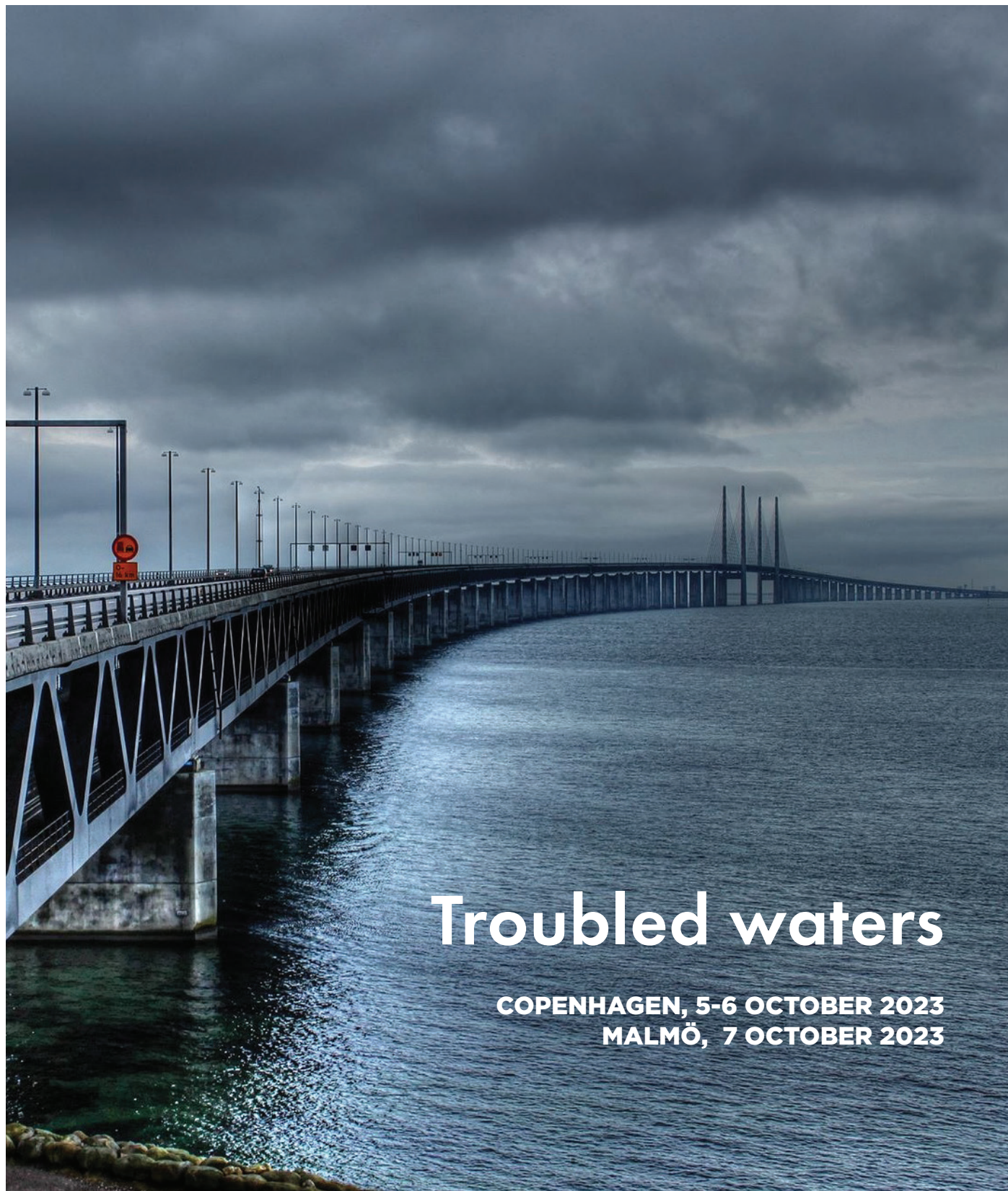


opera europa

NEWS

The professional association of opera houses and festivals in Europe



Troubled waters

COPENHAGEN, 5-6 OCTOBER 2023
MALMÖ, 7 OCTOBER 2023

The Øresund or Öresund Bridge, a combined railway and motorway bridge between Denmark and Sweden



OPERA VISION

COMING SOON

NEW STREAMS ON OPERAVISION.EU

JUNE

- 2 *Ailyn Pérez & Brian Jagde Masterclass* .. OPERA FOR PEACE
- 10 *Zemira e Azor* NATIONALTHEATER MANNHEIM
- 16 *Old Ghosts* IRISH NATIONAL OPERA
- 20 *BBC Cardiff Singer of the World* ST DAVID'S HALL
- 25 *Rusalka* DUTCH NATIONAL OPERA

JULY

- 7 *Parsifal* GRAN TEATRE DEL LICEU
- 14 *Nabucco* GRAND THÉÂTRE DE GENÈVE
- 21 *Peter Grimes* POLISH NATIONAL OPERA
- 28 *Hunyadi László* HUNGARIAN STATE OPERA

AUGUST

- 11 *Il signor Bruschino* ROSSINI IN WILDBAD
- 18 *Il viaggio a Reims* ROSSINI OPERA FESTIVAL

SEPTEMBER

- 8 *Le nozze di Figaro* OPERA BALLEET VLAANDEREN
- 15 *Falstaff* OPÉRA DE LILLE
- 29 *The Maid of Orleans* DEUTSCHE OPER AM RHEIN



The Maid of Orleans / © Sandra Then, Deutsche Oper am Rhein

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WORD FROM THE DIRECTOR

It has been an exciting first few months for me at Opera Europa, and it is inspiring to see just how many active members we have: the conference in Wiesbaden attracted 240 participants from 30 countries and the recent HR Forum in Milan had a record 55 participants from 21 countries, sharing their experiences and exchanging views on current issues such as inclusivity and creating a safe working environment; we were also treated to 2 marvellous operas in that most hallowed of theatres. Dominique Meyer summed it up perfectly in his welcome by saying simply that “we have a lot to learn from colleagues”, and that is the fundamental ethos of Opera Europa.

