



Annual Report

2023

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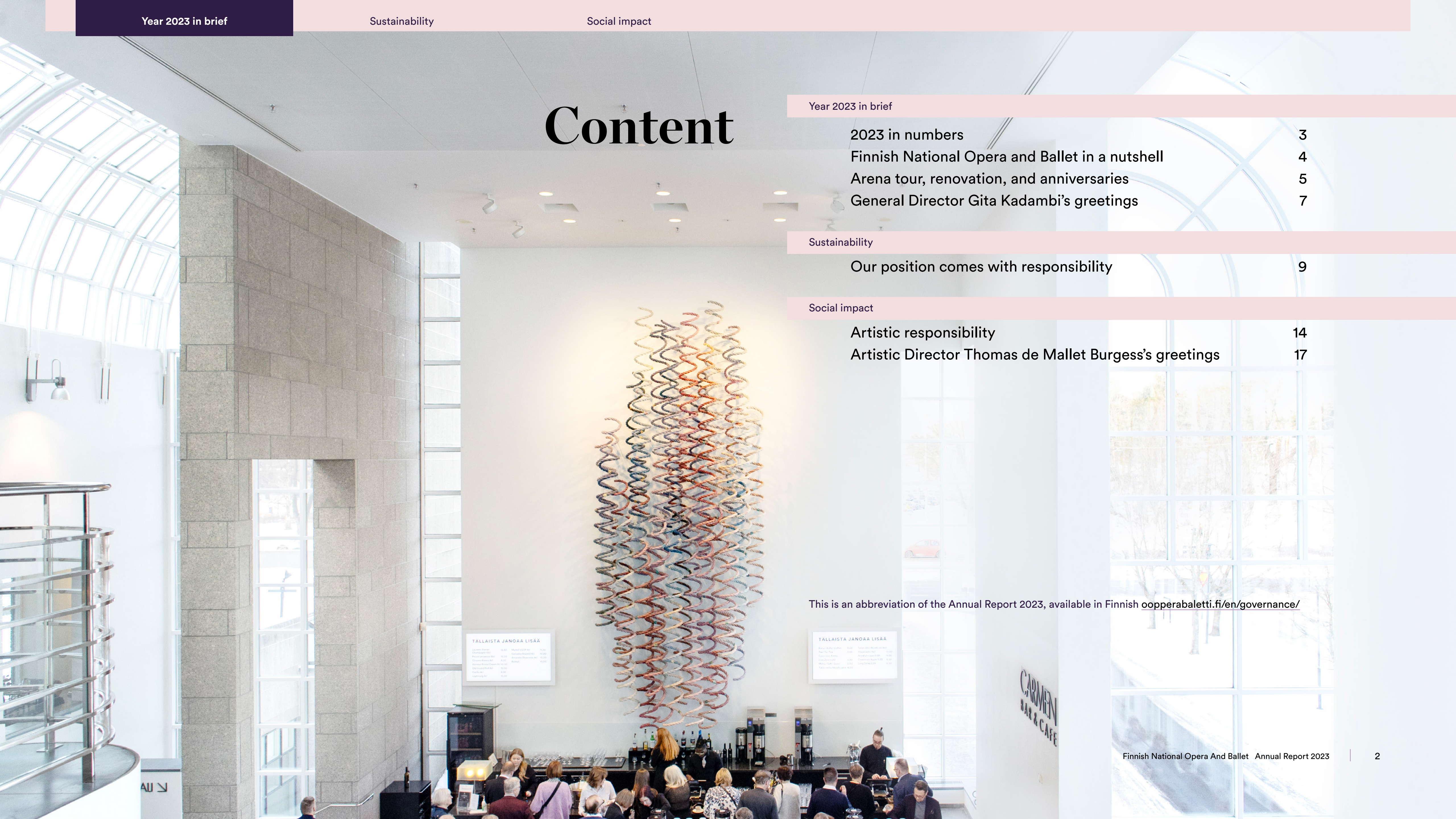
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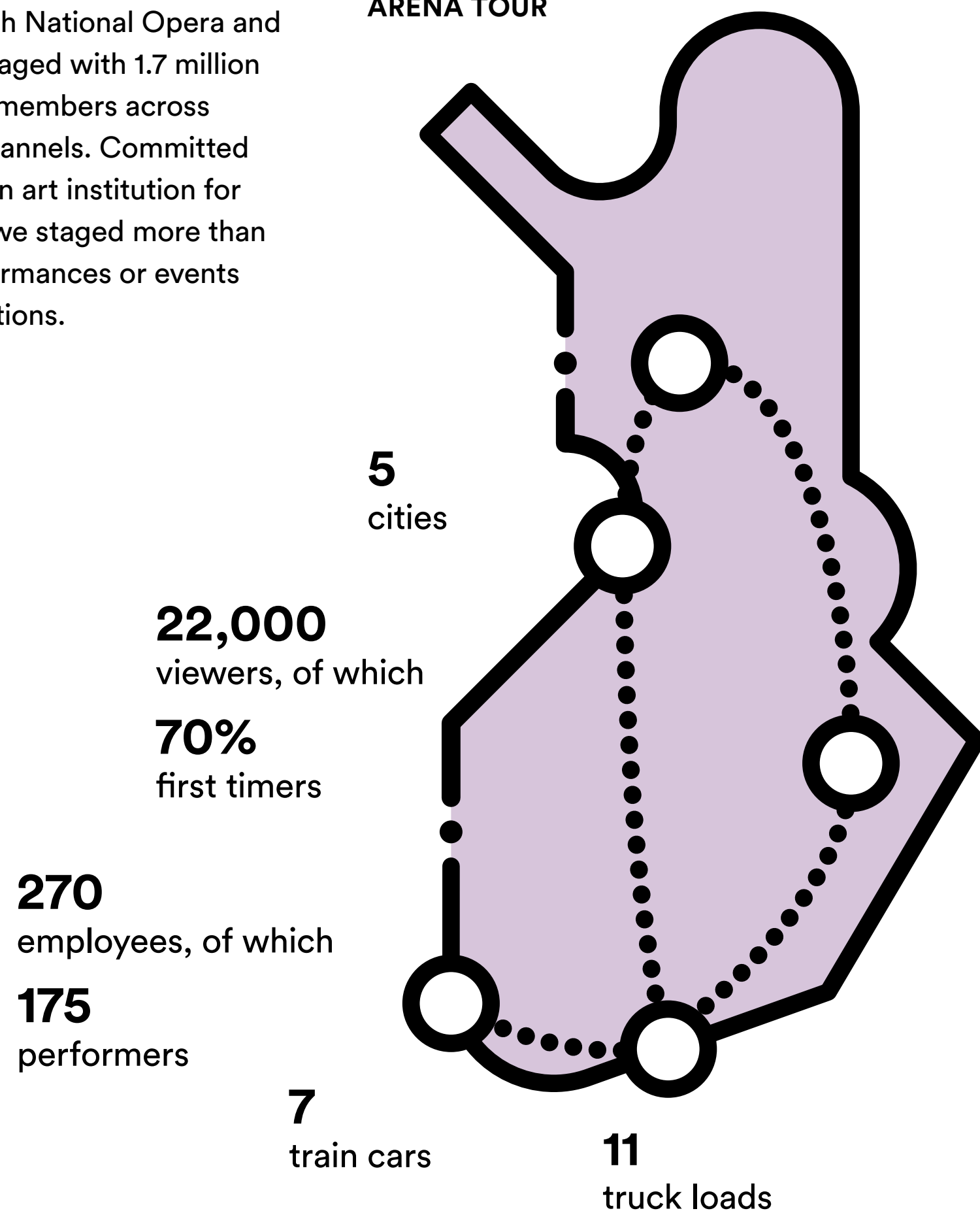
This is an abbreviation of the Annual Report 2023, available in Finnish oopperabaletti.fi/en/governance/



