

opera europa NEWS

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The professional association of opera houses and festivals in Europe | De beroepsvereniging van operahuizen en festivals in Europa



MASTER IN PERFORMING ARTS MANAGEMENT



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2017
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APPLICATION DEADLINES: NON-EU CITIZENS: OCTOBER 30 - EU CITIZENS: NOVEMBER 30

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Advocating Opera

There is a danger that those who work in opera spend too much time defending its value and social relevance. An unconvinced public will respond: well, they would, wouldn't they?

At Opera Europa, we prefer deeds to words. For that reason, we choose not to add to the volume of noise already emanating from lobbyists in Brussels and other European institutions. Instead, we seek initiatives with the potential to present the best of opera to a wider public.

The Opera Platform, a European partnership which has just marked its first anniversary, is our most ambitious experiment so far. It has been successful enough for our Amsterdam conference now to be actively exploring the expansion of the partnership for a second stage.

The European Opera Days initiative is now in its tenth year and involves around one hundred opera houses in opening up their offerings for the benefit of new audiences. Let us now take a look at how we together might develop this project to involve more people and different outlets.

Dutch National Opera this season celebrates fifty years of ever innovative work, a fine example of a forward-looking enterprise which has just been recognised as 'Opera Company of the Year' at the International Opera Awards. Where better to hold our conference about the Future of Opera?

This Theatre of the World is the arena in which the worth of Opera may best be advocated.

Nicholas Payne

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Dutch National Opera & Ballet welcome us at Amsterdam

by Pierre Audi, Artistic Director, Dutch National Opera

For Dutch National Opera to welcome for the first time the Opera Europa conference to Amsterdam is an event of tremendous importance.

Coinciding with the end of a season dedicated to marking the fifty years of the Company, this gathering celebrates the cosmopolitan character of our Company and the multiple connections which bind it to the vibrant European networks that keep our art-form alive, relevant, and in constant transformation. DNO's work has also evolved on multiple levels over the last three decades I have been in charge.

More than ever cooperation and sharing are key to the survival of opera companies. Whilst opera is per definition a global artistic phenomenon, it remains profoundly rooted in how

local cultures embrace it or resist it. Those trends are changing rapidly as political upheavals define new realities which impact on managerial policies and on the visions of artists working in our field.

In this context, Opera Europa is a beacon of hope and a platform that empowers us and inspires us as a collective, to defend, develop and extend the spiritual and socio-political role opera must play in every society today and tomorrow.

Amsterdam is proud to set the stage for such debates and play its modest but significant role in supporting and encouraging dialogue and defending the necessity to risk, question and intensify the potential of opera as a great unifier and one whose appeal to the young can never be stressed enough.



Pierre Audi accepting the Opera Company of the Year Award

Programme

GD General & Artistic Directors	ED Education	MC Marketing & Communication
AA Artistic Administrators	FF Fundraising & Friends	TP Technical & Production

Thursday 16 June 2016

12:30	Nationale Opera & Ballet	Registration opens	Waterlooplein 22, 1011 PG Amsterdam
13:30		Welcome from Dutch National Opera with Pierre Audi	Main Foyer
14:00		Presentation on the Future of Opera by Erwin Roebroeks of Leiden University with a response by Ruth Mackenzie of the Holland Festival	Main Foyer
15:00		The Future of Opera - Content Debate led by Laura Berman (Basel), Klaus Bertisch (Amsterdam), David Pountney (Cardiff WNO), Sebastian Schwarz (Glyndebourne), moderated by Nicholas Payne	Boekmanzaal
		The Future of Opera - Audiences Debate led by Aviel Cahn (Vlaanderen), Agustí Filomeno (Barcelona), Philipp Kochheim (Braunschweig), Lucy Perry (Glyndebourne), moderated by Birgitta Svendén (Stockholm)	2 nd balcony
		The Future of Opera - Formats Debate led by Patricie Částková (Brno), Boris Ignatov (Ruhr Triennale), Nigel Osborne (composer), Frederic Wake-Walker (Mahogany), moderated by Guy Coolen (Rotterdam)	Stemkamer 1
16:15	Coffee Break		
16:45		Plenary session feedback from the three break-out debates	
17:30	AA GD	Co-production marketplace for contemporary works (members only)	2 nd balcony
	MC	Welcome to the Marketing & Communications forum	Stemkamer 1
18:30		Louis Andriessen interviewed by Pierre Audi	Boekmanzaal
	Evening		
20:00	Royal Theatre Carré	Theatre of the World Dutch National Opera's new commission from Louis Andriessen with text by Helmut Krausser, directed by Pierre Audi, designed by the Brothers Quay and with the Asko Schönberg ensemble conducted by Reinbert de Leeuw	Amstel 115 /125, 1018 EM Amsterdam
21:30		Post-performance reception hosted by Dutch National Opera	Main foyer hall

