



2009



G L Y N D E B O U R N E

Annual Report 2009



Executive Chairman Tradition/adventure

In 2009 we celebrated our 75th anniversary – with new work, new artists and new audiences. Our history and traditions have not diminished our taste for adventure.



We planned last year's 75th Anniversary season in 2006 and 2007, in the midst of an economic boom. By the time we presented the results, the country was in the depths of recession. But it proved to be a vintage year. The Theatre Management Association gave the entire Festival its Achievement in Opera award. And despite the recession we sold 96% of available tickets: one of our best-ever box office performances.

In a tough year, the loyalty of our audience – and our sponsors – was extraordinary. I do not believe we earn that loyalty through tradition alone. We earn it by constantly moving forward. Time and again, our audience encourages us to be bold in our artistic ambitions and choices. It is their sense of adventure that has sustained us for 75 years – and will continue to sustain our own sense of adventure in the years ahead.

Gus Christie

Executive Chairman

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General Director Boldness/prudence

One of our core objectives is to remain financially independent, without reliance on government subsidy for Festival performances. So alongside our sense of adventure goes a determination not to put our independence at risk. Our boldness is underpinned by prudence.



As befits a landmark year in our history, the ambition and scope of our work in 2009 was exceptional. It was gratifying to be commended in the press for our 'bravery' in mounting such an ambitious programme mid-recession.

There is a fine line between bravery and folly, or hubris. I believe two things keep us on the right side of that line. One is a long tradition of financial prudence, of building reserves in good times to tide

us through adversity. The other is the steadfastness of our sponsors. They are not just loyal; they are personally engaged in the productions they support, and committed to them. As a result, even in a very difficult year, their support was unwavering and we had no need to rein-in our ambitions.

Our members expect no less. They look to Glyndebourne for work they would not find elsewhere. It is no accident that the first show to sell out in 2009 was *The Fairy Queen* – a quirky and challenging piece with six principals, eight dancers, 16 actors and a string of spectacular sets. As several reviews pointed out, few other houses could have found the resources and courage to undertake it.

2009 Festival

By any standards, it was a particularly exciting Festival. We had three new productions, and a fourth that was new to the Festival after opening on the Tour in 2007.

We opened with *Falstaff*. After his dark *Macbeth* in 2007, Richard Jones returned to direct a much sunnier Verdi. This gave the great British baritone, Christopher Purves, the opportunity to sing Falstaff for the first time in a place that offers ideal rehearsal conditions for such a big role debut.

For our second revival of *Giulio Cesare*, the hit of the 2005 Festival, director David McVicar urged us to reunite the original cast. Five of the seven original principals returned, including Danielle de Niese and Sarah Connolly in the lead roles. They gave what felt like their definitive performances – as if the revival's five weeks of rehearsals had built directly on the original six weeks. Together, they found even more in a production that has already greatly influenced the way directors can now approach Handel. David and his movement director, Andrew George, have shown us how much fun Handel can be.

The Fairy Queen brought a mix of dialogue, dance and masque that meant much to audiences in 1692 but can seem alien to us now. Director Jonathan Kent showed that the trick is not to





<< *Rusalka*
< *L'elisir d'amore*

change the structure but to respect its authors' intentions in a way that chimes with contemporary sensibilities. The creative team pulled it off brilliantly. It was the critical success of the season and played to great acclaim in the Paris and New York houses with whom we co-produced it, to spread the cost and risk.

One risk that can pay off very excitingly is to bring in a director who is new to opera. When it works, it can refresh the whole creative team. Melly Still has done a lot of theatre work around children's stories and fairy tale, so she was ideally suited to *Rusalka* – a fairy tale with deeper themes below the surface. For many people it was the emotional hit of the season, and Czech maestro Jiří Bělohlávek conducted as if he had been born with it in his blood.

By contrast, *L'elisir d'amore* was light relief. In his Glyndebourne debut, conductor Maurizio Benini made its simple music come alive – and the piece made an accessible choice for live transmission by our new broadcast partner Sky Arts. We commissioned Annabel Arden's production for the 2007 Tour and this revival showed how effectively the Tour and Festival feed each other, in both directions.

