Creations and the artists of Tulsa Ballet in Creations. Photo by Kate Luber.

A NOTE FROM THE ARTISTIC DIRECTOR

At this time last year, we were on the heels of an extraordinary season, one that saw our second multi-national European tour, the World Premiere of Tchaikovsky: The Man Behind the Music, and the first and only work Andy Blankenbuehler, famed choreographer of Hamilton, has ever created for a ballet company. We were poised for an equally exciting 2019|2020 season. What we didn’t know then was that it would be truncated right when it was supposed to reach its climax.

Creations in Studio K comprised two creations, one by Resident Choreographer Ma Cong and the other by rising superstar Garrett Smith. A third work served as a trip down memory lane, one that brought us back more than 20 years: Prawn-watching by Val Caniparoli. Giselle, meanwhile, was meant to serve as a juxtaposition to Creations in Studio K. Whereas Creations showcased our appetite for evolution and physicality, Giselle highlighted our commitment to impeccable elegance and classical training. Two programs on the opposite sides of the artistic, stylistic, and technical spectrum, yet the company shone in both.

After the celebration of another successful season of The Nutcracker, we moved to our annual Icons and Idols event, celebrating my 25th anniversary with the company and my two worlds of belonging: the United States, my adoptive home, and Italy, my home country. Thanks to the creativity and innate artistry of my friend Luciano Cannito, and the superb organizational skills of Chair Frauke Petersen, Icons and Idols 2020 ranks among the most fun and exciting Icons of an extraordinary season.

Dorothy and the Prince of Oz, the first full-length ballet commissioned by Tulsa Ballet and the organization’s first major co-production, entertained us again in February. Oz is one of four major works made possible by the generosity of my friend and first President Mollie Williford: Dorothy and the Prince of Oz, Tchaikovsky: The Man Behind The Music, Strictly Gershwin and Romeo and Juliet.

By now we were finally poised for the event of the year: the U.S. premiere of Annabelle Lopez Ochoa’s Vendetta, a Mafia Story. Yet history had a different plan. The rehearsal process for this masterpiece was both exciting and unnerving: it was exciting because Annabelle, inspired by the technical bravura of our dancers, re-choreographed a good part of the work. In her words, our version was the definitive version of the piece, the one every company after us had to dance going forward. The dark cloud of COVID-19, however, grew menacing on the horizon. On March 16 we ran the piece from start to finish for the first time. The next day we closed our doors to all employees because of the developing pandemic.

Within a few weeks our staff and dancers were furloughed, with just a handful of individuals staying on to make sure we stayed afloat and somewhat on course. Within weeks, Zoom became part of our vocabulary and was transformed from a noun to a verb. With the constant support and patient guidance of the Chair of our Board of Directors, Susie Wellendorf, we tossed ideas, shared concerns, and shed a few tears. Our goal was crystal clear: to save Tulsa Ballet.

I am happy to report we met our initial goals: we finished the fiscal year with no deficit and, by doing so, we poised the organization for a rebound. As I write this message, every staff member and dancer is back to work, helping us navigate the very difficult waters of the next 12 months.

I can’t wait to write the second chapter of this letter next summer. With your help, by this time next year we will be positioned to resume the upward trajectory charted by our founders, Moscelyne Larkin and Roman Jasinski; one that I have embraced, slightly recalibrated and hopefully upheld during the last 25 years.

Marcello Angelini
George Kaiser
Family Foundation
Artistic Director
2019|2020 SEASON

CREATIONS IN STUDIO K
September 12-22, 2019 | Studio K
Prawn-watching, Choreography: Val Caniparoli
Fading Figures, Choreography: Garrett Smith
Escaping the Weight of Darkness, Choreography: Ma Cong

GISELLE
October 31-November 3, 2019 | Tulsa PAC
Choreography: Jules Perrot and Jean Coralli
Additional Choreography and Staging: Marcello Angelini
Featuring the Tulsa Symphony Orchestra

THE NUTCRACKER
December 7-22, 2019 | Tulsa PAC
Choreography: Marcello Angelini
Featuring the Tulsa Symphony Orchestra

DOROTHY AND THE PRINCE OF OZ
February 13-16, 2020 | Tulsa PAC
Choreography: Edwaard Liang
Featuring the Tulsa Symphony Orchestra

VENDETTA, A MAFIA STORY*
March 26-29, 2020 Postponed | Tulsa PAC
Choreography: Annabelle Lopez Ochoa

