Dutch National Opera Studio 2027/28

Research date: 20 September 2026. Historical project research; not a current invitation or application notice. Budget scenario revised 10 November 2026: one adult, Los Angeles (LAX) ↔ Amsterdam Schiphol (AMS), round trip, main currency USD. Price references checked 10 November; ECB reference rate dated 9 November 2026. The travel scenario was updated and audition dates were checked against the official FAQ; other organizer rules retain their historical research date. Departure does not establish citizenship or residence status. Evidence confidence: medium. Preparation complexity: 8/10, high. Competition intensity: moderately high, confidence medium; not an admission probability.

Contents

1. Programme positioning
2. Organizer background
3. Past participant profile
4. Historical selection records
5. Competition intensity and preparation complexity
6. Hard eligibility requirements
7. Application materials
8. Repertoire requirements
9. Video recording requirements
10. Nationality, visas and work authorization
11. Panel, coaches and artistic team
12. Application and selection process
13. Historical timeline
14. Fees and support
15. LAX–AMS audition travel budget (USD)
16. The original applicant's known conditions
17. Risks and next steps
18. Alumni trajectories
19. Preparation workload and action plan
20. Research sources and neutral judgement

---

01 · Programme positioning

Executive summary: Dutch National Opera offers early-career singers full-time, salaried employment for up to two years, rather than a conventional course requiring an application fee. The published 2027/28 singer application deadline was 20 September 2026, the original research date. The website did not publish a closing time or time zone. [S1][S3]

The application fee was explicitly EUR 0 in the historical rules. The organizer did not fund or reimburse audition travel or lodging. The revised illustrative trip departs from LAX and uses USD planning amounts; missing fares, accommodation and personal visa eligibility prevent a complete total. [S3][B1][B2][B3]

International applicants could apply. Non-EEA applicants did not need Dutch work authorization at the application stage. If offered a position, the organizer stated that it could apply for a residence permit enabling the member to live and work in the Netherlands. Approval, permit category and processing time were not guaranteed publicly. [S3][S11]

The original neutral judgement was to proceed only if a compliant application could be completed on 20 September 2026 and the applicant could accept the later self-funded audition trip and visa uncertainty. This is not an assessment of artistic ability or admission prospects. [S1][S3]

The programme is a professional transition position embedded in Dutch National Opera's production environment. With individual development support, members take part in concerts, foyer performances, workshops, smaller main-stage roles and studio productions. Répétiteurs receive guidance from the opera's music staff, chief conductor and guest conductors. The core is professional practice within employment, rather than classroom study alone. [S4]

02 · Organizer background

The organizer is Dutch National Opera. The 2027/28 singer auditions were announced for Dutch National Opera & Ballet, Amstel 3, 1011 PN Amsterdam, Netherlands. [S1]

The programme began in September 2018 for singers and répétiteurs, with the aim of helping members enter international operatic careers. [S4]

The studio page available at the research date named Rosemary Joshua as artistic leader and William Kelley as head coach. [S4]

The 2027/28 announcement specified full-time salaried employment for a maximum of two years. This did not guarantee a full two-year contract for every participant. [S1]

03 · Past participant profile

The published 2026/27 cohort comprised nine people: eight singers, Madison Horman, Eva Rae Martinez, Annabel Soode, Aaike Nortier, Jacob Abrahamse, Ismael Correa Ulriksen, Gosh Sargsyan and Tristan Tournaud; and répétiteur Leonardo Moyano Ortiz. [S4]

That list describes the published 2026/27 cohort. It is not evidence of the expected number of 2027/28 appointments or voice-type quotas. [S4][S1]

The official FAQ said the panel considered an applicant's present career stage and potential development during the studio programme. The public rules did not set hard requirements for education, formal degrees, language certificates or minimum professional experience. [S3][S1]

04 · Historical selection records

Evidence completeness varies across five cohorts. Official material identifies the complete 2021/22, 2024/25 and 2025/26 lists. Only partial reconstruction was possible for 2022/23 and 2023/24; missing members must not be supplied by inference. [S13][S14][S15]