Tristan und Isolde is a colossal undertaking – a big piece that takes a great deal of time and attention to prepare. Glyndebourne's reputation for support and generous rehearsal times enabled us to attract outstanding artists to make their debuts in our 2003 production. For our 2009 revival we recreated the excitement of seeing great artists come to the piece for the first time, with debuts from Tristan, Isolde, Brangäne and the conductor.

In effect we had a fifth new Festival production in the premiere of *The Yellow Sofa*. This beautifully constructed new chamber opera was the culmination of Julian Philips' three years as our first Composer in Residence. Commissioned for the Jerwood Chorus Development Scheme, it was performed in the Jerwood Studio as a pre-performance *hors d'oeuvre* on four afternoons in August. The warm response to it has encouraged us to look for an opportunity to revive it in the future.

Glyndebourne on Tour

The Tour visited six UK venues, generously supported by Arts Council England, helping to widen access to opera and increase opportunities for young singers. Ticket sales were slightly below 2008's record level, at 75% of capacity, but reached 98% in the three-week run at Glyndebourne.

Conducting *Jenůfa* in his final year as Music Director, Robin Ticciati showed what an impression the Tour can make. Of the hundreds of opera performances I have seen, these were some of the most special. The chemistry of conductor, cast, chorus and soloists tangibly engaged the whole audience, as if there was no barrier between them and the stage. When one singer told me, "We're

Jenůfa >
Falstaff >>



not performing it any more – we're living it on stage," it seemed no exaggeration. The artifice of opera dissolved into a communal emotional experience, and most performances brought the audience to their feet.

Like Edward Gardner before him, Robin is destined for great things. The fact that we have engaged him for the next three Festivals indicates how highly we respect him.

The Tour is a great opportunity for young conductors and we are currently enjoying a Golden Age. For the two other tour pieces, *Così fan tutte* and *Falstaff*, we had UK opera debuts from Patrick Lange and James Gaffigan, who both made an extremely strong impression. Jakub Hrůša, another exciting young talent who conducted *Carmen* on the Tour in 2008, has succeeded Robin as Music Director.

75th anniversary

We marked our anniversary in a variety of ways. Our first outdoor poster campaign helped ensure our excellent box office. We published a pictorial history of Glyndebourne with over 450 photographs showing productions, rehearsals, the evolution of the gardens and audience fashion over the decades. And Jeanette Winterson compiled an anthology of short stories using opera as their starting point by authors including Alexander McCall Smith, Ruth Rendell, Joanna Trollope and Lynne Truss.

We planned a major fund-raising gala, sending out invitations just as the collapse of Lehman Brothers precipitated the worst of the financial crisis. This was one case where boldness seemed inappropriate: we scaled the event down, staging a more modest but delightful concert that still raised some £100,000 for our New Generation Programme (NGP).

The NGP reflects the view of many Members that in our 75th year we should look forward as much as back. We have a long-standing commitment to finding and developing new talent, and a more recent commitment to developing new audiences. So why not build a fund that addresses both these goals?

With the old Waiting List finally cleared, we opened the Associate Membership list last year. The fees from 3,500 new Associates gave us an initial £1.6m towards our target of building and investing a New Generation fund of £10m. Net proceeds from the 75th anniversary gala and art auction, plus individual donations, brought the year-end total to £2m – enough to begin the programme.

Initiatives already planned include an increase in the number of reduced-price tickets for under-30s at the 2010 Festival, the launch of a technical apprenticeship scheme, a schools performance on the Tour in Stoke-on-Trent, and reduced-price family tickets for Tour performances of *La Cenerentola* at Glyndebourne and Plymouth. The NGP will also fund our next Composer in Residence.



<< *The Yellow Sofa*
< *The Magic Flute* for schools

Education

The NGP will be an important boost to the work of our widely respected Education Department. The team has long been a trailblazer in developing new audiences for opera, enhancing audiences' understanding and enjoyment of what we do, and building strong links with our local communities. Last year over 12,000 people took part in our Education programme, in which we invested some £370,000.

In March our youth opera premiered a new choral theatre work, *On the Rim of the World*, jointly commissioned from composer Orlando Gough by eight national opera companies. The young people were joined on stage for the first time by a chorus of their parents and carers.

