

OPERA THEATRE **OTSL** *of* SAINT LOUIS

2022 ANNUAL REPORT



2022

ANNUAL REPORT

mission

Opera Theatre's mission is to shape a vibrant future for opera by connecting, inspiring, and entertaining our communities through the power and beauty of the art form; to foster the next generation by empowering a diverse group of artists, artisans, and administrators at the highest level; and to make opera accessible and inclusive through innovative and collaborative storytelling that reflects, engages, and strengthens the St. Louis community, and attracts national and international audiences.

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from the **GENERAL DIRECTOR**



As we reflect on the past year, I am grateful to each of you for being an important part of Opera Theatre of Saint Louis in 2022. Without your support – and attendance! – we would not be able to create the moments of beauty, impact and breathtaking artistry that are highlighted through the pages of this report. Thank you for your continued belief in the power of opera.

As companies around the world are shifting their focus to new works from contemporary voices, I am especially grateful to the Opera Theatre audience for a long tradition of embracing new voices in opera. From our founding, this company has been an incubator of both young talent and new works. Opera Theatre’s five-year strategic plan embraces this role, and we are so fortunate to have the exceptional leadership of our Board Chair, Kim Eberlein, as we chart a path for continued artistic excellence, organizational strength, and bold inclusion in all aspects of our work.

This year, we also celebrated the appointment of Daniela Candillari as Opera Theatre’s Principal Conductor. Daniela is a rising superstar in the opera industry, and we are thrilled to have her thoughtful and dynamic leadership guiding our musical preparation and partnership with the St. Louis Symphony Orchestra. She joins Artistic Director James Robinson and Artistic Director for Young Artist Programs Patricia Racette as part of Opera Theatre’s spectacular artistic leadership team.

Thank you all for being part of our journey in 2022, and for helping us shape the future of opera in St. Louis.

A handwritten signature in black ink, appearing to read "Andrew R. Jorgensen".

Andrew R. Jorgensen
General Director

from the **BOARD CHAIR**



What a gift it was this year to experience live opera in the Loretto-Hilton Center for the first time since 2019! I was amazed by the extraordinary resilience and innovation shown by the Opera Theatre team and by the incredible artistry that appeared on our stages. Opera Theatre of Saint Louis is recognized throughout the opera field for both artistic excellence and bold leadership. The future of opera truly is happening in St. Louis, and we are so fortunate to be part of the magic!

As I begin my first term as Chairman of Opera Theatre’s Board of Directors, I am deeply grateful to the incredible Opera Theatre staff, led by General Director Andrew Jorgensen, and to my predecessors in this role who have built such a strong foundation for the company. We continue to benefit from the visionary leadership of our most recent Chairs, Noémi Neidorff and Spencer Burke, and I’m excited to continue their work in the years to come.

You can see a roadmap for that work on pages 22 and 23 of this report. Opera Theatre of Saint Louis has recently completed a robust five-year Strategic Plan to guide the company’s work from 2022-2026. This plan represents the voices and vision of many stakeholders including board, artists, staff, community partners, and audience members. All are welcome at Opera Theatre, and it is an especially exciting time to be part of this community. Thank you for your partnership and support!

A handwritten signature in black ink, appearing to read "Kim Eberlein".

Kim Eberlein
Chair, Board of Directors

“In the opera world, St. Louis is known to be a place to spot ‘on-the-rise’ young singers with major career potential.”

