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OPERA VISION

04
JUNE

*St. John
Passion*
Théâtre du Châtelet

11
JUNE

*Lucia di
Lammermoor*
Staatsoper Hamburg

18
JUNE

Don Giovanni
National Theatre
Prague

26
27
JUNE

*Ring Award
Finals*
Schauspielhaus Graz

02
JULY

Andrea Chénier
Hungarian State Opera

09
JULY

Straszny dwór
Poznań Opera

www.operavision.eu

Don Giovanni Mozart | National Theatre Prague | Jan Pohribny

Co-funded by the
Creative Europe Programme
of the European Union

CO-PRODUCTION PROPOSALS FROM TOKYO NIKIKAI OPERA FOUNDATION

Lulu by Alban Berg (2 Act Version)

Premiere: 28 August 2021 at Shinjuku Bunka Center, Tokyo

(Last performance, 31 August 2021)

Director: Karoline Gruber, Set design: Roy Span,

Costume design: Mechthild Seipel

Co-production Entry deadline: 1 August 2021

Die Frau ohne Schatten by Richard Strauss

Premiere: 9 February 2021 at Tokyo Bunka Kaikan

Director: Peter Konwitschny

Parsifal by Richard Wagner

Premiere: 13 July 2022 at Tokyo Bunka Kaikan

Director: Amon Miyamoto

Madama Butterfly by Giacomo Puccini

Director: Amon Miyamoto,

Costume design by Kenzo Takada,

Co-production with Semperoper Dresden,
Royal Danish Opera and San Francisco Opera

More information on
Opera Europa's Operabook
at Tokyo Nikikai Opera
Foundation.

Full production videos
of 2020/21 season
including *Fidelio*, *Merry
Widow* and *Samson et
Dalila* on our YouTube
channel.



<http://www.nikikai.net>

RESILIENCE

The opera sector has demonstrated its resilience this year: first by its many ingenious responses to performing in or outside locked-down theatres; and more recently by announcing a growing number of exciting plans to win back audiences during the 2021/22 season. The crisis has also motivated opera-makers towards a more collaborative approach, fostering a generous attitude towards sharing problems and solutions, productions and expertise. That is where Opera Europa can play its part.

Perhaps for that reason, the Opera Europa team has found itself busier than ever. Membership has reached its highest level in history, with 15 new recruits from 10 different countries this year, bringing the current total to 215 companies, with further applications in the pipeline. More than 300 delegates registered for the online spring conference, a good number of them for the first time. Co-productions were a leading topic on the agenda, both in the active Co-productions Marketplace and regarding their future role in our ecosystem. See below for some conference insights.

Nor is it a coincidence that our current initiatives are all built on collaborative principles. OperaVision is a partnership of some 27 contributing companies, but now embraces over one-third of our membership. Next Stage, with 45 prospective platform members, has the potential to transform the way we make, inhabit and disseminate opera during the next few years. World Opera Day conveys a message of openness and global inclusiveness which we believe to be essential for opera's survival.

This newsletter celebrates our record list of members, which displays the strength and diversity of opera today in Europe, and in some instances beyond Europe. It also features some, but by no means all, of our ongoing initiatives. World Opera Day on 25 October is the date targeted for some important new announcements. We are cautiously planning a mixed programme of online and live events for the autumn. Save the dates 18 to 21 November for a reunion of resilient opera professionals.

Nicholas Payne

THE FUTURE OF CO-PRODUCTION

There are three reasons which drive co-production: economic; creative; audiences.

Pierre Audi, director Festival d'Aix-en-Provence

Co-productions will continue to exist, but we need to think more local. Dutch National Opera is collaborating with the two Dutch touring companies in the field of talent development. The lesson of the pandemic reveals the importance of companies working together within the cultural ecosystem. We must be both local and global.

Sophie de Lint, director of Dutch National Opera

The role of co-production will be reduced and become more selective. There should be an environmental awareness of the life-cycle of a production.

Valentí Oviedo, General Director Liceu Barcelona

Independent producers are dependent on co-production, but they can be more flexible and create lighter shows. It is about bringing forward new talent, placing local artists in an international context.

