

TEATRO SAN CASSIANO (1637)

The restoration of the world's first public opera house



Information Memorandum

IMPORTANT NOTICE

The information in this confidential memorandum (“Information Memorandum”) has been prepared by Dr Paul Atkin prior to finalising the legal structure of the proposed venture (which for ease of reference shall be referred to as the “Company” for the remainder of this Information Memorandum). Dr Atkin and the Company’s aim will be to reconstruct an active and fully operational Baroque opera theatre in Venice. All information has been provided in good faith, but has not been independently verified. Dr Atkin is solely responsible for the contents of this document and has taken all reasonable care to ensure that the facts stated herein are true and accurate in all material respects and that there are no material facts the omission of which would make misleading any statement in this document whether of fact or opinion. Dr Atkin has authorised the delivery of this Information Memorandum on the Company’s behalf.

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This Information Memorandum is being issued by Dr Atkin on behalf of himself and the Company as set out above. It is a condition of the issue of this Information Memorandum that the Recipient will not issue, cause to be issued, or make this Information Memorandum available to anyone else other than as mentioned above.

The above provisions apply in addition to those included in the Confidentiality Letter which the Recipient of this Information Memorandum will have executed prior to receipt hereof, and nothing contained herein shall supersede or limit the provisions of the Confidentiality Letter.

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Date of Issue:

Copy Number:

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INTRODUCTION

The concept

We want to re-create something extraordinary in Venice and in opera.

We want to restore authentically staged Baroque opera to Venice by rebuilding one of its original Baroque opera houses, equipped with its own fully operational Baroque stage machinery, moving scene-sets and special effects. We then want that new theatre to go on to become a world-renowned centre for the research, exploration and staging of historically informed performances of Baroque opera and music, literally studying Baroque opera through its performance on stage and in the orchestra pit.

The reconstructed theatre's innate historical, cultural and musical significance will in turn make it an incomparably iconic and prestigious home for Baroque opera attracting the world's greatest conductors, singers and musicians. In this way, both the theatre and its musical output will each serve to create a living legacy to the glorious heritage of Venice as the birthplace of public opera and also to re-establish the city as the leading centre of the Baroque music industry in the twenty-first century.

In 1637, Venice gave public opera to the world. 380 years later, that legacy has been lost. The tragedy today is that there is no single commercially active Baroque theatre with working stage machinery and scene-sets anywhere in Venice, Italy or the World. One by one, they have either ceased to exist or those which have survived have simply been modernised, enlarged or adapted to suit other needs. In Venice, the Gran Teatro La Fenice, Teatro Goldoni and Teatro Malibran have all been developed to serve their respective specialisation in 'opera lirica', playhouse theatre and symphonic concerts; none has the machinery, equipment or infrastructure necessary to stage Baroque opera authentically. As such, Baroque opera is rarely performed in Venice today. Venice is left with neither an historical monument by which to commemorate its gift to the world, nor a vibrant testimony, which has relevance today. Consequentially, it has no working theatre which can lead the exciting developments in Baroque opera as it continues to grow and thrive in the modern era. The time has come for Venice to reclaim its birthright.

The Teatro San Cassiano

Having now conducted our initial research of all the original Venetian opera theatre sites and their potential for restoration, the Teatro San Cassiano inescapably presents itself as the strongest and most enticing opportunity for reconstruction. Apart from being Venice's (and thus the world's) first public opera house, quite remarkably its original footprint remains intact today and is well suited for restoration having since suffered no subsequent, significant building on its land. Clearly, permissions and authorities need to be sought and granted (hence this document) for this vision to become reality, but the project remains undoubtedly feasible in principle. The issue instead lies in

harnessing a common will to realise the opportunity that now stands before us. This document will focus, therefore, mainly on the Teatro San Cassiano as its preferred objective throughout; however, for the sake of clarity, the theatre should not be assumed as the only viable option. There are other possibilities to consider in terms of the restitution of a Baroque opera house to Venice, and indeed these may yet prove a more pragmatic alternative. These options are discussed in 5.b. 'HISTORIC OVERVIEW – Viable theatre options'.

Information Memorandum

It is important to note from the outset that this document is neither a Business Plan, nor does it detail Financial Projections for the building of the theatre, its operation, or that of the Company.

These will follow at the right time. Instead, this Information Memorandum merely seeks to introduce the arguments for restoring and recreating an authentic Baroque opera theatre in Venice.

As such, the aim is to set out the broad details of this project, to provide an overview of the resources at hand and of the research undertaken to date. It is in three parts: an Executive Summary, a Project Overview (by which time the entire project should be clear), and a more in depth examination of the finer detail supporting the arguments presented. This latter section will examine models that prove the feasibility of the concept at each of its three critical phases (restoration, rejuvenation and operation). In short, this document seeks to put the case for attempting such a complex development in the absolute belief that it remains realisable, desirable and a necessity both to opera and to Venice.

IMPORTANT NOTICE:

This document has been prepared primarily for the owners of the land on which the Teatro San Cassiano once stood, their families and representatives. Thereafter, with their kind permission, it will be shown to the authorities who have the power to approve and sanction this project, and then to possible partners of the venture including other potentially interested parties.

It is imperative for the credibility of this project that the correct protocol in terms of its presentation and consideration is followed at all times. Once announced and in the public domain, the project will then be free to consult, to research, to engage, to compute and ultimately to prepare the aforementioned Business Plan and Financial Projections for more detailed consultation.

To date, the project has progressed with an emphasis on discretion. The first phase was to carry out a reconnaissance of Venice itself and to visit each of the sites to consider whether a reconstruction of any theatre was possible. A summary of this report is detailed in 5.a. 'HISTORIC OVERVIEW – Timeline of 17th-century Venetian opera houses'. The second phase (see 6. 'CURRENT MARKET FOR BAROQUE OPERA') was to visit and to research some of the primary venues across Europe that currently stage Baroque opera. By necessity, certain conversations had to be explored and limited

information divulged, but these have always been in confidence, again out of respect for the owners of what remains a private property. Once the project has been announced, we look forward to returning to these venues and enjoying a more open conversation.

In particular, a huge debt of thanks is owed to Maestro Ondřej Macek (*Baroque Ensemble Hof-Musici* at the Castle theatre, Český Krumlov) who has been the project's foremost supporter and has given us the benefit of his expertise into the practicalities of staging authentic Baroque opera with period stage machinery and scene-sets. He has also kindly given us permission to both film at the Castle theatre and to use the images of his operas and of stage equipment in our promotional material. Our debt to him is enormous.

Compliance and procedure

Once we have introduced the project to the appropriate parties, received their indications as to how they should like to proceed (or not), we will be in a position to clarify the project's various options. At this point, it is intended that a plan of understanding as to how (and which) theatre shall be realised can be agreed. Depending on the outcome, this will lead to the formation of a Company (or other legal entity as appropriate) named to reflect the theatre site for the planned restoration. The project will at this point formally come into existence. The Company will become a legal entity in its own right with Dr Paul Atkin as its CEO. Key appointments will follow shortly afterwards.

For obvious reasons, the outcome of these initial consultations will depend on the owners of land at the Teatro San Cassiano and thereafter the Venetian authorities.

Music and community

This project is for Venice and for music as a whole. The great fundamental in music is that it has a communal bias. Its very nature is one of sharing. It brings us together. It is integral to our culture and to our community. It belongs to us all.

We want this belief to form the basis of how we work with the residents of Venice and in particular the immediate vicinity of the theatre. We want to be open and inclusive, so it is imperative that the Company at all times conducts itself with due respect for the individual parties and the collective neighbourhood touched by the project, involving them as much as is possible in the process.

Remarkable opportunity

Land is precious and space is tight in Venice, so most theatre sites have long since disappeared or are no longer viable. After some 380 years of development in Venice, the fact that the land on which the Teatro San Cassiano once stood remains wholly intact is, consequently, beyond remarkable. It is no surprise, therefore, that our research into all of the original Venetian Baroque theatres has come to the inescapable conclusion that the Teatro San Cassiano is the best option for reconstruction and restoration. Quite simply, it was the first public opera house and is thus the most iconic of the early theatres; today, it is clearly the most accessible option for restoration, given that its land is entirely unbuilt upon. That these factors have coincided to offer our generation the opportunity to recreate history and to restore the Teatro San Cassiano and, with it, Baroque opera to Venice is surely too precious a gift not to grasp with both hands.

The following document sets out how we have come to this conclusion and how we believe it is a viable and deliverable project.

Dr Paul Atkin
January 2017

THE ORIGINAL VISION: *L'Andromeda* (Teatro San Cassiano, 1637)



Ondřej Macek's production of Nicola Porpora's *Siface* (1725) at the Castle theatre (Zámecké divadlo), Český Krumlov (2013).

The libretto

If ever the magic, passion and vision of an historic moment was captured in print, then it is in Benedetto Ferrari's libretto for *L'Andromeda*, staged for the opening of the Teatro San Cassiano in 1637, and thereby the world's first public opera.¹ This *dramma per musica* lit a fuse that sparked an explosion in Venice, which led to a love affair that endures even now. It is the point at which public opera started and marks the beginning of its journey to the form we know and love today. Such was the demand that the opera's libretto was published a few months after the original staging with a passionate recounting of the magical special effects fashioned by the stage machinery and scene-sets. The images it invokes explain in an instant why this project must be realised. The text is worthy of being given in full, but busy readers may find the first paragraph sufficient enough to get the point.

"The curtain disappears. The scene was entirely sea. In the distance was a view of water and rocks so contrived that its naturalness (although feigned) moved the spectators to doubt whether they were in a theatre or on a real seashore. The scene was quite dark except for the light given by a few stars, which disappeared one after another, giving place to Aurora who came to make the prologue. She was dressed entirely in cloth of silver with a shining star on her brow, and appeared inside a very beautiful cloud which sometimes grew large and sometimes small, and oh lovely surprise, circled across the sky on the stage. Meantime, the scene grew light as day for the prologue, sung divinely by Signora Maddalena Manelli from Rome, after which one heard a very sweet symphony from the most polished instrumentalists, assisted by the author of the opera with his miraculous theorbo. Then Juno came out on a golden car drawn by her peacocks, blazing in a coat of cloth of gold with a superb variety of jewels on her head or in her crown. To the wondering delight of the spectators, the car turned from right to left as it pleased her. Mercury appeared before her. This personage was and was not in a machine. He was, since flying, it is impossible not to admit it; he was not, since one saw no other machine but that of a flying body. He appeared adorned in his customary garments with a blue mantle

¹ Benedetto Ferrari (librettist) and Francesco Manelli (composer).

that waved loosely from his shoulders. Juno was excellently played by Signora Francesca Angeletti of Assisi and Mercury exquisitely by Signor Don Annibale Graselli, from Città di Castello. In a moment one saw the scene change from a seascape to a wood so natural that it carried our eyes to the life to real snowy heights, real flowering countryside, a regal spreading wood and unfeigned melting of water. Andromeda appeared with a following of twelve damsels dressed as nymphs. Andromeda's dress was of the colour of fire of inestimable value, that of the nymphs was white, flesh colour and gold. Andromeda was wonderfully represented by her who did the prologue. The scene turned in a moment from the wood to the seascape. Neptune appeared and Mercury came out to meet him in a wonderful machine. Neptune was on a great silver shell drawn by four sea horses and a sky blue mantel covered him. A large beard came down to his breast and a long shock of hair wreathed with seaweed hung down to his shoulders. His crown was made as a pyramid tossed with pearls. This part was played excellently by Signor Francesco Manelli of Tivoli, composer of the music of the opera. Proteus came from the bosom of the sea dressed in silver scales with a great shock of hair and blue beard. Signor Giò Battista Bisucci from Bologna served as this very gentle personage. Here to end the act they sung firstly a madrigal for many voices, behind the scene, concerted with different instruments; and then three very beautiful youths, dressed as Loves, came out to make a most graceful dance as an Intermezzo. The speed of the movements of these children sometimes made people doubt if they might not have wings on their shoulders or indeed on their feet.

"To the tune of a sweet melody of instruments Astrea appeared in the sky and Venus in the sea; one in a silver cloud and the other in her shell drawn by swans. Astrea was dressed in the colour of the sky, a flaming sword in her right hand; Venus in sea colour with a gold cloak clinging to her shoulders. Astrea was gracefully played by Signor Girolamo Medici, a Roman, and Venus most sweetly by Signor Anselmo Marconi, a Roman. The scene changed to a woodland, and Andromeda came out with her train. Six of her ladies, for joy at killing a boar, did a light and wonderful ballet with such varied and different weaving of paces that truly one was able to call it a leaping labyrinth. It was the invention of the celebrated Venetian dancer Signor Giò Battista Balbi. Suddenly, from beneath the stage arose the magician Astarco as a ghost. This personage was clad entirely in a long deep gold coat with hair and a long beard white as snow. As a sorcerer's sceptre, he held a wand in his right hand. This character was worthily represented by him who played Neptune. The sky opened and in a burst of light, one saw sitting on a stately throne Jove and Juno. Jove was covered by a starry cloak and on his hair was set a crown of rays and a thunderbolt in his right hand. He who performed Proteus played this part divinely. Here, to finish the act, another madrigal for many voices was sung within firstly concerted with different instruments, and then twelve wood nymphs made, as an intermezzo, a very eccentric and tasteful ballet of movements and gestures. There were no eyes that did not weep the passing of this dance. The above-mentioned dancer Signor Giò Battista Balbi was the inventor.

"The scene changed to the seashore. In tune, to a most sweet harmony of different instruments, a very beautiful machine appeared from one side of the scene with Astrea and Venus upon it. It turned to the right and left as these goddesses most pleased. Opposite them Mercury came out and, the sky opening, sat in the middle. This little scene had a most wonderful effect for the quantity of machines and for the successive arrangements of silent characters and movement (on the stage). In a flash, the sea scene became a superb palace. It was a good sight to see a well laid out and constructed building suddenly born from rough stone and coarse sand. This represented the royal palace of Andromeda from which came Ascalà, a knight. His clothes exceeded in value and beauty those of all the rest. He was dressed in the Turkish style. This unhappy character, with a thousand charms of heaven, was played by him who took Mercury. Regretfully, the palace disappeared and we saw the scene entirely of sea with Andromeda bound to a rock. The sea monster came out. This animal was made with such beautiful cunning that, although not real, he put people in terror. Except for the act of tearing to pieces and devouring, he did everything as if alive and breathing. Perseus arrived on Pegasus, and with three blows of a lance and five with a rapier he overthrew the monster and killed it. This character was dressed in white with a great crest on his helmet. His flying steed had a plume with the same device on its head. This character was played angelically by him who took Ascalà. The sky opened and one saw Jove and Juno in glory and other divinities. This great machine descended to the ground to the accompaniment of a concerto of voices and instruments truly from heaven. The two horses, joined to each other, it conducted to the sky.

