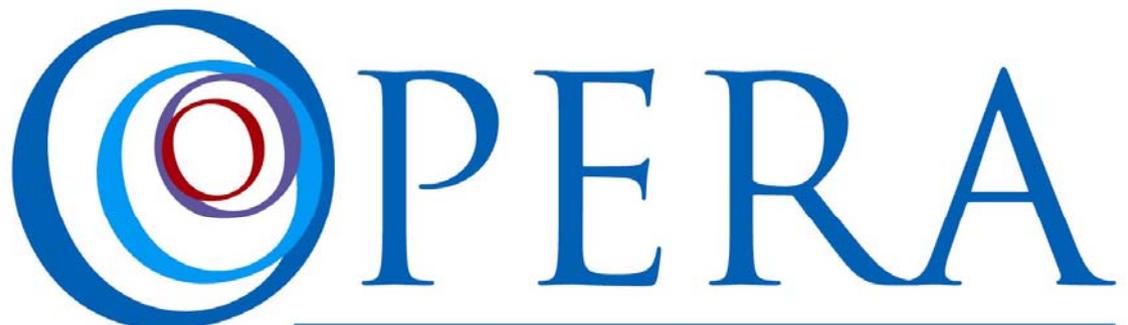


PRESS PACK

30 March 2011



OPERA

EUROPEAN OPERA DAYS

7-8 May 2011

Young Ears

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A joint initiative by OPERA EUROPA and RESEO



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7-8 May 2011
Young Ears

Within each individual (...) you meet, you have the same fields to plough. The trick is just to wake them up, to sharpen their ears for what's already there in the music. - Dietrich Fischer-Dieskau

*Oh grandmother, what big ears you have!
- All the better to hear you with, my child.*

On 7 and 8 May 2011, over 100 opera houses across Europe celebrate the European Opera Days

On the occasion of the **European Opera Days**, opera houses throughout Europe invite all those curious to discover and open their ears to opera on **7 and/or 8 May 2011**. For the 5th year in a row, this celebration continues to bring together European opera houses at the beginning of May, highlighting their common passion for this art - and their desire to transmit it to their visitors.

In 2011, **103 opera houses** will be part of the event in **23 countries**.

Each year, activities are framed around a common, Europe-wide theme. This year, the focus is **Young Ears**: children and young people will be guided in their discovery of opera. But regardless of age, a 'young ear' is one that listens without prejudices and remains open to music it is not used to. The European Opera Days are therefore also an invitation to people who have never yet listened to opera, as well as to opera lovers - as we all know: one never stops learning!

Opera houses have prepared exciting programmes for their visitors next May: children's operas and concerts based on children's stories; musical introductions to the history of opera, music and song; imaginative games and quizzes to learn more about opera and how it is made; workshops to experience one's own creativity; guided tours and open rehearsals to sneak into the making of a production; unexpected performances around the city; concerts, films, exhibitions, and much more.

This year, the European Opera Days are also celebrated on television, with **Arte** dedicating a whole day to opera on Saturday 7 May. Outstanding performances (*Werther*, *Rigoletto*, *Don Pasquale*, *Adriana Lecouvreur*) will succeed each other, with introductions by German star soprano **Diana Damrau** sharing anecdotes about opera and her life as a singer.

Through all these initiatives, opera houses show the vivacity of their art, but also how it belongs to the history, the cities, the creative and cultural lives of their visitors. The European Opera Days seek to increase awareness of the importance of arts and culture in democratic life and the crucial need for political support at European, national and local levels. That is why the European Opera Days support the campaign **we are more – act for culture in Europe!**

For more information on the European Opera Days 2011, visit **www.operadays.eu**.

*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 la Réunion des Opéras de France, the UK's National Opera Coordinating Committee and Ópera XXI in Spain.*

Press contact: Anne-Line Duplan • press@operadays.eu • +32 (0)2217 6705

Foreword

The European Opera Days, an initiative on which Opera Europa and RESEO have now been working together for 5 years, aim to bring opera closer to audiences in a lively, creative, entertaining way and discover the magic of the 'Opera Experience'.

Opera is first and foremost an artistic experience. It is the core, the 'raison d'être' of all companies celebrating the European Opera Days. For this event, many have programmed performances specifically targeted at audiences who are new to opera – children's operas, introductory concerts and recitals etc. Many also offer visitors to come into direct contact with the creative experience of the arts: painting and puppets for children, singing and music making for all ages! Not only opera, but also all traditions of music and song as well as dance are introduced during these days of festive activities.

Opera is also a physical, often imposing building imbued with magic and mystery. What is hidden behind those doors? What happens behind the curtain and before the performance? Guided tours, open rehearsals and imaginative games about the daily business of an opera house will lift part of the veil – without compromising any of its magic!

But opera can also be scary to some: it can be perceived as distant, difficult, or simply unappealing. A number of companies therefore plan to step out and meet audiences where they do not expect it – geographically or emotionally. Our partnership with Arte this year will even bring opera into everyone's homes!

This year's European Opera Days support the *we are more* campaign for arts and culture in Europe. Our message is that opera is not an elitist art endlessly repeating the same repertoire and more than an impressive, seemingly inaccessible building. Opera is more emotions, more creativity, more people, more diversity – opera *is* more! Discover it during the European Opera Days – and enjoy!

Opera Europa & RESEO



© Hans van den Bogaard

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 kicking. 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 their communication tools and mention the European Opera Days as an umbrella initiative in their local events. Provide links to the dedicated website www.operadays.eu
- convey European press material 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 art
- work with local associations in order to implant opera firmly in their social environments and attract new audiences

The European Opera Days support Culture Action Europe's ***we are more* campaign – act for culture in Europe**. See page 21 for more information.

Opera, a European art

Opera's history goes back 2,500 years to the birth of democracy in ancient Greece. The Athenians of the 5th century BC celebrated their identity as a community with festive performances which brought together music, song, speech, dance and spectacle. It was the precursor and inspiration for opera.

The rebirth of opera in the courts of Renaissance Italy benefited from the rivalry of sovereign princes and independent cities. Visitors from all over Europe liked what they saw and took it home with them. Catherine the Great imported Italian opera to Saint Petersburg, where its presence stimulated a rival national school. Germany especially, with its profusion of independent courts, created a network of opera and a habit which survives to this day. Now Wiesbaden is the home of Camerata Nuova, the independent sponsor and Opera Europa's partner in sustaining the European Opera-directing Prize.