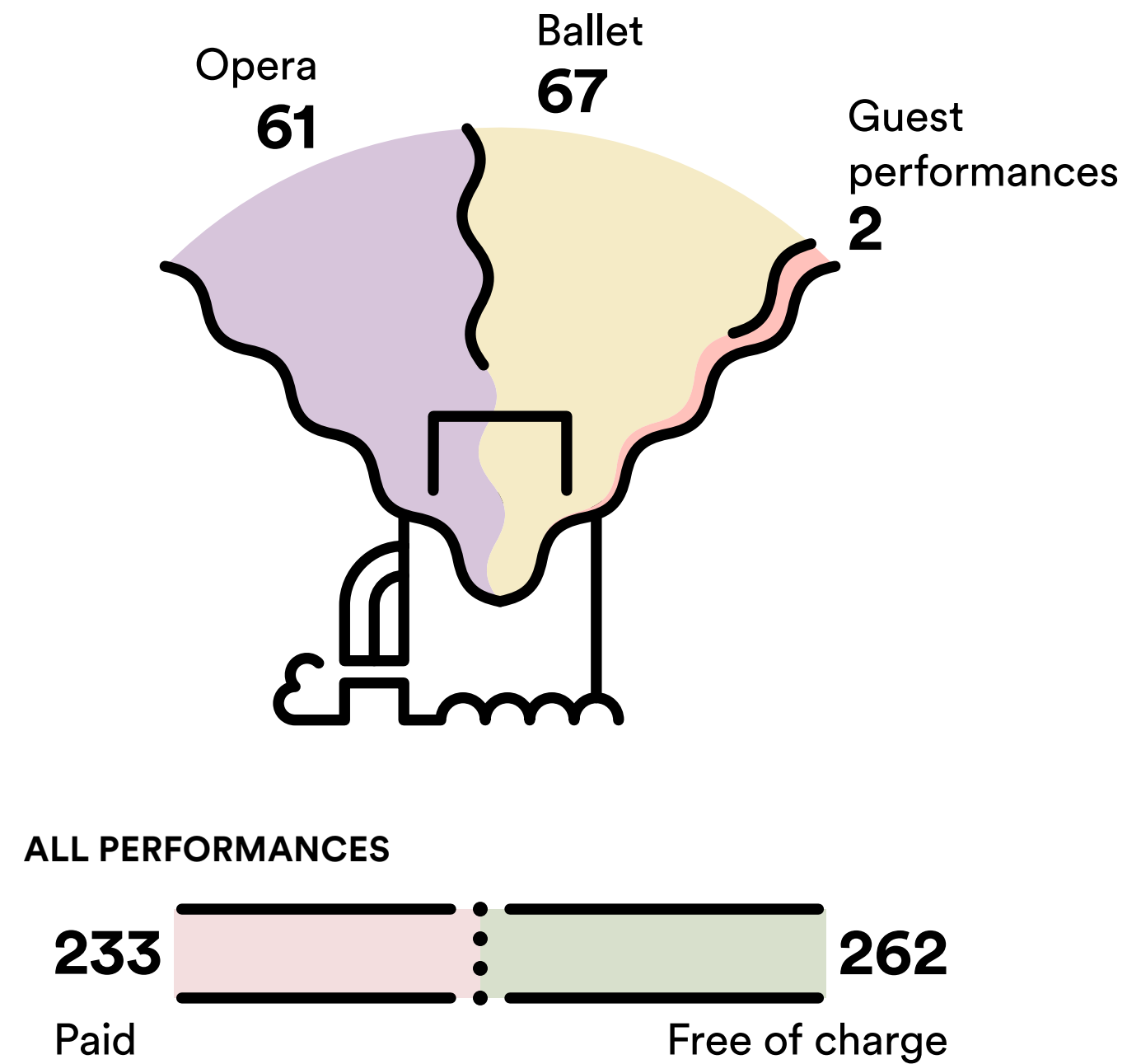
2023 in numbers

The Finnish National Opera and Ballet engaged with 1.7 million audience members across various channels. Committed to being an art institution for all Finns, we staged more than 900 performances or events in 49 locations.

