

ACHIEVEMENTS & **AMBITIONS**



2022/2023 PROSEPECTUS



The
Opus 76
Quartet

KANSAS CITY: OUR CHARITY STARTS AT HOME

My career as a professional violinist has brought me to a diverse range of cities and nations. There is no other city which genuinely values its sense of community and in particular, its appetite for culture. Kansas City's String Quartet: Opus 76 is therefore very proud to have helped driven growth, participation in the arts and all the accompanying virtues therein, in this - our home town.

This 2022/23 annual prospectus is a cross section of an internationally recognized, critically acclaimed performing arts organization in its ascendancy. It's an account of success and achievement through bold, results focused innovation driven by our love of classical music in intimate settings, to make our community a better, closer, and more empathetic place to live.

Despite the challenges of COVID-19, the virtuosity of our players, generosity of our donors, courage of our board and work ethic of our administrative staff made last season our greatest season to date. It is the faith, trust and support of our supporters that brought us to this point. And in partnership with all of you, our belief that Classical Music Matters will help take our organization to the next level.

A handwritten signature in blue ink, appearing to read "Keith Stanfield".

Keith Stanfield
Executive Director



THE FRIENDS OF THE OPUS 76 QUARTET

The Friends of the Opus 76 Quartet's goal is to improve society's ability to listen to one another, calmly, and promote greater understanding for the different perspectives on life we all have.

Through its manner of presenting classical music in an accessible and innovative way relevant to modern society's needs and norms, it delivers advocacy for the problems our community faces, encourages volunteerism and donations, and demonstrates awareness of the common dignity we all share as human beings - irrespective of social or economic status.




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325,000

DIGITAL & IN PERSON AUDIENCES FOR FREE & TICKETED EVENTS LAST SEASON

KAUFFMAN THEATRE



IMPACT.



A SUCCESS STORY AGAINST ALL THE ODDS

Our mission is to improve society's ability to listen to one another calmly, and promote greater understanding for the different perspectives on life we all have. We achieve that through our outreach work in the community, and via presenting exciting, engaging, critically acclaimed live performances of the very greatest works written for intimate settings. And despite everything that occurred last season, it ended up being something of a breakout season for us. Thanks to our pioneering work in digital performance - dating back years prior to COVID - we were able to present a large number of high caliber digital concerts in a very consumable manner. Due to innovative, calm thinking from our leadership, and support in large part from The National Endowment for The Arts, The Cathedral of The Immaculate Conception and John & Marny Sherman, we were able to present what became **the only live, in person Beethoven Quartet Cycle in the United States in Beethoven's 250th anniversary year.** This six-week, in-person event was planned and executed with the utmost care and attention to public health and safety laws and guidelines, and broadcast on Kansas Public Radio. As a result, Kansas City achieved a unique, historic cultural achievement which has since won great critical acclaim at home and abroad.

All in all, we managed to serve over 325,000 people digitally and in person (not counting radio listeners), proving to our community that we do really believe that classical music is essential.

"In the middle of a pandemic, Opus 76 took the plunge and embarked on a series of performances of Beethoven's quartets at the Cathedral of the Immaculate Conception and recorded all of them...This set of CDs is most certainly a touchdown, and one can hardly wait for what this all-star team attempts next."

PATRICK NEAS, KANSAS CITY STAR

"A service to the community of Kansas City."

GRAMOPHONE MAGAZINE



THE NUMBERS

24 QUARTETS COMMERCIALY RECORDED

22 DIGITAL PERFORMANCES

12 IN PERSON PERFORMANCES

9 LIVE RADIO BROADCASTS

“Thank you for this awesome series of Beethoven’s quartets - which has given us so much hope and joy in this disastrous year. I am sure Ludwig would be smiling if he could hear your interpretation full of passion and gusto.”

- Serge & Jess Guislain

3,000

CHILDREN, VULNERABLE ADULTS AND MEMBERS OF
COMMUNITY RETIREMENT HOMES BENEFITTED FROM
OUR OUTREACH ACTIVITY

HOM PERIOD GUEST

COMMUNITY.



