.”

So we made a change. Named for the beloved former Artistic Director Todd Bolender, who impacted and transformed Kansas City Ballet with his artistry and vision, The Bolender Society now has even greater potential to impact and transform the Ballet with the power of philanthropy. The Bolender Society begins with a minimum gift level of \$2,500 or a monthly gift of \$200.

Members of The Bolender Society also enjoy exclusive events with guest artists, receptions with the dancers and excursions to see other dance companies, including

- **Bolender Society Kick-Off Party** | September 12 at VanBrock
- **Season Launch Party** | October 12 at One Park Place
- **A Musical Evening with Ramona** | January 24, 2019 at the Kansas City Country Club
- **End of Season Celebration** | May 23 at Lathrop & Gage

2018-2019 BOLENDER SOCIETY COMMITTEE

Susan Lordi Marker, <i>Chair</i>	Melanie Fenske	Tammy Oskvig
Mary Duffy	Susan Hangauer	Cici Rojas
Amy Embry	Siobhan McLaughlin Lesley	G. Mark Sappington



Rick Poccia, Music Director Ramona Pansegrau, and Diana Poccia at An Evening with Ramona in January 2019. Photo by Larry F. Levenson.



Bolender Society members Vince Clark, Julie Clark, Carolyn Parkerson, and Bill Parkerson at the Season Launch Party at One Park Place. Photo by Don Ipock.



MARILYN GAAR  
ADAMANT ABOUT BEAUTY IN LIFE

Marilyn W. Gaar and her late husband Norman E. Gaar believed in opening peoples’ eyes to the beauty in the world that surrounds us. They’ve given financial support to the Kansas City arts community because of the joy, insight, inspiration, and serenity that the arts bring into our lives.

Along with efforts of many, she believes that arts supporters and advocates are preserving and promoting man’s cultural achievements in a society that is increasingly focused on the negative and disheartening.

Marilyn strongly believes in the efforts of the Kansas City performing arts groups to reach into the schools to awaken children at an early age to the beauty in the world around them. Through dance movement children become part of that beauty, joy, and grace. And by enriching their young lives, we’re building the audience of the future.

*“We’ve got to hold up our end to help people see the beauty in the world around them and the beauty that they can create and contribute to the world, to make life worth living.”*

Marilyn exclaims that when Julia Irene Kauffman built the Kauffman Center for the Performing Arts she did the best thing anyone could for Kansas City.

“What many people do not understand or fully appreciate is the fact that the arts and the cultural opportunities you have in a community are a magnet for innovative and creative people; people who bring with them the new business ideas, which in turn creates new jobs. Just as performers from throughout the world are drawn to the stages of the Kauffman Center, leaders in business and industry are drawn to work and live in a city with a rich and vibrant cultural environment.”

She considers Kansas City Ballet as the center of the city’s vibrant cultural life. She has given financial support as a Bolender Society member and has established a legacy for the future.





2018-2019 GUILD BOARD

Susan Meehan-Mizer  
*President*

Juliette Singer  
*Vice President & Membership Vice President*

Gigi Rose  
*Immediate Past President & Gala Vice President 2018*

Francie Mayer  
*Treasurer*

Mark McNeal  
*Recording Secretary*

Edie Downing  
*Corresponding Secretary*

Kathy Anderson  
*Special Projects Vice President*

Angela Walker  
*Education & Engagement Vice President*

Craig Sole  
*Marketing/PR Vice President*

Kathy Nordhus  
*Social Activities Vice President*

John Walker  
*Archives Vice President*

Angela Bedell  
*Governance Chairman*

Peggy Beal  
*Gala Vice President 2019*



Honorary Chairs Tony Feiock and Carol Feiock, Chairs Gary Rose and Gigi Rose, and Executive Director Jeffrey J. Bentley at The Emerald City Ball. The event featured a lively cocktail hour, an elegant dinner, dancing, and a fashion show of Liz Vandal's original costumes designed for The Wizard of Oz. Photo by Larry F. Levenson.



Penelope Vrooman, Vicki Baxter, Susan Sands and Francie Mayer at the Kansas City Ballet Guild's Spring 2019 Luncheon. Photo by Larry F. Levenson.



SUSAN MEEHAN-MIZER STEPPED UP TO BECOME THE NEXT GUILD LEADER

*Susan Meehan-Mizer, immediate past president of Kansas City Ballet's Guild, has been subscribing to performances with her friend Gayle Gotcher for the last 9 seasons. The two have promised to keep their seats as long as they are able—they love them so.*

"I took ballet for years when I was little... until I was a senior in high school," remembers Susan Meehan-Mizer. "My whole family loves the arts and I've been attending since I was a little girl." Then Susan retired from Tiffany & Co. in 2011. Her boss there had been on the Ballet's board for years, so she had picked up some knowledge of the organization through that association.

With a heart full of love for ballet and now a flexible schedule, Susan joined the Guild in 2011. She's held an office every year since. She began as vice-president of membership, a position she held for three years—the limit you can hold one office. Then she was treasurer for one year before some suggested she step up to fill a last minute vacancy as president. "You name an organization that I've been in and I've been president of it. I like to be a leader. I admit that," Susan says. "And I think I can motivate people."

Susan felt the Guild members were very supportive of her. "We just had a good year. We raised \$325,000 from the Ballet Ball and the Nutcracker Boutique. So, at the year-end meeting for the 2018-2019 season, I had a great big check printed to present to the Ballet," she says.

