

# opera europa

Autumn 2020 N°70

## CONFERENCE

The professional association of opera houses and festivals in Europe



**LIFE AFTER LOCKDOWN**

# OPEN!

#oper

PREMIERE **DIE LUSTIGE WITWE** 17.10.20 Lehár | Fritzsch, Köhler **AIDA** 12.12.20 Verdi | Willig, Hadžiahmetović **DIE SCHWEIGSAME FRAU** 24.1.21 Strauss | Fritzsch, Clément **HERCULES** 19.2.21 Händel | Mortensen, Visser **DER BARBIER VON SEVILLA** 27.3.21 Rossini | Limburg, Berger **REISE DER HOFFNUNG** UA 16.5.21 Jost | Willig, Mundruczó **WOZZECK** 26.6.21 Berg | Brown, Didenko **REVIVAL** **DIE ZAUBERFLÖTE** Mozart | Willig, Peters **DON GIOVANNI** Mozart | Willig, Visser **HÄNSEL UND GRETEL** Humperdinck | Limburg, Thorwald **HOFFMANN'S ERZÄHLUNGEN** Offenbach | Willig, Visser **LA TRAVIATA** Verdi | Limburg, Thorwald **MY FAIR LADY** Lerner & Loewe | Wagner, Brown **ROBERTO DEVEREUX** Donizetti | Limburg, Fehr **TOLOMEO, RE D'EGITTO** Händel | Sardelli, Lazar **TURANDOT** Puccini | Willig, Cherstich  
EXTRAS **44. INTERNATIONALE HÄNDEL-FESTSPIELE 2021** **LIEDERABENDE** **OPERN-GALAS** **DAS TAGEBUCH DER ANNE FRANK** 11.5.21

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**20/21**  
**BADISCHES STAATS**  
**THEATER** KARLSRUHE

## LIFE AFTER LOCKDOWN

The September edition of the magazine OPERA gathers together under the heading *Corona Chronicles* the responses to the current crisis of 31 opera-house bosses around the world, sharing their hopes, fears and solutions. All offer honest and responsible reactions, with several from continental Europe showing early signs of renewed life after lockdown.

Joan Matabosch in Madrid, Barbara Minghetti from Macerata and Lilli Paasikivi of Helsinki present evidence of successful, albeit adapted-to-circumstances, re-openings and strong audience support. Aviel Cahn in Geneva, Waldemar Dąbrowski in Warsaw, Serge Dorny for Munich, Per Boye Hansen in Prague, Hein Mulders from Essen and Sebastian Schwarz at Turin are all able to announce carefully curated plans for their 2020/21 seasons. In these and other cases, those plans take account of public health restrictions, but there is cautious optimism that they can be delivered to an appreciative public.

This year has been a crash course in understanding and deploying technology as a means to maintain contact with audiences. OperaVision has played its part, with viewing figures now topping 11 million. Everyone acknowledges that streaming is here to stay, and that digital will play an increasing role in popularising opera. Equally, there is a conviction that live contact between performers and audiences remains the essence of opera, and that it is our primary task to restore it.

The process will require change and take time. The cost is and will be significant, as shown by the sobering analysis of our summer survey on pages 14 and 15 of this newsletter. Opera Europa has been busy during the spring and summer coordinating its members' concerns and facilitating responses through regular conference calls of specialist groups. That will continue this autumn, but we also plan three larger initiatives at monthly intervals in September, October and November.

First up is our reconvened **joint-forum on 24 and 25 September**. Its programme has been re-calibrated to address current imperatives under the title **Reconnecting with Audiences**. Because of continuing travel and quarantine restrictions, we recognise that most potential delegates will not yet be ready to make the journey to Zagreb, as previously planned. We have therefore reconfigured the sessions, so they may be accessed by internet. **Please find the programme on the following pages 4 and 5** together with registration details.

**World Opera Day** on 25 October is the central pillar of our autumn programme and is a joint project with OPERA America and Ópera Latinoamérica designed to be shared worldwide. OperaVision is collaborating with Opera for Peace – Leading Young Voices of the World on bringing together some 30 artists from 6 continents for a unique celebration of what opera offers to society today. Read more about this initiative on pages 6 and 7.

Bergamo, the birthplace of Donizetti, was planned as the location for this year's autumn conference. After the hardship endured by the city at the epicentre of the pandemic in Italy, it would be a powerful symbol of renewal to gather at the renovated Teatro Donizetti during its Festival, but we believe it more judicious to postpone such a reunion until November 2021. Instead, we are working on up to three mini-conferences at member theatres which may be easily accessed by car and train and regular flights from major centres. We shall delay registration until October, while we explore practical options. Read more on page 12.

**Nicholas Payne**

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## CREATING LIFE AFTER LOCKDOWN



(Dis)lanz | Oper Graz | Werner Kneitsch



Attila | Sofia Opera



Laila | Finnish National Opera | Ekho Collective



In cambiale di matrimonio | Rossini Opera Festival



La traviata | Teatro Real | ©Javier del Real

**Camerata  
Nuova**



### Transforming Opera

Camerata Nuova with the winners of the EOP - European Opera Directing Prize - has taken the initiative to explore ways of producing operas within existing restrictions and how such performances may attract visitors, in the framework of a project called Transforming Opera.

