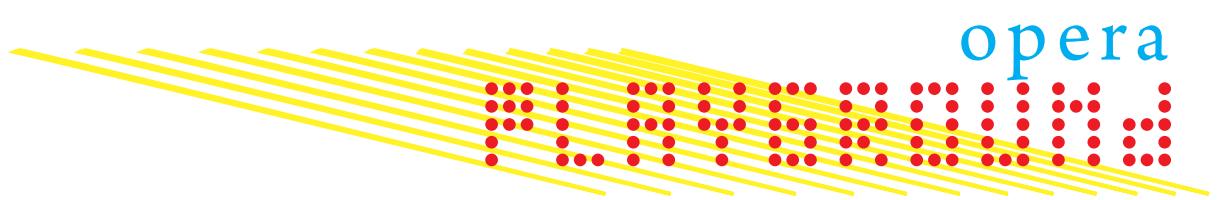


PRESS PACK
28 April 2013

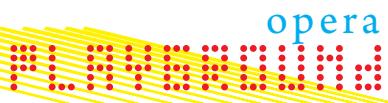


11 - 12 MAY 2013

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Table of contents

- p 3. Press release
- p 4. Playground, by Krystian Lada
- p 6. The European Opera Days Manifesto
- p 7. European Opera Days throughout Europe: the list and map of participants; the first-time participants
- p 11. Photo gallery 2012
- p 12. Best-off programmes across Europe
- p 14. The first-ever European Opera Days patron: Jonas Kaufmann
- p 15. Invitation to the EOD press conference in Vienna
- p 16. ARTE - an opera week-end on television
- p 17. EOD's national coordinators
- p 20. Organisers and partners
- p 23. Contacts



European Opera Days 2013 - press release - 28 April 2013

On the weekend of 11 and 12 May, the European Opera Days will celebrate the role of opera as a Playground which brings together artists and audiences.

More than 100 opera companies and associations in Europe and beyond will open their doors on 11 and 12 May 2013, the weekend closest to Europe Day. The theme of this seventh edition, *Opera: Playground*, invites the wide audience to come and play, and take ownership of the art form.

Play is an essential activity of creation and humanity. It opens a gateway to a more cultural and creative society. *Opera: Playground* creates a shared space for art and society.

On the programme for the 2013 edition: treasure hunts, competitions for tickets, pop-up concerts in unexpected locations (during the Sunday market, in the midst of the rhododendrons of the botanical garden, in playgrounds...), seminars for newcomers to opera, picnics on stage, karaoke, outdoor screens, community choirs, ...

To launch the 2013 edition, a European Opera Days press conference will be held on 5 April in Vienna, during Opera Europa and RESEO's joint spring conference. We are proud to welcome Jonas Kaufmann, patron of the European-wide event, and Sophie Koch, marraine for France, as principal guests of the press conference.

The European Opera Days are a festive event for all, and a gateway into the world of opera. They stand for an open and non-elitist vision of opera, which breaks down traditional barriers and codes.

The European Opera Days are a joint initiative of Opera Europa, the European organisation for professional opera companies and festivals, and RESEO, the European Network for Opera and Dance Education, in partnership with Réunion des Opéras de France, UK's National Opera Coordinating Committee and Ópera XXI in Spain.

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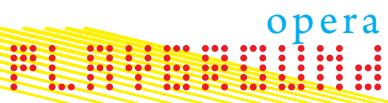
Play as an antidote

The annual theme of European Opera Days 2013 – Opera: Playground – invites opera houses and opera organisations in Europe to play. And if you think that it's all solely and exclusively about children and youth participation, you have never been more wrong than now. The Playground proposes an ideal territory to challenge the conventions and free the creativity to break down the barriers both within our organisations and opera sector, as well as in our relation to the citizens of our towns and regions. Play is, actually, a way of being. Regardless of its multifarious uses along the centuries, the ludic retains a crucial position in the philosophy of culture. Here are some arguments why there is no other way than to play.

It is in basic human nature to play. 'Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing,' argues the Dutch historian and one of the founders of modern cultural history Johan Huizinga (1872-1945). Huizinga introduces the idea that man is an homo ludens, a playing being for whom amusements, humour and leisure play an important role in both culture and society. His argument is that play is a fundamental fact and driver of every human expression, as well as a necessary condition of the generation of culture. It 'pervades all life like a veritable ferment'. Poetry, music, dance, philosophy, even war and law, all encompass playfulness in both their essence and manifestation. Opera as a platform that invites various art forms to interact can be thus seen as a play par excellence. 'Civilisation is, in its earliest phases, played,' continues Huizinga. 'It does not come from play like a baby detaching itself from the womb: it arises in and as play, and never leaves it.'