Friday 17 June 2016

09:30		Building theatres for tomorrow's opera with Pierre Audi, John Fulljames (London ROH), Tatjana Gürbaca (director), David Staples (Theatre Projects), moderated by Daniel Biaggi (Palm Beach)	Boekmanzaal
		Nurturing and encouraging creative voices with Kris Defoort and Valérie Martino (Gent LOD), Emilie Delorme (Aix), Christina Scheppelmann (Barcelona), moderated by Amanda Holden (The Opera Guide)	2 nd balcony
	MC	Communicating and brand engagement for Marketing & Communications forum with Elizabeth Bell (London ROH), Diane Bergman (LA Opera), Elsbeth Willems (Maastricht), moderated by Aviel Cahn	Stemkamer 1
	TOP	Report on The Opera Platform's first year for TOP partners only	Grote Studio
11:00	Coffee break		
11:30		Creating opera for an audience, or an audience for opera with Sally Cavender (Faber Music), Tansy Davies (composer), Anna Karinsdotter (Stockholm), David T Little (composer), Marie-Eve Signeyrole (author/director), moderated by Willem Bruls (Amsterdam)	Boekmanzaal
	TP	Technical guided tour of the Dutch National Opera & Ballet	2 nd balcony
	FF	Welcome to Fundraising forum with Eline Danker (Amsterdam) and Marisa Vázquez-Shelly (Madrid)	Stemkamer 1
	TOP	The future of The Opera Platform meeting of TOP partners and prospective partners	Grote Studio
13:00	Lunch		
14:30		General Assembly of Opera Europa members chaired by Eva Kleinitz	Boekmanzaal
	TP	Round table on current issues for Technical & Production forum led by Bob Brandsen	Grote Studio
	MC ED	Communicating on social and youth projects with Lauri Pokkinen (Helsinki), Christopher Millard (London ROH), moderated by Patricia Kiernan Johnson (Opera America)	Stemkamer 1
15:30	Coffee break		
16:00	TOP	The Opera Platform: first year report to members and next steps led by Eva Kleinitz (Stuttgart), Kasper Holten (London ROH), Waldemar Dąbrowski (Warsaw) and Nicholas Payne	Boekmanzaal
	ED	Welcome to Education forum and co-production marketplace led by Barbara Minghetti (Como) and Mechteld van Gestel (Amsterdam)	2 nd balcony
	FF MC	Young patrons circle for Fundraising forum led by Eline Danker (Amsterdam), Marie Fenaux and Anneleen Charlet (Brussels), Sandrine Tilmant (Opera Europa), moderated by Dalila Dabbicco (Bari)	Stemkamer 1
	Evening		
20:00	Royal Theatre Carré	Theatre of the World Dutch National Opera's new commission from Louis Andriessen with text by Helmut Krausser, directed by Pierre Audi, designed by the Brothers Quay and with the Asko Schönberg ensemble conducted by Reinbert de Leeuw	Amstel 115 /125, 1018 EM Amsterdam
20:15	Nationale Opera & Ballet	Transatlantic Dutch National Ballet with new dance from Justin Peck, George Williamson, David Dawson and Ernst Meisner	Waterlooplein 22, 1011 PG Amsterdam
20:00	Stedelijk Museum	Open visit of the exhibitions	Museumplein 10, 1071 DJ Amsterdam

Saturday 18 June 2016

09:30	ED MC FF	Funding Theatre for the World Joint dialogue with Education, Marketing and Fundraising involving examples from Europe and beyond with Stephen Langridge and Hannah Griffiths (Göteborg), Thomas Lauriot dit Prévost and Mirjam Zomersztajn (Brussels), David Devan (Philadelphia), moderated by Thomas Koch (Stuttgart)	Boekmanzaal
		Preparing singers for the future with Lotte de Beer (director), Jesus Iglesias Noriega (Amsterdam), Christian Schirm (Paris ONP), Evamaria Wieser (Salzburg), moderated by Annet Andriesen (International Vocalist Competition)	Grote Studio
	TP	The position of producers Open discussion led by Bob Brandsen (Amsterdam) with Terri-Jayne Griffin (London ENO), Eleonora Loontjens (Brussels), David Pritchard (London ROH) and Timo Tuovila (Helsinki)	2 nd balcony
11:00		Coffee break	
11:30	ED MC FF	Culture in your city: competition and collaboration Jasper Hope (Dubai), Roland Geyer (Vienna), Ing-Marie Persmo (Göteborg) and Richard Willacy (Birmingham), moderated by André Kraft (Berlin)	Boekmanzaal
		Demands on singers in today's diverse world market Round-table led by Hein Mulders (Essen), Bohyon Shin (Seoul) and Graham Vick (Birmingham), moderated by Valérie Chevalier (Montpellier)	Grote Studio
	TP	Theatre facility and building challenges Led by Charmaine Goodchild (Brussels) and Jan Kuppens (Antwerp)	2 nd balcony
13:00		Lunch	
14:30		New sounds, new technologies with Michel van der Aa (composer), Saskia Boddeke and Peter Greenaway (director/designers) and Anna Maria Meo (Parma), Nicolas Mansfield (Enschede Reisopera) and Gable Roelofsen (Maastricht Het Geluid), moderated by Kasper Holten (London ROH)	Boekmanzaal
	MC FF	Collaboration between Fundraising and Marketing led by Sandra Eikelenboom (Amsterdam) and Jean-Yves Kaced (Paris ONP)	2 nd balcony
15:45		Coffee break	
16:15		Conference conclusions with Eva Kleinitz (President), Pierre Audi (Amsterdam), Edilia Gänz (Fedora), Steinunn Birna Ragnarsdóttir (Reykjavík) and Valerie Wilder (Dance pilot group)	Boekmanzaal
		Evening	
19:30	Nationale Opera & Ballet	Pikovaya Dama (Queen of Spades) Dutch National Opera's new production by Stefan Herheim, designed by Philipp Fürhofer, with Misha Didyk, Svetlana Ignatovich-Aksenova and Larissa Diadkova and the Royal Concertgebouw Orchestra conducted by Mariss Jansons With interval drink	Waterlooplein 22, 1011 PG Amsterdam

Sunday 19 June 2016

Morning		
Hermitage	Option of morning visit to Hermitage Amsterdam , branch museum of Hermitage Saint Petersburg, located on the banks of the river Amstel in the former 17th century Amstelhof and a short walk from Nationale Opera & Ballet. Limited ticket availability and must be reserved in advance.	Amstel 51, 1018 EJ Amsterdam

Ballet Companies at the Opera Europa Conference

Expect to see more ballet company representatives than usual at the Opera Europa Spring Conference in Amsterdam.

This is in part because the conference this year is hosted by both the Dutch National Opera and Ballet companies.

It is also the realisation of a plan for regular dance company meetings that began some time ago.

In January 2015, Dance USA, the organisation serving dance across North America, convened a meeting in London that included managing directors of large dance companies from the US, Canada, Europe and Australia. The gathering was held at the Royal Opera House and was very successful as all who attended can attest.

It was so successful in fact that there was enthusiasm for European companies to get together, perhaps once a year, to continue the discussions.

Because of the special inclusion of ballet in this year's conference programme, it seemed like a good idea for dance organisations to meet under the umbrella of Opera Europa.

