

**» Operettas most frequently performed in Germany**

Title (composer)	2020-21 <sup>1</sup>			2019-20 <sup>1</sup>	2018-19	2017-18	2016-17	2015-16	2014-15	2013-14	2012-13	2011-12
	Performances	Productions	Attendances	Performances								
1 Die Fledermaus (Strauss)	52	5	11.940	106	116	139	156	129	106	171	246	231
2 The White Horse Inn (Benatzky)	36	6	7.756	105	158	179	125	126	158	196	218	141
3 Märchen im Grand-Hotel (Abraham)	31	4	6.835	18	18	3	0	0	0	0	0	0
4 Die Försterchristl (Jarno)	22	1	749	0	0	0	0	0	0	0	0	5
5 The Land of Smiles (Lehár)	20	2	2.067	38	49	13	4	33	0	41	33	65
6 The Czardas Princess (Kálmán)	19	1	9.317	29	68	81	69	44	38	56	123	153
7 Alles Schwindel (Spoliansky)	17	1	1.172	6	9	24	5	0	0	0	0	0
8 La vie Parisienne (Offenbach)	16	1	5.260	0	37	9	12	28	41	6	10	17
9 The Gypsy Baron (Strauss)	10	2	2.705	0	22	16	60	31	45	18	89	27
10 Der Vetter aus Dingsda (Künneke)	9	2	1.885	29	84	69	27	19	143	44	19	51
Orphée aux enfers (Offenbach)	9	1	2.000	36	51	22	67	27	27	46	58	74
12 Countess Maritza (Kálmán)	7	1	1.238	23	26	18	27	56	35	103	53	107
Un mari à la porte (Offenbach)	7	1	300	0	0	0	0	0	0	0	0	0
14 Wiener Blut (Strauss)	6	2	687	14	30	2	26	62	13	31	0	0
Der Vogelhändler (Zeller)	6	1	3.867	16	20	22	19	23	60	82	42	63
16 The Merry Widow (Lehár)	5	2	1.077	46	103	69	84	99	66	77	68	173
The Flower of Hawaii (Abraham)	5	2	475	3	0	24	12	23	6	7	0	0
Victoria and Her Hussar (Abraham)	5	1	1.068	0	17	0	0	17	0	0	12	0
19 Ba-ta-clan (Offenbach)	4	1	448	0	0	0	0	0	0	0	20	20
Die ganze Welt ist himmelblau! (Wicklein)	4	1	434	-	-	-	-	-	-	-	-	-

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 productions 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. Operettas or operetta 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.

<sup>1</sup> 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.

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