—SANTA FE NEW MEXICAN



OUR IMPACT *in 2022*

57

live performances

75,850

audience members

20,144

tickets sold to the 2022 Festival Season

1,875

free tickets provided through Phyllis' Seats

33

world premiere operas produced by OTSL as of the 2022 season

59,642

students reached in 336 schools

45

states and four countries reached through education programs

44

years of partnership with the St. Louis Symphony Orchestra

500

employed during the Festival Season

\$868.7

million in economic activity generated by arts community in St. Louis in 2022

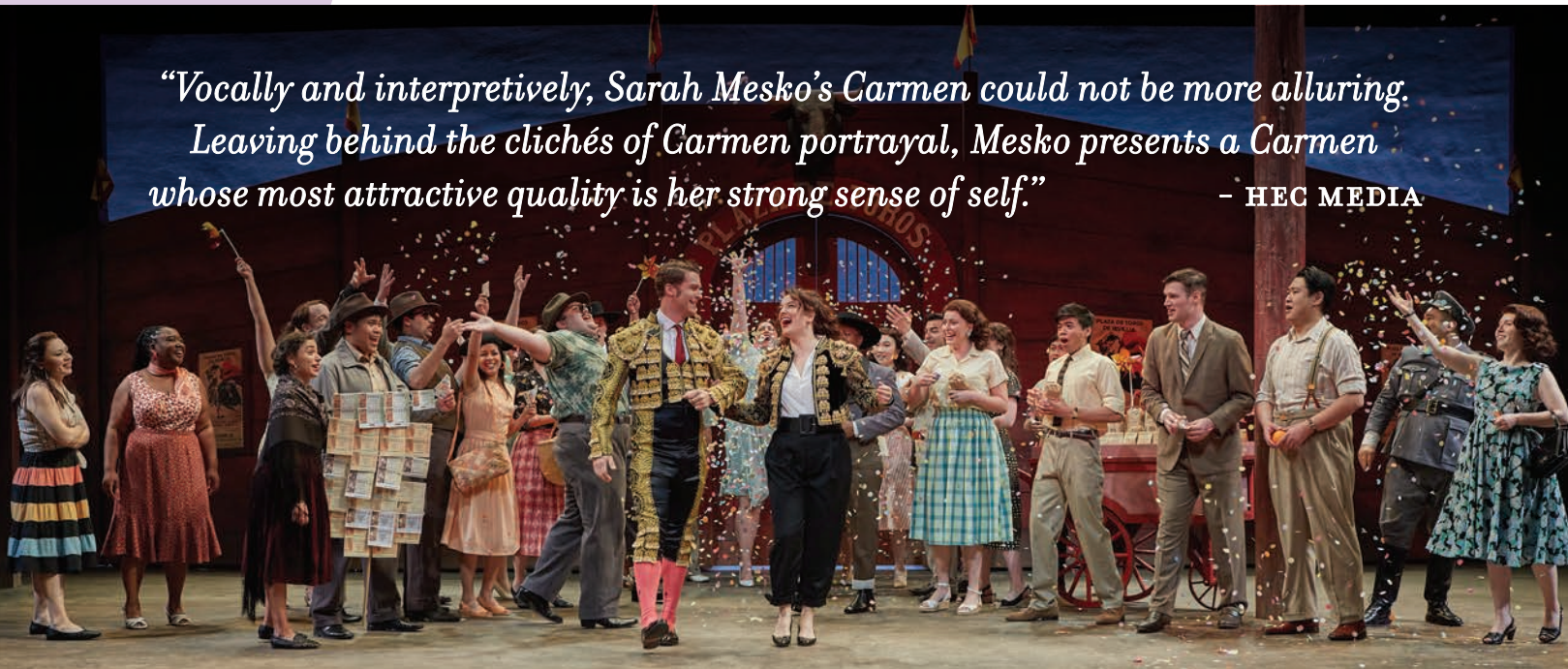
“For five weeks in May and June, the stage at the Loretto-Hilton Center on the Webster University campus lights up with desire, fantasy, jealousy, redemption, and beauty.”

-ST. LOUIS MAGAZINE



“Vocally and interpretively, Sarah Mesko’s Carmen could not be more alluring. Leaving behind the clichés of Carmen portrayal, Mesko presents a Carmen whose most attractive quality is her strong sense of self.”

– HEC MEDIA



Leadership support for *Carmen* is provided by **Lelia & David Farr**.