My trips to visit members have taken me thus far to Spain, France, Belgium, The Netherlands, Switzerland, Germany, Italy, Austria and the UK where I have enjoyed 26 opera performances, spanning 3 centuries of music from Handel’s *Orlando* in Frankfurt and Halle to Alexander Raskatov’s *Animal Farm* at the Opera Forward Festival in Amsterdam, conferences of IAMA in Vienna, OMAI in Madrid and PEARLE in Paris, 3 Opera Europa forums and of course our own Spring Conference in Wiesbaden.

The Open Space which we held in Wiesbaden gave us great insight into our members’ views, likes and dislikes and questions. It emerged that our conferences and forums are the big hitters and the most valued by our membership and giving more information about our many services will be an aim for us in the immediate future, Audrey has done a great job summarising the results for all to read through on page 6. Our next step is working towards a Strategic Plan which we are lucky to have Dagmar Walz moderating and at our first meeting in June, we hope to develop a clear way forward. We will be presenting our plans during the autumn conference.

Now we are looking forward towards the summer festival season and whether your focus is on your own programme or a visit to many of the wonderful venues around Europe, I hope you all have a stimulating and enjoyable summer and look forward to seeing you all in Copenhagen and Malmö for the autumn conference.

Karen Stone
Director



Conference hosts Uwe Eric Laufenberg and Marcus Carl, Staatssekretärin im Hessischen Ministerium für Wissenschaft und Kunst Ayse Asar and Opera Europa Director Karen Stone

SOUVENIRS FROM WIESBADEN

The Wiesbaden conference was a full and exciting programme: the Opera Management Course was the kick-off to the week, with 24 very able and creative young professionals who went on to act as moderators and conductors for the Open Space. This certainly challenged them, but they were up to the task and helped achieve the goals of building a strong community, innovating and evaluating.

Our breakout sessions allowed us to look at 3 different ways of staging opera performances: repertoire, stagione and festivals. This led us to examine the issues around ensembles and it was particularly interesting hearing from Martin Ajdari of the Opéra national de Paris where they are forming a new ensemble to cast in small and medium sized roles both to develop a next generation of singers and avoid the travel and accommodation costs associated with guests. Lilli Paasikivi of Helsinki described how 4 years of hard negotiation has worked for them as their ensemble can now be integrated in the company with greater flexibility in small roles, chorus and even non-singing roles.

Most companies are extending and diversifying their education and outreach programmes, but a note of caution was sounded by some independents, as in some cases this had diverted funding away from the companies that had filled this programming hole.

Uwe Laufenberg and his team were generous and helpful hosts, and we enjoyed many a coffee break and the conference party in the beautiful surrounds of the foyer of the Fellner & Helmer opera house, as well as memorable performances.





OPERA EUROPA: FROM OPEN SPACE TO STRATEGY



During Opera Europa's spring conference in Wiesbaden, members were invited to take an active role in the future of our association.

An Open Space session, moderated by BPI Learning and facilitated by our Opera Management Course participants, encouraged them to share their thoughts on our various initiatives:

- **Opera Europa current services** (from conferences to online tools such as the [Address book](#)),
- the creation of new specialist forums (watch out for our [Dance forum](#) and our [Advocacy forum](#)),
- **Operabook** (with an encouraging 78% vote to continue its development!),
- **OperaVision** (our free streaming platform with 30 official partners but open to all proposals of content), our public profile (our legitimacy and presence representing the sector) and
- **World Opera Day** (a PR-initiative highlighting the value of opera for society).

NEXT STEPS

Opera Europa's team has spent time analysing the return of the Open Space and in conversation with members, under the guidance of our new director Karen Stone. You might already notice minor changes to our operations in the coming months! With these new found insights, Opera Europa's Board will be meeting in June to establish priorities and set a strategy for our membership association's development over the next few seasons. Opera Europa president Ignacio García-Belenguer has also suggested the creation of special committees on our Board, calling on membership expertise, to better delve into some issues.

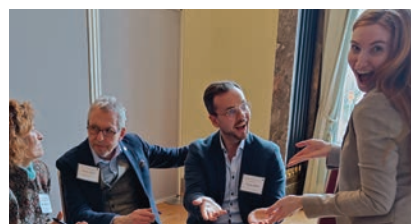
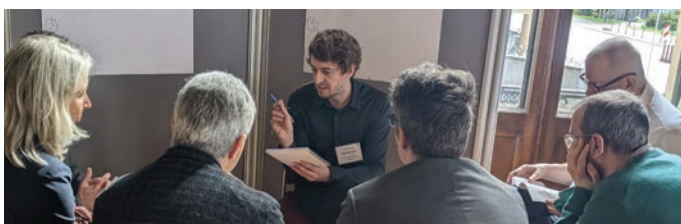
More about this during our autumn conference in Copenhagen and Malmö!

FIRST FEW CHANGES

As a founding member of THE SHIFT project for sustainable cultural networks, Opera Europa will be **reducing its paper newsletter** edition to 3 instead of 4 numbers this year. Your next hard copy of OE NEWS will be with you at the end of the year. You will receive **e-newsletters, e-newsflashes and emails from our thematic mailing lists** for updates and reminders on our events before then. Make sure you are signed up to our e-newsletter (<http://eepurl.com/dHEVQv>)!

Operabook is recognised by the international community as the most reliable source of data – including by Opera Magazine UK and Bachtrack! Our team of 8 regional data managers, led by our very own Gérald Philippe, continue their work in updating your season data. They follow your season announcements and updates on social and specialist media, and we encourage you to keep them informed. But Operabook is more than a casting tool – it's also a rich database of productions available for rent and sale. The interface to **upload photos and technical information** on your productions will be revamped, while we work to integrating basic technical information on your theatres into Operabook this autumn.

Work is being done to clean up our **Document Centre**, which holds presentations from past conferences, forums and online meetings. The search tool allows you to find contributions based on the event, the specialist forum or the general theme they may touch upon.



MAKING THE MOST OF YOUR MEMBERSHIP

GROW WITH US

Coming up to my 20 years with Opera Europa next month, I have seen our association grow from a club for 30 general and artistic directors to the rich organisation which services over 220 companies in many departments and on many management levels. The Open Space revealed Opera Europa's primary challenge was keeping our members informed of how we can be of service, and it is our ambition to help you optimise your involvement with Opera Europa. A first step towards this will be the regular inclusion in conference and forum meetings of sessions presenting certain aspects of our activities and initiatives. We will also publish a guide to using our services.

