

# SEATTLE OPERA

SEATTLE OPERA ANNUAL FUND **IMPACT REPORT 2014/15**



Dear Friends,

What a thrill to conclude my first season as General Director with your Seattle Opera! It has been an honor to lead this fabulous ensemble of an organization – from our magnificent productions on the stage to the many engaging programs and events offstage.

My profound thanks go out to you, our gracious donor family. Without your meaningful support, our star-studded season would not have nearly the same sparkle! You represent the core of our mission – our heartfelt connection with the Seattle community. I look forward to our forthcoming

2015/16 Season, and I am exceedingly grateful for your continued support.

As we prepare to close the books on the 2014/15 Season, please consider an additional gift to Seattle Opera. Your contributions play a direct role in fulfilling our mission and programs, and we still need to raise \$2.1 million by June 30. Together, we impact thousands of lives with the transformative power of opera.

The June 30 deadline is just around the corner, so please don't delay in sending your gift. Summer will be here before we know it, and I greatly look forward to our Season Kickoff on July 11! I hope you can join us to celebrate what's in store for the 2015/16 Season.

With very best wishes,



Aidan Lang  
General Director



Front Cover: *Ariadne auf Naxos*, Seattle Opera © 2015 Elise Bakketun.  
Left: © Brandon Patoc 2013.

## Abra-cadabra! Making Magic at Opera Camp



Opera Camp © 2014 Robert Wade

Your support helps students explore opera and musical theater in fantastically fun opera camps. These are some of the many learning and engagement programs made possible by generous donors like you!

This past April, children in grades 2-5 spent their Spring Break learning to sing, act, and dance through the **Abra-cadabra Opera Camp**. Music themes about magic, spells, and potions created a fanciful atmosphere at The Armory in Seattle Center. At the end of each week-long camp, students performed scenes from Purcell's *Fairy Queen* and Mozart's *The Magic Flute*, among other enchanting works.

Your donations toward Seattle Opera's education programs help us reach as many students as possible – through your contributions, 25% of participants received financial assistance to attend April's camps. **Thank you for bringing opera to life for these children.**

Next up, July's opera camps and workshops are sure to delight our young arts lovers with some summer fun:

**A Midsummer Night's Dream**  
July 6-17,  
for grades 7-12

**The Magic Flute Opera Camp**  
July 6-17,  
for grades 3-6

**Scenes and Songs Opera Camp**  
July 13-17,  
for grades K-2

For questions or more information, contact Mark Allwein, Youth Programs Assistant, at 206.676.5566 or [mark.allwein@seattleopera.org](mailto:mark.allwein@seattleopera.org).

# Donor Spotlight: The Super World of John Bozeat

**For the recent production of *Ariadne auf Naxos*,** longtime donor John Bozeat was offered the role of a *supernumerary* – a non-speaking role similar to being an “extra” on a movie set. A handful of donors took part in this special opportunity, and we asked for John’s perspective on his experience.



*Ariadne auf Naxos* © 2015 Elise Bakketun

**How did you feel about being asked to act as a supernumerary?** It was exciting to be asked! I accepted straight away. I’ve never done anything like this before – but events like this are such a rare opportunity, one should take it.

**What has the general preparation process been like?** Basically, I am on stage to represent an audience member at an opera – something I’ve practiced for the last few years! I was given a libretto, a synopsis, and a cheat sheet of what’s expected from supernumeraries.

My duties for rehearsals are simply to be on time and be responsive to what the stage manager wants. The timing is everything. We are told to act naturally, though there are a couple choreographed items: toasting Zerbinetta, laughing at the comedic scenes, occasionally taking a drink of fake champagne. I’m also wearing makeup for the first time in my life. My new phrase in life is, “I have



“I overheard someone saying behind stage that he was so glad he lived in a city where people support the arts with their personal donations. That really resonated with me, that I’m now in the fortunate position to join others who do that in Seattle.”

– John Bozeat

to go, I’m due in makeup!” The professionalism of everybody I’ve met behind the stage has exceeded my expectations. They’ve all been courteous, very kind, and really interested in the fact that it’s a new experience for me and are eager to share it.

**How has this experience affected your opinion of opera in general?** It’s very educational. The opportunity to be near these wonderful performers is very different from my experiences as an audience member: to see how hard they work, and how perfection is the only acceptable option. It has also reinforced my love of opera. It’s certainly something I can talk about, to the point where I do talk about it and encourage others to experience opera...perhaps not at *this* close a level.