Three operas have been selected and each has been worked on by an international team:

- **Die tote Stadt**, Erich Wolfgang Korngold  
Creative team **Andrea Bernard (IT)**, **Julia Burbach (DE)**, **Cécile Trémolières (FR)** and **Alberto Beltrame (IT)**
- **Pelléas et Mélisande**, Claude Debussy  
Creative team **Ilaria Lanzino (IT)**, **Sergej Morozov (RU)**, **Sam Brown (GB)** and **Thaddeus Strassberger (US)**
- **Edgar**, Giacomo Puccini  
Creative team **Max Hoehn (GB)**, **Ana Ines Jabares Pita (ES)** and **Thaddeus Strassberger (US)**

The result will be low-budget productions of a maximum duration of 75 minutes that can be performed live in flexible spaces with the smallest instrumentation and orchestra.

**We are looking for theatres or festivals that are interested in adopting these concepts and implementing them themselves.**

Please contact [armin.kretschmar@camerata-nuova.com](mailto:armin.kretschmar@camerata-nuova.com) for more information.



# RECONNECTING WITH AUDIENCE

JOINT FORUM ONLINE 24-25 SEPTEMBER 2020

This programme is designed especially for members working in Audio-Visual & Digital Media; Education; Fundraising; Marketing & Communications. It explores key issues for European theatres, as they seek to regain the confidence of audiences under changed conditions during the new season.

- How may the pattern of booking tickets change?
- Might customer loyalty be strengthened by shared hardship?
- Will education initiatives become better integrated into main planning?
- How can digital initiatives interact and leverage live theatre audiences?
- What is the most persuasive 'ask' for philanthropy in these times?

Expert presentations will be supplemented by virtual round-table debates, during which delegates will be encouraged to participate. Each of Thursday afternoon and Friday morning will be divided into two 75-minute sessions, separated by a half-hour break, in order to provide focus for delegates wherever they may be.

## Thursday 24 September

Session 1

14.30 **Welcome** from Opera Europa team

14.40 **Keynote on opportunities of renewal**  
Nora Schmid or Jörg Rieker (Graz)

15.00 **Roundtable debate**  
Monica Fracassetti (Venezia), Christiane Hein (Hannover), Mirjana Plath (Volksoper Wien), Ema Proso Šepec (Zagreb) moderated by Nicholas Payne

15.45 Break

Session 2

16.15 **Retaining loyalty of stakeholders and subscribers**  
Matthias Schloderer and Karla Hirsch (Munich)

16.45 **Roundtable debate**  
Corinne Baroni (Novara), Florian Brunner (Linz), Camille Claverie (Paris), Andrea Compagnucci (Bergamo), Ilaria Mazzoccoli (Genova), Damian Purczyński (Poznań), moderated by Matthias Schloderer

17.30 End of afternoon sessions

## Friday 25 September

Session 3

10.30 **Deploying artists and technicians in educational projects**  
Jane Davidson and Nicola Smith (Glasgow)

11.00 **Interactive debate**  
Moderated by Audrey Jungers

11.30 Break

Session 4

12.00 **Creating digital content to motivate audience engagement**  
Laura de By and Frederik Furnee (Amsterdam), Natalia Lipińska and Maja Kluczyńska (Warsaw), Chris Shipman (London ROH), Luke O'Shaughnessy and Roger Flores (OperaVision)

13.15 **FEDORA's transnational giving platform**  
Edilia Gänz

13.30 End of sessions

## Registration

All sessions available to registered Opera Europa members on Zoom

Registration fee 40€

Register via [celia@opera-europa.org](mailto:celia@opera-europa.org)

## WORLD OPERA DAY 2020

25 OCTOBER



**World Opera Day is an occasion to share the joy of song with all people.**

This year, when everyone's lives have been affected by the global pandemic, and the world's social injustices have gained visibility and touched wider communities, the healing power of music and art is needed more than ever. Human beings are resilient and will ultimately survive the hardships following confinement. They need to be motivated by a higher purpose; one which involves standing firm for a free society with equal chances. Well-being is a condition of both body and spirit.

We aspire to a culture which is both local and global. It must belong to and be inclusive of all those within its community. At the same time, it must embrace a diverse but connected world. Opera is an international language, and its stories reflect the values of freedom and tolerance.



That is why we have chosen Beethoven, in the 250th anniversary of his birth, as our emblem for 2020. A giant of musical creativity, he also embodies the humanitarian message of universal brotherhood, which inspires our programme for 25 October. Our online platform OperaVision will offer vocal performances from six continents alongside messages from ambassadors worldwide.

**What do opera, song and culture, mean to you and to your theatre and community? What benefits do they bring to society as a whole?**

We encourage all members to join the campaign to engender awareness of opera, because its purpose is to ensure the survival of all we hold most dear. You must decide how best to contribute, depending on the resources at your disposal this year. You may be able to present a live event in a theatre or outdoors; or you may choose to host an online event supported by social media. You may like to perform music by Beethoven, on whatever scale, but he is not mandatory. Each of you is free to make the case for opera in the way you believe tells the strongest story in your own environment.

Please share your plans with [celia@opera-europa.org](mailto:celia@opera-europa.org), so that we may publicise them on our dedicated website [www.worldoperaday.com](http://www.worldoperaday.com) where you will also find the World Opera Day logo.

**World Opera Day 2020 will be a vital staging-post on opera's road to recovery.**

Nicholas Payne  
Director of Opera Europa



## WORLD OPERA DAY ON OPERAVISION

World Opera Day will be celebrated on OperaVision and other media with a special concert being curated in collaboration with Opera for Peace – Leading Young Voices of the World.