Every member of your company's staff may create their own access to our Member resources to access basic online information – our members Address book, the Document centre with past event presentations, and even browse Operabook. By creating this access, they can sign up to our e-newsletter and thematic mailing lists to be kept up to date on our activities and initiatives which could be relevant to them.

To activate further levels of permission, such as adding a job offer, updating your company's address book, updating Operabook search data (casts, production photos, rental information) and Future New Productions, please contact a member of the Opera Europa team.

AT YOUR SERVICE

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Check our events page to find out who is responsible for which Specialist Forums.

OF MAILING LIST ETIQUETTE

Opera Europa manages over 20 (and growing) thematic mailing lists, with 50 to 800 registered emails in each of them. They only include Opera Europa members and are a great way to reach out to your peers for a quick answer.

Any reply to the original mailing list address (@group.opera-europa.org) will go to all those people and crowd their inbox. Please consider carefully whether you want your reply to go to everyone (i.e. if it shares new insights on a health issue or it contains pertinent information about a new supplier), or if sending the answer to the sender is enough (i.e. for specific measurements, or even an 'I don't know').

For list management (to add or remove a colleague etc), please contact the Opera Europa team.

The current mailing lists are xxx@group.opera-europa.org:

- **Advocacy**: for anyone concerned with advocacy, lobbying and World Opera Day
- **Artistic**: for the artistic administration offices
- **AV**: for audio-visual and streaming departments
- **Chorus**: for chorus managers
- **Costume**: for costumes, make-up and wigs teams
- **Dance**: for dance directors, company managers, touring
- **Dramaturgy**: for dramaturgs
- **Education**: for education, participation and learning departments
- **Equality**: for anyone throughout the company involved in diversity discussions
- **Finance**: for heads of finance, private subsidy
- **Fundraising**: for private sponsorship and donors teams
- **Gendir**: for CEOs, general and artistic directors
- **HR**: for human resources managers
- **Independent**: for independent producers, heads of second stages
- **Library**: for music librarians
- **Marketing**: for marketing, communications and press teams
- **Music**: for music departments, including assistant music directors, chorus and orchestra masters, chorus and orchestra managers, music librarians
- **OperaVision**: for OperaVision partners
- **Orchestra**: for orchestra managers
- **Sustainability**: for anyone throughout the company involved in sustainability discussions
- **Tech**: for technical and production directors
- **Techset**: for heads of set workshops and technical managers
- **Yap**: for heads of young artist programmes, artistic leaders and administration teams

TROUBLED WATERS OPERA EUROPA AUTUMN CONFERENCE 5-7 OCTOBER, COPENHAGEN & MALMÖ

Opera Europa's spring conferences visits two Nordic members linked by a bridge – or a very short train ride!

GENERAL & ARTISTIC DIRECTORS AND TECHNICAL & PRODUCTION DIRECTORS IN COPENHAGEN ON 5-6 OCT.

The main programme in Copenhagen addresses the financial pressure that many theatres find themselves in: we have followed the trials and tribulations surrounding the funding of the English National Opera and are witnessing cuts to the budgets in particular of many French opera companies. This conference will give us the opportunity to look at the developments in public funding, alternative sources of income and long-term trends. The Technical & Production forum will join in some of these conversations and have a parallel programme.

Starting a career as an artist is one of the cornerstones of this conference and we will be launching the conversation with a World Café on Young Artists' Programmes.

ARTISTIC ADMINISTRATION & PRODUCING FORUM AND DIGITAL & AUDIO-VISUAL FORUM CONTINUE IN MALMÖ ON 7 OCT.

Malmö Opera welcomes participants on Saturday for more ethical discussions on working with delicate topics on stage, and with a variety of people in the production process.

OperaVision partners will be meeting, and invited to discover Malmö's state of the art audio-visual suite.

PERFORMANCES

In the award-winning Copenhagen Opera House, we will be able to enjoy a performance of *La clemenza di Tito* and in the 19th century Gamle Scene Theatre *The Turn of the Screw*, in the European Opera-directing Prize winning production by Anthony Almeida.

Malmö Opera invites participants to the premiere of *Don Giovanni* with a young cast and the new musical *Everyone's Talking about Jamie*.

For those wanting to make the most of their trip to the North, further opera treats can take you to 2 world premieres: Royal Swedish Opera's *Melancholia* by Mikael Karlsson and Göteborg's *Mythomania* by Paula af Malmberg Ward.

So, dear members, there are plenty of good reasons to join us in Copenhagen and Malmö for a stimulating conference and an exciting variety of performances and I look forward to seeing you there.

Karen Stone



PROGRAMME HIGHLIGHTS

(Full programme available on our events page)

THURSDAY 5 OCTOBER at Royal Danish Opera

– Open to all

Plenary sessions

Opera Europa president Ignacio García-Belenguer and director Karen Stone will **welcome** all participants as of 15.00, and Royal Danish Theatre CEO Kasper Holten will address the challenges of running an opera house today as the **conference keynote**.

Opera strives to stay relevant and as such, our panellists, including director of ENOA Stéphanie Deporcq, director of Barcelona-based Opera de Buxtaca Dietrich Grosse, and head of Malmö's opera lab Maria Sundqvist explain how they nurture composers and young artists to **Encourage creation**.

Our members guide us in our initiatives, and these last few years have seen two main ones develop. Operabook is a tool for the members by the members, and is a rich resource in the search for artists and productions. OperaVision is our free streaming platform, offering audiences of the world a glimpse of European opera and dance. How can you be involved?

The evening's main event is the production of *La clemenza di Tito* on Copenhagen's new stage.



Royal Danish Opera

FRIDAY 6 OCTOBER at Royal Danish Opera

– Open to all

General and Financial issues

Christina Björklund (Göteborg), Agathe Chamboredon (Brussels) and Alexandra Stampler-Brown (Düsseldorf) discuss the **Financial impact of rising energy costs and sustainable production choices**.