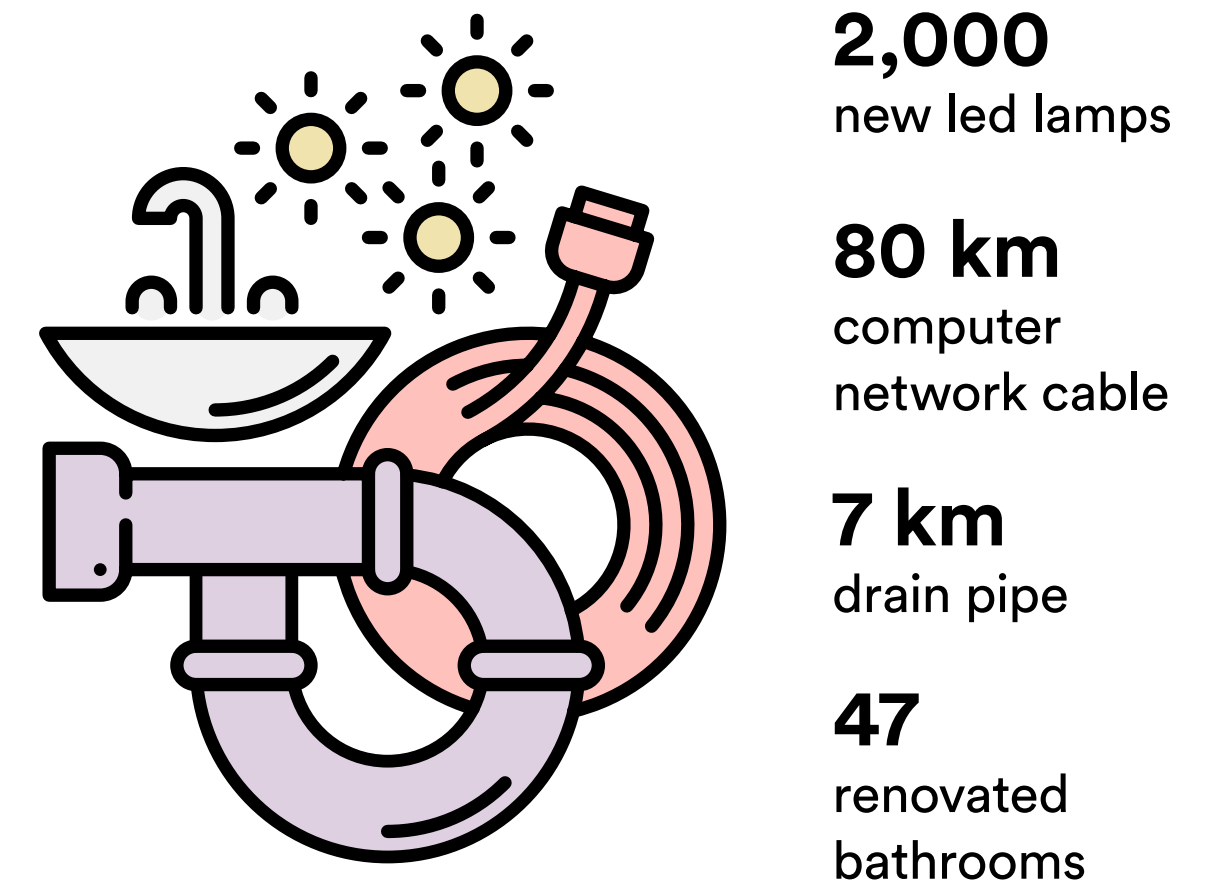
ARENA TOUR



PAID PERFORMANCES ON THE MAIN STAGE



RENOVATION



PERSONNEL AND PERFORMANCE

542
PERMANENT EMPLOYEES

34
NATIONALITIES

89%
OCCUPANCY RATE

238 886
VISITORS

1.7
MILLION AUDIENCE MEMBERS

The Finnish National Opera and Ballet in a nutshell

Evocative experiences across Finland

As a national cultural institution, the Finnish National Opera and Ballet plays a key role in delivering high-quality and evocative opera and ballet experiences to diverse audiences across Finland. We are committed to developing and enhancing the traditions and expertise within our field. Through our creativity and proficiency, we strive toward the pinnacle of artistic achievement. We aim to inspire national pride and gain significant international renown, not only in the realms of ballet and opera but across all our activities. Our societal responsibility work covers a broad spectrum.

The values of high artistic quality, collaboration, and accountability are at the heart of the Finnish National Opera and Ballet. We are dedicated to maximising efficiency in all our activities. Our strategy is to broaden our audience base by engaging new visitors from various demographic groups, whether at the Opera House, on tour, or through digital platforms. Our repertoire is contemporary and meaningful, designed to provide enriching experiences. We are devoted to inclusivity, participation, commitment, and collaborative creation.

Year 2023: Arena tour, renovation, and anniversaries

A year marked by celebrations

The highlight of 2023 was the immensely popular Finnish National Opera and Ballet's arena tour, which visited five locations across Finland: Oulu, Rovaniemi, Joensuu, Turku, and the Helsinki Ice Hall. Opera and ballet gems, along with audience favourites, were showcased in the largest arenas of these Finnish cities. The music for the tour was performed by the Orchestra and Chorus of the Finnish National Opera and Ballet.

The tour was a resounding success, attracting a total of 22,000 spectators, more than 70% of whom experienced the Finnish National Opera and Ballet on stage for the first time. Our arena tour was recognised as the Event of the Year at the Music x Media Industry Awards gala in Tampere in October. Additionally, the tour received a Finland Prize honorary certificate from the Ministry of Education and Culture.

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The repertoire of the Finnish National Opera and Ballet's arena tour was rehearsed at Helsinki Airport Studios in Vantaa. 1st soloist dancer Alfio Drago is stretching at the front.

”

“A fantastic show in Oulu on 6 May! My heartfelt thanks to everyone who took part in this tour for such an exceptional experience. The performance had me in tears and shivers. I hope there'll be many more like it!”

”I went to see the Finnish National Opera and Ballet's arena tour in Rovaniemi, and it was absolutely wonderful. Firstly, just getting to experience such a show in my hometown was fantastic. What's more, the whole concept was brilliantly executed.”

”Your Arena Tour has been fantastic. I watched both opera and ballet for the first time in my life (at the age of 49) in Joensuu. I was enchanted, and I absolutely must come to Helsinki to see more.”

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In November, it had been 30 years since the new Opera House was completed in Töölö, Helsinki. Its major renovation undertaken in summer 2023 with Senate Properties, which manages state-owned built real estate assets, coincided partially with the nationwide arena tour. The project involved updating stage and building technologies, an overhaul of the plumbing system, and refurbishing the shower facilities in 47 dressing rooms. The building's energy efficiency was significantly improved following the restoration and upgrade of lighting in the Main Stage, lobby and foyer areas to LED standards.

Audience outreach, in which we have a 30-year track record, is an important part of our operations. Our objective is to introduce audiences of various ages to the world of opera and ballet, and to encourage artistic involvement and expression. We offer free performances and interactive artistic activities both at the Opera House and across Finland. In 2023, we visited 47 locations and reached nearly 45,000 spectators and attendees.

Our marvellous orchestra celebrated its 60th anniversary in 2023. The Orchestra of the Finnish National Opera is the largest orchestral ensemble in Finland, with 111 musicians representing 15 nationalities. In addition to opera and ballet performances, the orchestra also regularly presents its own concerts.

Showcasing young talent

2023 also marked the 10th anniversary of the Youth Company of the Finnish National Opera and Ballet, which was founded in 2013 with the financial support of the Jane and Aatos Erkkö Foundation. The Youth Company accepts new young dancers through yearly auditions. At the end of 2023, the troupe comprised 16 dancers, three of whom were international exchange students. The Youth Company provides dancers with valuable experience in live performances and teaches them important work routines at the start of their careers, both in the troupe's own productions and in collaboration with the dancers of the Finnish National Ballet on the Main Stage and in guest performances.

The first singers of the Young Singers' Programme, launched in autumn 2022 by the Finnish National Opera and the Louise and Göran Ehrnrooth Foundation, were selected in March 2023 based on applications and auditions. The sopranos Iris Candelaria and Elisaveta Rimkevitch were offered fixed-term trainee soloist contracts for the 2023-2024 season at the Finnish National Opera.

The programme attracted significant interest in Finland and abroad. A total of 372 singers, including 70 from Finland, submitted their applications, with the largest number of candidates coming from the United States. Candidates were expected to have completed several years of professional level singing studies as well as to have experience in performing.

CircOpera 2.0, a fusion of opera and contemporary circus directed by Jere Erkkilä, was selected as the art experience of the year by 8th graders as part of the Art Testers culture education program. The award was presented at the Cultural Gala of the Finnish Broadcasting Company Yle.



30
30 YEARS SINCE
THE COMPLETION OF
THE OPERA HOUSE

30
YEARS OF AUDIENCE
OUTREACH WORK

60
-YEAR-OLD
ORCHESTRA

10
-YEAR-OLD
YOUTH COMPANY

The Youth Company of the Finnish National Ballet comprises approximately a dozen young dancers. This troupe provides newly graduated ballet dancers with valuable experience in performing and insight into work routines.

General Director Gita Kadambi's greetings

The role of arts and culture is amplified in challenging times

We had numerous reasons to celebrate in 2023. Notable events in the autumn included the 60th anniversary of our orchestra, as well as the 30th anniversaries of our audience outreach work and the Opera House. It was truly a turbocharged year! Another cause for joy was the return to normalcy following the extraordinary circumstances brought about by the pandemic. Audiences have once again filled our performances in large numbers, and workloads have stabilised as routines resumed.