"Here the majestic and ever worthy occasion had an end."²

² Translation (with slight modification) by Simon Worsthorne, *Venetian Opera in the Seventeenth Century* (Oxford, Clarendon Press, 1954).

1. EXECUTIVE SUMMARY

1.a.	Current situation and primary objectives																
i.	Current situation Surviving Baroque opera houses with <i>working period stage machinery and scene-sets</i> <table> <tr> <td>0</td><td>professionally active Baroque opera houses in Europe</td></tr> <tr> <td>0</td><td>active Baroque public-opera houses in Europe</td></tr> <tr> <td>0</td><td>active Baroque opera houses in Italy</td></tr> <tr> <td>0</td><td>active Baroque opera houses in Venice</td></tr> <tr> <td>0</td><td>performances of authentically staged Baroque operas in Venice</td></tr> <tr> <td>0</td><td>theatres dedicated solely to authentic Baroque opera in Europe</td></tr> <tr> <td>3</td><td>restricted use, eighteenth-century Baroque court-opera houses in Europe</td></tr> <tr> <td>1</td><td>vision to restore authentically staged Baroque opera to Venice</td></tr> </table>	0	professionally active Baroque opera houses in Europe	0	active Baroque public-opera houses in Europe	0	active Baroque opera houses in Italy	0	active Baroque opera houses in Venice	0	performances of authentically staged Baroque operas in Venice	0	theatres dedicated solely to authentic Baroque opera in Europe	3	restricted use, eighteenth-century Baroque court-opera houses in Europe	1	vision to restore authentically staged Baroque opera to Venice
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ii.	Primary objectives ▪ To reconstruct the Teatro San Cassiano on its original location in Venice, equipped with fully operative period stage machinery and scene-sets ▪ To restore authentically staged Baroque opera to Venice ▪ To re-establish the Teatro San Cassiano and Venice as the world-leader for Baroque opera: literally studying, researching and exploring Baroque opera through its performance on stage and in the orchestra pit																

1.b.	The restored theatre
i.	The restored Teatro San Cassiano ▪ Reconstructed on its original location as faithfully as modern scholarship and traditional craftsmanship will allow ▪ Iconic historically, architecturally, artistically, culturally and musically ▪ Delivers the type of small intimate theatre intrinsic to staging of authentic Venetian and Italian Baroque opera ▪ Perfect soundscape for historically informed performances of opera ▪ Magical world of Baroque special effects: descending <i>deus ex machina</i>, rolling seas, thunder storms, twinkling stars and scene-sets which change in a blink of an eye ▪ Incomparably intimate, intense and extraordinary experience ▪ Operas performed as their composers originally intended ▪ History in a living context ▪ Opera rediscovered in its original context Throughout, the integrity and authenticity of the intellectual project will remain paramount. The theatre will not be a museum lamenting the death of Venice, but a public voice with which the city can engage with the world.
ii.	Focal points of the restored theatre ▪ Theatre design ▪ Theatre acoustics ▪ Period stage machinery and scene-sets ▪ Historically informed performance ▪ Baroque soundscape

1.c.	Artistic and commercial overview
i.	Competitive advantages of the Teatro San Cassiano ▪ The only fully functioning authentic and dedicated Baroque opera house in Venice, Italy and the World ▪ A complete monopoly of its market ▪ An iconic status and historic location in the heart of the birthplace of public opera ▪ A guaranteed blue-chip status in all artistic, commercial and marketing respects ▪ Will attract the world's greatest conductors, singers and musicians ▪ Primary and most prestigious supplier to the burgeoning Baroque opera market ▪ Access to a footfall of 30 million tourists per year³ ▪ A perfect alignment of the conditions needed to deliver success
ii.	Commercial opportunities for Venice ▪ Rejuvenation of San Polo district ▪ Will expand Venice's music industry and increase employment ▪ Better tourist model delivering higher yields to Venice ▪ Increased opportunities for local businesses
iii.	Proven models to follow ▪ Restoration 1. Gran Teatro La Fenice ▪ Rejuvenation 1. Shakespeare's Globe, London's Bankside 2. Land Rover BAR (The America's Cup), Portsmouth 3. Festival Verdi, Busseto ▪ Operation 1. Gran Teatro La Fenice, Teatro Goldoni, Teatro Malibran 2. The Opéra Royal and the Château de Versailles 3. Shakespeare's Globe and the Sam Wanamaker Playhouse 4. Glyndebourne

³ U.O. Sistema Statistico Regionale su dati Istat - Regione Veneto: records for 2015, 4,923,881 tourists staying in accommodation on average just over two nights per person. The institute has no confirmed data for day-trippers, but accepts estimates of c.25-28m per annum.

1.d.	Financial summary
i.	Financial indicators ▪ Current market models suggest average ticket pricing at c. €125 ▪ c. 475 theatre capacity ▪ Potential box office sales of €56,000 per performance on 95% capacity ▪ Annual turnover on 50-100 operas p.a. ranges from €2.8m to €5.6m ▪ Additional funding, commerce and other concerts to be factored in It is important to reiterate that this document is neither a Business Plan, nor does it detail Financial Projections for the building of the theatre, its operation, or that of the Company. Moreover, the need for discretion up to this point has meant that research has been limited to data posted in Annual reports and on websites in the public domain. As such, all data provided should be viewed with some caution until the Company is able to produce a full Business Plan and suitable Financial Projections. These will follow in due course.
ii.	Growth potential ▪ A unique opera, ballet and concert venue for the world's best Baroque artists ▪ Live streaming of Baroque opera worldwide and online ▪ Developing touring companies to take Baroque opera beyond Venice ▪ Developing a recording subsidiary both for the theatre and its company ▪ Publishing and marketing of CD, DVD, books, download, virtual and other products
iii.	Investment, funding and costs ▪ All research to date funded privately by Dr Paul Atkin ▪ Additional £200,000 (€240,000) opening investment by Dr Atkin⁴ ▪ Crude build estimate of theatre c. €30-€50 million (£25-£42 million) ▪ Full Business Plan and Financial Projections to follow public launch

⁴ Pound Sterling to Euro is quoted here at £1 = €1.20 today, and £1 = €1.50 previously. Clearly, post Brexit issues will cause the current exchange rate to fluctuate beyond what can be noted here. Caution should, therefore, be exercised in reading all sums quoted.

1.e.	Venezia
i.	Conservation of Venice ▪ Sympathetic contribution to aiding the preservation of Venice ▪ A move away from the infamous day-trippers ▪ A move towards people who are passionate in their love of Italian opera, culture and history ▪ Targeting people who will want to spend more time in Venice and who will invest in its infrastructure for the benefit of all Venetians
ii.	Venice and Venetians Venice has to be more than its glorious past. ▪ This is about creating a new opportunity in Venice built on its tradition of unparalleled music innovation by calling on its extraordinary capacity to create the unimaginable and to fashion a genre for the world to imitate. This project is not simply about music enthusiasts coming to Venice to see the world's first public opera house, it is about Venice reaching out to the world to say that it is still relevant in the twenty-first century and still willing to take the lead and to set a standard for others to follow. This is as much about the future as it is the past. This project delivers something to all Venetians: ▪ Those who value the city's illustrious history will welcome the restoration of the world's first public opera house on its original location "com'era, dov'era". ▪ Those that long for Venice to be relevant in the modern era will recognise that the theatre places Venice at the centre of something tangible today, which reaches out to a wider global market.

2. PROJECT OVERVIEW

2.a. Aims and objectives

- i. To reconstruct the Teatro San Cassiano as a fully functioning, dedicated and authentic Baroque opera house on its original location, complete with its own fully operational Baroque stage machinery and scene-sets, and unique acoustic environment.
- ii. To restore Baroque opera to Venice and to preserve for the benefit of the people of Venice, Italy and the World, the musicological, historical, and architectural heritage of one of Venice's greatest achievements and contributions to world culture.
- iii. To re-establish the Teatro San Cassiano (and indeed Venice) as a world-renowned and commercially viable centre for the research, exploration, development, staging and production of historically informed performances of Venetian and Italian Baroque opera, literally studying Baroque opera through its performance on stage and in the orchestra pit.
- iv. To establish the Teatro San Cassiano and Venice, both artistically and commercially, at the forefront of the emerging Baroque market as its primary and most prestigious source of supply.
- v. To provide Venice with the opportunity to celebrate its history in a form that is relevant to the world today, by expanding its music industry and by increasing employment opportunities within the city.
- vi. To rejuvenate the San Polo district of Venice (or elsewhere should an alternate theatre be pursued) through increased direct and indirect employment, both at the theatre and in terms of its supporting infrastructure and locality.
- vii. To create a legacy for future generations by promoting, maintaining, improving and advancing education programmes through the use of the theatre as a public museum (during non-performance times) and in partnership with local schools to bring children into the theatre and into close interactive contact with all aspects of opera performance and production.
- viii. To promote, maintain and advance public awareness of the benefits of music therapy by initiating a programme of music therapy services—related where possible to opera—that reaches out to Venice and the wider world, allowing opera to play an intrinsic role in the well-being of its local community.

2.b. The Teatro San Cassiano

- i. The Teatro San Cassiano is arguably the most famous of all the early Venetian opera theatres. It has an historic renown worldwide, which mirrors that of other successful major restoration projects such as Shakespeare's Globe in London. It was built by the Tron family in 1581 before it was twice destroyed by fire in 1629 and 1633. In 1637, it momentarily became the first theatre to stage public opera when it produced Benedetto Ferrari and Francesco Manelli's *L'Andromeda*. It was demolished under Napoleon in 1812.
- ii. The theatre's site has since become a private garden, but has suffered no subsequent building work to the extent that the land and the theatre's original footprint remain wholly intact (see theatre plan at 3.a., p. 21). In construction terms, it is essentially a vacant plot and consequently would allow as faithful a reconstruction of the original theatre as is possible.
- iii. Thus, while acknowledging that permissions and authorities need still to be granted, the combination of historic worth and practical suitability makes the Teatro San Cassiano the obvious choice as the preferred theatre for this project. Section 5. 'HISTORIC OVERVIEW' presents a review of all the original theatres, which has led to this conclusion, but also sets out other options should they be necessary.
- iv. **"Com'era, dov'era"** (as it was, where it was). This rallying cry has become symbolic in Venice when its iconic landmarks have needed to be rebuilt. Today, it seems a perfect fit for the restoration of the Teatro San Cassiano, not least given that Venice is uniquely positioned in terms of its capacity and ability to rebuild and restore such a theatre. Its recent success in reconstructing La Fenice, essentially from the foundations up, not only provides a perfect model to follow, but confirms the city has the expertise to deliver this project.
- v. In terms of theatre size, plans for the Teatro San Cassiano in 1762 show a capacity of c. 950, or just under half that of La Fenice (c. 2,000) when it was built in 1792; however, modern safety negotiations have rightly reduced theatre capacities. Today, La Fenice has a capacity of 1,000, which suggests the Teatro San Cassiano would be in the region of 475.

2.c. Current predicament: Italy and Venice

- i. **Italy** is arguably the only country in the world where one can visit theatres from the Renaissance through to the modern day. Sadly, however, due to a process in which its earlier treasures have either ceased to exist or seen their interiors modernised, enlarged or adapted to serve other genres, Italy has very quietly lost the ability to stage Baroque opera authentically. Today, the country that gave the world opera finds itself without a single commercially active Baroque opera theatre with functioning period stage machinery and scene-sets. By comparison, while London performs Shakespeare at its Globe theatre and Paris celebrates the grandeur of Louis XIV at Versailles, Italy and Venice remain without an iconic and living Baroque theatre by which they can acclaim and promote one of their greatest gifts to world culture.
- ii. **Venice** is home to the Gran Teatro La Fenice, the Teatro Goldoni and the Teatro Malibran; but their respective specialisation to 'opera lirica', playhouse theatre and symphonic concerts means that none of them is able to host authentic Baroque opera. All are too large and their original stage machinery and scene-sets long since replaced by modern infrastructures. The problem is exacerbated by the fact that La Fenice (in common with the Royal Opera House) has ceased staging regular Baroque opera (see 3.b.-c.). The problem is twofold: artistically, their enormous auditoriums are simply not suited to the smaller productions required for Baroque opera, while commercially economies of scale mean that productions from the Classical and Romantic eras simply offer better returns financially. In the meantime, Venice is left with a vacuum and a missed opportunity; instead of flocking to the home of opera, enthusiasts must travel from all over the world to wherever they can indulge their passion for Baroque music. At precisely the time when Venice should be leading the emerging Baroque market, its vision of Baroque opera survives only as an empty relic of what it once was.

2.d. The solution: A Venetian Baroque opera house

- i. A rebuilt Teatro San Cassiano offers the perfect solution to the current predicament, at once restoring Venice as the home of Baroque opera. Its small size would resolve both the artistic and commercial frustrations that hinder La Fenice and its iconic status would guarantee a strong market position worldwide.

The theatre's restoration would go to the heart of addressing the need in Venice (and indeed Italy) for precisely the type of small intimate theatre that actually shaped the development of opera (and Venetian opera especially) in the seventeenth and eighteenth centuries.

There is quite simply no comparable theatre in existence today.

- ii. The restored theatre will recreate every detail of the original Baroque theatre and ensure that the fundamental principles of the theatre design, acoustics, and stage machinery and scene-sets come together to create the perfect environment and soundscape for truly authentic Baroque opera. It is within this context—as the libretto for *L'Andromeda* illustrates so well—that the theatre will create its own Baroque soundscape delivering a simply magical and unforgettable experience for both performers and audience.

The restored Teatro San Cassiano will be the only fully active Baroque theatre in the world. Its iconic status will provide the perfect conditions for it to become the world's foremost centre for historically informed performances of Baroque opera (see 3.d. for a definition), attracting the world's greatest conductors, singers and musicians, and establishing at its core (both on and off stage) a hitherto unprecedented collaboration to bring the worlds of musicology and music performance into a practical union which will go to the very heart of the methodology and practical experimentation of authentic opera production, and which furthermore will reach out into the auditorium and allow singers, musicians, the theatre and the public to engage and to interact as part of a uniquely Baroque experience, which has until now been lost to opera.