Festival talks and study events included two study days presented with the Education Department from Shakespeare's Globe. For the first time, we also made these available on our website.

The Festival repertoire made the starting point for a project with mainly young offenders at HMP Lewes, recreating the story of *Falstaff* with puppets. With the Orchestra of the Age of Enlightenment we led a *Fairy Queen* project with pupils from East Sussex and London primary schools; this magical piece also inspired our project for people with dementia and their carers at Glyndebourne later in the year. We commissioned a small *Magic Flute* for 8-12 year olds that premiered in the Brighton Festival. And our extensive education programme for the Tour included two Performances for Schools, our special *Magic Flute*, and Opera Experience – a programme aimed at young music and drama students from secondary schools and colleges attending their first opera.

Our community opera, *Knight Crew*, reached a crucial stage as over 450 young people took part in workshops leading to the chorus auditions and recruitment of young players for the orchestra. We also offered work-related learning opportunities to students, linked to the production, as part of their Creative and Media Diploma. The production premiered at Glyndebourne in March 2010.

Extending our reach

Developing new audiences for opera, and making our work available to more people, have always been important to us. That is why we started Glyndebourne on Tour in the 1960s and formalised our education activity into our Education Department in the 1980s.

In the past few years our under-30s nights have proved a successful way of opening-up the Festival to younger audiences: in 2009 three such nights enabled over 1,000 young people to see *The Fairy Queen* and *Rusalka* for just £30. Since the scheme began, some 4,000 people have joined our under-30s mailing list.



Our Returns Club, launched in 2008, has also helped to increase access by enabling us to offer late returns to people who have registered their interest. Last year the club filled some 3,500 seats that might otherwise have been left empty.

But the greatest step forward in making our work more widely available has come from the way we are now making and distributing video recordings of our performances. A growing number of partners and investors are interested in helping us to do this, and in 2009 we were able to film three productions – *The Fairy Queen*, *Falstaff* and *L'elisir d'amore* – more than ever before.

Filming is an increasingly important part of our audience development strategy. It enables people to discover our work through broadcasts, cinema screenings, DVDs and online. Our work is transient: we cannot recover it once it's over. So we now aim to record as much of it as we can to build a back catalogue. Several of our films have already covered their costs through commercial distribution – notably *Giulio Cesare*, *Carmen*, and *Così fan tutte*.

The filming of *L'elisir d'amore* was part of our new UK broadcast partnership with Sky Arts. It was broadcast live from a Festival performance to complete a month of Saturday night showings of *Giulio Cesare*, *Così fan tutte*, *La Cenerentola* and *L'incoronazione di Poppea*.

We also expanded our international programme of cinema screenings. Cinemas in Australia, New Zealand and India joined our established venues in the UK, Europe, North America and Japan for a total of 250 screenings in 2009.

We continue to build the catalogue of audio recordings available on our independent CD label. In 2009 we released three more: the contemporary recording was *Fidelio* from the 2006 Festival and the archive recordings were *L'elisir d'amore* and *Pelléas et Mélisande* from the 1962 and 1963 Festivals respectively.

Another way we share our work is through hiring-out our productions to other opera houses around the world. This is also an increasingly valuable source of revenue, and in 2009 we had a record year. We sent out five productions to Berlin, Bordeaux, Copenhagen, Houston and Valencia – and at one point had four Glyndebourne productions playing in Europe at a time when our own opera house was closed.

Co-productions like *The Fairy Queen* help us manage our finances prudently, enabling us to do more at lower risk and cost. We are a sought-after partner with a reputation for handling adventurous projects adroitly, and we expect our involvement in co-productions to increase.

Over the past couple of years we have transformed our website, making ample use of our expanding audio and video resources to build a distinctive and increasingly interactive new form of access to



<< The refurbished Middle and Over Wallop restaurant
< The lakeside

our work. This is no small undertaking – we now have two people working on it full-time – but the impact has been huge. The site received over half a million visits in 2009, almost a quarter of them from overseas.