Complete 2021/22 list: singers Maksym Nazarenko, Claire Antoine, ChanHee Cho, Ian Castro, Inna Demenkova and Maya Gour; répétiteur Adam Rogala. [S13]

Partially confirmed 2022/23: Claire Antoine, Amy Chang, Georgiy Derbas-Richter, Inna Demenkova, Elenora Hu and Maya Gour are linked to this period by official material. Accessible official evidence was insufficient to confirm the complete list and exact headcount. [S6]

Partially confirmed 2023/24: Jake Ingbar, Mark Kurmanbayev and Martina Myskholid joined that season; Georgiy Derbas-Richter completed his second year in this period. Public material was insufficient to confirm the full list and exact headcount. [S7]

Complete 2024/25 list: Steven van der Linden, Joe Chalmers, Jasurbek Khaydarov, Daria Brusova, Sophia Hunt, Salvador Villanueva, Martina Myskholid and répétiteur Daniel Ruiz de Cenzano Caballero. [S14]

Complete 2025/26 list: Aaike Nortier, Madison Horman, Eva Rae Martinez, Ismael Correa Ulriksen, Steven van der Linden, Joe Chalmers and Jasurbek Khaydarov, with répétiteur intern Leonardo Moyano Ortiz. [S14]

The published 2026/27 list contained eight singers and one répétiteur, nine in total. It must not be extrapolated into the 2027/28 intake size. [S4]

05 · Competition intensity and preparation complexity

Competition intensity: moderately high. Confidence: medium. The five-cohort evidence is uneven: 2021/22, 2024/25 and 2025/26 are complete, while 2022/23 and 2023/24 are only partly reconstructed. [S13][S14][S15]

The complete 2021/22 cohort comprised Maksym Nazarenko, Claire Antoine, ChanHee Cho, Ian Castro, Inna Demenkova, Maya Gour and répétiteur Adam Rogala. [S13]

The intensity assessment considers historical application-volume evidence, cohorts or positions, participant profiles, institutional reach, international scope and selection evidence. It is not an admission probability; the report does not supply a verified acceptance rate.

Application preparation complexity: 8/10, high. Confidence: high. Applications had to be completed in the designated online system; the official FAQ said incomplete applications would not be reviewed. [S3]

The materials-management workload was substantial: an updated CV, portrait, repertoire list, spoken English personal introduction and three audiovisual links were required. [S3]

The FAQ required all three video links to be no older than three months. The safest interpretation was to record and upload within three months before submission, but the official rule did not define whether age ran from recording, upload or submission. [S3][S10]

The application form also requested date of birth, residence, nationality, voice type and availability on 16-17 December 2026, plus a photograph, CV and repertoire list. The administrative work went beyond uploading video. [S10]

The form required at least one Mozart aria among the three audiovisual links, with the other two showing different styles and languages. This increased repertoire-planning and recording-scheduling work. [S10]

Live auditions were scheduled on the Amsterdam main stage on 16-17 December 2026. Intercontinental applicants needed to coordinate visas, long flights, recovery from time-zone changes, accommodation and an arrival buffer. [S1][S3]

Invitees had to submit scores for every proposed live-audition piece in advance. Submitted repertoire could not be changed; the specific live-audition repertoire requirements had not yet been published. [S3]

Non-EEA applicants needing a short-stay visa had to arrange it themselves after invitation. The organizer could provide an invitation letter where needed but did not arrange visas. [S3]

The organizer neither funded nor reimbursed audition travel and accommodation, making independent budgeting, flexible bookings and risk preparation part of the workload. [S3]

Applicants could be no older than 32 when the programme began in August 2027. Those close to the age limit needed to calculate eligibility against the programme start. [S1]

This score measures execution complexity, materials coordination, international travel and visa arrangements only. It does not measure artistic ability, competition intensity, admission probability or predicted selection.