Since our founding, The Friends of The Opus 76 Quartet have been pioneers in the field of community education. In recognizing that long-term, profound societal change can only happen via an ongoing, consistent educational relationship with the community, we created innovative ways of providing information and experiences for community members which was presented in a manner similar to how they were consuming other information.

We began by developing a program of violin lessons for members of assisted living communities, who had no relatives near by and very few visitors. This proved highly successful - so much so that we had to create waiting lists for participants.

At the same time, we began regularly playing for the clients of Morning Glory Ministries, one of Kansas City's most well used soup kitchens. Our belief in fostering empathy for others through music was such that we felt that by treating the clients with dignity - dare I say more dignity than they are perhaps accustomed to - it affords them the mental comfort to find making better decisions much easier. It is a lovely connection for us that much of the music we play was written as the social dining entertainment of the European Aristocracy - and here we are in Kansas City, providing customers of soup kitchens with the same entertainment Emperor Franz Joseph II felt he couldn't live without at mealtimes!

Our work with younger members of our community is also innovative. With much of the focus on STEM subjects in schools, we've found that by presenting the Arts as the gym of the mind - we've been able to dramatically adjust the value perception of the Arts in education within a short space of time. We seek to develop long term, meaningful relationships with our educational partners. One of the benefits of a quartet is that unlike larger ensembles, communities get much closer access to the entire playing corps, which allows for closer and more inspiring interactions - and therefore relationships - by definition. One hundred percent of our ensemble can give intimate demonstrations of the excitement and beauty of classical music in a classroom, and those are the same players you see on stage in the concert hall. It's that sort of mentoring which profoundly inspires and influences generations of people. And for the difference we want to make here at home, that is what it will take.



AN EXAMPLE OF INNOVATION

One of the educational impacts COVID-19 inflicted on younger members of our community was that learning experiences (which require in-person interaction) were severely impacted. What available resources there were available were punted in the direction of Sports - which seems impermeable to any restrictive condition whatsoever. Youth orchestras completely shut down, and kids of course don't get these educational years back. Using our own resources, we managed to select four talented young musicians from the local area (who would have otherwise been playing in youth orchestras) and made a quartet out of them for us to mentor. Again, being a smaller and therefore more nimble ensemble, we were able to provide in-person mentoring and coaching for these hard working, passionate young individuals in full compliance with all local and Federal laws and guidelines. On top of that, we offered them an enhanced education experience, providing them with coaching sessions from our own Grammy winning coach (Karoly Schranz, recently retired from the Takacs Quartet).

We also shared our performance platforms with them, putting them on our Digital Series at the Midwest Trust Center. This gave them an opportunity to perform to thousands of people online, rather than a few hundred that might have come under normal circumstances in person. We showed them what it was like to be in a professional ensemble, and shared exactly the same resources we use ourselves. The program, called "The Opus 76 Sunrise Quartet" was 100% free. Our resources limited us to offering this immersive experience to four kids, and this is something we are looking to expand upon next season - as well as all our other outreach initiatives.





OUR IMPACT ON THE COMMUNITY

The Opus 76 Quartet is fiercely proud of being Kansas City's String Quartet. We were trained around the world, but made in Kansas City. We all have roots here, particularly in our young children, and we are committed to our community for the long haul. As proud community members ourselves, we are heavily invested in the social future of Kansas City. We truly are from and of Kansas City. We are devoted to playing our part in influencing a brighter, positive future for it.

Whilst many organizations may make similar claims, we proved ours during the 2020 Pandemic. Instead of shutting down for months on end, we rerouted our resources to address the immediate needs of the most vulnerable in our community. This involved delivering donated groceries to those who registered a need on our Facebook page. One of the benefits of having a highly engaged digital audience is that in times such as these, you can be quickly connected with others, via direct contact, or by community referral.

