A WORD FROM THE ARTISTIC DIRECTOR

Dear Friends,

As I reflect on my 20th season as Artistic Director of our wonderful organization, I ask myself what are the tools, and the order of importance of such means, that allow this organization to drive forcefully and successfully forward? I believe that, without doubt, the first and foremost reason for our success is our repertory, followed closely by the ability to recruit, retain and enable the dancers who are charged with bringing these works to the stage. Next is the capacity to create a team atmosphere in the studio and in the offices, a culture of excellence that puts the success of the company above the success of any individual dancer or administrator.

When it comes to repertory, balance is the key word. The company’s repertory needs to allow for dancers’ growth, technical growth, artistic growth and extension of one’s versatility. At the same time it needs to give our marketing department the tools to attract new audiences, retain current audiences and electrify our supporters. In all that, we need to keep in mind our national and international status, which is achieved by performing both the “first tier” repertory, that of the top dance makers of the world, and by creating new works. Creating art and exporting it outside the boundaries of our state is what makes an organization relevant to the development of the art form. Achieving all these goals in each and every season is my ultimate goal.

If we look at the 2014/15 season, I hope you will agree with me that we are on the right path. Adam Hougland’s Criphle and the Starfish, Luciano Cannito’s Romeo and Ashley Page’s The Grammar of Ornament, the three creations that opened our 14/15 season, were just off the charts. Each and every one of these works was superb in quality and entertainment value, and most importantly they worked perfectly together. Three world renowned choreographers, all in Tulsa, creating new works for our company.

Carmina Burana offered us another opportunity to gather, under the auspices of Tulsa Ballet, the Tulsa Symphony Orchestra, Tulsa Opera and the Tulsa Oratorio Chorus. Nicola Fonte’s Bolero provided the perfect opening delight for this mesmerizing evening.

Our The Nutcracker was the highest netting Holiday Season’s classic since the inception of the company in 1956, that alone is a milestone worth celebrating, while The Sleeping Beauty provided a true benchmark for the level of the company. The Sleeping Beauty is the ultimate test for the classical strength, quality and sophistication of every ballet company. I think our dancers did a marvelous job tackling this masterpiece.

The Three Musketeers by Andre Prokovsky offered our audience the opportunity to enjoy a modern classic, a work filled with male virtuoso dancing and accessible humor. Of course our Lorton performances closed the season with a bit of old, a bit of new and something to rejoice: Going for Baroque, the first work I commissioned during my 20th years in Tulsa, Age of Innocence, one of my favorite works of the past decade, and Blue Flame, the latest creation by Ma Cong.

To underscore the success of the 2014/15 season we need to point out the record breaking success of Icons & Idols as well as the great attendance at the dinner celebrating 20 years of collaboration between the Ballet and me. Can we repeat the success of such a season? Of course we can! Of course we will!! The Tulsa Ballet team is an unstoppable force in the cultural life of our community, our state and our country. And we wouldn’t want it any other way!!
CREATIONS IN STUDIO K
September 26-28 & October 2-5 – Studio K
The Grammar of Ornament - Ashley Dugo
Cripple and the Starfish - Adam Haughland
Romeo - Luciano Cannito

CARMINA BURANA
October 31-November 2 – Tulsa PAC
Featuring Tulsa Opera, Tulsa Oratorio Chorus and Tulsa Symphony Orchestra
Choreography by Ma Cong
Music by Carl Orff
with Bolero - Nicolo Fonte

THE NUTCRACKER
December 12-14 & 19-21 – Tulsa PAC
Choreography by Marcello Angelini
Music by Peter Tchaikovsky

THE SLEEPING BEAUTY
February 20-22, 2015 – Tulsa PAC
Choreography by Marcello Angelini after Marius Petipa
Music by Peter Tchaikovsky

THE THREE MUSKETEERS
March 27-29, 2015 – Tulsa PAC
Choreography by Andrei Prokofiev
Music by Giuseppe Verdi

XX (TWENTY)
May 8-10 & 15-17, 2015 – Lorton Performance Center
Going for Baroque – Val Caniparoli
Age of Innocence – Edwaard Liang
Blue Flame – Ma Cong

2014/2015 SEASON
Gabriela Gonzalez, Beatrice Sebekh & Jami Cullen - photo by J. Shelton Photography
2014-2015 was another busy and exciting year for Tulsa Ballet Center for Dance Education! Here are a few of the highlights:

We were happy to announce the promotion of Mary Cooper, TBCDE graduate, into Tulsa Ballet II, Tulsa Ballet’s pre-professional ensemble.