The ballet companies are delighted to be joining our opera colleagues in Amsterdam. We know the value of learning from one another and thank Opera Europa for welcoming us to this conference!

Valerie Wilder



Programme Dance Companies

Thursday 16 June 2016

12:30	Nationale Opera & Ballet	Registration opens	Waterlooplein 22, 1011 PG Amsterdam
13:30		Welcome from Dutch National Opera	Main Foyer Hall
14:00		Ballet & dance gathering inaugural meeting convened by Valerie Wilder	
19:30		Dance Companies Dinner	Restaurant TBA

Friday 17 June 2016

09:30		Dance Companies Meeting	Studio 1, 4th Floor
14:30		Dance Companies Meeting	Studio 1, 4th Floor
18:00		Optional Dance Companies Dinner	Restaurant TBA
20:15	National Opera & Ballet	Ballet Transatlantic Dutch National Ballet with new dance from Justin Peck, George Williamson, David Dawson and Ernst Meisner	Waterlooplein 22, 1011 PG Amsterdam

Saturday 18 June 2016

09:30		Dance Companies wrap up	Studio 1, 4th Floor
11:00		Opera Europa sessions	
16:15		Conference Conclusion	Boekmanzaal

Amsterdam - Venues

Here find a map of the city of Amsterdam with indications of the Dutch National Opera & Ballet, the Royal Theatre Carré and the Hermitage

Getting there

Via Airport Schiphol

It takes about 30 mins to Amsterdam city centre. You have many choices:

by train fare single 5.70€

by bus: Schiphol Plaza (bus terminal) bus 197 or 370

by taxi (private or shared): 36-50€ or 19€ for the shared

by shuttle: 27€ (return)

Via Amsterdam Centraal train station to De National Opera & Ballet

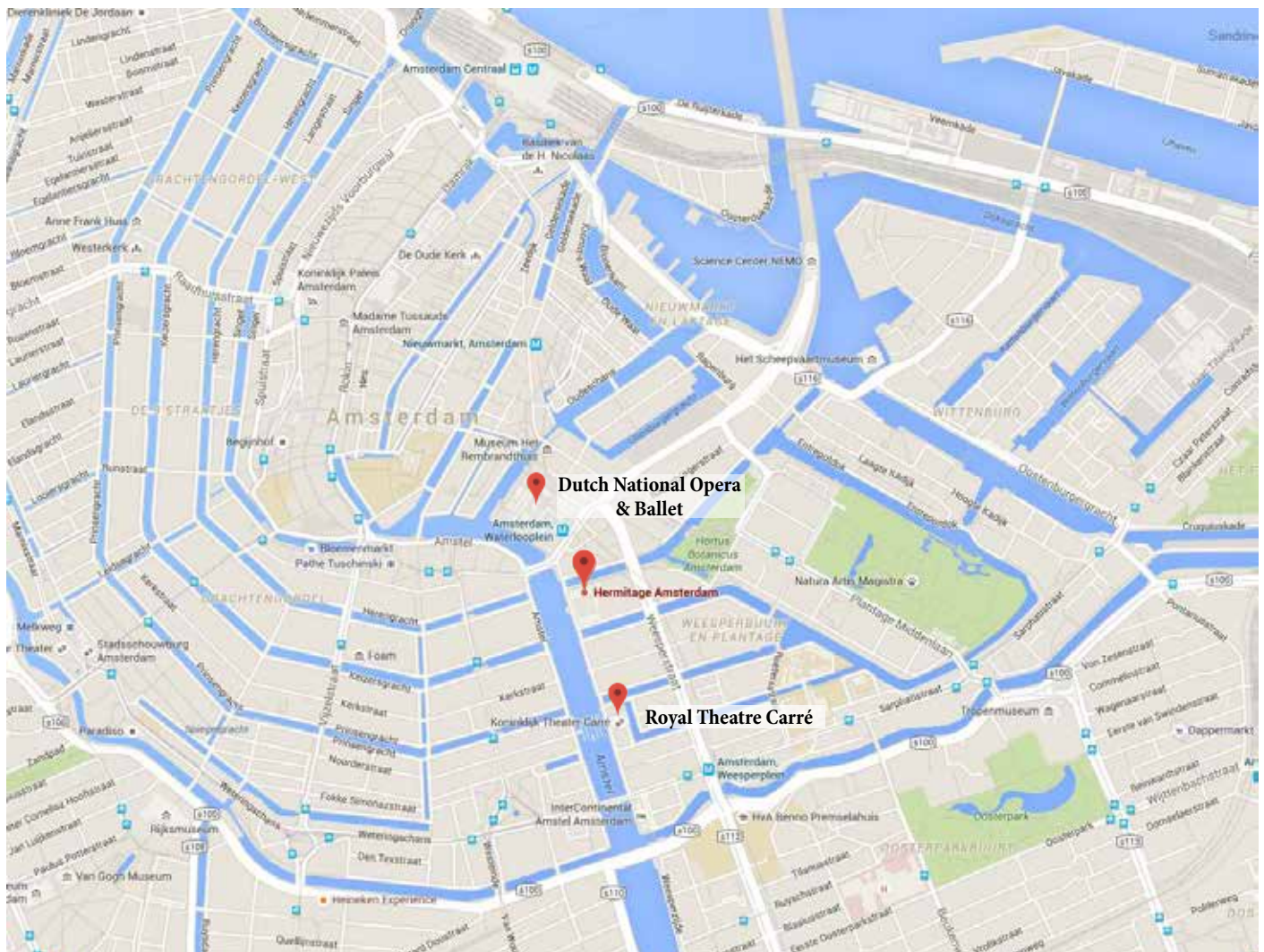
by metro (12 mins)

Stop : Amsterdam, Waterlooplein Metro 51, 53 or 54

From the National Opera & Ballet to the Royal Theatre Carré

on foot: 7 mins

Conference venues



The Opera Platform – after one year

by Luke O'Shaughnessy



The Opera Platform celebrated its first birthday on 8 May this year.