2.e. Current market for Baroque opera

- i. Despite assumptions to the contrary, and for the avoidance of doubt, there is no single example of a surviving commercially active, fully functioning authentic working Baroque court- or public-opera theatre anywhere in Venice, Italy or Europe. Instead, the current demand is supplied by two different sources:
 1. Three private eighteenth-century court-theatres in Europe, which due to their age are restricted to a limited number of performances per year, generally given within Baroque festivals (see 6.b.).
 2. Commercially run, icon buildings, which adapt to host opera, but cannot offer authentic working Baroque stage machinery and scene-sets. Two primary examples of these are the Palace of Versailles and the Sam Wanamaker Playhouse at Shakespeare's Globe (see 7.c.). The Opéra Royal theatre in Versailles presents opera at the front of its stage as the original machinery and scene-sets no longer exist. The palace is equally restricted by concerns for preservation, so that it intelligently moves its vast programme of Baroque music across nine individual sites within the chateau. It does not always stage opera in the theatre. By comparison, the Sam Wanamaker Playhouse hosts Baroque opera occasionally on behalf of the Royal Opera House, although it is restricted by a fixed stage more suitable for its primary function of staging Shakespearian plays. Neither operates as a fully active opera house.

2.f. Competitive advantages of the Teatro San Cassiano

- i. The current proverbial gap-in-the-market offers a restored Teatro San Cassiano an unequivocal opportunity to become the dominant force in Baroque opera. It would have the following competitive advantages:
 - The only fully functioning authentic and dedicated Baroque opera house in Venice, Italy and the World
 - A complete monopoly of its market
 - An iconic status and historic location in the very heart of the birthplace of public opera
 - A guaranteed blue-chip status in all artistic, commercial and marketing respects
 - Will attract the world's greatest conductors, singers and musicians
 - Primary and most prestigious supplier to the burgeoning Baroque opera market
 - Access to a footfall of 30 million tourists per year
 - A perfect alignment of the conditions needed to deliver success

2.g. Artistic opportunities: Venice and opera

- i. The huge increase in demand for authentic Baroque music and the documented rise in Baroque festivals across Europe in recent years have served to highlight the lack of an iconic Baroque theatre, which can become the dominant market leader and set the standard for high quality Baroque opera production worldwide. The opportunity thus presents itself for Venice and the Teatro San Cassiano to seize the initiative and to fill the current void in this emerging market by becoming its primary and most prestigious source of its supply, and thereafter to expand into Baroque chamber concerts, semi-staged dramatic works and Baroque dance.

2.h. Commercial opportunities: Venice and tourism

- i. The commercial opportunities offered by a reconstructed Teatro San Cassiano in a burgeoning Baroque market set against the reality of its supply and demand have enormous potential for Venice. The Teatro San Cassiano is about making Venice relevant today by restoring it as the capital of Baroque opera and celebrating its history as a living legacy.
- ii. This noted, it is equally clear that increasing tourism (already at c. 30m pa) is not a desire for most Venetians, but rather there is a pressing need to shape tourist activity to better suit the delicate environmental demands of Venice itself. This project remains sympathetic to this philosophy and believes it can play a positive role in assisting its management to the greater good.
- iii. The problem comes primarily in the breakdown of the 30 million tourists and the imbalance therein between ‘good’ tourists who stay in hotels, eat in restaurants and invest in the economy and ‘bad’ tourists (the infamous ‘day-trippers’) who do not stay overnight, bring their own food, buy cheap mementos and whose spend in the city is essentially below sustainable levels, both conservationally and economically.
- iv. While these ‘good’ tourists can be pinpointed at 4,923,881 for 2015, there is no precise data for the day-trippers beyond an estimate generally in excess of 25 million pa. The crux for Venice going forward is therefore how to redress this imbalance, ideally by reducing the ‘bad’ tourists and increasing the ‘good’ ones.
- v. Within this context, the modern-day Baroque enthusiast offers a committed, erudite and high spending patron willing to travel and to invest in their passion. In turn, they create a wealth of commercial opportunities given their target cultural interests. Their impact on Venice will support a refocus on greater cultural activities and result in increased hotel and travel packages linked to specific ticket options and a night at the opera (see 4.a.).
- vi. San Polo (and especially the southern part of the parish of San Cassiano) is in many ways a forgotten part of Venice. Once tourists have sampled the markets around the Rialto Bridge most people wander back towards the more famous sites in and around San Marco. There is consequently a clear opportunity for rejuvenation through direct and indirect employment at the theatre and in terms of its supporting infrastructure and locality (see 4.b.). This will extend to the immediate community and have a huge beneficial impact on local niche providers of accommodation, restaurants, bars and shops directly tailored to the needs of these patrons. The project bears comparison to and will profit from models already proven such as the rejuvenation of London’s Bankside following the reconstruction of Shakespeare’s Globe theatre (see 4.c.).

2.i. Models to follow: restoration, rejuvenation, operation

- i. Shakespeare's Globe took 27 years from its launch to its realisation, but it was the first of its kind and so had to clear a path through uncharted territory. This project benefits from a number of models which have gone before it. Thanks to their efforts, the Company will be able to call upon and prosper from a wealth of specialist expertise in each of these key areas:

■ Restoration

Gran Teatro La Fenice (see 3.g.)

The reconstruction of the destroyed theatre (1996-2004) without much of the detail of the original interior provides a blueprint for every phrase of the renovation process and access to the talented professionals and artisans who undertook both its management and the delicate restoration work.

■ Rejuvenation

Shakespeare's Globe; Land Rover BAR; Festival Verdi, Busseto (see 4.c.)

Each has led to increased investment in their locality, its infrastructure and community. In London, the entire Bankside has been transformed from a forgotten urban wasteland to a vibrant, thriving and enriched community.

■ Operation

Gran Teatro La Fenice, Teatro Goldoni and Teatro Malibran; The Opéra Royal at Versailles; Shakespeare's Globe; Glyndebourne (see 7.c.)

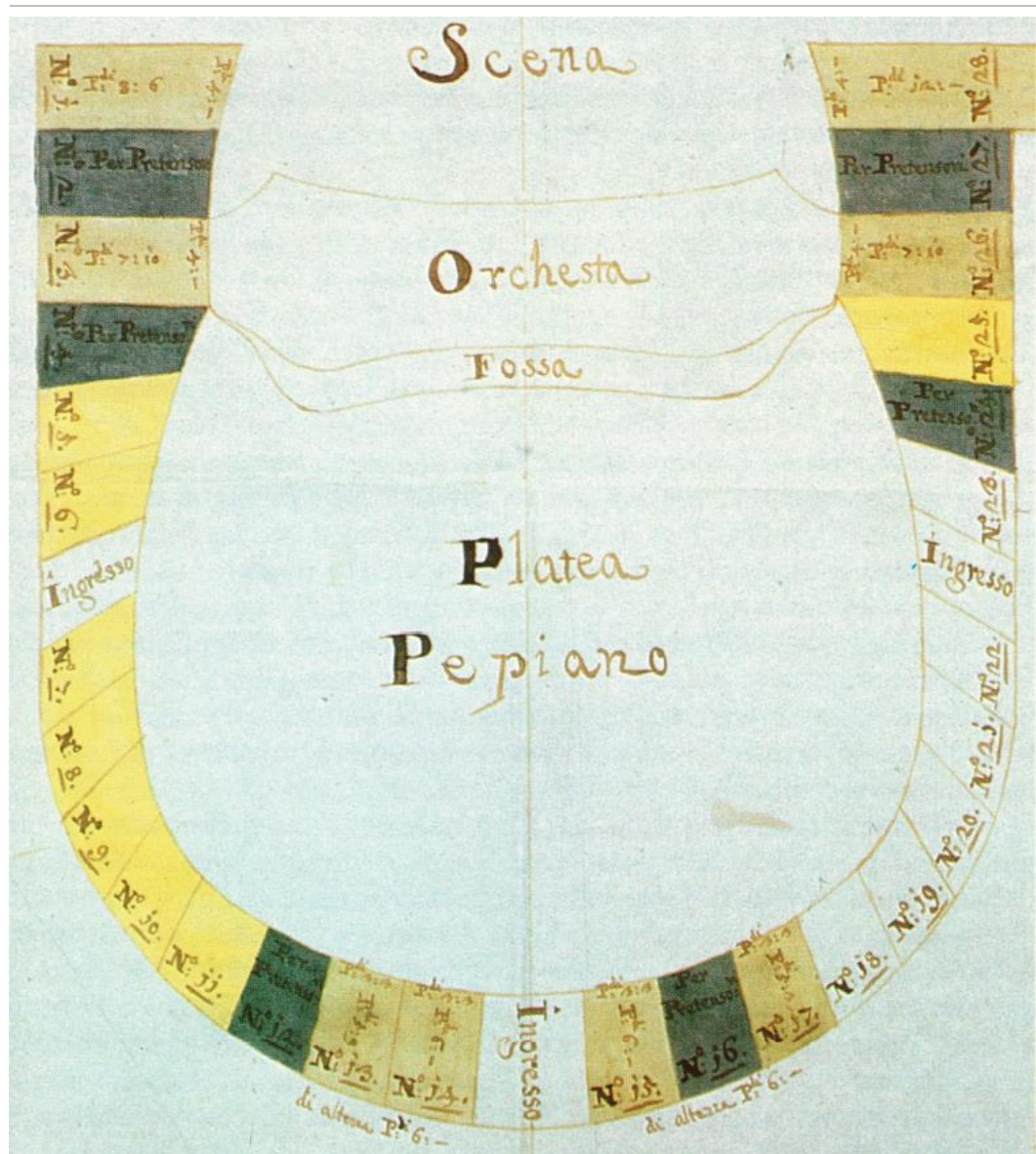
The local and specialist knowledge of the three key Venetian theatres will be invaluable and it is hoped close partnerships can be formed. Elsewhere, Versailles, Shakespeare's Globe and Glyndebourne have all developed successful models in their own specialist market. Versailles and Glyndebourne have specifically targeted high quality productions to a high-end niche market, just as would fit the Teatro San Cassiano model.

2.j. Financial indicators

- i. The operational models explored also give some insight into pricing and their financial performance. The need for discretion has meant that research has been limited to Annual Reports and website data posted in the public domain. Unfortunately, the variation in the presentation of figures (and absence thereof) by the different organisations has made any meaningful analytical cross referencing ineffectual at this stage. This analysis will be possible in due course.
- ii. For present purposes, section 7.c., offers some insight into pricing policies, turnover, spectator numbers and ticket prices in the current market. They serve as financial indicators as to how the Teatro San Cassiano might perform if its aims and objectives can be delivered. In particular, the Opéra Royal theatre at Versailles has shown how its policy of bringing its patrons into the world of Louis XIV's celebration of grandeur and spectacle delivers a scenario in which the world's best musicians perform to an educated public willing to pay high-end prices (the average ticket price is c. €150 including a programme and a small glass of champagne). The historic theatre thus becomes an intrinsic and seductive part of a luxuriant first-class production. While the Teatro San Cassiano's model as a public theatre would be reflected in its pricing structure, it would also be perfectly positioned to offer a similarly iconic experience (including VIP tickets) and thus able to profit from the same niche market.
- iii. While this report must stress that box office returns are not necessarily relevant at this stage of the proposal, the issue is explored in section 7.c.ii.2., where projected ticket sales from the Teatro San Cassiano, estimated at 95% capacity would secure 450 seats. In turn, a lower conservative average ticket yield of, say, €125 would deliver nightly box office sales of €56,000 and an annual turnover of €2.8 million on 50 performances (or €5.6 million on 100 performances) before funding, commerce and other music concerts were factored in. While such figures are entirely unverifiable at this stage, the demand remains unequivocal.

2.k. Growth potential

- i. There are a wealth of future synergies and opportunities once the theatre has established its market position. These include:
 - Becoming a unique venue for the world's best artists in which to perform Baroque chamber concerts, semi-staged dramatic works and dance
 - Live streaming of Baroque opera worldwide and online
 - Developing touring companies to take the product beyond Venice
 - Developing a recording subsidiary for the theatre both as a building of acoustic excellence and for theatre's own company and record label
 - Publishing and marketing of CD, DVD, download and virtual products, books and other merchandise



Plan for box rentals at the Teatro San Cassiano (1762-63); held at Venice, Archivio di Stato, 'Giudici del Piovego, Busta 86'.

2.l. Investment, funding and costs

- i. The Company will be financed initially by an opening deposit from its founder, Dr Paul Atkin, in the sum of £200,000 (€240,000).⁵ This will allow the project to start, to instruct the appropriate feasibility studies, to contact the many specialists who will be involved, and to give the Company the opportunity to put the right structures in place to become self-sufficient in terms of its own funding and management. Paul has self-financed all research and activity since 2015 and has worked throughout this time without drawing a salary. He will continue to do so until sufficient funding for the Company is in place.
- ii. **This document does not seek to provide a Business Plan or to set out Financial Projections for either the Company or the project.** Instead, its primary function is to announce and to introduce this remarkable opportunity to the people in Venice who are rightly entitled to be the first to know of its existence; thereafter it will reach out to wider fields of interest. In order to arrive at realistic computations worthy of the name, due research and consultation with other similar institutions will be necessary. This has not been possible while there has been a need to respect the privacy of the owners of the land of the Teatro San Cassiano and the due process of Venetian governance.
- iii. In the meantime, it is equally apparent that some sort of crude estimate in terms of build cost would be useful if only to aid the visualisation of this project. To this end, it might be useful to note that the Sam Wanamaker Playhouse is reputed to have cost €13 million (then £9 million) to build from within the grounds of Shakespeare's Globe. In Venice, the rebuild of the Gran Teatro La Fenice has been cited as costing €90 million (then £60 million). By comparison, the Teatro San Cassiano is a significantly smaller theatre. It would, then, perhaps not be unrealistic to speculate that the cost of rebuilding the Teatro San Cassiano might be broadly in the region of €30-€50 million (£25-£42 million). Clearly, the priority will be to undertake the appropriate feasibility studies and to report on the project's budget at the very first opportunity.

2.m. Operation

- i. As much as this will be an authentic Baroque opera theatre, every aspect of its management, planning and operation must be unerringly modern in its execution. The theatre will be a beacon of modern enterprise, values and awareness.

⁵ Pound Sterling to Euro is quoted here at £1 = €1.20 today, and £1 = €1.50 previously. Clearly, post Brexit issues will cause the current exchange rate to fluctuate beyond what can be noted here. Caution should, therefore, be exercised in reading all sums quoted.

2.n. Education and music therapy

- i. The Company's commitment to both education and music therapy will be paramount in its interaction with Venice and the wider world. The overriding intention is that of creating a legacy for future generations. The Teatro San Cassiano (during non-performance times) will serve as a public museum and will work in partnership with local schools to bring children into the theatre and into close interactive contact with all aspects of opera performance and production. Its charitable aspect will focus on initiating a programme of music therapy services—related where possible to opera—that reaches out to the people of Venice and beyond.