06 · Hard eligibility requirements

Nationality and residence: applicants from every country and of every nationality were eligible to apply. [S3]

Age: no older than 32 at the August 2027 start. The public page did not specify a minimum age. [S1]

Work authorization: applicants did not need an existing work permit at application. For a non-EEA applicant offered a position, Dutch National Opera stated that it could apply for a permit allowing studio members to live and work in the Netherlands. [S3]

A residence permit was not publicly guaranteed. Category, approval, timing and documentation depended on the employment arrangement and Dutch immigration rules. [S3][S11]

Applicant track: the programme served singers and répétiteurs, but the public 2027/28 form and announced audition dates explicitly concerned singers. Any separate répétiteur application channel, deadline or audition arrangements required organizer confirmation. [S1][S10]

The public rules did not list a compulsory degree, formal qualification, language certificate or minimum professional record. Such requirements must not be invented. [S1][S3]

07 · Application materials

A complete application had to be submitted through the organizer's designated online system. Applications sent directly by email were not accepted. [S1]

Required: an updated CV; a recent portrait photograph; a repertoire list of roles sung or studied; a spoken English personal introduction; and three audiovisual links. The official wording described a spoken introduction, without explicitly requiring an audio-only file. Incomplete applications were not reviewed. [S3]

The form additionally requested date of birth, residence, nationality, voice type and availability for auditions on 16-17 December 2026. [S10]

If invited to audition in person, applicants had to provide scores for all proposed live repertoire in advance. Repertoire could not be changed after submission. [S3]

08 · Repertoire requirements

Specific 2027/28 live-audition repertoire requirements had not been published. The FAQ said they would be communicated directly later. Neither previous-cycle rules nor prescreening video rules could be treated as fixed live-audition repertoire. [S3]

The application form required one Mozart aria among the three prescreening links, with the other two demonstrating different styles and languages. This was verified for prescreening materials only. [S10]

Practical preparation advice: without substituting for formal instructions, prepare a mature Mozart aria and two works contrasting in style and language for the videos. Live repertoire should follow written instructions received after invitation. [S3][S10]

09 · Video recording requirements

Number: the FAQ required exactly three audiovisual links. [S3]

FAQ platform rule: YouTube only, with public or unlisted visibility. [S3]

Recency: no older than three months before application. The rule did not define recording versus upload versus submission date; the cautious recommendation was to keep both recording and upload within the preceding three months. [S3]

The designated form differed: it allowed YouTube or Vimeo, while also requiring three links no older than three months. [S10]

The form added a content rule: one Mozart aria and two further selections in different styles and languages. [S10]

Conflict handling: to minimize technical rejection risk, the report recommended three sufficiently recent public or unlisted YouTube videos, also meeting the Mozart rule. Written organizer confirmation was recommended before relying on Vimeo. The conflict remains recorded, not silently resolved. [S3][S10]

10 · Nationality, visas and work authorization

International applicants could apply without already holding Dutch work authorization. [S3]

For a non-EEA applicant offered a position, Dutch National Opera said it could apply for a residence permit allowing the member to live and work in the Netherlands. This was institutional support, not automatic approval. [S3]

Applicants arranged their own short-stay visa for a live audition. Invitees needing a visa could request an invitation letter promptly; the organizer did not handle the visa application. [S3]

For this LAX-departure illustration, citizenship and lawful residence are unknown. Determine short-stay entry requirements from the applicant’s actual passport and residence before booking.

Any short-stay visa, appointment, consular or service fee remains conditional and unpriced. Long-term work/residence authorization after selection is a separate future process, not added to audition travel. No assumption of US citizenship or visa exemption is made.