We should play because playing means freedom. 'Man only plays when he is in the fullest sense of the word a human being, and he is only fully a human being when he plays,' writes Friedrich Schiller (1759-1805). In his Letters upon the Aesthetic Education of Man (1794), he argues that the state of true aesthetic freedom is achieved by the play-drive (Spieltrieb). Schiller celebrates play as a mediating factor that cures humankind's fragmentation of being by reconciling form and sense, reason and nature, formal drive and sensual drive, freedom and necessity. Play allows both sides of human nature to be fully developed and unified. The play-drive is an aesthetic impulse which gives the individual the possibility to transcend inner and outer constraint, and which enables the individual to experience physical and spiritual freedom: 'There shall be a communion between the formal impulse and the material impulse—that is, there shall be a play instinct—because it is only the unity of reality with the form, of the accidental with the necessary, of the passive state with freedom, that the conception of humanity is completed.'

The realm of play is immensely exciting because it is precarious. Play creates intermediate area – interplay of personal imaginative reality and the experience of control of actual objects. Play sets up the rules and at the same time, by the very fact of being a play, invites human creativity to challenge any restriction. Involving tension and relief, the play develops the dramaturgy of enjoyment. That's how the play opens a new imaginative realm to design the future realities and alternatives to the regular life. Playing can therefore be regarded as an act of emancipation.



Why shall we play in the opera sector? Playing with conventions and challenging the barriers with creativity and playfulness can be a powerful answer to the scepticism of the time of crisis. Play has the potential to be antidote to stiffness, inflexibility and boredom of anti-creative over-institutionalisation and rigidness of hierarchical structures within our sector. It proposes a language of an immediate interaction rather than diplomatic conventionality. As an art form that involves bigger groups of individuals from different artistic, cultural and social backgrounds, opera has play-drive in its nature. Hence, opera has the potential to become a playground for the society of the future, exploring alternative models of community and collaboration.

Why shall you play on 11 and 12 May? European Opera Days 2013, with Opera: Playground as the annual theme, give the opera back where it belongs – into the hands of its creators and spectators. It invites you to loosen the traditional power structures within the field and let your audiences become co-owners of opera as art form. It opens the possibility to conduct experiments and try out alternative formats for events and programmes outside of the everyday working routine. It encourages you to think out of the box and explore the possibilities of new local, national and international collaborations. Playful, unconventional and daring projects celebrating the art and nature of opera have the potential to energise the sector and revitalise opera organisations' link to the reality. So, do you dare to get your hands dirty and play with European Opera Days? Because the best way to prepare for the future is to invent it yourself.

Krystian Lada*

*Krystian is an opera dramaturge, librettist and curator, based in Amsterdam and working internationally

The European Opera Days manifesto

Each year on the weekend closest to 9 May (Europe Day), opera houses in Europe and beyond open their doors to new and existing audiences to celebrate the art of opera and the talent of those who make it.

The European Opera Days celebrate opera as an art form. Their aim is to help bring opera into the mainstream of cultural practice and to enhance its appreciation in today's society.

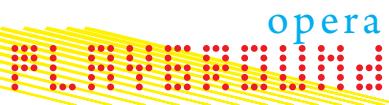
Opera is the European art form *par excellence*, because it overcomes national and linguistic barriers through the universal language of music. Its core values and themes are central to European culture, which is part of our common identity. For this reason, the European Opera Days are celebrated on the weekend closest to 9 May, Europe Day.

Opera today is alive and forward thinking. It explores unconventional spaces and forms, uses state-of-the-art technology and draws inspiration from the world in which we live today. It plays a major role in contemporary artistic and cultural life and contributes to the development of a creative society.

Opera reaches out to everyone. Europe needs a creative society in order to develop - just as opera needs the involvement of its audiences if it is itself to develop and remain an innovative art form, central to our lives. Access to opera should therefore be promoted for all European citizens.

Opera companies are invited to:

- organise free activities for existing and new audiences: creative workshops, guided tours, debates and lectures, open rehearsals, special performances or happenings
- design their activities around a specific annual theme
- include the European Opera Days logo on all their communication tools (posters, flyers, press releases, website, etc) and mention the European Opera Days as an umbrella initiative in their local events. They should provide a link to the dedicated website www.operadays.eu wherever possible
- convey the press material prepared by the EOD team to their local and national press
- coordinate their action and communication with other participating opera companies in their country
- involve as many departments as possible within the company, celebrating the contributions of all to this form of art. To enhance internal and external communication with the European Opera Days team, a coordinator should be selected within each opera house
- work with local associations in order to implant opera firmly in their social environments and attract new audiences