Opera for Peace was launched last year, during Opera Europa's conference in Strasbourg. It is a new cultural movement reflecting the reality of today's globalised world, building our cultural and creative future together through passion and determination. It believes in the strength of connecting nations and transcending differences through unifying communication of opera. Working closely with opera houses, institutions, and international organisations, it aspires to facilitate understanding by identifying, supporting and guiding the world's next generation of opera stars. These young artists are ambassadors for positive universal values.



Raehann Bryce-Davis



Rihab Chaieb



Chuma Sijeqa

The artists will be representing six continents and will be recorded in 15 different locations. Australian soprano Nicole Car, along with French soprano Elsa Dreisig and Mexican tenor Leonardo Sánchez, will be in Paris. New York will be the location for Lawrence Brownlee, Raehann Bryce-Davis, Alec Carlson, Anthony Roth Costanzo, Brian Jagde, Isabel Leonard and Gabriella Reyes. Moscow offers Victoria Karkacheva and Dmitry Korchak; Berlin Sawan Al-Bahiti and René Barbera; Munich Etienne Dupuis, Hyesang Park and Golda Schultz; Toronto Joyce El-Khoury and Rihab Chacib. Zeina Barhoum will sing from a historical setting in Jordan; Vuvu Mpofu and Chuma Sijeqa from among South African vineyards. Further recordings will be made in China, North and South America.

This unique compilation is being offered by the artists and the producers as their contribution to World Opera Day and the values of inclusion which it espouses.

The music will be supplemented by short video messages from a few prominent people who support the campaign, including the Chinese artist Ai Weiwei, Spanish architect Santiago Calatrava, Belgian composer and organist Bernard Foccroulle, American theatre director and teacher Peter Sellars and Polish Nobel-Prizewinning writer Olga Tokarczyk.



William Guanbo Su



Anthony Roth Costanzo



Brian Jagde



Isabel Leonard



Joyce El Khoury



Ai Wei Wei



## OPERA EUROPA MEMBERS 2020

Opera Europa currently serves 203 members from 43 countries

Albania, Tirana, National Theatre of Opera & Ballet  
Austria, Bregenz, Bregenzer Festspiele  
Austria, Graz, Oper Graz  
Austria, Klagenfurt, Stadttheater Klagenfurt  
Austria, Krems, Ernst Krenek Institut  
Austria, Linz, Landestheater Linz  
Austria, Salzburg, Salzburger Landestheater  
Austria, Wien, Theater an der Wien  
Austria, Wien, Volksoper Wien  
Austria, Wien, Wiener Sängerknaben Konzertsaal MuTh  
Austria, Wien, Wiener Staatsoper  
Azerbaijan, Baku, Théâtre d'Etat de l'Opéra & du Ballet  
Belgium, Antwerpen, Opera Ballet Vlaanderen  
Belgium, Antwerpen, The Airport Society  
Belgium, Bruxelles, La Monnaie | De Munt  
Belgium, Gent, LOD  
Belgium, Liège, Opéra Royal de Wallonie  
Bulgaria, Sofia, Sofia National Opera  
**China, Beijing, National Centre for the Performing Arts**  
Croatia, Zagreb, Hrvatsko narodno kazalište u Zagrebu  
Czechia, Brno, National Theatre Brno  
Czechia, Ostrava, National Moravian-Silesian Theatre  
Czechia, Prague, Narodni Divadlo  
Denmark, Aarhus, Den Jyske Opera  
Denmark, Copenhagen, Royal Danish Opera  
Denmark, Hellerup, NordicOpera  
Estonia, Tallinn, Estonian National Opera  
Finland, Helsinki, Finnish National Opera  
Finland, Helsinki, Opera BOX  
Finland, Helsinki, Teatro Productions Oy  
Finland, Savonlinna, Savonlinna Opera Festival  
**Finland, Tampere, Tampere Opera**  
France, Aix-en-Provence, Festival d'Aix-en-Provence  
France, Baugé, Opera de Baugé  
France, Bordeaux, Opéra national de Bordeaux  
France, Caen, Théâtre de Caen  
France, Dijon, Opéra de Dijon  
France, Lille, Le Concert d'Astrée  
France, Lille, Opéra de Lille  
France, Lyon, Opéra national de Lyon  
**France, Metz, Opéra-Théâtre de Metz**  
France, Montpellier, Opéra Orchestre National  
France, Nancy, Opéra national de Lorraine  
France, Nice, Opéra de Nice  
France, Paris, Les Arts Florissants  
France, Paris, Les Talens Lyriques  
France, Paris, Opéra Comique  
**France, Paris, Opera Fuoco**  
France, Paris, Opéra national de Paris  
France, Paris, Théâtre des Champs-Élysées  
France, Paris, Théâtre du Châtelet  
France, Paris, Théâtre et Musique  
France, Poitiers, Opéra in Situ  
France, Rouen, Opéra de Rouen Normandie  
France, Strasbourg, Opéra national du Rhin  
France, Toulouse, Théâtre du Capitole  
Georgia, Tbilisi, Tbilisi State Opera & Ballet Theatre  
Germany, Augsburg, Stiftung Staatstheater Augsburg  
**Germany, Bad Wildbad, Rossini in Wildbad**  
**Germany, Bayreuth, Bayreuth Baroque**  
Germany, Berlin, Komische Oper  
Germany, Bonn, Theater Bonn  
Germany, Braunschweig, Staatstheater Braunschweig  
Germany, Detmold, Landestheater Detmold  
Germany, Dortmund, Theater Dortmund  
Germany, Düsseldorf - Duisburg, Deutsche Oper am Rhein  
Germany, Essen, Aalto Musiktheater Essen  
Germany, Frankfurt, Oper Frankfurt  
Germany, Giessen, Stadttheater Giessen  
Germany, Hannover, Staatsoper Hannover  
Germany, Heidelberg, Theater der Stadt Heidelberg  
Germany, Karlsruhe, Badisches Staatstheater Karlsruhe  
Germany, Köln, Bühnen der Stadt Köln  
Germany, Leipzig, Oper Leipzig  
Germany, Magdeburg, Theater Magdeburg  
Germany, Mainz, Staatstheater Mainz  
**Germany, Mannheim, Nationaltheater Mannheim**  
Germany, München, Bayerische Staatsoper München  
**Germany, Nürnberg, Staatstheater Nürnberg**  
**Germany, Oldenburg, Oldenburgisches Staatstheater**  
Germany, Saarbrücken, Saarländisches Staatstheater  
Germany, Stuttgart, Staatsoper Stuttgart  
Germany, Wiesbaden, Camerata Nuova  
Germany, Wiesbaden, Hessisches Staatstheater  
Germany, Wuppertal, Wuppertaler Bühnen  
GD Luxembourg, Grand Théâtre de la Ville de Luxembourg  
Greece, Athens, Greek National Opera  
Hungary, Budapest, Hungarian State Opera  
Iceland, Reykjavik, Icelandic Opera  
India, Mumbai, National Centre for the Performing Arts  
Ireland, Dublin, Irish National Opera  
Ireland, Waterford, Blackwater Valley Opera Festival  
Ireland, Wexford, Wexford Festival Opera  
Israel, Tel Aviv, Israëli Opera  
Italy, Bari, Fondazione Petruzzelli  
Italy, Bergamo, Fondazione Donizetti  
Italy, Bologna, Teatro Comunale di Bologna  
Italy, Bolzano, Fondazione Orchestra Haydn  
Italy, Brescia, Teatro Grande di Brescia  
Italy, Como, Teatro Sociale di Como AsLiCo