The growth of National Opera was a phenomenon of the 19th century. It was housed in great public buildings which dominated their surroundings. The public subscription collected to build the National Theatre in Prague (and then to rebuild it after it had been destroyed by fire) was a statement about the emerging Czech nation. In many European countries, the national opera house became a symbol of a country's aspirations. It was a performance on the stage of La Monnaie in Brussels in 1830, of Auber's *La muette de Portici* with its refrain of 'Amour sacré de la patrie', which gave the signal for the Belgian revolution which led to the country's independence.

Public subsidy during the 20th century secured opera's place at the centre of European culture, and made its performances accessible to a much wider audience. At the same time, the growth of recordings and radio helped its further dissemination. The appetite for opera now reaches far beyond the traditional centres. Opera festivals abound in the most unlikely and remote locations. The Nordic countries have built themselves magnificent new opera houses to inaugurate the 21st century. Opera in Spain is now enjoying its own creative renaissance and popularity.

The first decade of the 21st century has witnessed the establishment of opera on the European model by the New National Theatre Tokyo; and one of Opera Europa's more recent recruits is Beijing's National Centre for the Performing Arts which this June stages its own World Theatre Summit.

Opera has become the art form which speaks, or rather sings, across the boundaries of language and nationhood. It is a part of European society which unites the continent, yet reaches beyond it. Through opera, Europe talks to the world.

Nicholas Payne
Director of Opera Europa

Young Ears

Hearing is the first of the traditional five senses - awakened long before the child is born. Only much later does vision take over the dominating position. Our first experiences are the rhythm of heartbeats, the sounds of the body and voices - and if we are lucky, the sound of music from the world 'outside'. So although our mature consciousness may be strongly focused on sight, it was 'suckled' by sound. And if we are looking for the source of music's unique ability to move us and occasionally give us a mysterious feeling of connectedness to the universe, this primal intimacy is a good place to begin.

This connectedness is facilitated by the ears' capacity to hear sound and music from all around us - they are not limited to a restricted range as our eyes are. Hearing also goes even beyond our ears: music can be perceived by the entire body.

Ears and the auditory sense seem to have an almost magical quality. From a myriad jumble of vibrations pouring in on us when listening to an orchestra, we can single out the single instrument, hear the individual oboe playing. From vibrations alone, our ears make it possible to discover the timbre of a contralto, distinguish two sopranos singing - and fall in love with the quality of their voices.

While hearing is our first sense in our lives, it would be a mistake to believe that it can be taken for granted.

Just as with all other senses, hearing must be developed, fine-tuned and continuously encouraged. Listening must be learnt.

Therefore, 'Young Ears' as a theme for the European Opera Days 2011 has been chosen as a universal theme, linking us all throughout Europe - and beyond, independent of our cultural contexts, countries, professions or ages.

Let us bring music, let us sing out to all 'Young Ears' throughout Europe. Certainly also to the ears of children and youth, which are offered the opportunity to discover the art of opera.

However, 'Young Ears' are not only those of young people, but people of any age!

A 'Young Ear' is one that manages to listen without prejudices, overcoming habits and preconceptions. Remaining stuck to one's listening habits - and ultimately, to one's reassuring familiar surroundings, hinders development - both of our societies, but also the art of opera.

Adults who are used to listening to other forms of music can be encouraged to discover the voice, classical music - and opera. Similarly, opera lovers, convinced that they have already acquired the skill of listening, can be supported in adding additional 'layers' to their listening experience. And why not also discover a new kind of music or sonar experience?

We thus encourage opera houses throughout Europe, during the European Opera Days, to take up this theme, reaching out to all citizens, opening their ears, guiding their listening and the discovery of the art of opera.

Katherine Heid
RESEO Network Manager

European Opera Days throughout Europe

103 participants in 23 countries

Belgium

Antwerp, De Vlaamse Opera
Brussels, La Monnaie/De Munt
Brussels, Opera Mobile
Liège, Opéra Royal de Wallonie

Bulgaria

Sofia, Sofia National Opera

Czech Republic

Brno, National Theatre Brno
Ostrava, National Moravian-Silesian Theatre
Prague, Prague National Theatre

France

Aix-en-Provence, Festival d'Art Lyrique d'Aix-en-Provence
Aix-en-Provence, Grand Théâtre de Provence
Angers, Angers-Nantes Opéra
Avignon, Opéra-Théâtre d'Avignon et des Pays de Vaucluse
Bordeaux, Opéra national de Bordeaux
Caen, Théâtre de Caen
Compiègne, Théâtre impérial
Dijon, Opéra de Dijon
Lille, Opéra de Lille
Limoges, Opéra de Limoge
Lyon, Opéra national de Lyon
Marseille, Opéra de Marseille
Massy, Opéra de Massy
Metz, Opéra-Théâtre de Metz Métropole
Montpellier, Opéra national de Montpellier
Nancy, Opéra national de Lorraine
Nice, Opéra de Nice
Orange, Chorégies d'Orange
Paris, Opéra Comique
Paris, Opéra national de Paris
Paris, Théâtre des Champs-Élysées
Reims, Opéra de Reims
Rennes, Opéra de Rennes
Rouen, Opéra de Rouen Haute-Normandie
Saint-Denis de la Réunion, Théâtre Vollard
Saint-Etienne, Opéra-Théâtre de Saint-Etienne
Toulon, Opéra de Toulon Provence Méditerranée
Toulouse, Théâtre du Capitole
Tours, Opéra de Tours

Germany

Bremen, Theater Bremen
Düsseldorf, Deutsche Oper am Rhein
Karlsruhe, Badisches Staatstheater
Magdeburg, Theater Magdeburg
Stuttgart, Staatsoper Stuttgart

Greece

Athens, Greek National Opera

Ireland

Dublin, Opera Theatre Company

Italy

Como, Teatro Sociale di Como AsLiCo
Torino, Teatro Regio di Torino
Verona, Arena di Verona (tbc)

Lithuania

Vilnius, Lithuanian National Opera and Ballet Theatre

Macedonia

Skopje, Macedonian Opera and Ballet

Monaco (en avant-première)

