




Operas most frequently performed in Germany

Source: German Theatre and Orchestra Association (Deutscher Bühnenverein)

Data: Seasons 2011-12 to 2020-21

 <https://miz.org/en/statistics/operas-most-frequently-performed-in-germany>

Statistics

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Title (composer)	2021-22 ¹			2020-21 ¹	2019-20 ¹	2018-19	2017-18	2016-17	2015-16	2014-15	2013-14	2012-13	2011-12
	Perfor- mances	Pro- ductions	Atten- dance	Performances									
1 The Magic Flute (Mozart) ²	245	21	104,594	85	127	287	286	237	268	285	360	479	494
2 Carmen (Bizet)	150	17	78,671	51	78	97	141	189	157	247	128	162	209
3 Hansel and Gretel (Humperdinck)	142	18	65,910	3	141	177	239	246	215	207	235	268	350
4 The Marriage of Figaro (Mozart)	140	17	54,495	24	66	116	106	168	144	148	183	160	205
5 Madama Butterfly (Puccini)	137	16	70,218	36	48	106	44	51	91	89	107	99	150
6 Così fan tutte (Mozart)	80	13	30,779	16	27	85	113	83	110	104	131	115	82
7 Tosca (Puccini)	77	12	44,041	0	95	131	166	157	116	139	175	115	184
8 The Barber of Seville (Rossini)	76	11	39,923	46	39	106	94	127	115	91	105	178	180
L'elisire d'amore (Donizetti)	76	9	18,224	16	20	49	51	99	79	81	77	51	50
10 Rigoletto (Verdi)	71	10	26,446	0	94	121	92	130	126	132	124	138	100
11 Don Giovanni (Mozart)	66	11	28,423	19	112	108	101	97	84	84	152	199	177
12 La traviata (Verdi)	62	10	38,611	10	102	97	144	59	106	286	209	163	278
13 The Abduction from the Seraglio (Mozart)	59	11	28,693	8	18	101	56	88	84	91	60	146	75
14 Aida (Verdi)	57	7	41,751	0	25	31	45	50	62	51	56	86	73
15 La bohème (Puccini)	52	7	31,496	10	100	137	107	150	164	149	222	109	197
Eugen Onegin (Tschaikowski)	52	7	19,856	24	19	46	35	46	76	54	72	94	69
17 Turandot (Puccini)	50	6	39,378	5	26	51	38	74	37	58	73	42	95
18 Lucia di Lammermoor (Donizetti)	49	8	23,014	8	32	43	65	75	61	52	29	32	50
Falstaff (Verdi)	49	6	18,869	0	36	24	3	34	40	43	64	26	54
20 Tristan and Isolde (Wagner)	47	10	24,645	11	26	24	19	24	56	41	66	68	51
A Midsummer Night's Dream (Britten)	47	7	16,229	0	5	6	4	27	26	5	27	12	7

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. Digital theatre includes both genuinely digital productions and stage productions, which are streamed live or posted online as recordings.

FOOTNOTES

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 INFORMATION

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

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