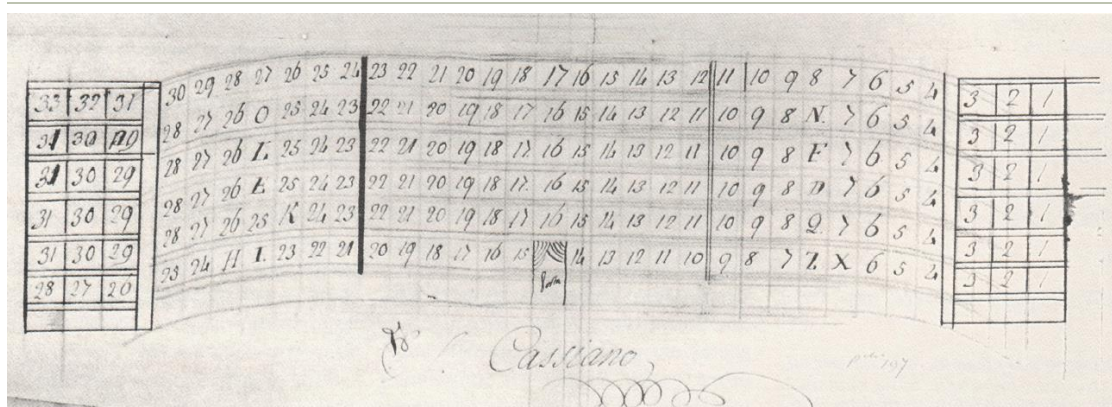
2.o. Conclusion

- i. This project offers something to all Venetians and to those who care deeply about Baroque opera and Italian Culture.
 - Those who value the city's illustrious history will welcome the restoration of the world's first public opera house on its original location "com'era, dov'era".
 - Those that long for Venice to be relevant in the twenty-first century will recognise that the theatre and its long-term plans will place the city at the centre of something which is tangible today, which can expand its current music industry, and which reaches out to a wider global market.
- ii. Throughout, the integrity and authenticity of the intellectual project will remain paramount.
- iii. The theatre will not be a museum lamenting the death of Venice, but a public voice with which the city can engage with the world.
- iv. As the 'first and only' authentic Baroque opera house, it will be the foremost centre for the development and production of historically informed performances of Venetian and Italian Baroque opera.
- v. It will have a guaranteed monopoly in terms of its artistic, commercial and marketing capabilities. The theatre will be iconic historically, architecturally, artistically, culturally and musically. As such, it will attract the greatest conductors, artists, singers and musicians.
- vi. The core belief of this project is simply that Venice owes it to itself to accede to its rightful position as the home of Venetian and Italian Baroque opera of the very highest, cutting-edge quality. **Venice deserves nothing less.**

3. THE TEATRO SAN CASSIANO

3.a. Opera in Venice

- i. Venice is famously the birthplace of public opera, where in 1637 the Teatro San Cassiano staged the first production to open its doors to a ticket-buying public. Until then opera had been the preserve of the aristocracy and private patronage. Now for the first time, the greater public were invited. The journey to opera as we know it today had begun and it all started in the parish of San Cassiano. Opera has since gone on to be considered as undoubtedly one of Italy's greatest gifts to the world and is regarded by many as the height of human artistic endeavour.
- ii. Today, the world rightly celebrates the magnificent **Gran Teatro La Fenice** (1792) as one of the most important opera theatres of the modern era. The original theatre has since twice been burned to the ground, thus requiring a complete rebuild from the foundations upwards (1837 and 2004). Venice also proudly boasts two of Italy's last surviving seventeenth-century opera houses in the **Teatro Goldoni** (1661) and **Teatro Malibran** (1678).⁶ However, both have since undergone significant redevelopment which has physically adapted their suitability away from Baroque opera and onto their modern functions as the city's playhouse and symphonic concert hall respectively.

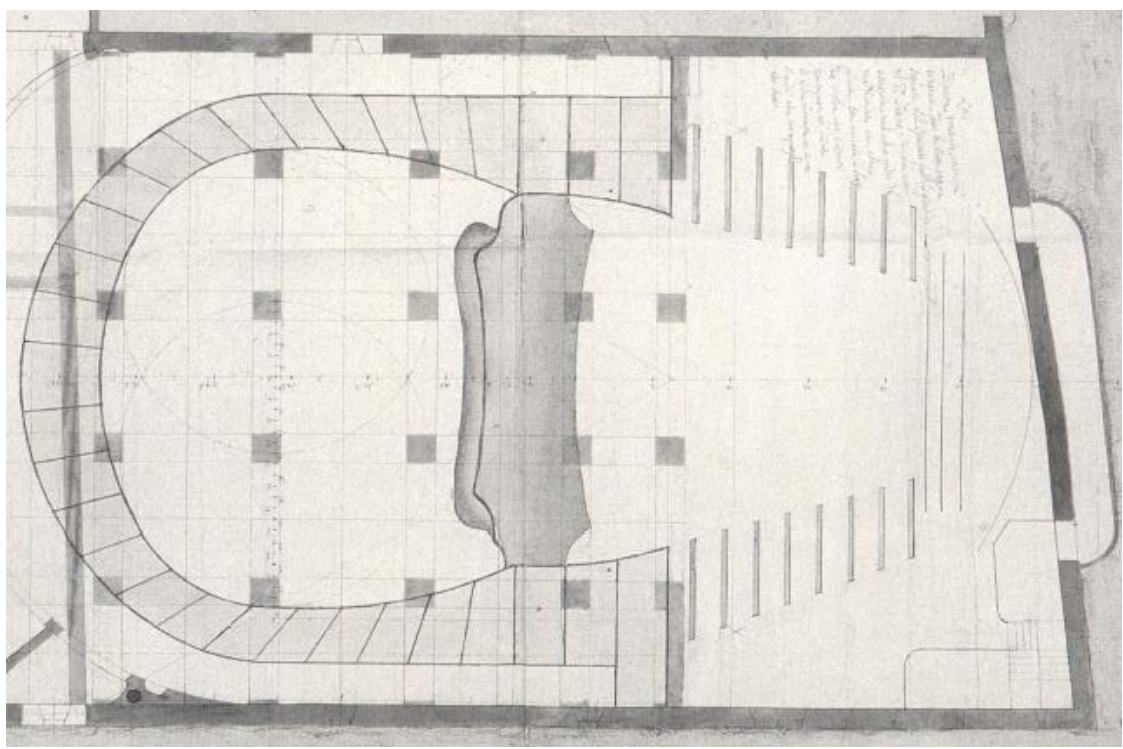


Prospect of the theatre boxes at the Teatro San Cassiano (1792-1794); held at Venice, Archivio Giustinian Recanati.

The reality is that Venice (and indeed Italy) no longer has a Baroque theatre with functioning stage machinery and working scene-sets in the style of the era able to produce commercially viable authentic opera. Consequently, it has no living record of the fact that it was the home of the world's first public-opera houses.

⁶ For the avoidance of doubt, please see section 5. 'HISTORIC OVERVIEW' for a full review of all Baroque theatres in Venice.

- iii. This project wants to change that. The time is long overdue to reconstruct a fully functioning, dedicated and authentic Baroque opera house in Venice.
- iv. The aim is to recreate the only commercially viable and fully operative Baroque opera theatre in the world and in so doing to re-establish the Teatro San Cassiano (and indeed Venice) as the foremost centre for historically informed performance and consequentially as a world leader in the development and exploration of what today is a growing and thriving Baroque opera industry.



Plan of the Teatro San Cassiano (1762). The dark border details the same footprint which exists today; held at Venice, Archivio di Stato, 'Giudici del Piovego, Busta 86'.

- v. Venice is rightly famed as one of the greatest cities in the world. We celebrate its history, its art, its culture, its architecture, its music and its excellence. Venice has always been a city of innovation; yet today, it is all too often seen as a living museum or as an historic Disneyland for tourists.

This project allows Venice to celebrate its history by being relevant to the world today, by expanding its music industry and by increasing employment opportunities within the city. The restoration of the Teatro San Cassiano will restore Venice to its rightful position as the home of Baroque opera.

3.b. Current situation: the need for Venetian and Italian Baroque opera

- i. This project is not simply about rebuilding the Teatro San Cassiano. It is about addressing a music, artistic and performance need in Venice (and indeed Italy) for precisely the type of small intimate Baroque opera theatre that actually shaped the sound and development of opera (and Venetian opera especially) in the seventeenth and eighteenth centuries.
- ii. Indeed, as the research has developed, it has become ever clearer that for this project to justify itself musically, then the importance of the relationship between the small Venetian theatres of this era and the type of restricted opera form which they produced had to become ever more fundamental to its purpose.
- iii. The point is well made by the fact that both the Gran Teatro La Fenice and London's Royal Opera House no longer regularly stage Baroque opera. Indeed, this trend is spreading across all of the world's great opera houses. There are two reasons for this:
 1. The first is commercial reality. Baroque opera simply better suits a smaller connoisseur niche market rather than the wider mass appeal of the celebrated Classical and Romantic great works. As such, the larger theatres simply achieve better returns from staging these latter works, which in turn makes Baroque opera less commercially appealing by comparison.
 2. The second is musical because the great theatres are too large to deliver properly the intimate experience these works demand. These operas cannot be performed as intended without augmenting the orchestra and adapting singing styles, both of which work directly against any hope of recreating the opera as it has been written.
- iv. Consequently, regular performances of Baroque opera have long-since ceased at La Fenice and in Venice as a whole specifically because no suitable theatre has survived. In London, the Royal Opera House has instead moved Baroque opera out of Covent Garden and into small theatres such as the Sam Wanamaker Playhouse and Wilton's Music Hall (itself, a restored theatre).

3.c. The solution: a Venetian Baroque opera house

- i. The restoration in Venice of the Teatro San Cassiano (or any one of its early Baroque theatres) would resolve both the identified issues of commercial reality and music performance of Baroque opera:
 1. It is self-evident that a smaller theatre will sell-out more easily and so maximise its profitability. Moreover, costs would be restricted because an authentic Baroque theatre would choose its scene-sets from a pool of archetypal, scenic templates. The same principle would apply to a certain extent with regard costumes and props. This avoids significant production costs suffered by the larger theatres. Ultimately, this change in income to cost ratios would deliver financially sustainable opera.
 2. The restoration of a Venetian Baroque opera house also resolves the issue of theatre size at a stroke. It delivers precisely the type of small theatre for which so many Venetian operas were targeted and ensures the right acoustics and soundscape needed for these works to be performed as their composers originally intended, generally with small orchestras of between eight and fourteen musicians with a handful of singers playing multiple parts (something, entirely impossible in a large theatre). This creates a uniquely intense sound-world that makes Baroque opera relevant to today, not least in the exploration and experimentation of just how these works might have been (and might now be) performed.
- ii. The restoration process will focus on three key fundamental build principles:
 1. **Theatre design:** the restoration will address every detail from the theatre's period interior and proscenium arch to its authentic backdrop, stage machinery, scene-sets, *deus ex machina*, orchestra pit, acoustics, and ambiance to establish unequivocally the pure sense of time which only such a theatre can offer its musicians and public.
 2. **Acoustics:** every detail from theatre size, the materials used in construction, the type of horseshoe design, and even the intricate carvings and decorations of the theatre's interior will be meticulously researched and sourced to create the optimum impact on acoustics.
 3. **Stage machinery and scene-sets:** the critical issue today is simply that no Italian theatre has the capacity to perform opera with fully functioning stage machinery and Baroque scene-sets, which at a turn of a wheel and pulling of its ropes can transform the stage from one scene to another.
- iii. The design will enable greater interaction between singers, musicians, the theatre itself and the audience than traditional opera houses allow. Together, these features will play an intrinsic role in creating a **Baroque soundscape** that will make historically informed performances of opera at the theatre uniquely Baroque, uniquely Venetian.

3.d. Historically informed performance (HIP)

- i. Having thus created the perfect setting for Baroque opera to flourish, HIP—otherwise known as authenticity in music—will lie at the heart of the new theatre’s output. It might be a simple phrase, but a world of interpretation and meaning make this area one of the most exciting and contentious central cores of Baroque opera production.



Ondřej Macek's production of Antonio Caldara's *L'asilo d'Amore* (1732) at the Castle theatre (Zámecké divadlo), Český Krumlov (2016), complete with Baroque gestures on stage and his Baroque ensemble *Hof Musici* with their period instruments and performance in the Baroque orchestra pit.

- ii. This is not the place to set out an absolute plan of governance on authenticity, but, as a broad introduction, it is when musicological research seeks to understand the mindset of the time, place and context of the original composition and staging to address better the composer's intentions and how they might have been performed on stage and in the orchestra pit at the time, and as a consequence might be best realised today. Naturally, the approach and ideals of those who interpret these works today can vary greatly; authenticity in opera can range from performances in period costume with appropriate historic hand gestures to modern presentations designed to preserve the intentions of the composer by keeping the work as fresh and relevant today as when first staged. It can also mean a whole lot more in between.
- iii. In practical terms, HIP addresses the use of period instruments, tuning, invoking performance practices, hand gestures and vocal techniques of the era, understanding the meaning of the notation to both composer and performer, or simply trying to understand the context and motive for composition. The intention is to give the listener a better comprehension of the music, and therein, the fun (and the debate) begins: when seen and heard live, it is simply an incomparably magical experience.

3.e. Musical output

- i. While **Baroque opera** is a convenient term in respect of the theatre's origins, its musical output will also extend to the **Classical era**, effectively covering opera from its inception at the beginning of the seventeenth-century to the theatre's demolition at the start of the nineteenth-century (though in reality, the death of Mozart in 1791 and the opening of La Fenice in 1792 seem to suggest a more apt time limit on productions).
- ii. This opens up an almost endless list of composers including Peri, Monteverdi, Purcell, Landi, Cavalli, Strozzi, Cesti, Carissimi, Gasparini, Caldara, Albinoni, Vivaldi, Scarlatti, Händel, Porpora, Gluck, and Mozart (and so, so many more).
- iii. Yet, while the works of these great composers are often performed 'authentically' in musical terms, seeing them in their original context is simply impossible. Imagine, then, the opportunity to stage works such as Monteverdi's *Il ritorno d'Ulisse in patria* (first given at The Teatro Santi Giovanni e Paolo in 1640) or Mozart's *Le nozze di Figaro* (Vienna, 1786) complete with their original period staging and scene-sets, and immediately this project becomes an undeniable artistic, cultural and commercial force that cannot be experienced today.
- iv. While the theatre will, of course, stage the greatest operas across this period, it will also promote the restoration of lesser-known works which have been lost to the public.
- v. The ultimate aim of the theatre will be to develop its own world-renowned company that can sit alongside (and possibly in partnership with) esteemed theatres such as La Fenice. The theatre will, however, also welcome opera companies from around the world to join us in the celebration and exploration of this great art form. It should become the world's most iconic home for its world's greatest singers, musicians and conductors.
- vi. While the focus at this stage is inevitably Baroque opera, there is every reason for the new theatre to become the perfect venue for performances of Baroque chamber music by world-leading ensembles and solo artists, and also to present Baroque ballet both within operas and in its own context. Indeed, precisely the same issues of historically informed performances would also come to apply to the exploration, performance and understanding of any such programmes.

