

opera europa NEWS

Winter 2017
N° 60

The professional association of opera houses and festivals in Europe | L'organisation professionnelle pour les compagnies et festivals d'opéra en Europe

Napoli, Sofia, Madrid, Glasgow, Rotterdam and Zürich.

THE CHOICE IS YOURS!



Save the Dates

1 January 2018

Start of European Year of Cultural Heritage 2018

Please contribute to this important celebration!

18-20 January 2018

Artistic Administration Forum at Teatro San Carlo in Naples

Programme on page 6. More information and registration from emilie@opera-europa.org

22-23 January 2018

Technical Management & Set Workshops Forum at Teatro Real in Madrid

Programme on page 9. More information and registration from aline@opera-europa.org

22-24 March 2018

International Joint Forum meeting at Sofia National Opera

Bringing together Business & Finance, Human Resources, Marketing & Communications and Technical & Production to explore common issues and solutions, including benchmarking tools to support audience and income growth, productivity and working together.

REGISTER NOW !!

12-15 April 2018

World Opera Forum at Teatro Real in Madrid

Convention with representatives of Opera America, Opera Latin America and from Africa, Asia and Australasia

23 April 2018

Opera Day at IAMA conference at Kings Place in London

17-19 May 2018

Costumes, Make-up & Wigs Forum at Scottish Opera in Glasgow

22-24 May 2018

Breaking Free

Event for smaller and middle-scale companies as part of Operadagen Rotterdam

Programme to be published in March 2018

20-23 June 2018

Lifting Many Voices

OPERA America annual conference at Opera Theatre of Saint Louis in Missouri

Complimentary registration for Opera Europa members (excluding tickets). Please contact emilie@opera-europa.org for more information

28-30 June 2018

Measuring the arts

Opera Europa summer conference at Opernhaus Zürich

Programme to be published in March 2018

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You choose

Opera Europa is offering an unprecedented choice of events during the first half of 2018. That reflects the growing number and diversity of our members and the strength of interest in our expert specialist forums.

First up is the **International Joint Forum meeting in Sofia from 22 to 24 March** which takes place during Bulgaria's Presidency of the Council of the European Union. Although we have had successful joint forum meetings in Warsaw in 2008 and Sevilla in 2013, this will be the first gathering to involve four specialist forums at the same time: **Business & Finance; Human Resources; Marketing & Communications; and Technical & Production**. Their interaction enables constructive dialogue about practical issues which affect most member companies. This time the focus will be on Change Management and Leadership, and on delivering a Benchmarking exercise which will offer value to its participants. A detailed programme may be found on pages 10 and 11 of this newsletter. **You are encouraged to register now at competitive rates.**

The **World Opera Forum in Madrid between 12 and 15 April** is an altogether new collaboration with Opera America and Ópera Latinoamérica with delegates invited from all over the world to address four major topics confronting opera today. It is timed as part of the celebrations of the 200th anniversary of Teatro Real. Invitations will be mailed before Christmas, and there will be a limited number of places also available for General and Artistic Directors to be notified in the New Year.

In collaboration with **Operadagen Rotterdam**, we shall be offering an event **between 22 and 24 May** specifically aimed at the smaller and more flexible opera companies which play an increasing role in opera's ecology.

Meanwhile, the newly created **Artistic Administration forum** will have held its inaugural meeting at the glorious **Teatro San Carlo in Naples from 18 to 20 January**; the **Technical Management** forum will have been revived in Madrid **between 22 and 24 January** and the popular **Costumes, Make-up and Wigs** forum's annual gathering will be hosted by **Scottish Opera in Glasgow between 17 and 19 May**.

Finally, our **main conference and General Assembly** will take place later than usual **between 28 and 30 June**. It will be our first conference in Switzerland and will be hosted by **Opernhaus Zürich**. The programme will be published in March in our spring newsletter, but please **save the dates now**.

Members are not obliged to attend all these events, but I hope that at least one of them will appeal to you.

Nicholas Payne

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Thoughts from Parma

Many among the 330 or so delegates would vote for Parma as one of the most successful conferences in Opera Europa's history. Sunny autumn weather, delicious local food, and a choice of four Verdi operas combined with the warm hospitality of Teatro Regio to provide the perfect setting for lively debate about topical issues and the guiding theme of Opera Pilgrimage. An opening day planned in conjunction with our friends at Fedora brought together an especially strong representation from marketing and fundraising delegates. The conference also marked the launch of our new digital platform OperaVision.

Bernard Focroulle – *Opera must be a living art form. It is about participation in the transformation of the world we live in. That means access to a wide population. There is a diversity deficit in our global world. We need to adapt our methodology to the needs of creative artists. I propose:*

1. A discussion between European Network of Opera Academies (ENOA) and Opera Europa about diversity; how opera may become more central in our world.
2. What to do about increasing the presence of creative artists in our work: what if every theatre were to appoint a composer or visual artist in residence?
3. More participation by artists in Opera Europa conferences.

Emily Gottlieb – *A singer should be trained to acquire a portfolio of different skills.*

Kathleen Tynan – *Why are we training young singers; and what are we training them for?*

(...) Singers are story-tellers. Opera is text and music; but it is also physical story-telling.