Many members in several countries have faced sudden and violent cuts to their subsidies. Annilese Miskimmon (London ENO), Achim Sieben (Frankfurt) and Alain Perroux (Strasbourg) discuss how they have to **Face challenging cuts and cultivate public support**.

Christoph Ladstätter (Vienna Volksoper) opens the afternoon with a response to the morning's financial issues, with contributions from Emmanuel Hondré (Bordeaux), Iva Hraste-Sočo (Zagreb) and Hristina Staneva (Sofia) on **Finding alternative sources of income**.

The Technical & Production forum will learn about the **financial, artistic and production impact of the closing of Copenhagen's workshops** on the company's operations from their Technical Director Rasmus Clausen.

Artistic issues

In parallel, Emily Gottlieb (London National Opera Studio) facilitates a world café discussion on **Young Artists Programmes**, followed by a discussion on how **Singing and directing competitions can act as jumping boards** for careers in opera moderated by David Stern (Opera Fuoco).

Fergus Sheil (Dublin) will bring a new angle to our **Co-production marketplace**, so please make sure to update the Future New Productions database in Operabook, and also consider adding photos to your past productions available for rent.

Henning Ruhe (Göteborg) then gathers Nordic contributors around the topic of the **Nordic way of running an ensemble**.

Opera Europa issues (members only)

Ignacio García-Belenguer, Karen Stone and Audrey Jungers will present the members with the **first results and action points of Opera Europa's strategy** meetings.

The evening's main event is the performance of *The Turn of the Screw* on the Gamle stage followed by the **conference reception**.

SATURDAY 7 OCTOBER at Malmö Opera

– Members only

Participants should make their way to Malmö by train on the morning on 7 October. There are late trains back to Copenhagen, so they may choose to stay in their Danish hotel or move to a Malmö-based one.

The evening performance of **Don Giovanni** is a perfect opportunity to open the debate about **Gender and race stereotypes in popular operas** with stage directors Tatjana Gürbaca and Ylva Kihlberg moderated by Laura Canning (Garsington/Leeds).

The Artistic & Production forum will continue its discussion on **laying the foundation for a safe production environment** with a code of conduct for guests and staff. They will also hear about case studies on the **engagement of intimacy coordinators** for those very present delicate scenes.

Finally, Jan Henric Bogen (St Gallen) will lead a panel on **sustainable leadership in a production run**.

The Digital & Audio-Visual forum will discuss **new takes on filming performances**; and follow that conversation with one on **new digital initiatives for opera online**. These sessions are open to all artistic, technical and audio-visual departments.

Luke O'Shaughnessy will coordinate a **meeting of OperaVision partners** at the end of the day.



Malmö Opera



Don Giovanni © Soila Puurtinen

PRACTICAL INFORMATION

For full practical information including the online registration form, up to date information on hotels and a list of participants please visit the event page on our website: <https://opera-europa.org/event/opera-europa-autumn-conference-copenhagen-malmo>

VENUES

- Royal Danish Opera, Ekvipagemestervej 10, 1438 København K, Denmark
- Malmö Opera, Östra Rönneholmsvägen 20, 211 47 Malmö, Sweden

PERFORMANCES

Included in your participation fee

Thursday 5 October – Copenhagen

Mozart's *La clemenza di Tito* conducted by Julia Joles and directed by Jetske Mijnsen, with Edgaras Montvidas, Sine Bundgaard, Emily Pogorelc, Marlene Metzger, Elisabeth Jansson, Angela Brower and Antti Mähönen

Friday 6 October – Copenhagen

Britten's *The Turn of the Screw* conducted Robert Houssart and directed by Anthony Almeida (winner of the European Opera-directing Prize), with Fredrik Bjellsäter, Clara Cecilie Thomsen, Johanne Bock, Gisella Stille
Followed by conference party

Saturday 7 October – Malmö

Mozart's *Don Giovanni* premiere, Conducted by Wolfgang Wengenroth and directed by Paul-Emile Fourny, with Jaques Imbrailo, Henning von Schulman, Matilda Sterby, Joel Annmo, Taras Shtonda
Followed by premiere reception

Extra performances

Wednesday 4 October – Malmö

Everybody's talking about Jamie (musical sung in Swedish with English subtitles)

Saturday 7 October – Stockholm

Melancholia World première

Music by Mikael Karlsson and libretto by Royce Vavrek

Conducted by Andrea Molino and directed by Sláva Daubnerová, with Lauren Snouffer, Rihab Chaieb, Anne Sofie von Otter

Sunday 8 October – Malmö

Everybody's talking about Jamie (musical sung in Swedish with English subtitles)

Sunday 8 October – Göteborg

Mythomania World premiere

Music by Paula af Malmborg Ward and libretto by Kerstin Perski, conducted by Andreas Hanson and directed by Clara Svärd

REGISTRATION

Find our online registration form on our events page on our website.

Rates

Members		as of 1/09
- first participant	300€	350€
- additional participants	250€	300€
Non-members		as of 1/09
- per participant	600€	650€

The participation fee includes conference sessions, social events and a ticket to each performance (Thursday - *La clemenza di Tito* (Copenhagen), Friday - *The Turn of the Screw* (Copenhagen) and Saturday - *Don Giovanni* (Malmö)).

HOTELS

The following hotels have blocked rooms and prepared a link with advantageous rates for Opera Europa conference participants.

Half of the rooms will be released on 5 August, so book your room early! Please use the links on our website to book your rooms.

COPENHAGEN

71 Nyhavn

6 min walk from the opera house (using the ferry)

Executive single room: 230€/night

Executive double room: 250€/night

Phoenix Copenhagen

15 min walk from opera house (using the ferry)

Standard single: 170€/night

Standard double: 225€/night

Copenhagen Strand

15min walk from opera house (using the bridge)

Standard Single: 172€/night

Superior Single: 184€/night

Standard Double: 237€/night

Wakeup Borgergade

17min walk from opera house (using the ferry)

Standard rooms: 100€/night

MALMÖ

Noble House Malmö

hotelnoblehouse.se/en/welcome

Elite Hotel Esplanad

elite.se/en/hotels/malmo/hotel-esplanade

FESTIVALS EVENT
CASTEL DE PERALADA,
2-4 NOVEMBER 2023

Join us next November on the Costa Brava in Spain for the first Opera Europa event dedicated to festivals. Festival Castell de Peralada will host us in its beautiful venue around its Castle for a 2 day meeting exploring the challenges and opportunities of festivals in Europe.

