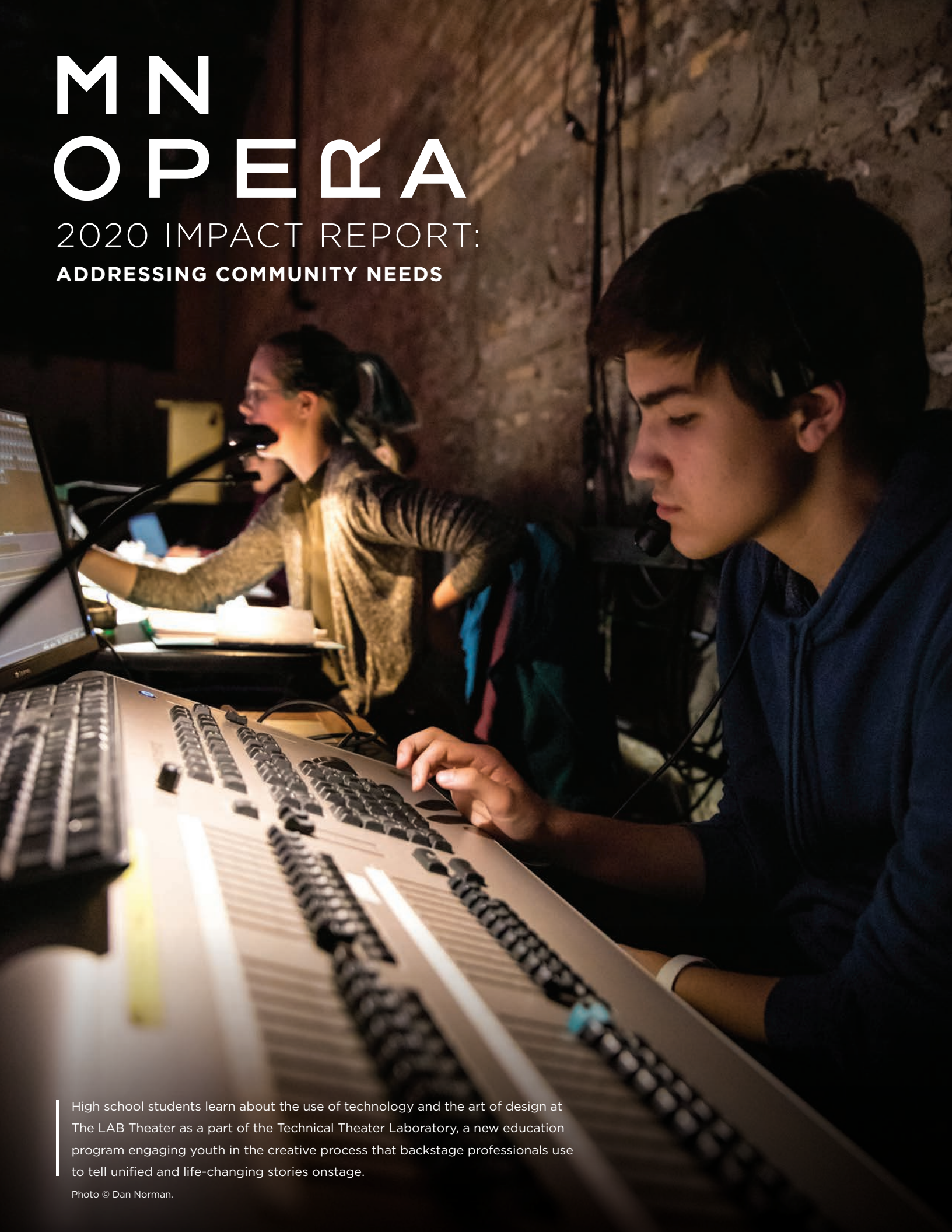


MN OPERA

2020 IMPACT REPORT: ADDRESSING COMMUNITY NEEDS



High school students learn about the use of technology and the art of design at The LAB Theater as a part of the Technical Theater Laboratory, a new education program engaging youth in the creative process that backstage professionals use to tell unified and life-changing stories onstage.