Regarding her appointment, Susan had this to say,

*"Being President of the Ballet Guild is like a full-time job, but you know that going in. It's a good organization and I'm really proud to be in the organization myself. These women (and men) are just phenomenal! They're just great ladies, and they work really hard. Being President was an honor to me."*



Executive Director Mr. Jeffrey J. Bentley, Pirouette Award Winner Mr. Frank Byrne, Ballet Guild President Ms. Susan Meehan-Mizer at the 2018 Emerald City Ball. Photography by Larry F. Levenson

**\$325,000**  
Amount raised by the Guild through The Emerald City Ball and the Nutcracker Boutique

More than 380 guests attended The Emerald City Ball on October 6, 2018 at the InterContinental Hotel at the Plaza





2018-2019 BARRE KC BOARD

- Lauren Thompson

President
- Dora Grote

Soiree Chair
- Kristen Thorpe

Joseph Willis
- Jacquie Ward

Vice President
- Paula Klasek

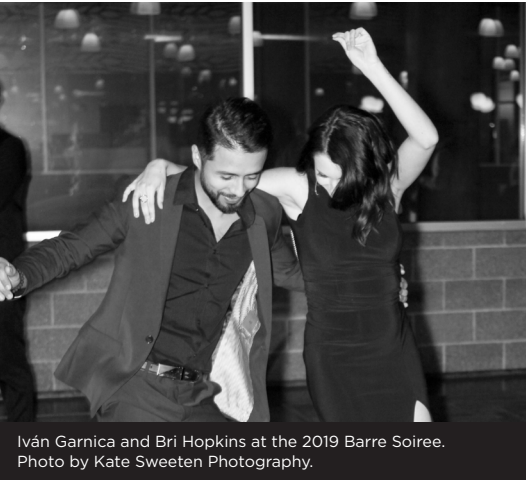
Sonya Thomas

THE BARRE SOIREE

The annual BARRE KC Soiree was held at Boulevard Brewing Company this past Saturday (April 13, 2019) in the Muehlebach Suite.

More than 200 people enjoyed complimentary beer, wine and appetizers, a dynamic performance by KCB’s Second Company, a silent auction, and of course dancing the night away with DJ Ashton Martin.

More than \$9,000 was raised. Proceeds from this event help fund 16 Reach Out And Dance (R.O.A.D.) Scholarship Schools. R.O.A.D. combines dance with academics (along with live music) to make a fun environment for learning. This Kansas City Ballet program reaches 800 plus kids in Kansas City Public School District and Turner Unified School District. Each school receives a 12-week dance residency for all 3rd grade students.



Iván Garnica and Bri Hopkins at the 2019 Barre Soiree. Photo by Kate Sweeten Photography.



Lindsey and Patrick LeSage and Brian and Kimberly Scott at the 2019 Barre Soiree. Photo by Kate Sweeten Photography.



BARRE KC President Lauren Thompson, Matt Sterling and Megan Spilker. Photo by Kate Sweeten Photography.



BARRE KC PRESIDENT PROUD OF THEIR HARD WORK THIS YEAR

Lauren Thompson is no stranger to hard work. “It’s just how I was raised,” she says. “Both of my parents are retired and are active volunteers. Volunteerism is part of what you do in my family. You give back. You find the thing you are passionate about or the thing you want to help with...there’s always a way to get involved.”

“Dance is my passion,” says Lauren, a former UMKC graduate with a BFA in dance. “When I was in college, Kansas City Ballet and UMKC had a strong connection. I started taking adult studio classes even before the Bolender Center was opened in 2011.”

She started off as the social media chair for BARRE KC. After four years on the board she decided she wanted to be its president. At that point, not many of the original board members were left, so her first task was leading a big recruitment campaign to staff a working board.

Under her leadership, Lauren led BARRE KC to start a monthly BARRE KC studio class to encourage dance education and to introduce members to the wide range of adult dance classes available at Kansas City Ballet School. And, most importantly, she helped lead the group to create and promote their most-successful fundraising event two years running: The BARRE Soiree.

The event raised \$6,500 in 2018 and \$9,000 in 2019 for a total of \$15,500 towards Kansas City Ballet’s R.O.A.D. program.

When asked for her favorite achievement of her presidency, Lauren responded:

*“My favorite is a little one. Last year was the first time we did the BARRE KC Crawl Street Car event. I wanted it to start at a ballet open rehearsal. So many attended, we ran out of chairs. People who came also came to the show because they wanted to see it. I’m proud of these little things. They matter. That’s how we get members. Our job is not only to support the ballet financially but with future audiences.”*



Attendees at the 2018 Streetcar Pub Crawl. Photo by Karen Badgett.

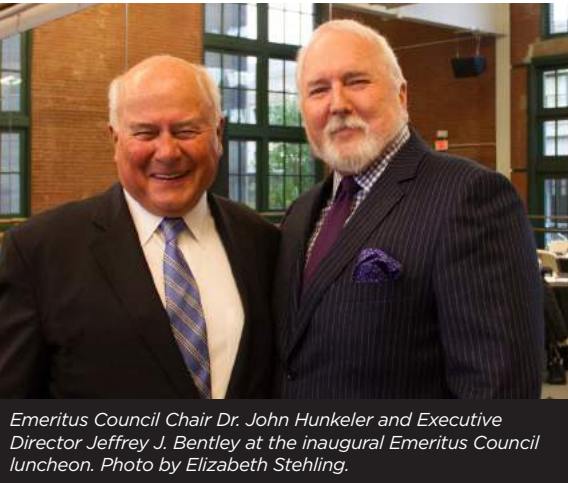
Nearly 40 members in 2018-2019

7 special events hosted by BARRE KC in 2018-2019





INAUGURAL YEAR FOR THE EMERITUS COUNCIL



Emeritus Council Chair Dr. John Hunkeler and Executive Director Jeffrey J. Bentley at the inaugural Emeritus Council luncheon. Photo by Elizabeth Stehling.

The Emeritus Council was created by Kansas City Ballet’s Board of Directors. The Council is comprised of former board members and advisory board members. Kansas City Ballet recognizes the foundational work so thoughtfully provided to make Kansas City Ballet the company it is today.

