

**M N  
O P E R A**

**Chorus Handbook  
2022 - 2023 Season**

*As of January 20, 2023*

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➤ **WELCOME**

Welcome to the Minnesota Opera Chorus! You are part of a company of highly talented and dedicated individuals whose mission is to change lives by bringing together artists, audiences, and our community to advance the art of opera for today and for future generations. We are happy to have you with us and hope that performing in the chorus will be an enjoyable and rewarding experience!

➤ **MINNESOTA OPERA DIVERSITY CHARTER**

We aim to inspire hope, empower all voices, and strengthen bonds between people of all backgrounds and identities. To this end, Minnesota Opera commits itself to continuously working to become an anti-racist and anti-oppressive organization. We acknowledge that along our journey, our culture and the world around us is constantly evolving. We will inevitably make mistakes. We choose to accept that reality and will humbly begin again in order to lean into this practice. Please review Minnesota Opera's Diversity Charter, available here: <https://mnopera.org/edi/>.

➤ **COVID-19 PREPAREDNESS PLAN**

In response to the COVID-19 pandemic, Minnesota Opera has a COVID-19 Preparedness Plan in place. Federal and state OSHA laws require employers to “provide a safe and healthy workplace free from recognized hazards likely to cause death or serious harm,” and our COVID Plan addresses multiple levels of COVID safety precautions in furtherance of this requirement. Protocols and procedures in this plan are based on the best available information as of publication and are not intended to supersede guidance from public health officials, medical experts, and federal/state/local governments. MNOP frequently re-evaluates our procedures based on effectiveness and the most up-to-date public health and safety information, including current infection rates, and will establish project-specific COVID-19 protocols which address the unique requirements of certain events. The current version of the COVID-19 Preparedness Plan is always available online here: <https://callboard.mnopera.org/covid-plan/>.

➤ **WHO'S WHO**

Here are the key personnel you will be interacting with in the 2022-2023 opera season.

Head of Music:	Mario Antonio Marra
Principal Coach & Chorus Director:	Celeste Marie Johnson
Conductors:	Lidiya Yankovskaya, <i>Edward Tulane</i> Kelly Kuo, <i>The Daughter of the Regiment</i> Tiffany Chang, <i>The Song Poet</i> Karen Kamensek, <i>Don Giovanni</i>
Stage Directors:	Eric Simonson, <i>Edward Tulane</i> John de los Santos, <i>The Daughter of the Regiment</i> Rick Shiomi, <i>The Song Poet</i> Keturah Stickann, <i>Don Giovanni</i>
Assistant Director:	Margaret Jumonville
Intimacy Director:	Alessandra Bongiardina, <i>Edward Tulane, The Daughter of the Regiment</i> Doug Scholz-Carlson, <i>Don Giovanni</i> TBD, <i>The Song Poet</i>
Fight Director:	Alessandra Bongiardina, <i>The Daughter of the Regiment</i> Doug Scholz-Carlson, <i>Don Giovanni</i>
Choreographers:	Heidi Spesard-Noble, <i>Edward Tulane</i> John de los Santos, <i>The Daughter of the Regiment</i> Keturah Stickann, <i>Don Giovanni</i>
Production Stage Manager:	Emily Butzi
Stage Managers:	Emily Butzi, <i>The Daughter of the Regiment, Don Giovanni</i> Jerry K. Smith, <i>Edward Tulane</i> Patty Garvey, <i>The Song Poet</i>
Assistant Stage Managers:	Patty Garvey, Jes Harris, Kelani Mueller, Jaya Robillard,
Costume Director:	Corinna Bakken
Wardrobe Supervisor:	Molly O'Gara
Hair and Make-Up Designers:	David Zimmerman, <i>Edward Tulane, The Daughter of the Regiment</i> Emma Gustafson, <i>The Song Poet, The Daughter of the Regiment</i> Priscilla Bruce, <i>The Daughter of the Regiment, Don Giovanni</i>
Hair & Make-Up Supervisors:	Emma Gustafson, <i>The Daughter of the Regiment</i>

## REHEARSALS

### **Schedules & Attendance**

Prior to accepting a contract as a chorister, you will receive a complete overview schedule of all rehearsals and performances. Once you have accepted a contract, you are required to attend all services as listed on your contract schedule. Absences must be cleared in advance through the proper channels (see “Absences” below).