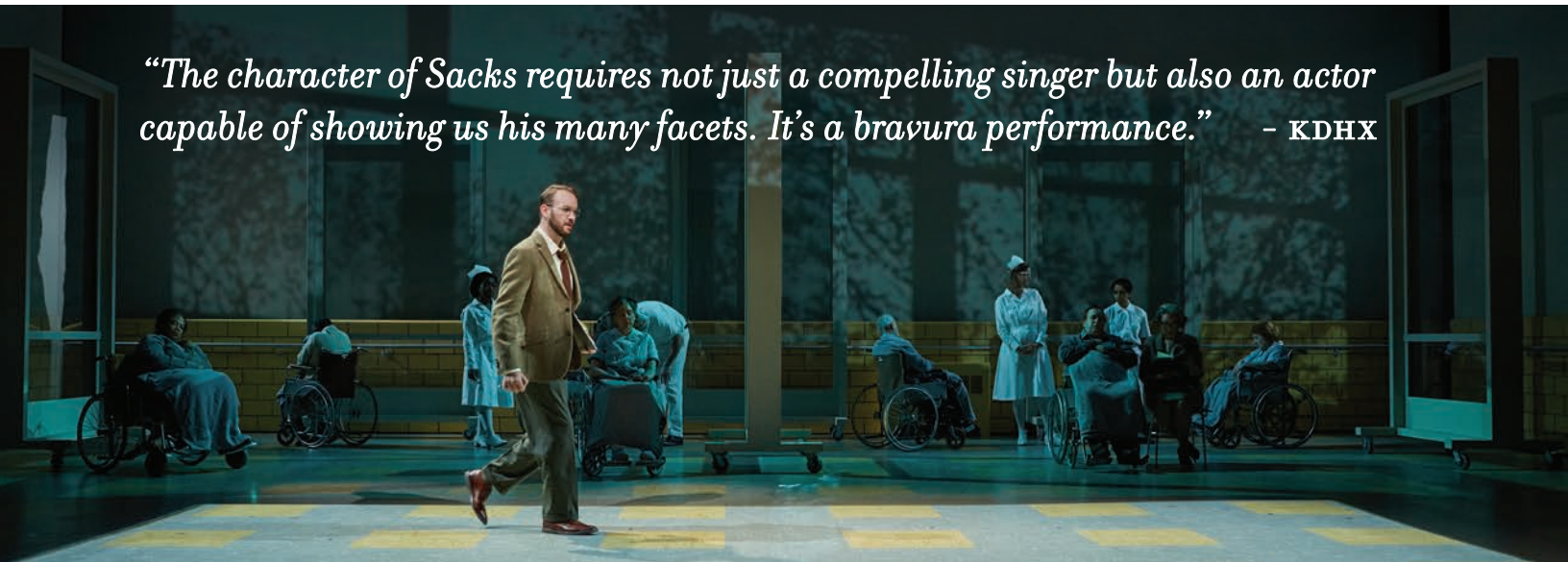
“A scrumptious feast!” – BROADWAY WORLD

“Utter delight!” – ST. LOUIS AMERICAN



Leadership support for *The Magic Flute* is provided by **Noémi & Michael R. Neidorff**.

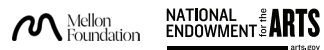
Major production support for *The Magic Flute* comes from the **Steward Family Foundation**.



“The character of Sacks requires not just a compelling singer but also an actor capable of showing us his many facets. It’s a bravura performance.” – KDHX

Made possible in part by the **Sally S. Levy Family Fund for New Works** and by a generous bequest from the estate of **John & Sally Levy**.

Leadership support comes from the **Mellon Foundation** and the **Edgar Foster Daniels Foundation**. Major production support comes from **Emily Rauh Pulitzer** and **Tim & Robin Wentworth**. The commission is supported in part by an award from the **National Endowment for the Arts**.



James Robinson’s engagement is made possible with generous support from the **William T. Kemper Foundation** and **David & Dotty Kemper**.



“Brilliant...nothing short of a triumph.” – RIVERFRONT TIMES

Made possible in part by the **Fred M. Saigh Endowment** at Opera Theatre.

Leadership support for *Harvey Milk* comes from the **Mellon Foundation**, the **Whitaker Foundation**, and the **Berges Family Foundation**.

The production is supported in part by an award from the **National Endowment for the Arts**.



The production is underwritten by the **Tawani Foundation** in honor of **Mark Throdahl** and by **Wells Fargo Advisors**.



James Robinson’s engagement is made possible with generous support from the **William T. Kemper Foundation** and **David & Dotty Kemper**.



“If the whole festival is a great feast, then Center Stage is the delicious icing on the top of that final cake. I was thrilled to the bones.”

— BROADWAY WORLD

Major production support for *Center Stage* comes from **Leigh & Jean Mason**.



