

PRESS RELEASE
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Wende kicks off Operadagen Rotterdam 2020 with *The Song Project*
Tickets for her first international project in collaboration with Royal Court Theatre, London and other performances of Operadagen Rotterdam 2020 are on sale from Friday, December 13 12.00 PM and onward.

Multitalented Wende's new English-language programme, *The Song Project*, will be staged for the first time in the Netherlands at Operadagen Rotterdam 2020. Wende started working on *The Song Project* in the summer of 2018 at the invitation of the renowned Royal Court Theatre. The Dutch premiere takes place during Operadagen Rotterdam 2020 in the LantarenVenster theatre; an intimate setting with maximally 275 people in the audience. You can buy tickets for *The Song Project* (21, 22, and 23 May) as well as for six other performances of Operadagen Rotterdam 2020 from Friday, December 13 12.00 PM and onward at operadagenrotterdam.nl.

The Song Project

Some things can only be sung

Royal Court Theatre has been launching the careers of numerous world-famous writers and playwrights, including Sarah Kane and Samuel Beckett, for decades. Together with the all-female artistic team, Wende explores in *The Song Project* what it means to be a woman in this day and age. Also, what is being passed on from generation to generation? *The Song Project* is running for two weeks in the Royal Court Theatre from the 7th May 2020, followed soon afterwards by the performances at Operadagen Rotterdam 2020.

Close contact

Wende opted for an intimate venue for *The Song Project* so she could be in close contact with the audience. LantarenVenster, with its relatively limited capacity, is her theatre of choice for Operadagen Rotterdam 2020. She says this about *The Song Project*: 'I have wanted to perform abroad since I graduated. It is a dream come true to travel to London and meet up with other fascinating artists in such a beautiful theatre. And to create something that is exactly right.'

Wende and Operadagen Rotterdam

There is a strong connection between Wende and Operadagen Rotterdam. Wende has collaborated closely with artistic director Guy Coolen in the past, when he gave her advice regarding her celebrated earlier performance, *Mens*. She received the Operadagen Award 2018 for her services to opera and music theatre.

Artistic team

The Song Project is conceived by theatre designer Chloe Lamford and Wende and co-created by Chloe Lamford, Wende, composer Isobel Waller-Bridge and choreographer Imogen Knight. With texts by playwrights EV Crowe, Sabrina Mahfouz, Somalia Seaton, Stef Smith and Debris Stevenson.

Other highlights on sale

Tickets for seven other Operadagen Rotterdam 2020 performances are on sale from Friday, December 13 12.00 PM and onward. These include the Dutch premiere of ***prisoner of the state*** (Sat 30 May, de Doelen) a production that the well-known New York composer David Lang has been working for over 10 years. It was inspired by the libretto of Fidelio, Beethoven's only opera. Mozart and Da Ponte fans are in for a treat with the **Mozart/Da Ponte Trilogy** (Sat 23 and Sun 24 May, Theater Rotterdam Witte de With) as the young Flemish director Tom Goossens and pianist Wouter Deltour put the great opera classics, *Don Juan*, *Così* and *Le Nozze* in an entirely new and humorous light. Other performances for which you can buy tickets from Friday, December 13 12.00 PM and onward are ***Musik für das Ende*** (Mon 25 May, Theater Rotterdam Schouwburg), Claude Vivier's uncontested masterpiece ***A midsummer night's dream*** (Sat 23 May, Theater Rotterdam Schouwburg), director Ola Mafaalanu's opera debut with Opera Zuid, and ***Usher***, Claude Debussy's horror opera, performed by Opera Vlaanderen (Wed 27 May, Theater Rotterdam Schouwburg).

Operadagen Rotterdam 2020

The 15th edition of Operadagen Rotterdam runs from 21 through 26 May 2020. (New) makers and audiences go on adventures with the latest opera formats during the internationally lauded festival, which takes place in Theater Rotterdam, Nieuwe Luxor, de Doelen and various surprising locations across the city of Rotterdam.

Note to the editor: For additional information and/or visuals, please contact Marten de Paepe, marten@operadagenrotterdam.nl, 00 31 628321439. Images, logos, and press releases are available in [the online press information folder](#).

The Royal Court Theatre is the writers' theatre. It is a leading force in world theatre for energetically cultivating writers - undiscovered, emerging and established.

Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. We open our doors to the unheard voices and free thinkers that, through their writing, change our way of seeing.

Over 120,000 people visit the Royal Court in Sloane Square, London, each year and many thousands more see our work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, our residencies across London, and our site-specific work. Through all our work we strive to inspire audiences and influence future writers with radical thinking and provocative discussion.

The Royal Court's extensive development activity encompasses a diverse range of writers and artists and includes an ongoing programme of writers' attachments, readings, workshops and playwriting groups. Twenty years of the International Department's pioneering work around the world means the Royal Court has relationships with writers on every continent.

Within the past sixty years, John Osborne, Samuel Beckett, Arnold Wesker, Ann Jellicoe, Howard Brenton and David Hare have started their careers at the Court.

Many others including Caryl Churchill, Athol Fugard, Mark Ravenhill, Simon Stephens, Debbie Tucker Green, Sarah Kane – and, more recently, Lucy Kirkwood, Nick Payne, Penelope Skinner and Alistair McDowall – have followed.

The Royal Court has produced many iconic plays from Lucy Kirkwood's *The Children* to Jez Butterworth's *Jerusalem* and Martin McDonagh's *Hangmen*.

Royal Court plays from every decade are now performed on stage and taught in classrooms and universities across the globe.

It is because of this commitment to the writer that we believe there is no more important theatre in the world than the Royal Court.