European Opera Days throughout Europe - 107 participants in 24 countries*

Armenia

1. Cadence Music Centre

Austria

2. Linz, Landestheater Linz

3. Salzburger Landestheater

Belgium

4. Brussels, La Monnaie/De Munt

5. Brussels, Opera Mobile

6. Liège, Opéra Royal de Wallonie

Bulgaria

7. Sofia, Operosa

Czech Republic

8. Brno, National Theatre

9. Ostrava, National Moravian-Silesian Theatre

Denmark

10. København,

The Royal Danish Opera

France

11. Avignon,

Opéra Théâtre du Grand Avignon

12. Bordeaux,

Opéra national de Bordeaux

13. Caen, Théâtre de Caen

14. Compiègne, Théâtre Impérial

15. Fos sur Mer, Association "Plaisir et Partage Lyrique"

16. Limoges, Théâtre-Opéra de Limoges

17. Lyon, Opéra national de Lyon

18. Metz,

Opéra-Théâtre de Metz Métropole

19. Nancy, Opéra national de Lorraine

20. Nice, Opéra de Nice

21. Paris, Opéra Comique

22. Paris,

Théâtre Louis-Jouvet, l'Athénée

23. Reims, Grand Théâtre de Reims

24. Rennes, Opéra de Rennes

25. Rouen,

Opéra de Rouen Haute-Normandie

26. Strasbourg,

Opera National du Rhin

27. Toulon, Opéra Toulon

Provence Méditerranée

28. Toulouse, Théâtre du Capitole

29. Tours, Opéra de Tours

Germany

30. Augsburg, Theater Augsburg

31. Darmstadt, Staatstheater

32. Düsseldorf,

Deutsche Oper am Rhein

33. Essen, The Aalto Theatre

34. Giessen, Stadttheater Giessen

35. Halle, Bühnen Halle

36. Karlsruhe, Badisches Staatstheater

37. Magdeburg, Theater Magdeburg

38. Saarbrücken,

Saarländisches Staatstheater

39. Stuttgart, Staatsoper Stuttgart

Iceland

40. Reykjavík, Icelandic Opera

Ireland

41. Dublin, Opera Theatre Company

42. Wexford, Wexford Festival Opera

Italy

43. Bologna, Teatro Comunale

44. Brescia, Teatro Grande

45. Como, Teatro Sociale AsLiCo

46. Cremona, Teatro Ponchielli

47. Ferrara, Teatro Comunale

48. Firenze, Teatro Comunale-

Maggio Musicale Fiorentino

49. Jesi, Teatro Pergolesi Spontini

50. Macerata, Teatro Lauro Rossi,

Festival Macerata

51. Modena, Teatro Comunale

52. Parma, Teatro Regio

53. Reggio Emilia, Teatri

54. Torino, Teatro Regio

55. Treviso, Teatro Comunale

Mario Del Monaco di Treviso

* List on 25 March 2013 - liste au 25 mars 2013

opera playground

Lithuania

56. Vilnius, Lithuanian National Opera and Ballet Theatre

Macedonia

57. Skopje, Macedonian Opera and Ballet

Netherlands

58. Amersfoort, Holland Opera
 59. Amersfoort, Place de l'Opera
 60. Amsterdam,
 De Nederlandse Opera
 61. Amsterdam,
 Diamantfabriek Productiehuis
 62. Amsterdam/Den Haag,
 Dutch National Opera Academy
 63. Amsterdam, Opera per Tutti
 64. Amsterdam, Opera Spanga
 65. Amsterdam,
 Promotie Podiumkunsten
 66. Amsterdam, Studio Minalo
 67. Den Haag, Opera2Day
 68. Dordrecht,
 Muziektheater Hollands Diep
 69. Maastricht, Opera Zuid
 70. Maastricht, Het Geluid
 71. Rijswijk, Donemus Publishing
 72. Rotterdam, Operadagen
 73. Utrecht,
 Gaudeamus Muziekweek Festival
 74. Zwolle, Kameroperahuis

Norway

75. Oslo, The Norwegian National Opera & Ballet
 76. Steinvikholm Castle, Steinvikholm Musikkteater / Opera Trøndelag

Poland

77. Krakow, Opera Krakowska
 78. Poznan, Teatr Wielki Poznan
 79. Warsaw, Polish National Opera

Portugal

80. Lisboa,
 Companhia de Opera do Castelo
 81. Lisboa,
 Teatro Nacional de Sao Carlos

Russia

82. Ekaterinburg,
 State Opera and Ballet Theatre
 83. Moscow, Moscow State Music Theatre for Children

Serbia

84. Belgrade,
 Madlenianum Opera and Theatre
 85. Belgrade, Operosa

South Africa

86. Cape Town, Cape Festival

Spain

87. Barcelona, Gran Teatre del Liceu
 88. Bilbao, ABAO
 89. Castellón, Proyecto Cultural
 90. Girona, Associació Cultural
 Castell de Peralada
 91. Madrid, Teatro de la Zarzuela
 92. Madrid, Teatro Real
 93. Mahón, Teatro Principal
 94. Menorca, Amics de s'Opera de Maó
 95. Oviedo, Fundacion Opera Oviedo
 96. Sabadell, Asociación de
 amigos de la Ópera
 97. Sevilla, Teatro de la Maestranza