Soprano, author, educator, and St. Louis native Adrienne Danrich led this musical celebration of Black artistry across the decades. The one-night only concert on June 7 at The Grandel in the Grand Center Arts District embraced gospel, jazz, classical music, poetry, and more for a multi-genre, multi-generational outpouring of joy that left audiences uplifted and inspired.

Leadership support for the celebration of Black Music Month is provided by **Noémi & Michael & Neidorff**.

INCREASING ACCESS *to opera*

Opera Theatre is deeply committed to increasing access to opera and convening our communities through operatic storytelling. The following initiatives in 2022 allowed us to show up for our community in meaningful ways.

ACCESSIBILITY PROGRAMS

Opera Theatre welcomes more than 20,000 audience members annually to our Festival Season and we seek to make this experience as welcoming as possible for people with disabilities. Access services include accessible parking and drop-off area, audio description and sign language interpretation at select performances, disability equity training for Opera Theatre staff, and Braille and large print versions of the Opera Theatre program book.

Donors to these programs are recognized on pages 27-35.

PHYLLIS' SEATS

Named in honor of the late Phyllis Brissenden, one of Opera Theatre's dearest friends and most generous supporters, the Phyllis' Seats initiative reserves at least 50 tickets for each performance to be offered free of charge. This ground-breaking program, first launched in 2021, is a first for our company and for the national opera scene.

IN THE 2022 SEASON...

484
*patrons reserved
Phyllis' Seats tickets*

46%
*of Phyllis' Seats users
were new to OTSL!*

"The Phyllis' Seats were such a treat! We would not have attended so many performances otherwise."

**- AUDIENCE
MEMEBER**

"Thank you, thank you, thank you for the Phyllis' Seats... they allowed me the opportunity to see my first opera and I then told everyone I know in STL about them."

**- AUDIENCE
MEMEBER**



BUILDING THE FUTURE *of opera*

Opera Theatre is committed to nurturing the next generation of artists, artisans, and administrators. The Mabel Dorn Reeder Young Artist Education & Development Programs help aspiring opera professionals develop their skills and fuel their creativity.

GERDINE YOUNG ARTISTS

Named after Opera Theatre's founding board chairman, Leigh Gerdine, and his wife Alice, the Gerdine Young Artist Program is one of the most sought-after training programs for young opera singers in the country. Each season, just 30 young singers are selected from over 1,000 applications. In addition to singing in the mainstage production choruses, GYAs are featured in supporting roles, cover all roles in mainstage productions, and are featured soloists in the annual *Center Stage* concert.

MABEL DORN REEDER FOUNDATION PRIZE

The Mabel Dorn Reeder Foundation Prize recognizes extraordinary artistic potential in early-career artists and provides support for their continued artistic development. The award was made possible by a \$2 million gift from the Mabel Dorn Reeder Foundation to help endow the company's acclaimed professional development programs. In 2022, baritone Thomas Glass became the 10th recipient of the award in recognition for his performance in the title role of *Harvey Milk*.

EMERSON BEHIND THE CURTAIN

Opera Theatre celebrated the 19th year of this technical training program in 2022, made possible with generous support from Emerson. The program gives 22 students the hands-on experience and skill sets necessary for successful careers in theater production. Students receive a competitive hourly salary, a housing stipend, and lifelong connections in the technical theater field.

Donors to these programs are recognized on pages 27-35.

CLAYCO FUTURE LEADERS FELLOWSHIP

The Clayco Future Leaders Fellowship supports and cultivates BIPOC (Black, Indigenous, Person of Color) future arts leaders and administrators. Three fellows serve in a full-time position specializing in one area while gaining knowledge in a range of essential functions across the company. The 2022 Clayco Fellows included Kiandra Mays (Artistic Fellow), Andréa Ochoa (Advancement Fellow), and Aaron Walker (Administration Fellow).



educating YOUNG PEOPLE

Each year, thousands of students across the St. Louis region and beyond learn how to appreciate and even create opera through Opera Theatre's nationally recognized education programs.

