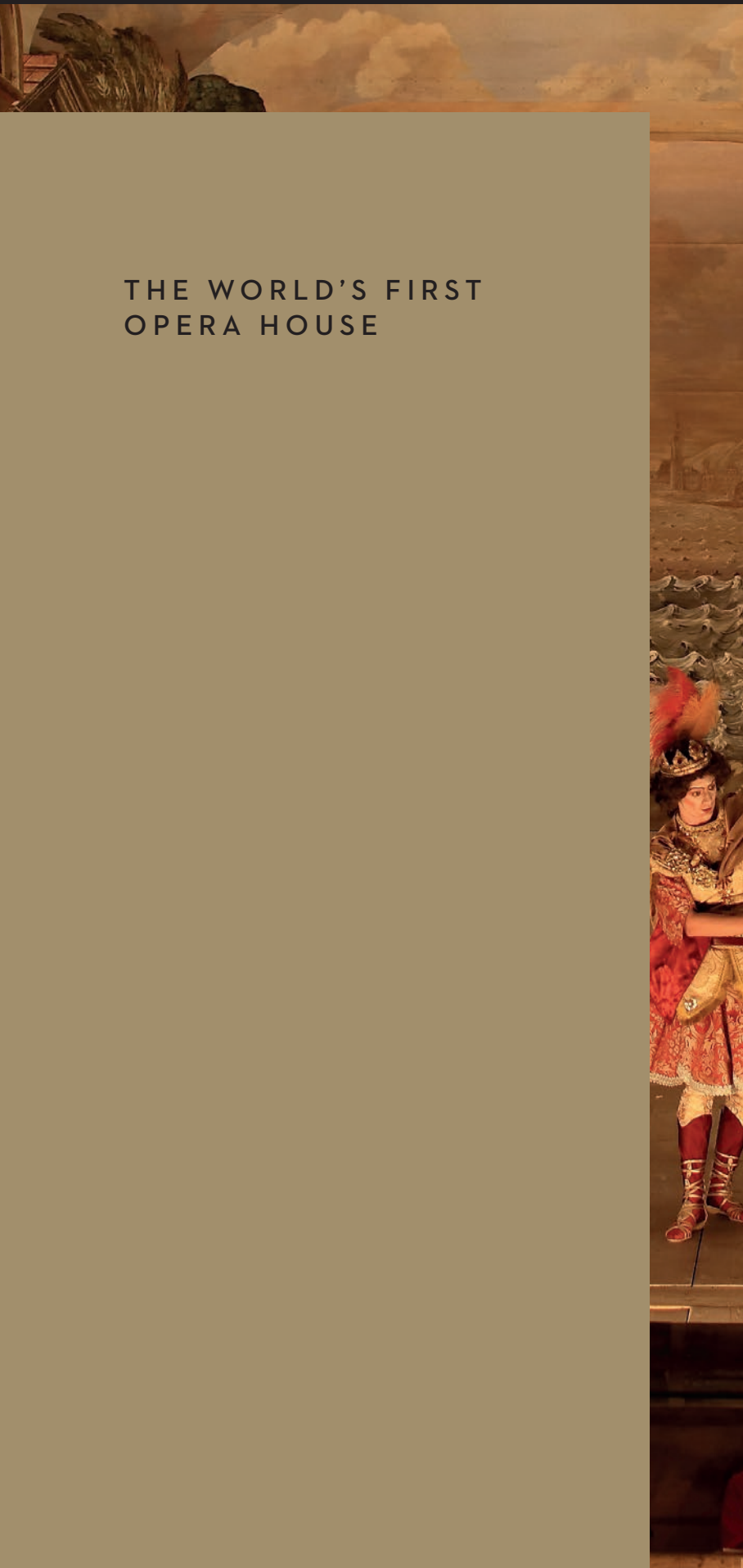




THE WORLD'S FIRST
OPERA HOUSE



TEATRO
SAN CASSIANO®

VENEZIA
1637

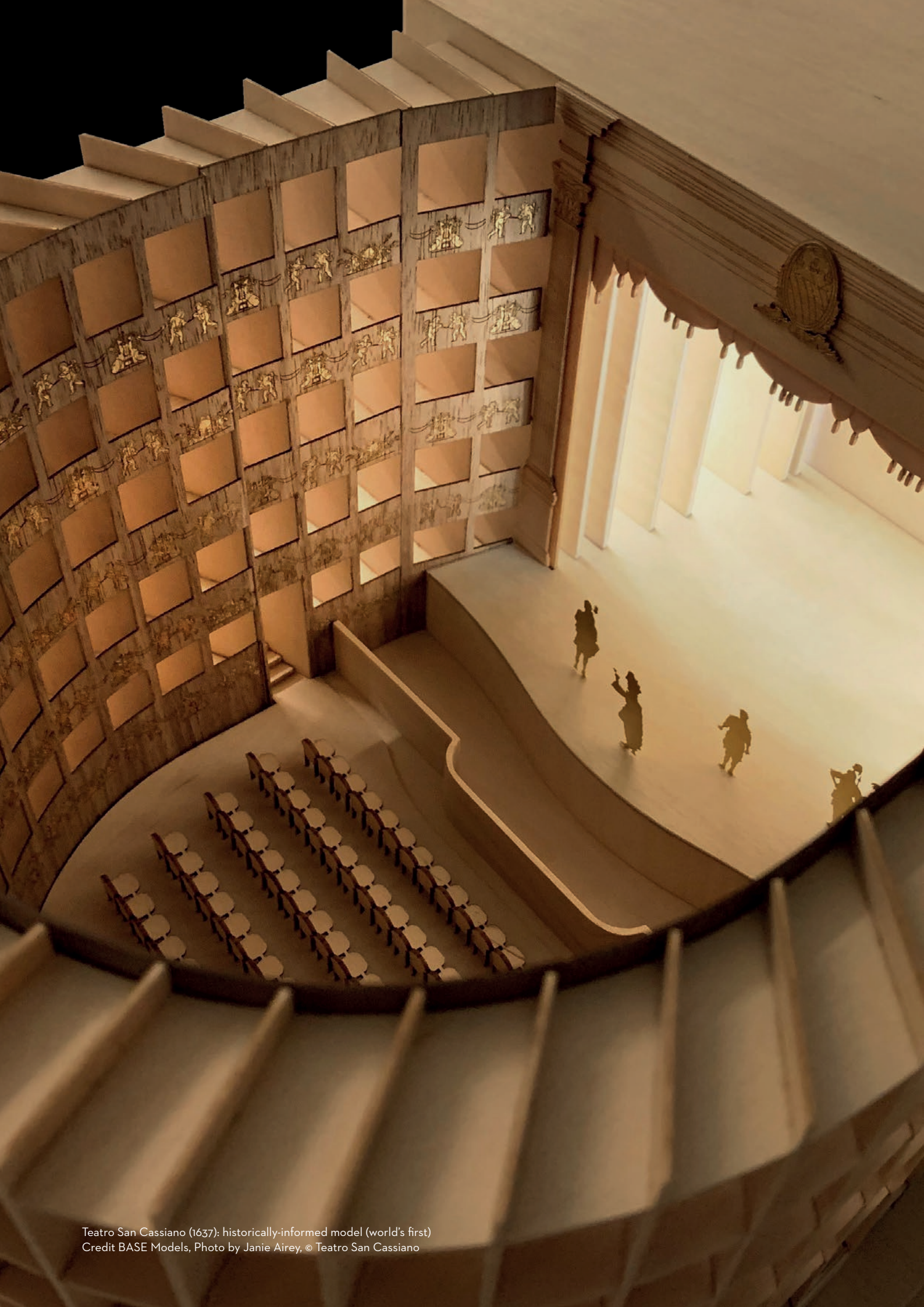


TEATRO
SAN CASSIANO®

VENEZIA
1637



Nicola Porpora, *Siface* (1725), Castle theatre, Český Krumlov (2013)