In addition, we used our own digital platform to raise money for other musicians in Kansas City who were without advocates or employment due to the industry-wide shut down. We had invested in digital performance years ago, and so we had a platform and an existing audience. There are more freelance musicians in Kansas City than you might imagine. Up to one-third of the string section of the Kansas City Symphony are made up of such non-tenured, at will, per service contract workers. Without these people, those organizations could not function or meet their own goals, but as you might imagine, no provisions whatsoever were made to these individuals. So we decided to step in. We ended up raising many thousands of dollars online from people all over the world for local freelance musicians before Federal arrangements were functioning and in place, which I truly believe made a difference to those individuals at a very challenging time.

And of course - we kept performing. Digitally and then eventually in person. In securing a venue with a capacity of 2000, and limiting attendance to just 50 - when it was permitted - we were able to provide the community with the mental and spiritual comfort that Classical Music, in its unique way, has provided countless generations for centuries. All because we really do believe our mission - and music itself - is essential.



FINANCIALS.



DRIVEN TO DELIVER ON THE FAITH OF OUR SUPPORTERS

The merits, impacts, achievements and appraisal of all our efforts for the Community of Kansas City can be measured by the calibre of our Artistic Partners. This season we became the very first Artists-in-Residence at JCCC's Midwest Trust Center. We also appeared as Guests Artists of the Kansas City Ballet performing three Quartets by Philip Glass at The Kauffman Center for the Performing Arts. However, another very meaningful way the success of our efforts here at home can be measured is our extremely wide, diverse donor body, in addition to the measure of their generosity.

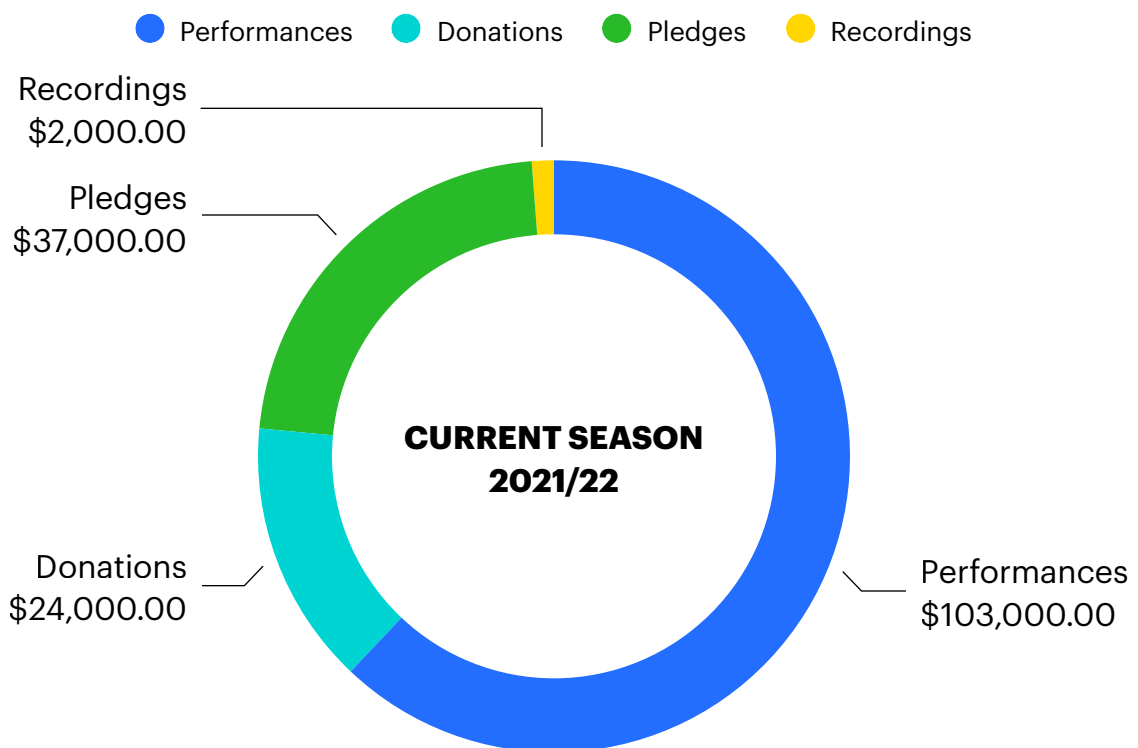
Although we ourselves were ineligible for Pandemic relief funds during the last season, we managed to raise \$80,000, which included grants from organizations such as the National Endowment for The Arts. This season we are already well on the way to exceeding our goal of raising \$150,000.