Sweden

98. Göteborg, GöteborgsOperan

Switzerland

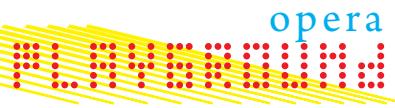
99. Bern, Konzert Theater

Ukraine

100. Lviv, National Academic Opera and Ballet Theatre

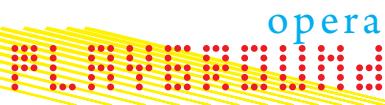
United Kingdom

101. Cardiff and Wrexham,
 Welsh National Opera
 102. Glasgow, Scottish Opera
 103. Leeds, Opera North
 104. Lewes, Glyndebourne Opera
 105. London and Thurrock,
 Royal Opera House
 106. London, English National Opera
 107. Warwick, English Touring Opera



The map of participants





The list of participants

In 2013, the European Opera Days are celebrated for the first time in:

Armenia

Yerevan, Cadence Music Centre

Austria

Linz, Landestheater Linz
Salzburg, Salzburger Landertheater

Bulgaria

Sofia, Operosa

France

Fos sur Mer, Association Plaisir et Partage

Germany

Bern, Konzert Theater
Darmstadt, Staatstheater
Giessen, Stadttheater
Halle, Bühnen Halle
Saarbrücken, Saarländisches Staatstheater

Ireland

Wexford, Wexford Festival Opera

Italy

Firenze, Maggio Musical
Fiorentino /Teatro Comunale
Brescia, Teatro Grande
Cremona, Teatro Ponchielli
Ferrara, Teatro Comunale
Jesi, Teatro Pergolesi Spontini

Macerata,

Teatro Lauro Rossi, Festival
Modena,
Teatro Comunale Pavarotti

Netherlands

Amersfoort, Holland Opera
Amersfoort, Place de l'Opera
Amsterdam,
Diamantfabriek Productiehuis
Amsterdam/Den Haag,
Dutch National Opera Academy
Amsterdam, Opera Per Tutti
Amsterdam, Opera Spanga
Amsterdam,
Promotie Podiumkunsten
Amsterdam, Studio Minailo
Den Haag, OperazDay

Dordrecht,

Muziektheater Hollands Diep
Maastricht, Het Geluid
Rijsweijk, Donemus Publishing
Utrecht,
Gaudeamus Muziekweek Festival
Zwolle, Kameraoperahuis

Norway

Steinvikholm Castle, Steinvikholm
Musikkteater/Opera Trondelag

Poland

Poznan, Opera Poznan

Russia

Ekaterinburg, State Opera and
Ballet Theatre

Spain

Castellón, Proyecto Cultural
Girona, Associació cultural
Castell de Peralada
Menorca, Amics de s'Opera de Maó

opera PLAYGROUND

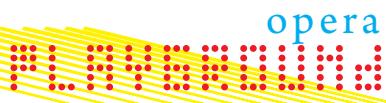
The European Opera Days in 2012

For more pictures, visit our photo gallery: www.operadays.eu/en/gallery.asp



1. English Touring Opera, UK
2. Opera Theatre Company, Ireland
3. SOKOL, Poland

4. Royal Opera House London, UK
5. Teatro de la Maestranza, Spain
6. National Moravian-Silesian Theatre, Czech Republic



Opera: Playground best-off activities for 2013

Here are some of the companies' interpretations of this year's theme. Ideas have flown to have the audience jump into the playing field!

1 Competitions

How to better foster participation than competition with super prizes to win (performance tickets, etc.)! Treasure hunts around the opera houses or the city aren't outdated either, and have already proved to be a very popular game for the young ones- and the not-so-young ones as well...

In France, the Théâtre de Caen will organise a big prize competition, the prizes on offer being tickets for the rehearsal of Mysliveček's *L'Olimpiade* (held the day after the competition).

Brno in Czech Republic will entertain children and adults with a treasure hunt through the city. Fairy tales and opera characters await them at each corner, and they will have to meet many challenges to complete their road!

2 Outdoor Opera

Artists popping up on crowded public places to burst into song are always a playful surprise, especially when it happens in the most unexpected places for an aria, like the Sunday market or the botanical garden!

Opera de Caen, again, will have a singer show up in the middle of the vegetables during the Sunday market along the Marina, while the Festival Operadagen in Rotterdam will open the doors of the botanical garden for a bucolic concert in the midst of the rhododendrons...