Our strategic objectives, such as broadening our audience base, improving reach, curating meaningful repertoire, and promoting sustainability, have advanced splendidly. Customer satisfaction is high, we have reached new audience groups, and we have implemented a wide range of audience outreach projects. For instance, Ballet Energy for Children workshops, made possible by the support of the Jane and Aatos Erkko Foundation, were organised throughout Finland to commemorate the anniversary. Additionally, the launch of the Young Singers' Programme represents an important milestone: this three-year initiative, supported by the Louise and Göran Ehrnrooth Foundation, facilitates the introduction of new, talented singers to our productions.

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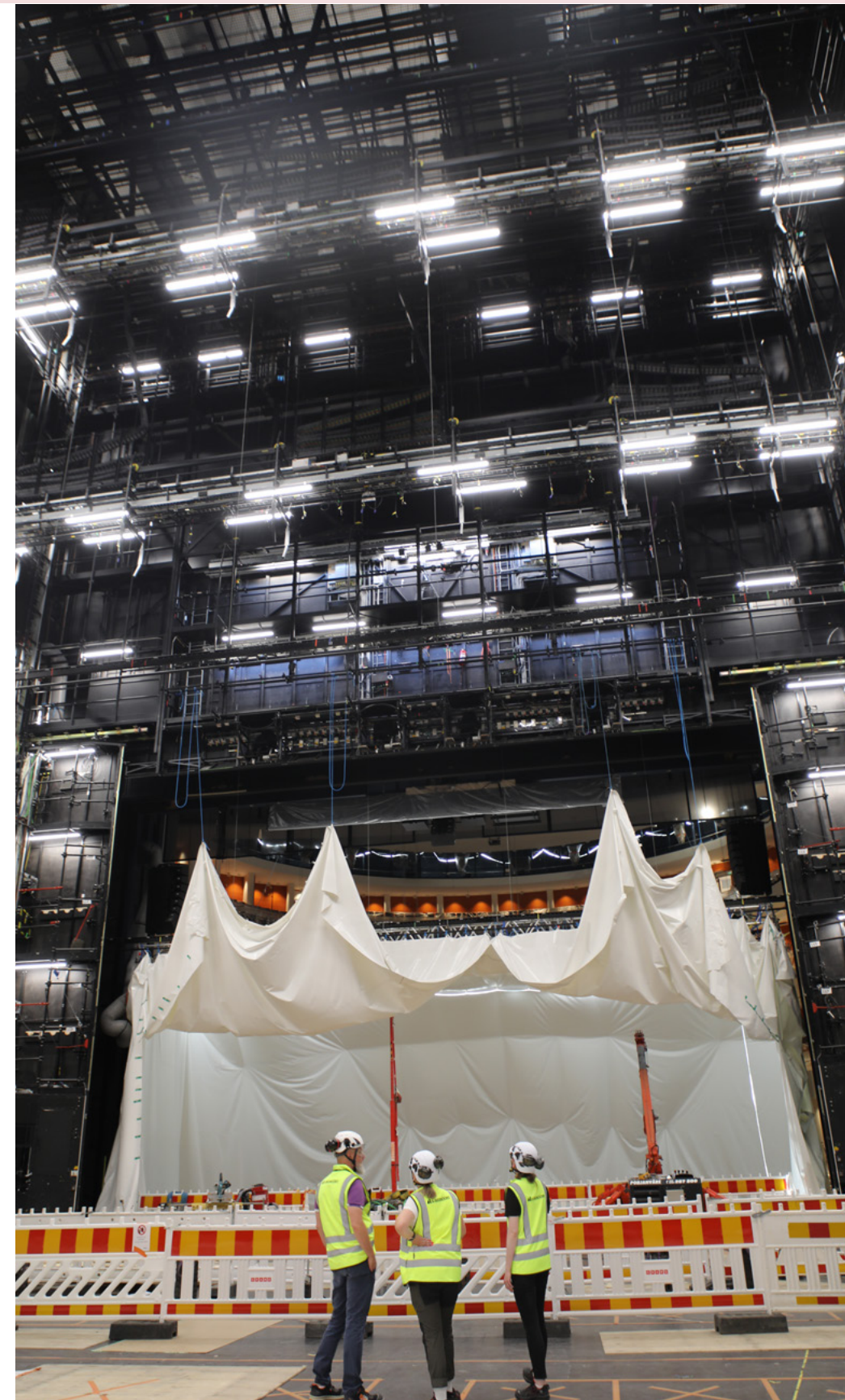


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The year 2023 featured an abundance of outstanding productions, among which Verdi's *Messa da Requiem* was perhaps the most memorable: a monumental collaboration merging opera and ballet to captivate the audience. Its performances were mostly sold out, with many visitors wishing to see the impressive production for a second or even a third time.

The year was also made exceptional by the renovation, during which the Opera House was closed from May to August. In the meantime, our audience and personnel experienced memorable moments on the Finnish National Opera and Ballet's arena tour, which entertained spectators throughout the country. The tour was a momentous team effort. Its success was proof of our flexibility, particularly after the challenging COVID years. People cherished the opportunity to perform together on tour, which improved team spirit across departmental boundaries. I'm very proud of our proficient and committed personnel.

Financially, 2023 was a difficult year. Due to the renovation of the Opera House, its subsequent temporary closure, and the costly arena tour, the financial situation for the year was in deficit. What's more, we faced an additional bill of €2.3 million during the year, stemming from index adjustments to



< The renovation of the Opera House included updating the mechanics, orchestra lift, and stage tower of the Main Stage.

↳ The Finnish National Opera and Ballet's arena tour was a colossal combined effort, involving the collaboration of 270 employees from different departments.

artists' supplementary pensions. Our financial status has also been affected by over a decade of missed index adjustments.

The new Act on the Financing of Education and Culture, which came into effect at the beginning of 2023, was a significant reform. The index adjustments to be paid in 2024 couldn't have come at a better time. Long-term public funding is crucial for our sustainability and secures our operations for the future. However, the future is filled with uncertainties. There have been discussions in the public sphere about massive austerity measures, which would also impact the arts and culture sector. From our perspective, cutting funding for national arts institutions in the coming years would be unjust – especially considering that we are only now beginning to benefit from index adjustments.

