2018-2019 GRATITUDE REPORT
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
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!

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 COMPANY DANCERS
Hometown | Years with KCB

FRONT ROW

Humberto Rivera Blanco
Havana, Cuba | 3 years
Lamin Pereira
Rio de Janeiro, Brazil | 5 years
Lilliana Hagerman
Pordenone, Italy | 4 years
Amaya Rodriguez
Havana, Cuba | 5 years

Kelsey Hellebuyck
San Francisco, CA | 3 years
Taryn Mejia
Independence, MO | 7 years
Kaleena Burks *
Ft. Lauderdale, FL | 9 years
Goldie Walberg
Sherman Oaks, CA | 2 years
Sarah Joan Smith
Columbia, SC | 3 years
Marisa DeEtte Whiteman*
Stony Brook, NY | 1 year
Courtney Nitting
Lafayette, NJ | 1 year
Angelin Carrant*
Paris, France | 1 year

BACK ROW

Christopher Costantini
Milan, Italy | 5 years
Dillon Malinski
Carbondale, IL | 5 years
Enrico Hipolito
Seattle, WA | 2 years
Gavin Abercrumbie*
Acton, CA | 1 year
Javier Morales
Havana, Cuba | 2 years
Elysa Hotchkiss
Erie, PA | 4 years

Amanda DeVenuta
Carmel, NY | 5 years
Nicholas Keeperman*
Wilmington, IL | 1 year
Whitney Huell
Irmo, SC | 3 years
Cameron Thomas
Rochester, NY | 2 years
James Kirby Rogers
San Francisco, CA | 3 years
Danielle Bausinger
Ridgewood, NJ | 5 years

Liang Fu
Qingdao, China | 5 years
Emily Mistretta
Upland, CA | 5 years
Joshua Bodden
Miami, FL | 5 years
Daniel Rodriguez
New York City, NY | 1 year
Tempe Ostergren
Somerset, NJ | 9 years
Kevin Wilson
Durango, CO | 3 years

* apprentice

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

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.
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.
KANSAS CITY BALLET GUILD

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

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Angela Bedell
Governance Chairman

Peggy Beal
Gala Vice President 2019

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.”

Photo by Larry F. Levenson.

KANSAS CITY BALLET GUILD

$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

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

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.”
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.

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.

EMERITUS COUNCIL

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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 BUSINESS COUNCIL

INAUGURAL YEAR FOR THE EMERITUS COUNCIL

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
KC Ballet Board of Directors
XL Right

Molly Kerr, Vice Chair
MO Bank Private Wealth Management

Nathan Benjamin
Burns & McDonnell

Consuelo Cruz
KCMO Office of Culture and Creative Services

Brian Frank
Performance Rehab

Linda Lenza
Bank of America

Bridget Romero
Lathrope & Gage

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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.”
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.

“...high energy dancing, humour and top-notch special effects.”
—Steve Sucato, Dance International

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.
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!

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.

“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.

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.

“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.”

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.

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.

“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

Dancer Emily Mistretta & Lamin Pereira.
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.

“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

“A Play for Love
Dancers: Whitney Kaud & Nicholas Keeperman.
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.”

Where are they now? 2019 Kansas City Ballet School Seniors

Timothy T. V. Cao – Trainee, Kansas City Ballet
Morgan Dunham – Trainee, Nevada Ballet Theatre
Clare Duritz – Pittsburgh Ballet Theatre Graduate Program
Tristen Hanson – Louisville Ballet
Talia Lebowitz – Trainee, Kansas City Ballet
Mia Liang – Business Intern
Melinda Matters – Mid-America Nazarene University, major in Business

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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
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**, Moving Into the Future Campaign Chairs
- **Jeffrey J. Bentley**, Kansas City Ballet Executive Director
- **Claire Brand**, Board Immediate Past President
- **Kirsten A. Byrd**, J.D., Board Vice-President
- **Stephen Doyal**, Hallmark Cards, Inc., Retired, Board member
- **W. Anthony Feiock**, Stinson Leonard Street LLC
- **Siobhan McLaughlin Lesley**, Gilda’s Club Kansas City, Board member
- **Kent Stalling**, J.D., Stinson Leonard Street LLC, Board Treasurer
- **Jack Rowe, J.D.**, Lathrop Gage, Board President-Elect
- **Linda Shore**, Challenger Sports, Board member

The U.S. Department of Labor (DOL) has approved the final investment guidelines for the endowment funds.

“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 Donnelly and Richard Jensen Fund**
- **Steve 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 Hunkele 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 Shore**
- **Gary A. and Kay M. Smith Fund**
- **Greg and Barbara Storm Endowed Dancer Chair**
- **The Thomas and Sally Wood Family Foundation**

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

**Earned Income**
- 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
**Total Earned Income**: $6,466,752

**Contributed Income**
- 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
**Total Contributed Income**: $2,901,825

**Total Revenue**: $9,368,577

**Expenses**
- 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
**Total Expenses**: $9,313,410

**Revenues Over Expenses**: $55,167

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### 2018-2019 REVENUE

<table>
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<th>Source</th>
<th>Amount</th>
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<td>Ticket Sales</td>
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<tr>
<td>Contributions &amp; Grants</td>
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<td>School Tuition</td>
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<td>Endowment Support</td>
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<td>Other</td>
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<tr>
<td>Community Engagement &amp; Education</td>
<td>$25,897</td>
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### 2018-2019 EXPENSES & LOSSES

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<tr>
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<tr>
<td>Community Engagement &amp; Education</td>
<td>$173,610</td>
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</tbody>
</table>
**Total Expenses & Losses**: $9,313,410

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**FINANCIALS – REVENUE & EXPENSES**

- Ticket Sales: 42.5%
- Contributions & Grants: 31%
- School Tuition: 17.7%
- Endowment Support: 7.5%
- Other: 11.0%
- Community Engagement & Education: 0.3%