3 The Opera demystified

Educational workshops, lectures, quizzes, intro sessions to opera performances, or even performances transporting the audience throughout the History of Opera: all are a good way to revise the fundamentals of opera in an uninhibited approach.

In Sweden, GöteborgsOperan invents a new type of seminary, the *OperaForDummies* series, aiming at initiating the neophytes - and why not stir up new passions!

4 Disguises and role plays

*Bals masqué*s, dress-up theme parties: how better to excite the imagination, to travel in space and time?

In the UK, Welsh National Opera will conclude a three-year community Arts-project in Wrexham, with a 'Singalongopera': a virtual and lyrical travel throughout the history of Opera, at the Odeon Cinema, Eagles Meadow. They will invite their public to come to the screening wearing Costumes, and they end up sing famous arias all together...

Opera Theatre Company will step up their game and propose two outdoor performances in the spectacular surrounds of Dublin Castle, allowing each one to discover the inner prince and princesses.

5 Direct broadcast

Some companies gather the community offline, proposing concerts on public squares and broadcasting them on huge screens (and television), while others choose to go online only. Both have reached new audiences. Glyndebourne will offer a direct broadcast of their new opera *Imago*, the première of which took place in March. *Imago*, an opera with 90 amateur singers, will be available for free on their website throughout the weekend of the Days.

6 Karaoke

Amateur singers are legion, while other members of the public may ignore their own talent. Success guaranteed: karaoke, or singing workshops where amateurs take up a role for a night (or a day), and sing on stage. Put stars in their eyes for one night, just for the show!

7 Mind the tremors!

The EOD are the rare occasion to feel free, ignore the usual playfields and explore new grounds.

The Macedonian Opera and Ballet will shake their public with a literary interpretation of the theme 'Play-ground': they will mix opera and drama ('play') with their hybrid project 'The Edge of Tranquillity', from and with Paul Numpoletz (UK): a travel through the memories of a life dedicated to Handel. The work will be punctuated with soloists' intervention and musical interludes taken from Handel's legacy.

8 Opera and food

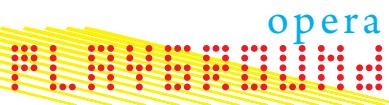
The stage may be the perfect set to transport the public in a realm of new senses, mixing culinary and musical pleasures!

Opéra de Limoges will transform the golf course of its stage set into a public picnic field.

For a more exhaustive list of programmes, visit our website www.operadays.eu

The European Opera Days online

The European Opera Days continue to develop their exchanges through the social networks such as Facebook (www.facebook.com/EuropeaOperaDays), and you may also follow the French-initiated online activities through Tumblr ([#tousalopera](http://operas-2013.tumblr.com)) and Twitter (@tous_alopera) : tips, advice on programmes, highlights, photos and videos will mix and shake!



The first-ever European Opera Days patron: Jonas Kaufmann

For the first time since the beginning of the European Opera Days, we are pleased to have a patron to support our event, and one of the most significant ones! Jonas Kaufmann has done us the honour of taking on this role.

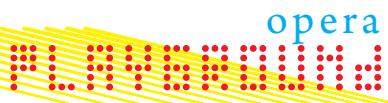
As the most successful German operatic tenor of these years, Jonas Kaufmann is convinced that music and opera have the power to change people's lives.

"For me, opera is one of the greatest genres in art – and entertainment on the highest level as well. Of course, it is very expensive, it takes a lot of energy, since you need some hundred people to perform it. But if it works well, opera is a powerhouse. I'm convinced that great music has the power to change your life. Great theatre as well. And for me, there is nothing more exciting than the combination of both: the thing we call "opera". "

Jonas Kaufmann

For more information on Jonas Kaufmann and to view his full biography, please visit :

www.jonaskaufmann.com/en



Invitation to the EOD press conference in Vienna

Brussels, 27 March 2013

Each year on the weekend closest to 9 May, Europe Day, European opera houses open their doors to all citizens, both new audiences and regular visitors, to celebrate the art of opera and the talent of those who contribute their skills. On 11 and 12 May 2012, over 106 opera houses across 24 countries across Europe shall be celebrating the 7th edition of the European Opera Days on the annual theme of "Opera: Playground".

The European Opera Days coordination team,
[Opera Europa](#) and [RESEO- European Network for Opera and Dance Education](#),
are pleased to invite you to a press conference on



in the presence of

Jonas Kaufmann Patron of the European Opera Days	Sophie Koch Marraine of Tous à l'opéra, France
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Friday, 5 April 2013 at 16:30
In the Probebühnen der Volksoper Wien
Wilhelm-Exner-Gasse/Severingasse
Wien

Please let us know if you will be attending by replying to coordination@operadays.eu by 3 April 2013.