SIGNATURE SERIES*
May 7-10, 2020 Canceled | Lorton PC
Glass Figures, Choreography: Ma Cong
O Balcão de Amor, Choreography: Itzik Galili
Untitled World Premiere, Choreography: Penny Saunders

*Due to the COVID-19 pandemic, Vendetta, A Mafia Story was postponed and Signature Series was canceled. In place of these productions, Tulsa Ballet streamed a series of prerecorded performances from years past. Over 10,000 viewers tuned in to watch these streamed performances.
ARTISTIC STAFF

Marcello Angelini  
Artistic Director

Daniela Buson  
Assistant Artistic Director

Susan Frei  
Ballet Mistress & Artistic Coordinator

Alfonso Martín  
TBII Artistic Manager & Ballet Master

Ma Cong  
Resident Choreographer

Peter Stafford Wilson  
Principal Conductor

MAIN COMPANY

Sena Hidaka  
Principal | Japan

Na Eun Kim  
Principal | South Korea

Madalina Stoica  
Principal | Romania

Arman Zazyan  
Principal | Armenia

Jennifer Grace  
Soloist | USA

Rodrigo Hermesmeyer  
Soloist | Brazil

Maine Kawashima  
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TULSA BALLET II

Daniele Arrivabene

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Simone Pompignoli

Guido Sarnataro

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Mattia Teora

Haley Mae Wilson

Sabrina Yap
During the 2019|2020 Season, Tulsa Ballet CDE students performed on stage in company productions of The Nutcracker and Dorothy and the Prince of Oz. CDE students also interacted with main company dancers through class observations, special demonstrations, and masterclasses. In the wake of the COVID-19 Pandemic, CDE stopped in-person classes and offered the remainder of its 2020 spring semester classes via Zoom.

Tulsa Ballet Center for Dance Education awarded $40,189.50 in the form of 26 scholarships to area youth.

**Community Center for Dance Education**

**Partners in Art and Hope for the Holidays**

Partners in Art, as well as its holiday counterpart Hope for the Holidays, provides free Tulsa Ballet tickets to under-served community groups, including low-income schools, social service agencies, domestic violence shelters, at-risk youth organizations, and transitional housing organizations. During the 2019|2020 Season, community members enjoyed performances of Giselle, The Nutcracker, and Dorothy and the Prince of Oz.

**Educational Outreach**

Tulsa Ballet offers educational outreach programs for area students. Students participated in one of two programs: Leaps Ahead/Leaps in Motion or Peter and the Wolf. Leaps Ahead is an in-studio class designed to introduce elementary school students to the physical conditioning of classical ballet, and Leaps in Motion is its traveling counterpart. Students experience the rich tradition of ballet while learning the importance of movement, exercise, and a healthy lifestyle. Peter and the Wolf is an original ballet by Resident Choreographer Ma Cong. Thanks to the Kennedy Center’s Any Given Child program, every fifth grade student in Tulsa Public Schools experienced this production last year.*

Prior to the COVID-19 pandemic, nearly 3,500 students attended Peter and the Wolf. In May, Tulsa Ballet streamed a prerecorded performance of Peter and the Wolf on YouTube. The performance was available to stream for one week, during which it was viewed by more than 4,000 households.

*Underwriting support for Peter and the Wolf provided by the Hardesty Family Foundation and the Stinson Family.
The information presented here is based on Tulsa Ballet’s unaudited revenue and expenses for Fiscal Year 2020. Note that the COVID-19 pandemic had a significant impact on operations and programming for the months of March through May. Tulsa Ballet was forced to cancel two major productions, one weekend of TBII performances, and the season’s remaining two months of ballet classes at the Center for Dance Education. These cancellations resulted in a loss of 28% in ticket sales, and 10% loss in overall revenue, compared to the original budget for FY 2020. In an effort to cut costs, Tulsa Ballet pivoted toward virtual programming and furloughed all dancers and more than half of its staff. Thus, Tulsa Ballet was able to finish the fiscal year with a small net income.
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Frauke Petersen

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Ann Graves, Jackie Kouri

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Artistic Director: Marcello Angelini  
Assistant Artistic Director: Daniela Buson  
Ballet Mistress and Artistic Coordinator: Susan Frei  
TBII Artistic Manager and Ballet Master: Alfonso Martin  
Resident Choreographer: Ma Cong  
Principal Conductor: Peter Stafford Wilson  
Company Manager: Tom Domenici  
Principal Company Pianist: Andrew Lahti  
Company and CDE Pianist: Hikari Nakamura

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CDE Administrative Assistants: Tiffany Boes, Rhonda Huber, Anna Zherebnenko

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