Your call time is the time at which you should be in your place and ready to rehearse. Please allow sufficient time to deal with traffic or weather-related issues, find parking, sign-in, check your mailbox, stow your personal belongings, and say hello to colleagues before the call time. Late arrivals will be noted.

Rehearsal schedules are subject to change and changes may be made up to 24 hours in advance of a rehearsal call. This may mean a change to the overall date or time of the rehearsal, or just a change to the time you are required to report (your “call time”). At each rehearsal your “next call” will be posted on the callboard and also announced by the stage manager. Please be sure to check your next call at the end of every rehearsal and performance. You may also check the daily rehearsal schedules online at <http://callboard.mnopera.org>. (See “electronic callboard” section below.) In rare instances when additional rehearsal time may need to be added, it will be scheduled in collaboration with the individual artists whose schedules are affected.

**Please note:** In the event of severe weather conditions which may impact ability to safely travel to or from rehearsal, cancellations or schedule changes may occur with less than 24-hours notice as conditions dictate. In case of severe weather, please check your email for changes.

Schedules are published via the Prepared scheduling platform and can be viewed via a unique web link for each calendar feed. The link for a given calendar feed will never change. For example, you will always use the same link for the Chorus Schedule for a given show. Information on each calendar feed automatically updates after a Prepared Administrator adds or changes an event in the system, so any time you refresh your browser you will see the most current information. You also have the option to subscribe to Prepared calendar feeds in your preferred scheduling app on your computer and/or mobile devices. (Please note: depending on the frequency with which your calendar app updates, there may be delays in pushing new events to non-Prepared calendar apps. The online schedule feed is always the most current.) For additional tips on navigating the Prepared platform, please view our MNOP Artists [Prepared User Guide](#) on the Electronic Callboard.

Attendance at costume fittings is of great importance. Please promptly respond to requests from the costume shop to schedule fittings and arrive on time for your appointment. (See “Costume & Wig Fittings” section below.) If for some reason you must reschedule a fitting, kindly give 24 hours of notice. (See “Contact Information” towards the end of this document.)

**Absences**

All absences must be cleared well in advance in writing with Production Stage Manager, Emily Butzi ([ebutzi@mnopera.org](mailto:ebutzi@mnopera.org)). Please [submit an absence request via the electronic callboard](#) as soon as you are aware of an unavoidable conflict so that rehearsals may be structured around your request. Even if a request has been verbally agreed upon, you must still submit a request through the online callboard.

Some conflicts can be worked around, but conflicts with crucial rehearsals including the final music rehearsal with the maestro, final room run at the Opera Center, Sitzprobe, and all onstage rehearsals will almost never be approved. No more than one excused absence will be granted for each chorister on each production. That said, having everyone present at rehearsal is crucial to ensemble-making, so we ask that you limit your potential absences to only those times when it is absolutely necessary (e.g. work obligations, family events, etc.) We also ask that you communicate with members of your section about your conflicts; any more than two absent singers per section makes rehearsing difficult and inefficient as the material has to be rehearsed again when all singers are present. We try to be as efficient as possible with rehearsal time and, in order to maintain peak artistic standards, ask that you keep absences to a minimum and be sure to catch up on any markings or staging which occur in your absence.

A list of approved chorus conflicts will be posted on the Opera Center callboard and electronic callboard. If a conflict does not appear on this list it has not been approved. Please check with stage management if you think we have erroneously omitted something.

We understand that occasionally unforeseen circumstances arise at the last minute, such as illness or a family emergency, which may result in an unforeseen absence. In case of an emergency or illness, please notify the stage manager as soon as possible. We will do our best to accommodate you if there is an emergency, but if the emergency requires your missing too many rehearsals/performances we may have to remove you from the production. Even one unexcused absence has the potential to jeopardize your standing with Minnesota Opera, so please make sure that you are going through the proper channels to get them approved even if they are last minute.

