

» Operas 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	Attendance	Performances								
1 Hansel and Gretel (Humperdinck)	141	26	115,341	177	239	246	215	207	235	268	350	234
2 The Magic Flute (Mozart) ²	127	16	123,237	287	286	237	268	285	360	479	494	576
3 Don Giovanni (Mozart)	112	17	56,494	108	101	97	84	84	152	199	177	184
4 La traviata (Verdi)	102	13	89,024	97	144	59	106	286	209	163	278	243
5 La bohème (Puccini)	100	17	93,176	137	107	150	164	149	222	109	197	232
6 Tosca (Puccini)	95	13	74,469	131	166	157	116	139	175	115	184	94
7 Rigoletto (Verdi)	94	12	65,110	121	92	130	126	132	124	138	100	64
8 Carmen (Bizet)	78	12	78,937	97	141	189	157	247	128	162	209	288
9 La Cenerentola (Rossini)	69	8	36,473	67	85	41	50	47	88	90	80	60
10 The Marriage of Figaro (Mozart)	66	12	46,527	116	106	168	144	148	183	160	205	159
11 Fidelio (Beethoven)	59	9	39,693	96	55	49	69	58	39	45	30	75
12 Nabucco (Verdi)	57	8	60,538	79	59	44	59	36	72	86	24	58
13 Der Rosenkavalier (Strauss)	52	8	40,424	38	32	20	56	84	63	31	43	52
The Tales of Hoffmann (Offenbach)	52	8	36,797	28	61	55	78	54	56	82	110	70
15 Madama Butterfly (Puccini)	48	7	34,855	106	44	51	91	89	107	99	150	115
16 The Barber of Seville (Rossini)	39	7	30,236	106	94	127	115	91	105	178	180	173
17 Cavalleria rusticana	38	4	21,094	18	50	23	38	10	29	20	25	14
18 Un ballo in maschera (Verdi)	37	5	19,962	72	73	45	61	73	80	41	58	43
19 Falstaff (Verdi)	36	4	24,360	24	3	34	40	43	64	26	54	41
20 Orfeo ed Euridice (Gluck)	34	5	18,009	14	20	20	23	21	26	48	46	32

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.

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.

²Unlike 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? Werkstatistik*, published annually by the German Theatre and Orchestra Association (Deutscher Bühnenverein).