THE WORLD'S FIRST OPERA HOUSE

Teatro San Cassiano (Venice, 1637)

In 1637, the newly reconstructed “Teatro Tron di San Cassiano” staged Benedetto Ferrari and Francesco Manelli’s opera *L’Andromeda* for the first time before a paying public and with it the concept of “public opera” was born. This momentous act not only changed history, but it sparked a global opera boom which would establish Venice as its capital and the Teatro San Cassiano celebrated forevermore as the world’s first public opera house: the birthplace of modern-day opera.

Almost 400 years later this legacy has been lost. Today, no such theatre exists, there is no monument, no celebration. That is until now.

This project will reconstruct and thus return the Teatro San Cassiano of 1637 to Venice and, with it, restore the extraordinary spectacle of “historically-informed performances” (“HIP”) of early opera until now lost in time. This will be opera rediscovered in its original setting. This will be Venice at its exhilarating best.

The project will:

1. **reconstruct the original Teatro San Cassiano of 1637** as faithfully as modern scholarship and traditional craftsmanship will allow in order to deliver a fully functioning, dedicated and historically-informed Baroque opera house, complete with its own fully operational stage machinery, moving scene-sets, *dei ex machina*, special effects, candlelight and unique acoustic.
2. **restore HIP early opera to Venice**, both staging the great masterpieces of the 17th and 18th centuries, now, as their composers and librettists would recognise them, and recovering those great forgotten operas by the many celebrated composers and poets, until now lost in time.
3. **establish a world-renowned centre** for the research, exploration and staging of “HIP”, literally studying and celebrating opera through its recital on stage and in the orchestra.
4. **realise a viable, self-sustaining independent opera company** built on the Teatro San Cassiano legacy with significant growth opportunities to secure its long-term future.
5. **deliver regeneration, impact and sustainability**. By embracing its cultural heritage, but with a modern global outlook, the Teatro San Cassiano will deliver the perfect blend of employment, investment and regeneration to Venice that is simply unprecedented in modern times.



OPERA AS NEVER SEEN IN OUR TIME

The reconstructed theatre

The Teatro San Cassiano will be unlike any theatre in the world. Entering a box will be like walking through a time-machine. Once inside, we will find a Venetian Baroque theatre of 153 boxes over five tiers and with a platea just six rows deep. With a capacity of just 405 spectators, the theatre will be intense, immediate, and intimate.

It will provide a unique insight into the type of Venetian theatre that allowed opera to evolve as it did in its early years. Its small auditorium will encourage musical ornamentation in a way that is impossible in the larger theatres of today, while the smaller cast of singers will combine with the smaller orchestra to deliver *dramma per musica* that is clearly articulated in both diction and counterpoint: *opera da camera* one might say. The theatre will recover an historically-informed acoustic not heard in modern times.

Historically-informed performance (“HIP”)

Opera has always been about spectacle. From 1637 onwards, the first Venetian theatres not only offered the greatest music performed by the best singers, musicians and dancers of the day, they also used the latest technology available of stage machinery, illusion and special effects of the time to set the operas in a magical world of descending *dei ex machina*, rolling seas, thunderstorms, twinkling stars and scene-sets which changed in the blink of an eye. It was like nothing ever seen or heard before, and sadly since.

The reconstructed theatre will, therefore, restore to Venice the extraordinary spectacle of “HIP”, wherein each opera will have been meticulously researched, now to be performed as its composer and librettist had intended, complete with period staging, gestures, costumes, candlelight and acoustics.

Reimagining Monteverdi’s Venice

The tragedy today is that no one living has ever seen or heard any opera by **Monteverdi**, **Cavalli** or **Vivaldi** (or any opera from the early 1600s through to the late 1700s) precisely as their composers and librettists would recognise them and most certainly not in the type of theatre in which they lived and breathed.

XVII Traetta Prize 2025

In 2025, our CEO and founder, Dr Paul Atkin, was awarded the 17th Traetta Prize “in recognition of his outstanding passion and dedication to the creation of a new cultural landmark. His relentless efforts in bringing to life a symbolic architectural structure, deeply rooted in Europe’s musical and artistic legacy, highlight his commitment to preserving and enriching the artistic heritage for future generations.”

The Teatro San Cassiano will celebrate the world’s greatest composers, but also restore the more than the 100 currently forgotten. The intimacy, the intensity, the sheer magic of these performances will deliver an undeniable artistic, cultural and commercial force that cannot be experienced today.



Antonio Gianettini, *L'Echo ravvivata* (1681), Castle theatre, Český Krumlov (2023)



A GLOBAL OPPORTUNITY

History, legacy and impact

As arguably the most important cultural project of the modern era, the Teatro San Cassiano is seeking a limited number of founding partners who share its vision to embrace the fundamental values of this exquisitely Venetian project. In return, it offers:

- **A unique and historic legacy**

This is a singularly historic moment: an opportunity to write your name into opera history and to become a founder of Venice's celebrated Teatro San Cassiano, the world's first public opera house. Moreover, it offers the opportunity to play a decisive role in a project that guarantees regeneration, impact and sustainability in Venice at this critical time in our history.

- **A global platform**

Opera is a multi-billion-dollar global business founded on high quality performance for a cultured clientele. It delivers aspiration, worldwide media coverage and offers synergies with influential global brands, which in turn procures continued economic returns to all its partners. The iconic value of the Teatro San Cassiano offers, then, a simple, clean, and distinctive platform that will guarantee sustained international appeal, media attention and recognition to its partners.

- **A sustainable future**

The Group believes its operating model of a private, independent entity is the best vehicle by which to deliver its primary objectives of artistic excellence and, as a consequence, offer Venice a sympathetic contribution to an economically secure and environmentally sustainable future.

- **Financial models**

The long-term viability of the Teatro San Cassiano is assured both by its location on the Canal Grande in the heart of historic Venice and through its adoption of proven operation models of independent theatres in the UK (**Shakespeare's Globe** and **Glyndebourne**) and of the hugely successful **Opéra Royal de Versailles** in France. It especially benefits from the higher revenue streams achievable for opera set against the markedly lower costs of historical staging.