BAYER FUND ARTISTS-IN-TRAINING PROGRAM

The Bayer Fund Artists-in-Training Program (AIT) is a nationally acclaimed program that identifies, coaches, and encourages promising young high school singers both on and offstage. Each year, approximately 20 local students are selected through an open and free audition process. In the decades since the program's inception, more than 270 students have participated in the AIT program and in the last 10 years, 100% of program graduates have attended college.

OPERA ON THE GO!

Opera Theatre's annual education program, Opera on the GO!, introduces students to the world of opera through fun and accessible performances, interactive workshops, and comprehensive classroom resources. In 2022, a digital adaptation of *The Barber of Seville* was experienced by over 54,000 students in 45 states and 4 countries across the world.

ARTS INTENSIVES

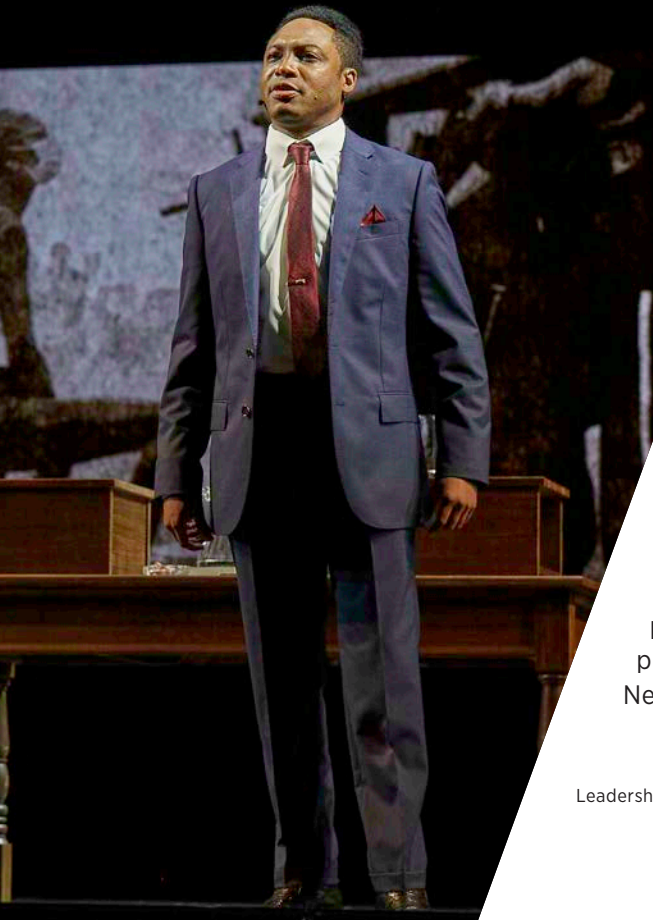
Opera Theatre teaching artists spent semester-long residencies at Our Lady of Guadalupe, Sumner High School, Marian Middle School, St. Francis Cabrini, and House of Miles in East St. Louis. Students created and performed their own world premiere operas including *Crystal Dreams* at Our Lady of Guadalupe and *Worth Fighting For* at Sumner High School.

TRAILBLAZERS IN OPERA

This interactive lesson series spotlights groundbreaking past and present Black opera singers and composers who blazed the trail in both opera and in American history. This year's Trailblazers curriculum included modules on Sissieretta Jones, the first Black woman to perform at Carnegie Hall, and Robert McFerrin Sr., a Sumner High School alumnus and the first African-American man to sing at the Metropolitan Opera.

Donors to these programs are recognized on pages 27-35.





THE NEW WORKS COLLECTIVE

From our beginnings, Opera Theatre has been dedicated to expanding the American opera canon with original, innovative productions. We are committed to not only creating new works, but to creating these works in a way that authentically represents the stories of our community. To accomplish this, Opera Theatre established the New Works Collective — a dynamic group of St. Louis-based artists, activists, and educators. We asked them to help us commission works that felt relevant and relatable for the broader St. Louis region. The Collective readily took on the challenge, selecting three bold concepts from three diverse composer/librettist teams to develop into one-act operas premiering in the spring of 2023.

The New Works Collective is a first-of-its-kind effort in opera. With this initiative, OTSL is disrupting the traditional, top-down commissioning process by facilitating a community-based approach to the creative process. We are grateful to the passionate and thoughtful members of the New Works Collective for their partnership in this groundbreaking initiative.