(...) We must find a pathway for singers.

(...) Singers learn best through performance. So, engage them in opera performances as undergraduates.

(...) They must connect with the theatre world.

Christina Scheppelmann – *It is important that our training involves composers as well as singers, and that they should be incorporated into young artist programmes.*

Nicole Newman – *A brand is an emotional journey that your customer has to take with you.*



Coming back from Parma

by Emilie Tack, Membership Coordinator at Opera Europa

As you all know, a few days after Parma, Gérald Philippe left us for a new journey with Capella Mediterranea. As a huge fan of Baroque music, Festival Verdi was perhaps slightly too 'contemporary' for Gérald, but he acknowledged that Graham Vick's staging of *Stiffelio* was one of the most intense experiences he ever had at the opera. We hope that you, dear colleagues, did not suffer too much back pain after standing for a few hours during the performance.

As the new Membership Coordinator at Opera Europa, I am very grateful for having met most of you in Parma. It is so vibrant and inspiring to meet people who are so dedicated to music and opera.

We have also welcomed new Opera Europa members in Parma: **Slezské divadlo Opava** from Czech Republic, **Les Arts Florissants**, **Théâtre & Musique** and **Opéra in Situ** from France, **Saarländische Staatstheater** from Germany and **Novosibirsk State Academic Opera and Ballet Theatre** from Russia. *Benvenuti a tutti!*

Whether you are new to Opera Europa or not, we hope you truly enjoyed the experience in Parma and that you came back with a suitcase full of *Parmiggiano* and *Prosciutto*.

Opera Europa is so thankful to Teatro Regio di Parma for having so kindly welcomed us all during the busy period of the Festival. *Grazie mille.*



Artistic Administration Forum in Naples

The newly created Artistic Administration Forum will meet in Teatro San Carlo, in Naples, from 18 to 20 January. This new forum is launched with the hope of exploring specific topics related to Artistic planning, Artistic production management and Artists relations in opera companies.

Together, we'll be discussing Artistic planning workplace challenges. Here is a preview of the programme for the 3 days. For more information on hotels and registration, visit our website in the Artistic Administration forum page or contact Emilie at emilie@opera-europa.org

Thursday 18 January 2018

16.30	Registration opens – at Memus - Museo Memoria e Musica - via San Carlo, 98/F - 80132 Napoli
17.00	Welcome by Paolo Pinamonti (Naples) Interview of Rosanna Purchia (Naples) about Artistic Planning Workplace Challenges by Aurore Aubouin (Brussels)
20.00	Welcome drink and dinner

Friday 19 January 2018

09.30	Internal communication and Planning software a conversation with Jessica Fjelkegard (Göteborg) and Moritz Reissenberger (Essen)
10.45	Coffee break
11.00	Dealing with harassment (#metoo) in Artistic management and Artists relations moderated by Jessica Fjelkegard (Göteborg) and Emilie Delorme (Aix-en-Provence) (tbc)
12.30	Lunch
13.30	Tour of the Theatre
15.30	Succession planning in the industry followed by a break-out session moderated by Terri-Jayne Griffin (London ENO)
18.00	End of day
20.30	Dinner in town

Saturday 20 January 2018

09.30	Diversity and innovation in Administration/Production department Presentation by Francesco Andolfi and Maya Dobromirova Dimova (Naples)
10.45	Coffee break
11.00	Lessons learnt, planning for the future by Rosanna Purchia & Paolo Pinamonti (Naples)
12.00	End of meeting
20.30	Concert Béla Bartók <i>Il castello del Principe di Barabablu</i> Antonin Dvorak , <i>Sinfonia n.8, Op.88</i> Conducted by Juraj Valcuha



OperaVision so far

by Clio Montrey and Luke O'Shaughnessy

Opera Europa has a new streaming platform, OperaVision. Replacing The Opera Platform, this new site offers enriched content drawn from a more diverse partnership; the number of theatre partners has doubled to 30, and 60% of partners are new. The content aims to be more varied (full-length and short-form), inclusive (musical theatre in many forms) and regular (an average of two new streams per month). After four months of intense work on construction, the Opera Europa team unveiled OperaVision on 12 October in Parma – *and some of you are in the photo below witnessing the launch.*

So what's new? The structure of OperaVision reflects our ambitions for the new platform. We have offerings both for the first time visitor, such as **New to Opera?**, as well as **Articles** and other items for the opera expert. Our **Stories** are a unique in-depth look at concepts and narratives in the world of opera. **Opera Academy** is home to conversations with artists about their careers as well as masterclasses with established artists. And we do not forget **Young audiences**, a section which will see significant expansion in 2018.

The launch programme in the period up until the end of 2017 marks the transition between our old and new platforms – a 'soft launch', according to the jargon. We have inherited some fine productions streamed live between July and September such as *Madama Butterfly* from Teatro Real Madrid and *Autumn Sonata* from Finnish National Opera. New titles include the utterly compelling *Pelléas et Mélisande* from Komische Oper Berlin and Opera North's equally gripping saga – none other than Wagner's *Ring*, streamed in instalments up until Christmas.