Despite the index adjustments, we still find ourselves needing to make stringent cost-saving measures for the year 2024. Difficult cuts to expert expenses and other essential costs have already

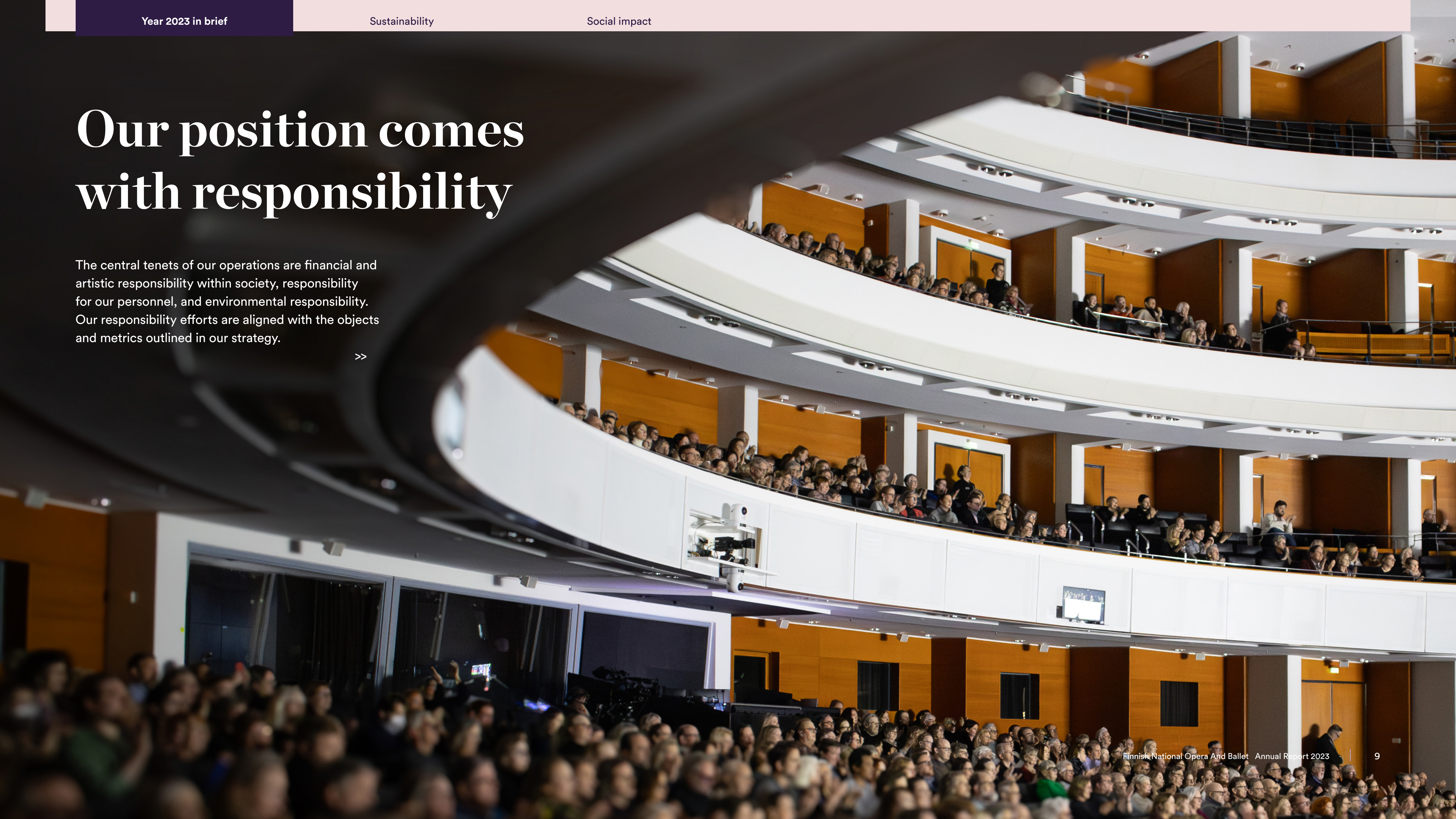
been implemented. The year has included a large number of valuable encounters and discussions. From parliamentary groups, we met with the Left Alliance, the Finns Party, the Social Democrats, and the Christian Democrats, and regarding municipal agreements, we have collaborated effectively with the City of Vantaa's urban culture and wellbeing committee and the City of Kauniainen's culture and leisure services committee. Another crucial opportunity for influence was getting cultural institutions' voices heard in the planning of cultural policy statements.

Active dialogue with decision-makers is particularly crucial during these challenging times. Amidst economic uncertainty, polarisation, and instability, my hope is that policymakers grasp the societal significance of culture and the arts – they serve as a unifying force with immense importance, especially today. They uphold and enhance citizens' resilience and enable them to cope with crises. This will be lost if culture is denied the support and appreciation it has thus far received.

Our position comes with responsibility

The central tenets of our operations are financial and artistic responsibility within society, responsibility for our personnel, and environmental responsibility. Our responsibility efforts are aligned with the objects and metrics outlined in our strategy.

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Artistic responsibility

As the only professional opera and ballet company in Finland, we cater to the entire society by providing high-quality opera and ballet experiences to diverse demographic and age groups across the country. Extensive audience outreach work was an integral element on our arena tour, featuring interactive workshops for babies, dance workshops for school pupils, and mini operas for children.

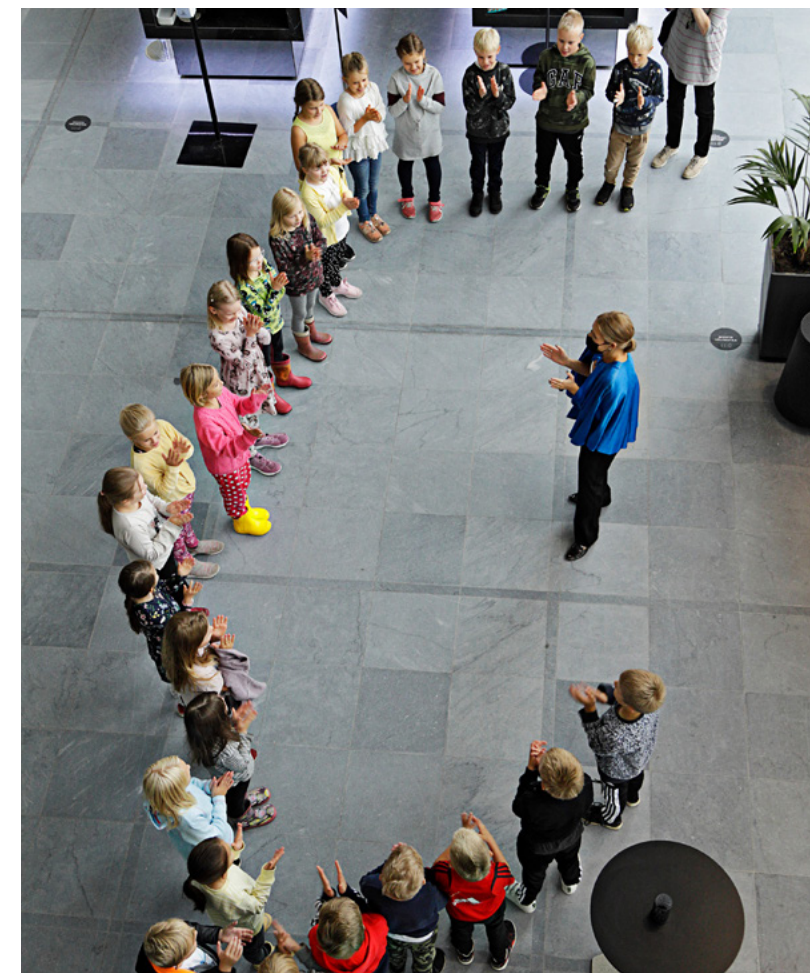
We are increasingly focused on ensuring that our performances reflect contemporary values and resonate with people of all ages and backgrounds. A notable example from 2023 is the contemporary opera *Denis & Katya*, which tells the haunting true story of a teenage couple who live-streamed their final days.