3.f. The reconstruction process

- i. **“Com’era, dov’era”** (as it was, where it was). The phrase is well known to Venetians. There are at least two notable occasions when it has been invoked to save the city’s most precious icons. The first time was when the Campanile in Piazza San Marco collapsed on 14 July 1902. It was considered such a cultural landmark to Venice that despite support for a more modern design it was rebuilt in almost its exact image. The second time was 29 January 1996 when the Teatro La Fenice burned to the ground. The next day, Mayor Cacciari pointedly recalled the same vow: “com’era, dov’era” and the theatre was completely rebuilt as it was and on the same site. Today, this axiom seems a perfect fit for the restoration of the Teatro San Cassiano. Of course, in making the case, it is only fair to recognise the deeply felt polemic in Venice between the traditionalists and the modernisers. This is a matter for Venetians, and not for outsiders, but the project nonetheless has the potential to appeal to both sides. Practical issues of staging and performance mean that by definition a Baroque theatre can only be rebuilt ‘as it was’, while clearly its value historically grows immeasurably if it returns precisely ‘where it was’. Equally, its function will be to bring in fresh investment and to present a template for new business alternatives in modern-day Venice. Its operation will also be of this era too.
- ii. The entire project will of course require the innovative exploration of a number of skill sets and the latest technology to allow for the external and internal reconstruction of a Baroque opera theatre within a modern construction that will be both light and watertight in its design. Again, the experience of La Fenice will be invaluable.
- iii. As with Shakespeare’s Globe and its smaller sibling, the Sam Wanamaker Playhouse, there are no known extant plans for the original Teatro San Cassiano of 1637; but there is a far greater wealth of resources of theatres from both the seventeenth and eighteenth centuries, which provide far more detail than was available in the case of the Globe’s restoration. Not least, extant sources include the plans for the Teatro San Cassiano’s reconstruction in 1762 and numerous drawings and images of contemporary theatres such as the Teatro SS Giovanni e Paolo, Teatro Goldoni, Teatro Malibran, and the Teatro San Samuele (the latter seemingly matching closely the model of the Teatro San Cassiano). Clearly, the decision about whether to invoke a seventeenth-century version of the Teatro San Cassiano or to draw upon its plans from 1762 is also something to be addressed at a later date, after due consultation. There is also the enormous asset of being able to resource those theatres, which remain active today. In addition to Venice’s own Teatro Goldoni and Teatro Malibran, the research undertaken to date has already benefited by having visited two Baroque court-theatres—Drottningholms Slottsteater (Drottningholm, Sweden, 1766) and Zámecké divadlo (The Castle theatre, Český Krumlov, Czech Republic, also 1766), both of which offer actual working models of the stage machinery and scene-sets. These are discussed at 6.b. ‘CURRENT MARKET FOR BAROQUE OPERA – Surviving European

eighteenth-century Baroque private court-theatres'. A third (Confidencen, Ulriksdals Slottsteater, Sweden, 1753) is also active, but has not been visited.

- iv. The Markgräfliches Opernhaus (The Margravia Opera House, Bayreuth, Germany, 1748) is also discussed at 6.b. Its relevance here is that in terms of securing the level of integrity and authenticity required to achieve accreditation of Outstanding Universal Value, the ICOMOS report for the application to UNESCO to join its World Heritage list in 2010 concluded that conditions to meet the requirements of **integrity and authenticity for the theatre could be achieved despite significant reconstruction** (particularly of the original stage opening, the proscenium stage and the foyer hall). While this report cannot pass comment on behalf of ICOMOS, the key issue here appears to be the **intellectual integrity and authenticity** of the reconstruction itself, which ultimately remains paramount. There is no reason, given the resources at hand in Venice, why the Teatro San Cassiano cannot replicate these qualities in its own right, regardless of whether or not it is able to apply for UNESCO World Heritage Listing.
- v. At the point of agreeing in principle to explore the restoration of the theatre, the next step would be to instruct an architect and under their direction to initiate a number of feasibility reports. These are detailed in section 9.f., 'PROJECT INFORMATION: Next steps'.

3.g. Model to follow: restoration

i. Gran Teatro La Fenice

Venice is uniquely positioned in terms of its capacity and ability to rebuild and restore the Teatro San Cassiano. Its recent and successful experience in reconstructing La Fenice (1996-2004) without much of the detail of the original theatre not only provides a perfect model to follow, but it offers the opportunity to profit from the knowledge acquired in the process. It proves beyond question that Venice has undoubted access to the talented artists, craftsmen and professionals of exceptional skill, knowledge and the specialist expertise needed to deliver this undertaking and so collectively is able to provide a blueprint for every phase of the renovation process. It also has access to the much-admired resources offered by the Università Iuav di Venezia.

3.h. Venice and opera

- i. **Venice** (and La Fenice in particular) is celebrated as one of the great homes of opera; but, as noted, there are very good reasons why La Fenice is unsuited to staging Baroque opera. Regrettably, *La Serenissima* has no other venue dedicated to, or indeed suited to, the hosting these works, which in turn has meant that the recent surge in the Baroque opera market has passed it by. This cannot be right. The position of Venice in the opera world requires that it is at the forefront of all innovation and development of this genre.
- ii. **Demand.** As is well known, business is about supply and demand. The level of demand in the Baroque opera market in recent years has seen immense growth both artistically and commercially. There is undoubtedly a substantial and increasing market for this product, often seen through the growth of festivals and one-off productions enticing audiences of knowledgeable, well-educated enthusiasts, often wealthy and always willing to travel great distances just to see authentically performed Baroque opera. Research undertaken has shown that these productions are consumed by sell-out houses across Europe, where the excitement and opportunity created at each and every venue is palpable.
- iii. **Supply.** As section 6. 'CURRENT MARKET FOR BAROQUE OPERA' explores, specific venues and festivals have emerged in recent years to service this demand, which provide operational models to follow. However, none of these is able to supply fully operational year-round Baroque opera. In all of Europe, there is no single example of a commercially active and fully functioning Baroque court- or public-opera theatre. In short, there is an artistic and commercial vacuum in supplying the current demand.

The aim is for Venice and the Teatro San Cassiano to fill this void and to become the centre of the emerging Baroque market and the primary and most prestigious source of its supply.

- iv. **Opera.** The reality, then, is that there is consequentially a huge opportunity to establish a working Baroque opera theatre in Venice which would have all the advantages of location and history by which to set the standard for Baroque opera production and to go on to dominate and lead its market. Moreover, the nature of the Baroque opera enthusiast is that once drawn to Venice they will undoubtedly then become aware of the lesser-known centres across Europe, and so add to and support their growth and aid their survival. This project is about partnerships and about the world of music coming together to share a passion.

4. VENEZIA

4.a. Commercial opportunities: Venice and tourism

- i. The commercial opportunities for Venice of a restored Teatro San Cassiano and the desire of this project to make a sympathetic contribution to the problems caused by 30 million tourists per year are outlined in section 2.h 'PROJECT OVERVIEW – Commercial opportunities: Venice and tourism'.
- ii. The fundamental belief is that these opportunities come in a form which will be good both for the financial and environmental considerations of Venice; not only will the commercial opportunities lead to increased commerce, but the type of patron the theatre will entice in turns offers Venice precisely the type of 'good' tourist it so desperately needs. To this end, while theatre revenues will naturally come primarily from ticket sales and commercial activities, the theatre would also seek to interact with Venice to share a variety of commercial opportunities. These would include:
 1. Special VIP ticket packages offering preferred access to the theatre with a privately serviced box, targeted accommodation, travel and a uniquely personalised experience.
 2. Hotel packages offering an evening of opera at the Teatro San Cassiano. One of Venice's problems is that too many of its tourists are day-trippers. Operas starting at 7.30pm in the evening will require an overnight stay. It thus attracts the 'right type' of tourist commercially and increases their time spent in the city.
 3. Similarly, Cruise ships staying overnight in Venice can now offer the opportunity to return *La Serenissima's* heyday and touch the very history which made Venice the jewel in Europe's crown. Of course, Cruise ships are a contentious subject, but while they are here, this offers a better return for Venice.
 4. Travel packages (such as the Orient Express) can offer opera at the theatre as the highlight of their experience on arrival in Venice. While the issue of the railway bridge is also contentious, it too remains a reality of today. The clientele of the Orient Express are 'good' tourists. It is also a good example of how the Teatro San Cassiano can add to the appeal of such commercial operations.
 5. Gondola packages allowing people to travel to and from the opera by gondola—just as was once the practice—can be added to the ticket package. It spreads the value of the theatre across the city.
 6. High-end Teatro San Cassiano merchandise, books, CDs, DVDs and memorabilia along the lines of La Fenice, The Royal Opera House and Shakespeare's Globe will boost trade not only at the theatre, but also in the surrounding San Polo district. New technologies should also be explored to ensure promotional activities are always at the cutting edge.

4.b. Rejuvenation of San Polo

- i. While San Polo attracts many tourists in the areas where it touches the Grand Canal and around the Rialto Bridge, the southern half of the parish of San Cassiano is a rather neglected, hidden part of Venice. Many of the opportunities identified above would allow direct fiscal growth in the area, which would have a significant impact on local employment opportunities in respect of:
 1. Direct employment at the Teatro San Cassiano both within the theatre and in respect of the infrastructure that will support it. Naturally, any theatre will require rehearsal facilities, storage and offices for its management and administration, and the collective servicing of all of the above. All will bring added employment, accommodation and prosperity to the district. See also 4.c. 'Models to follow' (below) for examples of how such investment impacts its locality with considerable benefit to all.
 2. As a museum attracting visitors during the day, the footfall will naturally impact positively on local cafés, bars and restaurants. It will also improve awareness of other great institutions in the San Polo area such as the Basilica di Santa Maria Gloriosa dei Frari where Claudio Monteverdi's barely acknowledged tomb stands today.
 3. Indirect business growth through industries supporting the theatre (see 8.b. 'Future synergies and opportunities').
 4. Indirect employment in the support and supply industries, which feed into the opera house and supporting infrastructure. The ideal would be to keep all facilities close at hand, and at the very least in Venice.
 5. Increased investment in the San Polo district.
 6. Hotels and niche providers of accommodation identifying the wider cultural interests of their patrons.
 7. Shops selling memorabilia relevant to the Teatro San Cassiano, but also of the great composers such as Monteverdi, Cavalli, Vivaldi and so on.
 8. Increased cultural tourism.
 9. A natural impact on bars, cafés and restaurants.

4.c. Models to follow: rejuvenation

i. Shakespeare's Globe

The building of the Globe on London's Bankside in 1997 was the catalyst for huge investment in infrastructure on the south side of the Thames. Together with the Tate Modern art gallery, both ventures have acted as key factors in drawing investment into what was once a neglected backwater. The process is well documented: the investment in culture draws people; thereafter, the moment people start to come into an area, they are followed by support services which naturally compliment their particular interest groups. While tourists want cheap and portable gifts to take home, Baroque enthusiasts want to absorb the culture, educate themselves, enjoy what the city has to offer, indulge in its delights be it a good meal, a good hotel or a local church. The Globe area is now host to a plethora of restaurants (including its own) and part of a beautifully transformed family friendly community where the quality of housing and the standard of living of its inhabitants has soared to make it one of the most stylish areas in London today.

Note also that despite the absence of an authentic Baroque opera house in Italy, The Globe theatre itself has since been replicated in Rome with the Silvano Toti Globe theatre a Villa Borghese (2003). Its success as a venue of 1,260 places over more than a decade offers a model of successful Italian entrepreneurship and a hunger in Italy for historic performances.

ii. Land Rover BAR (The America's Cup)

A completely different industry, but the same principle in terms of the rejuvenation of an area (albeit on a far larger scale), though note that it has adopted a private, non-charitable, company status. Land Rover BAR was influenced by the way in which the British motor racing industry completely transformed the region around the famous Silverstone racetrack from the 1990's, directly as a consequence of its reconstruction. It is now in the process of doing the same in Portsmouth and so is an ideal model to follow. A former naval stronghold, Portsmouth has been in decline for many years. On announcing the award of Government funding of £6.5 million for its proposal to build a new base, former British Prime Minister David Cameron commented: "Sir Ben Ainslie's project is truly fantastic news for Portsmouth and the Solent. It will not only build on Portsmouth's global reputation as a centre of marine and maritime excellence but will also deliver a real sporting and economic boost to the UK. It is a great example of our long-term plan – creating jobs as well as opportunities for young people to develop their skills through apprenticeships...This is an exciting and historic challenge and I hope the whole country can get behind Sir Ben's campaign."

The scale is naturally much smaller, but nonetheless there is no reason why the Teatro San Cassiano cannot replicate this process for Venice. Of course, the situation with regard opera and Venice is different, but the fundamental principle remains and the need for rehearsal facilities and an infrastructure to support the theatre is self-evident. Moreover, if—in the long-term—the focus goes beyond establishing an opera house and on to Venice becoming the centre of Baroque opera worldwide, then even a brief view of 8.b. ‘Future synergies and opportunities’ will show the potential for its support and supply industries. These have the potential to create wealth and employment for Venetians beyond mere tourism and have the capacity to reach out to service theatres and production companies worldwide. Such models are clearly transferable to Venice, where its location serves as the perfect environment to an industry, which clearly offers synergy to the city’s culture and heritage.

iii. Festival Verdi, Busseto

The small city of Busseto in the Po Valley hardly bears comparison to Venice, but the effect of the growth of its annual Verdi Festival does provide a model of how to build cultural gain for the wider community around a music festival. As such, it has resonance for this project; not least, as many such festivals occur all over Italy, and all serve to boost local trade. The public, of course, come to see and to hear Verdi’s operas (which are shared out over three theatres: the Teatro Giuseppe Verdi in Busseto, the Teatro Regio and Teatro Farnese, both in Parma). While this naturally draws music tourists, the Comune di Busseto has acted with great insight to incorporate the entire community into the process. Today, if one visits the festival’s website, the home page is dominated, not merely by Verdi but by the produce and culture on offer in and around the city. Under the principal headline **“BUSSETO. TERRA DI VERDI”** (Busseto. Land of Verdi) one can see five windows into local industries, which are being given the opportunity to prosper. The windows are:

- **Arte e cultura** places and activities of interest in Busseto and the surrounding area, which complement the events of the festival.
- **Ambiente e natura** tourist activities in the wider Po valley.
- **Enogastronomia** presenting local products and their producers, museums and even traditional recipes.
- **Eventi** booking for the festival itself.
- **Ospitalità** booking for local hotels and restaurants.