Guy Coolen, director of O. Festival Rotterdam

Co-production is the cost-effective means to work on quality, and an opportunity to exchange and connect with other countries. This will not change.

Birgit Meyer, Intendantin Oper Köln

Audiences want to see something different. Co-production will remain in the future to ensure a wider repertoire and choice of composers and directors. But it must become more sustainable. We are on a learning curve for digital collaboration.

Henning Ruhe, Opera Director GöteborgsOperan

SAVE THESE DATES

Tuesday 8 June - 11:00 CEST

Business & Finance and Audio-visual & Digital media forums video call

Tuesday 8 June - 15:30 CEST

Marketing & Communications forum video call

Thursday 10 June

Deadline for Next Stage survey

Thursday 17 June - 20:30 CEST

FEDORA Award night

Tuesday 20 & Wednesday 21 July

TechSet and Artistic Administration & Producing forum
Macerata Opera Festival

Monday 25 October

World Opera Day

18-21 November

Opera Europa Autumn Conference
Festival Donizetti Bergamo

If you wish to join any one of these events, please visit our events page on opera-europa.org/upcoming-events

THE OPERA EUROPA EVA KLEINITZ SCHOLARSHIP

Opportunities to launch and advance the careers of talented young artists have become a major concern of Opera Europa and its members this year. For our past President Eva Kleinitz, nurturing young singers was a lifelong preoccupation towards which she devoted energy, imagination and, now, generosity.

Applications are invited for a limited number of grants of up to €3.000 each from singers currently in full-time further education, at either university or conservatoire. We are seeking to support young singers of the highest quality for whom such a grant could make a significant contribution to their ability to continue their studies or to take their next step into the profession.

Applicants will be asked to provide the following material:

- Full CV detailing education and performance experience
- Current concert song and opera repertoire
- Digital video material, with two opera arias and one lied or other art song, featuring at least two languages/ private YouTube link preferable or other file of max. 4 MB
- A letter of reference from your teacher or a professional singer
- A letter, up to a maximum of 250 words, setting out how you would use such a grant and why it would make a significant difference at this point in your life. This letter may be written in either English, French, German or Italian

Please send in your application as a single pdf document, including (private) links to your audition videos, by 15 November 2021 to scholarship@opera-europa.org. A short list of applicants will be made and those singers selected will be invited to a round of online auditions.

The Scholarship is to honour the memory of Eva Kleinitz, Director of the Opéra National du Rhin until her death in May 2019, and past President of Opera Europa, and is funded by a bequest in her will specifically directed to the assistance of young singers. During her years at the Bregenzer Festspiele, La Monnaie, the Staatstheater Stuttgart and in Strasbourg, Eva offered the most generous support, encouragement and opportunities to countless young singers.



Eva Kleinitz © Klara Beck

NEXT GENERATION OF TALENT

European Opera Academy aims to be international; relevant to society; innovative. Future labour market is unsure, so artists must prepare for freelance work with small companies and develop entrepreneurship and digital skills.

**Joachim Junghans, Artistic Director
Conservatorium Maastricht**

An artist manager must play the role of 'bad guy', and risk being negative. Sustainability is not appreciated enough in this business. There is a lack of feedback culture. Singers need professional feedback from several sources.

Boris Orlob, Managing Director of Boris Orlob Management Berlin

Not enough skills are taught in Polish conservatoires. Singers need protection and support to survive the pressure and build relations with agents.

Beata Klatka, Coordinator Young Artist Programme Polish National Opera

Opera for Peace is a platform for artists to be related to the world and at the heart of society. Relevance is the key to success. Young people want to be part of the solution and impact on those around them. Singers feel isolated. Technology and social media confer openness and support long-term success.

**Julia Lagahuzère, General Director
Opera for Peace**

International Opera Studio is a stepping-stone between the protective bubble of high school and the life of employment. Need to learn languages, body training, stamina, cultural background, career planning and self-estimation; and to train versatile voices with good communication.
Boris Ignatov, Casting Director Oper Stuttgart

Less time on stage last year meant benefiting from more time studying, which helped singers to become more ready for challenges; and for mentoring to build mental strength and discipline and intellectual background.