Echoing the initiative of our principal funder the European Union, we will celebrate the **European Year of Cultural Heritage** in 2018. The programme overleaf gives a foretaste of that; even within the first two months of our online season, we show two operas divided by four centuries of operatic heritage: Claudio Monteverdi's *Orfeo* and Donnacha Dennehy's *The Second Violinist*.

And the audiences? As our advertising campaign on the back cover stresses, you can follow OperaVision just about anywhere – in your living room at home or even your desk at work. So what do we know about you? The early indications for the first six weeks (12 October to 24 November) indicate simply that you are numerous. The viewing statistics reveal over 9000 views of *Pelléas et Mélisande*, 289 653 minutes of content already viewed and 1000 subscribers to our new YouTube channel.

No log in, no subscription, no payment, no ticket but it's nice to know you are watching.



The OperaVision team unveil the project in Parma

New to the platform December 2017 to March 2018***Legenda Bałtyku* Feliks Nowowiejski**

New production by Poznań Opera of neo-romantic opera premiered in Poznań in 1924

LIVE on 10 December

***Dialogues des Carmélites* Francis Poulenc**

Olivier Py's production conducted by Music Director Alain Altinoglu with Patricia Petibon as Blanche from La Monnaie/De Munt

LIVE on 15 December

***Götterdämmerung* Richard Wagner**

From Opera North in Leeds

Act 1 from 16 December; Act 2 from 23 December; Act 3 from 30 December

***Hänsel and Gretel* Engelbert Humperdinck**

New production by European Opera-directing Prize winner Rafael R Villalobos from Hungarian State Opera's Erkel Theatre in Budapest

From 22 December

***L'Orfeo* Claudio Monteverdi**

New co-production between New Belgrade Opera and Madlenianum Opera Theatre of the first operatic masterpiece to launch European Year of Cultural Heritage 2018

From 4 January

***Turandot* Giacomo Puccini**

New production by Stefano Poda conducted by Music Director Gianandrea Noseda with Oksana Dyka in the title role from Teatro Regio Torino

As LIVE from 25 January

***The Second Violinist* Donnacha Dennehy**

Winner of the Fedora Opera Prize 2017, ground-breaking new opera with text and direction by Enda Walsh, described in the Guardian as an 'exhilarating blend of opera, theatre and film'. From Landmark Productions and Wide Open Opera

From 2 February

Cavalleria rusticana* Pietro Mascagni**Pagliacci* Ruggero Leoncavallo**

The essential verismo double-bill in the powerful production by Damiano Michieletto from La Monnaie/De Munt

LIVE on 14 March

***Aida* Giuseppe Verdi**

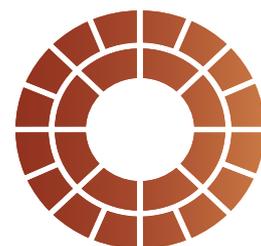
Royal Swedish Opera's new production by Michael Cavanagh conducted by Pier Giorgio Morandi with Christina Nilsson in the title role and Katarina Dalayman as her rival Amneris

LIVE from Stockholm on 17 March

***Blaubart* Jacques Offenbach**

The first night of Stefan Herheim's new production for Komische Oper Berlin of one of the iconic operettas formerly directed by Walter Felsenstein at this theatre

LIVE from Berlin on 17 March



OPERAVISION

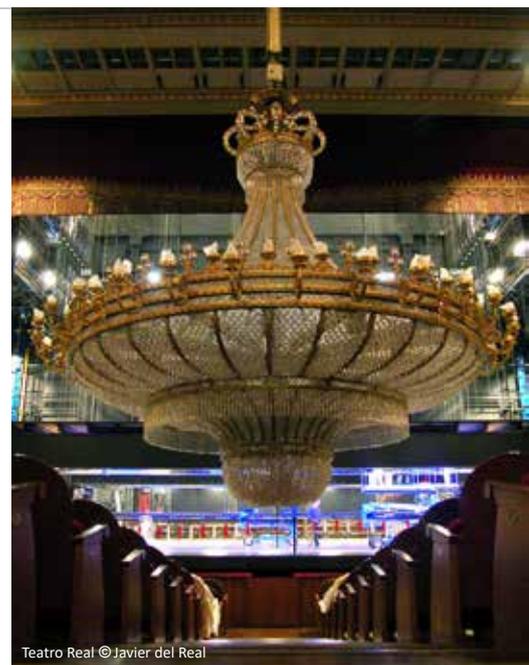
Technical Management & Set Workshops Forum in Madrid

Technical Managers and Set Workshop Leaders are reviving their forum! The objective of the meeting is to share best practices and to strengthen the network of technical managers and set workshop leaders.