We prioritise the needs of diverse audience groups in our operations. Our customer service and lobby personnel have undergone training in accessibility and inclusivity, enabling them to engage with customers who may have sensory, mobility, or other impairments.

We conducted an accessibility and inclusivity survey, which was completed by over 2,200 individuals subscribed to the Finnish National Opera and

Ballet's newsletters and loyal customers, as well as the subscribers to the Threshold Association and the Finnish Association of People with Physical Disabilities newsletters. Based on the survey results, we identified three areas for improvement, which we are already working on: the ability to purchase accessible seating online, increased communication about accessibility and assistive devices, and the enhancement of restaurant services and interval refreshments.

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A total of 6,373 people attended our performances of the mini operas *Magic Flute* (pictured) and *Carmen* aimed at preschoolers, both at the Opera House and in other venues throughout the year.



SONJA LIPPONEN

Audience Outreach Producer

Art belongs to everyone

"I oversee the ballet-related productions as part of our audience outreach efforts. The producer manages the project as a whole, allowing other professionals involved in the production to shine in their areas of expertise. It's important to me that everyone working on my productions feels appreciated and content."

Our audience outreach initiatives create inspiring and educational content for diverse groups, making art more accessible. This not only enriches our cultural landscape but also cultivates the next generation of art enthusiasts. What's more, forming a personal connection to art leads to more profound experiences.

I've had the privilege of witnessing many instances where children and young people, who have initially been sceptical about a workshop, have ended up brimming with starry-eyed wonder.

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The Finnish National Opera and Ballet is participating in the Ministry of Education and Culture's action plan to promote diversity. We foster cultural diversity and equality as both ongoing initiatives and through measures scheduled for implementation between 2023 and 2025:

- We incorporate cultural diversity into our development projects.
- We are developing guidelines to promote diversity in artistic content, including the introduction of representation guidelines.
- We regularly provide diversity training for staff and encourage open discussions on diversity.
- We take cultural diversity into account in our recruitment.
- We are developing our diversity forum established in 2021 into a regular form of activity.
- We leverage networks for diversity initiatives both in Finland and within the Opera Europa organisation.

In March 2023, we released the representation guidelines outlined in our action plan. The aim of these guidelines is to establish a consistent framework and schedule for identifying and addressing phenomena present in the works performed by the Finnish National Opera and Ballet. The representation guidelines are part of our efforts to further enhance equality and inclusivity.

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“When the narrative is set within a foreign culture, it's always difficult to avoid perpetuating cultural and ethnic stereotypes. Madama Butterfly is no exception, and its unquestionable Orientalism is a recurring point of discussion. However, the opera can also be interpreted from another perspective: Madama Butterfly does not conflate East Asian countries or contain overt mockery of ethnicity or culture. The allure of the work arises from both the significantly adapted libretto and the musical expression that reaches beyond the typical Orientalism found in the play.”

An excerpt from the article “Madama Butterfly: a Japanese perspective” by pianist and musicologist Kumi Shimozaki



MIKKO HANNUKSELA

Digital Media and Event Producer

A multifaceted machine

Bringing opera and ballet to every home via our Stage24 live streams as well as television and radio broadcasts requires the various parts of a complex machine to work together seamlessly. As a producer, it's my job to link all the stakeholders.

A typical workday involves a lot of negotiation: what to stream, what kind of contracts to negotiate, and what copyright and media agreements to consider.

My work requires good organisational skills, a steady temperament, and the ability to interact with different people. Performing artists, broadcast directors, and viewers all have their own perspective of the situation. The goal is to achieve the best possible broadcast without anyone feeling like they've had to compromise their wishes.

The best part of my job is being involved in creating something new. As channels evolve, we get ever more visibility.

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Environmental responsibility

The first carbon footprint calculation and report of the Finnish National Opera and Ballet was completed in 2021 (based on data from 2019). In addition to this, from 2021 to 2023 we have calculated the carbon footprint of five executed set designs, in order to better identify emission sources.

Our largest emissions, excluding audience travel, result from purchased products and services (58%), with production supplies following closely at 15%. In set design, the majority of emissions come from acquiring and using metal products, while on stage, they stem from electronics, and in costume design, from fabric and textile procurement.

We recycle and reuse set components, costumes, and other props. For instance, for the Ballet School's

Christmas production of *Sleeping Beauty*, we crafted the sets in-house, reusing elements from previous productions. In 2024, we will present a new opera for school children with a recycling theme. Here, the majority of materials will be sourced from recycled plastic, metal, wood, and clothing.

During the renovation of the Opera House, the Main Stage, foyers, and lobby areas had their primary lighting and the related control systems upgraded. This was to better cater to performance requirements and the overall function of the building. The old 1990s lighting fixtures were replaced with LED lights, and valuable original fixtures were restored. Additionally, improvements were made to the heating/cooling of the large window panes in the foyer and lobby areas, as well as to the sound and speaker systems. New signage was added, and various surface finishes were upgraded.

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The Finnish National Opera and Ballet has held the EcoCompass environmental management certificate since 2011

[Read more about our sustainability efforts at the Opera House on our website.](#)

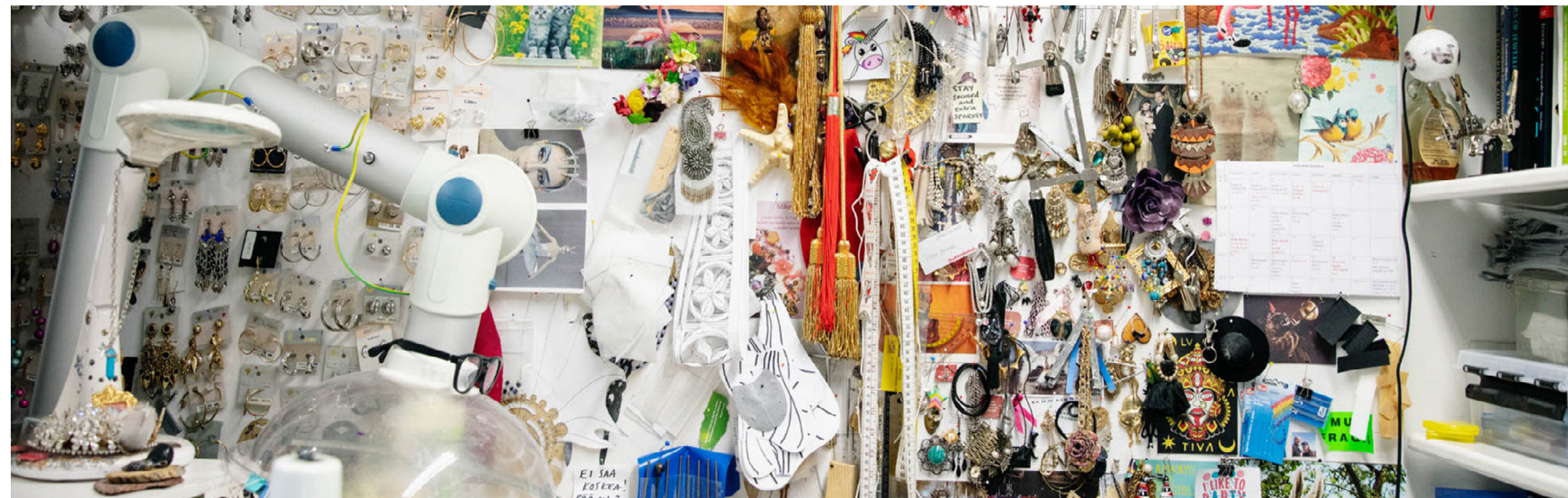
Workwear to match personnel's wishes

In 2023, we updated the workwear of our customer service and lobby personnel. The design process was driven by feedback from our personnel, prioritising values such as ethics, eco-consciousness, inclusivity, practicality, and cost-efficiency.