Eleonora Pacetti, Director of Fabbrica Young Artists Programme Rome Opera

TECHSET & ARTISTIC ADMINISTRATION & PRODUCING FORUMS JOINT MEETING

Macerata Opera Festival, 20-21 July 2021

TUESDAY 20 JULY

15.00	Registration opens, refreshments
15.30	Welcome by Barbara Minghetti, Luciano Messi, Enrico Sampaolesi, Mauro De Santis
15.45	Keynote on Sustainability by Simona Roveda (Como)
16.00	Producing with new technologies , Franco Malgrande (Scala Milan), Hannu Järvensivu (Helsinki), Janine Ahmann (Hannover)
17:30	End of day's sessions
21.00	Dress rehearsal of Aida by Giuseppe Verdi Directed by Valentina Carrasco and conducted by Francesco Lanzillotta, with Maria Teresa Leva, Veronica Simeoni, Luciano Ganci, Marco Caria, Alessio Cacciamani, Fabrizio Beggi

WEDNESDAY 21 JULY

07.00	Breakfast in the Arena
07.30	Set change and guided tour in the arena
11.00	Break
11.30	Dialogue with ATIT members on open air performances
13.00	Lunch in town
14.30	Performing in a different habitat – challenges of alternative venues led by Monica Fracassetti (Venezia)
16:00	End of day's sessions
21.00	Dress rehearsal of La traviata by Giuseppe Verdi Directed by Henning Brockhaus and conducted by Paolo Bortolameolli, with Claudia Pavone, Marco Cipone and Sergio Vitale



REGISTRATION FEE

Opera Europa members	60€
Non-members	100€

includes all meals in the programme

Please register by sending an email to celia@opera-europa.org

HOW TO REACH MACERATA

By plane:

- Marche Airport, Ancona
- Abruzzo Airport, Pescara
- Umbria International Airport, Perugia
- Bologna G. Marconi Airport

By train:

- from Ancona: less than 2 hours
- from Pescara: less than 2h30min
- from Bologna: less than 4 hours

Visit the website Trenitalia.com to book your train.

From Perugia, it might be more convenient to rent a car and you will reach Macerata in about 1h30min.

ACCOMMODATION

Hotel Lauri,
Via Tommaso Lauri, 6,
10min walking distance
rooms from 50 to 90€

Best Western Hotel
Via Roma, 10,
25min walking distance/ 8min bus
rooms from 70 to 90€

Albergo Arena
Vicolo Sferisterio,
3min walking distance
rooms from 70 to 90€

You can also find numerous
Bed & Breakfasts on google maps,
Booking.com or Tripadvisor.it

OPERA EUROPA MEMBERS 2021

In 2021, Opera Europa welcomes no less than 15 new members, from Japan, South Africa, Ukraine, Denmark, Czechia, Slovenia, Croatia, Italy, Switzerland, Belgium, and France (in bold and featured). The association strives to strengthen and bringing closer together this network of 215 members from 43 countries.

ALBANIA

Tirana, National Theatre of Opera & Ballet

AUSTRIA

Bregenz, Bregenzer Festspiele
Graz, Oper Graz
Krems, Ernst Krenek Institut
Linz, Landestheater Linz
Salzburg, Landestheater Salzburg
Wien, MuTh - Konzertsaal der Wiener Sängerknaben
Wien, Theater an der Wien
Wien, Volksoper Wien
Wien, Wiener Staatsoper

AZERBAIJAN

Baku, Azerbaijan State Academic Opera and Ballet Theatre

BELGIUM

Antwerpen, Opera Ballet Vlaanderen
Antwerpen, The Airport Society
Brussels, La Monnaie | De Munt
Gent, B'Rock Orchestra
Gent, LOD
Liège, Opéra Royal de Wallonie



BULGARIA

Sofia, Sofia National Opera & Ballet

CHINA

Beijing, National Centre for the Performing Arts

CROATIA

Rijeka, Croatian National Theatre
Ivan pl. Zajc
Zagreb, Croatian National Theatre