Participants are requested to show their interest to the meeting by sending an e-mail to Head of Set Workshop **Tapio Säkkinen** tapio.sakkinen@opera.fi (Finnish National Opera and Ballet). For more information on registration, visit our website in the Technical Management & Set Workshops forum page or contact Aline at aline@opera-europa.org

Monday 22 January 2018

09.30	Registration at Stage Door
10.00	Coffee and introduction of the participants
10.30	Safety. Samuli Nuutinen, (FNOB)
12.00	Lunch
13.00	Rehearsals in set and allowance of changes in the late phase
14.00	Set Designers point of view. What is the best service? with Set Designer Curt Allen Wilmer Goodman
15.00	Coffee break
15.30	Co-operation between Set Workshop and Stage Technical Manager
17.00	What has been done in the past Forums? Breakout for Stage Technical Managers and Set Workshop leaders separately
18.00	Conclusion of the day
20.00	Dinner



Teatro Real © Javier del Real

Tuesday 23 January 2018

09.15	Registration at Stage Door
09.30	House tour in two groups
10.15	Coffee break
10.30	Recruitments and new skills: pneumatic systems, CNC machines, 3D printings, large format prints etc.
12.00	Lunch
13.00	Open discussion in breakout session in two groups: Stage Technical Managers and Set Workshop Leaders <ul style="list-style-type: none"> - Documentation - Health and safety - Green theatre - Work exchange - Topics for the next meeting - Choosing of the new steering group
15.00	Coffee break
15.15	Conclusion and a host for the next meeting
16.30	End of meeting

International Joint forum meeting in Sofia

Bulgaria will hold the Presidency of the Council of the European Union during the first six months of 2018. It is therefore timely that Opera Europa should be presenting its first event on Bulgarian soil during this period. Sofia National Opera, under the stable and progressive direction of Plamen Kartaloff, has been a long-term member of our association, and we welcome the invitation to visit his fine capital city. This International Joint Forum offers an opportunity for four of our specialist groups to interact and share experiences and ideas on key questions about implementing change in opera management and leadership. We will also draw on their collective expertise to perfect our Benchmarking exercise.

On the final day, Saturday 24 March, there will be a special excursion to the magnificent and historic Rila monastery hidden in the mountainous country south of Sofia, where we may experience the legendary hospitality of the monastic community which lives there.

BF Business & Finance **HR** Human Resources **MC** Marketing & Communications **TP** Technical & Production

Thursday 22 March 2018

13.00	Pre-registration for guided tour of Sofia's historical centre
14.30	Registration opens
15.30	Welcome by Plamen Kartaloff (Sofia), the Mayor and the Minister of Culture
16.15	Introduction to the joint forum meeting by Nicholas Payne
16.30	Keynote address on Change management by Lars Sudmann, Consultant
17.15	Presentation of Opera Europa members mapping ends at 18.00
19.30	<i>Nine brothers of Yana</i> Opera by Luybomir Pipkov Reception at intermission in VIP Hall (1st balcony) Post-performance party at La Cathedrale



Sofia National Opera and Ballet

Friday 23 March 2018

09.00	Registration opens
09.30	Quality management / Lean management Timo Tuovila (Helsinki) and Nicholas Payne
10.30	Coffee break
11.00	H RTP Analysing staffing and productivity – benchmarking Led by Jane Crowther (London ROH) and Frans Huneker (Amsterdam)
	B FMC Budgeting box office revenue With Myriam Coplo (Paris), Marc Scorca (OPERA America) and Hristina Staneva (Sofia)
12.30	Lunch at Hamburguesa / The Cathedral
14.00	G DB FMC FF The evolution of leadership styles: the future of work Led by Marc Scorca (OPERA America)
15.30	Coffee break
16.00	B FMC Analysing sales data – benchmarking Led by Mathieu Jouvin (Brussels) and Agusti Filomeno (Barcelona)
	H RTP Staff exchange pilot scheme Led by Bob Brandsen (London ROH), Joke Manson (Amsterdam) and Vera Petrova (Sofia)
17.15	H RMC Internal communications: how to bring the company’s vision through Corporate culture – how do we get the whole company to share the same values? Led by Plamen Kartaloff (Sofia)
	B F Analysing income and expenditure – benchmarking Led by Mathieu Jouvin (Brussels)
	T P Guided tour of the Theatre
19.00	Lakmé by Léo Delibes Intermission reception in VIP Hall (1st balcony)

Saturday 24 March 2018

08.30	Registration opens
09.00	MC Discussion on future meetings and initiatives
	B FHR Discussion on future meetings and initiatives
	T P Discussion on future meetings and initiatives
09.45	Harassment #metoo Led by Petra Kron Forsling (Stockholm), Sue Janne Alsaker (Bergen) and Charmaine Goodchild (Brussels)
10.45	Conclusions Bus to Rila Monastery
13.00	Lunch
14.30	Visit of the Rila Monastery and museums
16.00	Bus to Sofia National Opera or to airport (arrival by 18.30)
19.00	Specialist Forum dinners



Rila Monastery

Practical information

Sofia National Opera

30 Dondukov Blvd
ul. 'Vrabcha'
1000 Sofia,
Bulgaria

Registration

Conference registration includes participation at all sessions and social events, as well as a ticket to each performance of your choice.

Rates

		as of 15 February	
Members			
▪ first participant	€130	€180	
▪ additional participants	€115	€150	
Non-members			
▪ first participant	€250	€300	
▪ additional participants	€200	€250	

Getting there

Sofia National Airport is well connected with European cities, with international airlines, Bulgaria Air and Wizz Air and Ryanair flights.

Sofia Metro Line 1 connects Sofia Airport to the city centre. Sofia National Opera is then a 12min walk from Serdika station. Sofia National Opera is a 20min taxi ride from the airport.