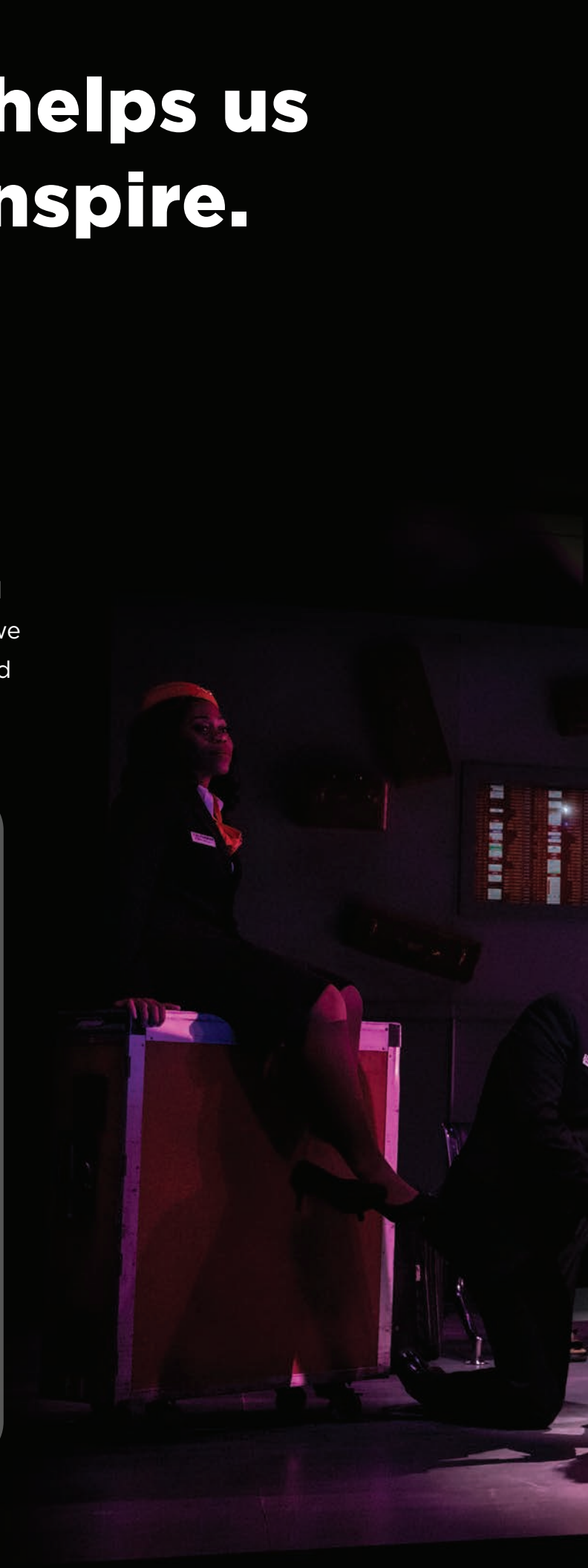
Photo © Dan Norman.

Your support helps us comfort and inspire.

Through your steadfast support and belief in the power of music to bring us together, Minnesota Opera continues to be creatively vital. While keeping our communities safe during the COVID-19 pandemic by postponing performances at the Ordway, we've been able to pivot our operations and keep our eyes squarely focused on addressing community needs. In doing so, we rely on a tried-and-true tool: the restorative and transformative power of opera.

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- 7** Creative and Artistic Excellence
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- 15** Artistic and Technical Growth
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Our Mission

Minnesota Opera changes lives by bringing together artists, audiences, and community, advancing the art of opera for today and for future generations.

Our Vision

Minnesota Opera will sing every story.

Our Values

Innovation, Inclusivity, Collaboration, Purpose.





Changing Lives

MN Opera sews to save lives, joining forces with HealthPartners in the Twin Cities to create masks for four large hospital systems and a wide range of community partners.

Normally, the folks in the Minnesota Opera costume shop create works of art to dress the singers on stage. “Now,” says MN Opera Costume Director Corinna Bakken to the *Star Tribune*, “we’re sewing rectangles to save lives.”

With shows on hold, staff in the opera’s shuttered costume and scene shops turned to a new project: making face masks to protect people. The costumers sewed masks for patients and others facing shortages of personal protective equipment, according to patterns approved by HealthPartners, and scene shop staff did the pattern and tie

cutting, and developed plans for material distribution and delivery of finished masks. After its launch, the operation—endearingly referred to as the “Mask Force”—expanded to organizing volunteers as part of MN Opera’s “Sew to Support” effort. MN Opera then partnered with the organization “Tickets for Kids” to directly donate masks to a wide range of community partners, giving aid to backline healthcare workers, senior living facilities, homeless shelters, food banks, and other organizations in need.

“You’ve got all these amazingly talented backstage workers who are creative and technical,” said MN Opera

President and General Director Ryan Taylor to the *Star Tribune*. “Their whole life is about project management. If you needed an army of those people, they’re here in the Twin Cities. And they would do it with so much soul.”

In total, MN Opera manufactured 10,809 masks, and delivered 4,308 of those to HealthPartners before they were able to re-enter the commercial supply line. The initiative was featured in the *Star Tribune*, *Pioneer Press*, CNN’s *Great Big Story*, and *The New York Times*.

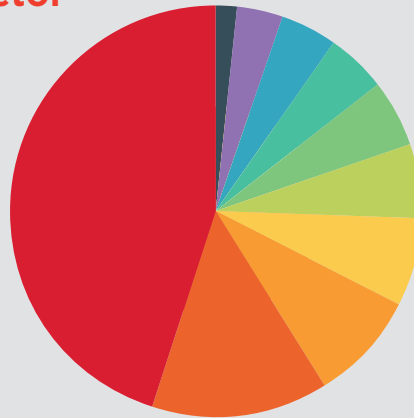
Bakken stressed the care that went into making the masks to the *Star Tribune* as her team created them from home, explaining that “they need to be finished beautifully, because you’re handing it to someone and telling them it’s going to protect them.”