- **Security**

The Teatro San Cassiano Ltd owns the legal rights and trade mark "TEATRO SAN CASSIANO" in:

- **European Union**
- **United Kingdom**
- **United States of America**
- **China**



WRITE YOUR NAME INTO OPERA HISTORY

Founder Opportunity: the Academy of 1637

The Academy of 1637 offers an historic opportunity to become a modern-day Founder of the celebrated Teatro San Cassiano.

Based on the original funding model of 17th-century Venetian opera, the reconstruction of the Teatro San Cassiano will be financed in part through **founder funding**, wherein founders of the Academy of 1637 will literally **write their name into the history of opera** by having different parts of the theatre (foyer, platea, stage, boxes etc.) dedicated and named in their honour.

• Founder privileges

1. **Founder legacy:** only those subscribing now will be attributed founder status of the restored Teatro San Cassiano. Their legacy as “fondatori” will be unique and historic.
2. **Celebrated in perpetuity:** each founder will have their name and legacy acclaimed and recorded in perpetuity on a dedicated display in the theatre.
3. **Naming rights:** each founder will also have their name displayed in the specific area of the theatre dedicated in their honour for an agreed period commencing on the opening night.
4. **Elite inner circle:** each founder will be granted lifetime membership of the Academy of 1637 with its privileged access to opera’s elite inner circle.
5. **A Venetian spectacle:** founders will be invited to their own annual gala evening at the Teatro San Cassiano, with dinner and staging of an opera in their honour, celebrated as only Venice knows how.
6. **Historic first night:** the founders will be guaranteed privileged access and an invitation to that historic first night when opera finally returns to the Teatro San Cassiano. The Group would expect this event to be covered by the global media.
7. **Complimentary tickets:** rights to complimentary tickets on a per annum and proportional basis will be granted for a 10-year period commencing on the theatre’s date of opening. All access rights follow this same period.
8. **Privileged ticket access:** a privileged buying period to purchase multiple tickets prior to release to the various membership groups.
9. **Exclusive project access:** a hot-line on the project development, gala dinners, events in Venice, and opportunities to meet the artistic team and attend rehearsals.
10. **Historically-informed legacy:** the Academy of 1637 will be tied in perpetuity to the reconstructed theatre and therein to Venice itself, its past and its future. Each founder will literally write their name into the history of opera and of Venice.



Antonio Gianettini, *L'ingresso alla gioventù di Claudio Nerone* (1692)
Teatro San Cassiano co-production with Hof-Musici, Český Krumlov (2018)



INCOMPARABLE VENETIAN HOSPITALITY

Historically-informed extravagance

As the world's first public opera house, set upon the Canal Grande, the Teatro San Cassiano is uniquely placed to offer an evening of unsurpassed Venetian hospitality when attending the opera.

The Teatro San Cassiano complex will offer an historically-informed dining experience across three restaurants precisely replicating the glamour of early Venetian opera for all its public. While opera will always be first and foremost, each act will be followed by an opportunity to dine and to celebrate. Act I will thus be followed by dinner in the long-interval, Act II by dessert, and Act III by a Venetian nightcap. This will be opera as it was originally enjoyed.

This is a glimpse of the theatre's flagship hospitality package:

- **Club Primo Ordine**

With a restricted capacity of just 56 places and reserved access to the legendary primary tier of the theatre, guests of the **Club Primo Ordine** will enjoy the following exclusive experiences:

1. **The glory of Venice:** VIP hospitality, special guests from the world of opera and the best view from the prestigious boxes of the Primo Ordine tier.
2. **Private dining with a Michelin-star-level chef:** dining in elegance in the private rooms of Palazzo Donà Balbi, enjoying historically-informed Venetian cuisine sustainably sourced from the Veneto.
3. **Inspired by history, inspired by opera:** private pre- and post-performance talks on opera with private access to VIP singers/conductors/maestri/celebrities.
4. **An evening's membership of the Club Primo Ordine**
5. **An Historically-informed opera**
6. **Admission badge and private box**
7. **Intimate private access to the Piano Nobile**
8. **Mixologist on hand to make your favourite cocktail:** including the "San Cassiano".
9. **Personal drinks and cicchetti service to your box**
10. **Pre-performance programme and mixed digital media:** to arrive fully informed.
11. **Special arrival by gondola on request**
12. **Accommodation and private tours can also be requested.**



SUSTAINABILITY

A sustainable future for Venice

The Teatro San Cassiano offers a vision of regeneration, impact, outreach, education and sustainability for a new forward-looking Venice able to deliver on climate change.

But as much as a sustainable future for Venice is certainly the objective, for it to be truly enduring it must be born out of a commercial reality, wherein the success of which has as its natural consequence the sustainability of *La Serenissima*. It is precisely in this context that the reconstruction of the world-renowned Teatro San Cassiano—itsself one of the defining symbols of western cultural identity—offers a unique opportunity to serve as flagship for a more sustainable Venice by placing Venetian culture and heritage at the centre of Venetian climate action.

Regeneration, impact and sustainability

In this sense, the Teatro San Cassiano is as much about the future as it is the past. Both in build and in operation, the Teatro San Cassiano is an impact project that will create new jobs, new businesses, and new opportunities that will celebrate the birth of public opera across a global platform. But, it is driven by an ethos for the long-term sustainable regeneration of *La Serenissima*, built on its cultural heritage and specifically its tradition for art, music and invention. By putting Venice and Venetians at the centre of this vision, the theatre will offer Venice a sympathetic contribution to a commercially secure and environmentally sustainable future built quite literally on the strength of its unique and unparalleled history.

This is already in evidence. Since its launch, the Teatro San Cassiano has targeted contracts to over 40 Venetian companies and the completed theatre will employ more than 300 direct and indirect staff. The theatre will create and maintain its own historically-informed scenery and costumes, offering apprenticeships and employment to Italy's talented, but endangered artisans. Its educational and outreach programmes alone will reimagine the meaning of “public opera” in the 21st century.

Sustainable tourism

The critical need for sustainable tourism in Venice is simply unprecedented. The Teatro San Cassiano will attract tourists who are passionate about its unique and unparalleled culture and who will offer a better tourism model that can offer Venice higher returns with less environmental impact.

Sustainability in build and operation

The theatre itself will form the perfect example of “Historical New Build” using traditional methods blending with modern technology with the objective of a “**net zero**” contribution to the Venetian environment, flora and fauna both in its build and operation.

A brighter tomorrow

This is the very definition of an urban regeneration project that will reclaim a long-neglected area of historic importance in the heart of Venice that will, in turn, create a new legacy of investment built on its cultural heritage and reach out into a shared brighter and more sustainable tomorrow. In short:

- A new flagship for sustainable investment in Venice
- Venetian culture and heritage placed at the heart of Venetian climate action policy
- Better tourist model delivering higher yields to Venice at a lower environmental impact
- Regeneration and investment in the theatre's surrounding area and community
- A cultural legacy of sustainable employment and opportunities for Venetian businesses.



Palazzo Donà Balbi

The Teatro San Cassiano Group has worked closely with the Municipality of Venezia over recent years to identify a feasible site in Venice, which is both worthy of the full potential of this historic project and capable of delivering the key modern requirements of regeneration, impact and sustainability.