**Italy, Firenze, Fondazione Mascarade Opera**

Italy, Firenze, Maggio Musicale Fiorentino  
 Italy, Jesi, Fondazione Pergolesi Spontini  
 Italy, Macerata, Associazione Arena Sferisterio  
 Italy, Milano, Accademia La Scala  
 Italy, Milano, Teatro alla Scala  
 Italy, Modena, Associazione Teatrali Emilia-Romagna ATER  
 Italy, Modena, Fondazione Teatro Comunale di Modena  
 Italy, Napoli, Teatro di San Carlo  
 Italy, Novara, Teatro Coccia di Novara  
 Italy, Palermo, Teatro Massimo  
 Italy, Parma, Teatro Regio di Parma  
 Italy, Pesaro, Rossini Opera Festival  
 Italy, Reggio Emilia, Fondazione I Teatri  
 Italy, Roma, Teatro dell'Opera di Roma  
 Italy, Torino, Teatro Regio di Torino  
 Italy, Venezia, Palazzetto Bru Zane  
 Italy, Venezia, Teatro La Fenice di Venezia  
 Japan, Tokyo, New National Theatre  
 Kazakhstan, Nur-Sultan, State Opera & Ballet Theatre  
 Latvia, Riga, Latvian National Opera & Ballet  
 Lithuania, Klaipeda, Klaipeda State Music Theatre  
 Lithuania, Vilnius, Lithuanian National Opera  
 Malta, Valletta, Teatru Manoel  
 Malta, Victoria, Teatru tal-Opera Aurora  
**Monaco, Monte-Carlo, Opéra de Monte-Carlo**  
 Netherlands, Amsterdam, Nationale Opera & Ballet  
 Netherlands, Amsterdam, World Opera Lab  
 Netherlands, Den Haag, OPERA2DAY  
 Netherlands, Enschede, Nederlandse Reisopera  
 Netherlands, Maastricht, Opera Zuid  
 Netherlands, Rotterdam, Operadagen  
**New Zealand, Auckland, New Zealand Opera**  
 Norway, Bergen, Bergen National Opera  
 Norway, Oslo, Den Norske Opera & Ballett  
 Norway, Oslo, OperaNorge  
 Norway, Trondheim, Trondheim Symfoniorkester  
 Oman, Muscat, Royal Opera House Muscat  
**Poland, Bydgoszcz, Opera Nova in Bydgoszcz**  
 Poland, Gdansk, Opera Bałtycka w Gdansk  
 Poland, Krakow, Capella Cracoviensis  
 Poland, Poznań, Teatr Wielki - Opera Poznan  
**Poland, Szczecin, Opera na Zamku w Szczecinie**  
 Poland, Warsaw, Opera Narodowa / Teatr Wielki  
 Portugal, Lisboa, Ópera do Castelo  
**Portugal, Lisboa, Fundação Calouste Gulbenkian**  
 Russia, Moscow, Bolshoi Theatre  
 Russia, Moscow, Helikon Opera - Moscow Music Theatre  
 Russia, Moscow, Moscow State Children's Music Theatre  
 Russia, Moscow, Novaya Opera of Moscow  
 Russia, Moscow, Stanislavsky Music Theatre  
 Russia, Novosibirsk, State Opera & Ballet Theatre