Accommodation

Sofia National Opera has negotiated special rates with these 2 hotels within walking distance of the opera house. Prices include breakfast. Please mention Opera Europa when booking.

COOP HOTEL ****

30 Iskar street
tel. +359 895 691 791
info@coophotel.bg
Single room: €52
Double room: €62

SITY HOTEL ****

6 Stara planina street
tel +359 2 915 1500
reservations@sofiasityhotel.com
Single room: €76
Double room: €86



Benchmarking

by Nicholas Payne, Audrey Jungers and Emilie Tack

There are two principal purposes behind the benchmarking exercise which Opera Europa is conducting this season. The first is to gather accurate data which contributing members may use to monitor their performance. The second is to assemble a comprehensive map of the sector to help advocate opera in Europe.

Starting with the latter, we have devised and tested a simple series of 20 questions covering headline areas of productivity, income and expenditure. They are designed so that all 180 of our members should find them easy to answer within a short time. The key indicators are:

Productivity

- Number of performances
- Number of productions
- Total audiences
- Number of people employed

Income

- Earned income from ticket sales
- Earned income from all other sources
- Contributed income from public sector
- Contributed income from private sector

Expenditure

- Salaries of artistic, technical and administrative employees
- Cost of free-lance personnel in same categories
- Production costs
- All other costs

The sum of these figures will enable us to draw a picture of opera across the many countries of Europe, which we may share with our members and with a wider field of political and social stakeholders.

To dig deeper into the workings of our member companies, we are also refining a benchmarking survey with a carefully limited number of questions grouped under 6 categories:

1. Identification and Activity
2. Income
3. Expenditure
4. Organisation chart
5. Pricing and Sales
6. Production process

Taken together, the answers will enable us to provide a confidential profile of your company at a glance, which will be available to those of you who contribute to the survey.

Completing this exercise should not be time-consuming, but we aim to spread the burden of collection by sharing it among our specialist advisory groups, which will contribute to the process both before and during the joint international forum in Sofia.

The benchmarking exercise will be of value if it is accurate, comprehensive and up-to-date. We therefore urge you to participate in your own interests and those of our community. Our cooperation will make us stronger.

We in the Opera Europa team are each closely involved in the process and are ready to assist you at any stage.



European Year of Cultural Heritage 2018

Our heritage: where the past meets the future

#europeforculture

The European Commission has branded 2018 European Year of Cultural Heritage. And in prelude to the European Culture Forum, taking place on 7-8 December 2017 in Milan to launch this initiative, the European Commission announced its Communication on 'Strengthening European Identity through Education and Culture'.

European Year of Cultural Heritage 2018 is an opportunity for opera houses to be present on the European scene. What better place to show the contemporary relevance of artistic heritage? To showcase how our cultural heritage is a source of artistic production today?

Freedom, democracy, equality, respect for the rule of law, human rights and dignity are the fundamental values on which the European Union is based. They form part of our European identity. Education, culture and sport have a pivotal role in promoting active citizenship and common values amongst the youngest generations. Their combination in concrete projects in local communities contributes to the strengthening of the sense of European identity. (...)

While it is hard to measure achievements in terms of culture or identity, cultural activities contribute to improving people's experience, to knowing each other better and to understand what it means to be European. (...)

The 2018 European Year of Cultural Heritage will be an opportunity to increase awareness of the importance of culture and cultural heritage and, in particular, to recall that cultural heritage belongs to all. It will also be the moment to highlight the strong economic role that cultural heritage plays. It will provide an occasion to show how digital tools can broaden access to cultural material and opportunities.

Join the campaign by using #europeforculture this year, and using the EYCH logo (downloadable in all European languages from our website). And create events to celebrate our Cultural Heritage!

JOINT INITIATIVES

Invisible City app

by EUNIC

Invisible City is a mobile app that curates the best of cultural events in major European and world cities, uniting them in easy to use.

Have you ever walked through the streets of your city feeling that behind the busy façade of cafés and shops there must be a secret world of music, poetry, cinema and discussions?

Turn right, then right again, go under the arch...and here you are listening to jazz, watching an Italian classic film, discussing poetry with beautiful strangers, or whatever else your imagination suggests that should happen in that magical place.

Creative Europe and EUNIC, the European Union National Institutes for Culture, came together to launch this joint effort to promote your work.

Want to be part of the Invisible City selection? Simply tag them in your social media posts (@invisiblecityapp) and they will do the rest... To download the app visit www.myinvisiblecity.eu



INVISIBLE CITY APP

Cultural events you would not have found yourself

www.onstage2018.eu

by ETC, Pearle* and Opera Europa

The European Theatre Convention and Pearle*-Live Performance Europe are in the European Commission's Access to Culture, a consultative group on cultural matters, and approached Opera Europa to launch a platform to celebrate the performing arts during European Year of Cultural Heritage 2018.

A selection of opera events throughout Europe promoted in an online agenda on www.onstage2018.eu, alongside drama, dance and music. This is an opportunity to reach culturally-interested audiences and encourage cross-discipline discovery.

Want to jump on the wagon? Contact audrey@opera-europa.org to receive the communication toolkit.