Membership in the Emeritus Council provides a vehicle for continued recognition, special communications and continued engagement with Kansas City Ballet.

Additional opportunities exist to advocate for the Ballet, including being season ticket holders and donors.

Kansas City Ballet recognizes Dr. John D. Hunkeler, Emeritus Council Chair, as someone who has given generously of his time to Kansas City Ballet. John was most proud of his term serving as president of the Board during challenging financial times in the history of the Ballet. Muriel Kauffman had a wonderful relationship with Artistic Director Todd Bolender, and worked with Todd and John to overcome budget shortfalls and keep the company financed.

Current and former Board members give so much of their time, talent and generosity to organizations they feel passionate about.

John continues to provide leadership in the inaugural year of the Emeritus Council and he and his wife, Mary, support Kansas City Ballet as members of The Bolender Society, supporters of the Endowment Campaign and as season ticket subscribers.

EMERITUS COUNCIL

The Emeritus Council was launched to provide engagement opportunities for past Ballet Board members. On November 5, 2018, Emeritus Council members reconnected with fellow past Ballet Board members at the inaugural Emeritus Council luncheon at the Bolender Center.



PERFORMANCE REHAB HELPS DANCERS REACH POTENTIAL

Helping to prevent injuries and enhance each dancer’s full potential is the role of Performance Rehab, Kansas City Ballet’s official physical rehabilitation provider and a member of the Ballet Business Council. Through its Performing Arts Medicine program, specialized therapists routinely provide backstage and on-site physical therapy services for the dancers and help coordinate their medical needs including pre-season physicals.

*“Getting to know each dancer and his and her unique medical needs to be able to continue dancing to their full potential has been a great joy of my career,”*

said Kendra Gage, lead physical therapist for Kansas City Ballet.

Performance Rehab is a locally-owned outpatient therapy practice with four clinics

in Overland Park. In addition to specializing in performing arts physical therapy, Performance Rehab also provides a full spectrum of outpatient therapy options including hand therapy, sports medicine services and worker’s compensation services.

“Before Performance Rehab became involved with Kansas City Ballet, I knew about the organization – I went to *The Nutcracker* – but it never crossed my mind how the business side operated. It’s very well run, and I’m happy to be involved in promoting the organization through the Business Council,” said Brian Frank, regional vice president for Performance Rehab.

Kansas City Ballet is grateful for the professional care Performance Rehab provides our dancers and for its financial support.

BALLET BUSINESS COUNCIL

More than 60 Corporate partners with Kansas City Ballet enjoy increased marketing visibility, exclusive benefits, and strengthened community and employee engagement. Their investment supported the Kansas City Ballet School and numerous Community Engagement programs.

2018-2019 BALLET BUSINESS LEADERSHIP COUNCIL

Michael J. Bray, Council Chair <i>KC Ballet Board of Directors XLRight</i>	Consuelo Cruz <i>KCMO Office of Culture and Creative Services</i>	Bridget Romero <i>Lathrope &amp; Gage</i>
Molly Kerr, Vice Chair <i>MO Bank Private Wealth Management</i>	Brian Frank <i>Performance Rehab</i>	Chris Teddy <i>JE Dunn</i>
Nathan Benjamin <i>Burns &amp; McDonnell</i>	Linda Lenza <i>Bank of America</i>	





G.D. MATHEY FOUND A FAMILY AT THE BALLET

G.D. Mathey developed an interest in ballet while in college, when he saw the ballet film of Anna Pavlova in *Swan Lake* at a movie theatre. Then in the 60s after moving to Kansas City, he had a friend who danced with the company under the direction of Kansas City Ballet’s Founder Tatiana Dokoudovska or Miss Tania as she was affectionately known.

“Back then I would go to the classes when Miss Tania and Miss Shirley (Weaver) were teaching,” G.D. says. He enjoyed watching the way the two women led the dancers by commanding respect. No matter how difficult the task they asked, the dancers were eager to try to master it.

Sometime after retiring from teaching science at Shawnee Mission West High School, he had gone to a performance and KCB staff member Rene Horne was setting up outside, G.D. remembers. “Somebody told me she was the one who took care of volunteers. I just said, ‘I’ve retired.’ I asked Rene if there was anything I could ever do. She said ‘sure’ and started telling me how to help that day. So, I started helping the first day I met her.”

Mainly he volunteers at performances or at Kansas City Ballet’s annual KC Dance Day since he says he has a pretty flexible schedule. He’s also spent countless hours

filing over the years. “I don’t do computer work or phone work,” he admits.

In addition to the connection he feels to the organization he’s watched grow and change over the decades, G.D. appreciates the staff here at Kansas City Ballet. “The people here are so gracious whenever I volunteer. Because I’ve been doing this so long and I do it so often, sometimes I may have three people thank me when I’m leaving. Even people like Executive Director Jeff Bentley and Artistic Director Devon Carney have thanked me. Those are people in a position where they wouldn’t have to interact much with a volunteer but they do.”

*“It really is like a ballet family here,” he says. “I like to be part of it. Whatever I can do to help, I’m all for it.”*



Volunteers at KC Dance Day. Photo by Elizabeth Stehling.

1,160  
volunteers gave of their  
time in 2018-2019

7,758  
hours of donated volunteer  
time in 2018-2019

1,500 people attended the 8th  
annual KC Dance Day for free  
performances and classes,  
made possible by volunteers

Top Photo | G.D. Mathey while volunteering at a performance of *The Nutcracker*. Photo by Rebecca Zandarski.



The Company performed the world premiere of *Tulips & Lobster* by choreographer Annabelle Lopez Ochoa as a part of Johnson County Community College’s annual “New Dance Partners” festival. Each year, JCCC commissions choreographers to create original work for local Kansas City dance companies.