The meeting will start on Thursday 2 November afternoon and end on 4 November at noon. While a detailed programme will be available this summer on our website, we can already announce that the programme will include a concert by Tercia Realidad at Carmen's Church in Peralada, a dinner and visit of the newly reconstructed and the Castle's impressive cellar, and a visit of the Dalí Museum in Figueres.

As Peralada is a small town with few accommodation possibilities, participants will mostly be staying in Figueres, birth city of Salvador Dalí which is a 15min drive from Peralada. A bus connection will be organised for the participants to join the sessions.

How to get there?

Reaching Figueres by train:

Figueres is served by the Paris-Barcelona fast train connection twice a day at the Figueras-Vilafant stop.

Reaching Figueres by plane:

Girona-Costa Brava Airport (GRO)
Barcelona El Prat Airport (BCN)
Perpignan Rivesaltes Airport (PGF)

Accommodation

In Figueres:

Hotel Pirineos: single rooms from 90€/night
Hotel Emporda Figueres: apartments from 60€/night
Hotel Pirineos: single room from 75€/night

In Peralada:

Hotel Peralada: 205 €/night
Hotel de la Font (12 rooms): 100€/night.

**NEW: MEETING OF BALLET & DANCE
DIRECTORS AND COMPANY MANAGERS**
BRNO, 3-5 NOVEMBER 2023

A recent benchmark shows that 45% of our members run an in-house dance company, and another 20% present dance from guest companies within their season.

As the artistic collaboration between opera and dance companies evolves with hybrid projects, and administrative, technical and audience departments integrate their work for a wider expertise and the benefit of the staff, it is important for Opera Europa to offer a platform to dance entities affiliated to opera theatres to discuss their own specific issues.

Following the enriching conversations at Opera Europa's spring conference in Wiesbaden, Opera Europa will be holding a first Dance event this autumn, hosted by the National Theatre Brno.

Brno is well known for its Janáček Festival, but also runs a biennale dance festival, and the Dance Brno 2023 opens in November. The Artistic Director of the Ballet Mario Radačovský looks forward to welcoming dance company directors and managers for 3 days, with exciting performances.

Friday 3 November

Premiere **BDĚNÍ** – by Ballet NdB

Sleepless (Kylilan) / *White Darkness* (Duato) / *Waves* (Pokitaru)

Saturday 4 November

Uroboros / On the Beautiful Blue... / The Water Globlin
by Ballet NdB2

Sunday 5 November

Beyond Vibrations – by Ballet NdB

Moving Rooms (Pastor) / *Frank Bridge Variations* (van Manen)
/ *Fly Paper Bird* (Goecke)

A Dance steering group is being composed to help us set the sessions for the programme. Interested in being involved?

More information will be available online and through our dance@group.opera-europa.org mailing list in September. Are you not yet registered to the list? **Contact audrey@opera-europa.org!**

FORUM FOR DRAMATURGY AT THE FESTIVAL D'AIX-EN-PROVENCE

AIX-EN-PROVENCE, 13-14 JULY 2023

Opera Europa's forum for Dramaturgy was founded online in early 2022 and has since gathered once live at the Prague-conference last Spring. We are happy to offer this second meeting in the ideal setting of the Festival d'Aix-en-Provence, celebrating its 75th anniversary this year. Participants can benefit from a rich offer of performances as well as various encounters with independent opera creators of the festival Academy.

The meeting will start from 10.00 on 13 July with a **Workshop on applied dramaturgy** where participants share their most challenging projects of the coming season, including insights in the dramaturgical work for the current edition of the Festival d'Aix-en-Provence. On this day, the festival lunch series will also focus on this special anniversary edition.

In the afternoon, the forum meets the **Opera Makers** from the Academy of the festival, itself celebrating its 25th anniversary, and is invited to see a series of project pitches, which will be concluded with a drink with the artists.

On the second day, the forum reflects on practices of **Interfacing of Institutions and Independent Producers** and will then come together again with the Opera Makers for round table discussions. After lunch, the dramaturgs delve into the complex theme of **translating opera**.

The steering group of the forum looks forward to meeting you there: Diána Eszter Mátrai, Hedda Høgåsen-Hallesby, Luc Joosten, Patricie Částková, Timothée Picard, and Thomas Böckstiegel



Hôtel Maynier d'Oppède, © Aixprovencetourism

How to get there?

Travel by train – International connections from Brussels, Frankfurt, Milan, Barcelona, Zurich to Marseilles or Aix-en-Provence TGV, local train to Aix-en-Provence

Travel by plane – Fly to Marseille, Nice, Montpellier or Paris and continue by train

Accommodation

As Aix-en-Provence is a popular holiday destination during the summer and festival season, we cannot offer any preferential rates and recommend to book your hotel or B&B as soon as possible.

Venues and performances

Sessions will take place at Hôtel Maynier d'Oppède, 21 Rue Gaston de Saporta

Wednesday 12 July

21h: **Ballets Russes** at Stadium de Vitriolles, (meet at the bus stop located at 18 Boulevard du Roi René, departure of the shuttle to the Stadium at 19h30)

Thursday 13 July

21h30: **Così fan tutte** at Théâtre de l'Archevêché, 28 Place des Martyrs de la Résistance

Friday 14 July

22h: **The Threepenny Opera** at Théâtre de l'Archevêché

Saturday, 15 July

17h: **Picture a Day like this** at Théâtre du Jeu de Paume, 21 rue de l'Opéra

– OR –

19h: **Le Prophète** at Grand Théâtre de Provence, 380 Avenue Max Juvénal

Participation fee

The participation fee of 180€ (250€ for non-members) covers access to all sessions, meals mentioned in the programme and a ticket to *Così fan tutte* on 13 July.

Additional performance tickets are 75€ each – availability is limited especially for performances on 15 July so don't hesitate to register as soon as possible.