“I hope all the love people are pouring into these masks helps them know we all appreciate them.” 🧡

10,809 Total Masks Manufactured

Mask Distribution by Sector

- HealthPartners
- Social Services
- Senior Living/Services
- Hunger/Food
- Other Health Care
- Youth Services
- Staff/Artists/Board
- Shelter/Housing Services
- Education
- Misc.



Mask Recipients

180 Degrees
Ain Dah Yung
Amherst H. Wilder Foundation
Anoka County Partnership
for Family Success
Appetite for Change
Arrowhead Economic Opportunity
Agency/Grand Rapids
Boys & Girls Clubs of the Twin Cities
Capitol Hill Magnet School
Children's MN - Department
of Hematology/Oncology
Cornerstone Advocacy Services
Crossroads Elementary
D.I.V.I.N.E. Institute

Douglas Dayton YMCA at Gaviidae
Essentia Health Virginia
Faribault Youth Services Center
Fraser
Friendship Academy of the Arts
Gehrmann Animal Hospital
Girls Are Powerful
Gladstone Meals on Wheels
Goodhue County Education District
Gurlz in Action
HealthPartners
Heritage Meadows
Hired
Kanabec County Child Protective Services
Keewaydin Park - Mpls Parks & Rec Board
Kids 'n Kinship
Lackey Academy

Little Sand Group Home
Lyngblomsten
McLeod Treatment Programs Inc.
Memorial Blood Center
Metro Social Services
MIGZI Communications
Minneapolis American Indian Center
Minnehaha Senior Living
Minnesota Opera Board, Staff, and Artists
Mobile Hope
Mount Olivet Lab School
NC Little Hospice
New Creations Ministries
Next Step
North End-South Como Block Nurse Program
Northfield Healthy Community Initiative
Park Nicollet/HealthPartners Urgent Care

Reach for Resources
Roots for the Home Team
Southwest Health & Human Services
St. David's Center Foster Care
St. John Paul II Catholic School
St. Therese's Nursing Home
The Noble Salvation Army
The Sanneh Foundation
TownePlace Suites
University of Minnesota Department
of Pediatric Ophthalmology
Urban Ventures
Venture Academies
Waters Assisted Living - 50th & France
Waters Assisted Living - Excelsior
Whittier Rec Center
YMCA of the Greater Twin Cities



Amy Klobuchar
@amyklobuchar



People from all over are using their skills to sew masks & help health care workers. In my home state, the @mnopera costume shop is doing the same! This hard work is heartwarming, but the federal government needs to step up & address the supply shortage.



A Sewing Army, Making Masks for America

With overrun hospitals facing an acute shortage of masks, people are pulling out their sewing machines to fill the void.

nytimes.com

6:44 AM · Mar 31, 2020

**“ Wow! I am speechless!
We are over the moon to
receive these masks.**

—Andrea Lewandoski, Director of Lifelong
Learning and the Arts at Lyngblomsten:
Senior Housing, Healthcare, & Services