Russia, St. Petersburg, Mikhailovsky Theatre  
 Serbia, Belgrade, Madlenianum Opera & Theatre  
 Slovenia, Ljubljana, Slovene National Theatre  
 Spain, Astigarraga, Intermezzo Programaciones Musicales  
 Spain, Barcelona, Gran Teatre del Liceu  
 Spain, Bilbao, ABAO  
 Spain, Madrid, Teatro de la Zarzuela  
 Spain, Madrid, Teatro Real de Madrid  
 Spain, Oviedo, Opera de Oviedo  
 Spain, Peralada, Festival Castell de Peralada  
 Spain, Santa Cruz, Auditorio de Tenerife  
 Spain, Sevilla, Teatro de la Maestranza  
 Spain, Valencia, Palau de les Arts Reina Sofia  
 Sweden, Drottningholm, Drottningholms Slottsteater  
 Sweden, Göteborg, GöteborgsOperan  
 Sweden, Karlstad, Värmlandsoperan  
 Sweden, Malmö, Malmö Opera & Musikteater  
 Sweden, Stockholm, Folkoperan  
 Sweden, Stockholm, Royal Swedish Opera  
 Sweden, Umeå, NorrlandsOperan  
 Switzerland, Basel, Theater Basel  
 Switzerland, Biel / Bienne, Theater Orchester Biel Solothurn  
 Switzerland, Fribourg, Nouvel Opéra Fribourg  
 Switzerland, Geneva, Grand Théâtre de Genève  
**Switzerland, Lausanne, Agora**  
 Switzerland, St. Gallen, Konzert & Theater St.Gallen  
 Switzerland, Zürich, Opernhaus Zürich  
 Turkey, Ankara, Directorate General of the State Opera  
 Ukraine, Kharkiv, Kharkiv State Opera & Ballet Theatre  
 Ukraine, Kyiv, Kyiv National Operetta Theatre of Ukraine  
 Ukraine, Kyiv, National Opera House of Ukraine  
 Ukraine, Kyiv, Open Opera Ukraine  
 Ukraine, Lviv, Lviv National Opera & Ballet Theatre  
 United Kingdom, Alresford, The Grange Festival  
 United Kingdom, Birmingham, Birmingham Opera  
 United Kingdom, Cardiff, Music Theatre Wales  
 United Kingdom, Cardiff, Welsh National Opera  
 United Kingdom, Edinburgh, Edinburgh Festival  
 United Kingdom, Glasgow, Scottish Opera  
 United Kingdom, Leeds, Opera North  
 United Kingdom, Lewes, Glyndebourne  
 United Kingdom, London, English National Opera  
 United Kingdom, London, Independent Opera  
 United Kingdom, London, National Opera Studio UK  
 United Kingdom, London, Opera Holland Park  
 United Kingdom, London, Opera Rara  
 United Kingdom, London, Philharmonia Orchestra  
 United Kingdom, London, Royal Opera House  
 United Kingdom, London, Theatre Projects Consultants  
**United Kingdom, Longborough Festival Opera**  
 United Kingdom, Wormsley, Garsington Opera

## OPERAVISION: NEXT STEPS

**By end-July, OperaVision had accumulated over 11 million video views across all channels as well as reaching 50,000 YouTube subscribers during the 33 months since its launch in October 2017.**

On 21 July, the European Council reached a deal on the new Multiannual Financial Framework 2021-27, including a 7% improvement on their earlier proposal for Creative Europe. It remains open to challenge by the European Parliament and EU leaders. A budget should be ratified this autumn, but calls for new Creative Europe projects are unlikely before 2021, with outcomes unknown until later next year.

Consequently, the current support for OperaVision, designed to expire at end-2020, will need to be stretched to cover 2021. Programming changes replacing live with archive content will enable budget adjustments.

Meanwhile, Opera Europa will spend this autumn refining its proposals, in response to the increasing role which digital content is playing in the lives of member theatres and the ongoing developments in its deployment. The need for an opera platform like OperaVision has grown immensely this year, and its value will only increase during the next years.

To date, 42 non-partner members have contributed content in addition to the regular offerings of the 28 partners, so that it is already a resource for 70 member companies. While the next steps envisage retaining the basic partnership model of around 20 committed theatres, we want to continue to welcome quality content from ever more diverse sources.





**EDUCATION** will play an increased role during the next stage, building on recent learning initiatives and content designed for parents and children. Imaginative deployment of the resources of our partners is a prime objective, supplemented by commissioning material devised with experts for targeted age groups.

**CREATING DIGITAL CONTENT** has gained traction because theatre closures have provoked artists and technicians into using digital means to create opera. The next year will see an explosion of such initiatives. OperaVision should be in the vanguard of discovering and promoting the best initiatives online, supplying a market for innovations which will change the perception of opera during the coming years.


**ADVOCACY of OPERA** is a fundamental

task of OperaVision, widening the public for: European classics brought alive for today; the best of what is being created now; the most vivid and entertaining performances from widely disparate sources. OperaVision can be the means to tell the story of opera worldwide. It is open to collaboration with cultural, educational, environmental and social partners to deliver a message of peace and well-being in anxious times. It can be an agent of 'soft power' in a changing world, helping to deliver the enduring European message of culture, democracy and tolerance.






The Evolution of the Orchestra



Music  
Level: 14-18 years old

OperaVision has launched two major education initiatives during the course of the current scheme. A series of group/classroom programmes, written by opera education specialists, are offered with links to extracts of our streams and creative activities. Our special video series 'Long story short' are great light introduction videos to some of our productions, starring young opera singer Mia Mandineau.



Encouraged by the lockdown, Opera Europa engaged with Ella Marchment, director of the Helios Collective, to curate a competition of short digital operas created by artists around the world, under the name #OperaHarmony. The finalists will be competing during the first week of September, and the winners will be awarded a grant by the Rolf Liebermann Fund.