ARTE - an opera week-end on television



arte

JOURNÉE SPÉCIALE OPÉRA SUR ARTE

DIMANCHE 12 MAI 2013

À l'occasion des Journées européennes de l'opéra, ARTE propose une programmation consacrée à l'art lyrique.
Au programme : des émissions spéciales, des concerts et des opéras.



UN ÉVÉNEMENT PARRAINÉ
PAR JONAS KAUFMANN

15H40 DON PASQUALE DE GAETANO DONIZETTI

OPÉRA ENREGISTRÉ AU THÉÂTRE DES CHAMPS-ELYSEES EN FÉVRIER 2012
DIRECTION MUSICALE : ENRICO MAZZOLA, MISE EN SCÈNE : DENIS PODALYDÈS, AVEC ALESSANDRO CORBELL (DON PASQUALE), DESIRÉE RANCATORE (NORMA), GABRIELE VIVIANI (DR. MALATESTA), FRANCESCO DEMURO (ERNESTO) ET L'ORCHESTRE NATIONAL DE FRANCE, CHŒUR DE RADIO FRANCE

L'opéra-bouffe de Donizetti mis en scène par Denis Podalydès, sociétaire de la Comédie Française est servi par une une distribution de rêve réunie autour d'Alessandro Corbelli, qui interprète Don Pasquale sur toutes les scènes du monde. Denis Podalydès revisite la tradition de la commedia dell'arte, de Molière ou du Barbier de Séville, au prisme du cinéma italien des années 1960.

19H ARTURO TOSCANINI DIRIGE WAGNER

Les plus grands moments des concerts wagnériens dirigés entre 1948 et 1951 par le légendaire chef d'orchestre italien Arturo Toscanini, dans une version restaurée. Des documents exceptionnels dont le son et l'image ont été soigneusement restaurés, précédés d'une brève séquence analysant les rapports entre Toscanini et Wagner.

22H40 LE VAISSEAU FANTÔME DE RICHARD WAGNER

OPÉRA ENREGISTRÉ À L'OPÉRA DE ZURICH EN JANVIER 2013
DIRECTION : ALAIN ALTRIOGLI, MISE EN SCÈNE : ANDREAS HOMOKI
BRYN TERFEL (LE HOLLANDAIS), ANJA KAMPE (SENTA), LILIANA MIRETEANU (MARY), MATTI SALMINEN (DALAND), ERIK MARCO (JENTZSCH), FABIO TRÜMPY (LE PILOTE) ET LE CHŒUR DE L'OPÉRA DE ZURICH ET L'ORCHESTRE PHILHARMONIQUE DE ZURICH

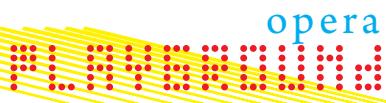
Dans cette production, Bryn Terfel et Anja Kampe, deux interprètes d'exception, font leurs débuts à l'Opéra de Zurich. Le baryton-basse gallois Bryn Terfel est un habitué des plus grandes scènes du monde, acclamé pour ses incarnations de Figaro ou de Falstaff. Avec lui, le Hollandais arbore une force brute, à la fois démoniaque et sensible, capable de pianissimos lyriques et d'une présence saisissante. Quant à Anja Kampe, elle s'est imposée comme chanteuse wagnérienne ces dix dernières années. *Le Vaisseau fantôme* est la première mise en scène zurichoise signée Andreas Homoki, le directeur artistique de l'Opéra de Zurich.

SUR LE WEB

Arte Live Web propose une large programmation d'opéras tout au long de l'année avec des opérations spéciales comme le bicentenaire de la naissance de Verdi, un cycle opéra en partenariat avec l'Opéra de Wallonie, des spectacles en exclusivité depuis les grands festivals (Elektra en juillet prochain au festival d'Aix-en-Provence), et toujours la diffusion pendant plusieurs mois des opéras programmés à l'antenne.

arteliveweb.com

CONTACTS PRESSE
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Laurence Lamberger-Cohen - Réunion des Opéras de France
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After accomplishing her music training, during which she was a student of Blandine Verlet's, Laurence started directing cultural projects beside her activities as a musician. For over ten years, she was an artistic director for an association in Nancy dedicated to old music, then she manages the 'Patrimoine musical régional' programme in the region of Lorraine. In 2000, she started a Masters degree in 'Direction de Projets Culturels' (Cultural Projects Direction) at the Observatoire des Politiques Culturelles, the Institut d'Études Politiques de Grenoble and the Université Pierre Mendès-France. She joined Réunion des Opéras de France in 2005 and has managed it since March 2007.