Facilities

Our gardens and our restaurants are part of what makes the ‘Glyndebourne experience’ special. So we were delighted to mark our anniversary by opening a dramatically redesigned Middle and Over Wallop restaurant. This was our original dining hall in 1934 and it was exciting to see it transformed by local architects and builders thanks to generous support from Compass, our caterers for 26 years.

In the gardens a large programme of renovation and improvement is underway, and the Glyndebourne Garden Fund aims to raise an initial £50,000 to support this work.

Environment

On the hill above the opera house, a 12-month test of wind speeds has confirmed that it will make economic sense to build a wind turbine. We aim to do this as soon as we can, as a major step forward in reducing our carbon footprint.

Looking ahead

Last year gave us welcome confirmation that Glyndebourne is not something audiences will readily forgo when times are tough. We are not complacent, either artistically or financially, and we will always be prepared to scale down our ambitions if necessary. But 2009 has reinforced our belief that our audiences expect us to be bold – as long as we back our boldness with financial prudence.

We have another fine Festival ahead of us in 2010. And when it is over we will begin refurbishing the Ebert Room as a new, more intimate performance space. Many of the initiatives that we envisage for the New Generation Programme will be shown there, including some of our Education projects and work by young artists and designers. Our opportunities for bold programming – and wider access – continue to expand.

David Pickard

General Director

Falstaff >



Highlights of 2009



Falstaff

"On stage and in the pit, the needlework in this sentimental tapestry is exceptionally fine."

Independent on Sunday

"Christopher Purves' Falstaff is a brilliantly original creation." *The Sunday Telegraph*

Giulio Cesare

"It's an audacious director who can camp-up the form, glitz-up the spectacle, and then render us speechless with the pathos."

The Independent

"With *Tristan*, also to be revived this season, [*Giulio Cesare*] is the best thing Glyndebourne has done in the last decade." *The Guardian*