Monte-Carlo, Opéra de Monte-Carlo

Netherlands

Amsterdam, De Nederlandse Opera
Enschede, Nationale Reisopera
Maastricht, Opera Zuid
Rotterdam, Operadagen

Norway

Bergen, Den Nye Opera
Oslo, Den Norske Opera og Ballett

Poland

Gdańsk, Opera Bałtycka
Nowy Sącz, Małopolskie Centrum Kultury SOKÓŁ
Warsaw, Polish National Opera

Portugal

Lisbon, Companhia de Ópera do Castelo

Romania

Bucharest, Bucharest National Opera
Cluj-Napoca, Cluj-Napoca Romanian National Opera

Russia

Moscow, Moscow State Music Theatre for Children

Serbia

Belgrade, Madlenianum Opera and Theatre

Slovak Republic

Bratislava, Slovak National Theatre

Spain

Barcelona, Gran Teatre del Liceu
Madrid, Teatro Real
Oviedo, Fundación Opera Oviedo
Palma de Mallorca, Teatre Principal
Pamplona, Asociación Gayarre de Amigos de la Ópera (AGAO)

And with the support of:

Albacete, Teatro Circo
Bilbao, ABAO-OLBE
Bilbao, Teatro Arriaga
Calvià, Associació cultural musical Pere Josep Cañellas
Castelló de la Plana, Teatre Principal de Castelló
Córdoba, Gran Teatro de Córdoba
Jerez de la Frontera, Teatro Villamarta
La Coruña, Amigos de la Ópera
Las Palmas de Gran Canaria, Amigos Canarios de la Ópera
Madrid, Teatro de la Zarzuela
Mahón, Teatre Principal de Mahón
Málaga, Teatro Cervantes
Murcia, Auditorio Víctor Villegas
Oviedo, Teatro Campoamor
Palma de Mallorca, Amics de l'Òpera del Teatre Principal
Pamplona, Fundación Baluarte
Peralada, Festival Internacional de Música Castell de Peralada
Sabadell, Amics de l'Òpera
Santa Cruz de Tenerife, Asociación tinerfeña Amigos de la Ópera
Santander, Festival Internacional Santander, Palacio de Festivales
Sevilla, Teatro de la Maestranza
Valencia, Palau de les Arts
Valladolid, Teatro Calderón

Sweden

Göteborg, GöteborgsOperan

Syria

Damascus, Damascus Opera

United Kingdom

Buxton, English Touring Opera
Cardiff, Welsh National Opera
Glasgow & Inverness, Scottish Opera
Leeds, Opera North
Lewes, Glyndebourne Festival
London, English National Opera
London, Royal Opera House

European Opera Days throughout Europe



In 2011, the European Opera Days are celebrated for the first time in:

Belgium

Opera Mobile (Brussels)

Bulgaria NATIONAL FIRST!

Sofia National Opera

Germany

Staatsoper Stuttgart

Ireland NATIONAL FIRST!

Opera Theatre Company
(Dublin)

The Netherlands

Operadagen Rotterdam

Norway

Den Nye Opera (Bergen)

Poland

Baltic Opera (Gdansk)
Małopolskie Cultural Centre
(Nowy Sacz)

Portugal

Companhia de Ópera do
Castelo (Lisbon)

Russia

Moscow State Music
Theatre for Children

Slovak Republic NATIONAL FIRST!

Slovak National Theatre
(Bratislava)

Activity Overview

Special performances for young audiences

Children from 3 to 14 years old are the stars of this year's edition of the European Opera Days. Many companies programme opera or concert performances specifically targeted at them: children's operas based on famous children's stories and fairytales (Buxton, Düsseldorf, Lisbon, Moscow) or new stories (Amsterdam, Bremen, Magdeburg); repertoire works in adapted versions (Brussels) or skilfully combined into a story (Stuttgart); musical story-telling (Antwerp) and short pop-up operas (Dublin). Dance is not left out either with children's ballets performed in Bratislava and Bucharest.

Operatic and musical introductions

What better than a little taste of opera and classical music to make you crave for more? In Athens, opera will be introduced to young and adult audiences through... an opera; 400 years of opera will be explored in 60 minutes in Ghent while Lisbon will travel through the history of song and voice and Moscow will bring its audiences to Africa and South America to the sound of the marimba.

Games and quizzes

Because playing is a better way to learn, companies have imagined various games to introduce the art of opera and the secrets of its making. Visitors in Bucharest and Magdeburg will test their operatic knowledge in fun quizzes, and discover more about the preparation of an opera and the many professions involved through Snakes and Ladders and Memory games in Brussels.

Workshops

Green light to the creativity of young ears, young voices and young hands! The European Opera Days will be an occasion for children to try their painting skills and make puppets, music boxes and plenty of other handicraft works to take back home (Belgrade, Brussels, Ostrava, Stuttgart). Little ones are not forgotten with an introductory workshop to opera for children aged 6 months to 4 years in London. Young and old will also be invited to express themselves with singing and music workshops (Brussels, Cardiff, Leeds); the most daring will even try the full opera experience in Glasgow with song, drama, dance – and foreign languages.

Guided tours

Auditorium, backstage areas, workshops... There is much magic enclosed in opera houses and it is exciting to discover the public and hidden parts of these historic buildings. Guided tours will be organised in Belgrade, Bucharest, Ghent, Maastricht, Moscow, Ostrava, Torino; in several languages in Stuttgart; and visitors of Brussels' La Monnaie will explore the building in an original way: investigating the death of the conductor in a Cluedo game.

Performances and open rehearsals

Some companies choose to reach out to Young Ears with... opera performances! - a one act comic opera in Skopje, a performance for children in Oviedo, and 100 opera newcomers invited to a performance in Göteborg.

Opera houses in Damascus, Maastricht, Magdeburg, Monaco and Moscow will let the general public access rehearsals, sometimes with an encounter with members of the creative team.

Opera outside the walls

In a number of cities, companies reach audiences outside their theatres and take opera to unexpected places. In Barcelona, opera arias accompanied by a piano will be performed live in metro stations. In Inverness, a 20-minute version of *Rigoletto* based on the Japanese story-telling artform 'Kamishibai' will be presented in bookshops, hospitals, care homes, libraries etc. There will be impromptu performances throughout the Leeds city centre and young artists performing around Covent Garden in London.