CZECHIA

Brno, National Theatre Brno
Litomyšl, Smetana's Litomyšl National Festival
Opava, Slezské divadlo Opava
Ostrava, National Moravian-Silesian Theatre
Prague, Národní divadlo



DENMARK

Aarhus, Den Jyske Opera
Hellerup, NordicOpera
Copenhagen, Royal Danish Opera
Samsø, Søholm Opera ApS



ESTONIA

Tallinn, Estonian National Opera

FINLAND

Helsinki, Finnish National Opera & Ballet
Helsinki, Opera BOX
Järvenpää, Teatro Productions
Savonlinna, Savonlinna Opera Festival
Tampere, Tampere Hall

FRANCE

Aix-en-Provence, Festival d'Aix
Baugé en Anjou, Opéra de Baugé
Bordeaux, Opéra national de Bordeaux
Caen, Théâtre de Caen
Dijon, Opéra de Dijon
Lille, Le Concert d'Astrée
Lille, Opéra de Lille
Lyon, Opéra national de Lyon
Metz, Opéra - Théâtre Metz Métropole
Montpellier, Opera Orchestre national
Nancy, Opéra national de Lorraine
Nice, Opéra de Nice
Paris, Les Arts Florissants
Paris, Les Talens Lyriques
Paris, Opéra Comique
Paris, Opera Fuoco
Paris, Opéra In Situ
Paris, Opéra national de Paris
Paris, Réunion des Opéras de France
Paris, T&M-Paris
Paris, Théâtre des Champs-Élysées
Paris, Théâtre du Châtelet
Rouen, Opéra de Rouen Normandie
Strasbourg, Opéra national du Rhin
Toulouse, Théâtre du Capitole

GERMANY

Augsburg, Theater Augsburg
Bayreuth, Bayreuth Baroque
Berlin, Komische Oper Berlin
Bonn, Theater Bonn
Braunschweig, Staatstheater Braunschweig
Detmold, Landestheater Detmold
Dortmund, Theater Dortmund

Düsseldorf-Duisburg, Deutsche Oper am Rhein
 Essen, Aalto Theater Essen
 Frankfurt am Main, Oper Frankfurt
 Gießen, Stadttheater Giessen
 Hannover, Staatstheater Hannover
 Heidelberg, Theater & Orchester
 Karlsruhe, Badisches Staatstheater
 Köln, Oper Köln
 Leipzig, Oper Leipzig
 Magdeburg, Theater Magdeburg
 Mainz, Staatstheater Mainz
 Mannheim, Nationaltheater Mannheim
 München, Bayerische Staatsoper
 Nürnberg, Staatstheater Nürnberg
 Oldenburg, Oldenburgisches Staatstheater
 Saarbrücken, Saarländisches Staatstheater
 Stuttgart, Staatsoper Stuttgart
 Wiesbaden, Camerata Nuova
 Wiesbaden, Hessisches Staatstheater
 Wuppertal, Wuppertaler Bühnen

GREECE

Athens, Greek National Opera

HUNGARY

Budapest, Hungarian State Opera

ICELAND

Reykjavík, Icelandic Opera

INDIA

Mumbai, National Centre for the Performing Arts

IRELAND

Dublin, Irish National Opera
 Lismore, Blackwater Valley Opera Festival
 Wexford, Wexford Festival Opera

ISRAEL

Tel Aviv, Israeli Opera

ITALY

Bergamo, Fondazione Teatro Donizetti
 Bologna, Teatro Comunale di Bologna
 Bolzano, Fondazione Haydn
 Brescia, Teatro Grande di Brescia
 Como, Teatro Sociale di Como AsLiCo

Cremona, Teatro A. Ponchielli

Firenze, Fondazione Mascarade Opera
 Firenze, Maggio Musicale Fiorentino
 Jesi, Fondazione Pergolesi Spontini
 Macerata, Macerata Opera Festival
 Milano, Accademia Teatro alla Scala
 Milano, Teatro alla Scala
 Modena, ATER Fondazione
 Modena, Teatro Comunale
 Napoli, Teatro di San Carlo
 Novara, Teatro Coccia
 Palermo, Teatro Massimo
 Parma, Teatro Regio Parma
 Pesaro, Rossini Opera Festival
 Reggio Emilia, Fondazione I Teatri
Roma, ATIT- Associazione Teatri Italiani di Tradizione
 Roma, Teatro dell'Opera di Roma
 Torino, Teatro Regio Torino
 Venezia, Palazzetto Bru Zane
 Venezia, Teatro La Fenice