**COMMITTED PARTNERS** remain at the core of the project as annual contributors to both content and finance, and consequent beneficiaries of regular EC funds. Those already committed to renewal include:

<b>BE</b>	Opera Vlaanderen Antwerp / Gent La Monnaie/De Munt Brussels	<b>HU</b>	Hungarian State Opera Budapest
<b>CZ</b>	National Theatre Brno National Theatre Prague	<b>IT</b>	Teatro dell'Opera di Roma Teatro Regio Torino
<b>DE</b>	Deutsche Oper am Rhein Düsseldorf	<b>NL</b>	Dutch National Opera Amsterdam
<b>ES</b>	Teatro Real Madrid	<b>NO</b>	Norwegian National Opera Oslo
<b>FI</b>	Finnish National Opera Helsinki	<b>PL</b>	Poznań Opera Polish National Opera Warsaw
<b>HK</b>	Croatian National Opera in Zagreb	<b>SE</b>	Royal Swedish Opera Stockholm

This list of 16 companies from 12 countries is not exhaustive. Others interested in joining the partnership include

<b>DE</b>	Staatstheater Hannover	<b>DK</b>	Royal Danish Opera Copenhagen	<b>FR</b>	Opéra & Orchestre National de Montpellier
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Valued **THIRD COUNTRY** (under EU terminology) contributors include

<b>RU</b>	Stanislavsky Music Theatre Moscow	<b>UK</b>	Garsington Opera Sussex Opera North Leeds Royal Opera House London
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We are also exploring the best means to encompass a wider range of companies unable or unwilling to commit to regular annual contributions. The purpose would be twofold:

1. Adhesion of theatres from previously unrepresented countries such as Austria, Lithuania and Switzerland
2. Inclusion of worthwhile contributions from festivals and more seasonal companies in France, Germany, Ireland, Italy and Spain





## SURVIVAL OF THE FITTEST

OPTIONS FOR OPERA EUROPA'S AUTUMN CONFERENCE IN NOVEMBER

Before the pandemic struck, the Board of Opera Europa had accepted an invitation from the Donizetti Festival in Bergamo to host the autumn 2020 conference at the renovated Teatro Donizetti between 19 and 21 November. As is well known, Bergamo is recovering from being at the epicentre of the outbreak in Italy. It would have been a powerful symbol of renewal to hold an international event there this year. Artistic Director Francesco Micheli and his team have been working hard to offer both a completed theatre and an attractive programme. Nonetheless, audiences in the theatre will be restricted by public health measures.

Under these circumstances, we have together decided that it is preferable to postpone holding the conference in Bergamo until the following year, when we anticipate that it should be easier to appreciate the city and its theatres with fewer restrictions. We look forward to being able to announce further details of an Opera Europa conference in Bergamo next spring.

Meanwhile Opera Europa and its Board have been exploring the possibility of planning a selection of smaller conference events at locations within easier reach of different geographical sectors of the membership. Choice has been influenced by accessibility by car and train, as well as by air; reliable safety measures; and willingness of theatres to host such events, which should preferably last no more than two days with a single overnight and performance. Examples of host cities which answer to this purpose include Copenhagen, Düsseldorf and Zagreb.

The Board further wishes to respond to what members regard as key topics for the agenda this autumn. Some which have arisen include:

- Devising new and leaner business models
- Operas, or versions of operas, for smaller forces
- Comparison of international parameters for public subsidy
- Support, training and representation of freelance artists
- The future relationship of live and digital, including its monetarisation
- Making opera more sustainable
- Leadership and the abuse of power

There will doubtless be other equally pertinent topics, and we shall be canvassing the views of members during the next weeks. We shall prioritise subjects for debate this autumn or next year, so that we may conduct appropriate research, identify expert speakers, and allocate areas for discussion across each event.

At this uncertain time, we are wary of proposing gatherings which members may be cautious about attending. If, on balance, most members would prefer another online conference, that is what we should plan. On the other hand, Opera Europa should be ready to respond to members' demands, as travel and the desire for face-to-face meetings resumes. As a next step for this autumn, we do not propose a large conference for 300+ people over three days: but instead believe that two or three smaller and more containable events are options worth considering for the second part of November.

After 1 October we shall confirm and publish full details.



## EXTRAORDINARY GENERAL ASSEMBLY OF MEMBERS

20 NOVEMBER 2020 AT 14.00 CET - ONLINE

**Opera Europa conducted its statutory General Assembly of Members during its virtual spring conference on 28 May 2020, when :**

1. A quorum of members was registered
2. Minutes of the 2019 General Assembly in Antwerp were adopted
3. Audited Accounts for the year to 31 December 2019 were adopted
4. Auditors Sevenne Descy were appointed
5. Surveys of members were reported and anticipated
6. World Opera Day on 25 October was previewed
7. It was formally agreed that other statutory business concerning budget for 2021 and election of new Board members be postponed until the autumn

Accordingly, this is to give advance notice of matters to be resolved at a further Extraordinary General Assembly during November:

8. Presentation of the Associations budget, including member rates, for 2021
9. Extension of the terms of office of Board members retained because of the exceptional circumstances which have prevented physical meetings during 2020: namely Birgitta Svendén (President) and Jan Burian (Treasurer)
10. Election of proposed new Board members, postponed from May till November 2020 because of the same exceptional circumstances: namely Laura Berman (Hannover); Francesco Giambrone (Palermo); Martin Glaser (Brno); and Dubravka Vrgoč (Zagreb)
11. Consideration of Membership categories

According to statute, Opera Europa may welcome both Effective Members and Adhering Members. The former are defined as 'theatres, organisations, and institutions which produce at least one staged opera per year'. Sub-divisions are:

