

Project Overview:
screen (mad scenes) – OperaHole

October 24 & 25, 2025
Three performances at The Lab Cph, Studio 7
Vermundsgade 40B, 2100 København

Concept

OperaHole, a new music collective formed by Daniel Rosenberg and Litha Ashforth, presents its debut project: ***screen (mad scenes)***. This evening-length production explores madness and performance through a triptych of works spanning romantic opera, contemporary theatre, and avant-garde chamber music. Designed for Halloween, this hybrid performance disrupts classical concert expectations and investigates the psychic cost of modern digital life.

Budget & Access

We are requesting **20,000 DKK** to support performance fees, venue, and technical costs. This will allow us to **reduce ticket prices overall by 8%, and offer 50% discounted tickets to 90 students and low-income audience members**. The support of Musikudvalgets directly benefits the reduced ticket program. Without this funding, we will proceed with the production, but will be unable to offer this essential access initiative.

Program Description

screen (mad scenes) opens with a new short theatre work written by Daniel Rosenberg called ***recursion*** - a purgatory barista loop, where a service worker is tormented by a parade of micro-aggressive customers. The loop evokes classism, xenophobia, and emotional dissociation in capitalist systems.

The central work is a new staging of Peter Maxwell Davies' ***8 Songs for a Mad King***, not performed with the full realized ensemble in Copenhagen since 2019. This version integrates live filming and meme-making, encouraging the audience to break the social contract of the theatre, and engage with their phones. Audience members are encouraged to *only* engage online, and resist the temptation to be present despite the performance unraveling before them. At the climax, the technician's computer is violently destroyed—ritually rejecting digital overstimulation. The full exploration of our dark immersion into digital technology, and the henceforth rejection of it, aims to allow audience to embrace and rethink their relationship with technology and mobile devices.

The production closes with a no-tech chamber arrangement of the Mad Scene from Donizetti's ***Lucia di Lammermoor***, emerging from the shadows of the space. The audience, now phone-free, is invited to witness this gory hallucinatory aria in intimate proximity.

Audience & Outreach

We aim to engage both seasoned classical music lovers and new audiences—particularly younger Copenhageners. The Halloween angle incorporated with accessible pricing, allows us to broaden our reach. We hope to engage a similar audience drawn by *Copenhagen Opera Festival*, *Festival and Friends*, *CPH Stage*, *LiteraturHaus* and *Sort/Hvid*, while also reaching out to new audiences intrigued by Halloween events. Micro-advertising is made possible through digital advertising. We'll also purchase posterage strategically targeted through Copenhagen. Support for this production is an investment in audience building, as the OperaHole collective will present more projects later in 2025, and 2026.

Participants

Participants include Copenhagen based artists including Vocalist Daniel Rosenberg, Violist/Violinist Njord Fossnes, Cellist Hedda Aadland, Clarinetist Kristopher Nash, Flutist Otilia Zielke Johannsen, Pianist Louise Schröder, Percussionist Tomáš Bazo and Berlin based Vocalist Litha Ashforth.

Partners

We are partnering with The Lab Cph, who's participation includes a contribution to the venue rental.

Artist Cooperative Model

OperaHole operates as an artist collective. In keeping with principles of equity and shared ownership, a portion of ticket revenue that exceeds baseline projections is redistributed among the artists directly involved in the project. That portion is determined by a consensus vote of the collective. This ensures that when a production performs better than expected the financial benefit supports the artistic team.

Timeline

Concert announcement and press release distribution will occur August 9th, 2025. A Public Relations and Marketing campaign will commence immediately afterward, with heavy investment in digital, and outreach for earned media. Rehearsals begin in early October. Dress rehearsal will take place on October 23. The first performance will occur on October 24th and two additional performances will take place on October 25th.