JAPAN

Tokyo, New National Theatre
Tokyo, Niki Kai Opera Foundation



KAZAKHSTAN

Nur-Sultan, State Opera & Ballet

LATVIA

Rīga, Latvian National Opera & Ballet

LITHUANIA

Klaipėda, Klaipėda State Music Theatre
 Vilnius, Lithuanian National Opera

LUXEMBOURG

Les Théâtres de la Ville de Luxembourg

MALTA

Valetta, Teatru Manoel

MONACO

Monte-Carlo, Opéra de Monte-Carlo

NETHERLANDS

Amsterdam, Nationale Opera & Ballet
 Amsterdam, World Opera Lab
 Den Haag, OPERA2DAY
 Enschede, Nederlandse Reisopera
 Maastricht, Opera Zuid
 Rotterdam, O. Festival

NEW ZEALAND

Auckland, New Zealand Opera

NORWAY

Bergen, Bergen National Opera
 Oslo, Den Norske Opera og Ballett
 Oslo, Opera Norge
 Trondheim, Trondheim Symfoniorkester

OMAN

Muscat, Royal Opera House Muscat

POLAND

Bydgoszcz, Opera Nova w Bydgoszczy
 Gdańsk, Opera Bałtycka Gdansk
 Kraków, Capella Cracoviensis
 Poznań, Teatr Wielki - Opera Poznań
 Szczecin, Operze na Zamku w Szczecinie
 Warszawa, Opera Narodowa
 Wrocław, Opera Wroclawska

PORTUGAL

Lisboa, Ópera do Castelo
 Lisboa, Teatro Nacional de São Carlos
 Lisboa, Fundação Calouste Gulbenkian

RUSSIA

Moscow, Bolshoi Theatre
 Moscow, Helikon Opera

Moscow, Stanislavsky Music Theatre
Moscow, Novaya Opera of Moscow
Moscow, Moscow State Children's
Music Theatre
Novosibirsk, State Opera & Ballet
Saint-Petersburg, Mikhailovsky Theatre

SERBIA

Belgrad, Madlenianum Opera & Theatre

SLOVENIA

Ljubljana, Slovenian National Theatre
**Maribor, Slovenian National
Theatre Maribor**



SOUTH AFRICA

Cape Town, Cape Town Opera



SPAIN

Astigarraga, Intermezzo
Programaciones Musicales
Barcelona, Gran Teatre del Liceu
**Barcelona, Òpera de Butxaca i
Nova Creació**
Bilbao, ABAO
Madrid, Teatro de la Zarzuela
Madrid, Teatro Real
Oviedo, Ópera de Oviedo
Peralada, Festival Castell de Peralada
Santa Cruz, Auditorio de Tenerife
Sevilla, Teatro de la Maestranza
València, Palau de les Arts Reina Sofia



SWEDEN

Drottningholm, Drottningholm Slottsteater
Göteborg, GöteborgsOperan
Karlstad, Wermland Opera Karlstadt
Malmö, Malmö Opera & Musikteater
Stockholm, Folkoperan
Stockholm, Royal Swedish Opera
Umeå, NorrlandsOperan

SWITZERLAND

Basel, Theater Basel
Biel, Theater Orchester Biel Solothurn
Genève, Grand Théâtre de Genève
Fribourg, Nouvel Opéra Fribourg
Lausanne, AGORA
Lausanne, Opéra de Lausanne
Luzern, Luzerner Theater
St. Gallen, Theater St. Gallen
Zürich, Opernhaus Zürich



TURKEY

Ankara, Directorate General of Turkish
State Opera

UKRAINE

Kyiv, National Opera of Ukraine
Kyiv, Open Opera Ukraine
Lviv, National Opera & Ballet Theatre
**Odessa, Odessa Opera & Ballet
Theatre**
**Odessa, Odessa Philharmonic
Orchestra**