Dancers Emily Mistretta, Liang Fu & Lamin Pereira.

NEW DANCE PARTNERS • SEPTEMBER 21-22, 2018 • JOHNSON COUNTY COMMUNITY COLLEGE

*Tulips & Lobster* was performed to music by Purcell, Albinoni, Lambert, Locatelli and Vivaldi. KCB Music Director Ramona Pansegrau compiled and edited the music.



Kansas City Ballet Dancers. Photo by Ali Fleming.





KCB opened its 2018-2019 season with the world premiere of Septime Webre's *The Wizard of Oz*. *Oz* had record sales, exceeding all other KCB performances except *The Nutcracker*. This production was a collaboration between Kansas City Ballet, Colorado Ballet and Canada's Royal Winnipeg Ballet and featured original choreography, music, set, and lighting design.

*The Wizard of Oz* was performed to an original score by composer Matthew Pierce.

Dancers Amanda DeVenuta, Liang Fu, Lamin Pereira & James Kirby Rogers.

**THE WIZARD OF OZ • OCTOBER 12-21, 2018 • KAUFFMAN CENTER FOR THE PERFORMING ARTS**

**“...high energy dancing, humour and top-notch special effects.”**

– Steve Sucato, *Dance International*



Dancers Amanda DeVenuta, Lamin Pereira & James Kirby Rogers.



## KANSAS CITY BALLET HONORED AT RUSSIA'S PRIX BENOIS DE LA DANSE COMPETITION



*The Wizard of Oz* was not only a box office sensation, but also a critically acclaimed ballet. KCB was thrilled to learn that the creative team for *The Wizard of Oz*, including Septime Webre (choreography), Matthew Pierce (composer), Michael Raiford (set design) and Liz Vandal (costume design), were nominated for the Prix Benois De La Danse, considered to be the most prestigious ballet award in the world.

Awards were given in Moscow, Russia on May 21, 2019. Kansas City Ballet Company dancers Lilliana Hagerman (Dorothy), Lamin Pereira dos Santos (Tin Man), and Jeremy Hanson (Toto puppeteer) performed a short excerpt from the production at the historic Bolshoi Theatre.

Artistic Director Devon Carney shared, “I am so honored by this recognition by such an esteemed organization and cannot wait to share this incredible production with others in the dance world. The sheer artistry and

the level of detail on every design element absolutely astonished audiences. To have this level of artistry recognized by the Benois De La Danse is remarkable.”

This co-production with Canada's Royal Winnipeg Ballet and Colorado Ballet debuted in Kansas City on October 12, 2018 at the Kauffman Center for the Performing Arts.

“This creative team that was assembled for *Oz* was an amazing collection of talent, ingenuity, and collegiality. Each of these artists was dedicated to the success of this project in very personal ways. The generosity of spirit that was exhibited at every turn during the creation process was inspiring,” stated Executive Director Jeffrey J. Bentley.

The Benois De La Danse is one of the most prestigious ballet competitions. Founded by the International Dance Association in Moscow in 1991, the annual competition is jury-based in its judging. Members of the jury change every year and consist of only top ballet personages. Statuettes are given to the winners in the categories of lifelong achievement, ballerina, danseur, choreographer, composer and designer.

KCPT produced a prime-time documentary about the making of *Oz*, called “Me, Dorothy... and This Road to Oz”

Mayor Sly James delivered a proclamation declaring “Oz Day” at Union Station, which featured a performance by KCB II.

Donors gave \$340,000 in special funding to support the creation of *Oz*.





*The Nutcracker* reached an all-time attendance record with **39,500** people in attendance. Artistic Director Devon Carney’s choreography is performed to music by Peter I. Tchaikovsky.

KCB’s 2018-2019 production included **two** complete children’s casts and **seven** Company dancer casts. The Ballet wishes to thank **Bank of America** for its sponsorship of *The Nutcracker*!

Dancer Gavin Abercrombie.

**THE NUTCRACKER • NOV. 30 - DEC. 23, 2018 • KAUFFMAN CENTER FOR THE PERFORMING ARTS**

The 24th Annual Sugar Plum Fairy Children’s Ball, hosted by chair Shelley Zucht, on December 1 transformed the Muehlebach Tower of the Kansas City Marriott Downtown into the Land of Sweets. The Ball raised nearly \$60,000 to support the Kansas City Ballet School.



Chair Shelley Zucht with husband Cord at the Sugar Plum Fairy Children’s Ball 2018. Photo by Larry F. Levenson.



**SENSORY-FRIENDLY PERFORMANCE OF THE NUTCRACKER**

Kansas City Ballet’s *The Nutcracker* is a cherished holiday tradition for many. But for some families whose loved ones have sensory sensitivities, this experience has seemed out of reach. On December 12, 2018 Kansas City Ballet created a welcoming and safe space for more than 500 children, families and adults with sensory sensitivities, autism spectrum disorder, Down Syndrome or other special needs.

For Nicole Trembley, finding typical child experiences for her daughter, Ellie, can be challenging. Ellie has a disability that prevents her participating in mainstream programs. After attending an Adaptive Dance class at Kansas City Ballet, Nicole was glad to support something she believed in so passionately and to attend *The Nutcracker* as a family.

“From the beginning to end, it was an exceptional program,” describes Nicole.

*“The thing that took my breath away was what the Ballet program did for the community. When you are a parent of a special needs child, you don’t participate because it’s either too complicated or you might have too much reservation about how this will work for your child. Watching families attend this quintessential Kansas City tradition was emotional for me.”*

Nicole Trembley’s daughters, Lauren and Ellie, at the Sensory-Friendly Nutcracker performance in December 2018. Photo by Nicole Trembley

“I watched one family of 10 people surrounding a little girl with significant special needs. The mom was crying, not because of her daughter’s special needs, but because her family was enjoying this holiday tradition together.”