We are committed to fiscal responsibility, and achieving an annual balanced budget. We have never had a deficit. We are touched and inspired by the manner in which our mission and talents have been taken up so enthusiastically by our City, and it gives us something to live up to. It drives us to deliver on the faith of our supporters.

Administrative and fundraising expenses account for only 20% of our budget. The remaining 75% go directly to the artists who do the physical work of the performances, educational programs and community events. Our goal is to realize an operating budget of \$400,000 for next season, and within 3 years achieve a sustained operating budget of \$800,000 annually, which is in line with other similar organizations of our size and impact. One of our organization's key strengths is being able to provide a more in-depth personal and impactful outreach experience for our community for a fraction of the overall budget of other organizations in our industry.

Donations, Grants, Gifts and the Pledges they are born from fuel our Community work. Efficiency and Impact are our two fiscal watchwords, and the same is true for our mission in the community too.

In order to meet the demand for our services, from next season, we intend to add administrative staff members and secure our key personnel by making all performing positions and two administration positions salaried.





OUR TEAM.

BOARD OF DIRECTORS

PRESIDENT

Dr. Stefan Offenbach

Dr. Janet Giesing

Marny Sherman

Torrence Leathers

ADMINISTRATIVE STAFF

EXECUTIVE DIRECTOR

Keith Stanfield

COMMUNICATIONS DIRECTOR

Dani Hoisington

PROFESSIONAL DEVELOPMENT
DIRECTOR

Marc Baylin

PLAYING STAFF

VIOLINISTS

Keith Stanfield, Zsolt Eder

VIOLIST

Ashley Stanfield

'CELLIST

Daniel Ketter

POSITIONS TO BE ADDED NEXT SEASON

Development Director

Operations Director





APPRECIATION.



OUR SINCERE THANKS TO THOSE WHO BELIEVED IN US FROM THE START

The Joseph Haydn Society - Founding & Growth Donors *(Haydn himself invented the String Quartet)*

Dr. Stefan Offenbach

Lori & Doug Allen

Tony Donley

Emily Behrmann

Bill Cutler

Marny & John Sherman

Fiona & John Schaefer

Dr. Janet Giesing

Matthew & Allen Wyatt

Mike Schermoly

The Esterhazy Palace Society - Sustaining Donors *(the Palace where the greatest chamber music was premiered)*

Rita Spillman

Angela Trims

Torrence Leathers

Mike Moreland

Karen Eisele

Fr. Paul Turner

Linda Davis

Sarah Page

Mayor Erik Mikkleson

Stephanie Miller

Rico McNeela

Cyretha & Mark Horton

Ann & Marti Friedman

Barbara Eubank

Martin Bortnick

Suzanne Frisse

Barbara Merrill

Jessica & Kevin Hao

Harold Sprague

Kevin Vogt

Sheila Evans

Hamp Henning

Lynne Everett

Vicki Farron

Helen Ravenhill

Sharon Lundy

2022/23 PROSPECTUS

Doreen Maronde	Charles Ballew
Bernard Jones	Sara Nissen
Suzanne Johnston	Jonna Groschang
Arnold Pollman	Bella Salerno
Louis Brown	Robin Onikul
Kay Rudzinsky	Kelly Hogan
Katharine Forster	Kimberly Barlow-Windsor
Richard Matthis	Eric Diebold
Janel Stelter	Jonathan Wiebe

The Road to Carnegie Hall Society - Helping us on our journey to the World's Greatest Stages