"Dare I say it – even better than before." *The Stage*



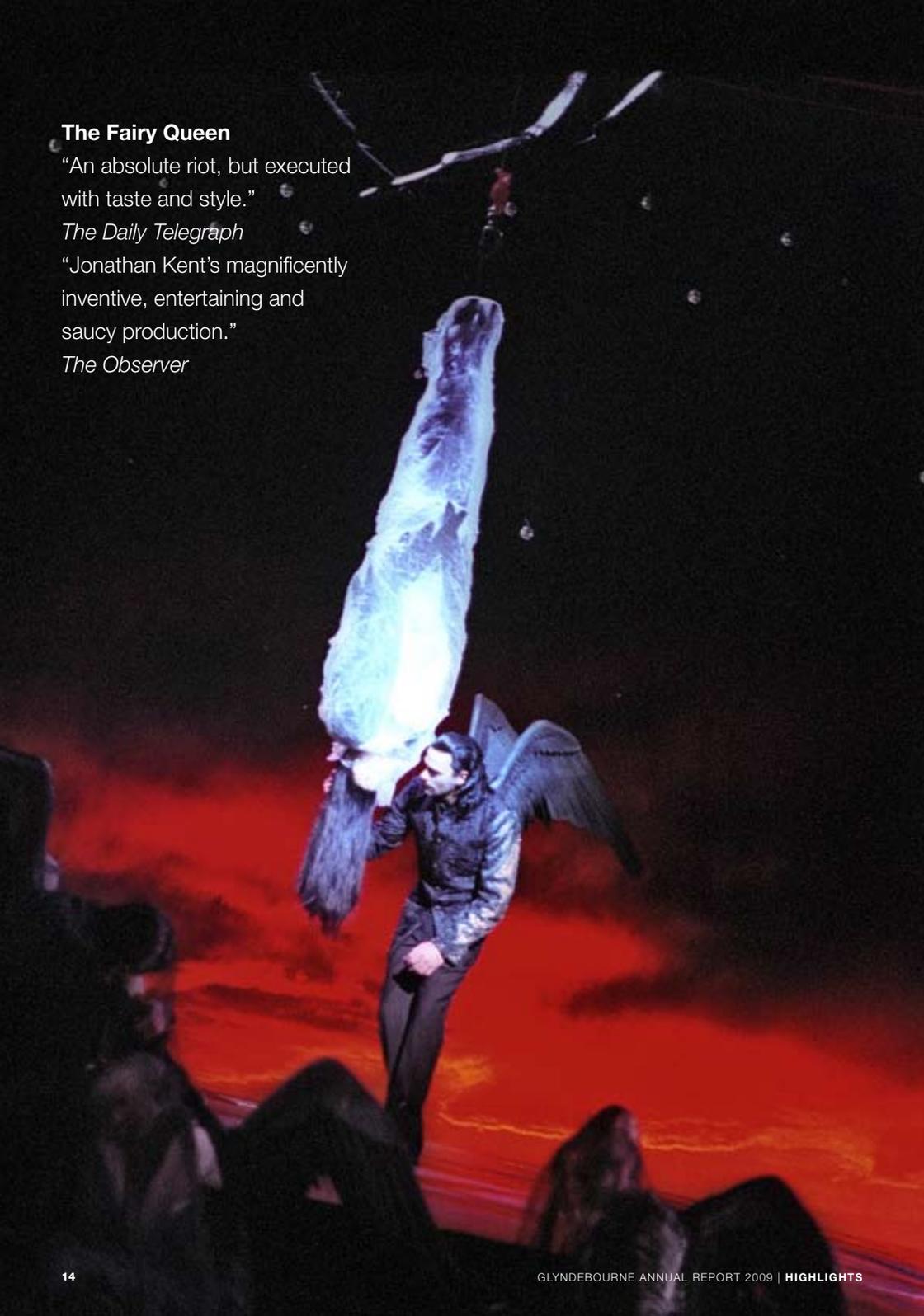
The Fairy Queen

“An absolute riot, but executed with taste and style.”

The Daily Telegraph

“Jonathan Kent’s magnificently inventive, entertaining and saucy production.”