5. HISTORIC OVERVIEW

5.a. Timeline of 17th-century Venetian opera houses (and their feasibility for restoration)



5.b. Viable theatre options

- i. The analysis of seventeenth-century Venetian opera theatres reveals that there are technically three viable options for consideration, if required. These are:

- **Reconstruct an original theatre:** Teatro San Cassiano, or possibly the Teatro San Giovanni e Paolo.
- **Restore an existing theatre:** Teatro Goldoni, or Teatro Malibran.
- **A new theatre on a new site:** Teatro Nuovo (conceivably a Teatro Monteverdi, Cavalli, Vivaldi, or Teatro di Venezia etc.).

- ii. Be it fate, destiny or simply circumstances of both time and feasibility, the option to reconstruct not just any of the original theatres, but specifically the one which first gave opera to the Venetian public makes the Teatro San Cassiano the clearly preferred option for this project. Quite simply, it was the first public opera house and it appears to be the most straightforward option to rebuild today.

iii. Teatro San Cassiano

Remarkably, the exact footprint of the original theatre has survived unaltered through to the current day. There has been no new building work and it seems that the land has been kept as a garden since the theatre was demolished under Napoleon in 1812. While the project remains wholly reliant on obtaining the permission and agreement of the present owners—before feasibility studies will then be required to test the viability of rebuilding the theatre, and of course ensure the correct planning procedures are followed and approved—the site nonetheless remains seemingly intact and able to support the reconstruction of the theatre: “com’era, dov’era”.

- iv. At least in principle, there is every opportunity to rebuild the Teatro San Cassiano precisely on its original site, on its exact footprint, and thereby to its exact proportions, which in turn offer optimum conditions to recreate the right acoustics, environment and ambience of the original theatre. This clearly adds to its commercial and marketing value as Venice’s first public opera house. It is *La Serenissima’s* Globe.
- v. There are no extant plans of the original theatre’s design, but the 1762 plans do exist and give full and clear indications either for a full reconstruction in their own right or in terms of working back to 1637. Whether the decision is taken ultimately to recreate a seventeenth-century version of the theatre or to accept these later plans as the basis of the rebuild is again a subject for later scrutiny and debate.
- vi. Finally, note also that the **Teatro SS Giovanni e Paolo** should not yet be discounted from this process. While the original theatre has disappeared under new buildings, possible venues near to the original location might yet offer a viable option to rebuild the theatre should the preferred option fail.

vii. **Teatro Goldoni and Teatro Malibran**

These rightly remain two of Venice's most celebrated and active theatres today, but neither has its original Baroque stage machinery or scene-sets, and today each has a different primary focus.

1. The **Teatro Goldoni** (formerly Teatro San Luca and Teatro Vendramin di San Salvatore) now serves as Venice's home playhouse for stage and theatre. It is not the original theatre and was enlarged and modernised in the 1970s, not for the purpose of giving opera, but for the production of comedies and plays.
2. The **Teatro Malibran** (formerly Teatro San Giovanni Grisostomo) operates as a concert theatre today. While it retains its original façade, it was redeveloped in the nineteenth-century and after the fire at La Fenice in 1996, again increasing its size. While the theatre recreates some of the original Baroque aesthetic, its stage is essentially that of a modern symphonic venue. It hosts occasional—less commercial—opera in collaboration with La Fenice.

viii. Consequently, while both retain their original location and some décor, the reality is that their usage has changed and developed over the years to suit the needs of their current output and that as such they are presently unsuited to and incapable of staging Baroque opera in terms of the type of historically informed setting this project seeks to restore. Both would need major refits as neither offer the type of small intimate theatre needed to justify the project from a musical perspective. Their modern-day capacities of 800 and 900 respectively are notably larger than the c. 475 that the Teatro San Cassiano might expect to host, and therein the issue and need for a small Venetian theatre weighs heavily against them. Moreover, the view taken in this report is that if the primary objective can be secured, then both theatres are best left to continue the marvellous work they do in driving Venetian theatre and concert performances respectively.

ix. This noted, however, one should not by any means discount the potential for a feasibility study into the viability of acquiring one of these theatres and undertaking the specialist internal redevelopment necessary to restore one of them to its original condition. Both theatres thus remain a viable consideration should the primary objective of this report prove unsuccessful.

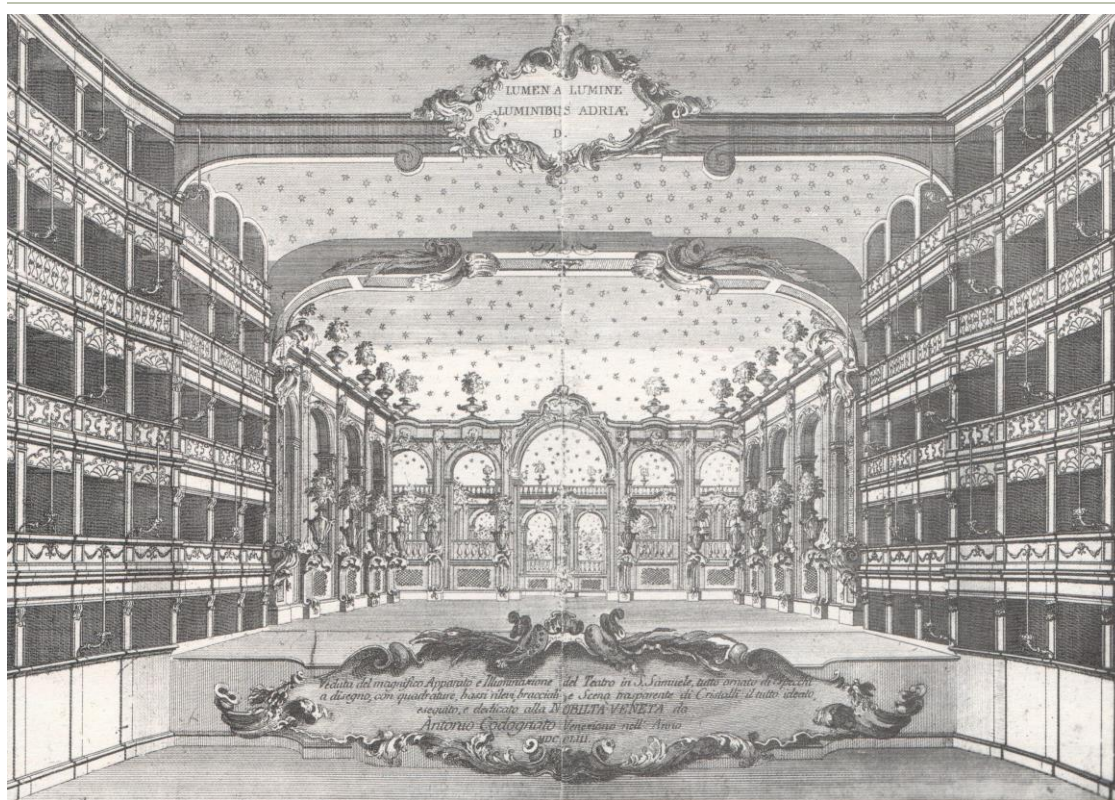
x. **Build a new theatre on a new site: a 'Teatro Nuovo'**
(conceivably named **Teatro Monteverdi, Cavalli, Vivaldi or Teatro di Venezia**)

This would be an entirely new site and theatre but in Venice and adopting the full Baroque model. There are options around the city, which offer sufficient space and arguably better infrastructure, should the preferred option not prove to be deliverable. Ultimately, if all proposals were rejected, then reluctantly consideration will be given to another city, as above all other needs this theatre must be built.

6. CURRENT MARKET FOR BAROQUE OPERA

6.a. No comparable Italian Baroque theatre

- i. It is estimated that there are c. 3,000 historic theatres throughout Europe. Of these, the comparative analysis undertaken has revealed that only a handful of the Baroque court-opera houses still have original or restored stage machinery and scene-sets, of which only three are able to stage opera and then only for literally a few days per year (see section 6.b., below). **None of these theatres is in Italy.**



The Teatro San Samuele, by Antonio Codognato (1753); held at Venice, Correr.

From a commercial perspective, there is quite simply no viable, fully functional Baroque public-opera theatre with working scene-sets and stage machinery anywhere in Venice, Italy, Europe or the World.⁷

- ii. In Venice, the public Teatro Goldoni and Teatro Malibran do not fulfil these criteria having been developed for modern-day use. They are not suitable for staging Baroque opera in the manner targeted by this project.

⁷ For the sake of completeness, it should be noted that, since 1996, there has been an on-going project to build the Constellation Center in Cambridge, Massachusetts (USA) as a 'state of the arts' complex with five different performance venues under one roof. The plans include a modern opera theatre inspired directly by the private court-theatres of the Baroque era. It will be equipped with newly developed hi-tech stage machinery system seeking new capabilities designed to improve on the historical model. It is a marvellous project and it is hoped a partnership between the ventures can be developed in time.

- iii. Elsewhere in Italy, while there is a near endless list of beautiful historic theatres dating from the eighteenth century, extant theatres from the seventeenth century are rare. Probably the best known of these earlier theatres is the Teatro della Pergola in Florence (built in 1656), though its stage machinery and scene-sets no longer exist. There is, however, the Teatro Caio Melisso in Spoleto (originally built in 1676, but restored in 2012 with an award of €1 million from the Fondazione Carla Fendi); this is a provincial theatre mainly open for the annual 'Festival di Spoleto' and in 2016 served only to host public lectures and debates.

For the avoidance of doubt, there is no single example of a surviving commercially active authentic working Baroque court- or public-opera theatre anywhere in Italy.

- iv. This applies equally to the eighteenth century where well-known small to medium size theatres extant today include (but are not limited to):
1. Teatro Argentina, Rome (1732)
 2. Teatro Carignano, Turin (1752)
 3. Teatro Comunale Politeama, S. Giovanni in Persiceto (1757)
 4. Teatro di Villa Aldrovandi Mazzacorati, Bologna (1763)
 5. Teatro Comunale, Bologna (also 1763)
 6. Teatro Bibiena, Mantua (1769)
 7. Teatro Comunale Masini, Faenza (1788).⁸
- v. Critically, none of the above is able to stage Baroque opera using authentic stage machinery and scene-sets; note also, that as identified at the outset, the great Italian public theatres such as Teatro di San Carlo in Naples, Teatro la Scala in Milan and Gran Teatro La Fenice are not considered here as they are simply too large to perform Baroque opera as this project sets out to achieve.⁹

⁸ Of course, it is noted that the list of Italian theatres is almost endless and that lesser known relatively inactive theatres which could not support this project or bear reasonable comparison may yet have eluded the extensive research undertaken.

⁹ This is not to deny that excellent productions of Baroque opera are possible in the larger theatres. For example, the Teatro di San Carlo in Naples staged a historically informed performance of Leonardo Vinci's *La Partenope* (2009) with original hand gestures and period costumes, though inescapably with modern scene-sets. It is simply that the orchestra must ultimately be enlarged and the performance style adapted to fill such a large theatre, and therein lies the problem.

vi. Renaissance theatres

Again, for the avoidance of doubt, the three earliest Italian theatres extant today have also been visited as part of the research for this project. They are:

1. Teatro Olimpico, Vicenza (1580)
2. Teatro all'Antica, Sabbioneta (1588)
3. Teatro Farnese, Parma (1618).

None is commercially operational, other than occasional performances. The Teatro Olimpico and Teatro all'Antica both have the original fixed perspective scene-sets in the style of their era and so precede the Venetian theatres this project seeks to restore. The Teatro Farnese no longer has its original stage machinery and scene-sets. While technically of the Baroque era, its deep U shape extending into the audience is reflective more of the renaissance era than the type of Baroque theatre being considered here.

- vii. In the rest of Europe, there are no known public-opera houses: only the private court-theatres remain.

Conclusion

The restored theatre would be the only operative Baroque public-opera house in Venice, Italy and the World. It would have a guaranteed monopoly of its market worldwide. Better still, its iconic and historical status, located in the very heart of opera's public birthplace, together with access to a footfall of 30 million tourists per year would offer the perfect alignment of all the conditions needed to deliver success. It will be unquestionably unique both as a theatre and in the type of opera it offers its public.

6.b. Surviving European 18th-century Baroque private court-theatres

i. While there are no active public-theatres extant in Europe today, and no working theatres (private or public) from the seventeenth century, there remain a handful of surviving royal court-theatres from the eighteenth century. Of these, only three have working stage machinery and scene-sets (Confidencen, Drottningholms and Zámecké divadlo). All three are limited in the number of productions they can stage in a year. None of these is evidently able to operate as on-going year round commercial enterprise. The surviving theatres are:

1. Ekshof-Theater, Schloss Friedenstein, Gotha (built 1681, rebuilt 1775)
2. Markgräfliches (Margraval) Opernhaus, Bayreuth (1748)
3. Schlosstheater, Schwetzingen (1752)
4. Confidencen, Ulriksdals Slottsteater, Solna (1753)
5. Drottningholms Slottsteater, Drottningholm (1766)
6. Zámecké divadlo (Castle theatre), Český Krumlov (1766).



Stage machinery underneath the stage at the Castle theatre (Zámecké divadlo), Český Krumlov, Czech Republic.

ii. It is in this light that research to date has focused on what appear to be two of the most active examples of fully working theatres: at Drottningholm and at Český Krumlov. Both theatres are ideally proportioned for Baroque music, neither being too small to restrict artistic or commercial activity, nor too large to threaten the Baroque acoustic. Indeed, their wooden inner structures make for excellent acoustics. The difficulty, however, is that as with all theatres of this era their age prohibits sufficient regular commercial use. This problem seemingly applies even to the Markgräfliches Opernhaus, which is one of Europe's most famous court-theatres and which is currently under renovation having been added to the UNESCO World Heritage list in 2012. Its report to UNESCO confirms that "a key decision has been to terminate winter operation of the theatre and reduce activities in the theatre". It also has no plans to stage opera using authentic stage machinery.

- iii. Thus, at the time of this report, while these court-theatres are notably celebrated restoration projects, they nonetheless remain unable to produce regular opera on a viable basis. None is able to offer a commercially competitive output beyond annual festivals, which because of the age of the scene-sets and stage machinery are limited to only a handful of performances per year. As such, they are not viable for full commercial activity. Other theatres, such as the Schlosstheater (Ludwigsburg, 1758) and the Gripsholms slott (Mariefred, 1781), now survive as museums only.
- iv. This noted, the performances witnessed at Drottningholm and especially Český Krumlov—which utilises authentic scene-sets and employs Baroque hand gestures in its perfectly authentic productions—are nothing less than magical. It is no surprise, therefore, that the festivals offered by all of the private court-theatres invariably perform to sell-out audiences of enthusiastic and knowledgeable patrons.
- v. The Company would like to express its immense appreciation of the kind collaboration given by Maestro Ondřej Macek (*Baroque Ensemble Hof-Musici* at the Castle theatre, Český Krumlov). Maestro Macek specialises in researching and staging historically informed performances of previously lost operas down to the detail of costume, vocalisation and hand gestures. His work is an inspiration and is a perfect example of what this project might achieve through musicology and music working in partnership.

