Resilience

WORD FROM THE DIRECTOR 3

SAVE THE DATES 3

EVA KLEINITZ SCHOLARSHIP 4

MACERATA IN PERSON SUMMER EVENT 5

OPERA EUROPA MEMBERSHIP INCREASES TO 215 6-8

REBOOT OPERA FOR WORLD OPERA DAY 9

INSIGHTS FROM S G CONFERENCE 10

OPERA EUROPA NEWLY ELECTED BOARD 11

THE TWO BERGAMASQUES 12
Coming Soon

04 June
St. John Passion
Théâtre du Châtelet
Lucia di Lammermoor
Staatsoper Hamburg

18 June
Don Giovanni
National Theatre Prague

26 June
Ring Award Finals
Schauspielhaus Graz

02 July
Andrea Chénier
Hungarian State Opera

09 July
Straszny dwór
Poznań Opera

www.operavision.eu

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
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.

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 Junghanss, 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 Klata, 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 Careccia 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
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 - Konzerthaus 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
Samso, 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
Lyons, 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-Elysées
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, Staatsoper 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, Staatsoper Hannover
Heidelberg, Theater & Orchester
Karlsruhe, Badisches Staatstheater
Köln, Oper Köln
Leipzig, Oper Leipzig
Magdeburg, Theater Magdeburg
Mainz, Staatsoper Mainz
Mannheim, Nationaltheater Mannheim
München, Bayerische Staatsoper
Nürnberg, Staatsoper Nürnberg
Oldenburg, Oldenburgisches Staatsoper
Saarbrücken, Saarländisches Staatstheater
Stuttgart, Staatsoper Stuttgart
Wiesbaden, Camerata Nova
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 Mascarello 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, Nikikai Opera Foundation

KAZAKHSTAN
Nur-Sultan, State Opera & Ballet

LATVIA
Riga, Latvian National Opera & Ballet

LITHUANIA
Klaipėda, Klaipeda State Music Theatre
Vilnius, Lithuanian National Opera

LUXEMBOURG
Les Théâtres de la Ville de Luxembourg

MALTA
Valletta, Teatro 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 Gdańsk
Kraków, Capella Cracoviensis
Poznań, Teatr Wielki - Opera Poznań
Szczecin, Operze na Zamu w Szczecinie
Warszawa, Opera Narodowa
Wrocław, Opera Wrocławska

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
Beograd, 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 Karlstad
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

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

TURKEY
Ankara, Directorate General of Turkish State 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 years’ 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

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**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*

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**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*

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*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 García-Belenguer  
Teatro Real Madrid

**Treasurer**
Alexandra Stampler-Brown  
Deutsche Oper am Rhein

**Secretary**
Henning Ruhe  
GöteborgsOperan

Laura Berman  
Staatstheater Hannover

Valeria Berman  
Staatstheater Hannover  
Teatr Wielki Poznań

**Vice-President**
Martin Glaser  
National Theatre Brno

**Vice-President**
Mathieu Jouvin  
Théâtre des Champs-Elysées

**Vice-President**
Valérie Chevalier  
Opéra-Orchestre de Montpellier

David Collins  
Opera North

Guy Coolen  

*Francesco Giambrone  
Teatro Massimo Palermo

*Renata Borowska-Juszczyńska  
Teatr Wielki Poznań

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

* denotes O. Festival for Opera. Music. Theatre. panel members.
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