- (a) Full member, the default category covering over 70 % of the membership
- (b) Associate Member, applicable to smaller opera and music-theatre organisations without a theatre base
- (c) Junior member, introduced in 2017 to cover small independent groups with no more than 3 full-time employees

**It is not proposed to change any of these categories or their fee levels.**

**Adhering members** are defined as 'physical or moral people or institutions who wish to support the association' and are categorised as **Affiliate Members**, embracing funding bodies, composer foundations, independent professional consultancies, and vocal competitions. The Board does not recommend expanding this category to encompass other business interests and groups, but will be reviewing the essential aims of the association this autumn. **Any recommendations will be subject to approval by the General Assembly.**

Nicholas Payne  
Director of Opera Europa



Dubravka Vrgoč

Francesco Giambrone

Laura Berman

Martin Glaser



## SUMMER SURVEY ANALYSIS

### COMPANY IDENTITY

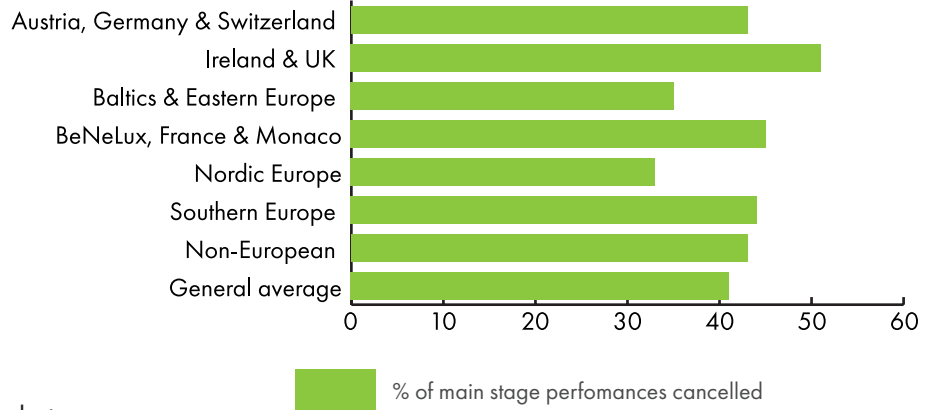
1. A wide range of **100 member companies** answered the survey, from largest to smallest.

### PRODUCTIVITY

2. A total of **14,955 main stage performances** were planned for the 2019/20 season by these companies, yielding an average number of 150.

3. Between lockdown in March and the end of the season, **6,128 main stage performance were cancelled**, an average of 62, representing 41% of the season lost.

### Impact on productivity



### FINANCE

4. **Income budgeted for the 2019/20 season was close to 1 billion €.**

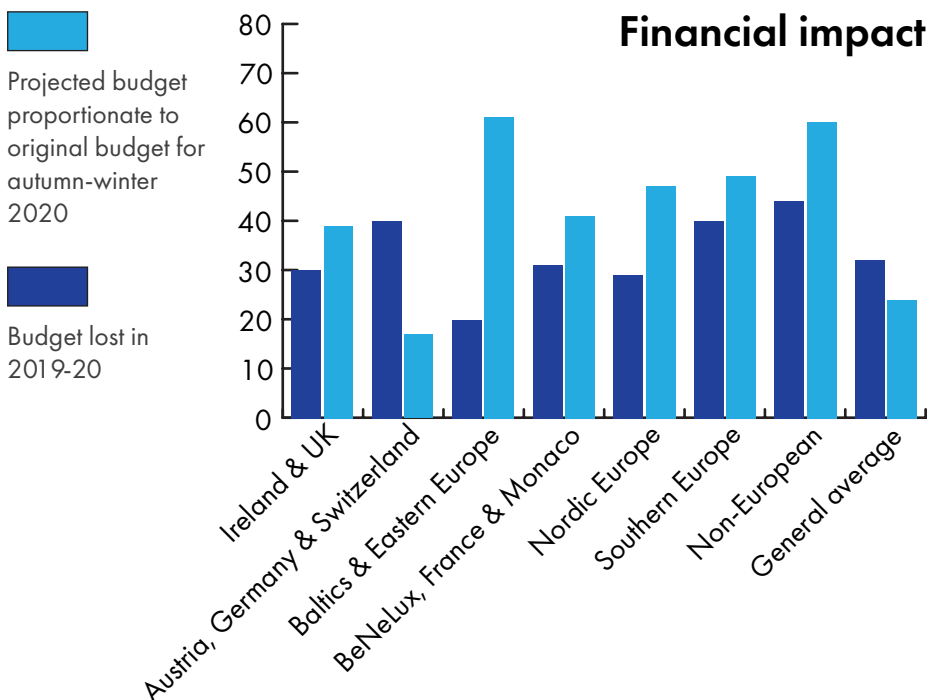
For the two largest companies it exceeded 100 million €; for the smallest a few 100 thousand; but the average was over 10 million €.

5. **Income lost from cancelled performances amounted to 320,730,275 €**, which averages 3,272,758 €, and represents one-third of the annual box office income.

Such a loss of revenue was on an unprecedented scale for most companies, but, with strong support from funders, might have been sustainable as a one-off hit. It is the continuing prospect of significantly reduced income which threatens the future existence of opera companies, which is why we asked the more difficult question of predicting what might happen during the rest of the year. Over 80 companies accepted this challenge, with the following results:

6. **Income budgeted for the new season up to end December was over 360 million €**, as might be expected for roughly one-third of the season.