Ilhan Omar
@IlhanMN

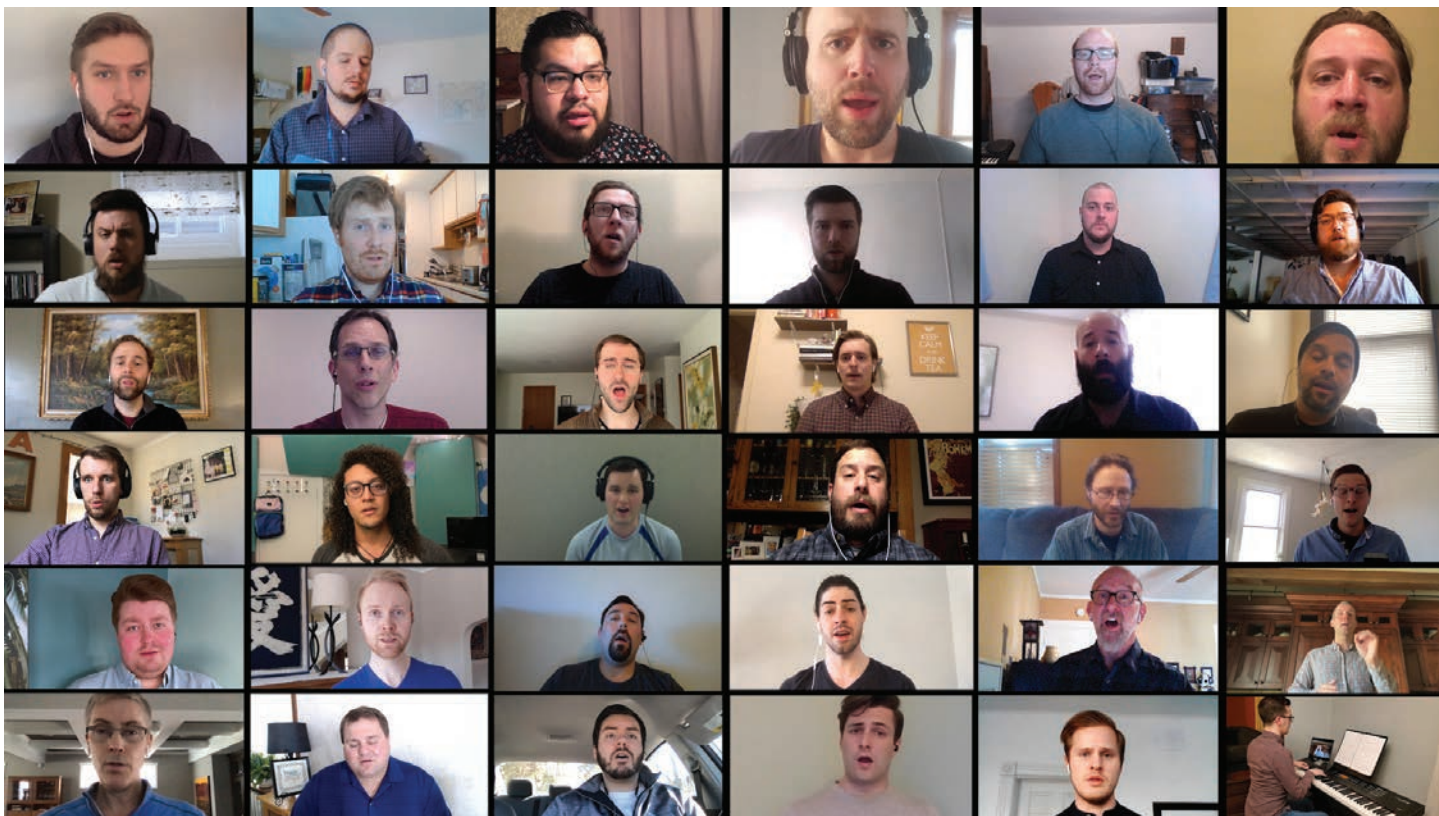


As we face an unprecedented crisis, Minnesotans are stepping up with unprecedented compassion and heroism. Thank you, Minnesota Opera. ❤️

Star Tribune @StarTribune · Mar 30

With shows on hold, workers in the Minnesota Opera's shuttered costume and scene shops have turned to a new project: making face masks to protect people. [s.trib.mn/2WT5x0o](https://www.startribune.com/2WT5x0o)

7:56 AM · Mar 31, 2020 · Twitter Web App



Captivate, Surprise, and Inspire

When MN Opera decided to cancel the remainder of the 2019–2020 Season due to the COVID-19 pandemic, artists, designers, and administrators immediately came together to figure out how to support our community in isolation.


Music has always served as a shining beacon of healing, refuge, and hope. During this time when we're more isolated than we've ever been, MN Opera felt that it was important to do everything that we could to help lift up the community that has so steadfastly supported the organization for nearly 60 years. The result was "At Home with

MN Opera," a multi-platform digital initiative designed to help MN Opera artists, patrons, and staff stay connected with the art form and with each other. Staff members from every facet of the organization joined together from home to create special opera-related content to help everyone share in music-making once again while we wait for the all-clear. These projects

included everything from one-of-a-kind musical performances, educational opportunities for adults and children, and even opera-themed quizzes and games.

In May, the Opera partnered with Classical Minnesota Public Radio to create the 2020 Digital Opera Series, an on-demand weekly audio series that runs through July, comprised of five of our most popular recent operas, each broadcast in their entirety. MN Opera also partnered with PBS to re-broadcast our 2013 world premiere *Doubt* as part of their Great Performances series. The education, artistic, and marketing teams came together to create fun and informative experiences like a 360-degree virtual tour of the MN Opera Center, an online version of library storytelling program *Stories Sing!*, and an interactive voice lesson with Chorus Master Andrew Whitfield. Opera production staff

provided mask-making patterns and instructions to those interested in joining the "Mask Force" from home.

Perhaps the most popular offering was a filmed rendition of "The 'Sleep' Chorus" from 2011 Pulitzer Prize-winning world premiere opera *Silent Night*. Recorded remotely by members of the Minnesota Opera Chorus and then produced by members of the artistic and communications staff, this chorus is a piece that highlights opera's power to comfort, inspire, and bring us closer together. So far, the video has garnered upwards of 40,000 views across all our platforms and has earned rave reviews from opera industry leaders and the public alike. One Facebook commenter posted, "This is so beautiful and for some reason makes me cry. Thank you for bringing some joy!" A commenter on YouTube said, "My eyes are welling with tears. Thank you so, so much—I've never been prouder to be a MN Opera subscriber. See you next season!" 

Creative and Artistic Excellence

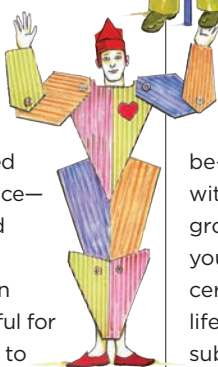
MN Opera's multi-year workshop process ensures that artists can do their best work and world premiere productions are worth the wait.