7. FINANCIAL INDICATORS

7.a. Theatre capacities, pricing and performance revenues

	Capacity	Per Performance		
		Ticket Price Range £/€	Average Ticket Price £/€	Yield on Full Capacity £/€
Fondazione Teatro La Fenice *				
Adjusted estimated computation for Teatro La Fenice and Teatro Malibran	1,000	€15-240	c. €61	€61,000
Teatro La Fenice	1,000			
<i>La Traviata</i> Full house	1,000	€15-230	€122	€122,000
<i>La Traviata</i> Top 8 ticket price tiers	594	€110-230	€185	€109,890
<i>La Traviata</i> Top 3 ticket price tiers	401	€182-230	€205	€83,163
Teatro Malibran	900			
<i>Cefalo e Procri</i>	778	€15-110	€82	€63,861
Teatro Goldoni	800	€8-30	€22	€17,600
Opéra Royal Versailles	712	€100-495	€150	€106,800
Shakespeare's Globe	1,400	£5-45	£30	£42,000
Sam Wanamaker Playhouse	340	£10-105	£40	£13,600
Glyndebourne	1,242	£30-250	£178	£221,076
Teatro San Cassiano: projected	475	€25-250	€125	€59,375

Given the need for discretion, all data taken from public sources: Annual Reports for FY15 and theatre websites.

* The Annual Report of the **Fondazione Teatro La Fenice di Venezia** declares Box Office receipts of €8.6 million for both the **Gran Teatro La Fenice** and the **Teatro Malibran** as one single combined revenue stream, which includes all forms of production. It does not distinguish between the individual receipts of opera, symphonic works, chamber concerts and other events in its analysis. From the perspective of this document, it makes any meaningful analysis of an average ticket price for opera difficult as the true figures lie hidden, although the report does confirm ticket sales of 90% and that the 10% unsold tickets are primarily for the cheap restricted view seats at €15. This essentially confirms 100% sales of its higher priced tickets. The pricing structure at La Fenice also varies for a first night and sometimes between weekend and mid-week productions. More in-depth analysis will follow, but in order to give a better indication of pricing and performance revenues from opera alone at La Fenice, it would appear more prudent to select a standard popular opera, but based on its reduced mid-week prices. Accordingly, the above cited average ticket prices and total yield on full capacity have been extracted from a mid-week production of *La Traviata*. Additionally, the average prices for the top eight ticket price levels are also given and thereafter those of the best three categories. Both groups tend to achieve 100% sales. This removes the discounted €15 tickets from the data, which from the perspective of the Teatro San Cassiano would otherwise distort the analysis, given that it will be a niche theatre offering high worth productions with a limited number of seats on sale. For the Teatro Malibran, the figures cited are from Krenek's *Cefalo e Procri* (1934). Finally, it is important to note that when reductions for other less known operas or operettas are included for the Foundation as a whole, the average ticket prices falls to c.€61 per ticket, though probably this too would have little or no bearing on the Teatro San Cassiano.

7.b. Theatre turnovers and revenue streams

	Turnover as per Annual Reports FY15						
	% of Income from Sales	Total €/£ m	Sales		Funding		Other €/£ m
			Box Office €/£ m	Commercial €/£ m	State / NGO €/£ m	Private / Public Funding €/£ m	
Fondazione Teatro La Fenice	25%	€33.8	€8.6	€1.0	€15.7	€7.5	€1.0
The Annual Report considers the Teatro La Fenice and the Teatro Malibran as one combined theatre		100%	25%	3%	46%	22%	3%
Teatro Goldoni	38%	€2.6	€1.0	€0.5	€1.0	€0.0	€0.1
Accounts are for three theatres, so except for Box Office, income equals 1/3 share		100%	38%	19%	38%	0%	4%
Opéra Royal Versailles	Annual Report is for entire Château de Versailles with no specific data on the Opéra Royal						
Shakespeare's Globe	92%	£23.0	£12.9	£8.2	£0.0	£1.8	£0.1
		100%	56%	36%	0%	8%	0%
Sam Wanamaker Playhouse	The Sam Wanamaker Playhouse is included in the accounts for Shakespeare's Globe						
Glyndebourne	92%	£26.3	£16.6	£7.6	£0.0	£0.0	£2.1
		100%	63%	29%	0%	0%	8%

7.c. Models to follow: operation¹⁰

i. **Gran Teatro La Fenice, Teatro Goldoni and Teatro Malibran**

These Venetian theatres provide perfect models in terms of operating in Venice, their performance, and their impact on the city. The aim is very much to build constructive relationships with the very people who know Venice best. The benefit to this project of future collaboration is self-evident and hugely desirable.

The theatres also offer financial indicators as to price structures, earning potential and performance targets. This noted, it would be misleading to read too much into the figures that follow, both here and through the analysis of Château de Versailles Spectacles (ii.), Shakespeare's Globe (iii.) and Glyndebourne (iv.). Due to the need for discretion up to this point, the variation in data made available in the public domain by the different theatres is simply too limited and incompatible to allow robust comparisons or meaningful analysis. This will come in due course, but for present purposes the following does at least give some indication of current performance and future potential.

The **Gran Teatro La Fenice** attracts opera fans from around the world and has a range of ticket prices within its 1,000 capacity of €15-€240, which for the example of *La Traviata* on a mid-week performance (as quoted in 7.a.) can secure ticket sales of €122,000 per performance. This equates to an average ticket price of €122. However, this figure is distorted by the sizeable numbers of restricted-view tickets starting at €15. It is, therefore, more insightful to note that the top eight categories of tickets for the main auditorium attract an average price of €185 while the best three price levels average at €215.

The **Teatro Malibran** has a capacity of 900 (778 for opera) and when it offers its smaller less commercial operas ticket prices vary from €15-€110, again following the same policy as La Fenice in terms of cheaper restricted-view tickets.

The **Fondazione La Fenice's** Annual Report declares both the **Teatro La Fenice** and the **Teatro Malibran** as one combined theatre. Thus for FY15, the combined turnover of both theatres totalled €33.8 million, of which €15.6 million came from the state, €5.5 million from private and public donations and €8.6 million from ticket sales. As is common in opera and the arts, this income was invested back into its productions, administration and management. A total of 140,921 spectators attended all productions securing ticket sales of 90% of capacity (the remaining 10% being attributed mainly to the restricted-view tickets). The Annual Report notes the value of tourists and their desire to see opera while in Venice.

¹⁰ For the aforementioned reasons of respecting the privacy of the owners of the land at the Teatro San Cassiano, no direct contact has been made with any of the theatres listed in section 7.c., though all have been visited and researched discretely.

The **Teatro Goldoni** has a capacity of 800 seats. Tickets for its plays and comedies are far more economical than opera at €8-€30. By contrast, the theatre is run by the Teatro Stabile del Veneto, whose accounts consolidate three separate theatres. As a solitary figure is given for all three theatres, it is impossible to reflect accurately the share of public funding; however, the Annual Report does note that direct income from ticket sales at the Teatro Goldoni total €1 million with expenditure at €1.4 million. If we take the average yield per ticket as, say, €22 then this suggests in excess of 45,000 spectators per year.

ii. The Opéra Royal and the Château de Versailles Spectacles

The Opéra Royal uses the original theatre (renovated in 2009), but presents the action at the front of its stage as the original machinery and scene-sets no longer exist. As such, and with respect to the wonderful productions given, the theatre acts as a location to enhance the public's experience, rather than being actively engaged in the staging and performance of the opera.

The management of music production (culture and art) at Versailles is the perfect example of how an historic establishment should adapt to the modern world, to maximise and to celebrate its assets and history, but yet keep its allure and protect its heritage.

Its potential as a template for what might be achieved in Venice is all too apparent. Its mission statement is to continue the legacy of Louis XIV, from his music fountains spectacles through to the staging opera at the Opéra Royal (built under Louis XVI in 1770). It does this through the delicate alternating of performances from each of its nine different venues at the famed château (including the Chapelle Royale, the Galerie des Glaces, the Petit Théâtre de la Reine, and the extraordinarily beautiful Opéra Royal). In this way, the palace functions as one single, fully operational and active complex while protecting each of its individually fragile environments. In capturing the legacy of Louis XIV, Versailles becomes an iconic venue (as would the Teatro San Cassiano) able to demand and to attract the very best musicians in the world and although it has no need of an in-house orchestra—as might the Teatro San Cassiano—it triumphantly stages commercially successful and artistically unsurpassable Baroque performances.

Versailles is a model of how to pay homage to a glorious history by celebrating its intellectual inheritance in a way which is relevant to the modern day and in a form that supports its locality.

Two points especially justify further analysis:

1. The Opéra Royal theatre

The theatre is part of nine venues, which in turn are part of the wider Établissement public du château de Versailles. As such, the data available in its Annual Report FY15 does not extend to the theatre's individual financial performance, other than confirming 74,000 people attended all nine venues ('spectacles'). Instead, this report has had to rely on the theatre's webpage where it records tariffs for its 712 capacity ranging through €100, €150, €200, €295 and up to €495, which normally include a programme and a small glass of champagne. The audience make up is international, indicating that its patrons have not only been willing to pay the ticket price, but that they have also invested in travel and

hotel plans solely to witness the very best artists performing Baroque opera in a very special environment. Again, the potential for Venice is evident. The Petit Théâtre de la Reine in the Petit Trianon is also worthy of mention because although its capacity of 100 spectators limits its commercial value, Versailles' invocation of Marie Antoinette's reduced opera soirées not only sell for €348 each, they also nurture the fascination of the past to create something vibrant today. The theatre's intimate setting and small working scene-sets entice the 'guests' into a sense of history which must surely feed into its larger more profitable productions.

2. Financial implications for the Teatro San Cassiano

The vision of the Château de Versailles Spectacles is everything that needs to be invoked at the Teatro San Cassiano. This is true both in terms of its unbridled celebration of grandeur and spectacle, but also in its ticket pricing policy, which sets a high price range in acknowledgement of the quality of production and the unique experience on offer. Indeed, the Opéra Royal theatre (in comparison to La Fenice) benefits from a smaller theatre offering excellent viewing positions and without the political pressure for low cost ticketing schemes. This means it can offer more seats as a percentage of its theatre at relatively higher prices than La Fenice. Consequently, the yield per ticket price appears to be relatively higher. The same conditions should equally apply at the Teatro San Cassiano.

If, then, the costliest seats are ignored, the average ticket price at Opéra Royal is broadly €150, equating to total sales of c. €107,000. This average ticket price sits comfortably within the equivalent range at La Fenice. On this basis, it would not be unreasonable to assume a lower average price of €125 for the Teatro San Cassiano. If this is then applied over, say, 450 tickets (at 95% of the estimated 475 capacity), then the nightly turnover from ticket-sales alone totals €56,000. If, one presumes a prudent 50 performances in the first year, then there is a clear potential to match the attendance volume for the Teatro Goldoni and yield annual ticket sales of €2.8 million (or €5.6 million on 100 performances). This is before obvious opportunities for commercial sales and funding add-ons, and before consideration is given to smaller concerts of Baroque music only. The figures are of course crude and purely tentative, but nonetheless they do serve for the purposes of introduction and illustration. Even so, at this stage, the total turnover achievable is not the issue and sums fluctuating down to €1 million per annum do not impact on the project once the aforementioned additional revenue streams are factored in. The point is illustrated by the Teatro Goldoni, which is able to maintain balanced accounts on annual ticket sales of this sum. Comparison now to the annual turnover from the Shakespeare's Globe of €28 million (see below) can only validate that this is not an excessive assumption and that there remains plenty of opportunity for growth.

A footnote to the above computations concerns the issue (to be considered at the appropriate time) of whether the Pepiano (Platea / orchestra stalls) was seated or, like Shakespeare's Globe today, allowed for standing. The decision taken will affect the type of model the theatre ultimately presents to its public; however, in financial terms, while the above calculations are on the basis of seating, they should not vary drastically if prices are adjusted down for standing given that they will in turn be compensated by the consequent increase in capacity.

iii. Shakespeare's Globe and the Sam Wanamaker Playhouse

Originally the idea of the American actor Sam Wanamaker dating from a visit to London in 1949, the Company was launched in 1970 to restore an authentic Shakespearian theatre to London and therein to stage and study historically informed performances of Shakespeare's plays.

The Globe thus provides the perfect model of just what could be achieved if an equivalent Baroque theatre was re-established in Venice.

A closer look at each theatre is warranted.

1. Shakespeare's Globe

Rebuilt in 1997, the Globe was restored near its original site (but not on it) and had no extant detailed drawings or plans on which to base its designs for its restoration; and yet these facts have had no impact of its integrity or validation as an authentic Elizabethan theatre.

The authenticity comes from the intellectual sincerity, not the technicality of the architect's drawings now lost in time.

The theatre's own website sets out how it dealt with the lack of plans to recreate the theatre: "Other than concessions to comply with modern-day fire regulations such as additional exits, illuminated signage, fire retardant materials and some modern backstage machinery, the Globe is as accurate a reconstruction of the 1599 Globe as was possible with the available evidence. The reconstruction is as faithful to the original as modern scholarship and traditional craftsmanship can make it, but for the time being this Globe is—and is likely to remain—neither more nor less than the 'best guess' at Shakespeare's theatre."

What is clear is that the public has accepted and respected the theatre and (where necessary) the academic hypotheses drawn in their entirety. There is no hint or objection to the contrary, only wonder at what has been achieved. It is as much admired as had the original survived through the centuries. Perhaps this is because people are grateful for and value the effort made in its restoration.

The considered view appears to be that if the sincerity in the research is right, then the building itself will naturally fit into, and be as one with, its environment, its neighbourhood and its intended function.

Moreover, this entire project unequivocally owes its existence to the Globe and to Sam Wanamaker's extraordinary vision. It was when seeing an authentic performance of *Julius Caesar* at the Globe in 1999 that Paul Atkin realised the

potential and absolute necessity for opera and Venice to have their own Globe, both in the sense that each deserved to have a living monument in which to celebrate and explore their shared history, but also to provide the perfect staging for Baroque opera to explore and develop the artistic value of historically informed performances.

Both the Globe and the Sam Wanamaker Playhouse offer themselves as perfect examples of how such performances in an authentic theatre can transform these works—and their public's experience of them—to unimaginable levels. They also provide excellent models of commercial enterprise and sustainability from which the Company can learn.