Leadership support for the New Works Collective comes from the  Mellon Foundation and the  Edward Jones FOUNDATION

MEET THE COLLECTIVE



PAIGE ALYSSA
Songwriter & producer



DARWIN AQUINO
Conductor & composer



BE.BE BROWN
Songwriter & vocalist



RON HIMES
Director and actor



CAROLINE FAN
Activist & political consultant



LYAH LEFLORE-ITUEN
Writer & producer



MEREDITH MCKINLEY
Public art consultant



JACQUELINE THOMPSON
Actor & director



MK STALLINGS
Artist & sociologist



DR. PHILIP WOODMORE
Choral director & composer

2022-2026 STRATEGIC PLAN

Opera Theatre board, staff, artists, and volunteers worked together over 18 months to craft a new strategic plan to guide the company through our 50th anniversary season in 2025 and beyond. The full report, available at ExperienceOpera.org/Financials, identifies the following three key pillars to guide our work:

Priority One:

ADVANCING THE NEXT GENERATION

Incubate the next generation of excellence in opera across all sectors of our company, anchored by our beliefs in fostering opportunity, expanding innovation, and advancing diversity.

Priority Two:

EXPANDING ACCESS & CONVENING OUR COMMUNITIES

Expand our impact and our audience through increased access to opera and convening our communities through operatic storytelling.

Priority Three:

BUILDING FOR THE FUTURE - 50TH & BEYOND

Create the infrastructure of physical, human, and financial resources that will sustain a vibrant future as we honor OTSL's 50th Season in 2025.

Opera Theatre deeply appreciates the leadership of Strategic Planning Chair Kim Eberlein and the many stakeholders who helped to shape this exciting path for our future work together.



FINANCIALS

STATEMENT OF FINANCIAL POSITION*

ASSETS

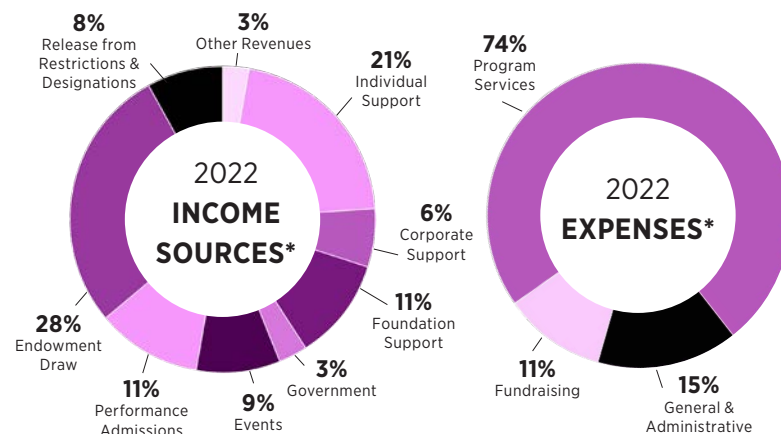
Cash and cash equivalents.....	\$3,038,687
Investments	\$82,260,143
Contributions receivable, net	\$2,417,094
Bequests receivable, net	\$1,750,000
Notes and other receivables.....	\$404,888
Beneficial interest in lead trust.....	\$362,465
Prepaid expenses	\$354,204
Right of use asset - operating lease, net.....	\$610,250
Facilities and equipment, net	\$3,533,905
Total assets	\$94,731,636

LIABILITIES

Accounts payable and accrued expenses....	\$1,203,620
Box office liability	\$15,032
Deferred revenue.....	\$522,629
Annuities.....	\$26,477
Operating lease liability.....	\$711,106
Total Liabilities	\$2,478,864

NET ASSETS

Without donor restrictions	\$8,955,976
With donor restrictions.....	\$83,296,796
Total net assets.....	\$92,252,772
Total liabilities and net assets.....	\$94,731,636