UNITED KINGDOM

Alresford, The Grange Festival
Belfast, Northern Ireland Opera
Birmingham, Birmingham Opera
Company
Cardiff, Music Theatre Wales
Cardiff, Welsh National Opera
Edinburgh, Edinburgh International
Festival
Glasgow, Scottish Opera
Leeds, Opera North
Lewes, Glyndebourne
London, English National Opera
London, National Opera Studio UK
London, Opera Holland Park
London, Opera Rara
London, Philharmonia Orchestra
London, Royal Opera House
London, Theatre Projects Consultants
Longborough Festival Opera
Wormsley, Garsington Opera

WORLD OPERA DAY: OPERA REBOOT

Following months of theatre closures the opera sector has taken the opportunity to reboot. On 25 October join the celebration of a new awakening of the arts.

After a fruitful brainstorming session with our members last March, we have chosen three main themes to structure the next World Opera Day celebration: **Green opera**; **Equal opportunities**; and **Jobs for the next generation of talent**. Opera Europa's online spring conference showed how important these themes are for the sector, as sustainability, diversity and the future of young artists have been discussed intensively. As active parts of society, opera houses and culture can have an impact and that is why tackling those questions is making a step to create a better future and a healthy society.

The third edition of World Opera Day will take place in a still uncertain context. Opera houses have lived long months of silence to think about their fragile future. Former production models have been challenged, and many have invested thought and time in re-inventing themselves to embody their roles as responsible actors in society. We hope that 25 October will correspond to the launch of new seasons and will be an opportunity to reboot.

Opera Reboot is the idea we would like to propose to you for this year's World Opera Day slogan. Reboot as the idea of starting again and starting better, with long lasting goals and in harmony with society.

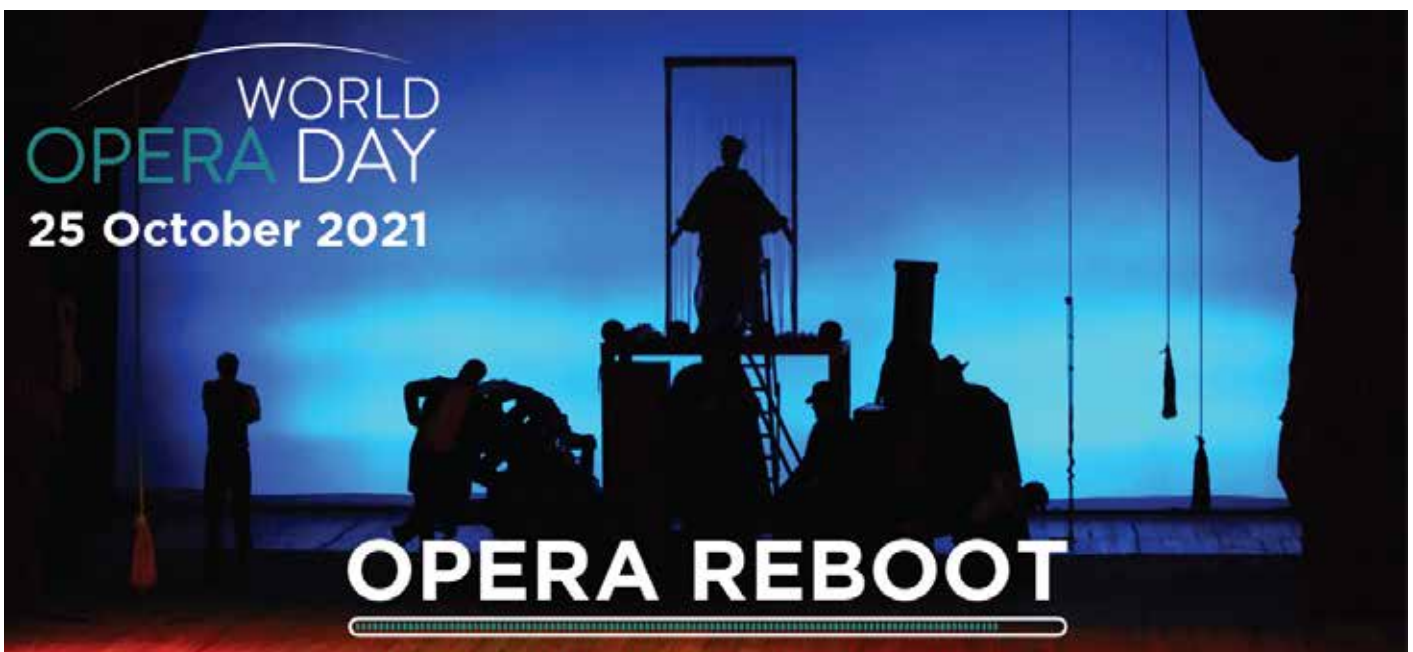
Some ideas from around the world have already emerged for next 25 October: New Zealand Opera will prepare a video to start the day; Azerbaijan State Opera would like to organise a concert with young singers of the region; RESEO is planning to hold webinars on the main topics of this year's edition...