7. **Income now projected for reduced programmes and capacities is 153.4 million €**, which is 42.5 % of the original target. It represents an average shortfall of 2 million € for the period. If similar restrictions on performance and audience were maintained for a full season, that average loss would reach 6 million €.



## EMPLOYMENT

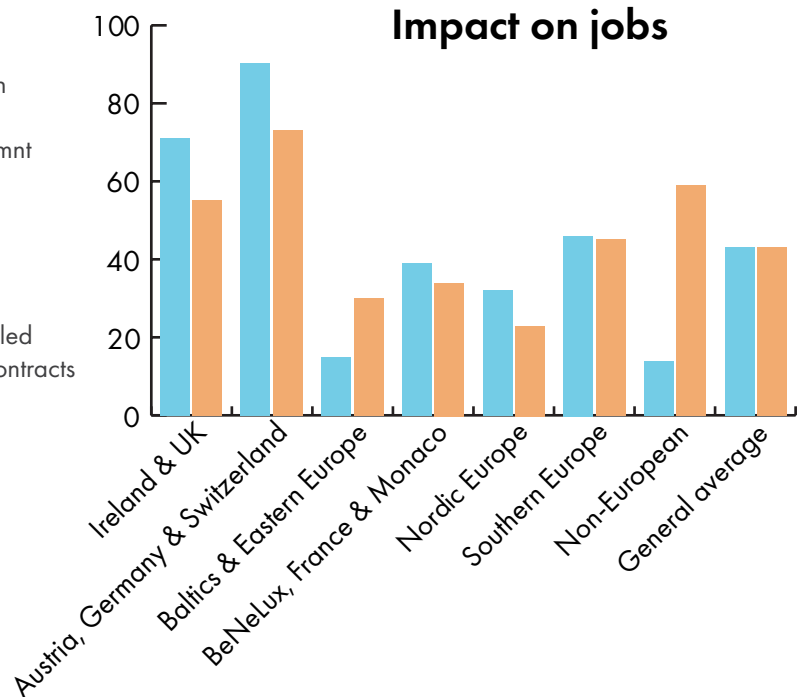
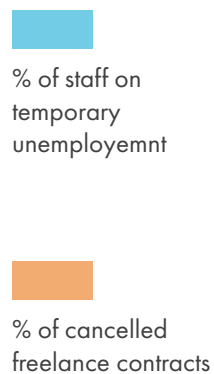
Turning from the loss to institutions to the human cost:

8. The number of people fully employed by our 100 surveyed companies during the last season was close to **35,000**, or an average of **350 permanent jobs** per company.

9. As a result of the shutdown, **14,070 of those people were placed on furlough or temporarily unemployed**. That is an average of 140 people per company, or 40% of the workforce.

10. In addition, our opera companies offered nearly **32,810 guest contracts**.

11. As a result of the lost performances, **14,096 of those contracts were cancelled**, 43% of the total, directly impacting livelihoods.



## COMMUNITY ENGAGEMENT

Confronted with the assault on productivity, finances and jobs, opera companies sought to keep contact with audiences.

12. Many opera companies already promoted online activities, but lockdown has created a new imperative. **93% of our surveyed companies engaged in streaming, podcasts and a digital presence** since March.

13. Fewer engaged in live performances, but **48% presented live concerts or other initiatives** with their ensembles to maintain contact.

14. Furthermore, **58% of our sample contributed to its community** in other ways, by producing protective gear or other social benefits.

The message is that opera companies are eager to fulfil their mission to serve their communities. They and their employees have taken a big financial hit this year. They are not alone, and what has been lost is irretrievable. But looking ahead, it is incontrovertible that the companies and artists **will need support to survive during the 2020/21 season, while they work to adjust their artistic and business plans and reconnect with audiences.**

Nicholas Payne and Audrey Jungers



## SAVE THESE DATES

**24-25 September 2020**

**Joint forum online for Audio-Visual & Digital Media; Education; Fundraising; and Marketing & Communication**

Please register via [celia@opera-europa.org](mailto:celia@opera-europa.org)

See page 5 for detailed programme and arrangements

**25 October 2020**

**World Opera Day**

To be celebrated in your theatres and on social media

Inform [celia@opera-europa.org](mailto:celia@opera-europa.org) about your plans



**19 - 20 November 2020**

**Opera Europa Autumn Conference**

Deutsche Oper am Rhein Düsseldorf, Germany

**20 November 2020**

**Extraordinary General Assembly of Members**

See page 13 for agenda

**22 - 24 April 2021**

**Opera Europa Spring Conference**

Greek National Opera, Athens

### Help us keep your Operabook entries up-to-date !



Season 2019-20 didn't go as planned, and season 2020-21 will involve some programme revisions.

Please help us keep our tool Operabook up-to-date by sharing your cancellations and new projects with [casting@opera-europa.org](mailto:casting@opera-europa.org); or update the information yourself in your company panel.

This is also a good opportunity to encourage you to check your company's address book on the Opera Europa company profile, and reflect any departures and arrivals in your team.

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Cover photos: La traviata at Teatro Real. © Javier del Real

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# Coming Soon



OPERA VISION

## September

- 4 *Orphée et Eurydice*  
Opéra Comique
- 11 *The Gambler*  
Lithuanian National Opera & Ballet
- 18 *Euryanthe*  
Theater an der Wien
- 25 *Marina Rebeka Recital*  
Rumāle Palace, Riga

## October

- 4 *Les Indes galantes*  
Bayerische Staatsoper
- 14 *Osud*  
National Theatre Brno
- 25 *Word Opera Day*



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