Our students had the privilege of working alongside the main company dancers during performances including The Sleeping Beauty and The Nutcracker.

Performance is a large part of each dancer’s education, whether alongside the main company or in school performances. Our students had the opportunity to do both as well as learn from company members.

Students at TBCDE had the special opportunity to learn and perform cutting-edge choreography by Ma Cong, Resident Choreographer for Tulsa Ballet, as well as learning company repertoire from retired Tulsa Ballet Principal, Alexandra Bergman.

Hope for the Holidays is a benefit performance of the holiday classic, The Nutcracker, staged especially for the clients of Tulsa-area social services agencies. Since 2000, Tulsa Ballet has provided this program to see The Nutcracker at no cost to thousands of individuals in the Tulsa community. For one magical night each December, Tulsa Ballet opens its doors to non-traditional audiences many of whom are physically, emotionally or cognitively challenged. They experience their first live performance of The Nutcracker, complete with juice and cookies for the family and a take home holiday gift.

Tulsa Ballet is proud to offer Partners in Art and Hope for the Holidays to social service agencies in the Tulsa area. With these programs our organization is able to provide the excitement of ballet to members of the community who may not otherwise have the chance to attend a ballet performance. Our staff and volunteers are delighted each year to see the excitement of the children and adults who are thankful to have the opportunity to attend the ballet. Last year, Tulsa Ballet provided more than 7,200 free tickets throughout the season to various performances.

**Numbers**

<table>
<thead>
<tr>
<th>378</th>
<th>Enrollment</th>
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<td>35</td>
<td>Scholarships</td>
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<tr>
<td>137</td>
<td>(3 Countries, 12 States)</td>
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**Pointe To The Future Students**
Leaps Ahead and Leaps in Motion are two of Tulsa Ballet's major outreach programs. The programs were designed to expand the arts education school curricula. In the 2014-2015 season, the programs introduced 768 students to the physical conditioning of classical ballet and ballet training traditions that help develop concentration skills, strengthen visual and aural memory, accept without judgement verbal corrections, and cooperative learning. Participating schools in Leaps Ahead and Leaps in Motion have student populations with 89% qualifying for the income-based, free-lunch program.

More than 4,500 students saw Tulsa Ballet II, Tulsa Ballet’s pre-professional ensemble, perform Backstage at the Ballet, a 50-minute introduction to ballet and the craft of live performance for students. Through live narration and engaging video, students learn about a dancer’s life and all the behind-the-scenes action that goes into staging a live performance for the audience. 2014-2015 marked the second year of Tulsa Ballet’s partnership with Any Given Child, an arts initiative of the Kennedy Center. During this year Tulsa Ballet served every 5th grade student in the Tulsa Public School system.

Between Leaps Ahead, Leaps in Motion and Any Given Child, Tulsa Ballet has provided a live arts experience to 5,349 students.

**Total Students Served:**

5,349

**Leaps Ahead and Leaps in Motion:**

768

**Backstage at the Ballet:**

4,581

**Number of Schools Served:**

62

**Leaps Ahead and Leaps In Motion Participant Demographics:**

- White: 23.5%
- American Indian: 5.4%
- African American: 41%
- Hispanic: 23%
- Asian: 7%
- Mixed Race or Other: 8%
- Enrolled in Free/Reduced Lunch Program: 89.2%
- Students with a Learning Disability: 9%
- Students with a Physical Disability: 2%
- Parents with some College Education: 2%

**Any Given Child**

Any Given Child, an initiative of The Kennedy Center in Washington, D.C., is expanding arts education to all K-8th grade students in Tulsa Public Schools. Tulsa is one of only eleven cities nationally awarded this program. Between Leaps Ahead, Leaps in Motion and Any Given Child, Tulsa Ballet has provided a live arts experience to 5,349 students.
The 4th Annual Icons & Idols was held at the Cox Business Center on February 7, 2015.