The Dutch immigration authority stated that non-EU/EEA/Swiss employees staying over 90 days normally needed residence arrangements. The applicable route depended on the work and employment structure. These historical statements are not current individualized immigration advice. [S11]

11 · Panel, coaches and artistic team

The 2027/28 singer audition panel included Rosemary Joshua and members of Dutch National Opera's music staff. Other names, panel size and specific roles had not been published. [S3]

A principal répétiteur from Dutch National Opera accompanied every audition. Applicants did not need to arrange a pianist and were not permitted to bring their own. [S3]

The panel could communicate in English, French, German and Spanish. [S3]

Auditions were closed to the public. Friends, relatives, teachers, agents and other accompanying persons could not enter the audition. [S3]

12 · Application and selection process

Step 1: submit a complete application through the designated online system, not direct email. [S1]

Step 2: the organizer reviewed complete materials; incomplete submissions were not considered. The public rules gave no prescreening-result date, pass count or elimination ratio. [S3]

Step 3: invited singers were scheduled to audition in Amsterdam on 16-17 December 2026. The FAQ specified the main stage. [S1][S3]

Step 4: the panel considered present career stage and potential development during the studio. No scoring rubric, further-round structure, interview, trial lesson or final-notification date was published. [S3]

Concert formalwear was not required, despite the main-stage setting. [S3]

Invitees needed to submit live-audition scores by the designated time; repertoire could not then be changed. [S3]

13 · Historical timeline

Deadline-day context: 20 September 2026 was the published singer application deadline and original research date. No closing time or time zone was published; the original advice was to submit promptly that day rather than wait. This is not a current call to apply. [S1]

Application window: 15 August-20 September 2026. [S1]

Live auditions: 16 and 17 December 2026, Amsterdam, Netherlands. [S1]

Programme start: August 2027; the age limit was measured at that start. [S1]

Maximum employment duration: two years, an announced ceiling rather than a promise that every member would receive the full period. [S1]

14 · Fees and support

Application fee: EUR 0, explicitly stated in the FAQ. [S3]

Employment: full-time and salaried. The public page did not disclose monthly pay, pay scale, gross/net amounts, precise contract dates, pensions, insurance, leave or payment frequency. [S1]

Tuition: the verified statement was no application fee. There was no published tuition schedule or blanket statement that no other costs could arise. A EUR 0 application fee must not be generalized to zero programme-related costs. [S3]

Live-audition travel and accommodation were neither funded nor reimbursed. [S3]

Housing and relocation after appointment: the 2027/28 audition page and FAQ did not publish housing, relocation or settling-in entitlements. The official 2023 annual report recorded apartments provided to studio talent, a historical operating fact rather than a 2027/28 entitlement, amount or guarantee. [S15]

The revised LAX–AMS scenario uses USD and separate original-currency evidence. Historical organizer application fee: EUR0 [S3]. Airline and local transport references [B1][B3] support only the labelled planning allowances. No full-trip price or guaranteed booking is asserted.

NS’s 2026 tariff, page 5, lists the three-day Amsterdam Travel Ticket at EUR34 including VAT [B3]. Two tickets provide a conservative EUR68 allowance for this five-day illustration; verify eligible services and activation dates before purchase.

Unpriced items are four nights of a single-occupancy room, meals across five local days, trip insurance, a checked-bag/fare upgrade if needed, travel to/from LAX, applicable short-stay visa fees and booking/payment charges. They are excluded from priced subtotals, not treated as zero. Confirm hotel VAT and municipal tourist tax in the quote. Do not add airport travel already covered by the selected transport tickets. [B3][B4]

15 · LAX–AMS audition travel budget (USD)

Illustrative planning assumptions, not organizer requirements: one adult, round-trip economy travel; depart LAX 14 December 2026, arrive AMS 15 December, return from AMS 19 December. Four hotel nights (15–18 December), five local days (15–19 December), one private single-occupancy room. Arrival is planned one day before the official 16–17 December audition window; an actual invitation and schedule must govern any booking. No relocation or full-programme living costs are included.

One cabin bag is assumed. One checked bag is desired but its supplement or Standard-fare uplift is unverified. Meal costs on the ground cover five days; no separate paid in-flight meals are assumed. Hotel breakfast inclusion is unknown, so no breakfast deduction is made. The exact return routing, connections, fare tax breakdown, change fees and refund terms are unverified.