Launched at the Opera Europa Madrid conference in May 2015, Opera Europa's most ambitious project to date offers an online season of European opera from fifteen of its member companies from twelve countries, in partnership with ARTE and the European Commission.

Piloting in the relatively uncharted waters of live opera streaming, this partnership was confident at launch about little other than the strength of its programme and the commitment of those involved. An attractive programme of opera and the commitment of the partners to providing a highly accessible streaming service have indeed proved great assets to this project over the last twelve months.

The programme in this first year has been made up of twenty productions with repertoire ranging from the ABC of opera (*Aida*, *La bohème*, *Carmen*) to less familiar titles (*Król Roger*, *Straszny Dwór*, *Valentina*). These productions, each chosen to reflect the artistic strengths of a particular theatre, have been streamed from right across the European Union, in chronological order, from: Madrid, London, Helsinki, Riga, Vienna, Oslo, Brussels, Lyon, Turin, Warsaw, Berlin, Amsterdam and Stuttgart. Where else but online can such a rich diversity of opera be gathered to enjoy for free in one place?

The commitment from each partner to present these works in the best conditions is the second successful factor to note. The majority of the productions have been streamed live, subtitled in six languages, available for six months for on demand viewing, and enriched with a series of related short form material to set these productions in a broader context for the benefit of regular opera goers and curious newcomers alike.

Such a commitment to excellent presentation has taken courage, confidence and hard work from each partner. How, for instance, without such commitment, would the Komische Oper Berlin have been able to offer a live stream of the very first night of Barrie Kosky's new production of *Yevgeny Onegin* on the platform in January this year? The question, to which the partners dared make no confident predictions a year ago, relates to audiences. Will the Opera Platform find an audience? Now, with the benefit of twelve months statistics, the partnership can say that it has succeeded in finding a significant audience globally for its new service.

What do the viewing figures tell us about audiences for The Opera Platform?

The audience is significant, with over one million video views.

General visits of the site	843 815
Visits from Europe	654 319
Total Video Views	1 151 844

The audience has been consistent over the last twelve months and at their largest for live streams. Audiences peak significantly when there is a live event or a new stream; there were four in the launch month of the platform in May 2015. Partners have a significant impact on driving audiences and their high profile media campaigns, such as the one led by the Polish National Opera in November 2015, draw significant numbers of views to the platform.

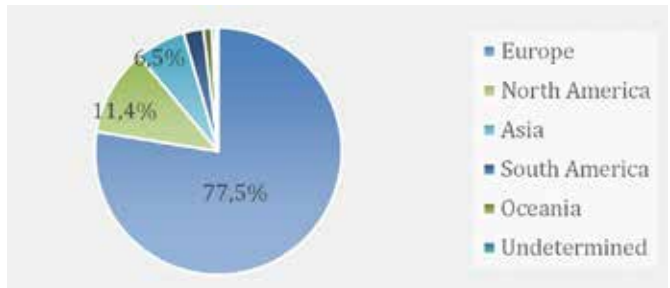
Total Video views



Over three quarters of the audience is from Europe. A significant proportion, 11%, comes from North America.

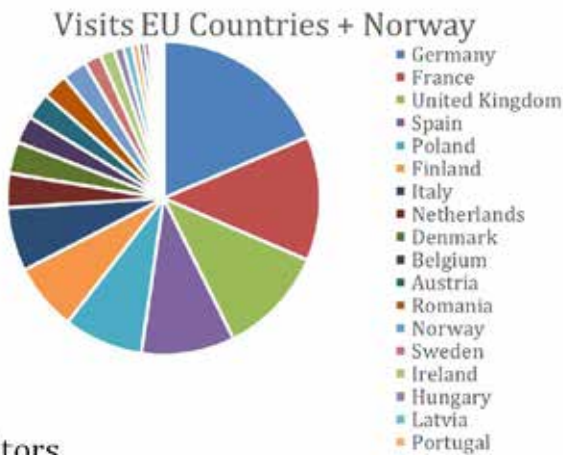
The audience from our continent is genuinely European and is not, as in the traditional national broadcaster model of streaming, weighted toward one particular member state. The size of audiences in each country correlates closely to population levels across the Union.

This graph shows the spread of audiences in Europe and exactly mirrors European demography with only Finland having a proportionally higher number of visitors to the platform in relation to its population.



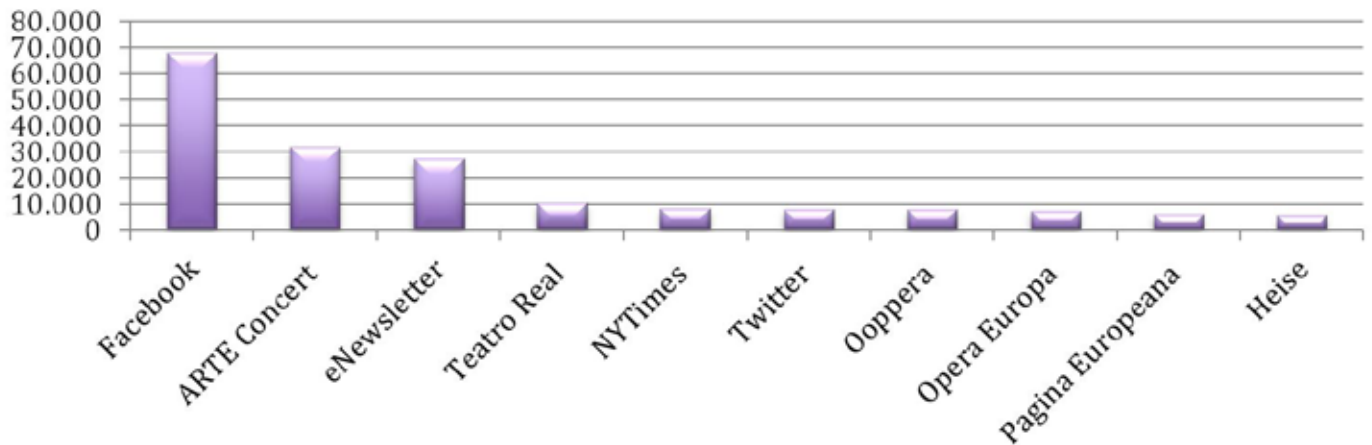
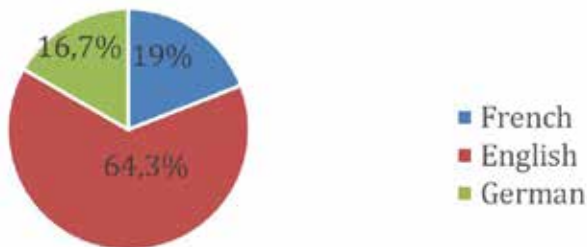
Apart from the mighty Google, Facebook is the most significant sources of traffic to The Opera Platform, followed by ARTE Concert, the project's media partner.