Icons & Idols is Tulsa Ballet’s only major fundraising event. In the past four years, Icons & Idols has raised nearly $3 million to fund Tulsa Ballet’s company of 28 highly-skilled professionals representing ten different countries.

This fantastic evening consisted of cocktails, dinner, a fabulous live auction and raffle, and a live ask, which helped fund our education and outreach programs that serve over 5,000 students annually.

Patrons were also treated to a special, table-side one-night-only performance by Tulsa Ballet.

**ICONS & IDOLS COMMITTEE**

BONNIE KLEIN, Honorary Chair
SUZANNE & JIM KNEALE, Event Chairs
CASSIE REESE & ANDY KINSLOW, Patron Co-Chairs
CHARLOTTE EDMUNDSON & KATHY WEST, Auction Co-Chairs
MARIAN MCCARTHY, Communications Chair
LEANNE HELMERICH, Past Presidents Chair
BILLIE BARNETT, Honorary Advisor

This special one-time event created and organized through a committee of current and former board members was more than a fundraising success.

- It celebrated 20 years of vision, passion and transformation under the leadership of Marcello Angelini
- An evening of friends and supporters, past and present, raised new funds totaling $101,000
- In continuing Marcello’s dream of building a premier ballet company, it set the stage for the approaching 60th anniversary year

**XX ANNIVERSARY COMMITTEE**

BILLIE BARNETT
DONNA BOST
MARY WHEELER BROWN
CHERYL CHAMBERS
CHERYL FORREST
JANIE FUNK
JACQUI HAGLUND

STACEY JENKINS
SUZANNE KNEALE
MICHAEL NOLAND
BETH RAINES
GEORGIA SNOKE
BARBARA SYLVAN

**Icons & Idols**

Celebrating the 20th Anniversary of Artistic Director Marcello Angelini

A record shattering event featuring food, wine and decor honoring Marcello’s birthplace and celebrating his forever home, Tulsa Ballet

$1,359,216
Total Raised

560
Guests
**DONOR RECOGNITION**

### $50,000 and above

- The Judith and Jean Pape Adams Charitable Foundation
- Barnett Family Foundation
- Billie and Howard Barnett
- The Albert and Hete Bartholmes Foundation, Inc.
- Margery Mayo Bird Foundation
- The Marvin Bavad Foundation
- H.A. and Mary K. Chapman Charitable Trust
- The Mary K. Chapman Foundation
- Ann Graves
- Hardesty Family Foundation, Inc.
- Helmerich Trust
- George Kaiser Foundation
- Bonnie Klein

### $10,000 to $24,999

- Shelly and Alan Armstrong
- The Asbjornson Foundation
- Bank of Oklahoma
- Grace and Franklin Bernsen Foundation
- Sanford P. and Irene F. Burnstein Charitable Foundation
- Cheryl and Larry Chambers
- Erin and Donald Chappell
- Karen and Carlin Conner
- Doerner, Saunders, Daniel & Anderson L.L.P.
- Connie and Terry Doverspike
- Drummond Law Firm
- Wendy and Gentrer Drummond
- E.L. and Thelma Gaylord Foundation
- Charlotte and Wade Edmundson
- Pam and Lee Esticker
- Flint Family Foundation
- Janie and Earl Funk
- Kelvin Found-Kron
- GlobalHealth
- Jacqua and Roger Haglund

### $5,000 to $9,999

- AT&T Foundation
- Mary and James Barnes
- Patricia and David Bowman
- Elise and Terry Brennan
- Mary Ann and John Bumgarner
- Irene and Stan Burnstein
- Rosalie Childs
- Barbara and Kevin Coffman
- Commonwealth Foundation
- Crossland Construction Company
- Marilyn Inhofe Davis
- Nanu and Frederic Dorwart
- Dunia Family Charitable Foundation
- Andrea and Dan Ellinor