*As of September 30, 2022

STATEMENT OF ACTIVITIES*

REVENUES AND SUPPORT

	w/o Donor Restrictions	w/Donor Restrictions	Total
Grants, contributions, and bequests	\$4,885,598	\$3,726,525	\$8,612,123
Performance admissions	\$1,330,417	-	\$1,330,417
Benefits	\$1,123,413	\$25,600	\$1,149,013
Program advertising	\$47,894	-	\$47,894
Rentals and other activities	\$271,104	(\$463)	\$270,641
Change in value of split interest agreements	\$523	(\$3,445)	(\$2,922)
Net assets released from restrictions	\$4,364,847	(\$4,364,847)	-
Total Operating Revenue and Support	\$12,023,796	(\$616,630)	\$11,407,166

EXPENSES

Program services	\$9,573,442	-	\$9,573,442
General and administrative	\$2,020,781	-	\$2,020,781
Fundraising	\$1,417,731	-	\$1,417,731
Total Expenses	\$13,011,954	-	\$13,011,954

NON-OPERATING REVENUE & EXPENSES

Investment return, net	(\$741,244)	(\$15,126,000)	(\$15,867,244)
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CHANGE IN NET ASSETS

Net Assets, Beginning of Year	\$10,685,378	\$99,039,426	\$109,724,804
Net Assets, End of Year	\$8,955,976	\$83,296,796	\$92,252,772





*As of September 30, 2022

THANK YOU

2022 PATRONS AND FRIENDS OF THE FESTIVAL

This list represents all contributions of \$1,000 or more made to the Annual Fund in fiscal year 2022 (October 1, 2021-September 30, 2022). We are deeply grateful to our donors at all levels and to those who supported capital and endowment projects, and regret that we do not have space to recognize all donors here.

LEADERSHIP CIRCLE: \$100,000+

Anonymous Donors (2)	Sally S. Levy  & Family
Jim Berges & Elizabeth Mannen Berges	The Mellon Foundation
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Susan Brown 	National Endowment for the Arts
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Shoshana Tancer
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THANK YOU

2022 PATRONS AND FRIENDS OF THE FESTIVAL

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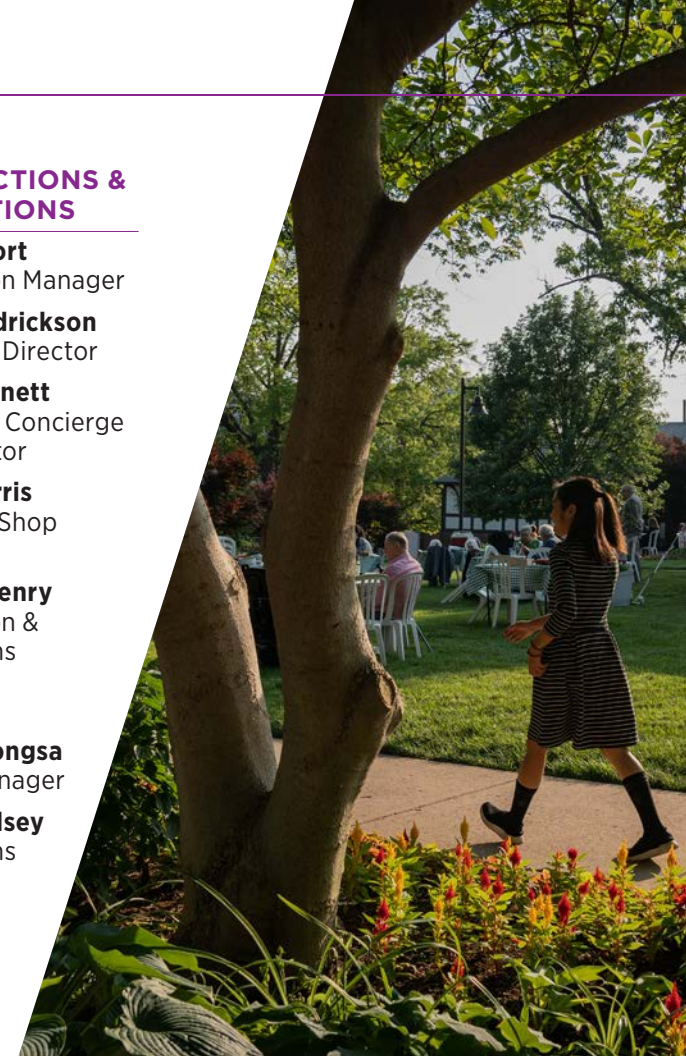
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