

» Operettas most frequently performed in Germany

Title (composer)	2019-20 ¹			2018-19	2017-18	2016-17	2015-16	2014-15	2013-14	2012-13	2011-12	2010-11
	Performances	Productions	Attendances	Performances								
1 Die Fledermaus (Strauss)	106	13	63,218	116	139	156	129	106	171	246	231	377
2 The White Horse Inn (Benatzky)	105	11	42,329	158	179	125	126	158	196	218	141	188
3 A Night in Venice (Strauß)	56	3	13,944	37	41	19	21	12	44	52	11	59
4 The Merry Widow (Lehár)	46	5	23,820	103	69	84	99	66	77	68	173	71
5 The Land of Smiles (Lehár)	38	3	16,809	49	13	4	33	0	41	33	65	153
6 Orpheus in the Underworld (Offenbach)	36	5	16,058	51	22	67	27	27	46	58	74	53
7 Der Vetter aus Dingsda (Künneke)	29	5	8,704	84	69	27	19	143	44	19	51	144
The Czardas Princess (Kálmán)	29	4	14,040	68	81	69	44	38	56	123	153	161
Frau Luna (Lincke)	29	4	9,857	73	84	19	24	3	90	38	11	2
10 Countess Maritza (Kálmán)	23	3	15,097	26	18	27	56	35	103	53	107	52
11 Candide (Bernstein)	19	3	12,139	26	41	41	24	17	0	0	7	12
12 Märchen im Grand-Hotel (Abraham)	18	2	15,477	18	3	0	0	0	0	0	0	0
13 Der Vogelhändler (Zeller)	16	3	5,349	20	22	19	23	60	82	42	63	51
14 Wiener Blut (Strauss)	14	2	6,019	30	2	26	62	13	31	0	0	4
The Count of Luxembourg (Lehár)	14	1	7,004	0	33	27	29	7	36	42	41	34
16 The Circus Princess (Kálmán)	13	1	5,528	0	20	0	17	19	27	22	4	18
17 La belle Hélène (Offenbach)	10	1	8,336	20	17	20	20	24	15	0	10	18
The Tsarevich (Lehár)	10	1	2,400	0	0	0	28	29	25	23	38	0
19 The Beggar Student (Millröcker)	9	2	4,016	30	28	5	7	64	25	47	23	31
The Beautiful Galatea (von Suppé)	9	1	3,562	18	15	6	0	2	3	0	9	0

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.

¹The work statistics for the 2019-20 season includes a new category for digital theatre listing productions of diverse forms of theatre. The data for digital theatre are not included in the charts above.

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*).