Matthew Judd	Alisa Pattin	Leslie Thomas	Hilary Chandler
Paul Marengo	Karen Elizondo	Marcia Heard	Mollie Mann
Jasmine Seapoe	Brenda Stewart	Sarah Florian	Sarah Marty
Richard Allen	Annie Hatch	Lindsay Keast	Rebecca Buckman
Megan Savage	Kelvin Monroe	Jon Berg	Laura Dutrisac
Colleen Duke	Cayla Lewis	Rosa Navarrete	Jennifer Lien
Jefferson Zhong	Mary Gillett	David Mack	Ilka Villareal
Diane Nutting	Mark Rivera	Carol Foster	J.D. Beiting
Aaron Deets	Mary Sellers	Crandall Rogers	Robert Baird
Michelle Porter	Shayna Karuman	Gregory Foster II	Ruby Harper
Phoenix Sun Park	Lara Garritano	Alex Mallett	Nicole Kirk
Mariana Cameli	Helen Brandon Gryde	Shirley Davis-Orwoll	Vanessa Rose
Olivia Stumpf	Sunny Widmann	Darlene Dulitz	Eoin Harrison
Steven Murray	Tommy Hensel	Kenneth Day	Russ Pieken
Jessica Abbazio	Julie Yost	Kathleen Spehar	Benjamin Seitz
Margaret McCoy	Emily Gray	Jenni Petersen-Brant	Mary Holzhausen

2022/23 PROSPECTUS

Stan Renard	Robyn Busch	Geysa Castro	Allison Ross
Beau Kenyon	Jessie Scofield	Kari Woolsey	Patrick Behling
Marion Thurnauer	Dave Osbern	Gerrard Bukowski	Frank Mehmet
Wilford Steel	Joyce Philips	Marcus Dowty	Sue Johnston
Karen Hartzler	Jade Kerr	James McGuire	Karen Yungmeyer
Laura Wiltfong	Juno Swaim	Jorge Arana	John Thomspen
Boris Vayner	Hayley Miller	Alan Faris	Andrea Knutter
Cyndy Price	Kris Gerbrandt	Galen Whisman	Patricia Eccles
Nicky McNeil	Joseph Shapiro	Don Yunger	Jessica Caesy
Brad Zimmerman	Willis Theis	Beth Gulley	Alice Cherry
Melissa Kesner	Muriel Brock	Chris Madden	Rachel Kistler
Shupe Wang	Tracy Sandritter	Sarah Peek	Christopher Theis
Todd Winsor	Marcia Barber	Scott Colebank	Shanon Beck
John Jansch	Jessie Yukimura	Chris Aldrich	William Strauss
Nick Spelger	Sarah Ingram-Eiser	Linda Prather	Sara Seisenmenger
Craig Kenton	Valerie Johnson	Linda Hughes	Barb Overton
Emily Parris	Johan Ohly	Tami Heitland	Denzel Woodall
Krista Tompkins	Sarah Standley	Megan Pace	Geoffrey Johnson
Scotty Smith	Linda & Mike Lyon	Justin Jones	Doug Johnson
Lynn Vogel	Dr. Gloria Roberts	Corrie Moody	Marian Sun
Christine Robinson	Lisa & Jim Lee	Jay Nachtigal	Joanie Beaulieu
Casey Schmitz	Vicki & Darrin Ives	Stacey Brandt	Tracy & Charlie Tetrick
Doug Quinn	Joy Baker	Jonathan Schwartzbard	Alejandro Manso
Nicole Emmanuel	Jean Drumm	June Bonge	EJ Becker
Jenny Hughes	Susan Fuller	Peter Lavin	Lara Bower
Elizabeth Fairfield	Patrick Orlich	Danielle Mays	Deborah Hall
Jennifer De Luca	Nkem Ohia	Kevin Evans	Barbara Kierig





SUPPORT OUR MISSION

If you would like to support our existing work in the Community of Kansas City, or would like to assist us in growing our non profit to meet the existing demand for our services, we'd be delighted to be in touch with you.

Contact us today:

- e. nonprofit@opus76.org
- t. 913 653 6998
- a. 7703 Rosewood Drive, Prairie Village, Kansas, 66208



"A Community unaccustomed to listening to each other calmly isn't as strong as it can be.

We're addressing that.
It's Essential."



