

» Operas most frequently performed in Germany

Title (composer)	2020-21 ¹			2019-20 ¹	2018-19	2017-18	2016-17	2015-16	2014-15	2013-14	2012-13	2011-12
	Performances	Productions	Attendance	Performances								
1 The Magic Flute (Mozart) ²	85	13	21,486	127	287	286	237	268	285	360	479	494
2 Carmen (Bizet)	51	6	8,160	78	97	141	189	157	247	128	162	209
3 The Barber of Seville (Rossini)	46	7	8,197	39	106	94	127	115	91	105	178	180
4 Madama Butterfly (Puccini)	36	3	14,767	48	106	44	51	91	89	107	99	150
5 La finta giardiniera (Mozart)	30	3	4,432	0	8	12	4	11	23	13	24	30
6 La voix humaine (Poulenc)	28	5	3,518	5	0	12	12	10	16	23	6	13
7 Carmen (Jabara)	27	1	3,058	-	-	-	-	-	-	-	-	-
8 The Marriage of Figaro (Mozart)	24	4	6,097	66	116	106	168	144	148	183	160	205
Eugene Onegin (Tschaikowski)	24	4	3,218	19	46	35	46	76	54	72	94	69
10 Don Giovanni (Mozart)	19	5	3,919	112	108	101	97	84	84	152	199	177
11 The Maid of Orleans (Tschaikowski)	18	1	20,972	0	0	0	0	0	0	0	0	0
12 Talestri (Walpurgis)	17	1	2,133	0	0	0	0	0	0	0	0	0
13 Così fan tutte (Mozart)	16	4	3,696	27	85	113	83	110	104	131	115	82
Fidelio (Beethoven)	16	3	3,200	59	96	55	49	69	58	39	45	30
L'elisire d'amore (Donizetti)	16	3	2,081	20	49	51	99	79	81	77	51	50
16 Alcina (Händel)	15	2	1,018	27	16	13	21	24	17	36	22	52
The Medium (Menotti)	15	1	3,475	0	7	0	0	0	0	0	0	0
18 La Cenerentola (Rossini)	14	2	2,945	69	67	85	41	50	47	88	90	80
Don Carlos (Verdi)	14	1	1,618	41	18	55	42	47	19	71	74	28
20 Pierrot Lunaire (Schönberg)	13	2	3,435	0	0	0	0	7	0	0	0	5
La clemenza di Tito (Mozart)	13	2	1,546	6	12	38	36	9	16	8	10	33
L'Italiana in Algeri (Rossini)	13	1	1,809	0	0	0	23	0	15	81	0	6

Note: The work statistics are drawn from a complete survey based on online questionnaires (written questionnaires until 2013-14) submitted to all state, municipal and regional theatres and major private theatres in the German-speaking countries. Also included are festivals with theatre productions and training institutions where productions reach public performance under professional supervision. The figures cover the theatre's entire repertoire (own and co-productions), including concert performance and guest appearances at other theatres, but with no claim to completeness; guest appearances by outside ensembles at the theatre's own premises are excluded. As many theatres report number of performances but not attendance, gaps in the presentation may occur.

The 2014-15 statistics were accompanied by a revision of the classification system to take into account the diversity of work manifestations in different theatre formats. Since then, the decisive factor is no longer a predefined classification of a work into the three main categories of musical theatre (opera, operetta, musical), drama and ballet/dance, but the decision of the theatres as to how a production positions itself as a work. For this purpose, the classification system was expanded: since 2014-15, children's and adolescent's theatre, puppet theatre, *revue/Liederabend* and multi-genre projects/performances have been listed on an equal footing with the main categories. Operas or opera adaptations that are assigned to these categories are not included in these statistics. This also applies to productions that fall under the category Digital Theatre, which has been introduced in the 2019-20 season and for which no performance figures are available. Digital theatre includes both genuinely digital productions and stage productions, which are streamed live or posted online as recordings.

¹ Due to the COVID-19 pandemic since March 2020, theatre operations were restricted and venues have repeatedly been closed. This is reflected in the season's statistics.

² Unlike previous editions of the statistics, beginning in the 2014-15 season only performances of original versions are taken into account. In consequence, the number of performances of Mozart's Magic Flute has sharply declined compared to previous years, the reason being that it is frequently mounted in versions for children and adolescents or in other adaptations.

Source: Compiled by the German Music Information Centre from various issues of *Wer spielte was? Werkstattstatistik*, published annually by the German Theatre and Orchestra Association (Deutscher Bühnenverein).