The creation of a new work is a major production that involves a huge number of artists working over a long period of time. For the performers, it's months of learning and memorizing for two multi-day piano workshops and one week-long orchestra workshop before rehearsals and opening night. For the composer and librettist, it's the culmination of around three years of work. And for the artistic team at MN Opera, the opening night of a new opera can be ten years in the making.

Our extensive workshop process—the road map for creating a hit new opera honed over years of practice—fosters creative and artistic excellence, developing artists in the process. Thankful for the time and space to tackle a project of this size and scope, Julliard-trained

Edward Tulane composer Paola Prestini described the workshop process to *Opera News* as “a real opportunity to learn the ropes.”

Expressing gratitude for the ways that the workshop process has helped her develop her own artistic language, Prestini continued, “The only way you train to write big work is by doing it. You become more attuned to your language, to timing, to all sorts of rhythms—rhythmic rhythm, lyrical rhythm, harmonic rhythm—and they become very intuitive. The changes that you're making tend to be more about how to evolve your sound, which is such a luxurious place to be—to be able to say, ‘I identify with my voice, but how can I grow it?’ Trust yourself that you have enough skill to attack certain frameworks. That's the lifelong school that you've subscribed to if you're going to be a practicing artist.”



Edward Tulane Photos: 1. Paola Prestini, Portrait © Andreas Laszlo Konrath 2. Workshop © Jill Steinberg 3. Scenery design by Walt Spangler/Minnesota Opera Costume designs by Victoria (Vita) Tzykun/Minnesota Opera.

Building the Profession

Flourishing in the opera industry and beyond, the MN Opera Resident Artist Program turns budding artists into rising stars.

From debuting at the Metropolitan Opera to winning awards for their teaching expertise, participants in Minnesota Opera's season-long Resident Artist Program have found fulfillment in a wide variety of artistic and professional endeavors—made possible by the artistic, personal, and professional growth fostered during their time with MN Opera. 🎭



NADIA BENAVIDEZ

In her first year of sharing her passion for music with kids

by teaching at the Harmony School of Enrichment in Houston, a public charter school, Resident Artist Program and Project Opera alum Nadia Benavidez ('16-'18, previously Nadia Fayad) was **honored to be named Teacher of the Year**.



GERARD D'EMILIO

Gerard D'Emilio ('14-'15) **graduated with highest honors** from the University of

Oklahoma College of Law and now serves as a litigator. He also recently performed in an opera with his wife, a professor of voice at Oklahoma Baptist University and former MN Opera chorus member.



JENI HOUSER

During her time at MN Opera, Jeni Houser ('15-'16) sang the pivotal

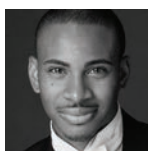
role of The Queen of the Night in the unforgettable, groundbreaking production of Mozart's *The Magic Flute* and in January 2020 **made her Metropolitan Opera debut** in the same role.



ANDREW LOVATO

Recently named a "winning baritone" by *The New York Times* and coming

off performances of *Carmen* at the Rohm Theater in Kyoto, Japan, baritone Andrew Lovato ('14-'16) has also begun to **cultivate a career in painting**. To view all his work, follow him on Instagram @andrew.lovato.



CORTEZ MITCHELL

Cortez Mitchell ('06-'07), MN Opera's first Resident Artist countertenor, who

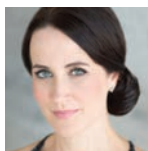
recently starred as the Refugee in Jonathan Dove's *Flight*, **is in his 13th season with Chanticleer**, the famous full-time classical vocal ensemble based in San Francisco.



ANDREW WILKOWSKE

Andrew Wilkowske ('97-'98, '02-'04) recently **presented**

his signature show *Guns N' Rosenkavalier*, "a riot of rule-breaking, genre-bending tunes from the worlds of art song and rock" (*Milwaukee Journal Sentinel*) featuring the music of Schubert, Schumann, Fauré, Madonna, Kate Bush, and Van Halen.



ADRIANA ZABALA

Since leaving the program, Adriana Zabala ('99-'01) has performed with

renowned ensembles across the country including MN Opera, and has served on the voice faculty at the University of Minnesota. She was recently **appointed to the voice faculty at the Yale School of Music**.



1



2



3



4



5

“

[*Flight*] is an object lesson in how Minnesota Opera nurtures new talents”

—Star Tribune



6

121

Resident Artists since the program's inception in 1997

10

Resident Artists during the 2019-2020 Season

8

current and former Resident Artist Program participants involved with *Flight*



7



CHANTICLEER

8

“

The footing and exposure I got here was very important, the stage performances and the language coaching. I don't know how much more valuable a hands-on experience you can get.”

—Cortez Mitchell, '06-'07



9

PHOTOS: 1 Nadia Benavidez 2 Adriana Zabala as Sister James in *Doubt* (2013) © Michal Daniel 3 Gerard Michael D'Emilio as Morales in *Carmen* (2015) © Michal Daniel 4 Jodi Hauser as the Queen of the Night in *The Magic Flute* (2015) © Dan Norman 5 Andrew Wilkowske performing *Guns N' Roses* 6 *Flight*, 2020 © Dan Norman 7 *Untitled*, painting by Andrew Lovato 8 Chanticleer ensemble 9 Cortez Mitchell as the Refugee in 2020's *Flight* © Dan Norman



© Dan Norman


Developing Artists

MN Opera's Technical Theater Laboratory offers educational opportunities to the next generation of designers and craftspeople in disciplines like scenic design, lighting design, costume design, and stage management.