Airfare reference [B1]: SAS's LAX–AMS route page showed a December monthly low of USD968 for a return trip when checked on 10 November 2026; its linked calendar is December 2026. This is not a quote for 14–19 December. It does not prove seats, baggage or refund terms for this itinerary.

Three planning allowances are derived transparently from that route-specific reference: USD968 × 1.10, × 1.50 and × 2.00, each rounded up to the next USD100, giving USD1,100 / 1,500 / 2,000. These are analyst-selected risk buffers, not three purchasable fares, fare classes or confidence guarantees. Economy cabin remains the assumption in all three. Obtain a dated total including taxes and baggage before spending.

Currency reference [B2]: 1 EUR = 1.1193 USD, ECB reference dated 9 November 2026, checked 10 November. EUR68 of planned local transport converts to USD76.11; EUR0 historical application fee converts to USD0. USD-origin amounts are not converted again. Line values are rounded to cents before subtotal; contingency is then rounded to cents. This reference is not a card, bank or transaction rate.

Hotel, meals and insurance lack suitable dated quotes and therefore remain pending. Tourist tax is a distinct charge: the City of Amsterdam identifies 12.5% of the overnight price excluding VAT [B4]. The actual room price and invoice tax basis are missing, so no tax or hotel amount is invented. Visa eligibility and any related fees require individual confirmation.

The table adds the priced components and explicit contingency exactly. Contingency applies only to those priced components (10%, 15%, 20%); it does not resolve unpriced costs. Complete trip totals remain unknown. Do not compare these partial amounts with a budget ceiling as if the trip were fully funded.

Application preparation may additionally require accompanist, coaching, studio, scores or local rehearsal spending; these are unknown and outside the travel subtotal. Historical post-selection income, housing, relocation and work-permit conditions remain separate from this short audition scenario.

LAX ↔ AMS · 1 adult · 4 nights / 5 local days · USD · incomplete planning subtotals

Item	Economy planning	Standard planning	Higher-buffer planning
LAX–AMS return airfare planning allowance	$1100.00	$1500.00	$2000.00
Historical official application fee	$0.00	$0.00	$0.00
Airport/city transport allowance	$76.11	$76.11	$76.11
Priced-item subtotal	$1176.11	$1576.11	$2076.11
Contingency on priced items only	10% · $117.61	15% · $236.42	20% · $415.22
Priced items + contingency (NOT full trip total)	$1293.72	$1812.53	$2491.33
4 hotel nights, 5 days of meals, insurance, baggage/fare upgrade, LAX access, conditional visa and payment fees	Pending — excluded, not zero	Pending — excluded, not zero	Pending — excluded, not zero
Complete trip total	Cannot yet calculate	Cannot yet calculate	Cannot yet calculate

EUR68 × 1.1193 USD/EUR = USD76.11 (rounded once). USD airfare is not converted again. Contingency does not price or cover the unknown items.

16 · The original applicant's known conditions

Current illustrative budget scenario: one traveller starting at LAX, USD display, four nights and five local days. This is not an actual user profile. Nationality, residence, visa eligibility and a personal spending ceiling remain unspecified.

Met: no confirmed items recorded (shown as a dash in the source). Explicit conflicts: no items recorded (also a dash). Neither is a statement that all eligibility conditions were met.

Needs confirmation: nationality and lawful residence, to determine the applicant-specific entry and permit requirements. These personal details are unspecified in this illustration.

Only known hard conditions were checked. Artistic level and admission probability were not assessed.