“Another moment I saw a teenage boy jump up and scream out during the performance. The parents began to become uncomfortable, until they realized not one person was bothered.

*“To see a mother and father relax and enjoy the performance was such a phenomenal gift to them.”*

Nicole serves as a board member of Infant and Toddler Services of Johnson County, an organization that provides therapeutic services to infants and toddlers, at no cost to their families.

Kansas City Ballet is making a powerful impact on families with this sensory-friendly performance.





**KCB DANCER EMILY MISTRETTA  
SHARED ABOUT HER DEBUT AS  
MARGUERITE**

I was so excited when I heard I was being considered for the role of Marguerite. I performed in Val Caniparoli's *Lady of the Camellias* when I was still dancing with Boston Ballet and fell in love with the ballet and especially her character. I would watch every night from the wings the end scene of Marguerite in her room alone. It's so transporting.

During rehearsals, I enjoy the work itself - getting into the gritty details and figuring out what works best for me. It's a discussion and a discovery that kind of unfolds. I kind of have to go through the muck and figure it out, but when I do it feels so rewarding.

*Dancers Emily Mistretta & Lamin Pereira.*

**LADY OF THE CAMELLIAS** • FEBRUARY 15-24, 2019 • KAUFFMAN CENTER FOR THE PERFORMING ARTS

*“Kansas City Ballet’s  
‘Lady of the Camellias’ is  
gorgeous. The costuming, the  
dancing, the sets and lighting  
evoke a shimmering dream world,  
enhanced by the romantic music  
of Frédéric Chopin.”*

– KC Studio

*Kansas City Ballet Dancers.*



**KCB DANCER COURTNEY  
NITTING SHARED IN HER  
OWN WORDS ABOUT  
CHOREOGRAPHING A WORK  
AS A NEW DANCER IN THE  
COMPANY**

I enjoy creating new work with the dancers and seeing it come together. Sometimes the steps or movements you create in your head don't work. But when it does, it's like a magic moment. Seeing what you had pictured in your head or written on a piece of paper come to life is extremely gratifying.

*Dancer Javier Morales with Company Dancers.*

**NEW MOVES** • MARCH 28-31, 2019 • TODD BOLENDER CENTER FOR DANCE & CREATIVITY

New Moves featured original works of six choreographers: Ryan Jolicoeur-Nye, Haley Kostas, Emily Mistretta, Courtney Nitting, James Kirby Rogers, and Price Suddarth. KCB thanks BOK Financial for sponsoring New Moves.

*Dancer Emily Mistretta.*





IN THE MIDDLE, SOMEWHAT ELEVATED



“Tharp / Parsons / Forsythe stands as a significant moment in the evolution of the performing arts in KC.”

– Paul Horsley, The Independent review of Tharp / Parsons / Forsythe

Dancers Taryn Mejia and Liang Fu.

THARP / PARSONS / FORSYTHE • MAY 10-19, 2019 • KAUFFMAN CENTER FOR THE PERFORMING ARTS

IN THE UPPER ROOM



“With a single program, the Kansas City Ballet has altered the tone of the performing arts in our community.”

– Paul Horsley, The Independent review of Tharp / Parsons / Forsythe

Dancers Kaleena Burks and Lamin Pereira.



ARTISTIC DIRECTOR DEVON CARNEY DISCUSSES THE SEASON FINALE

Kansas City Ballet concluded its 61st season with *Tharp / Parsons / Forsythe* – a triple bill featuring works choreographed by three legends of dance.

**David Parsons**, the prodigal son, came home to create his first brand new work just for Kansas City Ballet. The program began with his original comedy gem, *A Play for Love*, based on renowned Shakespeare characters. David Parsons’ choreography is always inventive, exciting, off-center, vibrant, challenging, and grounded (low-weighted movement). This was no exception!

If that wasn’t enough, this was Kansas City Ballet’s first time performing a **Forsythe** work. He’s one of the greatest living choreographers on the planet. It was a chance meeting with him, that conversation, when he gave us permission to perform his signature work *In the Middle, Somewhat Elevated*. Kansas City Ballet joined top companies around the world performing this work.

And, finally, I have a few words about our final piece on the program: Aerobic. Powerful. Hard. Exhilarating!

**Twyla Tharp’s *In the Upper Room*** was a huge finale for the season from a major choreographic legend. The Philip Glass music gets inside you until your nerve endings are on fire—in a good way. Tharp

does an incredible job of weaving together classical ballet and contemporary dance, two very different dance disciplines, into a single signature energy. The last movement, when the dancers are firing on all cylinders and then some, leads up to a brilliant and spectacular conclusion.

This program was the way to finish the year—a wonderful year of artistic growth. This program demonstrated that today’s dancers have to be able to do it all. And our KCB dancers delivered. Ballet doesn’t get much better than this.

A PLAY FOR LOVE



Dancers: Whitney Huell & Nicholas Keeperman.





KANSAS CITY BALLET SCHOOL HIGHLIGHTS

The Academy had more than **600 students** in four divisions (Children’s, Preparatory, Pre-Professional, and Professional). KCB had a **13% growth** in Academy attendance since 2018. More than **\$46,000** was awarded in scholarships and financial aid for Academy students.

The Summer Intensive drew some of the strongest talent from across the USA and beyond for five weeks of training. A total of **185 selected students** attended daily classes for 5 weeks. More than **\$156,000** in financial aid was awarded to Summer Intensive students.

Through **Adaptive Dance**, KCB engaged children with physical, intellectual, and developmental disabilities in creative movement classes. This year, three former Adaptive Dance students transitioned to participate in general Academy classes!



TRAINEE COLLEEN MCKENZIE FINDS ARTISTIC HOME AT KCB

With her dad in the military, Colleen McKenzie has called many places home. She started dancing at age 3 while the family was stationed in Germany. Over the years she’s danced at seven different dance schools in many states.