### $2,500 to $4,999

- Lindsay Alexander
- Judy and Ron Altman
- Jennifer and Jonathan Anthony
- Lisa and Steve Antry
- Dorothy and John Barker
- B KD Foundation
- Anna and Gary Black
- Kerri and John Bowen
- Pat Bryan and Mike Kounjides
- Susan and Mark Butterworth
- Lisa and Dennis Cameron
- Kitty Caughey
- Crystaĺ and Jake Dollard
- Carol Ann Drummond
- Patty Loyd
- Louis inquisitively Gibson
- Jane Grimeshaw
- Helen Jo and James Hardwick
- Bonnie and Frank Henke
- Dee and John Hewitt
- Maggie and Steve Roth
- Janet Selser and Robert Schaefer

### $1,000 to $2,499

- Jo and Jack Babbit
- Linda and Ray Booker
- Mary Wheeler and Spencer Brown
- L. Virginia Davis Charitable Trust
- Karine and Ramae Hakim
- IBC Bank
- KKT Architects, Inc.
- Teresa Knox and Ivan Acosta
- Jacqueline and Gary Paxton
- L. Avery and H. Michael

### $500 to $999

- Rita Willis Trust
- The Anne and Henry Zarrow Foundation

### $250 to $499

- Jo and Jack Babbit
- Linda and Ray Booker
- Mary Wheeler and Spencer Brown
- L. Virginia Davis Charitable Trust
- Karine and Ramae Hakim
- IBC Bank
- KKT Architects, Inc.
- Teresa Knox and Ivan Acosta
- Jacqueline and Gary Paxton
- L. Avery and H. Michael

### $100 to $249

- Rachel Zebrowski and Ben WPX Energy
- Amy and John McReady
- Jose R. & Laura B. Medina Foundation
- MidFirst Bank
- Nicole and Matt Morgan
- Mary Murrays Flowers
- Virginia Mayo Owby Charitable Trust
- Jennifer and Tom Palmer
- Janice and Joe Podpechan
- Jessica and David Ragland
- Stephanie and R. Thomas Seymour
- Kim Smith and Robert Stanley
- Sneed Foundation, Inc.
- Jane Sneed

### Target

- Barbara and John Turner
- University of Tulsa
- Cassandra Wilkinson
- Pam and Allen Willford
- Noah Wood
- Will Woodring
- Paul Woodul
- Debbie and Terry Zanovich
- Christine and William Zollinger

### $1,000 to $2,499

- Carol Ann Tissel Gibson
- Anne and Brent Adams
- Arvest Bank
- The Bama Companies, Inc.
- Adrienne Barnett
- David and Nancy Barnett
- Nan and Steven Bertone
- Black Optical
- Donna Bost
- Jessica and Phillip Bowman
- Robert Bradbury
- Bundren Law Firm, P.C.
- Mary and Clark Bundren
- Carol and William Burnett
- Patricia and Joseph Cappy
- Pam and Greg Cappy
- Donna and Jerry Clark
- Combined Technology
- Continuum Energy
- Patricia and Leonard Eaton
- Becca Eckstein
- Hope Egan
For the 2014/2015 fiscal year, Tulsa Ballet was in the quiet phase of its Defining the Future Integrated Campaign, the largest fundraising initiative in the history of the organization. The Campaign is part of a long-range financial plan for the organization that will create opportunities for increasing earned revenues through ticket sales, school tuition, investments, and audience development.

On May 20, 2015 Tulsa Ballet announced that the Hardesty Family Foundation had donated a gift of 13.72 acres of land to support the development of a Tulsa Ballet satellite school in Broken Arrow. The future site of the Hardesty Center for Dance Education is located just east of the intersection of Aspen Ave (145th) and 101st (New Orleans). The generous lead gift for this project, valued at $4.185 million, is one of the largest gifts ever awarded by the Foundation and its founders, Roger and Donna Hardesty.