The Group is, therefore, pleased to present Palazzo Donà Balbi, prominently situated on the Canal Grande in the “centro storico” (Riva de Biasio, 1299/a), and just five minutes from the Santa Lucia railway station. It means that Teatro San Cassiano will return to its home of Santa Croce and will stand just 500 metres as the crow flies from the original site of 1637.

It should be noted that although on the Canal Grande, its location, as is typical of Santa Croce, is mildly elevated and is significantly less vulnerable to *aqua alta*.

The reconstructed theatre itself will be inserted into the garden at the rear of the palazzo, where today stand two office buildings. This will allow both the palazzo and theatre to merge into a single complex thus creating a world-leading centre for the study, exploration and performance of Baroque opera, and more. The palazzo today is in a state of neglect and in urgent need of restoration, but once returned to its former glory it will make the perfect home for all the support activities of the theatre. It will host a visitor centre, museum and library, restaurants, offices and a roof-top viewing gallery. It will offer workshops, outreach projects and conferences, and of course, be supported by a state-of-the-art 21st century infrastructure.

Current situation

The redevelopment of Palazzo Donà Balbi as host for Teatro San Cassiano is welcomed by the Municipality of Venice. Acquisition would be subject to public auction and on the basis of constructing a Baroque theatre on this site. The Group now has a window of opportunity to conclude its Capital financing programme to fund the acquisition of the site and the necessary enabling works. The architectural project for this site has been received favourably by the Venice Soprintendenza (Planning Office).

Next steps

The projected timeline through to completion is foreseen at four years from the “green light” to acquire Palazzo Donà Balbi. The theatre is scheduled, therefore, to complete inside 2029.

Key points to note:

1. **All funding** detailed here and within the documentation encompasses all costs of acquisition, construction and operation through to the Opening night.
2. **Valuation of Palazzo Donà Balbi:** €12.5 million (£10.9 million).
3. **Valuation of support infrastructures:**
 - a. Property adjacent to Donà Balbi: valuation €2.25 million (£2.0 million).
 - b. Rehearsal space, the “Teatro Fondamenta Nove”: valuation €1.6 million (£1.4 million).
 - c. The “Capra manuscript” (1642): valuation \$200,000. On its own, it secures the absolute academic and technical integrity of the project.
4. **Total of all acquisitions, costs and enabling works in year 1:** €25.0 million (£21.8 million).
5. **Total cost of construction and operation through to year 4:** €64.1 million (£55.8 million).



COST

Total projected costs to Opening night

	Acquisition 2026	Construction (2026-2028) 20272028		Completion 2029	Total cost
Site valuations					
Palazzo Donà Balbi	12,500,000 €				12,500,000 €
Associated acquisition costs and taxes	1,875,000 €				1,875,000 €
Property adjacent to Donà Balbi	2,250,000 €		250,000 €	250,000 €	2,750,000 €
Rehearsal space, the “Teatro Fondamenta Nove”	1,600,000 €	500,000 €			2,100,000 €
The “Capra manuscript” (1642)	200,000 €				200,000 €
	18,425,000 €	500,000 €	250,000 €	250,000 €	19,425,000 €
Construction					
Establishment and start-up costs	3,009,420 €				3,009,420 €
Enabling works	1,150,000 €	1,000,000 €			2,150,000 €
Palazzo restoration, theatre complex and workshops	475,000 €	3,800,000 €	3,800,000 €	1,425,000 €	9,500,000 €
Furnishes and finishes of palazzo			525,000 €	1,575,000 €	2,100,000 €
Mechanical and electrical plant		630,000 €	1,680,000 €	1,890,000 €	4,200,000 €
Design, management and safety	685,125 €	1,827,000 €	1,827,000 €	228,375 €	4,567,500 €
Historic theatre construction	330,000 €	2,640,000 €	2,640,000 €	990,000 €	6,600,000 €
Furnishes and finishes of theatre			825,000 €	2,475,000 €	3,300,000 €
Historic theatre consultancy	222,750 €	594,000 €	594,000 €	74,250 €	1,485,000 €
Operation to Opening night	400,000 €	1,000,000 €	1,200,000 €	1,400,000 €	4,000,000 €
Contingency @ 10%	326,288 €	1,149,100 €	1,309,100 €	1,005,763 €	3,790,250 €
	6,598,583 €	12,640,100 €	14,400,100 €	11,063,388 €	44,702,170 €
Total projected costs	25,023,583 €	13,140,100 €	14,650,100 €	11,313,388 €	64,127,170 €
Total pounds sterling	£21,759,637	£11,426,174	£12,739,217	£9,837,728	£55,762,757

Notes:
All costs are projected and are the result of due consultation with Industry and Venice specialists. They are naturally subject to future variation.
Total projected costs do not include financing and legal charges, which will be incurred dependent on the capital structure adopted and timing of investment.
Palazzo Donà Balbi valuation: Metropolitan City of Venice, “Plan of real estate valorisations and disposals: 2025-2027”, July 2024.
Establishment and start-up costs provide for the repayment of loans (with interest, as at 31/05/25) made by the founder to fund the project's establishment and start-up phase.

Projected tranches and timeline of draw-down (four years: 2026-2029)

Tranche 1: Site purchases, costs and enabling works (2026)	25,023,583 €	£21,759,637
Tranche 2: Construction of site (2027)	13,140,100 €	£11,426,174
Tranche 3: Construction of site (2028)	14,650,100 €	£12,739,217
Tranche 4: Completion to opening night (2029)	11,313,388 €	£9,837,728
Total	64,127,170 €	£55,762,757