And more...

Companies will also offer small concerts and recitals in foyers, film and performance screenings, exhibitions, activities and performances for audiences with special needs, and more.

Programme across Europe

BELGIUM

Antwerp & Ghent – De Vlaamse Opera

www.vlaamseopera.be

De Vlaamse Opera celebrates the European Opera Days in Antwerp and Ghent on both 7 and 8 May. On Saturday in Ghent, the history of opera will be visited in 60 minutes: led by a singer, a pianist and an actor, visitors will listen to various excerpts of famous works retracing 400 years of operatic history. In Antwerp, children from 6 will be invited to a journey to the land of elves (*Kom je mee naar Elfenland?*): in the middle of the night, when no one expects it, elves come dancing and singing as tiny little lights... Accompanied by a singer, a pianist and a story-teller, children will experience a fantastic travel through legends and tales.

The audience of the Sunday performance of *Il Ritorno d'Ulisse in Patria* in Ghent will enjoy a pre-performance concert and post-performance drink, while in Antwerp Strauss's *Frau ohne Schatten* will be followed by a backstage tour to meet the production team.

Brussels – La Monnaie/De Munt

www.lamonnaie.be

On a nice and mild afternoon of early May, two young ears were strolling around the cobbled streets of Brussels. Here they come in front of a beautiful building – a colonnade, large open doors, lights and red velvet... The somewhat impressed but curious young ears took a step in and...

On 7 May, La Monnaie opens its doors and offers a series of activities that will unveil (some of) the secrets of the making of an opera. Visitors can discover what it feels like to be an opera singer having to overcome obstacles before the première with a giant Snakes and Ladders game. A Memory game will introduce the many people and professions involved in the creation of an opera performance. Throughout the day, there will be concerts by the Chamber Orchestra and the Youth Choruses of La Monnaie, film screenings in the auditorium and dance performances in and around the theatre. But there remains one mystery: one day, a conductor died at the opera house. What happened – angry diva? Food intoxication at the canteen? Tragic costume fitting? Surely the investigators of the opera Cluedo will find the answer!

Brussels – Opera Mobile

www.operamobile.be

Opera Mobile prepares a whole day of opera for young and adult audiences on 7 May. Their production of Mozart's *Bastien et Bastienne* in an adapted version for children from 4 to 12 will be performed 3 times during the day. In between performances, the audience will have the opportunity to participate in various workshops: singing with the soloists, making a music box, discovering Saint-Saëns' *Carnaval des animaux*, opera quiz etc. Opera Mobile singers will give mini-performances throughout the day and end with a final concert *Il Belcanto - soprannissimo*, during which famous Italian opera arias will be sung and introduced by the artists. A congenial family day that will make opera a real pleasure for all!

CZECH REPUBLIC

Ostrava – National Moravian-Silesian Theatre

www.ndm.cz

In Ostrava, the European Opera Days will start as from Friday 6 May with the opening of an exhibition of costumes from National Moravian-Silesian Theatre's productions, which will then be open on both Saturday and Sunday. Eminent soloists of the opera company will guide visitors through the corridors and foyers of the theatre and tell them more about the opera house, and on Saturday afternoon children from 6 to 15 will be invited to 'paint Opera'. NMST will present three operas on these days: Smetana's *Bartered Bride* on Friday 6 May, Giordano's *Fedora* on Saturday 7 and Bizet's *Carmen* on Sunday 8, all preceded by introductions presenting the creation of the works and the tradition of their stagings in the Czech Republic.

GERMANY

Bremen – Theater Bremen

www.bremertheater.com

On 7 and 8 May, Theater Bremen will perform *Drei alte Männer wollten nicht sterben* ('Three Old Men who didn't want to Die'), a comical opera for children from 6 years old. Three old men, Diederik, Jonathan and Olivier, wake up with the feeling that today is going to be a very special day. Their enthusiasm wanes when they learn from a letter fallen on their doormat that today is their last day to live. They just cannot believe it and try to convince themselves that they are nowhere near ready to die.

In this play, Dutch composer Guus Ponsioen introduces the audience to the difficult concept of growing old and dying in a cheerful and comprehensible way. The text treats the theme of the inevitability of death and shows the various stages we humans go through when confronted with death: anger, denial, fear, acceptance, sorrow, leave-taking. Librettist Suzanne Van Lohuizen succeeds in presenting this heavy subject in a light manner without concealing or embellishing anything. And this is what makes it such a great consolation.

Düsseldorf – Deutsche Oper am Rhein Düsseldorf-Duisburg

www.rheinoper.de

Deutsche Oper am Rhein will present the première of the magical fairytale opera *Der gestiefelte Kater* (*Puss in Boots*) aimed at children from 6 years old. The popular legend of the talking tomcat who by wiles and devices wins riches and a princess for his penniless master inspired the Catalan composer Xavier Montsalvatge in 1947. In his witty score, Montsalvatge imparts character to the impish figures of the tale now with traditional harmony, now with allusions to the style of Manuel de Falla, now with dissonance. The plucky cat meets not only the fair princess, but also her almost deaf and rather confused father and the wicked monster, which is however finally outwitted.

Director Svenja Tiedt and her designer Tatjana Ivschina are presenting an exciting piece for the young and old with inventive images and fast-moving characterisation. Humorous ingredients from a wide range of stories lend an extra dash of spice to the adventures of the miller and his fearless cat. With young hip-hop dancers from INDEX, the junior company integrated into her 'Tanzhaus NRW', Amelie Jalowy contributes droll choreographic elements, while graphic animations will surely further increase the appeal of the staging not only for younger guests.

Karlsruhe – Badisches Staatstheater

www.staatstheater.karlsruhe.de

Badisches Staatstheater Karlsruhe will present its 28th Opera Ball on 7 May. All stages of the theatre will turn into a sensational ballroom. About 2,500 guests participate in this event each year. Among them are many celebrities including international guest artists like the Italian bariton-star Ambrogio Maestri. The title of the Opera Ball ('As You Like It') refers to one of William Shakespeare's plays. The programme is also about the work of the great author William Shakespeare and its adaptations in music and dance. Artists of the Badisches Staatstheater Karlsruhe (ballet, chorus, opera soloists and Badische Staatskapelle) and guests will guarantee an unforgettable evening.