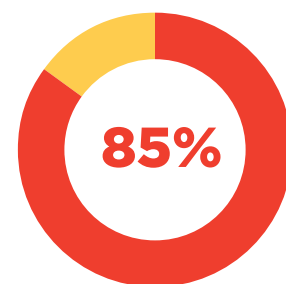
Part of MN Opera's mission is to advance this great art form for today and future generations, and there's so much more that goes into that than just training the performers you see on stage or the orchestra players you hear from the pit. Backstage, there are numerous talented designers and craftspeople who often spend months—even years—building the infrastructure upon which the singers and musicians perform. This ranges from creating the intricate costumes and wigs the performers wear to building the enormous and elaborate sets and so much more.

The Technical Theater Laboratory began at MN Opera in 2017 thanks to a gift from an anonymous funder to develop and launch the program. The program aims to offer educational opportunities to the next generation of designers interested in the backstage creative arts. Initially launched with workshops for students led by local experts in scenic, costume, lighting, and sound design, the initiative has recently been expanded to include classes in makeup and prop design. The program also includes an intensive five-week mentorship component for high schoolers that provides hands-on experience as participants work alongside members of MN Opera's production staff.

A key goal of the program is to show students that there are many ways to be involved in the arts. "Not everyone is interested in becoming an onstage performer, and just because you're not a performer, it doesn't mean there isn't a place for you in the performing arts," says MN Opera Assistant Production Director Julia Gallagher. That said, the program has also broadened the perspectives of those students who do wish to be performers, enhancing their own performances by giving them a deeper, more holistic understanding of the roles and responsibilities of the backstage artists supporting them on stage.

By exposing kids to a variety of disciplines through the Technical Theater Laboratory, Gallagher says, "We're really hoping to inspire interest and wonder and excitement about technical theater ... and about this whole world we get to create." And the program is doing just that: With a number of participating students indicating after the program that they want to pursue this work as their career, this new education initiative is having a positive impact and directly inspiring the next generation of theater artists. 

From surveyed program participants:



wanted to "learn more" about the technical aspects of theater after participating in the program



had "fun," indicating excitement and productive engagement

Increasing Confidence and Creativity

Music Out Loud, MN Opera's intensive long-term afterschool music curriculum, is still teaching kids the value of teamwork, resilience, and self-expression after five amazing years.


For many students in Music Out Loud, an afterschool program led by Minnesota Opera Teaching Artists, this is their first time participating in a staged production with costumes, lighting, and sets. The creative process of developing individual characters provides new and engaging challenges for the students. For instance, in the fall of 2019, the group chose to write their own play about a group of middle-schoolers organizing a climate change protest. Through the rehearsal and performance process, students were able to use their art to have broader conversations about their place in the world.

Heading into its sixth year this fall, Music Out Loud is an opera-based, El Sistema-inspired, free initiative for more than fifty 4th–8th graders. Students at Folwell Elementary School in Minneapolis and the St. Paul Music Academy meet Monday through Thursday throughout the school year to learn about singing, acting, and technical theater.

While hundreds of El Sistema-inspired programs have successfully launched around the world focusing on orchestral and choral music, MN Opera is the first opera company in North America to use the multimedia operatic art form as the primary teaching tool.

“Our approach is to deconstruct what opera education has traditionally looked like and engage students through the various components of the art form. This provides a wealth of opportunities to engage students in connecting with their passion and talents, whether it is music, design, visual art, theater, direction, composition, or production,” says

MN Opera Chief Learning Officer Jamie Andrews. He continues, “The curriculum is designed to allow all students to learn about every aspect of opera creation and production, then provide opportunities to dig deeper and hone specific skills that will prepare them for future studies and employment.”

In addition, the program's artistic objectives, as well as its emphasis on leadership, teamwork, and perseverance, are important social-emotional learning goals. As the founder of El Sistema José Abreu said, “We're working on the future here. Most of these kids won't be full-time musicians, but they will be full-time citizens.” Teaching the skills to succeed in the rehearsal room, the performance stage, and life are what makes Music Out Loud so unique. 

“

I like the teaching artists. They supported us. They encouraged us.”

—Music Out Loud Participant

“

In the beginning we were all afraid of being ourselves and having to go further than we wanted to. Over time we've learned a lot and grown together. We are stronger as people and actors, and ourselves.”

—Music Out Loud Participant

“

They were really nice—like actual family. They listened to you when you had something to rant about or talk through. They care and make you feel more comfortable with your surroundings.”

—Music Out Loud Participant



Teaching artist Rebecca Blackwell with Music Out Loud students © Dan Norman

Growing Awareness

Artistic programming beyond the concert stage builds on flexible and innovative offerings that create new opera lovers and enrich lives.