LOCATION

Palazzo Donà Balbi

Location in Venice



The site in its community



THE SITE TODAY

Palazzo Donà Balbi

The palace today





THE SITE TODAY

Palazzo Donà Balbi

The palazzo today



THE SITE TODAY

Palazzo Donà Balbi

The palazzo with theatre inserted





Palazzo Donà Balbi

Existing buildings

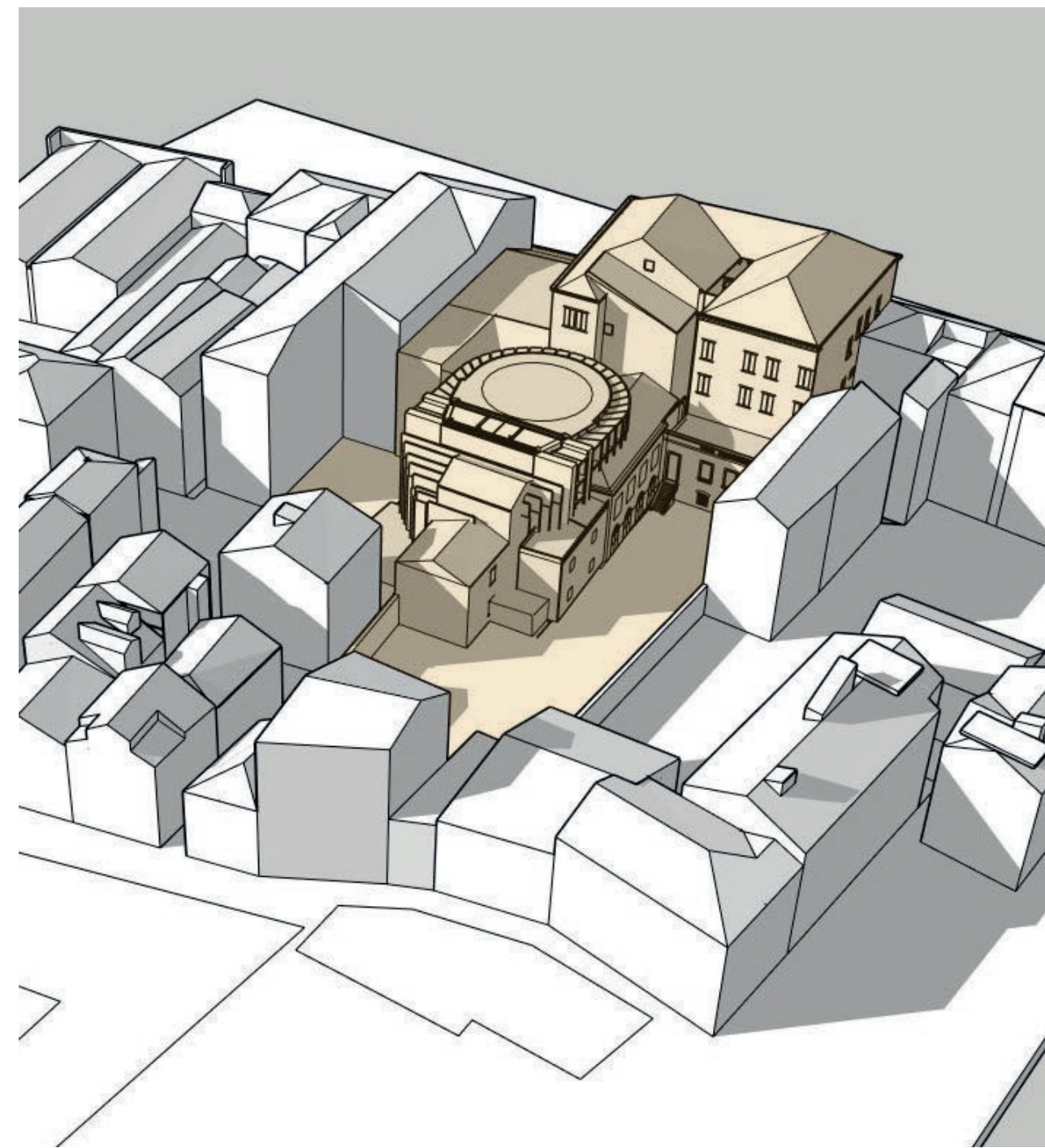
Jon Greenfield, Greenfield Architecture



Palazzo Donà Balbi

Auditorium of reconstructed theatre superimposed on the existing buildings

Jon Greenfield, Greenfield Architecture

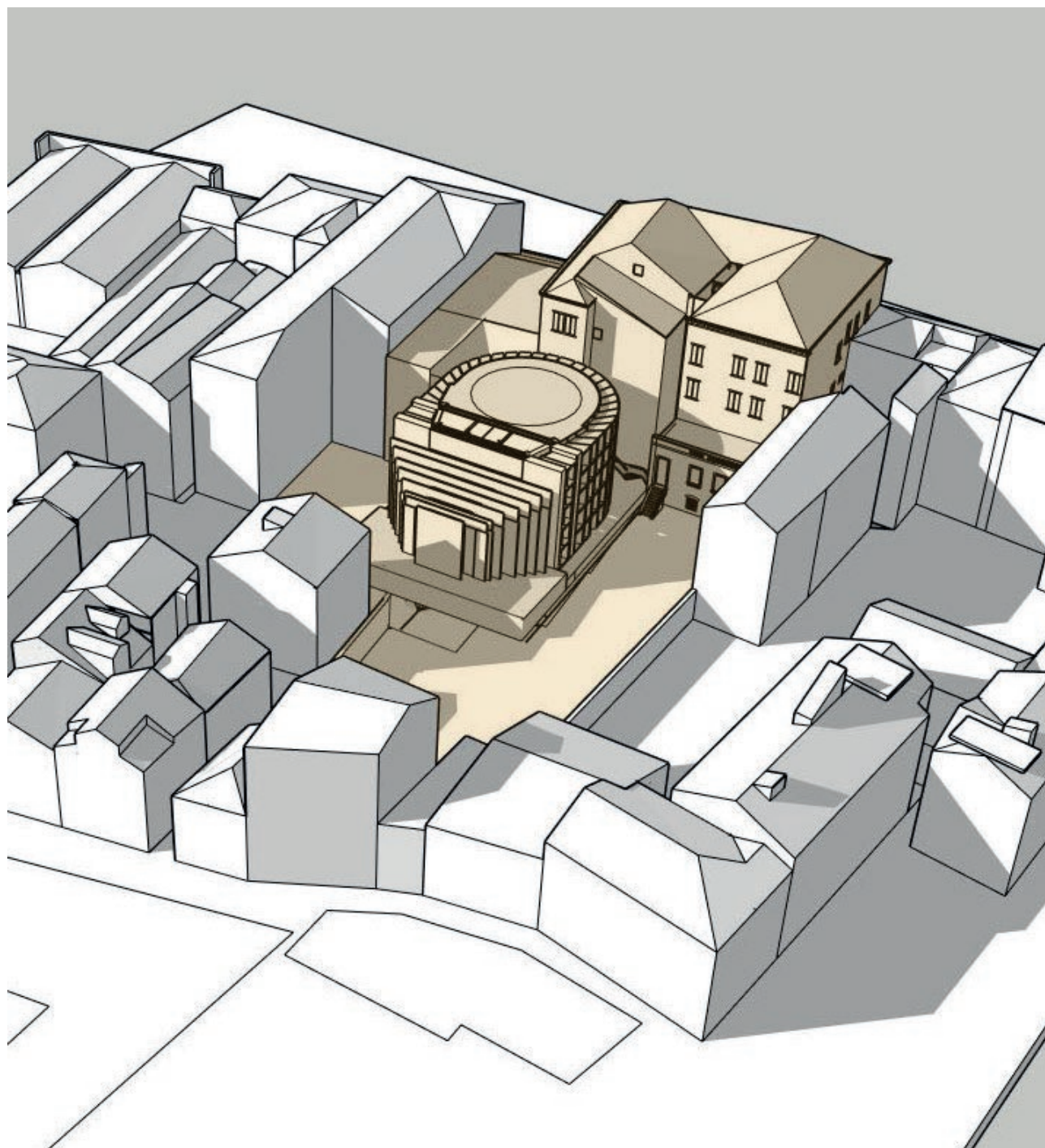




Palazzo Donà Balbi

Auditorium of reconstructed theatre

Jon Greenfield, Greenfield Architecture



Palazzo Donà Balbi

Reconstructed theatre, fully enclosed

Jon Greenfield, Greenfield Architecture