Colleen learned about Kansas City Ballet School’s Daytime Program, where students can spend their daytime hours focused on dancing while doing their academic schooling online in the evenings.

“Coming here I just knew I was going to like it,” Colleen remembers. “It’s a small, big city. And the way Kansas City supports the arts is really cool.”

In addition to the Daytime Program, Colleen auditioned for the student performing ensemble for KCBS, Kansas City Youth Ballet. From the spring of 2018 to spring 2019 she was part of KCYB.

Colleen also trained for Youth America Grand Prix (YAGP). YAGP held their regional semi-final competition in Kansas City for the second time this past spring. This year Lamin Pereira, a member of Kansas City Ballet’s professional company coached her. “He could pass his experience to me,” she says. Lamin competed in YAGP growing up.

*“I like the process of working on something and then performing it.” Colleen admits.*

Her hard work paid off. Kansas City Ballet’s Artistic Director Devon Carney selected Colleen to join the Trainee Program, which is part of Kansas City Ballet’s Second Company. Her new role began in August 2019. As a Trainee, she’ll have opportunities to perform in the community and even in company shows at the Kauffman Center for the Performing Arts.

*“I love classical ballet. I just really love it here.”*

KANSAS CITY BALLET SCHOOL

Kansas City Ballet School was recognized for the third year in a row as **“Outstanding School”** at the Youth America Grand Prix (YAGP) region competition in Kansas City. **23 students** were invited to compete in the YAGP finals in New York.

Kansas City Youth Ballet (KCYB) was comprised of **32 dancers**, ages 13-18, who rehearsed under Director Kimberly Cowen and KCYB faculty.



Kansas City Ballet School Students  
Timothy T.V. Cao and Hannah Zucht. Photo by VAM.

Where are they now? 2019 Kansas City Ballet School Seniors



2019 Kansas City Ballet School Seniors.

- Timothy TV Cao – Trainee, Kansas City Ballet
- Morgan Dunham – Trainee, Nevada Ballet Theatre
- Claire Duritza – Pittsburgh Ballet Theatre Graduate Program
- Madeline Duritza – Pittsburgh Ballet Theatre Graduate Program
- Tristan Hanson – Louisville Ballet
- Talia Lebowitz – Trainee, Kansas City Ballet
- Mia Liang – Business Intern
- Melinda Matters – Mid-America Nazarene University, major in Business

- Tamara McConnell – Iowa State University, major in Geology
- Colleen McKenzie – Trainee, Kansas City Ballet
- Darwin Michener-Rutledge – Trainee, Elevation Danse, a contemporary dance company in Catania, Sicily
- Lily-Sage Pelton – University of Colorado in Boulder, major in Engineering, minor in dance
- Juliette Rafael – Trainee, Sacramento Ballet
- Kaitlyn Storm – Johns Hopkins University, major in Biomedical Engineering





COMMUNITY ENGAGEMENT & EDUCATION HIGHLIGHTS

6,257 students attended five matinee performances of *The Wizard of Oz* and *The Nutcracker*.

More than 2,200 students participated in interactive lecture demonstrations led by dancers in the Second Company.

88 R.O.A.D. Residency students enrolled in R.O.A.D. Scholarship classes in Spring 2019.

R.O.A.D. Rally Students.

COMMUNITY ENGAGEMENT & EDUCATION

110 elementary school students enjoyed Dance-A-Story workshops.

123 patrons heard directly from guest artists about KCB repertoire at Dance Speaks lectures.

300 guests attended open rehearsals and tours at the Bolender Center.



New Moves Dance Speaks Lecture.



HEARST FOUNDATION SUPPORTS ART-IN-EDUCATION FOR R.O.A.D. PROGRAMS

More than 1,000 students in Missouri and Kansas participated in R.O.A.D. Residencies this year. The Hearst Foundation awarded Kansas City Ballet \$100,000 to support the R.O.A.D. program.

The Hearst Foundations fund those cultural institutions, like Kansas City Ballet, that offer meaningful programs in the arts, specifically those that effectively fill the void of arts programming in K-12 public education.

Founded by businessman and philanthropist, William Randolph Hearst, The Hearst Foundations’ mission is to identify and fund outstanding nonprofits to ensure that people of all backgrounds in the United States have the opportunity to build healthy, productive, and inspiring lives. Through four broad funding categories – Culture, Education, Health, and Social Service – The Foundations seek to identify those organizations achieving truly differentiated results. Over the years, The Foundations’ grantmaking efforts have resulted in improved health and quality of life, access to high quality educational options, the elevation of arts and sciences as cornerstones of society, sustainable employment and productive career paths for adults, and stabilizing and supporting low-income and underserved families.

Considered one of the most artistically dynamic and financially sound performing arts institutions of its size in the country, The Hearst Foundations have partnered with Kansas City Ballet for nearly 15 years. Through community outreach, the Ballet has helped students, teachers, and parents discover that the study of dance enhances learning skills, provides alternative tools for academic achievement, and encourages the values of discipline, team building, and creative thinking. The Reach Out and Dance (R.O.A.D) program, is the embodiment of this philosophy.

*“I love how R.O.A.D. touches on many different subjects – Math, Social Studies, Science, dance terms, and teamwork. The arts touch us all!” –R.O.A.D. Classroom Teacher*

*“Whenever I was sad in the morning and my teacher said that we had R.O.A.D. that day, I would become as happy as a blooming flower!” – R.O.A.D. Student*





## KCB LAUNCHES MOVING INTO THE FUTURE ENDOWMENT CAMPAIGN

In September 2018, Kansas City Ballet launched the *Moving Into the Future* Endowment Campaign to ensure its fiscal health for generations. A strong endowment is the best solution to securing KCB’s future stability. Now, at the pinnacle of our success, it is time for this campaign. This is the time to secure our future.