Ireland:

Sorcha Carroll - Opera Theatre Company
scarroll@opera.ie

Sorcha works as Marketing Manager at the Opera Theatre Company based in Dublin i.e. National Touring Opera Company which produces opera sung in English that tours throughout the country. She is also part of the steering committee for the marketing and communication forum.

Italy:

Barbara Minghetti - Teatro Sociale di Como AsLiCo
BMinghetti@aslico.org

Barbara Minghetti has been President of Teatro Sociale di Como – AsLiCo (Associazione Lirica e Concertistica Italiana) since 2009 and an active member of the steering committee of Opera Europa since 2010. Previously, she was a member of the steering committee of RESEO (European Network for Opera and Dance Education). Thanks to her leadership AsLiCo is now part of several European projects such

as Opera J and Wagner200, the latter which she is currently coordinating together with partners Opéra de Rouen and Theater Magdeburg. She created Italy's first opera education project in 1997, Opera domani, that nowadays involves 100.000 students a year. In 2010, Barbara initiated Opera education, a format about opera for a young audience from 3 to 18. In addition, she developed new cultural opportunities for the city of Como with Festival Como città della musica in 2008.

Netherlands:

Krystian Lada

Krystian.lada@gmail.com

Krystian is opera dramaturge, librettist and curator, with expertise in unconventional project management. He collaborates on a freelance basis with composers, stage directors and companies in the Netherlands, Belgium, Poland and Germany, including De Nederlandse Opera, La Monnaie, Polish National Opera, International Choreographic Arts Centre Amsterdam (ICK) emiogreco / pc, Amsterdam Fringe Festival, Nationale Reisopera, Kameroperahuis and Studio Minailo. End of 2012, he initiated United States of Opera - a platform for opera artists and professionals based in the Netherlands, concerned with the future of opera. He is a member of the Opera Europa Network Think Tank.

Norway:

Kari Eikli - **OperaNorge**

Kari.Eikli@operaen.no

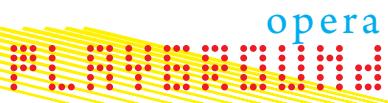
Kari was trained as a music teacher at The Norwegian Academy of Music, where she later studied Management and Leadership. Last year she was also graduated in cultural journalism at Oslo and Akershus University College of Applied Sciences. She is now advisor in the music department at The Norwegian National Opera and Ballet, where she is responsible for the concert programmes as well as for producing information for the web-site and the season programmes. A part of her duty is also being a coordinator and a board secretary of the Norwegian organization OperaNorge (a nationwide group of 23 opera-producing institutions) and is, and she also works as a freelance writer for Klassisk Musikkmagasin.

Portugal:

Katarina Molder - **Companhia de Ópera do Castelo**

catarinamolder@operadocastelo.com

Catarina is soprano and artistic director of the Opera do Castelo company in Lisbon. She is a very eclectic opera singer, with a repertoire that goes from Baroque to contemporary music. One of her major goals is to communicate opera to new audiences of all ages and backgrounds.



Russia:

Dmitry Dyachenko - Natalya Sats Musical Theater

dpd@live.ru

Spain:

Olga Prats - Opera XXI

oprats@teatrodelamaestranza.es

After working for various multinational companies, she joined the Real Orquesta Sinfónica de Sevilla. In 2009, she joined the technical management team at the Teatro de la Maestranza and she has held her current job since 2010, i.e. assistant of Remedios Navarro, who is the manager of the Real Orquesta Sinfónica de Sevilla and the Teatro de la Maestranza, and current Head of Opera XXI.

Sweden:

Jenny Jernberg - Goteborgsoperan

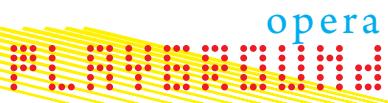
jenny.jernberg@vgregion.se

United Kingdom:

Henri Little - NOCC

henrylittle@mac.com

Henry is Chief Executive of Orchestras Live. He is Chairman of the National Opera Co-ordinating Committee, the body responsible for co-ordinating large-scale opera activity in the UK. For the past four years he has chaired the Royal Philharmonic Society's Awards panel for Opera and Music Theatre. He recently served on the jury of the Armel International Opera Festival and Competition in Szeged, Hungary.



Organisers

Opera Europa

www.opera-europa.org



Opera Europa is the European association of opera houses and festivals. Its purpose is to strengthen opera companies throughout Europe by means of mutual support and collective action. Its membership encompasses 116 opera companies in 36 countries.

Opera Europa believes that:

- Opera is one of Europe's most important living art forms
- Opera is a unifying force communicating across culture, language and national boundaries
- Performances of opera are seen and heard by millions of people annually in theatres, arenas and via electronic media
- Each opera company is unique and autonomous
- Opera has a role to play within European society

Opera Europa acts as a platform for discussion and collaboration on subjects of common concern to opera professionals. It has developed a range of professional services for its members' use, such as biannual conferences, specialist forums (Marketing, Fundraising, HR, Business & Finance, Technical & Production), databases and web-service, expert consultancy.