The Observer



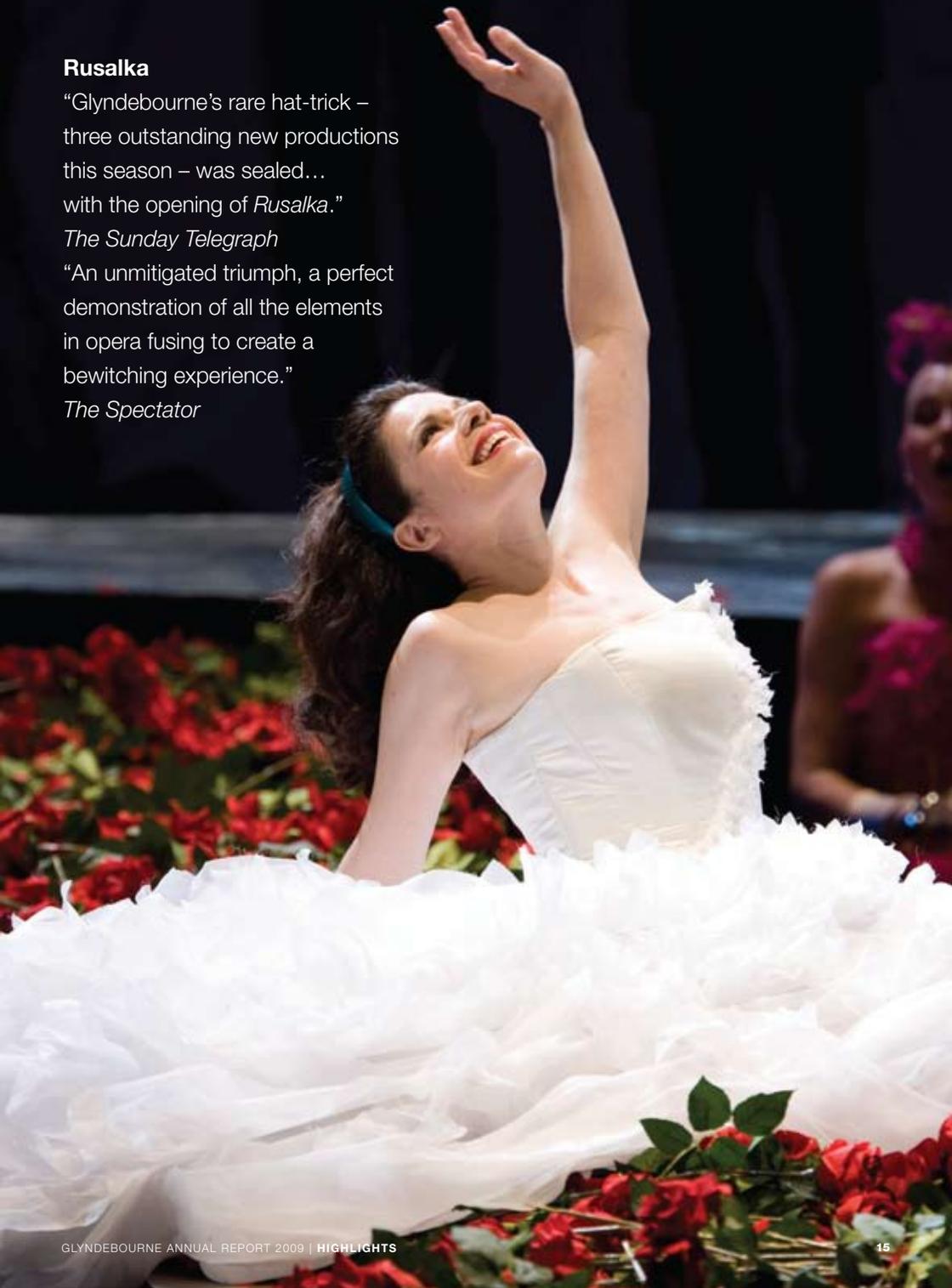
Rusalka

“Glyndebourne’s rare hat-trick – three outstanding new productions this season – was sealed... with the opening of *Rusalka*.”

The Sunday Telegraph

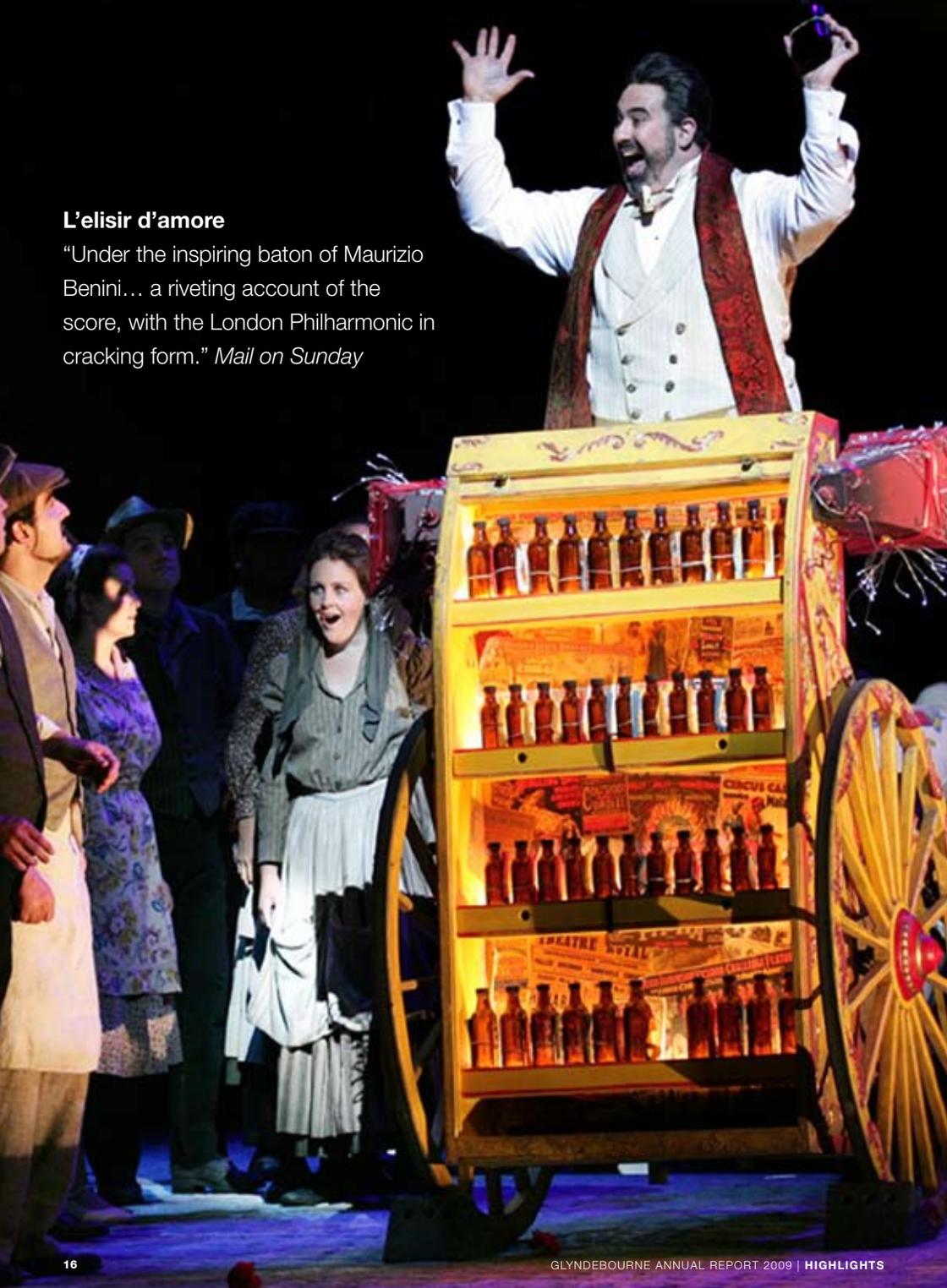
“An unmitigated triumph, a perfect demonstration of all the elements in opera fusing to create a bewitching experience.”