As the definition of the concert stage expands during the COVID-19 pandemic, an organizational capacity to think beyond the traditional stage becomes more important than ever. Throughout MN Opera's history, the fourth wall has often been broken down, bringing opera into the community and introducing the art form to more people than can be done in a traditional theater setting. Focused first on awareness and then fostering a deeper engagement with

the organization, offstage work extends an invitation to a life-long relationship with the performing arts. But it starts with the all-important introduction—that unexpected moment when opera appears in one's consciousness. There couldn't be a more important time to continue this tradition of catalyzing the discovery of opera in unexpected places. From sports stadiums to YouTube ... opera has no limits!



Art in Bloom photo: © Brent Dundore Photography. Inset photo: *Thais*, 2018 © Cory Weaver.



1 MN Opera performs at Twin Cities Pride as a follow-up to our production of *Fellow Travelers*, the story of a love affair between two men in 1950s Washington DC. **2** MN Opera artists perform at the State Fair for an annual audience-favorite act: “Opera on a Stick.” **3** Floral artists create an installation inspired by MN Opera’s *Thais*, a partnership that included live performances at the kick-off of Mia’s popular Art in Bloom. **4** Mezzo-soprano superstar Denyce Graves gets ready to perform the national anthem for the Minnesota Twins’ Diversity Day at Target Field. **5** MN Opera’s world premiere productions of *Silent Night* and *Doubt* have been on PBS’ Great Performances, a series that brings the best in the performing arts from across America and around the world to a US television audience. **6** Andrew Wilkowske creates a viral digital performance as he serenades the people of Minnesota from the State Fair Ferris wheel. **7** Resident Artist Lisa Marie Rogali performs at a MN United playoff game.



© Chap Achen

Personal Development

Voices of Opera, MN Opera's opera chorus for older adults shows that it's never too late to cultivate new ideas, make new friends, and create indelible works of art.


Now in its third year, Voices of Opera is MN Opera's Creative Aging program that encourages older adults to join with fellow musicians for eight rehearsals and two public performances of famous operatic excerpts and other choral favorites.

Chosen from a highly competitive national field of more than 200 grant applicants, Voices of Opera is one of 15 projects that formed the first group of grantees to partner with Aroha Philanthropies in its Seeding Vitality Arts initiative, designed to support the development and expansion of successful Creative Aging programs. Since the success of the pilot program, MN Opera has gone on to organize a total of eight Voices of Opera cohorts serving more than 536 participants.

Creative Aging programs inspire and enable older adults to learn, make, and share the arts in ways that are novel, complex, and socially engaging.

The work is driven by teaching artists whose creative process brings joy, connection, improved health and well-being, and a renewed sense of purpose to people in community and residential settings.

"It's one thing to walk around and sing in your most operatic voice, but it's another thing to participate with 100 other people and really enjoy it," said program participant Louis Tiggas. "I think Voices of Opera is a great outreach program in that it allows us to come together as a group."

"This program goes beyond opera education by recognizing older adults' capacity to make a tremendous contribution to local culture, not just as a passive audience, but as thinkers and makers of art, thereby positively altering public perception around age," said MN Opera President and General Director Ryan Taylor. "I'm proud that Minnesota Opera can be a leader in the Creative Aging educational movement." 

“It's a lot of fun. It's nice to be part of something that's supported, encouraged, and in the creative aging business.”

—Marianne Hurby,
Voices of Opera Participant

“I love seeing older adults in performance pushing their boundaries. It gives me inspiration for myself.”

—Voices of Opera Concert
Audience Member

“This program is a true gift to the community. Thank you!”

—Voices of Opera Participant



The Marriage of Figaro, 2017 © Dan Norman

Artistic and Technical Growth

For the 2019–2020 Season, MN Opera became the first opera company to employ an Intimacy Director for all mainstage productions, cementing a reputation as a safe and welcoming place where talented performers can do their best work.

It is often assumed that when a scene involves violence or extreme physicality, a Fight Director will be hired to ensure the safety of the performers. When a scene involves physical intimacy, however, it can become less clear who's responsible for making sure performers feel safe. Sometimes when asked, for the sake of the art, to participate in scenes that cause physical or emotional distress, artists can feel as though they can't stand up for themselves. This feeling can also extend to members of the creative team in the room, who may also feel physically or emotionally unsafe. Who is empowered to step in when an intimate scene as scripted or staged crosses a boundary?


This is where intimacy direction comes in. An Intimacy Director is a trained professional hired to oversee scenes where intimacy, nudity, and love scenes

are involved. Intimacy direction informs all interactions, whether it's a physical touch between characters who are "friends" or "family" (i.e. throwing an arm around someone's shoulders, hugging, holding hands, dancing together, etc.), scenes with "sexual chemistry" in which no physical touching occurs, and of course, scenes of sexual intimacy. The goal is to create a safe vessel in which to participate in the work, establishing a culture of consent where all participants are empowered to have bodily autonomy and to honestly communicate personal boundaries—and have those boundaries respected. An Intimacy Director is responsible for setting the intimate choreography and working with performers to develop closure techniques that keep the work from continuing outside of the rehearsal room.