Magdeburg – Theater Magdeburg

www.theater-magdeburg.de

Theater Magdeburg will offer two days of activities to learn more about opera.

On 7 May, an orchestral rehearsal of Carl Maria von Weber's *Freischütz* will be open to the public and preceded by an introduction. Children will have pride of place with a performance of the short opera *Die Waldkinder* by Wilfried Hiller in the afternoon and *Kammerjäger* - improvisation theatre by children for children in the evening (with Theaterjugendclub Magdeburg). On 8 May, young audiences will be able to participate in the 'What is Opera' quiz and there will be the opportunity to attend the musical *Jekyll & Hyde* in the evening.

Stuttgart – Staatsoper Stuttgart

www.staatstheater.stuttgart.de

On Saturday 7 May, the Junge Oper of Staatsoper Stuttgart organises a 'Day of Cushion Concerts' with four little concerts performed by musicians of the Staatsorchester Stuttgart for the youngest ears, 4-8 year olds and their families. Each concert will be followed by a painting or craft activities. Besides, there will be guided tours of the opera house in different languages, a family workshop with musicians and puppets and make-up workshops.

Concerts include:

- *Frederick die Maus*: as all mice collect grains and wheat for the winter, Frederick gathers sunlight, words and colours. Will he be able to help the others when food stock slowly becomes bare? On music by Maurice Ravel, Fredrik Vahle and Jacques Iberty.

- *Die Schliefernasen und der kleine Mruschel*: Deep in the sea lives a little shell who is sometimes sad because of the darkness all around. How he wishes he could have light-eyes to enlighten the sea! A clown and a gamba player tell this children's story, combining movement with modern and 17th century music.

- *Schnipselgestrüpp*: Hidden in his bedroom, a little child creates his own dream world with paper: airplanes, elephants, flowers... This helps him to forget real life, which is not always funny. But the force of fantasy eventually wins over and deploys its magic on the child and his family. With music for string quartet by Dvorák, Haydn, Saint-Saëns etc.

- *Ein kleiner König weint doch nicht*: One day, a young Prince became King – suddenly he has to count money, make war, punish thieves and play chess. This makes him very sad until the arrival of a court jester who will show him how he can follow his own heart – and make everything differently! With 20th century music for wind quintets by Ferenc Farkas, György Ligeti and Norman Hallam.

GREECE

Athens - Greek National Opera

www.nationalopera.gr

On 7 and 8 May in the morning, Greek National Opera will present *The Magic Violin*, an operatic introduction to opera for children and adults specially composed for the European Opera Days by Nikos Xanthoulis (music) and Marivita Grammatikaki (libretto). In the afternoon, various happenings will be organised in the foyer and corridors of the opera house to pursue the discovery of opera, ending with a performance of *Carmen* in the evening.

IRELAND

Dublin – Opera Theatre Company

www.opera.ie

Opera Theatre Company will present three Pop-Up Opera performances on Saturday 7 May in no. 25 Eustace St., a timeless Georgian house set in the heart of Dublin's cultural quarter. Young ears (and old) are welcome to join these free, 15-minute long operas devised by OTC's artists. Step back in time and enjoy delightful family performances in this welcoming intimate setting.

In association with the Irish Landmark Trust.

ITALY

Torino – Teatro Regio

www.teatroregio.torino.it

The doors of Teatro Regio will be open for the whole of Saturday 7 May with free guided tours of the theatre as well as short performances in the foyers by Teatro Regio's chamber orchestra playing with young musicians from Torino's Giuseppe Verdi Conservatory on the occasion.

MACEDONIA

Skopje - Macedonian Opera and Ballet

www.mob.com.mk

On 7 May, Macedonian Opera and Ballet will stage Donizetti's comic opera *Rita*. Donizetti's beautiful and entertaining music is ideal for a first encounter with opera. Sung in Macedonian by young soloists whose moves are also choreographed, the performance will appeal to audiences young and old. Additional activities are also in preparation.

MONACO

Monte-Carlo – Opéra de Monte-Carlo

www.opera.mc

Opéra de Monte-Carlo joins the European Opera Days 'en avant-première' on Sunday 20 March 2011 with an open-door day around *Rigoletto*. Visitors will be able to enjoy a matinee performance of the Women's Chorus of the Opera, and to attend two open stage-orchestra rehearsals. Last 13 February, the audience of Monte-Carlo had already had the opportunity to access a rehearsal of *Salomé* in the context of those early European Opera Days on the Riviera.

THE NETHERLANDS

Amsterdam – De Nederlandse Opera

www.dno.nl

During the European Opera Days, De Nederlandse Opera together with The Amsterdam Music Theatre will present four performances of *PoY!*, an opera for 4-6 year olds in which a dream is captured in music. With this opera DNO invites new audiences living in the suburbs of Amsterdam to get acquainted with the art form. *PoY!* is a production of Opera Omnia/Norway written by composer Glenn Erik Haugland and composer/singer/writer Heidi Tronsmo, based on a story by Ståle Tråsdahl.

Maastricht – Opera Zuid

www.operazuid.nl

On 7 May at Opera Zuid, there will be an opera exhibition made by children around the production of *Barbe-Bleue*, as well as an exhibition of works made by children taking musical art classes at 'Het Brede Spoor', an educational art centre in Maastricht. There will be a tour of the house with funny, exciting and beautiful opera displays along the way. Visitors will also be able to attend a rehearsal of *L'elisir d'amore* and to listen to Assistant Director Aimee Charlier telling more about this work and opera in general. Before taking leave, there will be a very special love elixir for all young opera lovers under the age of 18.

NORWAY

Bergen - Den Nye Opera

www.dennyeopera.no

Den Nye Opera celebrates the European Opera Days with an open day for children, young people and families on Sunday 8 May. It will promote its extensive action towards children and young people by showing it in different venues in the city of Bergen. The first part of the programme will be a concert of the Children's Opera Chorus performing together with two guest choruses. In the second part, two school classes from Bergen participating in Den Nye Opera's large 'Write an Opera' programme will perform their own operas on public stages.