17 · Risks and next steps

Before booking: replace advertised route benchmarks with refundable/changeable dated quotes for LAX–AMS; price the four hotel nights, five days of meals, insurance and baggage. The USD subtotal is deliberately incomplete and must not be used as an all-in spending promise. [B1]–[B4]

Deadline risk: on the original research date, 20 September 2026, no precise closing time or time zone was public. Incomplete uploads, missing confirmation or broken links could prevent review. [S1][S3]

Platform conflict: FAQ YouTube-only versus form YouTube-or-Vimeo. The conservative historical plan was YouTube with saved submission screenshots. [S3][S10]

Video-age risk: the three-month rule did not define whether it referred to recording or upload. Meet the stricter interpretation for both. [S3]

Repertoire risk: live repertoire was still unpublished. The form's Mozart rule was confirmed only for prescreening, not the live audition. [S3][S10]

Travel and funding risk: no support or reimbursement for mid-December audition travel/accommodation. Intercontinental trips entail delay, changes, accommodation inflation and time-zone recovery. [S3]

Visa risk: an invitation letter could be requested only after audition invitation and if needed. Applicants remained responsible for appointments, evidence, insurance, funds and processing-time risk. [S3]

Employment gaps: pay, taxation, insurance, pensions, exact contract dates, housing, relocation support and precise residence route were unpublished. [S1][S3][S11]

Répétiteur-channel gap: the current-cycle form and dates explicitly concerned singers; a separate répétiteur route, deadline and audition arrangement was not public. [S1][S10]

Historical sample risk: the 2022/23 and 2023/24 rosters could not be fully reconstructed. Other cohort sizes could not establish 2027/28 hiring numbers, nationality proportions or selection trends. [S6][S7][S13][S14]

Original deadline-day action (20 September 2026, not today): complete the online submission after checking CV, recent photograph, repertoire, spoken English introduction, three videos, birth date, nationality, residence and audition availability. [S3][S10]

Before submitting, set the three YouTube videos to public or unlisted, test each without login and include a Mozart aria. [S3][S10]

Save the confirmation page, automated acknowledgement, timestamp, form screenshots and screenshots of all video links in case of technical disputes. [S1][S10]

Send the organizer one concise written enquiry covering the platform conflict, répétiteur channel, live repertoire publication, expected invitation timing and housing. [S1][S3][S10]

For the revised LAX-origin illustration, citizenship and residence remain unknown. First confirm whether a short-stay visa is required for the actual passport and lawful residence. If required, request the organizer invitation letter and follow the applicable consulate’s documented process for funds, accommodation, insurance and return travel. [S3]

Before invitation, avoid non-changeable, non-refundable intercontinental tickets. Track flexible flights and accommodation and allow arrival at least one day before audition. [S1][S3]

18 · Alumni trajectories

Julietta Aleksanyan: the official studio page recorded membership in 2018/19, subsequent performance at Teatro Real in Madrid and joining Staatstheater Mainz's ensemble in 2021. This is an organizer-selected historical career example, not a current-employment check. [S4]

Sam Carl: the page recorded studio participation from 2019 to 2021, followed by performances at Bayerische Staatsoper, Glyndebourne, Staatstheater Darmstadt and Opera Vlaanderen, among others. These are institutional narrative examples. [S4]

Frederik Bergman: recorded studio participation in 2019/20 and 2020/21, followed by work at Dutch National Opera, the Concertgebouw and Dutch touring opera institutions. This is an institutional example. [S4]

Cody Quattlebaum: the studio page listed subsequent performances at Teatro Real, the Royal Opera House in London, San Francisco Opera, Israeli Opera and Opéra national du Rhin in Strasbourg. This is an institutional example. [S4]

Adam Rogala: a 2021/22 répétiteur, subsequently a répétiteur at Stadttheater Klagenfurt, Austria, with continuing performance and masterclass accompaniment work according to the studio page. [S4]

The official 2025 annual report additionally described Mark Kurmanbayev reaching the Belvedere final, Martina Myskholid joining Teatro Regio Torino's ensemble and Salvador Villanueva continuing at the International Opera Studio in Zurich. These are outcomes at the reported time, not universal outcomes or current-status guarantees. [S14]

19 · Preparation workload and action plan

For the revised illustration, confirm LAX–AMS travel only after invitation; verify itinerary dates, room occupancy, taxes and baggage, then recompute in USD with a dated FX reference. This planning revision does not reopen the historical application deadline.