High profile press coverage has been responsible for attracting significant numbers of visitors to the platform, not least among them articles in The New York Times. As mentioned above, partners are also key to driving audiences, with the websites of Teatro Real and Finnish National Opera among the top ten sources of clicks. So if the viewing figures show that numbers of visitors from across the globe are considerable, what do we know about the profile of those who use the platform? This is a question on which Opera Europa is working. The team is currently analysing the results of an audience survey conducted on the site over the last month. This snapshot audit after the first year gives the current partnership impetus to continue and expand The Opera Platform. More streams from more theatres in more countries will surely add new dimensions to, and audiences for, our European season. Please join us at the session about the platform at the Amsterdam conference to find out more.



Visitors

The navigation and text on The Opera Platform is presented in three languages: English, French and German. The English version is the most consulted.



International Opera Awards

STOP PRESS

On Sunday 15 May 2016 at a ceremony in London's Savoy Theatre, an international jury awarded The Opera Platform the International Opera Award in the Accessibility category. The Award is recognition of the platform's success in making opera freely available to audiences in such numbers across the world. It was a delight to share the Award podium with distinguished colleagues, many of whom have delighted audiences on our Platform. They include: the sopranos Ermonela Jaho (Readers' Award) and Asmik Grigorian (Young Female Singer Award), Gianandrea Noseda (Conductor Award), Opéra de Lyon (Rediscovered Work Award – Le Roi Carotte), and Dutch National Opera (Opera Company Award).

Full details at www.operaawards.org



Collecting the Opera Award on behalf of The Opera Platform partnership (left to right) Joanna C Lee, who presented the Award at the ceremony in London, Waldemar Dąbrowski, General Director of Polish National Opera, Leonora Thomson, Managing Director of Welsh National Opera, and Luke O'Shaughnessy, Project Manager.

What's next?

The Opera Platform's European season brings you an exciting programme over the next 6 months. Please don't hesitate to share this news with your audiences! Share The Opera Platform's facebook posts and tweets, and contribute to our growing European support-base.

11 June	Macbeth Verdi's <i>Macbeth</i> by award-winning Viesturs Meikšāns comes live that evening in celebration of Shakespeare's 400 th anniversary.	Latvian National Opera Riga <i>Live</i>
21 June	Pikovaya Dama Spectacular new production of Tchaikovsky's <i>Pikovaya Dama</i> by Stefan Herheim, conducted by Mariss Jansons with Misha Didyk, Svetlana Ignatovich and Larissa Diadkova, just a few days after our participants will have seen it during our spring conference.	Dutch National Opera Amsterdam <i>Live</i>
1 July	In Parenthesis WWI commemoration piece <i>In Parenthesis</i> by young English composer Iain Bell – his third opera, directed by David Pountney. The libretto was inspired by Welsh poet David Jones's epic poem of 1937 and is brought to you on 1 July, marking the centenary of the Battle of the Somme.	Welsh National Opera Cardiff
8 July	Pelléas et Mélisande An amazing team made of director Katie Mitchell and conductor Esa-Pekka Salonen brings a new production of Claude Debussy's <i>Pelléas et Mélisande</i> .	Festival d'Aix-en-Provence Live (only available in Europe)
9 September	Ball im Savoy Barrie Kosky's acclaimed production of Paul Abraham's <i>Ball im Savoy</i> .	Komische Oper Berlin
27 September	Le nozze di Figaro David Bösch's new production of Mozart's <i>Le nozze di Figaro</i> is conducted by Ivor Bolton with a cast led by Stéphane Degout, Eleonora Buratto, Christiane Karg and Alex Esposito.	Dutch National Opera Amsterdam
7 October	Die Gezeichneten Franz Schreker	Opéra de Lyon
21 October	La bohème Giacomo Puccini	Teatro Regio Torino <i>Live</i>
3 November	Goplana Wladyslaw Żeleński	Polish National Opera Warsaw <i>Live</i>
9 November	Nose Dmitri Shostakovich	Royal Opera House London <i>Live</i>

First Anniversary

The Opera Platform celebrated its first anniversary during the tenth edition of the European Opera Days. Visitors to the platform viewed close to 27.000 videos from the special European Opera Days programme and the operas already on offer, as well as from the extra short videos.

Sixteen operas in full length were available during the weekend: *Reigen* from Oper Stuttgart, *La traviata* from Teatro Real Madrid, *Kullervo* from Finnish National Opera Helsinki, *Valentina* from Latvian National Opera Riga, *Götterdämmerung* from Wiener Staatsoper, *La bohème* from Den Norske Opera og Ballett Oslo, *Powder Her Face* from La Monnaie Brussels, *Aida* from Teatro Regio Torino, *Straszny Dwór* from Polish National Opera Warsaw, *The Magic Flute* from Den Norske Opera Oslo, *Yevgeniy Onegin* from Komische Oper Berlin, *Carmen*, from Opéra de Lyon, *Die Walküre* from Dutch National Opera Amsterdam, *Parsifal* from Wiener Staatsoper, *Manon Lescaut* from Latvian National Opera Riga, and the bonus *Nothing* from Glyndebourne.

The vast majority of viewers were from Europe (86%), with 17% from Finland, 16% from Germany and 10% from France!