Intimacy Director Doug Scholz-Carlson, who first brought the principles of intimacy direction to MN Opera for 2018's production of *Dead Man Walking*, recently told the *Star Tribune*, "The training has completely transformed the way we work ... Everyone has a tendency to be careful around this stuff, but this gave us a way to set boundaries, know what they were, and then, once we had a very clear box, be free within that box to create something really powerful."

For the 2019–2020 Season, MN Opera became the first opera company to make intimacy direction a part of the regular practice for putting on a show by hiring Mr. Scholz-Carlson to oversee intimate scenes in all mainstage productions.

"Intimacy direction has empowered our performers by giving them the tools to communicate honestly and effectively and establish freely given consent in their interactions onstage," says MN Opera Production Stage Manager Kerry Masek. "For all of the company members in the rehearsal room, it has enhanced our shared understanding of the stories we are telling, and why and how we are telling them. Ultimately, this creates a safe and healthy working environment and results in engaging, dynamic, and moving productions for our audiences."

"We are proud to be on the forefront of a movement that empowers our artists to tell stories in profound new ways, while emphasizing the importance of their physical and emotional safety," says MN Opera President and General Director Ryan Taylor. "It is our hope that MN Opera will continue to be a welcoming space where artists will want to return to again and again to share their talents." 



Minnesota Opera Orchestra © Dan Norman

| Artist Support Fund

Your support keeps MN Opera and its artists strong through this difficult time.

In making the necessary decision to cancel the performances of *Edward Tulane* and *Don Giovanni*, we recognized that many of our artists and artisans were dependent on the income they would have received for their already completed or upcoming work on the cancelled performances. In signing their contracts, MN Opera made a commitment to supporting our artists—guest artists, chorus, orchestra, directors, conductors, set builders, stage managers, costumers, hair and makeup artists, supernumeraries, designers, and creatives—during this extraordinary circumstance. The Artist Support Fund was created to help us deliver on as much payment as possible for those contracts despite the loss of ticket revenue. 

**2,759 TICKET HOLDERS
DONATED 6,128 TICKETS**
from *Edward Tulane* and *Don Giovanni*
to the Artist Support Fund.

OVER 200 ARTISTS
supported by the Fund.

THANK YOU
to all the donors who
supported this fund with
donations of tickets and
special gifts. You made a
difference in the lives of
hundreds of artists and
their families!

MORE THAN 80%
of expected artist income
honored by MN Opera.

“

Your commitment to us as humans and artists is bold and brave, and I am so grateful ... I will look forward to the time when we can come together and make music again.

—MN Opera Guest Artist

“

I can't quite express how grateful I am for this gesture. All I can really say is thank you so much.

—MN Opera Guest Artist

“

I am unemployed like so many others, and this will be a great help! I appreciate it so much. Yet another reason why I love this company.

—MN Opera Chorus Member

“

You have taken me and my family into your family and I will hold this incredible act of kindness and generosity close to my heart for the rest of my life.

—MN Opera Guest Artist

“

I will not forget this immensely humanitarian gesture and hope that I will be able to express my gratitude personally and musically to the Minnesota Opera community and the donors as soon as possible.

—MN Opera Guest Conductor

“

I am blown away! Thank you so much!

—MN Opera Chorus Member

“

It's very powerful and uncommon to see an organization value artists like this.

—MN Opera Chorus Member



La Traviata, 2019 © Dan Norman

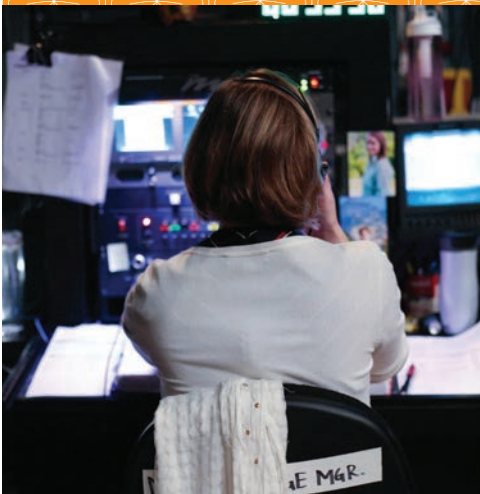
In addition to the 2,759 ticket holders who donated their tickets, over 150 individuals and institutions gave special gifts to the Artist Support Fund and Minnesota Opera. Thank you for your emergency grants and donations.

| | | | |
|---------------------------------|-----------------------------|------------------------------|----------------------------------|
| Anonymous | Barbara E. Gee | Leslie Miller | Gerard Schneider |
| Vanessa Abbe | Nancy J. Gilliland | Jacqueline Moen and | Donna Schoberg |
| Harvey Abrams | Mark Gordon | Steven Bailey | Mary H. and Christian G. Schrock |
| Sean Akins | Ester Greyzdorf | Patricia Moen | Richard and Carol Seaberg |
| Stephen Anthony | Kristina Gronquist | Douglas Moore | Leonard Shelhamer |
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