ARTIST may withdraw from a production up to three (3) months before the first rehearsal without affecting ARTIST's standing with MNOP.

**Location & Parking**

All staging rehearsals and costume fittings are held at the Minnesota Opera Center, located at 620 North First Street, Minneapolis, 55401. You will be given a security code that you must enter on the keypad in the entrance vestibule in order to unlock the main entrance door.

Street parking is available in the neighborhood surrounding the Opera Center. Metered spaces are generally free after 6:00p and on weekends. The MNOP parking lot is unavailable during business hours. We are still discussing the status of the lot when there are productions in the Luminary, and further details will be distributed for each production.

If Minneapolis declares a snow emergency that will take effect during our rehearsals, we will post a sign on the main entrance door to alert you and so that cars can be parked in safe areas. North First Street is a Snow Emergency Route. Parking on North Second Street is an option during snow emergencies.

Please use sensible safety precautions when attending calls at the Minnesota Opera Center. Do not let anyone you do not know into the Opera Center. At the end of rehearsal each evening, walk to your cars in groups and watch that your colleagues get safely into their cars and on their way. Use caution if an unknown person in the parking lot or on the street approaches you.

### **Musical Preparation**

You will be provided with a score containing study aids such as synopses, translations, musical markings, and divisi indications within four weeks of the beginning of the rehearsal period. In return, we ask that you arrive already familiar with the music and with your part specifically. Read the synopsis, listen to recordings with your score at hand, speak through the text slowly in rhythm, be clear about the divisi, highlight your parts if necessary, and anticipate difficulties in finding pitches. A good rule of thumb is that musical rehearsals are for seeing how your part fits into the overall ensemble, rather than learning your individual notes. During music rehearsals, it is also very important that you mark any changes to dynamics, note values, articulation, etc. given by the chorus director and/or the conductor, and study those markings with the same care as you would the notes printed in the score.

It is the expectation of Minnesota Opera that you will be fully memorized by the first staging rehearsal to the point that you are able to acquit the music with all the details that have been worked out during the music rehearsals, while incorporating all directions given to you by the stage director.

If you find yourself struggling to memorize a certain passage, do not hesitate to contact the Chorus Director and they will arrange a time to provide you with the extra support you require.

### **Attire**

During both musical and staging rehearsals, you will be working in very close proximity with your colleagues. Please respect their needs by avoiding the use of perfumes, colognes, or other strongly scented products, and attending to matters of basic personal hygiene. Please note that many of your colleagues may be sensitive to strong scents.

For staging rehearsals, dress comfortably in clothes and shoes that allow you to move freely. Wear shoes that are secure on your feet and close-toed, so that you can move easily around the stage and your toes will be protected in those big crowd scenes! Open-toed shoes and sandals are not permitted in the theater due to safety concerns.

See “Costume & Wig Fittings” below for what to wear to a fitting.

### **During Rehearsals**

Upon arriving, sign in on the callboard located outside Bemis Rehearsal Hall on the lower level. The sign-in sheet is our record of your attendance and arrival time for payroll, so it is crucial that you remember to sign in! If you arrive late to a staging rehearsal, the sign-in sheet will be located at the stage manager’s table in the front of the rehearsal room. Please check in with the stage manager.

Check the callboard daily for any announcements or notes relating to chorus. The chorus director will post musical notes from the previous rehearsal on the callboard for you to review when you sign in. These notes will also be emailed to you after each rehearsal.

You will have an assigned mailbox at the base of the stairs on the lower level. Please check your mailbox daily. You will find a nametag in your mailbox; please wear this for all rehearsals and return it to your mailbox for storage at the end of the day.

Stow your personal belongings in the props storage room at the rear of Bemis, where chairs will be provided for all chorus members, or in the green room. Please reserve the chairs at the front of Bemis for principal artists and opera administration.

Don't forget to silence your cell phone while in the rehearsal hall.

Rehearsals will sometimes involve periods of waiting. We recommend that you bring a quiet activity, such as reading material, to occupy your time when you are not needed onstage. Please keep talking to a minimum during rehearsals, even when you are not onstage. At least one break will be given during each rehearsal. You will receive five (5) minutes of break time for every hour worked.