Please think about how you, as a cultural institution are contributing to the wellbeing of society or how you would like to contribute to it. World Opera Day will be an opportunity to share your initiatives, live or online. We are looking forward to hear about your ideas!

Célia Grau

Besides the presence on social media and reporting on your online and live activities, Opera Europa has foreseen a full programme on 25 October:

- Launch of Next Stage, an initiative that illustrates the will to change of the sector and resonates with the World Opera Day themes
- Streams from 6 young artists' programmes, presenting emerging talent from across Europe on OperaVision
- Final presentation of the Theatre Green Book for sustainable productions, sustainable buildings and sustainable operations



INSIGHTS FROM THE SPRING CONFERENCE

Further to the short extracts about [The Future of Co-productions and Next Generation of Talent](#) at the foot of pages 3 and 4 of this newsletter, here are some more insightful contributions from speakers on three other topics at Opera Europa's spring conference.

THEATRE GREEN BOOK

Through all my research, no-one has asked me why. The questions have been: when do we start; what to do first?

1. *Sustainability doesn't just belong to one person. It will only be achieved if everybody knows what they need to do and expect.*

2. *Must achieve critical mass, act collectively and develop shared understanding.*

The aim is to bring together the creative directors and designers with the sustainability experts, and to discover where the decisions are made.

Why does it matter so much? The climate emergency will change the arts.

Paddy Dillon, architect, author and curator

RENEWING THEATRES

Every new building project must promise sustainability for 100 years. We must ask: what do we want from the opera house of the future?

**Birgitta Svendén, General Director
Royal Swedish Opera**

Phased renovation of Grand Théâtre to spread cost between public and private sectors. Aim to avoid long closures which interrupt performances.

**Aviel Cahn, General Director Grand
Théâtre de Genève**

Public engagement started in Düsseldorf with support of all political parties. New theatre to have twice the footprint of current building, but more inclusive. Setting 10 key criteria for the Opera House of the Future: shaping Düsseldorf as a Cultural City; new standards of environmental Sustainability; shared place for Diverse urban citizens; broad and varied Programme; Innovation and Tradition combined; realise Quality; Economic asset; Lively place to attract young people; cultural beacon in Digital world; 'Place to be'

**Alexandra Stampler-Brown, Managing
Director Deutsche Oper am Rhein**

Vision of new cultural mile in Frankfurt for 2030+. Awaiting new political landscape after elections to explore available sites and properties and define historic preservation. Next steps are vote on location issue; and announcement of architectural competition.

**Achim Sieben, International Projects &
Referent of Intendant Oper Frankfurt**

PROSPECTS FOR FUNDRAISING

Lockdown has enabled stronger ties between artists and donors. Focus on Creation; Accessibility; Diversity. A public organisation must reflect all public.

**Jean-Yves Kaced, Director
Commercial Marketing &
Communication Paris Opera**

Need to look beyond short-term to life-long support and accelerate creation of new formats for donors.

**Julia Hofmann, Head of Friends
of Staatsoper Berlin**

Focus on what we could do, so investment in high quality filming. Streaming and pay-for-view has provided the biggest opportunity to expand the audience and achieve international reach.