POLAND

Nowy Sącz – Małopolskie Province Culture Centre SOKÓŁ

www.mcksokol.pl

The culture centre of the Małopolskie province in Poland has chosen to hold the award ceremony of the 14th Ada Sari International Vocal Artistry Competition on 7 May, as a contribution to the European Opera Days. Conducted by Tomasz Tokarczyk, the Krakow Opera Orchestra will accompany the prize-winners of this competition named after the great Polish soprano.

PORTUGAL

Lisbon - Companhia de Ópera do Castelo

www.operadocastelo.com

Companhia de Ópera do Castelo has devised a programme geared towards children in particular but also towards families for the European Opera Days.

The staged concert for new opera lovers *Brincadeiras Líricas* ('Lyrical Fun') presents a journey along the history of erudite song, playing with the huge expressive ability of the lyrical voice. Folk songs, Lieder, mélodies, opera excerpts, fado and jazz, and other songs telling amusing stories with unexpected sonorities will be presented to children between 4 and 12 – and their parents.

Children from 5 years old will also enjoy the opera-tale *O Polegarzinho* (*Little Tom Thumb*) by French composer Isabelle Aboulker, inspired by Charles Perrault's fantastic and terrifying story of a small hero who saves himself and his siblings from great adversity on a number of occasions – a story revealing the complexity of family ties and life situations. A new genre which combines a tale with music, where words are both spoken and sung, introducing an intense and appealing opera genre. In association with the Trindade Theater, MUDE - Museum of Design Lisbon and the Viriato Theater in Viseu.

ROMANIA

Bucharest - Bucharest National Opera

www.operanb.ro

On Saturday 7 May, Bucharest National Opera will present a matinee performance of *Harap-Alb* ('The White Moor'), a ballet performance for children inspired by a traditional Romanian fairytale. In the evening, Haendel's *Alcina* will be performed by students of the Baroque Orchestra of the Bucharest National University of Music.

On 8 May, children will be allowed to explore the backstage, dressing rooms, ballet rehearsal studios and workshops of the opera house during interactive guided tours. Other activities such as a debate for teenagers and a contest on opera themes will also be organised. In the evening, the concert 'A Tribute to Maria Callas' with young opera singers who have already been appreciated both by the critics and the audience in national and international competitions will take place in the presence of Maria Callas' former assistant Mrs Giovanna Lomazzi (in partnership with L&N Promotion).

RUSSIA

Moscow - The Moscow State Academic Music Theatre for Children named after Natalia Sats

www.teatr-sats.ru

On 7 and 8 May, Russia celebrates the victory over fascism. In this context, the Moscow State Academic Music Theatre for Children will present *Son of the Regiment*, a contemporary opera by Alexander Flyarkovsk based on a book by Valentin Kataev. It tells the story of an ordinary schoolboy who, accidentally caught in the middle of military events, becomes involved in incredible and dangerous events and grows up before our eyes. An exciting opera full of soulful lyricism for 'young ears' from 7 years old. Young audiences will also have an opportunity to learn more about the theatre through a series of events, including: a guided tour in the theatre workshops (make-up, props, wardrobe) and backstage; access to rehearsals, an orchestra master-class with explanations from the conductor and musicians etc. The performance 'Marimba or the history of the singing tree' will present works by composers who worked at different times in history and in different countries and continents to the sound of the marimba solo, ensemble of percussions and voice, including folk songs from Africa, Brazil and Argentina. Finally, chamber music ensemble and singers will present the works of medieval composers in the theatre foyer.

SERBIA

Belgrade – Madlenianum Opera & Theatre

www.madlenianum.rs

The Madlenianum Opera & Theatre will belong to Young Ears on European Opera Days! On Saturday 7 May, creative workshops 'The Youth for the Youth' will offer new ways of hearing and listening to music. In the evening, the Madlenianum Opera Studio singers will perform a concert entitled *Young Voices to Young Ears*. On Sunday 8 May, young people and adults new to the operatic arts will have a chance to discover the Madlenianum during a guided tour. Workshops for children with special needs will be organised during the day (painting, music, etc) before a performance of Rossini's *Signor Bruschino* adapted to young audiences and dedicated to children with Down's syndrome.

SLOVAK REPUBLIC

Bratislava - Slovak National Theatre

www.snd.sk

On 7 May, Slovak National Theatre will celebrate the European Opera Days with *A Bug Was Born*, a ballet performance for little ones, followed by Mozart's *Don Giovanni* in the evening. On 8 May, mezzo-soprano Elisabeth Kulman will sing Mahler Lieder with Amarcord Ensemble in the historical building of Slovak National Theatre.

SPAIN

Barcelona – Gran Teatre del Liceu

www.liceubarcelona.cat

On Sunday 8 May, the doors of the Liceu will be wide open to all citizens of Barcelona and Catalonia, who might not experience opera in their everyday lives, but who are curious about this institution so important to the cultural life of the country. Throughout the day, two of the most popular performances, *Manon* and *Turandot*, will be screened for the public in the foyers. In between screenings, a summary of all artistic activity from 2000 to 2010 (opera performances, concerts and chamber music concerts, children's sessions) will be shown. Some talented students and professional singers from one of the conservatories of Barcelona and the Goethe Institut will also perform short programmes to accompany visitors in the foyers – but not only: live opera arias will also resonate in metro stations during the whole day!

Madrid – Teatro Real

www.teatro-real.com

In Madrid, hundreds of people will be able to enjoy the performances of *Bodas de sangre* by the Spanish dance company Compañía Antonio Gades on a giant screen on Plaza de Oriente.

Oviedo – Opera de Oviedo

www.operaoviedo.com

Opera de Oviedo wants to bring opera to young audiences and disadvantaged children. For the European Opera Days, it will organise a performance of *Il barbiere di Siviglia* (tbc) in association with schools and charitable associations.

SWEDEN

Göteborg – GöteborgsOperan

www.opera.se

On Saturday 7 May, GöteborgsOperan will invite 100 opera first-timers to a performance of *Eugene Onegin*. The performance will be preceded by an introduction and followed with a moment for the group to talk about their experience.

SYRIA

Damascus – Damascus Opera House

www.opera-syria.org

The Damascus Opera House will be in preparation for a premiere production of Puccini's *Gianni Schicchi* during the European Opera Days and will open a rehearsal for the public on the occasion.