Providing a combined $16 million in lead gift commitments for Defining the Future are: The Hardesty Family Foundation; E. Ann Graves; Mollie Williford; Bonnie Klein; H.A. & Mary K. Chapman Charitable Foundations; The Maurice DeVinnia Charitable Trust; The Margery Mayo Bird Foundation; The Anne and Henry Zarrow Foundation; Kathy and Bob West; Selser Schaefer Architects; Hannah and Joe Robson. The J.E. and L.E. Mabee Foundation has awarded a $1 million challenge grant, which is contingent on raising the balance of the funds.

Katrine and Ramez Hakim; Suzanne and Jim Kneale Family Foundation; Lou and Connie Miller Charitable Foundation; Meinig Family Foundation; The Mervin Bovaird Foundation; Kayla and Scott Vaughn; Monica Williford and Steve Bayles; Jill and Robert Thomas; Susan and Bill Thomas; Keith and Todd; GlobalHealth; David Hogan; IBC Bank; Jackie Kouri and Gary Paxton; Betty and Steve Pirnat; Susan Parrott; Patsy Savage; Karen Young.

To kick off its 50th anniversary season in 2016, Tulsa Ballet will open the doors to The Hardesty Center for Dance Education, to be located in Broken Arrow, just east of the intersection of Aspen Ave (145th) and 101st (New Orleans).

The facility has been designed by Selser Schaefer Architects, and the structural and civil engineering has been provided by KKT Architects.

The 21,000-square-foot facility will house the Ann and Hete Barthelmes Foundation, Barnett Family Foundation, Billie and Howard Barnett, Katrine and Ramez Hakim, Suzanne and Jim Kneale Family Foundation, Lou and Connie Miller Charitable Foundation, Meinig Family Foundation, The Mervin Bovaird Foundation, Kayla and Scott Vaughn, Monica Williford and Steve Bayles, Jill and Robert Thomas, Susan and Bill Thomas, Kinslow, Keith and Todd; GlobalHealth; David Hogan; IBC Bank; Jackie Kouri and Gary Paxton, Betty and Steve Pirnat, Susan Parrott, Patsy Savage, Karen Young.

DEFINING THE FUTURE CAMPAIGN LEADERSHIP

KAYLA VAUGHN, Campaign Chair
HANNAH ROBSON, Honorary Chair
BILLIE BARNETT, Chairman of the Board
JACKIE KOURI, Campaign Advisor
DR. KIRBY LEHMAN, Building Committee
MARCELLO ANGELINI, Artistic Director
SCOTT BLACK, Managing Director
SEASON FINANCIAL INFORMATION

OPERATING INCOME
28% Fundraising Events $1,540,229
28% Private Gifts $1,498,403
23% Ticket Sales $1,224,696
10% Center for Dance Education $525,459
13% Campaign Gifts $239,050
3% Endowment / Interest $181,555
2% Sales and Rentals $128,043
2% Government Grants $98,273
TOTAL: $5,435,708

OPERATING EXPENSE
62% Artistic / Production $3,375,777
13% Administration Salaries $693,777
8% Development $414,529
8% Marketing $406,349
5% Center for Dance Education $277,625
5% Administration $246,577
TOTAL: $5,314,034

INTEGRATED CAMPAIGN
55% Capital $4,903,691
26% Endowment $2,352,260
18% Operating $1,645,779
TOTAL: $8,901,670

STATEMENT OF FINANCIAL POSITION
ASSETS
Current Assets
Cash and cash equivalents $2,244,187
Pledges receivable $561,775
Temporary cash investments, at cost $593,041
Prepaid expenses and other $166,529
Total Current Assets $3,565,613
Pledges Receivable - Long Term $571,835
Beneficial Interests in Trust Assets $157,081
Investments $6,008,317
Net Property and Equipment $2,334,203
TOTAL ASSETS $8,379,630

LIABILITIES
Current Liabilities
Line of Credit $800,000
Accounts payable and accrued liabilities $768,484
Deferred performance revenue $378,655
Total Current Liabilities $1,947,149
Long Term Debt $600,000
TOTAL LIABILITIES $2,547,149