European Opera Days 2016: Theatre of the World

by Audrey Jungers

For the tenth year running, opera houses from around Europe celebrated our art form for a festive weekend. Whether for a handful of participants or crowds of thousands, special events opened conversations and relationships with new audiences were created.

Small groups were given special access to backstage areas, while outdoor concerts in beautiful surroundings brought music to the passers-by... This year again, tens of thousands of people were offered a unique experience during the European Opera Days. Social media initiatives brought the word to many more. The #LoveOpera reached 832.000, with over 2.500.000 time-line deliveries!



(left to right) Outdoors with *West Side Story* in Como ; Dancing with Tbilisi State Opera ; A small group discovering the auditorium of SNG Opera Ljubljana ; Opera in the tram with the Gran Teatre del Liceu in Barcelona ; Picnic with opera screening organised at Polish National Opera during this weekend.

Dialog(ue) in Berlin

by Nicholas Payne

Berlin is one of the world's pre-eminent opera cities. Its three leading opera houses combine and compete to offer an unsurpassably rich diet of performances to the inhabitants of and visitors to the vibrant German capital.

Two of those companies - the Deutsche Oper on Bismarckstraße, created in 1961 in West Berlin, and the Komische Oper founded by Walter Felsenstein in 1947 on Behrensstraße in what is now Berlin Mitte – will join forces to host Opera Europa's autumn conference between 28 and 30 October 2016. The third and oldest of the companies, the Staatsoper, is currently housed at the Schillertheater, also on Bismarckstraße, while its historic home theatre Unter den Linden undergoes reconstruction prior to re-opening for 2017/18, but it should be possible for some delegates to visit the site.

The Deutsche Oper will be the location of the opening sessions on Friday afternoon 28 December and the concluding sessions on Sunday morning 30 October. The Komische Oper will be our home throughout Saturday 29 October and will host a reception that evening after the performance of *Die Zauberflöte* in Intendant Barrie Kosky's widely acclaimed production. Other operas being performed during the conference include *Rigoletto* and *Parsifal* conducted by Music Director Donald Runnicles at the Deutsche Oper; a new *Barbiere di Siviglia* directed by Kirill Serebrennikov and Kosky's staging of *Rusalka* at the Komische Oper; and *Fidelio* directed by Harry Kupfer and the Patrice Chéreau staging of *Elektra*, both conducted by Music Director Daniel Barenboim at the Staatsoper am Schillertheater.

Opera Europa's conference has been planned to coincide with one of the biannual meetings of the Deutsche Opernkonzert, the select gathering of the thirteen leading theatres of the German-speaking countries. It will be an opportunity to bring both groups together on the Friday afternoon for dialogues about topics of mutual interest and concern, such as co-productions and rights issues.

Technical & Production delegates will be offered a tour of the BühnenService Berlin, the largest theatre workshops in Germany, as well as their own dedicated visit to the Staatsoper unter den Linden development. The finals of the 9th European Opera-directing Prize will also take place during the weekend.

A full programme will be published in the next newsletter at the beginning of September.

Meanwhile, you are asked to **save the dates 28 to 30 October** for what we expect to be a short but exhilarating weekend in Berlin.



Parsifal @ Deutsche Oper



Zauberflöte @ Komische Oper



Deutsche Oper Berlin



Rusalka @ Komische Oper

Meeting of the Audio-Visual and Digital Media forum

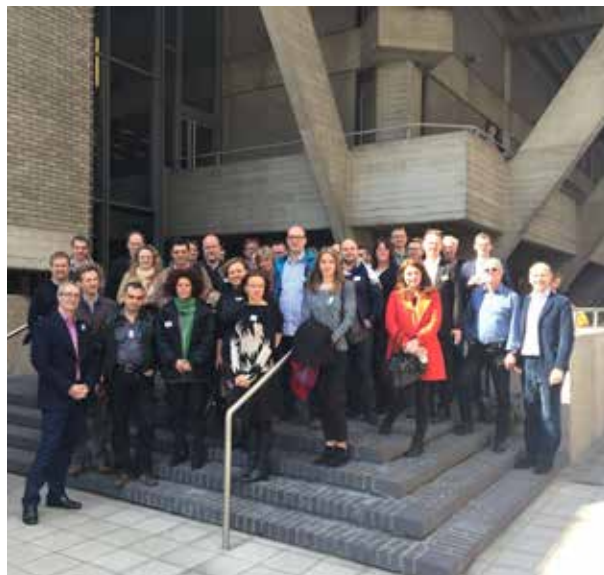
by Luke O'Shaughnessy

London was the venue for the first ever meeting of the AVDM forum outside a main Opera Europa conference. Fifty-five participants from twelve countries gathered to consider how to meet the challenge of capturing and streaming opera productions on a tight budget.

Industry experts - present and invited - offered technical, financial and artistic insights into producing opera in digital form.

The meeting held over two days in two venues offered different perspectives on streaming. In his welcome to Covent Garden, Kasper Holten, Director of Opera, set out the context for the Royal Opera House (ROH). In the UK, where no national broadcaster captures full-length productions, the ROH teams have taken on this role themselves, motivated in equal measure by the desire to extend their reach globally and to capture productions for posterity.

Opening day two at the National Theatre (NT), Alice King-Farlow, Director of Learning, set the NT's work filming productions in the context of audience development and education. David Sabel, founder of NT Live, the National Theatre's high successfully cinema screening project, offered a different perspective of scale. NT Live productions often cost many thousands of pounds to capture and broadcast, an expenditure balanced by the income from a ticket buying public in over a thousand cinemas and other venues across the world.



The Audio-Visual & Digital media forum in London

But how to get opera on the internet more cheaply? And so to the advice on the main topic of streaming - a world of free, online and on demand.