UNITED KINGDOM

Buxton, Derbyshire – English Touring Opera

www.englishtouringopera.org.uk

On Saturday 7 May, English Touring Opera is visiting Buxton Opera House with its production of *Fantastic Mr Fox*, a family opera by Tobias Picker based on Roald Dahl's children's story. Alongside English Touring Opera's professional cast, *Fantastic Mr Fox* stars local schoolchildren as a skulk of fox cubs and a chorus of trees. Pupils will also contribute artwork and compose songs that will be recorded and published in a book, *Foxtales - '24 Hours in the Life of a Fox'*.

This performance is part of a UK-wide tour during which ETO will perform alongside 250 schoolchildren from 21 schools whilst over 750 children will contribute to the *Foxtales* book. Most of the children involved have never been introduced to opera previously, and for many, this is the first time they have appeared on stage (especially alongside professional singers!). ETO's work demonstrates the way in which opera can be used as a vehicle, not only to inspire Young Ears, but also to enrich the learning experience within school.

Cardiff – Welsh National Opera

www.wno.org.uk

Welsh National Opera will be collaborating with the Wales Millennium Centre for the European Opera Days. As part of their *Alice in Wonderland* Family Day, families will be offered the opportunity to take part in a singing workshop led by choral animateur Kate Woolveridge. Kate will be teaching animal songs by Welsh composer Mervyn Burtch, followed by a lunchtime concert in which Kate will sing a selection of operatic animal songs, accompanied by writer Simon Rees who will be reading from his poetry collection: *Animals, Beasts and Creatures*.

Inverness & Glasgow – Scottish Opera

www.scottishopera.org.uk

Throughout the weekend of 7 and 8 May in locations throughout Inverness, SO will present performances of *A Little Bit of Rigoletto* that tells the story of the jester Rigoletto and his lovely daughter Gilda in just 20 minutes. Based on an adaptation of the Japanese story-telling artform 'Kamishibai' (literal meaning paper story) this performance features a storyteller, baritone singer and two instrumentalists and a set of illustrations framed in a black theatre box. The flexible format is suitable for venues as diverse as bookshops, hospitals, care homes, libraries, staff canteens and theatre foyers.

On 7 May, a *Sing Up Saturdays* workshop in Glasgow will introduce opera to 3-10 year olds, run by a small, handpicked team of singers, language teachers, and drama and art specialists. Through song, games, art activities, drama, dance and more, they bring to life the music, language, culture and traditions of Spain and Italy, the home of opera.

Leeds – Opera North

www.operanorth.co.uk

During European Opera Days this year, Opera North will present a special programme of events designed to engage young people and people who are new to opera.

It will hold a series of participation events over the weekend in keeping with this year's theme 'Young Ears', beginning with *Sing On: Raise Your Voice!* on Friday 6 May. This fun singing workshop for 6-11 year olds and their families will also include a chance to find out more about the brand new Opera North Children's Chorus.

On Saturday 7 May, singers and musicians will take part in fun sing-a-long and music-making sessions with professional musicians from Opera North. The singers and musicians will learn pieces from Bizet's *Carmen* before coming together for a one-off performance.

There will also be an audio description of *Carmen* with touch tour for visually impaired audiences as well as a sign interpretation for hearing impaired audiences, and Opera North will take to the streets with impromptu performances in unexpected locations throughout Leeds city centre.

Other events will include an 'Inside Opera' talk on Leos Janáček's *From the House of the Dead*, a pre-show talk on Beethoven's *Fidelio* and a film screening of Alejandro González Iñárritu's Mexican neo-noir *Amores Perros* (18+), accompanying Opera North's production of *Carmen*.

Lewes & online – Glyndebourne

www.glyndebourne.com

Glyndebourne are planning to host a programme of 'virtual' activity this year with *Knight Crew*, the hugely successful new opera for young people as its focus. Over the weekend, Glyndebourne will stream the full opera recorded from a live performance in March 2010. Associated activity is planned through social networking and short films streamed via www.knightcrewopera.co.uk.

London – Royal Opera House

www.roh.org.uk

Activity will focus on the Royal Opera 'youth company' who will perform around the Royal Opera House site throughout the weekend of 7 and 8 May.

London – English National Opera

www.eno.org

ENO are celebrating the European Opera Days with *Damnation Tots* - a bespoke version of ENO's *Opera Tots* series taking place on Sunday 8 May during the matinee performance of *The Damnation of Faust*. Offering operatic adventures for young ears, *Opera Tots* introduces children aged 6 months to 4 years to opera in a fun, accessible and exciting way while allowing their parents to enjoy a performance at the London Coliseum.



TOUS A L'OPÉRA ! IN A FEW WORDS

5th edition of the event on 7 and 8 May 2011
29 participating opera houses in France at this day
Nathalie Manfrino, sponsor 2011 (following Natalie Dessay, Roberto Alagna, Rolando Villazón and Béatrice Uria-Monzon)
Public success (over **75,000** visitors each year)
Organiser: Réunion des Opéras de France (ROF)

THE PROJECT

On 17 February 2007, for the first time in their history, 25 French opera houses decided to open their doors to audiences, on the same day, all together.

The initiative took place in the context of the first *European Opera Days*, in which some 100 opera houses took part, from Paris to Moscow and from Lisbon to Helsinki.

As the year 2007 celebrated the 400th anniversary of the first operatic masterpiece - Monteverdi's *Orfeo* - opera houses wanted to show the vitality of a singular art form that unites all arts.

The first edition of this unprecedented event in the history of opera houses is sponsored in France by **Natalie Dessay** who declared at the press conference: 'I want to share something, not only with opera lovers, and to say that beauty is not reserved to an elite.'

Such is the ambition of the event: to encourage ever more people to visit and share those houses dedicated to creation and production; to establish their vocation as resource pools on their territories - from artistic creation to distribution, from the artistic education of children to support to training and career development schemes.

Tous à l'Opéra ! is an invitation to all those who never dared cross the threshold of an opera house, an invitation to discover a unique place in the world of performing arts employing 6,500 people - artists, technicians, electricians, props makers... - and bringing together music, dance, stage technique, in the service of the public.

Year after year, the teams of opera houses mobilise to prepare the event and introduce opera and its multiple facets: performances and rehearsals, encounters with artists and technicians, guided tours behind the scenes, film screenings, costume, wig and make-up workshops, singing and dance workshops, light and sound workshops, direction workshops, and many more.