### **Costume & Wig Fittings**

All of the basic rules for rehearsals also apply to costume fittings. When you are called for a fitting, please:

- Be in the costume shop and ready to try on costumes or wigs at your fitting time. Allow ample time for traffic and parking before your fitting time.
- Silence your cell phone during all costume and wig fittings.
- Wear appropriate undergarments to all costume fittings and performances. This includes full seat underwear and foundation garments such as you will wear onstage. Please refrain from wearing sports bras, thongs, or other unprofessional garments.
- Practice good personal hygiene and refrain from using perfumes, colognes, or other heavily scented products.
- Please note: Due to COVID policies, masks are required for all costume fittings.

If you must reschedule a costume fitting, please give a minimum of 24 hours' notice by contacting the costume shop directly at (612) 342-9576.

### **Guests**

All rehearsals are currently closed to guests.

### **Smoking**

The Minnesota Opera Center is a non-smoking facility. Smoking is permitted outside the main entrance, but please be considerate of non-smokers.

### **Injuries**

If you are injured while in the Minnesota Opera Center or at the theater, please report the incident immediately to stage management. The SM staff can provide basic first aid, will summon emergency medical personnel if needed, and will help you complete a First Report of Injury form so that medical treatment can be covered under the Opera's workers' compensation insurance.

### **Personal Items & Valuables**

Artists are responsible at all times for all personal items brought to calls at the Minnesota Opera Center or Ordway Center for the Performing Arts. Minnesota Opera cannot be held liable for the loss or damage

of any personal items, regardless of where said loss occurs (including but not limited to rehearsal and performance venues, publicity events, vehicles, personal domiciles, restaurants, and theaters).

In the theater, stage management will collect and lock up small valuables during dress rehearsals and performances. Valuables will not be returned until the end of a rehearsal or performance, so keep any items with you that you will need throughout the call.

#### **Discrimination, Harassment, and Inappropriate Behavior Policy**

Minnesota Opera prohibits harassment, including, but not limited to, sexual harassment, discrimination and inappropriate behavior by employees or independent contractors. Any employee or independent contractor found to have violated this policy will be subject to appropriate disciplinary action up to and including suspension without pay or termination of employment. Each artist will be required to read, acknowledge, and abide by the Opera's Discrimination, Harassment, and Inappropriate Behavior policy. Any individual who feels they have been harassed should report the situation to the Production Stage Manager (612-342-0233) or the Human Resources Director (612-342-9552).

#### **Child and Vulnerable Adult Protection Policy**

Minnesota Opera seeks to create a welcoming, nurturing and safe environment for all minors and vulnerable adults with whom it engages. MNOP has zero tolerance for any action of any employee, volunteer, visitor, or independent contractor which may jeopardize the safety, health or innocence of a minor or a vulnerable adult. Any independent contractor who receives a complaint of, or observes, abuse is required to immediately report the complaint to Jen Thill, Human Resources Director (612-342-9552) for investigation. If MNOP has determined that abuse has occurred, appropriate action will be taken, including appropriate disciplinary action, up to and including termination, and the contacting of law enforcement or other authorities. Each artist will be required to read, acknowledge, and abide by the Opera's Child and Vulnerable Adult Protection Policy.

#### **Electronic Callboard & E-Mail Communications**

In order to communicate information and share resources with artists, Minnesota Opera maintains an online callboard: a virtual version of the bulletin board outside the rehearsal room. The electronic callboard is available at <http://callboard.mnopera.org>. All schedule information pertaining to choristers, including your contract schedule and daily rehearsal schedules, is posted on this website.

Communications from stage management, music staff, and the costume department are mostly handled by email. Please be sure that stage management has your current e-mail address on file and check your e-mail regularly throughout the rehearsal and performance process.

➤ **AT THE THEATER**

**Location & Parking**

Our performance venue is the Ordway Center for the Performing Arts, located at 345 Washington Street, St. Paul, 55102. Please enter and exit via the stage door on 5<sup>th</sup> Street.