Here is a selection of the lessons to be drawn from the London forum:

- Manned cameras or robotic? When thinking about your camera set up it does not have to be either manned or robotic. A combination might suit your theatre, as it has the Finnish National Opera.
- What staff? The sensible minimum for the capture of an opera comprises a multi-camera director, a script supervisor and a producer. Extra specialist staff, while increasing staffing costs, help to guarantee quality and reduce risk when working on tight timescale and budgets.
- What preparation? The best results happen when the production team have learnt the production, ideally from attending some rehearsals, as well as working from a 'scratch tape'.
- What comes first - sound or vision? Audiences may forgive some poor shots but problems with sound and you have lost your audience.
- How to light for streaming? Good lighting for the stage and good lighting for capture are not the same. There are compromises to be found between the two.
- What compromises? Experts recognise that one can usually only achieve two of these three at any one time.

The key message from this meeting was this. There will be choices and compromises to be made to suit your aims; fewer cameras, less time, yes, but never compromise on people or expertise.

The AVDM forum has an invitation to Helsinki in Spring 2017 for a second meeting, built around the excellent new streaming installation at the Finnish National Opera. Meanwhile, join us in Amsterdam to plan the next phase of The Opera Platform.

Meeting of the Human Resources forum

by Gerald Philippe

Opera Europa's Human Resources Forum held its annual meeting in London, at the invitation of the Royal Opera House, Covent Garden. Twenty five HR Managers from eleven different countries gathered for two and a half days of meetings and exchanges.

The programme included a one day excursion to the High House Production Park in Thurrock with a visit of the ROH Costume Centre, the ROH Production Workshops and The Backstage Centre. Delegates further received an insight into the successful Apprenticeship Scheme of the ROH and met some of the apprentices, who shared their experience and answered questions. The other companies represented introduced their schemes and a global discussion followed on the various challenges apprenticeship is currently facing. It was a highly interesting and rewarding day. Other topics of discussion and exchange included training and internal communication with a presentation of



The Human Resources forum in London

the intranets from various houses and the way internal communication is handled. Suggested topics for future meetings were also collected. The Forum further expressed the wish to meet again with the Technical and Production Forum in order to discuss common issues and interests. This could take place during Opera Europa's autumn conference in Berlin. The discussions continued in the interval of *Lucia di Lammermoor* and around a group dinner in a brasserie near Covent Garden.

Meeting of the Costume forum

Opera Europa's Costume, Wig and Make-up Forum held its annual meeting in Berlin within the premises of the Deutsche Oper and the Komische Oper. The Forum had a record attendance of 68 delegates from 16 different countries, including colleagues from Northern America.

The Costumes, Wig and Make-up departments were evenly represented.

The programme included joint and separate sessions. The three Berlin opera houses gave a presentation of the opera landscape in the German capital where costumes and sets workshops are shared. The delegates visited the different workshops of the houses as well as the Bühnenservice, the central workshops. The pros and contras of that functioning mode were vividly discussed. The Make-up and Wigs colleagues had a few very stimulating workshops and visited the company Kryolan, one of the most famous make-up brands.

The Royal Danish Opera, the Glyndebourne Festival and Opera Vlaanderen presented their workshops and the way they operate. The meeting ended with a presentation of different training schemes in Germany, France and in the UK. A discussion followed on the challenges the departments are facing in term of education. The group aims to take a lead in this area in the future.

Topics for future meetings are not missing. The steering group will meet in Stuttgart in autumn and work on the agenda for next year's meeting.



The Costume, Wig and Make-up forum in London

List of Members

Opera Europa counts 165 members in 41 countries.

Argentina

Buenos Aires, Teatro Colón

Austria

Bregenz, Bregenzer Festspiele
Klagenfurt am Wörthersee, Stadttheater Klagenfurt
Krems, Ernst Krenek Institut
Linz, Landestheater Linz
Wien, Theater an der Wien
Wien, Volksoper Wien
Wien, Wiener Staatsoper
Wien, Wiener Taschenoper

Belarus

Minsk, National Academic Bolshoi Opera and Ballet
Theatre of the Republic of Belarus

Belgium

Antwerpen / Gent, Opera Vlaanderen
Brussels, La Monnaie / De Munt
Gent, LOD
Liège, Opéra Royal de Wallonie-Liège

Brazil

São Paulo, Teatro Municipal de São Paulo

Bulgaria

Sofia, Sofia National Opera and Ballet

Chile

Santiago, Teatro Municipal de Santiago

Croatia

Zagreb, Croatian National Theatre in Zagreb

Czech Republic

Brno, National Theatre Brno
Ostrava, National Moravian-Silesian Theatre
Prague, Národní divadlo / The National Theatre Prague

Denmark

Aarhus, Den Jyske Opera / Danish National Opera
Copenhagen, Royal Danish Opera

Estonia

Tallinn, Estonian National Opera

Finland

Helsinki, Finnish National Opera and Ballet
Savonlinna, Savonlinna Opera Festival

France

Aix-en-Provence, Festival d'Aix-en-Provence
Bordeaux, Opéra national de Bordeaux
Caen, Théâtre de Caen
Dijon, Opéra de Dijon
Lille, Opéra de Lille
Lyon, Opéra national de Lyon
Massy, Opéra de Massy
Montpellier, Opéra Orchestre national Montpellier
Languedoc-Roussillon
Nancy, Opéra national de Lorraine
Nice, Opéra de Nice