For FY15, the Globe's Annual Report totals spectator numbers in the theatre at 356,000 and in the new Sam Wanamaker Playhouse at 84,000. Its critical success continues with no less than ten nominated Olivier awards in a single year. The combined turnover in FY15 was £23 million (€28 million), of which 92% came from ticket sales and commercial enterprises (ignoring private funding). The fact it exists without state or NGO funding is further testimony that its cultural achievements have also delivered financial success. Ticket prices for the Globe theatre range from 700 standing places at £5 (€6) and a further 700 seats from £20-£45 (€24-€54). **It offers the perfect operating model for this project.**

2. The Sam Wanamaker Playhouse

Erected inside the grounds of the Globe in 2014, it is a purpose built reconstruction of a Jacobean indoor theatre, such as originally existed in Blackfriars on the north side of the Thames. In reality, it is based on a post-Shakespearian design by Inigo Jones, but again the integrity of the project means that the theatre wholly succeeds in its goal of recreating an authentic performance space which allows an unprecedented experience for its public. The playhouse stage is designed for plays, not opera, and so is fixed with no ability to change scene-sets. Nonetheless, it is an excellent setting for chamber music concerts and Baroque opera performances. Ticket prices for opera at the 340 capacity Playhouse range from limited standing places at £10 (€12) to seats from £26-£105 (€31-€126). The operas are given in partnership with the Royal Opera House, which under its Director of Opera (Kasper Holten) and Music Director (Antonio Pappano) introduced a policy in 2014 of no longer staging Baroque opera at Covent Garden. Instead, it has looked to the more suitable smaller arenas such as the Sam Wanamaker Playhouse and Wilton's Music Hall. It has been an inspired and commercially successful decision, both in terms of controlling costs of production and making the genre financially viable, but also in delivering outstanding performances of Baroque opera, not least Francesco Cavalli's *L'Ormindo* which premiered at the original Teatro San Cassiano in 1644. As wonderful as the performances were, the stark reality is that Venice should also be leading the celebration of its own great works in its own theatre.

iv. Glyndebourne

The brainchild of John Christie, Glyndebourne was founded in 1934 and has since built a reputation for presenting opera of the highest quality, commissioning new work, developing new talent and for reaching new audiences. It too followed the vision of one man and represents the very height of what can be achieved in opera. It has developed a specialist niche market leading to its established practice of formal evening dress and extended intervals to allow picnics in its gardens. It combines brilliantly its targeted high-end market with an open, welcoming approach to opera and is in every way the perfect model of a visionary opera company. In 1994, it completed the successful building of an entirely new contemporary auditorium to service the ever-increasing demand for its productions. It was completed at a cost of £34 million (then €51 million), 90 per cent of which was raised through donations. For FY15, its Annual Report revealed turnover of £26.3 million (€39.5 million) of which £16.6 million (€24.9 million) was taken at the box office, £7.6 million (€11.4 million) through its own fundraising and membership scheme and £2.1 million (€3.2 million) from other commercial enterprises. Like Shakespeare's Globe, Glyndebourne is entirely self-sufficient and receives no NGO funding. Its yield on ticket sales is also impressive. For FY15, its 79 performances totalled c. £221,000 (€265,000) per evening at an average ticket price of c. £178 (€214). Its financial success in maximising its targeted market delivers the highest yield of all the theatres surveyed, and would appear to be linked directly to the fact that it delivers opera of the very best quality to a targeted niche high-end market. Again, similarities to the Teatro San Cassiano and the opportunities this represents for its success are self-evident.

8. STRATEGY AND GROWTH OPPORTUNITIES

8.a. Re-establishing Venice as the home of Baroque opera

- i. The aim, then, is simple enough: to rebuild, restore and return the Teatro San Cassiano to Venice, and to celebrate it as the home and birthplace of Baroque opera through its active production of historically informed performances thereof, staged with fully authentic stage machinery and scene-sets. The reality of course is far more complex. Given the many practical issues that one needs to consider when building in Venice, it might even be considered an impossible project. Yet, it is after all just the rather modest issue of building a very small theatre and there are plenty of examples to prove that it can be done. Above all, Venice is the impossible city and so it is thus very much in the city's tradition and the character of Venetians to make seemingly unimaginable projects work. Moreover, Venice owes it to itself to build the theatre and to invite the world to celebrate its extraordinary contribution to opera. Therein, the Teatro San Cassiano has the potential:
 1. To become renowned as the foremost centre of excellence in the staging of Baroque opera worldwide.
 2. To be the home of a unique collaboration between musicological research and music performance into the staging of Baroque opera over a repertoire of both past masters and previously forgotten gems.
 3. To be at the forefront both artistically and commercially of the growing and expanding Baroque opera market worldwide. This should include the expansion into live broadcasts and music recording.

8.b. Future synergies and opportunities

- i. To become a unique venue for Baroque chamber concerts, dance and semi-staged dramatic works attracting the world's best artists, singers and musicians.
- ii. To develop opportunities for the live streaming of Baroque opera around the world and online. The main opera houses have shown the potential to broadcast performances and then to sell merchandise to enhance further revenues, but the Baroque opera market is currently overlooked. The Royal Opera House's FY15 Annual Report reported that 21% or £21 million (€25.2 million) of its turnover of £128.2 million (€153.8 million) came from commercial activities. The Teatro San Cassiano would have a monopoly on its genre and every opportunity to do the same, albeit on a smaller scale. It should also be noted that Shakespeare's Globe has recently introduced its own 'Globe Player' to develop its online capacity.
- iii. To develop world touring companies to take the product beyond Venice. This has proven very lucrative for Shakespeare's Globe and is being tested at Drottningholm. A successful structure would increase yield per evening pro rata to the number of companies touring worldwide under the theatre's name.
- iv. To develop a recording subsidiary of the theatre both as a building of acoustic excellence and also for the theatre's own company and record label to serve the ever-growing market for DVD, CD and downloads of the theatre's output and future technological advances.

8.c. Education and music therapy

- i. The Company's commitment to education and music therapy are the two cornerstones on which its interaction with Venice and the wider world will aim to create a legacy for future generations.
- ii. The theatre will function as a public museum during non-performance times and will promote, maintain, improve and advance education programmes for children in respect of the history, development, staging and performance of Venetian and Italian Baroque opera. It will also instigate an out-reach partnership with local schools to bring children into the theatre and to engage and interact with all aspects of opera performance and production. The Teatro San Cassiano was famously the first theatre to introduce opera to a wider public. The educational arm of the theatre will continue this work in a modern twenty-first century context by introducing opera to as wide a community as possible. Opera is and should always be accessible for all.
- iii. Music therapy has been proven to aid a variety of healthcare and educational needs. It offers ideal synergies with opera by which the Company can advance public awareness of its benefits through initiating a programme of music therapy services—related where possible to opera—that can improve and help the lives of Venetians and play an intrinsic role in the well-being of its local community. Both education and music therapy schemes can be extended out to a wider access in due course.

9. PROJECT INFORMATION

9.a. The Company

- i. The restoration of a Venetian Baroque opera theatre is the vision of Dr Paul Atkin, who intends to be the Company's first CEO. Paul is a founder, an entrepreneur and a musicologist. He is English and professionally fluent in Italian. He has 30 years' experience in business, working predominantly in the finance industry where he has specialised in the SME (small to medium enterprises) market. His training was in audit before entering the commercial sector as an accountant when he founded his first practice in 1986. In business, his focus in recent years has been fusing new technology with a traditional customer care ethos to deliver the best possible product to his clients. In 2004, Paul founded Brian Alfred (tax rebate specialists) having foreseen a gap in the market for delivering fast, low-cost tax rebates to sub-contractors working in the UK construction industry. The company grew to become the UK's leading provider in this sector with an unsurpassed reputation for client care and tax compliance. Its success and growth led to Paul selling the company in December 2014. The sale was designed solely to enable him to dedicate himself to this project. While building his business, Paul also completed his doctorate 'Opera Production in Late Seventeenth-Century Modena'. His knowledge of both business and music makes him exceptionally suited to understanding the differing and sometimes conflicting demands of such a project.
 
- ii. Paul first had the idea for this project in 1999 when watching a production of *Julius Caesar* at Shakespeare's Globe. The clarity of the play was so enhanced by Mark Rylance's authentic Renaissance—as opposed Roman—setting that Paul saw immediately what could be achieved if Venice were to build its own Globe theatre equivalent where historically informed performances of Baroque opera could be truly explored. Paul has quietly pursued this venture since then waiting until now for the right opportunity and circumstances to come together.
- iii. Once the proposal for the theatre has been announced, Paul will finally be able to incorporate the Company and invite appointments to an international Board of Directors.

9.b. Operation

- i. As much as this will be an authentic Baroque opera theatre, every aspect of its management, planning and operation must be unerringly modern in its execution. The theatre itself must be a beacon of modern enterprise, values and awareness.
- ii. The theatre should look to maximise modern advancements and technology to improve the patrons' experience, enjoyment and understanding of the performance without undermining the period aspect of the theatre and of the opera. This might include improved seating compared to the Baroque era or the use of discreet personal surtitles in a wide variety of translations, and so on.
- iii. The actual practical operation of the theatre, however, is primarily a subject for another day. For now, this report has identified successful models which prove that a substantial and financially sustainable appetite for Baroque opera exists amongst connoisseurs who are willing to indulge their passion. It has also identified examples of how such investment benefits the wider community.
- iv. This project is about partnerships and it is hoped the theatre will be able to form meaningful alliances with the great centres of opera such as La Fenice, the Royal Opera House and beyond, and with the Teatro Goldoni and Teatro Malibran in Venice. The intention is also to seek to work closely with both Versailles and Shakespeare's Globe and to benefit from the successful models they have created.
- v. From an artistic standpoint, the long-term intent is that the theatre will have its own orchestra and company interacting with musicologists and specialists in the staging of Baroque opera while also hosting companies from around the world to encourage the exchange of knowledge and ideas as this genre develops into the new century.
- vi. The opera house will need an infrastructure of rehearsal facilities, storage, offices for its management and administration plus their collective servicing. These issues will be explored as the project develops.
- vii. The Company will ensure the provision of equal rights and opportunities to all persons without discrimination, in terms of all commercial contracts entered into and all forms of employment (including casting, recruitment and promotion), giving guidance and encouragement to all parties (including artists and employees) to act fairly and prevent discrimination on the grounds of gender, race, marital status, part-time and fixed term contract status, age, sexual orientation or religion.

9.c. Venetian governance

- i. Venice is a well-known UNESCO world heritage site. The institutional tasks of protection and preservation of its cultural heritage comes under the governance of the Ministry for Cultural Heritage and Activities through the Soprintendenza. The Company is at pains to follow absolutely the guidance and governance given by these authorities and to present this proposal for their consideration at the earliest juncture. However, respect to the owners of the land on which stood the Teatro San Cassiano means that this document must first be put before them for due consideration before it will in turn be similarly presented to the powers that be. Naturally, their respective decisions to welcome or to reject the project will determine which theatre is ultimately rebuilt, and where; but whatever the outcome, the Company will be eager that at no point is the project considered a new-build. Invoking again the doctrine of “com’era, dov’era”, the theatre will follow exactly in the footsteps of the Campanile and Teatro La Fenice in that it will rebuild a fallen icon and restore its glory back to the city albeit with a ‘slightly’ longer gap in the timeline from destruction to restoration.
- ii. To aid this adherence to Venice and with specific regard to the restoration of the theatre, the Company intends to approach the Università di Luav for guidance and consultations at the earliest possible juncture.

9.d. Residents and Venetians

- i. It is hoped that the comments in the introduction and throughout this document show that the intention is to listen to the residents of Venice as far as is practically possible. This project is ultimately for them in which to share and to be proud. Indeed, the focus of this presentation reflects every attempt to listen to the Venetian people from the outset. It is hoped that the Company has achieved this, but if not it is ready to adapt and to listen again.

9.e. Partnerships

- i. The aim is to create a wide range of partnerships over many different levels across music and in commerce both in Venice and in the greater world.
- ii. With this in mind, there is the obvious issue of where a new authentic Baroque opera house would be accommodated with regard to the Teatro La Fenice. While the Company intends to be fully independent and have its own legal entity, thus taking full and sole responsibility for its own fundraising and management, it would nonetheless welcome any involvement with La Fenice, should the great theatre wish to develop a relationship in terms of both in the rebuild and in the future running of the Teatro San Cassiano. There would seem to be every reason to encourage good communication and a close partnership without necessarily going as far as to replicate the position of the Teatro Malibran within its organisation. Certainly, the Teatro San Cassiano could only benefit by any form of association. This would offer the opportunity to emulate the model followed by the Royal Opera House in resourcing out its Baroque output to more appropriately sized venues. Indeed, a single purposefully built theatre in Venice would not only deliver more cost-effective performances, but it would also enable greater artistic advancement and specialisation. This would certainly set *La Serenissima* apart from all other cities worldwide.

9.f. Next steps

- i. Subject to the approval (or otherwise) of the owners of the land on which stood the Teatro San Cassiano, the first step will be to bring the Company into existence as a legal entity (in a legal form to be confirmed), and therein to appoint its directors/trustees and management team and then to draw up an agreement of understanding between both parties. As part of this process, the appropriate representations will be made to the Venetian authorities at the right time to seek their full involvement and approval.
- ii. In particular, any agreement of understanding will need to protect the following rights to the theatre in order to facilitate investment in the project. These potentially include:
 1. Naming rights: to protect the variations on the Teatro San Cassiano, Teatro di San Cassiano, Teatro San Casciano, Teatro di San Casciano, Teatro San Cassan, Teatro di San Cassan, Teatro San Cassano, Teatro di San Cassano, Teatro Tron etc., or similarly of an alternative theatre site.
 2. Issue of rights to the theatre and to stage opera on the agreed site etc.
 3. Rights to protect Intellectual Property etc.
- iii. At the point of agreeing in principle to explore the restoration of the theatre (or the redevelopment of another), an architect will be instructed to conduct a number of feasibility studies and reports to include:
 1. The architect's detailed drawings of the external design and build of the theatre.
 2. The architect's report into the feasibility of how the theatre would be rebuilt today, including soil and foundation reports, and issues of impact on the local environment.
 3. A feasibility study into government legislation to ensure absolute compliance and due consultation with the appropriate authorities throughout the entire restoration process and post-completion. It will also set out a process by which to engage with local residents and the Venetian community as a whole.
 4. The architect's detailed drawings for the interior of the theatre and the production of plans with regard the actual process of construction of the theatre.
- iv. Simultaneously, the next phase of research including consultation with the models identified above will begin and will lead to:
 1. Project Budget and Financial Projections for the rebuild of the theatre.
 2. A report into the theatre's long-term sustainability from both an artistic and a commercial standpoint.
 3. The production of the Company's first Business Plan.
- v. To produce further promotional material to address the issue of fundraising and the financial stability to the product.

CONTACT INFORMATION



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