Parking is not provided at the Ordway. We recommend that you park in one of the many lots or ramps nearby the Ordway. St. Paul parking meters are enforced daily until 10:00p and most have a 2-hour limit. Due to concurrent events at the Xcel Energy Center and the RiverCentre, there is often a heavy demand for parking in St. Paul. Please check the callboard and the daily schedules for notices about heavily impacted parking days and allow plenty of time to find a parking spot and arrive on time for your call at the Ordway. See the last page of this document for parking ramp suggestions or ask your opera colleagues where they have found parking. Whenever possible, we highly recommend coordinating carpools with your colleagues.

**Security & Sign In**

All artists will be required to sign into and out of the Ordway Center at the Stage Door kiosk using their electronic visitor management system, Splan. Details regarding sign-in and out procedures will be provided prior to your first call at the theater.

Upon arrival, you must **also sign in on the Opera sign-in sheet on the callboard near the stage door** (remember, this is your payroll record, so you must sign this sheet). If you are arriving late, the sign-in sheet will be located at the stage manager's console backstage left. Please check in with the stage manager.

Check the callboard daily for announcements pertaining to chorus and look for your dressing room assignments here. You may wait in your dressing room or the backstage lounge area until you are called to the stage. Please do NOT come to the stage until you are called.

**Warm-Up & Notes Sessions**

There will rarely be time for a purely vocal warm-up in rehearsals or performances. As this is a very individual process, each chorister is expected to arrive at all rehearsals and performances vocally warmed-up and ready to sing. Singing in an opera chorus is very demanding physical work: please be sure to vocalize thoroughly before each call in order to avoid damaging your voice. **Kindly refrain from warming up in your dressing room when your colleagues are present.**

Starting with the first dress rehearsal and continuing through all performances, chorus will be scheduled for a warm-up and notes session in the Drake Room prior to your first appearance onstage. Please note that this is more than just a vocal warm-up, it is also a vital working session to give and rehearse crucial musical notes. As with other rehearsals, the warm-up start time is the time that you should be in the room and ready to rehearse. Please heed the five-minute warning which will be given over the PA system and promptly proceed to the Drake Room. Time for these pre-show sessions is very limited and we appreciate your promptness.

**Staging Notes**

Notes from the stage director or assistant director from the previous rehearsal or performance will be given in writing and posted on the main callboard and in each chorus dressing room. You are responsible for reading and applying these notes. If you have questions about a note, please see the assistant director or a member of stage management. When possible, staging notes will also be emailed to you.

**Safety**

The stage can be a dangerous place, with heavy moving scenery and dark spaces. We work very hard to choreograph both backstage and onstage movement to ensure a safe environment. Please pay careful attention to stage management's instructions backstage and onstage, as part of our job is to keep you safe! If you see a safety hazard, please report it immediately to stage management. You should never come to the stage unless you have been called, including before and after the show and during intermissions, as the crew is often working and moving scenery at these times. Close-toed shoes are required for safety at all onstage rehearsals.

**Backstage Etiquette**

Please do NOT touch the audio monitors in the dressing rooms. If your monitor is not working properly or requires an adjustment to the sound level, notify stage management. The Ordway staff is responsible for adjusting monitors as needed.

During the winter, certain backstage stairways will be closed off to individuals wearing outdoor boots. Please observe the posted signs and use only the specified staircases to access the stage once you are in costume, in order to protect your costume from salt or other chemicals used outdoors.

**Costumes**

Your costume(s) will be waiting for you in your dressing room. A dresser is available to assist you with getting in and out of costume, as needed. Please do not dress in costume before your dresser is present. When you take off your costume, please hang it on the rack and return any accessories to the bags or counter space where you found them.

Please wear your costume as directed, with no modifications. This means no personal jewelry (including wedding rings), wristwatches, eyeglasses, or nail polish, unless approved by the costume director or costume designer. If you encounter a problem with a costume piece – a hem is too long, a helmet is obscuring your vision, etc. – notify your dresser. They will work with the costume director to correct the problem.

Please do not eat or drink anything (except water), smoke, or chew gum while in costume. Many, many hours have gone into the preparation of your garments and they should be kept in excellent condition. While in costumes, wigs, or stage make-up, please do not leave the theater or go into any public areas of the theater.