The Spectator



L'elisir d'amore

"Under the inspiring baton of Maurizio Benini... a riveting account of the score, with the London Philharmonic in cracking form." *Mail on Sunday*



Tristan und Isolde

“With music-making such as this coming out of the pit, nothing is beyond Glyndebourne at the moment.”

Financial Times

“Musical, visual and dramatic values complement each other here on the highest level.”

Evening Standard



Jenůfa (Tour)

“Yet again I came away from this opera profoundly moved and stirred.”

Daily Telegraph





Così fan tutte (Tour)

“Talent spotters should be out in force for this wonderfully cast *Così*.” *Daily Mail*

“Patrick Lange’s blithe conducting and lovely playing by the orchestra set the seal on an evening of rare Mozartian enchantment.”

The Sunday Times

Finance Director Artistic/commercial

Our financial independence is one of the keys to our artistic freedom. To maintain our independence, we have always had to think, and operate, 'commercially'. So for us, artistic and commercial success are not alternatives: we pursue them both.

Opera is a long-term business. Not only because it can take us four or five years of planning and investment to bring a production to the stage; but also because we need to invest constantly in developing future audiences, and in ensuring that we have the facilities to remain attractive in a competitive marketplace.

Ticket sales remain our principal source of operating income; but the more pressure we can take off the box office, the more we can do for audience development.

In recent years we have been broadening our sources of income; but the box office still accounts for nearly two-thirds of our income (excluding sums raised for specific purposes outside the normal scope of activity).

We entered 2009 with some trepidation commercially: if our audiences and sponsors cut back on discretionary spending, how would Glyndebourne be affected? Despite this, we were determined to continue investing in the future, especially where short-term economies would be likely to create longer-term issues.

In the event, 2009 proved to be a very successful year commercially as well as artistically. Despite the adverse economic conditions, the Festival box office takings set a new record. We found sponsors and partners for all our productions and for the filming of three of them, increased our cinema and broadcast coverage, extended our CD and DVD catalogue, commissioned and presented a new opera, and opened an extensively refurbished Middle and Over Wallop restaurant. We were also able to begin rehearsals for a newly-commissioned community opera, in the confidence that it was already virtually funded.

Prudence demanded that we continue to control costs tightly, but this did not prevent us from maintaining investment in audience development. We continued our successful under-30s scheme and staged two schools matinees as part of the Tour. Looking to the future we also launched the New Generation Programme to provide long-term funding for both audience and artist development.