Workload: high. The original advice was immediate material checks and submission on 20 September 2026 if still outstanding. If invited, allow roughly 60-90 days for confirmed repertoire, score submission, language and musical rehearsal, visa, intercontinental travel and time-zone buffers. This is historical planning advice, not a newly open application window.

Reasons: the original research date was the deadline; prescreening materials had to be finished that day with evidence retained. [S1] Three videos were constrained by platform, visibility, Mozart repertoire and three-month recency rules. [S3][S10] Live repertoire would be notified later and could not be changed after score submission. [S3] International visas, self-funded travel/accommodation and fixed attendance dates created substantial coordination work. [S1][S3]

On 20 September 2026: submit the complete online form, not email. Check CV, photograph, repertoire list, spoken English introduction, three videos, nationality, residence, birth date and availability. Prefer three sufficiently recent YouTube links including a Mozart aria. Test links without login and retain confirmations, acknowledgements, timestamps and screenshots.

After submission and before results: check the application account, email and spam weekly. Send one consolidated enquiry on the platform conflict, répétiteur channel, live repertoire and invitation window. Track flexible travel and accommodation without purchasing non-refundable international tickets.

Within 48 hours of an invitation: if a visa is needed, request an invitation letter and verify name, passport details, dates, purpose and venue. Book an appointment and prepare funds, insurance, accommodation and return-trip evidence. Obtain written repertoire, arrival time, audition duration, score-format and score-deadline

instructions.

October-December 2026, before the audition: finalize repertoire after formal notification and do not change it after submitting scores. Complete language, musical, pianist rehearsal and stage preparation. Arrive at least the day before, retaining delay and time-zone recovery buffers. Carry and back up clear, playable scores.

Questions for the organizer: Is there a separate 2027/28 répétiteur application route, deadline and audition schedule? Which video platform rule controls where the form accepts Vimeo but the FAQ says YouTube only? When will live repertoire instructions be sent, and do they specify number, languages, periods, Mozart share, memorization or duration? When are prescreening decisions and invitations expected?

Further questions: What documents and latest request date apply to non-EEA invitees needing visa letters? What are the contract dates, pay scale, tax, social/health insurance, pension and leave terms? Is housing, temporary accommodation, relocation or settling-in support available for 2027/28, under what conditions, amounts and duration? How many singers and répétiteurs are expected? Are there recalls, interviews, ensemble work, trial lessons or other stages? Can videos, CV, repertoire or personal details be updated after submission, and until when?

20 · Research sources and neutral judgement

Original judgement: proceed, conditionally. The opportunity had a clear professional purpose: full-time salaried employment at Dutch National Opera for up to two years, with practice in a production setting. [S1][S4] International applicants were eligible, and a public organizer-supported residence-permit route existed for non-EEA appointees. [S3] The EUR 0 application fee reduced direct prescreening cost. [S3]

However, the original proceed recommendation applied only to an applicant able to complete a compliant submission on 20 September 2026, pay for a later Amsterdam audition trip and accept undisclosed salary/housing terms. [S1][S3][S15] It did not evaluate artistic level, competitiveness or admission probability. [S1][S3] Evidence confidence: medium.

Project sources retain their historical research dates. Budget references [B1]–[B4] have separate query dates and the exchange rate has its own reference date. The audition dates in [S3] were also checked on 10 November 2026; this was a limited date check, not a new review of all programme rules.