**Wigs and Make-Up**

You may be asked to wear a wig or to have your own hair specially dressed by the hair and make-up crew. If you are assigned a specific time to report to the wig room to have this done, please be prompt. Only hair and make-up crew may put on or remove your wig for you. Do not attempt to do so yourself, as improper handling or pinning of wigs can cause permanent damage. Do not modify your wig or hairstyle once the crew has finished preparing you for the stage.

Depending on your role, you may have stage make-up applied by a crewmember, or you may be given instruction on how to apply make-up yourself. Make-up is applied based on the designer's and the director's specifications, so please follow all directions exactly. If specialty make-up is required, it will be provided for you. You will generally be expected to provide basic make-up essentials for yourself. You must provide your own cold cream, washcloth, and towel for make-up removal.

If deemed necessary by the Hair & Make-Up Designer, artists may be asked to shave facial hair or modify hair length or style. During the production period artists should not alter hair style or facial hair without prior permission of the Hair & Make-Up Designer. Facial hair requirements will be communicated to you prior to the first dress rehearsal.

### **Props**

The props you carry onstage will be located on shelves or tables backstage right and left, near your entrance location. If you have a question about where to find your prop, ask an assistant stage manager. Please pick up your prop just before your entrance and replace it on a table as soon as you exit. Your prop might be used by someone else later in the opera, so do not take it out of the immediate backstage area.

### **Photography & Recording**

Photography is permitted in the dressing rooms (once everyone is dressed, of course!) and the hallways. Please remember that courtesy dictates asking an individual's permission prior to photographing them. Photography is not permitted backstage or onstage, so please do not bring cameras or cell phones into the wings. Video and audio recording of any kind are prohibited.

### **Guests**

Please meet your guests post-performance outside the stage door after you have changed out of costumes, wigs, and make-up. Choristers are not permitted to have guests in any backstage areas at any time. Please remember to sign out of the building at the Stage Door kiosk when you exit the building.

➤ **COMPENSATION & TICKETS**

The terms of your compensation will be outlined in your contract with Minnesota Opera. If for any reason you miss a performance, an adjustment may be made to your final check depending on the circumstances of the absence. Questions regarding payroll should be directed to Salvatore Vasta, [svasta@mnopera.org](mailto:svasta@mnopera.org).

All choristers cast in Minnesota Opera productions must possess a valid social security or tax identification number. Upon being cast, you will be required to complete a W9 Request for Taxpayer Identification Number form if you do not already have one on file with Minnesota Opera. If your personal information has changed since you last performed with us (i.e.: name or address change), you will need to file a new W9.

Choristers may purchase tickets at a discount on a space available basis. The Patron Services department will determine the nature of the discount to be offered and performance dates at their discretion. Discounted ticket information and purchasing links will be emailed to you by the Production Stage Manager at the beginning of the rehearsal period. Productions sometimes sell out, so we recommend you purchase your tickets early.

➤ **CONTACT INFORMATION**

**Mario Antonio Marra, Head of Music**

[mamarra@mnopera.org](mailto:mamarra@mnopera.org)

(612) 342-9564 Office

(203) 214-1580 Cell

**Celeste Marie Johnson, Principal Coach & Chorus Director**

[cmjohnson@mnopera.org](mailto:cmjohnson@mnopera.org)

(612) 342-1602 Office

(507) 358-2341 Cell

**Emily Butzi, Production Stage Manager**

[ebutzi@mnopera.org](mailto:ebutzi@mnopera.org)

(612) 342-0233 Office

(425) 765-3431 Cell

**Kerry Masek, Associate Production Director – Scheduling**

[kmasek@mnopera.org](mailto:kmasek@mnopera.org)

(612) 342-9584 Office

(949) 463-9740 Cell

**Jerry Smith, Stage Manager – Edward Tulane**

[jsmith@mnopera.org](mailto:jsmith@mnopera.org)

(612) 342-9589 Office

(862) 432-1811 Cell

**Patty Garvey, Stage Manager – Song Poet**

[pgarvey@mnopera.org](mailto:pgarvey@mnopera.org)