**How did you and your late wife Joyce first become involved with Seattle Opera, and how has your relationship with us grown over the years?** My first opera in Seattle was in October 1999 – *The Magic Flute*. Joyce knew if she bought tickets, that I would go. She lured me in with Mozart! We were not donors at the time, but it just grew. Joyce was, without a doubt, the driving force in my attendance at the opera. She was more technically adept and loved it at a different level, and she always kept me on track. We went to see operas in other cities, but Seattle is our home opera. We’ve grown up with it, and we’ve built a good relationship with all the people behind the scenes as well.

*But the moment that Joyce passed away almost two years ago, that’s when I realized that I was actually part of something much more personal than I had recognized – Seattle Opera has become part of my family. They nurtured me when I needed it. They didn’t pressure me when I couldn’t handle it. They made sure I was not abandoned. In a way, every time I go to the opera now, it’s like a celebration with Joyce. She’s here, and she would be inordinately amused and proud that I’m on stage as a supernumerary. In fact, I’m sure she’d be doing it herself!*

**If you could be a super for any opera of your choosing, which would it be?** Mozart’s *The Magic Flute*. Still my favorite opera of all time!

# Your Support in Action: Making Opera Accessible to All

Your meaningful contributions to Seattle Opera make it possible to offer a wide variety of affordable ticket programs. Without donors like you, we could not maintain these offerings, and even regular tickets to Seattle Opera would triple in price! **Thank you for supporting these programs and making our performances at McCaw Hall welcome and accessible to all.**



## \$25 tickets

Each mainstage performance offers \$25 tickets as an easy access point. Thanks to your support, we are able to offer these tickets to everyone – and they always go fast!

## Family Day

At least once a year, a Sunday matinee performance is designated as a “Family Day.” Your gifts allow us to welcome all children ages 18 and under with a \$15 ticket price. Family Days also include fun student-oriented activities both pre-show and during intermission.

## TeenTix

Seattle Opera is a proud member of TeenTix. This Seattle Center program connects young audiences ages 13-19 to the community’s arts organizations. TeenTix members are offered day-of-show tickets at just \$5 each. Because of generosity like yours, this program has distributed over 45,000 tickets throughout the Puget Sound region since its launch in 2004.

## BRAVO!

Our young professionals group for ages 21-39 is very active with almost 3,000 tickets distributed in the 2014/15 Season. Membership has many perks: discounted tickets, exclusive social events, special performances, and complimentary intermission lounges. As one of the largest clubs of its kind in the country, BRAVO! is a successful collaboration between its own volunteer council, Seattle Opera, and supporters like you who make it possible.

## Standing Room

Every mainstage performance offers \$15 tickets for the standing room area in the back of McCaw Hall’s orchestra section (with padded rails for leaning). These day-of-show tickets are available to the general public, as another affordable access point to experience opera.

**Over 10,000 tickets** have been distributed through these programs in the 2014/15 Season. That’s 15% of all tickets sold – a big impact for opera accessibility made possible through your gifts!

## Student & Senior Discounts

Students and seniors can receive discounted “rush” tickets beginning two hours before performances. Discounted student/senior subscriptions are also available. Your gifts have made a big impact this season in welcoming more than 375 students and 5,500 seniors.

## Student Groups: Front & Center

Groups of ten or more students (high school and college level) receive an extra-special discount. Your gifts make possible our Front & Center program, which offers main floor tickets at only \$30 to all mainstage operas. More than 700 students have participated in the 2014/15 Season!

Left: © 2008 Bill Mohr. Right: © 2014 Brandon Patoc.



# SEATTLE OPERA

1020 JOHN STREET, SEATTLE, WA 98109-5319

## SAVE THE DATE: SEASON KICKOFF

SATURDAY, JULY 11, 2015  
11:00 AM - 3:00 PM  
MCCAW HALL

DON'T MISS THIS CELEBRATION OF THE  
UPCOMING 2015/16 SEASON, INCLUDING  
EXCLUSIVE DONOR ACTIVITIES!

VISIT [SEATTLEOPERA.ORG/JULY11](http://SEATTLEOPERA.ORG/JULY11)  
FOR MORE INFORMATION AND TO RSVP.

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**IMPACT REPORT 2014/15**  
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