OperaVision

by Opera Europa

The freshly launched platform brings together 30 official theatre partners from 18 countries (and some bonus companies!), and offers regular free streaming of opera, as well as much more content: thematic stories, behind the scenes documentaries, extracts, interviews... for the promotion of opera worldwide.

During European Year of Cultural Heritage, OperaVision's programming ambitions to cover over 400 years of opera, from Claudio Monteverdi's *L'Orfeo* from Madlenianum Opera Belgrade (premiered on 24 February 1607) to Donnacha Dennehy's *The Second Violinist* from Wide Open Opera (premiered on 26 July 2017), with main repertory and rare works along the way.

European Opera Days – 4-13 May 2018

by Opera Europa

For their 12th edition, the European Opera Days could not dream of a better theme... From 4 to 13 May 2018, celebrate the European Year of Cultural Heritage alongside your European colleagues!

Again, we invite you to open your doors to your local communities through accessible and free events during at least one of those 10 days.

The European Opera Days will be a central focus of the joint www.onstage2018.eu promotion, as well as benefit from the heritage of 12 years of media relations in the promotion of your local and national initiatives.

What could your theatre propose to celebrate this edition?

Cultural heritage is part of our core business, and resonates in everything we do.

Your theatres were built in a time and place that considered opera as playing a role in a community. What is your theatre's history? Why was it built, by whom? What were the first performances it hosted? How has its relationship towards its audiences evolved since? Exhibit photos from your archives and host a conference to engage with today's crowd.



Good craftsmanship is hard to come by for opera houses. What are the particular positions your theatre still employ? How is that craftsmanship passed on? What makes opera costumes and sets so particular? Open your workshops and have your specialists animate sessions with visitors – beading a dress, combing a wig, painting a set.

The choice of works to play is ever evolving. What commitment to the repertoire has your theatre made? What work has it premiered since its opening?

What great masterpieces does it share on a regular basis? How different are the stagings from then and now? Show off costumes from different eras, confront pictures from the same title from old and recent productions, invite a composer or director to talk about new work and revivals.

We hope that, as in previous years, many of you will join in this powerful week to pull media attention and celebrate the European nature of opera.

Please confirm your opera company's participation by 15 December to audrey@opera-europa.org, and send the detailed programme of your activities by 15 February.



Donnacha Dennehy's *The Second Violinist*

World Opera Forum in Madrid

by Nicholas Payne

As part of its year-long celebration of its 200th anniversary, Teatro Real, with the support of the Spanish government, has offered to host an inaugural World Opera Forum between 12 and 15 April 2018.

This World Opera Forum realises a dream of both Opera Europa and Opera America to combine forces to create an event which is truly global. Last September, Marc Scorca and I joined with Ignacio Garcia Belenguer Laita of Teatro Real to present the idea at the 10th anniversary conference of Ópera Latinoamérica in Bogotá, where it was warmly received. Together, we will coordinate the invitations to representatives from North and South America and from Europe, supplemented by some from Asia, Africa and Australasia.

The Madrid forum will differ from normal conferences in content, format and personnel.

The two central days of the forum will focus on four topics with four leading questions concerning the future direction of opera.

■ **Cultural Heritage** (in European Year of Cultural Heritage 2018)
Will the weight of its heritage kill opera?

■ **New Work**
Can new work regain its place at the heart of opera, as in theatre or cinema?

■ **Diversity**
How may opera have a meaning for a diverse audience and reflect 21st century society?

■ **Advocacy**
How will we build our capacity to advocate opera in our democracy?

Delegates will also be able to attend Teatro Real's new production of Britten's *Gloriana* on 12, 13 or 14 April and participate in other activities.

There will be no presentations or panel discussions. Instead, each topic will be led by a series of short 'provocations' limited to 272 words each, the length of President Abraham Lincoln's Gettysburg Address in 1863. They will be followed by a 'fishbowl' debate animated by a circle of 12 delegates and an expert moderator. Then, after a short break, delegates will divide into four break-out groups for more intimate discussions around the subject. At the end of the morning or afternoon, delegates will re-assemble to hear conclusions presented by rapporteurs.

Invited delegates are being selected to reflect different areas of the profession and some outside it: composers, directors, performers, managers, stakeholders. Beyond those invited, we welcome leaders of member theatres, but, for reasons of space, no more than two per company. Details of online registration will be notified in the New Year.

Fuller details of the programme and participants will be published in March.



Operadagen – Save the Date

by Guy Coolen

Operadagen (Opera Days) Rotterdam is an international ten day festival taking place annually in May. This year from 22 May to 24 May, Opera Europa will be there for an event especially directed at mid-scale organisations and the people working with them.

The festival presents a stirring series of contemporary and confronting music theatre and opera productions as well as a fringe programme with many more intimate shows at unexpected locations throughout the city of Rotterdam to both public and professionals.

Traditional boundaries are tested, old repertory is redesigned and unusual formats are explored.

In 2015 the festival was awarded one of the five best festivals worldwide by the International Opera Awards.

In 2018 the festival will be hosting our next event for smaller companies. **From Tuesday 22 May to Thursday 24 May** we will organise a programme full of meetings, lectures, discussions, showcases, and pitches. It will be the ideal place to meet your international colleagues and (new) partners.