But Opera Europa also supports initiatives for the art form and the wider audience, as the coordinator of the European Opera Days and the European Opera Passport Opass, encouraging young cultural tourists up to 30 years old to travel through Europe and enjoy opera.

Recent events include an autumn conference in Warsaw hosted by Polish National Opera/Teatr Wielki (13-16 October 2011) and a spring conference at Opéra national de Lyon (15-18 March 2012).

RESEO

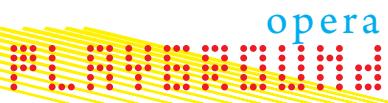
www.reseo.org



For over 15 years, RESEO has been the unique European network for education, participation and creative learning in opera and dance.

From large opera organisations to small companies, our members are driven by the desire to widen access, awaken curiosity, and create a connection with opera and dance for everyone!

Spread across 20 countries in Europe and beyond, RESEO's members form a diverse yet coherent network, experimenting with new concepts, sharing ideas, learning and working together. The network supports them in their overarching aim to firmly anchor opera into their local contexts and enhance their communities' sense of ownership.



A catalyst for development in the sector, RESEO creates a unique European working space, providing tools such as thematic conferences, invitations to innovative projects, specialist trainings, promotion of opera for children, research studies and publications.

RESEO is also active in the field of advocacy for opera and dance education and audience development towards the European institutions.

A non-profit organisation with offices in La Monnaie / De Munt opera house in Brussels, RESEO receives financial support from the European Commission's Culture programme since 2008.

Partner's

Réunion des Opéras de France

www.rof.fr



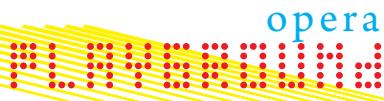
La Réunion des Opéras de France (ROF) currently brings together 25 opera houses, stages and festivals.

Chaired by Laurent Hénart, French MP and Deputy Mayor of Nancy, it constitutes a national network and a permanent organ of cooperation with the French Ministry for Culture and Communication.

ROF aims at defending and promoting the lyrical and choreographic arts in all their forms. It carries out these missions through information, coordination and valorisation. To this end, it develops a resource centre on opera. It is a meeting and exchange platform for opera professionals as well as their mouthpiece vis-à-vis public authorities. Finally, it contributes to the promotion of opera by all possible means in order to foster better understanding and access to the largest possible audience.

In this context, ROF has been coordinating 'Tous à l'Opéra!' for 5 consecutive years in France, an event which also involves opera houses and organisations outside its membership (Grand Théâtre de Provence, Festival d'Art Lyrique, Théâtre musical de Besançon, Théâtre des Champs-Elysées, etc).

With 29 participating companies in France, ROF confirms the vitality of its representation within the European context.



National Opera Coordinating Committee

NOCC The National Opera Coordinating Committee (NOCC) exists to coordinate the activities of the large-scale opera sector, across the UK. NOCC is a forum to share medium and long range repertoire plans, touring activity and press night information. The aim of coordinating this information is to ensure that opera audiences throughout the country have the widest possible access to world class opera performances. Through an open and flexible cooperation between its members and partners, NOCC aims to avoid geographical clashes of repertoire and touring and enables the national coordination of press nights. NOCC is the networking forum for the UK opera sector to meet and share issues of common importance. NOCC has coordinated the plans of the Royal Opera, English National Opera, English Touring Opera, Glyndebourne, Opera North, Scottish Opera and Welsh National Opera for the UK's response to European Opera Days and actively encourages a national press campaign to promote the European Opera Days to the UK media.

Ópera XXI

www.operaxxi.com



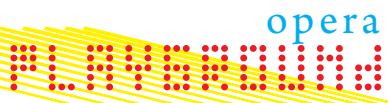
OPERA XXI, founded in February 2005, was created as a response to the increase of activities related to the world of opera over Spain in the last years.

OPERA XXI unites the professional opera companies and opera festivals throughout Spain and it is committed to promote all actions that lead to bring the opera to a wider audience and to encourage the production of new operas.

OPERA XXI, as first achievement, has produced: *Dulcinea*, an opera for children based on *Don Quijote* by Miguel de Cervantes, recently presented at the Teatro Real and now on tour.

OPERA XXI is involved in projects to improve practical aspects of management that especially concerns to its members.

OPERA XXI is working in partnership with the European Opera Days promoting programmes dedicated to make opera more popular.



Contacts



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The European Opera Days are a joint initiative by:

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The European Opera Days support the campaign 'we are more - act for culture in Europe':

Culture Action Europe

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