1. **[S1] Auditions Dutch National Opera Studio 2027-2028 | Nationale Opera & Ballet**
   https://www.operaballet.nl/en/auditions-dutch-national-opera-studio-2027-2028
   Original research checked date: 2026-09-20
2. **[S2] web.archive.org**
   https://web.archive.org/cdx/search/cdx?url=www.operaballet.nl/en/opera/dutch-national-opera-studio&output=json&filter=statuscode:200&fl=timestamp,original,statuscode&filter=timestamp:202[1-5]&collapse=digest
   Original research checked date: 2026-09-20

3. **[S3] FAQs Audition Dutch National Opera Studio | Nationale Opera & Ballet — audition dates rechecked 10 November 2026**
   https://www.operaballet.nl/en/opera/dutch-national-opera-studio/faqs-audition-dutch-national-opera-studio?utm_source=openai
   Original research checked date: 2026-09-20
4. **[S4] Dutch National Opera Studio | Nationale Opera & Ballet**
   https://www.operaballet.nl/en/opera/dutch-national-opera-studio?utm_source=openai
   Original research checked date: 2026-09-20
5. **[S5] Talent Development | Nationale Opera & Ballet**
   https://www.operaballet.nl/en/talent-development?utm_source=openai
   Original research checked date: 2026-09-20
6. **[S6] Claire Antoine | Nationale Opera & Ballet**
   https://www.operaballet.nl/en/singers/claire-antoine?utm_source=openai
   Original research checked date: 2026-09-20
7. **[S7] Jake Ingbar | Singer | Dutch National Opera**
   https://www.operaballet.nl/en/singers/jake-ingbar?utm_source=openai
   Original research checked date: 2026-09-20
8. **[S8] Daria Brusova | Nationale Opera & Ballet**
   https://www.operaballet.nl/en/singers/daria-brusova?utm_source=openai
   Original research checked date: 2026-09-20
9. **[S9] Madison Horman | Nationale Opera & Ballet**
   https://www.operaballet.nl/en/singers/madison-horman?utm_source=openai
   Original research checked date: 2026-09-20
10. **[S10] Casting42**
    https://casting42.com/en/De-Nationale-Opera/0697ebed3bc/opera-studio-1786544891-26546936-497f-4f8d-8c58-be2a06a60f47/sign-up
    Original research checked date: 2026-09-20
11. **[S11] Employing a foreign national | IND**
    https://ind.nl/en/residence-permits/work/employing-a-foreign-national?utm_source=openai
    Original research checked date: 2026-09-20
12. **[S12] ind.nl**
    https://ind.nl/en/residence-permits/work/employing-a-foreign-national
    Original research checked date: 2026-09-20
13. **[S13] www.operaballet.nl**
    https://www.operaballet.nl/en/articles/day-inside-dutch-national-opera-studio
    Original research checked date: 2026-09-20

14. **[S14] www.operaballet.nl**

    https://www.operaballet.nl/sites/default/files/documents/Jaarverslagen/Jaarverslag-2025-online.pdf

    Original research checked date: 2026-09-20

15. **[S15] www.operaballet.nl**

    https://www.operaballet.nl/sites/default/files/documents/Jaarverslagen/Jaarverslag-2023-web.pdf

    Original research checked date: 2026-09-20

16. **[B1] SAS LAX–AMS route and December 2026 fare calendar; monthly low, not itinerary quote**

    https://www.flysas.com/us-en/flight-routes/los-angeles/amsterdam

    Budget reference queried: 2026-11-10

17. **[B2] ECB reference: EUR1 = USD1.1193, 9 November 2026; informational, not transaction rate**

    https://www.ecb.europa.eu/stats/policy_and_exchange_rates/euro_reference_exchange_rates/html/index.en.html

    Budget reference queried: 2026-11-10

18. **[B3] NS Consumer Prices 2026, page5: 3-day Amsterdam Travel Ticket EUR34 including 9% VAT**

    https://www.ns.nl/binaries/_ht_1762337701689/content/assets/ns-nl/tarieven/2026/ns-prijslijst-2026-en.pdf

    Budget reference queried: 2026-11-10

19. **[B4] City of Amsterdam: tourist tax 12.5% of overnight price excluding VAT; hotel quote still required**

    https://www.amsterdam.nl/en/municipal-taxes/tourist-tax/

    Budget reference queried: 2026-11-10

Historical research sample · Not a current application notice · No assessment of artistic ability or admission probability.