



SEATTLE OPERA  
SPEIGHT JENKINS GENERAL DIRECTOR

NEWS

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## **Seattle Opera Announces Real-Time Ticketing Available Through Web Site**

**Seattle**—Seattle Opera Marketing and Communications Director Beth Brooks announced today that the Opera now provides real-time ticketing through the Web site: [www.seattleopera.org](http://www.seattleopera.org).

By integrating the Seattle Opera's ticketing system, Tessitura, with the Web site, Seattle Opera offers buyers the chance to instantly confirm their purchases over the Internet. Online ticket buyers no longer have to wait until their tickets arrive in the mail to see which seats have been assigned to them. The new real-time ticketing at [www.seattleopera.org](http://www.seattleopera.org) shows exactly what seat has been assigned to the buyer in a requested section and price range as soon as the buyer confirms the purchase.

With the growing excitement over the opening of Seattle Opera's new performance space, Marion Oliver McCaw Hall, the Opera has seen increasing use of their Web site to purchase tickets. Web sales have increased from ten percent of all tickets sold for 2001/02 season to 31% of all tickets sold for this season. Buyers are currently using the site to purchase single tickets for Richard Wagner's *Parsifal* (opening August 2) or subscriptions for the 2003/04 season.

"The Seattle Opera Web site is one of the only performing arts sites in the world that allows patrons to purchase tickets in real-time, renew subscriptions, buy gift certificates, sign-up for lectures and purchase CDs—all in one shopping cart and one transaction," said Jake Bennett, Chief Technology Officer for POP! Multimedia, the Seattle firm that helped develop Seattle Opera's Web site. "Given the Seattle Opera's focus on their patrons, it was only natural to extend that experience online. So for example, subscribers receive the same special availability to single tickets online as they do when they call the box office directly. Seattle Opera has truly raised the bar for what a performing arts website should be."

"We're thrilled to offer this new service," said Georgia Vickers, Seattle Opera Associate Director of Sales. Seattle Opera also worked closely with the software designers of Tessitura to develop this new feature. Tessitura, originally developed by the Metropolitan Opera for its own use, is now widely used in the arts field by such companies as Seattle Opera, Pacific Northwest Ballet, Boston Symphony Orchestra, The Kennedy Center, Lyric Opera of Chicago, San Francisco Symphony, Portland Center Stage, and the Oregon Shakespeare Festival (Ashland).

### **Subscription and *Parsifal* Single Ticket Sales Information**

Seattle Opera has eight full subscription series (A-H), each based on a specific day of the week in 5-opera and 4-opera packages.

5-Opera Package: \$166-\$3,104  
4-Opera Package: \$141-\$2,979  
*Parsifal* Single Tickets: \$47-\$125  
Subscription Office: 206-389-7676/800-426-1619  
Credit Cards Accepted: American Express, VISA, MasterCard  
Online Orders: [www.seattleopera.org](http://www.seattleopera.org)

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## Seattle Opera's 2003/04 Season Features Many Artists' Debuts

During Seattle Opera's 2003/04 season, several major artists will be making their company debuts, among them sopranos Linda Watson and Monique McDonald, tenors Christopher Ventris, John Horton Murray, and Antonello Palombi, baritone Kim Josephson, directors Bartlett Sher and James Robinson, designers Michael Chybowski (lighting), Allen Moyer (sets), Jennifer Tipton (lighting), and Elizabeth Caitlin Ward (costumes), conductors Asher Fisch and Oleg Caetani, and composer Marvin David Levy.

Seattle Opera's inaugural season in McCaw Hall features new productions for four of the five operas—Richard Wagner's *Parsifal*, Marvin David Levy's *Mourning Becomes Electra*, Georges Bizet's *Carmen*, and Richard Strauss's *Ariadne auf Naxos*. Closing out Seattle Opera's first season in McCaw Hall is Giacomo Puccini's *Fanciulla del West* (*The Girl of the Golden West*).

Since Seattle Opera is known throughout the world for its Wagner productions and *Parsifal* is the only one of Wagner's ten major operas that the company has not presented, *Parsifal* is a fitting choice for the opening opera in the new opera house. The second opera of the season, *Mourning Becomes Electra*, is a world premiere of the final two-act version. An earlier version of this American opera has been staged before (in New York and Chicago), but Seattle Opera will present, in this new production, the composer's final two-act version. The third opera of the season is the ever-popular *Carmen*. The fourth opera is *Ariadne auf Naxos*, which will be presented in a contemporary setting. The last opera of the season is *La fanciulla del West*, in a traditional production with sets from New York City Opera.

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Founded in 1963, Seattle Opera has developed into one of the leading opera companies in the United States. The company is recognized internationally for its theatrically compelling and musically accomplished performances, especially the Opera's interpretations of the works of Richard Wagner. Seattle Opera dedicates its 2003/04 season in the new Marion Oliver McCaw Hall to Priscilla "Patsy" Bullitt Collins.

Seattle Opera is grateful to the following organizations for their steadfast major institutional support: ArtsFund, Bank of America, The Boeing Company, Beethoven/Classical KING FM 98.1, Charles E. Stuart Charitable Foundation, The James and Sherry Raisbeck Singers' Endowment, King County Cultural Development Authority, Kreielsheimer Foundation, The Wallace-Reader's Digest Funds, Microsoft Corporation, National Endowment for the Arts, Nesholm Family Foundation, PONCHO, Seattle Office of Arts & Cultural Affairs, Seattle Opera Guild, Sherman Clay Pianos, and Washington State Arts Commission. Seattle Opera is a participant in the Seattle Arts Stabilization Project, a joint venture of the Seattle Arts Stabilization Committee and the National Arts Stabilization Fund. TR/rj 7/2/03