**Caroline Miller, Executive Director
Birmingham Royal Ballet**

Regular contact with donors more important than ever during pandemic; and determination to overcome the challenges of presenting public performances.

**Marisa Vázquez-Shelly, Director of
Sponsorship Teatro Real Madrid**

Use pandemic to confront fragility of old circle of donors and bring new groups into the theatre. Target university students; and families.

**Alessandra Sbriscia Fioretti,
Marketing, Fundraising and Special
Projects Manager Fondazioni I Teatri
Reggio Emilia**

OPERA EUROPA'S NEWLY ELECTED BOARD



President
Anna Maria Meo
Teatro Regio di Parma



Vice-President
Aviel Cahn
Grand Théâtre de Genève



Vice-President
Ignacio Garcia-Belenguer
Teatro Real Madrid



Treasurer
Alexandra Stampler-Brown
Deutsche Oper am Rhein



Secretary
Henning Ruhe
GöteborgsOperan



Laura Berman
Staatstheater Hannover



Renata
Borowska-Juszczyńska
Teatr Wielki Poznań



Valérie Chevalier
Opéra-Orchestre
de Montpellier



David Collins
Opera North



Guy Coolen
O. Festival for Opera.
Music. Theatre.



Francesco Giambrone
Teatro Massimo
Palermo



Martin Glaser
National Theatre Brno



Mathieu Jouvin
Théâtre des
Champs-Élysées



Sophie de Lint
Dutch National Opera
& Ballet



Lauri Pokkinen
Finnish National
Opera & Ballet



Valenti Oviedo
Gran Teatre del Liceu



Nora Schmid
Oper Graz



Chris Shipman
Royal Opera House
Covent Garden



Achim Sieben
Oper Frankfurt



Dubravka Vrgoč
Croatian National
Theatre in Zagreb

THE TWO BERGAMASQUES

'C'erano una volta due bergamasche' is the title of a special Operashow to be created by the great bergamasque bass Alex Esposito and his Donizetti Academy of young singers to open the 2021 Festival Donizetti and Opera Europa's autumn conference on 18 November. It is part of a programme devised by Festival Director Francesco Micheli to inject new life and welcome back the opera world to this beautiful Lombard city which suffered among the most when the pandemic struck in 2020.

Bergamo is also a city with two exquisite historic theatres, both lovingly restored in recent years. The late 18th century Teatro Donizetti re-opened last year, and this year will house new productions of two of the composer's most popular comedies. *L'elisir d'amore* will be directed by Frederick Wake-Walker and conducted by the Festival's Music Director Riccardo Frizza with the period instruments of Gli Orginali and a cast led by Javier Camarena, Caterina Sala, Florian Sempey and Roberto Frontali. *La fille du régiment* will be performed in the new critical edition, conducted by the young Italian Michele Spotti and staged by the young Cuban Ernesto Donas, with John Osborn, Sara Blanch and Paolo Bordogna.

The rival Teatro Sociale, dating from 1809, sits among the winding, cobbled streets of the Città Alta near the top of the hill and accessible from the Lower Town by funicular railway. It will be the location for the opening Operashow, and also a new production by Francesco Micheli of *Medea in Corinto* by Donizetti's teacher and mentor Johann Simon Mayr, in the special version created by Mayr for Teatro Sociale 200 years ago in 1821. *Medea* will be conducted by Jonathan Brandani and the cast is led by Carmela Remigio and Antonino Siragusa. You may visit Mayr's tomb, along with Donizetti's, in the nearby Basilica Santa Maria Maggiore, which dates from the 12th century.

We shall work on curating the conference programme during the summer and expect to announce it in the autumn edition of the newsletter at the beginning of September. As usual, it will seek to address the topical issues of the day, and we make no apology for the continued focus on opportunities for young artists, albeit from fresh perspectives, because it is a joint concern of the Festival and of our members.

Francesco Micheli plans some further surprises for the audiences before the performances, both inside and outside the theatre. The traditional hospitality of the city and lively festival atmosphere guarantee a warm welcome, so please reserve the dates **18 to 21 November 2021** in your calendar.

Nicholas Payne