In the evening you will have the opportunity to visit several performances the festival is offering.

Some of the performances that are part of the programme are:

- **The Operadagen GALA**

Music theatre makers from all over the globe congregate for this celebratory Gala with several performances.

- ***The Secret Diary of Nora Plain***

By Nora Fischer, Ragazze String Quartet, Remco Menting (Kapok Jazz Trio)

- ***Ballad Opera***

Xander Straat, Gareth Davis, NEWTON

- ***When I Die***

Thom Luz

In March 2018 we will announce the full detailed programme, but for now: Save the date!



Operadagen 2017 © Salih Kilic.jpeg



Operadagen 2017 © Salih Kilic.jpeg



Summer conference in Zürich

by Nicholas Payne

Opernhaus Zürich will host Opera Europa's major conference during the first half of 2018. The later than usual dates are 28 to 30 June.

The beautiful Swiss city of Zürich is home to one of Europe's leading opera houses, renowned for its rich and adventurous repertory and attracting the finest artists. The building was designed by the famous team of Fellner and Helmer, and dates from 1891. It sits grandly on the Sechseläutenplatz at the top of Lake Zürich. The old town is within easy walking distance, as are many excellent hotels. Zürich's modern airport may be accessed by direct flights from many cities, and a short train ride takes you from the airport to the town centre.

Two operas and an operetta will be performed during the conference. Intendant Andreas Homoki's new production of Verdi's *La forza del destino* will be conducted by Music Director Fabio Luisi. The same team are responsible for Lehár's *Das Land des Lächelns* with star tenor Piotr Beczala as Sou-Chong and Julia Kleiter as Lisa. Calixto Bieito directs and Ottavio Dantone conducts the new production of Monteverdi's *L'incoronazione di Poppea* with Julie Fuchs in the title role.

The summer conference theme will be **Measuring the Arts**. On the one side, there will be presentation of the results of the benchmarking and mapping exercises being conducted during this season. On the other side, we aim to examine qualitative aspects, which demonstrate the value which the arts in general, and opera in particular, bring to society.



The detailed programme, together with practical arrangements for registration and booking hotels, will be published in our spring newsletter in March.

Meanwhile, please reserve the dates Thursday 28 to Saturday 30 June.



Opera Management Course

19-24 August, Poznań Opera House, Poland

Apply now!

The course is aimed at young(ish) professionals with potential and ambition to grow their careers in opera by understanding 'the bigger picture' of opera production. Participants will benefit from expert lectures on aspects such as Artistic programming and planning, Financial structures and management, HR and administrative issues, Production management, Marketing & Communications, Education and Fundraising.

Following each lecture, they will break out into small groups under the leadership of opera managers to delve into practical issues and considerations and understand the decision processes which influence the management of an opera company.

This experience will increase their understanding of the various positions and responsibilities within an opera company, give them more confidence in their work and allow them to start building an international network of professional contacts.

Past contributors include:

Bob Brandsen (London), Gillian Brierley (Glyndebourne/New York Met), Renata Borowska (Poznań), Jérôme Brunetière (Aix), Aviel Cahn (Antwerp/Gent), Peter de Caluwe (Brussels), Serge Dorny (Lyon), Pierre Fenet (Lille), Agusti Filomeno (Barcelona), Hanna Fontana (Helsinki), Hannah Griffiths (Göteborg), Kasper Holten (London), Andrew Higgins (Glyndebourne), Mathieu Jouvin (Lyon), Thomas Koch (Stuttgart), Thomas Lauriot dit Prévost (Paris Châtelet), Perryn Leech (Houston), Annilese Miskimmon (Oslo), Nicholas Payne, Marc Scorca (OPERA America), Christina Scheppelmann (Barcelona), Cormac Simms (London ROH), Peter Spuhler (Karlsruhe), Karen Stone (Magdeburg), Marisa Vázquez-Shelly (Madrid), Valeria Told (Bolzano) and Wolfgang Urstadt (Bregenz).

Ideal profile of candidates:

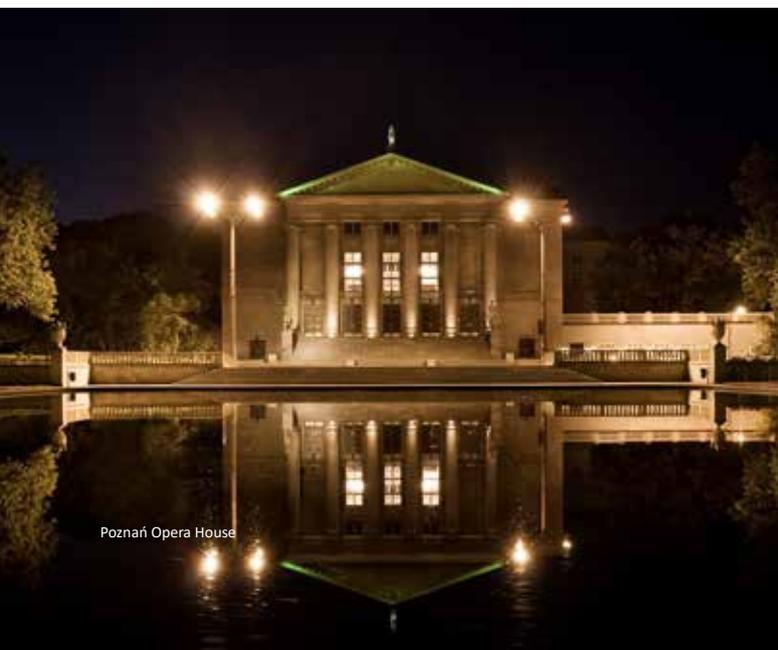
- Aged between 25 and 45 years old
- From any department and any position of the opera company
- Minimum of three years working experience, of which six months in the field of opera
- Fluent in English