The new uniforms were crafted by Telakka, a Finnish workwear company. The bespoke black and white attire for the Finnish National Opera and Ballet has been created by garment designer Paula Talja, who has also served as the lobby attendant of the Opera House.

The outfits also aim to promote equality. Employees have the opportunity to choose from a range of garment options, allowing them to create combinations that reflect their identity.

In the accompanying photo, lobby service employees Venla Kling and Mark-Krister Haav model some of the newly introduced workwear.



We recycle and reuse everything from set components to costumes and other props.

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Responsibility for the well-being of our personnel

We strive to create a welcoming and motivating workplace for all personnel groups by promoting fairness, transparency, and equality. This includes providing opportunities for continual professional growth, while supporting mental and physical well-being and safety. We also welcome employees whose first language is not Finnish.

At the Finnish National Opera and Ballet, we have approximately 542 employees on our monthly payroll. 136 of them come from abroad, hailing from 34 different countries. In addition to over a hundred different job titles, our workforce includes a wide range of artisan professions. For some employees, the Finnish National Opera and Ballet is the only venue in Finland where they can apply their expertise.

Our working languages are English and Finnish, and proficiency in Finnish is not required. Our personnel represent a variety of age groups (age range from 19 to 66), with approximately half women and half men. Our Board of Directors comprises four women and three men.

The response rate in our work environment survey conducted in October exceeded 70%. In the survey, employees were requested to rate their own work, the work community, and management and leadership performance, as well as the operations of the Finnish National Opera and Ballet overall. What's more, they were asked about any experiences of inappropriate behaviour or sexual harassment. The results of the survey showed improvement across all areas compared to the previous assessment in 2021.

Financial responsibility

Our public funding obliges us to constantly improve the efficiency of our operations and to increase our self-financing ratio. We must also be responsible in our investments. Financial considerations are a crucial part of our future planning.

Our financial burden in 2023 was further increased by the renovation, which diminished ticket revenues due to the closure of the Opera House. Additionally, we faced higher than expected index adjustments to artists' supplementary pension payments. The Finnish National Opera and Ballet have not received index adjustments for over 10 years, but this will change in 2024.



ARTO HOSIO, *opera singer*
JOONAS ORRAIN, *opera singer*

“Boxmates” bring positive energy

There are usually three to five singers in each dressing room for opera singers. These “boxes” are where singers change into their costumes, have their stage makeup applied, warm up their voices, and wait for their turn to go onstage.

The box is a calm space where everyone can truly be themselves. “We talk mostly about all the things that affect singing, so about life in general,” says Joonas Orrain, who shares a box with Arto Hosio and two other baritones.

Work takes place in the evenings and weekends when other people are off duty. Friendships outside the Opera House need to be consciously nurtured, but colleagues become close without even noticing it. “We can already tell everyone’s mood from their eyes,” Arto explains. “And when we have a good time in the box, that positive vibe is also reflected on the stage,” Joonas summarises.

542

PERMANENT
EMPLOYEES

136

FOREIGNERS

34

NATIONALITIES

Influencing and the impact of the arts

Experiences irrespective of time and place

918
PERFORMANCES/
EVENTS/WORKSHOPS

249 491
VIEWERS/VISITORS/
PARTICIPANTS

49
LOCATIONS


The audience of the Opera and Ballet's arena tour in Ouluhalli on 6 May 2023.

AUDIENCES


238 886
 VISITORS TO OUR
 PERFORMANCES

+

10 605
 ATTENDEES
 (Audience outreach projects and
 workshops, guided tours of the Opera
 House, pre-performance insights and
 introductory talks)

+

1,5 million
 DIGITAL AUDIENCE ENGAGEMENTS
 (Stage24 content, radio, and TV)



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Influencing and the impact of the arts

In 2023, we also returned to normal in terms of our stakeholder work. Our focus on influencing extends far into the future. We aim to support politicians and decision-makers in their work, while highlighting the impactful role of the Finnish National Opera and Ballet. During the year, four parliamentary groups visited the Opera House: the Left Alliance, the Finns Party, the Social Democrats, and the Christian Democrats. In addition to arts and cultural policy, employment, and tax revenues, important points of discussion included national security and cohesion, which art helps support and develop.

Another important aspect of our impact is education through the arts, which is a wonderful addition to the pedagogical work carried out in daycare centres and schools. Every year, we encounter tens of thousands of children and young people, most regularly in the Greater Helsinki region, but also elsewhere in Finland.

Feedback is essential for the development of our operations as well as for our stakeholders and funding parties. We always ask for feedback from children and young people, and they happily provide it. Feedback from preschoolers tends to take the form of drawings, which are often very insightful.

Experiences irrespective of time and place

A publicly funded arts institution must be accessible to all, and the Finnish National Opera and Ballet excels in this regard. In 2023, we welcomed 249,491 visitors to our performances, events, and workshops, while our Stage24 digital content reached nearly 1.5 million users. Stage24 brings opera and ballet experiences to everyone's reach.

The visually stunning production of *Turandot* was live-streamed globally on the Stage24 service and the international OperaVision platform in February 2023, attracting nearly 400,000 viewers.

An international perspective is crucial when creating opera and ballet. At the Finnish National Opera and Ballet, our personnel comprises individuals from 34 different countries, and our productions travel across the globe. For instance, the ballet *Jekyll & Hyde* was performed at Kansas City Ballet in October 2023, while the opera *Innocence*, a co-production involving the Finnish National Opera, captivated audiences in Amsterdam during the autumn of 2023. In the future, *Innocence* will be presented at the San Francisco Opera and the Metropolitan Opera in New York.

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Long term collaboration

The year 2023 saw the beginning of a new five-year collaboration period with the Cities of Helsinki, Espoo, Vantaa, and Kauniainen. Our extensive activities with children and young people, which we organised throughout the year, form the cornerstone of this municipal collaboration.

In the realm of private donations and foundations, our aim is to forge partnerships and find shared interests that reflect our mutual values and strategic objectives. This enables us to promote vocal and dance arts together.

The Young Singers' Programme stood out as a major fundraising success in 2023. Established in partnership with the Louise and Göran Ehrnrooth Foundation, the programme welcomed sopranos Iris Candelaria and Elisaveta Rimkevitch as its first singers. We hope this novel approach will become a lasting method of supporting young, newly graduated singers at the start of their careers.

Other important focus areas in 2023 were the Youth Company of the Finnish National Ballet and the Ballet Energy for Children project, both supported by the Jane and Aatos Erkko Foundation.