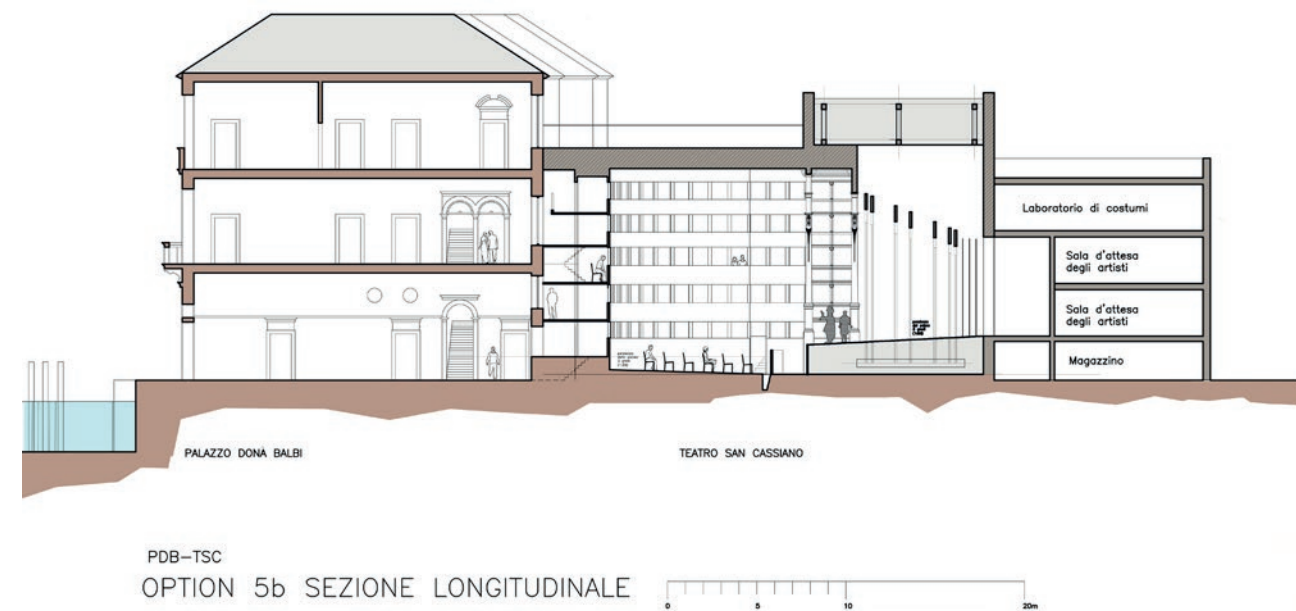


ARCHITECTURAL VISION

Palazzo Donà Balbi

Longitudinal view: option 5b

Jon Greenfield, Greenfield Architecture

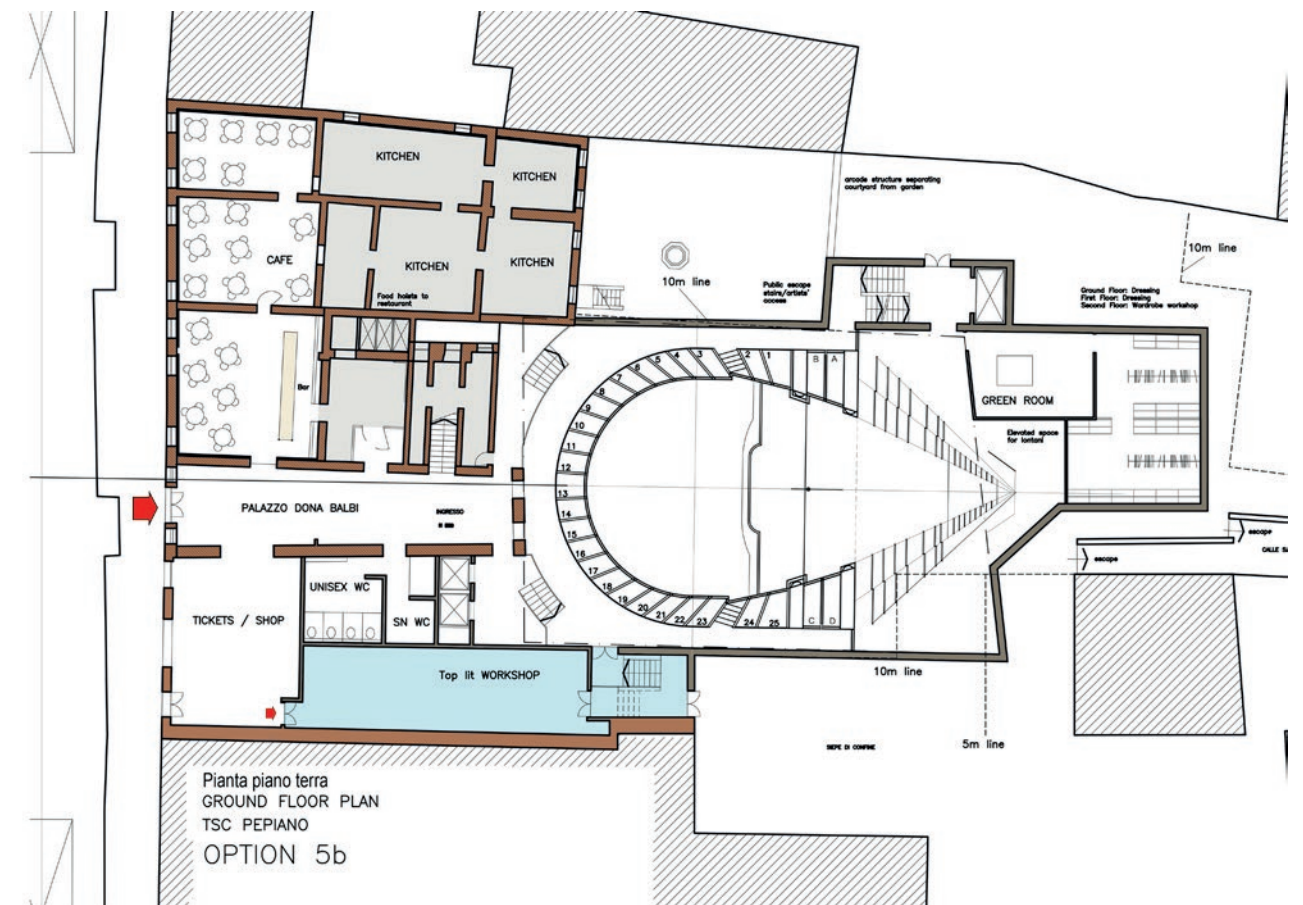


ARCHITECTURAL VISION

Palazzo Donà Balbi

Ground floor plan: option 5b

Jon Greenfield, Greenfield Architecture





Source: Andersen Italia - Business plan (2026-2035)



Financial forecasts

Best for opera - Best for Venice

As much as the Teatro San Cassiano’s output on stage is “HIP”, every aspect of its management, planning and operation must be unerringly modern, open and forward-thinking. Its business model is a hybrid of a private, viable enterprise, yet unerringly “charitable” in respect of its primary goals and artistic objectives.