(612) 342-9585 Office

(716) 866-9558 Cell

**Corinna Bakken, Costume Director**

[cbakken@mnopera.org](mailto:cbakken@mnopera.org)

(612) 342-9576 Office

**Electronic Callboard**

<http://callboard.mnopera.org>

**Box Office** - Located at the Minnesota Opera Center

(612) 333-6669, Hours: 10a – 5p, Monday through Friday

**Minnesota Opera Offices**

(612) 333-2700 Main Switchboard

➤ **PARKING OPTIONS NEAR THE ORDWAY CENTER**

All directions assume that you are approaching downtown St. Paul from the 5<sup>th</sup> Street exit off of I-94 eastbound. Average fees are listed, but fees may be higher depending on special events occurring in the area.

**Traveler's Insurance Company Lot (385 Washington St.)** | [Google Map Link](#)

\$10 - \$15 flat rate event parking

Surface lot about ½ block from the Ordway stage door. Go straight through the light at 5<sup>th</sup> Street and 7<sup>th</sup> Street West. The entrance to the lot is on your left side just past the intersection. Automated kiosks at the entrance accept credit cards only (no cash). There is also an entrance off of W 6<sup>th</sup> Street.

**Kellogg Parking Ramp (129 W. Kellogg Blvd.)** | [Google Map Link](#)

\$10 - \$20 flat rate event parking

Underground ramp with pedestrian exit next to the front doors of the Ordway. Proceed straight through the light at 5<sup>th</sup> Street and 7<sup>th</sup> Street West. Make the next possible right turn onto Washington Street and pass the Ordway. Make the next right onto Kellogg Blvd. The entrance to the ramp is immediately on your right side off of Kellogg.

**River Centre Ramp (150 W. Kellogg Blvd.)** | [Google Map Link](#)

\$10 - \$15 flat rate event parking

Surface lot and underground ramp across Kellogg Blvd. from the Ordway. At the intersection of 5<sup>th</sup> Street and 7<sup>th</sup> Street West turn right onto 7<sup>th</sup> Street West. Make the next left turn onto Kellogg Blvd. The entrance to the ramp is ahead on your right.

**Lawson Ramp (11 W. 5<sup>th</sup> St.)** | [Google Map Link](#)

Pay for amount of time parked in ramp.

Above ground ramp about 2 ½ blocks from the Ordway. Proceed straight through the intersection at 5<sup>th</sup> Street and 7<sup>th</sup> Street West. Continue straight ahead through the subsequent intersections at Washington St., Market St., and St. Peter St. The entrance to the ramp is on your left side past St. Peter St., next to the Starbucks.

**Smith Avenue Parking Ramp (145 Smith Ave.)** | [Google Map Link](#)

\$5 - \$15 flat rate event parking

Above ground ramp about 3 blocks from the Ordway. When exiting I-94 eastbound onto 5<sup>th</sup> Street, make the first right turn onto North Smith Avenue. The ramp entrance is ahead on your right.

**Science Museum Ramp (120 W. Kellogg Blvd., enter via Eagle St.)** | [Google Map Link](#)

Pay either for amount of time parked in ramp or special event rates on select dates.

Above ground ramp about 1 block from the Ordway. When exiting I-94 eastbound onto 5<sup>th</sup> street, make the second right turn onto W. 7<sup>th</sup> St., the next left onto Kellogg Blvd., and an immediate slight right onto Eagle St. Proceed straight through the light at Chestnut St., then follow the signs for a left turn into the Science Museum Ramp.

**Treasure Island Center/TRIA Rink Parking Ramp (21 E. 6<sup>th</sup> Street, enter via 6<sup>th</sup> St. or Wabasha St.)** | [Google Map Link](#)

\$5 - \$10 based on time parked, or flat event rate (depending on date) – Save money via Spot Hero App  
Follow I-94 to 10<sup>th</sup> Street exit (exit 241B). Continue straight on 10<sup>th</sup> St., then turn right on Cedar and right on 6<sup>th</sup> St. Turn right into the ramp.