07/05/11

SATURDAY 7 MAY 2011,
FROM 8.50AM

OPERA DAY

MODERATED BY DIANA DAMRAU

On Saturday 7 May, ARTE dedicates a whole day to opera, on the occasion of the "**European Opera Days**" happening on 7 and 8 May 2011.

Opera houses throughout Europe open their doors for the fifth time and invite all those curious to take part in guided tours, workshops and rehearsals, experiencing Opera in all its facets. 103 opera houses in 23 countries participate in the initiative this year, focusing on the theme "Young Ears". ARTE joins the celebration and shows outstanding opera performances such as Jules Massenet's "**Werther**" starring tenor Jonas Kaufmann in the title role, as well as Francesco Cilea's "**Adriana Lecouvreur**" with Angela Gheorghiu as Adriana and again Jonas Kaufmann at her side, this time in the role of Maurizio.

The German star soprano **Diana Damrau**, also to be seen on 7 May in "Rigoletto" as well as performing at the Wiener Staatsoper, presents the Opera Day on ARTE. She brings us behind the scenes of an opera house, tells about her daily life as an opera singer and shares personal anecdotes about the productions in which she has taken part.

THE ARTE OPERA DAY AT A GLANCE

8.50

Jules Massenet: Werther

ARTE France 2010, 150 min.

First broadcast, HD

Opera by Jules Massenet

Musical direction: Michel Plasson

Stage direction: Benoît Jacquot



11.35

Netrebko, Damrau, Domingo ... at the Wiener StaatsoperZDF/ARTE, Austria 2010, 43 min., **HD**

Producer: Felix Breisach

Musical direction: Zubin Mehta, Antonio Pappano and Fabio Luisi among others

12.20

Giuseppe Verdi: Rigoletto

MDR/ARTE, Germany 2008, 140 min.

Opera by Giuseppe Verdi

Musical direction: Fabio Luisi

Stage direction: Nikolaus Lehnhoff

14.40

Gaetano Donizetti: Don Pasquale

TSR/ARTE, Switzerland/Italy 2007, 128 min.

Opera by Gaetano Donizetti

Musical direction: Evelino Pidò

Stage direction: Daniel Slater

16.50

Porgy & Me.**In the world of Gershwin's opera Porgy & Bess**

NDR/ARTE, Germany 2010, 90 min.

Producer: Susanna Boehm

First broadcast, HD

20.15

**A. Gheorghiu, J. Kaufmann sing
Adriana Lecouvreur**

ARTE France 2010, 155 min.

First broadcast, HD

Opera by Francesco Cilea

Musical direction: Mark Elder

Stage direction: David McVicar

we are more

wearemore.eu

act for culture
in europe

we are more (2010-2013) is a Europe-wide arts advocacy campaign set up by Culture Action Europe, the umbrella advocacy organisation for the arts and culture in Europe. The campaign aims to influence the EU political and financial negotiations for the period 2014-2020 and to strengthen the recognition of the role of arts and culture in the development of our European societies.

Opera Europa and RESEO, both longstanding members of Culture Action Europe, support the *we are more* campaign and encourage its members to promote the campaign during the European Opera Days and to sign the campaign manifesto on www.wearemore.eu/manifesto.

Manifesto of the Europe-wide arts advocacy campaign *we are more*

- We are many individuals that value and shape contemporary European cultures. We are more than many. We are more than producers and consumers. We are committed to cultural rights, education and active citizenship.
- We believe that the strong tradition of public funding of the arts across Europe makes a difference to the diversity, accessibility and quality of the arts available to us all.
- The arts, culture and the humanities engage and inspire us, and stimulate us to challenge the world we live in. Investing in the arts from kindergarten to old age builds societies that are creative, innovative, democratic and diverse.

Let us re-imagine long-term public investment that contributes to human, social and environmental progress.

National governments and EU policymakers are currently taking decisions on the next EU budget that will influence the next ten years of support to cultural activities that benefit everyone who lives in Europe.

NOW IS THE TIME to make your voice heard - Sign the *we are more* manifesto:

***To national governments – to European decision-makers:
We call on you to strengthen the recognition of the role of arts and culture in the development of our European societies by increasing the support to culture in the next EU budget.***



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.

Five principle areas help to define Opera Europa's goals for its members and their work in OPERA:

- Open debate – increased benefit of working together to seek solutions
- Public – engagement with attracting new audiences from all parts of society
- Economics – seeking to generate more income from all sources
- Resources – seeking to generate good practice in managing resources
- Artistic creativity – encouraging the circulation of new work

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, Technique, etc), databases and webservice, 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.

Upcoming 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 (16-18 March 2012).



RESEO

www.reseo.org

RESEO is the European Network for Opera and Dance Education. Founded in 1996, its strength lies in the number and diversity of its membership, which currently comprises over 70 opera and dance organisations of all sizes from 21 countries in Europe.

RESEO seeks to promote the practice of opera and dance education and outreach in Europe. Supported by the network, the members reach out to citizens via diverse education activities (performances, workshops, projects), aiming at providing access to opera and dance for all.

The network is driven by five key aims:

- As the principal platform for opera and dance professionals in Europe, it aims at facilitating the exchange of ideas on processes, practice, performance, products and projects
- To be an essential resource and research centre for the opera and dance sector in Europe
- To initiate artistic collaboration, and innovative new work across Europe
- To raise the public profile of opera and dance education within the cultural sector and more broadly to European citizens as well as stakeholders
- To continuously develop the structure and actions of the network to meet the varying needs of the membership.

RESEO encourages mutually enriching exchange between education professionals, through biannual conferences, meetings, exclusive invitations to projects and performances and an active programme of project-based work. Its website provides a showcase for members' works and a regular newsletter keeps members informed of cutting-edge issues and programmes in the field of arts education.

In 2011, RESEO shall organise an autumn conference in Utrecht (Netherlands), coinciding with the Yo! Festival for young audiences (23-26 November). The theme shall be New Media, as a means for reaching out to new audiences and as an artistic element in productions and education projects.



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-Élysées, etc).

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



National Opera Coordinating Committee

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.



www.operadays.eu
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The European Opera Days are a joint initiative by:

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The European Opera Days support we are more – act for culture in Europe:

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