Please register through our online form on <https://opera-europa.org/event/dramaturgy-forum-meeting-festival-daix-en-provence>

SUSTAINABILITY, TECHNOLOGIES & COLLABORATION IN MAINZ

The Technical & Production and the TechSet Forum met this May at the Staatstheater Mainz to discuss burning technical topics, get inspired by each other and find ways to better collaborate, with a special focus on sustainability.

From the explanation of modular and standard sets (Festival d'Aix-en-Provence and Oper Wuppertal), through the presentation of Reset Scenery – a Scottish circular platform for sets for the cultural industries – and the testimony about creating a more sustainable framework for a sustainable production model (Royal Danish Opera and Dutch National Opera & Ballet), the participants received some very insightful information and examples on how to reduce their impact in the opera sector on the first day. Participants could also experience a live demo of the Next Stage winning XR project (Finnish National Opera & Ballet), which corresponded to both the sustainability and the digital pillars of the initiatives, all this in line with the NEXT STAGE initiative in collaboration with FEDORA. The group also discussed the best way to add technical details to the Operabook platform, to ease coproductions, production rentals and sales.

The sessions ended with a guided tour from the beautiful Staatstheater Mainz and its 3 stages!

The second day started with a discussion on staff exchange, its benefits and how to develop it between the technical departments. Then, the audience discovered how a very low latency conductor monitoring system was built at Dutch National Opera & Ballet and which are the criteria for a perfect transport wagon system (Dutch National Opera & Ballet and Royal Danish Opera). The participants received some updates from the Trail equipment exchange platform between opera houses from Finland and Sweden as well as a tip from Norwegian National Opera & Ballet to use Matterport, as it is a precise and easy-to-use system for sharing set designs to partners. Finally the group heard about the challenges technical departments have to deal with, when they are the only ones on which theatres count to work more sustainably.

As a nice conclusion of the meeting, Gemma Swallow from Scottish National Theatre, and working hard towards a greener future in culture, underlined the importance of professional networks like ours: cooperation is the basis to make an impactful change!

Celia Grau
Advocacy Coordinator

COSTUME DESIGN, HEAD BUBBLES, CO-PRODUCTIONS AND PLANNING IN AMSTERDAM

Members from the Costumes, Make-Up & Wigs teams met in Amsterdam at Dutch National Opera & Ballet in April for what was the largest forum meeting ever with 98 participants.

Sophie de Lint, Bob Brandsen and Costume Designer Klaus Bruns were generous in sharing their points of view during the Ask Me Anything sessions, tackling topics like mental health in the workshops and what makes a good costume designer.

As always, the workshop visits, Show and Tell and demos are eagerly awaited moments to exchange ideas and best practices.

Friday morning was practical with excellent presentations and advice on Planning and Staff training where everyone broke up into smaller groups to address the issues and look for processes to improve workshop efficiency. A large breakout exercise on Co-production issues provided food for thought and some volunteers to create a working group on how to streamline co-production processes in the workshops.

Saturday morning focused on Sustainability in the Opera houses and in the workshops before the conclusions which saw the steering group say a musical 'So long, Farewell' to Robby Duiveman, steering group Chair who will be leaving Dutch National Opera & Ballet at the end of this season.

Aline Chif
Communications Manager



HUMAN RESOURCES IN MILAN

This year, the HR forum took place at Teatro alla Scala in Milan. 55 delegates from 21 countries joined for three days of sessions, performances and many networking moments.

After a warm welcome and compelling keynote by Sovrintendente Dominique Meyer, participants heard about La Scala's inclusivity project which is part of a comprehensive initiative undertaken by the new leadership of the theatre, consisting also of training designated staff members to become ambassadors of a safe working environment.

Dr Prioska Stubendek (Budapest) updated the group about their app for internal communication after their initial presentation at the last autumn conference, and could report encouraging results.

The second day brought delegates to the workshop facilities of the theatre, the Laboratori Ansaldo. In the afternoon, delegates were invited to reflect upon useful ways to benchmark HR practices, the session was facilitated by Polly Dufton (London ROH). We also heard from Marco Amoruso (La Scala), joined by Paolo Bruno (Bologna), about HR particularities in Italy.

A keynote presentation by Catherine Tanneau (CEO Variations International) focused on psychological safety. Inga Navickiene (Vilnius) and Nick Bol (Amsterdam) reported how their HR departments are addressing the issue. These sessions on inclusivity are part of our capacity building series of the NEXT STAGE initiative coordinated by FEDORA.

On our last day, Professor Helena Gaunt from the Royal Welsh College of Music and Drama gave us a presentation on their Opera 360 programme designed for professionals seeking to change their career to work in opera, completed by Karen Stone's pitch on the Opera Management Course.

Lastly, a shared set of values was presented by chair Steven Foulston (London ROH) which are indeed the foundation of each of our Opera Europa gatherings: **Respect**, **Openness**, and **Inclusivity** – a forum is a protected peer to peer space where we respect each other's work, company, background.

Susanna Werger
Membership & Services Manager

IMPRESSIONS OF THE MARKETING & COMMUNICATIONS FORUM MEETING

Three days of in-depth knowledge sharing on data, artificial intelligence and digitalisation were offered at the Marketing & Communications Forum in Brussels. For me, it was the first Opera Europa forum I attended and I am absolutely thrilled.

On the first day, we were asked to fill in a survey about what we hoped to get out of this forum. As I was travelling alone for Oper Frankfurt, the main focus was on one thing: networking. The forum absolutely lived up to this expectation. Between the exciting and compelling lectures, there was always time for exchange with the other participants. Looking back on the forum, this exchange was the most beneficial aspect. I had a lot of conversations about common challenges, and it was very reassuring to see that we are not alone with some of our concerns. There were so many different and exciting people from all over Europe that I didn't manage to introduce myself to everyone individually. A goal for the next forum! In any case, the forum motivated me to initiate further processes in this field, and I returned to Frankfurt full of energy.

In terms of content, I was particularly impressed by the quality of the presentations and the willingness to share ideas and efforts from our colleagues. It is part of a forum like this to share not only the successes but also the failures from which lessons have been learned, and that is exactly what was conveyed in the presentations. The idea that we will celebrate greater successes only through shared knowledge has impacted me a lot.