The Ballet Energy for Children project got first graders moving across Finland. Its aim is to encourage active lifestyles and raise awareness of ballet nationwide. In addition to a dance performance, the workshop includes a participatory workshop, allowing children to explore the world of ballet by practising everything from balance to pirouettes and lifting a puppet. In 2023, a total of 114 workshops were held from the southern to the northernmost parts of Finland.

Senior citizens thoroughly enjoyed the Opera Tea Time Dance sessions, held in the Main Foyer and live-streamed with the support of the Tradeka Foundation. These popular monthly events make use of the impressive Main Foyer facilities for a communal gathering, encouraging seniors to remain active while dancing to music played by a live orchestra.

Our four-year immersive opera project Opera Beyond, funded by the Jane and Aatos Erkko Foundation, came to its conclusion. However, we will continue our strong digital development efforts. As part of Opera Beyond, we unveiled a virtual tool for stage design called XR Stage 1.0 at the Opera Europa conference in Mainz in May. XR Stage was used for an experimental dance project called Portal, which was funded by Sitra Lab.



The Opera Tea Time Dance sessions delighted senior citizens in the Main Foyer. The events were live streamed with the support of the Tradeka foundation.



The sopranos Iris Candelaria and Elisaveta Rimkevitch were the first singers selected to the Young Singers' Programme.

114

BALLET ENERGY FOR CHILDREN WORKSHOPS

55

SCHOOLS

29

LOCATIONS



The Ballet Energy for Children project works with the support of the Jane and Aatos Erkko Foundation.

Thomas de Mallet Burgess



”What we have is
a national treasure.”

Thomas de Mallet Burgess began his tenure as the Artistic Director of the Finnish National Opera in August 2023. He has been taken aback by the warmth and thoughtfulness he’s encountered in his new role, along with the courage and determination, which have been required to establish and develop an art institution like the Finnish National Opera.

“It is very valuable that a country the size of Finland wants to support opera art. This house has a great community full of talent and as such it is a national treasure,” de Mallet Burgess says.

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Messa da Requiem

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Finland's dark and cold winter doesn't deter de Mallet Burgess, who has previously worked in Australia and New Zealand. On the contrary, he sees the cycle of seasonal changes as both natural and inspiring.

"Dark winter is a time of introspection. It is a time when ideas are born. In the spring, again, the light increases and nature comes to life and returns to growth - a perfect metaphor for creativity."

De Mallet Burgess sees works that reflect our time and place as an opportunity to bring about not just new voices but also fresh perspectives to the world. He is interested in partnerships to develop new areas of collaboration.

"Not just to create new works, but to have a meta-debate about what opera means right now, in this time and place, and how we can meet the challenges of our time."

This helps explain why one of de Mallet Burgess's key objectives is to establish an opera writing laboratory for composers, librettists, directors, and dramaturgs.

"Finland has incredible talent, especially in the field of composition. However, the connection between studying the arts and developing new works is not



"We have a wonderful community full of talent at the Opera House – and that in itself is a national treasure."

very strong. What role does the Finnish National Opera have in this mix - do we give opportunities to create new works only for composer and writer teams that have established their place in their careers, or could we take a different approach?"

In addition to finding new partnerships, de Mallet Burgess aims to expand the repertoire and the methods of working.

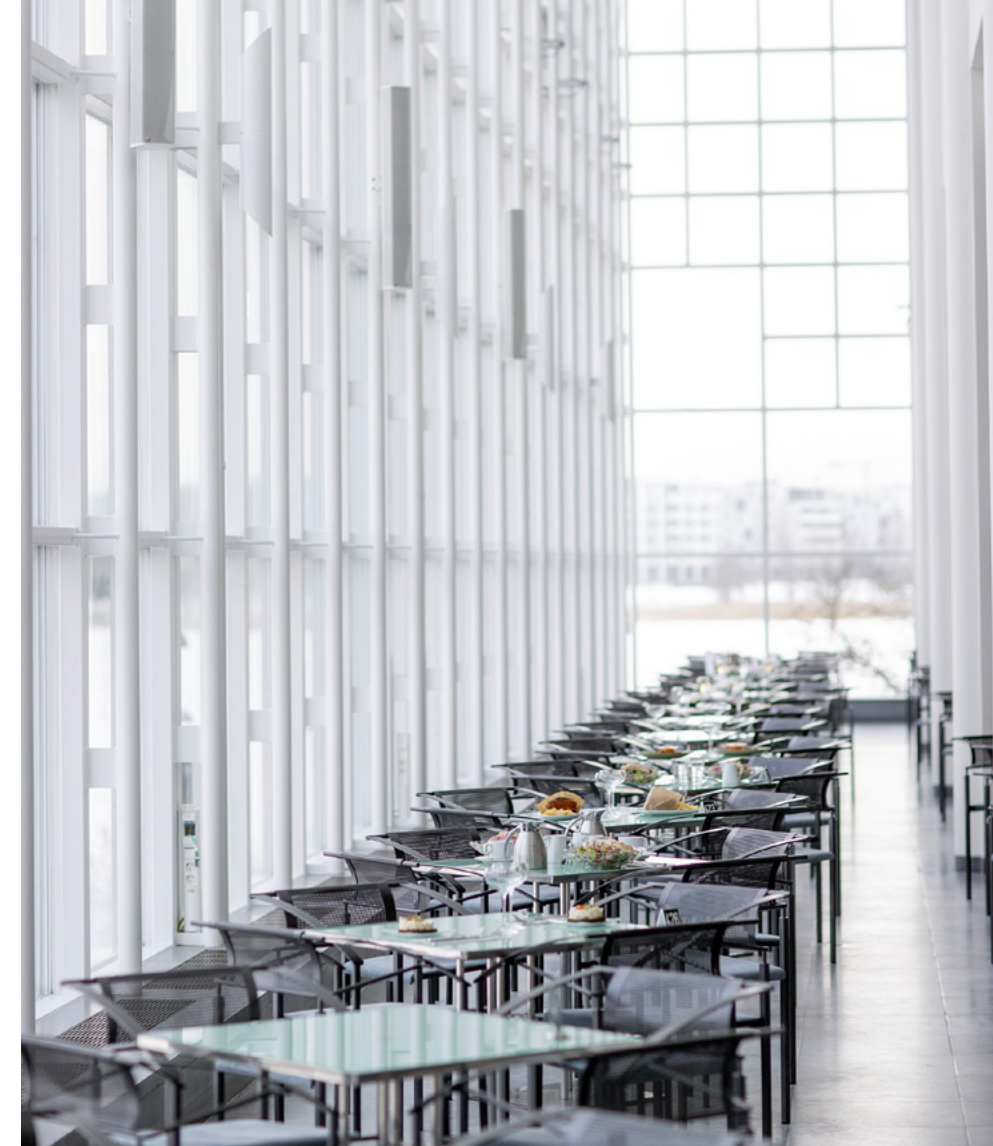
"Romantic and post-romantic repertoire is very popular, but there are also other repertoires that can be very interesting and attract audiences to expand their tastes. I am also interested in how we produce work. The top-down way of doing things has already been challenged in many areas, and I wondered how the community could participate in the development of the work itself in Finland as well."



Siegfried



Boulanger and Mahler – The 60th anniversary of the Orchestra of the FNO



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