

SEATTLE OPERA. THANKFUL



SUMMER 2022

Donor Impact Report

DEAR FRIENDS



Seattle Opera's 2021/22 season was a smashing success—bigger and better than we could have ever imagined! Your devotion to superb musicianship, dynamic drama, and creativity deserves major credit for our success.

We are deeply thankful and appreciative of your love of Seattle Opera. Enjoy reading about the impact your investment has made.

Thank you for your support!

A handwritten signature in black ink, which appears to read "Christina Scheppelmann". The signature is stylized with a long, sweeping underline.

Christina Scheppelmann,
General Director

STAR POWER

We opened our season under the stars in Fisher Pavilion



We made our return to live performances with an outdoor concert in Fisher Pavilion that showcased spectacular star power. As the heavens twinkled, the stage radiated with talent as Brandon Jovanovich, Angela Meade, Raymond Aceto, Eric Owens, and Alexandria LoBianco performed Richard Wagner's *Die Walküre* in front of an enthusiastic audience of music lovers.



“The atmosphere was festive and celebratory, with many audience members wearing paper winged hats to represent the Valkyries or colorful T-shirts acquired at past productions of Wagner's *Ring Cycle*. Damn, it felt good to be part of an opera audience again!”

—Seattle Gay News

HOME AGAIN

A production of *La bohème*
marked our return to McCaw Hall



© Philip Newton

After nearly 18 months of separation, fans were overjoyed to experience our return to McCaw Hall. Giacomo Puccini's story of struggling artists up against enormous odds was reflective of the times.



© Sunny Martini

A perfect night at the opera. I had chills when the conductor began to play, tears in my eyes as they sang, and overwhelming gratitude for the arts. I'll never take live performances for granted again. Bravo @seattleopera on a brilliant opening night of *La bohème*!"

—via Instagram

His [Yosep Kang] bright tenor had a laser-beam top register—his several cries of "Mimi, Mimi!" were full of penetrating emotion."

—Opera Wire

CLOSE ENCOUNTER

Tagney Jones Hall was the perfect setting for *Orpheus and Eurydice*



Mirroring the intimacy of Vienna's Burgtheater, the small theater that premiered Christoph Willibald Gluck's *Orpheus and Eurydice* in 1762, Seattle Opera presented this dynamic tale of life and death in Tagney Jones Hall, a space for no more than 200 patrons. The other-worldly close encounter was skillfully directed by Chía Patiño, who was making her Seattle Opera debut.

“This is by far the most modestly produced *Orfeo* I have ever seen. It is also by far the most moving.”

— operatoday.com

“*Orpheus and Eurydice* could not have been more effective and affecting. Directing, acting, singing, setting, lighting, dance, orchestration, chorus, and costumes were so perfectly integrated into a whole: one of the most memorable opera performances we ever have had.”

—via Email

DEEPLY BLUE

This new opera hit all the right notes



Blue, a gripping tale of contemporary African-American life and police violence, captured the attention of Seattle Opera fans and the entire community. Newspaper, television, radio, and social media reports chronicled the relevance of the opera's groundbreaking narrative.

In all, Seattle Opera's staging gives *Blue*'s story exactly the presentation it demands: engrossing, challenging, and beautiful."

—NW Theatre

Blue was a life-changing experience with soul and heart-wrenching emotion. A perfect opera."

—via Instagram



FAMILY REUNION

We cheered the return of tenor
Lawrence Brownlee to Seattle



Seattle Opera fans relished the long-awaited return of Lawrence Brownlee, who has been a member of the family since his early days as a Young Artist in 2000. His April recital featured familiar selections of Italian, French, and German art songs, as well as African American spirituals that had Seattle fans on their feet applauding for more!

A MASTERFUL MASTERPIECE

The Marriage of Figaro was
a delightful tone to end the season



The curtains closed on the 2021/22 season with a Mozart Masterpiece, *The Marriage of Figaro*. The punchy rom-com battle of the sexes pitted aristocrats against servants and women against men, all while commenting on class conflicts and the gender roles. On the podium was maestra Alevtina Ioffe making her Seattle Opera debut, as Peter Kazaras returned to the director's chair.

“...let me say, I laughed, I cried, I was swept away with the beauty of Mozart’s music and how well it was performed... So, bravo for a stellar production!”

—via Email

“Ryan McKinny sang a charismatic Figaro, dispatching even his recitative with flair. Soraya Mafi gave a multifaceted account of Susanna, adjusting like a chameleon to those around her; her singing conveyed humour, warmth and passion.”

—Bachtrack



ARTIST SHOWCASE

Our recital series featured several singers and a wide variety of musical styles.



Throughout the season, we presented heartwarming and, at times, cheeky artist recitals in Tagney Jones Hall. Robert McPherson, Key'mon W. Murrah, Helena Dix, and Joshua Stewart performed a wide range of works, including compositions by Gaetano Donizetti, Margaret Bonds, Duke Ellington, and many others.



A GRAND GARDEN PARTY

The Big Opera Party sparkled and shined



More than 325 guests donned masquerade masks for an evening of delightful dining, wonderful singing, and elated dancing in support of Seattle Opera. Speight Jenkins Way was transformed into a garden paradise filled with spring blooms. The generous guests contributed more than one million dollars to fund upcoming mainstage productions, community partnerships, educational programs, and much more.



CAREER STARTER

Inaugural fellows conclude
year-long fellowship program



Four Seattle Arts Fellows completed their year-long fellowships this spring. They gained valuable experience in arts administration and leadership. Launched this season, the Seattle Arts Fellowship is collaborative initiative by Seattle Opera, KING FM, Pacific Northwest Ballet, and Seattle Symphony that gives People of Color career-launching opportunities. The second cohort is due to get started later this summer.

“

The fellowship has been a rare opportunity to learn and grow through true hands-on experience.”

—**Kierra Nguyen,**
Seattle Opera’s Artistic Administrator Fellow

“

It didn’t take long to get working. I was given assignments right from the start. I write radio ads, program notes, press releases, and other material.”

—**Dalanie Harris,**
Seattle Symphony’s Marketing and Communications Fellow

YOUTH-FILLED PRODUCTIONS

Our youngest artists were in the spotlights



In April, young artists presented *The Very Last Green Thing* and *The Little Sweep*. Seattle Opera's youth programs give students 7–18 chances to take center stage, enhance their musical and acting skills, and make new friends.



GOING STRONG

This unique program keeps veterans singing and connected



Since their heartfelt performance in *The Falling and the Rising* in 2019, members of the Seattle Opera Veterans Choir have continued to rehearse. Choir members—all former service men and women—are still going strong and proudly made their first public appearance since *The Falling and the Rising* in May during Seattle Center's Northwest Folklife festival.

OUR DEEPEST APPRECIATION



From stage carpenters to vocal coaches to staff accountants to facilities managers, everyone at Seattle Opera is deeply grateful for your love of opera and the company. You are the passion behind every note we sing, every costume to we build, and every family we engage.

Thank you!

We look forward to what we can achieve together next season!

The Seattle Opera Staff