Anne-Marie Antwerpen
Marketing
Oper Frankfurt



Opera Europa's casting and production database for opera professionals

NEW: recitals, concerts and singing competitions added!



OPERABOOK

WHAT?

Operabook is Opera Europa's casting and production database. Straightforward and multiple search engines allow searches by Artist name, Role and Performance, and results can be sorted according to a multitude of options. Operabook also holds Opera Europa's confidential Future New Productions database (enabling co-production discussions as a basis of the conference Co-production marketplace) and references productions available for rent.

HOW?

Operabook's team of data managers are opera professionals working all over Europe, in close contact with the artistic departments of our members, to keep data up-to-date on a weekly basis. They input season announcements and follow social media and press announcements about programme and cast changes. Artistic departments confirm or correct their production data at the end of a production run via email.

WHY?

Opera Europa's 2019 General Assembly voted at a vast majority for the association to create its own independent casting and production database, for non-biased and free of commercial interests data to be available to opera professionals in their search for talent and projects. Operabook was launched in 2020 and has since grown in content and developed in technical possibilities.

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Operabook is in constant development, thanks to the regular input of a consultation group made of member users. If you want to be involved, please contact: susanna@opera-europa.org

NEW OPERA EUROPA BOARD

At its 2023 General Assembly on 31 March in Wiesbaden, Opera Europa elected its new Board. Welcome to Hannah Griffiths, Fulvio Macciardi and Carolin Wielpütz!



President

Ignacio García-Belenguer
Teatro Real Madrid



Vice-President

Laura Berman
Staatstheater Hannover



Vice-President

Martin Glaser
National Theatre Brno



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Alexandra Stampler-Brown
Deutsche Oper am Rhein



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Henning Ruhe
GöteborgsOperan



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



Hannah Griffiths
Birmingham Opera
Company



Mathieu Jouvin
Teatro Regio di Torino



Ina Karr
Luzerner Theater



Fulvio Macciardi
Teatro Comunale di
Bologna



Valentí Oviedo
Gran Teatre del Liceu



Lauri Pokkinen
Finnish National
Opera & Ballet



Achim Sieben
Oper Frankfurt



Cormac Simms
Royal Opera House
Covent Garden



Dubravka Vrgoč
Slovenian National
Theatre Maribor



Carolin Wielpütz
Theater an der Wien

OPERA EUROPA'S 226 MEMBERS

Opera Europa currently serves 226 members from 41 countries. Welcome to our new members who joined in the last 12 months (listed in bold). Our Ukrainian members benefit from an honorary membership in 2023.

ALBANIA

Tirana - National Theatre of Opera, Ballet & Folk Ensemble

AUSTRIA

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

AZERBAIJAN

Baku - Azerbaijan State Opera & Ballet

BELGIUM

Antwerpen - deCompagnie
Antwerpen - Opera Ballet Vlaanderen
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
Zagreb - Croatian National Theatre

CZECHIA

Brno - National Theatre Brno
České Budějovice - South Bohemian Theatre
Litomyšl - Smetana's Litomyšl National Festival
Olomouc - Moravian Theatre Olomouc
Opava - Slezské divadlo Opava
Ostrava - National Moravian-Silesian Theatre
Prague - Národní divadlo

DENMARK

Aarhus - Den Jyske Opera
København - Copenhagen Opera Festival
København - 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
Avignon - Opéra Grand Avignon
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 - Opéra Orchestre national
Nancy - Opéra national de Lorraine
Nice - Opéra de Nice
Paris - Génération Opéra
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 - Théâtre des Champs-Élysées
Paris - Théâtre du Châtelet
Rouen - Opéra de Rouen Normandie
Strasbourg - Opéra national du Rhin
Toulon - Opéra Provence Méditerranée
Toulouse - Théâtre du Capitole

GERMANY

Augsburg - Theater Augsburg
Bad Wildbad - Rossini in Wildbad
Bayreuth - Bayreuth Baroque
Berlin - Komische Oper Berlin
Bonn - Theater Bonn

Braunschweig - Staatstheater Braunschweig
Darmstadt - Staatstheater Darmstadt
Detmold - Landestheater Detmold
Dortmund - Theater Dortmund
Düsseldorf - Deutsche Oper am Rhein
Essen - Aalto Theater Essen
Frankfurt am Main - Oper Frankfurt
Gießen - Stadttheater Gießen

Halle - Oper Halle

Hamburg - Staatsoper Hamburg
Hannover - Staatstheater Hannover
Heidelberg - Theater und Orchester
Karlsruhe - Badisches Staatstheater
Köln - Oper Köln
Leipzig - Oper Leipzig
Magdeburg - Theater Magdeburg
Mainz - Staatstheater Mainz
Mannheim - Nationaltheater Mannheim
München - Bayerische Staatsoper
München - Gärtnerplatztheater
Nürnberg - Staatstheater Nürnberg
Regensburg - Theater Regensburg
Saarbrücken - Saarländisches Staatstheater
Stuttgart - Staatsoper Stuttgart
Wiesbaden - Camerata Nuova
Wiesbaden - Hessisches Staatstheater
Wuppertal - Wuppertaler Bühnen

GREECE

Athens - Greek National Opera
Athens - Teatro Olympia OPANDA

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 - Teatro Donizetti
 Bologna - Teatro Comunale di Bologna
 Bolzano - Fondazione Haydn
 Brescia - Teatro Grande di Brescia
Cagliari - Teatro Lirico di Cagliari
 Capriva del Friuli - Piccolo Opera Festival
 Como - AsLiCo / Teatro Sociale di Como
 Cremona - Teatro A. Ponchielli
 Firenze - Mascarade Opera
 Jesi - Fondazione Pergolesi Spontini
 Macerata - Macerata Opera Festival
 Martina Franca - Festival della Valle d'Itria
 Milano - Accademia Teatro alla Scala
 Milano - Teatro alla Scala
 Modena - ATER Fondazione
 Modena - Teatro Comunale di Modena
 Napoli - Teatro di San Carlo
 Novara - Teatro Coccia di Novara
 Palermo - Teatro Massimo
 Parma - Teatro Regio Parma
Pavia - Teatro G. Fracchini Pavia
 Pesaro - Rossini Opera Festival
 Reggio Emilia - Teatri Reggio Emilia
 Roma - ATIT- Associazione Teatri Italiani di Tradizione
 Roma - Opera for Peace - LYVW
 Roma - Teatro dell'Opera di Roma
 Torino - Teatro Regio Torino
 Torre del Lago - Festival Pucciniano
 Venezia - Palazzetto Bru Zane
 Venezia - Teatro La Fenice
 Vetralla - OperaExtravaganza