The Group believes this approach gives it the necessary freedom, independence and flexibility to generate its own funds, which—in the first instance—will deliver the investment needed to rebuild the original Teatro San Cassiano of 1637, and—in the second—its own income streams to reinvest in the operas it wants to stage, and in the music and musicological projects in which it so passionately believes.

Business plan overview (2030-2035)

As supported by the evidence-based comparisons of the established theatre models that follow, the Group’s Business plan (as prepared by Andersen Italia) documents the solid foundations upon which the Teatro San Cassiano will deliver a sustainable business model able also to satisfy any potential debt interest and redemption in future years.

The viability of the Teatro San Cassiano relies upon the markedly lower costs of staging “HIP” opera, set against established theatre revenues in opera today, and achievable here given the appeal of the iconic restitution to Venice on the Canal Grande of the world’s first public opera house.

	2030 € m	2031 € m	2032 € m	2033 € m	2034 € m	2035 € m
Total revenues						
Box office and hospitality	18.2	21.1	23.7	26.7	30.0	33.5
Donations	6.1	7.7	8.1	8.6	9.0	9.4
Commercial (IP, merchandise, tours)	3.2	3.3	3.5	3.7	4.0	4.3
	27.5	32.1	35.3	39.0	43.0	47.2
Total expenditure						
Operating and staff costs	17.5	20.6	22.5	24.8	27.2	29.9
Fundraising costs	1.4	1.4	1.5	1.6	1.8	2.0
Commercial costs	1.6	1.8	1.9	2.0	2.1	2.2
	20.5	23.8	25.9	28.4	31.1	34.1
Ebitda	7.0	8.3	9.4	10.6	11.9	13.1
% Margin on Total revenues	25.5%	25.9%	26.7%	27.2%	27.7%	27.8%

Source: Andersen Italia - Business plan (2026-2035)

FULL BUSINESS PLAN AND PROJECT OVERVIEW
[Teatro San Cassiano](#)





Notes:
 1. Teatro San Cassiano (TSC) figures from 2035 compare to Glyndebourne (2024) and to Shakespeare's Globe (2023).
 2. TSC benefits from higher revenues for opera (Glyndebourne) against lower costs of historical staging (Shakespeare's Globe).
 3. TSC converted to GBP for easier comparison.



EVIDENCE-BASED COMPARISON

Financial indicators

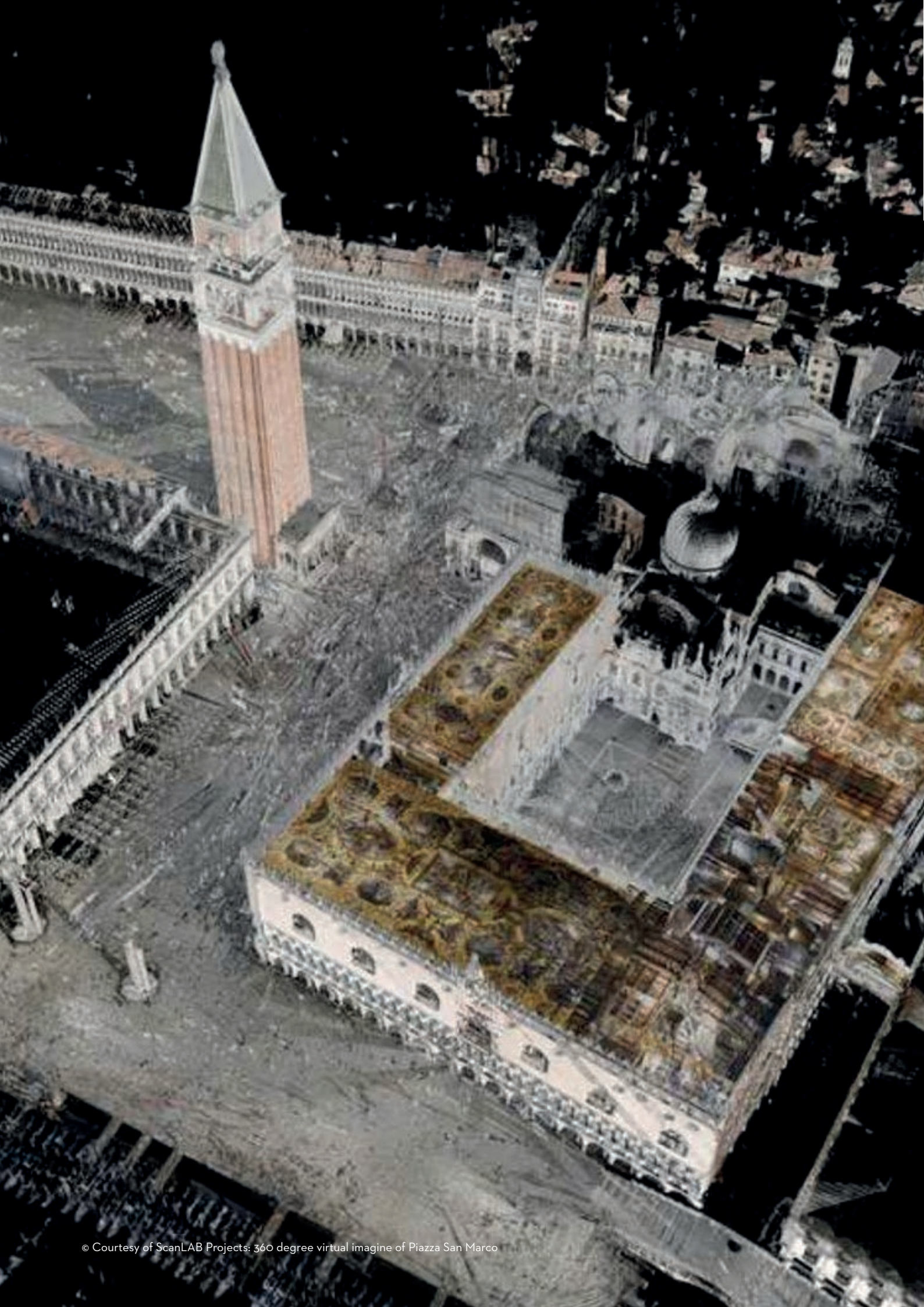
As comprehensively documented in our original [Project Overview](#), the Group has conducted an extended programme of research and financial analysis across existing theatre models from traditional state-funded opera through to privately-run independent theatres.

The Group is informed, therefore, by the successful proven models of **Opéra Royal de Versailles** (in terms of comparable product: Baroque opera), **Shakespeare's Globe** (as an historically-reconstructed theatre) and **Glyndebourne** (as a private contemporary opera company). Both Shakespeare's Globe and Glyndebourne operate without Government or State subsidy. This releases both companies to operate in line with our philosophy of a private, viable enterprise, able to deliver world-leading "HIP" opera.