As of June 30, 2019 the balance of the Endowment is **\$11,872,606**. The Endowment is comprised of gifts and bequests that support organizational operations in perpetuity. Donors to the *Moving Into the Future* Campaign can designate gifts to support Artistic Excellence, High Quality Training, Community Impact, and the Ballet’s Greatest Needs.

**The Muriel McBrien Kauffman Foundation has generously pledged a \$3 million challenge grant over three years, which gives donors the opportunity to have their cash gift to the Campaign fully matched!**

The Ballet extends a special thanks to those who have established the following Named Endowment Funds since the beginning of the *Moving Into the Future* Campaign:

Brand Family Fund

The Stanley J. Bushman and Ann Canfield Fund for the Reach Out And Dance (R.O.A.D.) Scholarship Program

Gay Dannelly and Richard Jensen Fund

Dave and Dee Dillon Family Fund

Cathy and Steve Doyal

Sue Ann & Richard E. Fagerberg Ballet Performance Enhancement Fund

Mr. and Mrs. Barnett C. Helzberg, Jr.

Joan J. Horan Fund

The John Hunkeler Senior Dancer Endowment Fund

Muriel I. Kauffman Endowment Fund

George Hodges Langworthy, Jr., David Evans Langworthy, and George Hodges Langworthy, Sr. Fund

Linda Lighton and Lynn Adkins

Estelle S. and Robert A. Long Ellis Foundation

Wendy and George Powell, III

Howard Rothwell and Kathy Stepp Rothwell Operations Fund

Suzanne Shank and Martin Smoler

Bill and Ginny Shackelford III Fund

Derek and Linda Shoare

Gary A. and Kay M. Smith Fund

Greg and Barbara Storm Endowed Dancer Chair

The Thomas and Sally Wood Family Foundation

Top Photo | Richard Belger, Evelyn Craft Belger, and Jennifer Wampler at the Campaign Kick-off Event on September 18, 2018. The Belgers hosted the event at Belger Crane Yard Studios. Photo by Julia Craig.



## MIKE AND VICKI BRAY, ENDOWMENT CAMPAIGN CHAIRS

Mike and Vicki Bray have been involved with Kansas City Ballet for over 25 years and have seen it grow to a nationally renowned professional ballet company. “We are honored to serve as chairs of the Ballet’s Endowment Campaign. We want to do everything we can to ensure the company’s success in the future,” exclaims the couple.

Mike explains, it’s similar to most businesses, the Ballet must have great leadership and talent to succeed and prosper; however, unlike most businesses the Ballet has limited opportunities to increase efficiencies and lower costs.

It is similar to a professional sports enterprise, people-intensive with the costs for great talent constantly increasing. Unfortunately, unlike professional sports, there is no opportunity for revenue outside of ticket sales. So, with limited ability to increase revenue, an endowment is needed to enable the Company to raise enough

investment income to cover the costs of inflation and talent into the future.

In the first year of the *Moving Into the Future* Endowment Campaign, the campaign cabinet found great community support totaling \$4,992,518. “It’s a great start but we must continue the momentum in order to reach the goal and solidify the Ballet’s financial footing,” explains Mike.

Mike and Vicki wish to recognize the efforts of the Campaign Cabinet members, especially, Barbara Storm. “Her dedication to this effort is second to none and we would not be where we are without her.”

*“It’s an awesome performing arts company with great artistic and business leadership and outstanding talent. We are grateful for the support of the community and encourage others to get involved,” express Mike and Vicki.*

### 2018-2019 ENDOWMENT COMMITTEE

Michael and Vicki Bray <i>Moving Into the Future</i> Campaign Chairs	Stephen Doyal <i>Hallmark Cards, Inc., Retired,</i> Board member	Jack Rowe, J.D. <i>Lathrop Gage, Board President-Elect</i>
Jeffrey J. Bentley <i>Kansas City Ballet Executive</i> Director	W. Anthony Feiock <i>Stinson Leonard Street LLC</i>	Linda Shoare <i>Challenger Sports, Board member</i>
Claire Brand <i>Board Immediate Past</i> President	Siobhan McLaughlin Lesley <i>Gilda’s Club Kansas City, Board member</i>	Kent Stallard, J.D. <i>Stinson Leonard Street LLC, Board Treasurer</i>
Kirsten A. Byrd, J.D. <i>Board Vice-President</i>	CiCi Rojas <i>Tico Productions LLC / Tico Sports, Board member</i>	