Paris, Opéra-Comique

Paris, Opéra national de Paris

Paris, Théâtre du Châtelet

Paris, Les Talens Lyriques

Rouen, Opéra de Rouen Haute-Normandie

Strasbourg, Opéra national du Rhin

Toulouse, Théâtre du Capitole

Georgia

Tbilisi, Tbilisi State Opera and Ballet Theatre

Germany

Augsburg, Stadttheater

Berlin, Deutsche Oper

Berlin, Komische Oper

Bielefeld, Theater Bielefeld

Bonn, Oper Bonn

Braunschweig, Staatstheater

Dortmund, Theater Dortmund

Düsseldorf, Deutsche Oper am Rhein Düsseldorf-Duisburg

Essen, Aalto Theater

Giessen, Stadttheater Giessen

Heidelberg, Theater der Stadt Heidelberg

Karlsruhe, Badisches Staatstheater Karlsruhe

Köln, Opera der Stadt Köln

Magdeburg, Theater Magdeburg

Munich, Bayerische Staatsoper

Stuttgart, Staatsoper Stuttgart

Wiesbaden, Camerata Nuova

Wiesbaden, Hessisches Staatstheater

Greece

Athens, Greek National Opera

Hungary

Budapest, Armel Opera Competition and Festival

Budapest, Hungarian State Opera

Iceland

Reykjavik, Icelandic Opera

Ireland

Dublin, Opera Theatre Company

Wexford, Wexford Festival Opera

Israel

Tel Aviv, Israëli Opera

Italy

Bari, Teatro Petruzzelli

Bergamo, Teatro Donizetti

Bologna, Teatro Comunale di Bologna

Bolzano, Fondazione Haydn

Como, Teatro Sociale di Como AsLiCo

Genova, Teatro Carlo Felice

Jesi, Fondazione Pergolesi Spontini

Macerata, Macerata Opera Festival

Milano, Teatro alla Scala

Milano, Accademia La Scala

Milano, Centro di Ricerca ASK - Università Bocconi

Modena, Associazione Teatrale Emilia Romagna
 Napoli, Teatro del San Carlo
 Palermo, Teatro Massimo
 Parma, Teatro Regio
 Pesaro, Rossini Opera Festival
 Reggio Emilia, I Teatri Reggio Emilia
 Roma, Teatro dell'Opera di Roma
 Torino, Teatro Regio
 Trieste, Teatro Verdi
 Venezia, Fondazione Teatro La Fenice

Kazakhstan

Astana, Astana Opera House

Korea

Seoul, Korean National Opera

Latvia

Riga, Latvian National Opera

Lithuania

Vilnius, Lithuanian National Opera

Luxembourg

Luxembourg, Grand Théâtre de la Ville de Luxembourg

Netherlands

Amsterdam, Nationale Opera & Ballet
 Den Haag, Opera2day
 Enschede, Nationale Reisopera
 Maastricht, Opera Zuid
 Rotterdam, Operadagen

Norway

Bergen, Bergen National Opera
 Bergen, Bergen International Festival
 Oslo, OperaNorge
 Oslo, Den Norske Opera og Ballett
 Trondheim, Trondheim Orchester

Oman

Muscat, Royal Opera House

Poland

Krakow, Capella Cracoviensis
 Poznań, Opera Poznań
 Warsaw, Opera Narodowa / Teatr Wielki

Portugal

Lisboa, Teatro Nacional de São Carlos

Romania

Bucharest, Bucharest National Opera
 Cluj, Cluj-Napoca Romanian National Opera

Russia

Moscow, Helikon Opera
 Moscow, Novaya Opera
 Moscow, Bolshoi Theatre
 Moscow, Moscow Children's Opera Theatre
 Moscow, Stanislavsky Music Theatre
 Rostov-on-Don, Rostov State Opera and Ballet
 St Petersburg, Mikhailovsky Theatre
 St Petersburg, Mariinsky Theatre

Serbia

Belgrade, Madlenianum Opera and Theatre
 Belgrade, National Theatre Belgrade

Slovenia

Ljubljana, Slovene National Theatre

Spain

Astigarraga, Intermezzo
 Barcelona, Fundacio del Gran Teatre del Liceu
 Bilbao, ABAO
 Madrid, Teatro de la Zarzuela
 Madrid, Teatro Real de Madrid
 Oviedo, Fundación Opera de Oviedo
 Peralada, Festival Internacional de Peralada
 Sevilla, Teatro de la Maestranza
 Tenerife, Auditorio de Tenerife
 Valencia, Palau de les Arts

Sweden

Göteborg, GöteborgsOperan
 Karlstad, Värmlandsoperan
 Malmö, Malmö Opera
 Stockholm, Royal Swedish Opera - Kungliga Operan
 Umeå, NorrlandsOperan

Switzerland

Basel, Theater Basel
 Biel, Theater und Orchester Biel Solothurn
 Genève, Grand Théâtre de Genève
 St. Gallen, Theater St Gallen
 Zürich, Opernhaus Zürich
 Zürich, Il Pomo d'Oro

Turkey

Ankara, Turkish State Opera

Ukraine

Lviv, Lviv National Academic Opera and Ballet Theatre

United Kingdom

Belfast, Northern Ireland Opera
 Birmingham, Birmingham Opera Company
 Cardiff, Music Theatre Wales
 Cardiff, Welsh National Opera
 Edinburgh, Edinburgh International Festival
 Garsington, Garsington Festival
 Glasgow, Scottish Opera
 Glyndebourne, Glyndebourne Festival
 Leeds, Opera North
 London, English National Opera
 London, Hackney Empire
 London, Independent Opera at Sadler's Wells
 London, National Opera Studio
 London, Opera Holland Park
 London, Opera Rara
 London, Philharmonia Orchestra
 London, Royal National Theatre
 London, Royal Opera House
 London, Theatre Projects

Save the dates

16 -18 June 2016

Spring Conference – Theatre of the World, Nationale Opera & Ballet, Amsterdam, Netherlands

21 - 26 August 2016

Opera Management Course – Bregenzer Festspiele, Bregenz, Austria

28-29 September 2016

Continuous Professional Development (RESEO) - La Maison de la Danse Lyon

13 - 15 October 2016

Meeting of the Marketing and Communications forum - Opéra national de Paris France

28 -30 October 2016

Autumn Conference - Deutsche Oper and Komische Oper, Berlin, Germany

28-29 November 2016

RESEO Autumn Conference, - Evaluation in Arts Education, Opéra National de Paris



FESTIVAL VERDI

Parma and Busseto, 1-30 October 2016

DON CARLO

Conductor DANIEL OREN Staging CESARE LIEVI

GIOVANNA D'ARCO

Conductor RAMON TEBAR
Staging SASKIA BODDEKE and PETER GREENAWAY

I MASNADIERI

Conductor SIMON KREČIČ Staging LEO MUSCATO

IL TROVATORE

Conductor MASSIMO ZANETTI Staging ELISABETTA COURIR

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