The nature of the Teatro San Cassiano as an historic theatre staging world-leading "HIP" opera on the Canal Grande in Venice means that it benefits both from the higher revenues achievable for opera, as per Glyndebourne, and the lower production costs of historical scene-sets as per Shakespeare's Globe. This enables a higher margin and a sustainable economic return.

	Glyndebourne FY 12/2024 £ m	Shakespeare's Globe FY 10/2023 £ m
Total revenues		
Box office, hospitality	25.80	22.13
Donations	9.84	3.57
Commercial	1.42	3.95
Other (inc. IP, investment)	1.35	0.27
Revenue from core activities	38.41	29.92
Net Investment gains	5.20	-
Theatre tax relief	3.53	-
Total revenues	47.14	29.92
Total expenditure		
Operating costs	36.88	20.38
Fundraising costs	0.92	0.92
Commercial costs	0.90	2.46
Other (inc. IP, investment)	0.23	0.00
Expenditure of core activities	38.93	23.76
Ebitda	8.21	6.16
Total Group Reserves	93.36	38.36
% Margin on Total revenues	17.4%	20.6%

Source: Glyndebourne Annual Report FY2024, Shakespeare's Globe Annual Report FY2023



Securing a sustainable long-term future

There is quite simply no viable, fully active Baroque public opera theatre with working scene-sets and stage machinery anywhere in Venice, Italy, Europe or the World. The reconstructed theatre will thus 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 will offer the perfect alignment of all the conditions needed to deliver success.

But if the Teatro San Cassiano is celebrated worldwide as the birthplace of public opera, its future lies in reimagining the meaning of "public opera" in the 21st century.

In this respect, future revenues reflecting the potential of immersive and virtual technologies across a global market have not been quantified within the Business plan, but remain central to the long-term vision of the Project.

There are primarily three distinct areas of value:

- **Virtual streaming**

The Group's partnership with the renowned **ScanLAB Projects** (see image to the left) shows that it is already at the cutting edge of 3-D scanning and live streaming. From the very first performance, there will be the capacity worldwide to stream operas live from the theatre, but that is just the beginning. The forecast is that in 10-15 years, a worldwide public will be able to sit in their collective living rooms and experience the opera as if sat in the theatre. It means access beyond the capacity of the theatre and access to a targeted one million audience.

This technology will also enable performers, students and the public to opt to ghost the role of a singer on stage with new IP capacities for educational and entertainment licensing.

- **An inexhaustible supply of free product**

By way of one example, the San Cassiano has already been granted free access to the renowned **Biblioteca Marciana** in Venice. In this one library, sits an estimated 10,000 librettos and 300 music manuscripts. Our musicologists will create performance editions from all libraries and archives worldwide that once performed in the Teatro San Cassiano will become licenced for sale globally.

This, in turn, will give unprecedented access to an estimated 100 plus lost composers and librettists from the 1600s to Mozart that were the best of their time, but due to the performance nature of opera were simply left behind as the genre surged forward. It is worth remembering that Vivaldi was largely unknown until post WWII.

- **The potential of AI**

A tragedy today is that librettos which have no supporting music manuscripts are not performed. This includes highly valuable sources like Monteverdi's lost opera *L'Arianna*. The evolution of AI will assist in the reconstruction of these operas for performance once more, and again under the Teatro San Cassiano licence worldwide. It will allow these operas to be performed both in historically-informed and contemporary styles, let alone as plays or comedies in their own right.



OUR TEAM

Dr PAUL ATKIN

CEO and Founder
Teatro San Cassiano Group



The restoration of the Teatro San Cassiano to Venice and with it of Historically-Informed Performances of Baroque opera is the vision of Dr Paul Atkin.

Dr Atkin is a founder, an entrepreneur and a musicologist with over 35 years' experience in business and a doctorate in music: "Opera Production in Late Seventeenth-Century Modena". He 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 historically-informed "Renaissance"—as opposed "Roman"—setting that he saw immediately what could be achieved if Venice were to build its own Globe theatre equivalent where "HIP" of Baroque opera could be truly explored. Dr Atkin has quietly pursued this venture since then waiting until now for the right opportunity and circumstances to come together. In 2014, Atkin sold his business interests to enable him to dedicate himself to rebuilding the Teatro San Cassiano. His knowledge of both business and music makes him exceptionally suited to understanding the differing and sometimes conflicting demands of this project.

Prof ANDREA MARCON

Artistic Director
Teatro San Cassiano



Andrea Marcon is a world-renowned specialist in Historically Informed Performance, especially within the genre of Baroque opera, and a professor at the world-leading Schola Cantorum Basiliensis. His appointment as the Group's first Artistic Director effectively ensures from the outset that the theatre will deliver its aim of staging the highest quality performances of *drammi per musica* worldwide. Moreover, as a native of Veneto, Prof. Marcon knows more than most the value of bringing Baroque opera home to Venice. Prof. Marcon will bring with him his equally renowned **Venice Baroque Orchestra**, famous and respected worldwide for the quality of their performances and recordings.

"CONSIGLIERI" AND PARTNERS

[About us](#)



The Teatro San Cassiano demands excellence at every stage and level of its process, both in reconstruction and future operation. It is for this reason that the Group has assembled a network of world-leading experts extending out across every element of this multi-disciplinary endeavour from musicology to performance, from theatre construction to operation, and from finance through to commercial management.

Our individual **consiglieri** can be viewed via the above links, though inevitably necessity dictates that some remain metaphorically "backstage" and so are not listed on our website. The logos of our renowned **partners** are listed on page 35.

The Group continues to establish significant partnerships that will deliver the goals and objectives of the project at the very highest level globally and in Venice itself.

We are proud to have so many great names support this project.



CONTACT

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Group

The Teatro San Cassiano Group oversees the entire project, with subsidiaries in the UK and Italy.

Teatro San Cassiano Group Ltd

Registered office: 48 Chancery Lane, London, WC2A 1JFA – CRN: 10754550

Teatro San Cassiano Ltd

Registered office: 48 Chancery Lane, London, WC2A 1JFA – CRN: 10756201

Teatro San Cassiano Srl

Sede legale: San Marco 2757, 30124 Venezia – CF/P.IVA: 04431370271

Board

Dr PAUL ATKIN CEO and Founder (Teatro San Cassiano Group)

Prof ANDREA MARCON Artistic Director (Teatro San Cassiano Srl)

RICCARDO GIANNELLI VISCARDI Venice Director (Teatro San Cassiano Srl)

Partners



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***“We see the Teatro San Cassiano
as being the Globe’s musical sister”***

Neil Constable

Chief Executive, Shakespeare’s Globe, London

***“Its potential is breathtaking
and irresistible”***

Dame Jane Glover, DBE

Felix Mendelssohn Emeritus Professor of Music,
Royal Academy of Music, London

“This project is a gift for Venice”

Giovanni Giol

President, Conservatorio di Musica
“Benedetto Marcello” di Venezia



Antonio Gianettini, *L'ingresso alla gioventù
di Claudio Nerone* (1692), Castle theatre,
Český Krumlov (2018)