JAPAN

Tokyo - New National Theatre
 Tokyo - Niki Kai Opera Foundation

KOSOVO

Prishtina - Rame Lahaj International Opera Festival

LATVIA

Rīga - Latvian National Opera & Ballet

LITHUANIA

Klaipėda - Klaipėda State Music Theatre
 Vilnius - Lithuanian National Opera

LUXEMBOURG

Luxembourg - Les Théâtres de la Ville

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
's-Hertogenbosch - International Vocal Competition

NEW ZEALAND

Auckland - New Zealand Opera

NORTH MACEDONIA

Skopje - National Opera and Ballet

NORWAY

Bergen - Bergen National Opera
 Oslo - Den Norske Opera og Ballett
 Oslo - Opera Norge
Oslo - The Queen Sonja Singing Competition
 Trondheim - Trondheim Symfoniorkester

OMAN

Muscat - Royal Opera House Muscat

POLAND

Gdańsk - Opera Bałtycka
 Poznań - Teatr Wielki - Opera Poznań
 Warszawa - Opera Narodowa

PORTUGAL

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

SLOVAKIA

Bratislava - Slovak National Theatre

SLOVENIA

Ljubljana - Slovenian National Theatre
 Maribor - Slovenian National Theatre

SPAIN

Astigarraga - Intermezzo Choir
 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
Palma - Teatre Principal de Palma
 Peralada - Festival Castell de Peralada
 Santa Cruz - Auditorio de Tenerife
 Sevilla - Teatro de la Maestranza
Valencia - ÓPERA XXI
 Valencia - Palau de les Arts Reina Sofia

SWEDEN

Drottningholm - Drottningholm Slottsteater
 Göteborg - GöteborgsOperan
 Karlstad - Wermland Opera Karlstad
 Malmö - Malmö Opera och Musikteater
 Stockholm - Folkoperan
 Stockholm - Royal Swedish Opera
 Umeå - NorrlandsOperan

SWITZERLAND

Basel - Theater Basel
 Biel - Theater Orchester Biel Solothurn
 Genève - Grand Théâtre de Genève
 Givisiez - 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

Kharkiv - Kharkiv National Opera & Ballet
 Kyiv - National Opera of Ukraine
 Kyiv - Kyiv National Theatre of Operetta
Kyiv - Kyiv Opera Theatre
 Kyiv - Open Opera Ukraine
Kyiv - Ukrainian National Tchaikovsky Academy of Music
 Lviv - National Opera & Ballet Theatre
 Odesa - Odesa Opera & Ballet Theatre
 Odesa - Odesa Philharmonic Orchestra

UNITED KINGDOM

Alresford - The Grange Festival
 Belfast - Northern Ireland Opera
 Birmingham - Birmingham Opera Company
 Cardiff - Welsh National Opera
 Edinburgh - Edinburgh International Festival
 Glasgow - Scottish Opera
 Gloucestershire - Longborough Festival Opera
 High Wycombe - Garsington Opera
 Leeds - Opera North
 Lewes - Glyndebourne
 London - English National Opera
London - English Touring Opera
 London - National Opera Studio UK
 London - OPERA 21
 London - Opera Holland Park
 London - Opera Rara
 London - Philharmonia Orchestra
 London - Royal Opera House Covent Garden
 London - Theatre Projects Consultants
London Neasden - TAIT

SAVE THE DATES

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

24 June

Aesthetics of Access seminar in Hannover

13 - 14 July

Dramaturgy forum meeting in Aix-en-Provence

30 September

Supporting Communities through the Arts

An Ethical Manifesto in Opera as a tool for social engagement in Parma

5 - 7 October

Troubled Waters

Opera Europa autumn conference in Copenhagen-Malmö, including European Opera-directing Prize winner's production of *The Turn of the Screw*

25 October

World Opera Day - Find inspiration for your celebration on www.worldoperaday.com!



2 - 4 November

Festivals event in Peralada

3 - 5 November

Dance event in Brno

11 - 15 April 2024

Opera Europa Spring Conference in Vienna

3 - 5 June 2024

World Opera Forum in Los Angeles

ADVOCACY FOR OPERA

In order to support advocacy and lobbying efforts of our members, Opera Europa will be conducting a new (short) survey on finances, staffing and audiences of opera companies. The link is available for our homepage and will be distributed to our mailing lists. Please contribute your data so that we may build useful arguments together!

RESEO is also coordinating a research on participatory/societal performing arts. They are opening a call for scientific reports carried out by cultural institutions for projects taking place before February 2024.

More information on our homepage!

Interested in our Advocacy efforts?

Contact Celia to register for the mailing list!

Hrvatsko narodno kazalište Zagreb
 SEZONA 192

OPERA ZAGREB festival

June 25th – July 5th 2023.

25.6. at 19:30
G. Verdi: NABUCCO / CNT in Zagreb
 Conductor: Pier Giorgio Morandi / Director: Giancarlo del Monaco

29.6. at 19:30
P. Mascagni: CAVALLERIA RUSTICANA / CNT Split
 Conductor: Jure Bučević / Director: Jelena Bosančić

1.7. at 19:30
G. Donizetti: THE ELIXIR OF LOVE / CNT in Osijek
 Conductor: Mladen Tutavac / Director: Ozren Prohić

3.7. at 19:30
P. I. Čajkovski: THE QUEEN OF SPADES / CNT Ivana pl. Zajca Rijeka
 Conductor: Valentin Egel / Directors: Christian Romanowski i Dunja Vejzović

5.7. at 19:30
C. Gounod: FAUST / SNT Ljubljana
 Conductor: Ayrton Desimpelaere / Director: Frank Van Laecke