NET ASSETS
Unrestricted $3,064,272
Unrestricted - Board Designated $300,000
Temporarily restricted $675,403
Permanently restricted $6,233,929
TOTAL NET ASSETS $6,987,614

STATEMENTS OF ACTIVITIES
Changes in Unrestricted Net Assets
Revenues and Gains
Contributions $4,473,732
Ticket sales $192,681
Net Investment income (Loss) $233,756
Building rental operations $433,809
Center for Dance Education $325,860
Other income $55,344
Net assets released from restrictions $7,012,943
TOTAL Revenues and Gains $10,993,583
Program and Supporting Expenses
Artistic fees $805,705
Production $700,418
Marketing and promotion $267,141
Administrative $181,479
Center for Dance Education $196,639
Depreciation and amortization $400,895
Building rental operations $196,479
Contributed services $11,198
Interest $60,824
TOTAL Program and Supporting Expenses $6,533,493
Increase/(Decrease) in Unrestricted Net Assets $4,460,090
Increase/(Decrease) in Temporarily Restricted Net Assets $660,000
Increase in Permanently Restricted Net Assets $1,834,669
Increase in Net Assets $6,954,759
Net Assets, beginning of year $300,000
Net Assets, end of year $6,954,759

Jonnathan Ramirez Mejia & Madalina Stocia in Blue Flame
photo by J. Shelton Photography
BOARD OF DIRECTORS

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Billie Barnett

Immediate Past President
Bill Schonacher

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Hannah Robson • Bill Schonacher • Georgia Snoke • Skip Teel • Mollie Willford

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Bonnie Kleen • Suzanne Kneale • Thomas Landrum • Phil Marshall • Nicole Morgan • Donna O’Rourke • Jennifer Pilant • Rebecca Pohlenz • Cassie Reese • Janet Selser • John Southard • Belynda Spitzen • Barbara Sylvan • Kayla Vaughn • Bill Warnock • Kathy West • Monica Williford • Mit Wolf • Rachel Zebrowski

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David Hogan • Lou Kerr • Nancy Meing • Michael Noland • Beth Raney • Brandon Rule • Patsy Savage • Julia Smith • Will Smith • Randall Snapp • Ed Taylor • Max Vowel • Lisa Webb • Paul Williams • Karen Young

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Kevin Coffman • Hope Egan • Lou Ann Gibson • Lynndsay Janzen • Kirby Lehman • Ryan McDaniel • Susan Parrott • Rodney Pratz • Susie Wellendorf • Cassandra Wilkinson

Leadership Intern
Katie Sawicki • Ava Weber

TULSA BALLET STAFF

Artistic
Marcello Angelini, Artistic Director
Daniela Buson, Ballet Mistress
Alfonso Martín, Ballet Master & TBII Artistic Manager
Ma Cong, Resident Choreographer
Daiva Neal, Company Manager
Andrew Lahtli, Principal Company & CDE Pianist
Yee Sik Wong, Company & CDE Pianist

Production
Daniel Wellman, Director of Production
Jerry Wolf, Costume Department Manager
Amy Zvacek, Wardrobe Supervisor
Madison Rice, Costume Assistant

Center for Dance Education
Colleen Lahti, Education and Outreach Manager
Lauren Trew, Administrative Assistant
Anita Winn, Administrative Assistant
Pia Russo, School Principal
Stephanie Murnish, CDE Faculty
Dannil Gaefullin, CDE Faculty

Administration
Scott Black, Managing Director
Stacey Jenkins, General Manager
Kay Wool, Director of Finance
Cheri Barrington, Accountant
Jessica Novak, Marketing & Sales Manager
Kara Przybyl, PR/Communication Manager
Julie Shelton, Graphic Designer/Marketing Assistant
Charlotte Brown, Marketing Associate/Group Sales
Shannon Hunley, Box Office Coordinator
Jill Thompson, Senior Development Manager
Erin Hauser, Development Manager
Brian Parker, Development Manager
Anna Polts, Database Administrator
Colette Wellman, Office & Facilities Manager

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Marcello Angelini
George Kaiser Family Foundation
Artistic Director