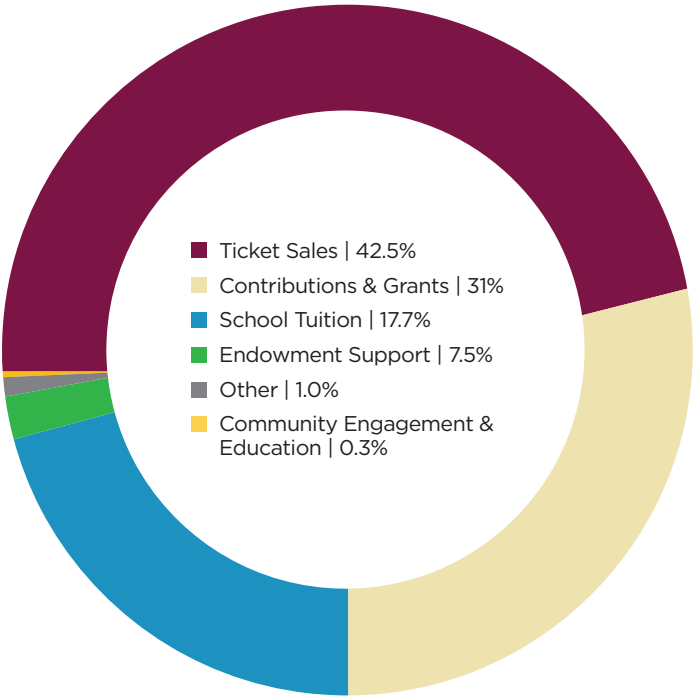




FINANCIALS

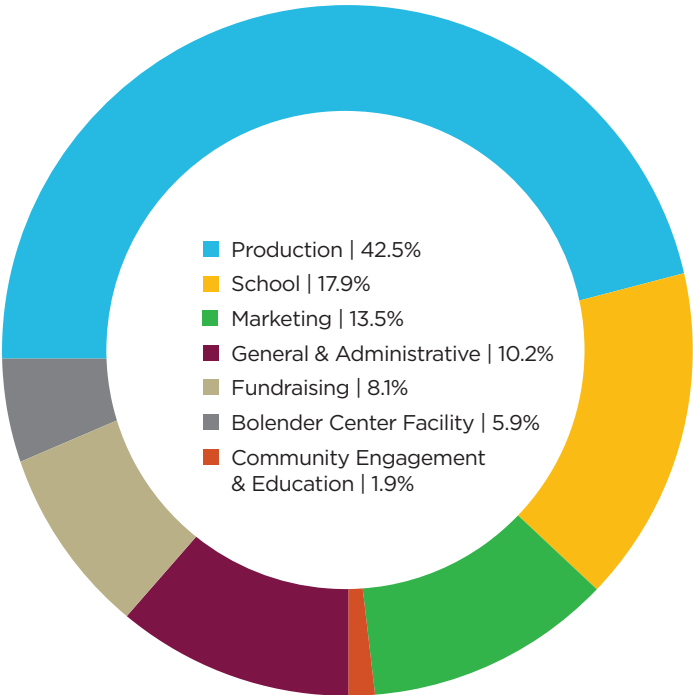
Kansas City Ballet  
Operating Statement of Activities  
As of 6/30/2019

	Actual FY19
<b>Earned Income</b>	
Ticket Sales	\$3,983,970
Tuition, Other School Income	\$1,037,503
Summer School	\$621,005
KCB II	\$2,200
Community Education & Engagement	\$25,897
Endowment Interest	\$700,000
Rental, Other Income	\$96,177
<b>Total Earned Income</b>	<b>\$6,466,752</b>
<b>Contributed Income</b>	
Government	\$149,430
KCBA Guild	\$325,000
Board Contributions	\$190,545
Foundations	\$1,420,800
Corporations	\$326,461
Individuals	\$340,624
Special Events	\$100,609
In-kind	\$48,356
<b>Total Contributed Income</b>	<b>\$2,901,577</b>
<b>Total Revenue</b>	<b>\$9,368,577</b>
<b>Expenses</b>	
Administration	\$953,086
Bolender Building	\$547,716
Marketing	\$1,234,398
Development	\$624,385
Endowment Campaign	\$126,646
Production	\$3,963,363
School	\$1,209,874
KCB II	\$46,542
Summer School	\$406,941
Community Engagement and Education	\$173,610
Box Office	\$124,847
<b>Total Expenses</b>	<b>\$9,313,410</b>
<b>Revenues Over Expenses</b>	<b>\$55,167</b>



2018-2019 REVENUE

Ticket Sales	\$3,983,970
Contributions & Grants	\$2,901,825
School Tuition	\$1,660,708
Endowment Support	\$700,000
Other	\$96,177
Community Engagement & Education	\$25,897
<b>Total Revenue</b>	<b>\$9,368,577</b>



2018-2019 EXPENSES & LOSSES

Production	\$3,963,363
School	\$1,665,357
Marketing	\$1,259,245
General & Administrative	\$953,086
Fundraising	\$751,031
Bolender Center Facility	\$547,718
Community Engagement & Education	\$173,610
<b>Total Expenses &amp; Losses</b>	<b>\$9,313,410</b>



ARTISTIC

**Devon Carney**  
Artistic Director

**Kristi Capps**  
Ballet Master

**Parrish Maynard**  
Ballet Master

**Ramona Pansegrau**  
Music Director & Conductor

ADMINISTRATIVE

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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

**Katie Pilgreen**  
Receptionist

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**Marie F. Kocher**  
Development Operations & Data Specialist

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Community Education Assistant

**Teaching Artists**  
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**Sean Duus**  
**Tina Ray**  
**Olivia Shaw**  
**Jenna Wurtzberger**

**Accompanists**  
**Robert Beasley**  
**Samuel Beckett**  
**James Dennihan**  
**Melissa Mathon**  
**Alyssa Murray**  
**Andrew Ouellette**  
**Roger Wilder**

PRODUCTION

**Amy Taylor**  
Director of Production

**Victoria Frank**  
Stage Manager

**Jennifer Carroll**  
Costume Shop Supervisor

**Elizabeth Wray**  
Assistant Stage Manager

**Betti Jo Diem**  
Costume Assistant

**IATSE Local #31, Stage Crew**

**IATSE Local #810, Wardrobe Attendants**

SCHOOL

**Grace M. Holmes**  
School Director

**Kimberly Cowen**  
Principal & KCYB Director

**Racheal Nye**  
Principal & YAGP Coordinator

**Dmitry Trubchanov**  
Men's Program Coordinator

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

**Edina von Hofman**  
School Administrative Manager

**Jessica Bacus**  
Bolender Center Administrator

**Erin Steele**  
Johnson County Administrator

**Nora Burkitt**  
Administrative Assistant & Adaptive Dance Coordinator

**Hope DeYoung-Daniels**  
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**Lindsay Shank**  
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KANSAS  
CITY  
**BALLET**

DEVON CARNEY  
ARTISTIC DIRECTOR