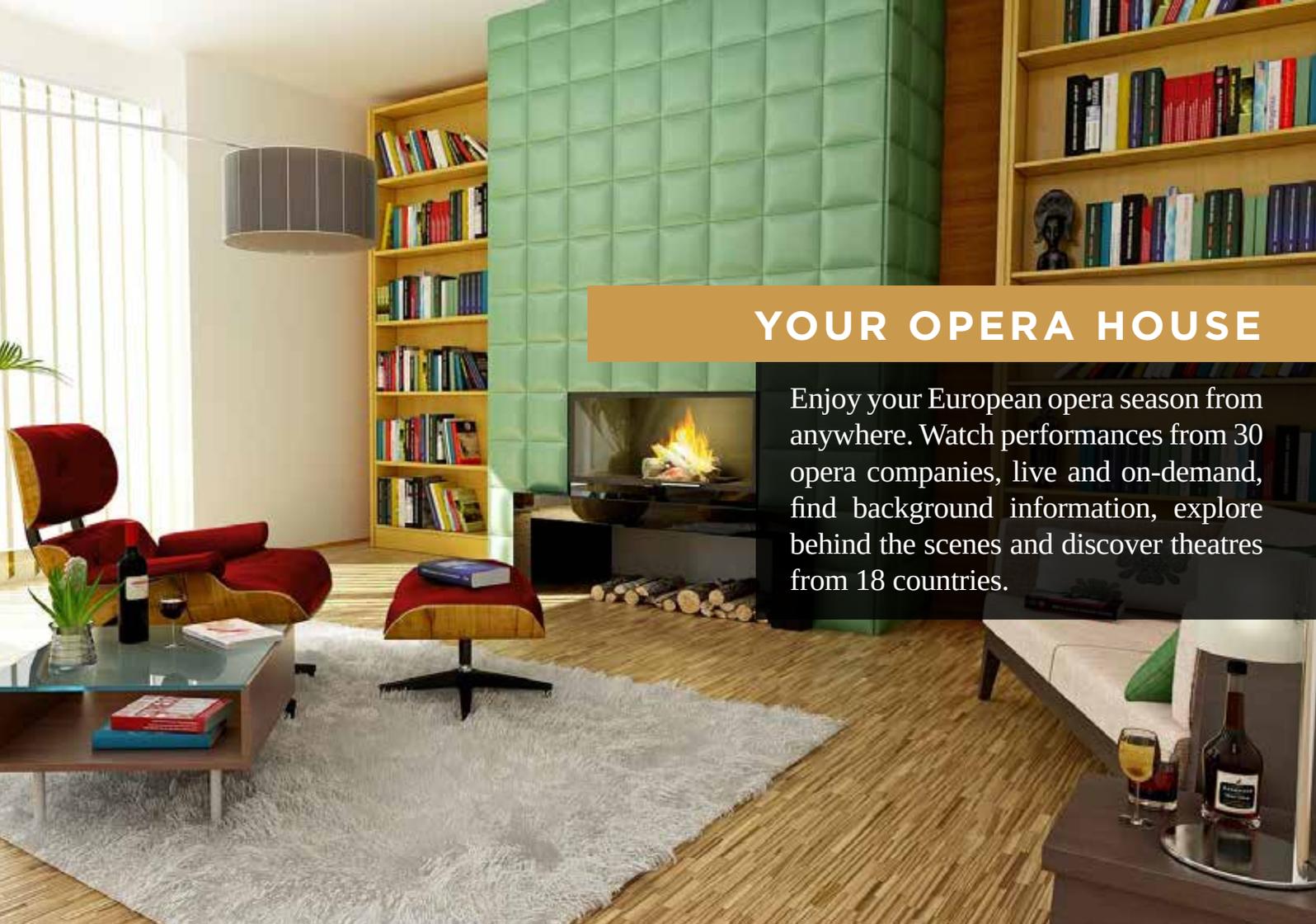
To apply, candidates must send the following documents before 15 February 2018 to audrey@opera-europa.org:

- CV in English
- 200 word personal presentation text / CV in English and photo
- Letter of recommendation from a professional colleague

Practical information

- The course will take place from 19 to 24 August at Poznań Opera House
- Accommodation and meals are included in the participation fee
- The working language is English ; a laptop is necessary
- All participants will be put up in a hotel, in shared twin rooms or in single rooms
- Participation fee: 750€ in a shared twin room; 900€ in a single room
- Thanks to the support of Fedora, 4 discretionary grants of 250€ are available to help with travel and participation. More information with audrey@opera-europa.org





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