The fact remains that, despite their considerable artistic and box office success, both the Festival and the Tour lost money. Our ability to continue doing great work, and investing in our future, is dependent on maintaining the invested reserves that underpin everything we do. We have continued to maintain reserves despite the economic crisis, but are not quite at the comfort level we would like.

In common with most arts organisations we have suffered a reduction in income from trusts, foundations and corporations in recent years. Our reliance on trusts and foundations is relatively small,

but we are not immune to this trend: for the year ahead, Education activities such as the Tour schools matinees and Opera Experience, which are normally supported by trusts, are not yet funded. We are increasingly reliant on individual sponsorship and ticket sales to replace corporate subscriptions, ticket income and sponsorship, and recognise the need to develop new income streams.

So despite a good financial performance in a tough year, we are not complacent. We need to continue thinking as commercially as ever to support our dedication to quality, artistic excellence, investment in young artists and engagement with our audiences.

Financial results

REVENUE

Total operating revenue for Glyndebourne Productions Ltd (GPL) and Glyndebourne Arts Trust (GAT), the connected charity which raises funds and administrates membership for GPL, amounted to £23.2m.

This record figure reflects a strong year for both box office and fund-raising. However, it includes £2.3m of funds raised for specific purposes outside the normal scope of activity. The launch of the New Generation Programme contributed £2m, derived largely from joining fees on the reopening of Associate Membership, the waiting list for Glyndebourne Festival Society membership. The balance of £0.3m represented funds received in advance for the refurbishment of the Ebert Room.

Net of these restricted funds, total operating revenue was £21m (2008: £20.3m). Record box office income contributed 64%; slightly reduced core fund-raising (excluding restricted funds) accounted for a further 25%; and commercial activity – retail, media activity, and sale and hire of productions – contributed the balance.

COSTS

Total costs for the year were well contained, increasing by just 1.9% to £21.3m. Management and administration costs were held flat and, despite a particularly ambitious Festival, production-related costs rose by only 1.3% compared with 2008.

An increase in depreciation reflected the impact of capital investment in the Middle and Over Wallop restaurant and necessary expenditure on technical equipment. The increase in retail costs reflected significantly higher trading levels.

BOTTOM LINE

Despite record revenues and continued tight cost control, GPL and GAT together incurred an operating deficit of £345,957 (2008: £587,551) before restricted funds and investment income. Our reliance on investment income to make up these operating losses emphasises the importance of maintaining substantial invested reserves.

Total cash and investments in GPL and GAT increased substantially over the year – from £14.3m to £22.5m. However, this was due largely to the earlier opening of the 2010 Festival box office (which brought in £5.5m of revenue before the end of the year) and £2m of funds raised for the New Generation Programme (NGP).

The underlying picture is a modest increase in reserves, due largely to some recovery in the value of our investment assets over the year. 'Free' cash at the year-end totalled £8.0m (2008: £7.0m), after adjusting the balance to reflect advance ticket sales, NGP and other donations restricted for specific purposes, and a provision for the past service liability on the company pension scheme.

Outlook

We continue to monitor the impact of the recession on our operations with caution, and remain ready to adjust our repertoire and cost base as necessary. Despite this caution, investment in capital infrastructure remains crucial.

In 2010 we intend to begin a major redevelopment of the Ebert Room, which is central to the fulfilment of our New Generation Programme aspirations. It will cost £1m, of which over £700,000 has already been committed through the generosity of trusts, foundations and individuals.

We also hope that 2010 will see the fulfilment of our long-term commitment to reducing Glyndebourne's carbon footprint, with the erection of a 70m wind turbine at a cost of some £1m. As with the Ebert Room redevelopment, we aim to do this without recourse to our reserves.

Until the economic recovery gains considerably greater momentum our stance must remain cautious. We will continue working to build our reserves to a more comfortable level, but in the meantime we have been greatly heartened by the level of support we received from both audiences and sponsors in 2009. Although we cannot measure it in our accounts, it is undoubtedly Glyndebourne's greatest asset.

Sarah Hopwood

Director of Finance & Resources

FIVE-YEAR FINANCIAL HIGHLIGHTS

Glyndebourne Productions Ltd and Glyndebourne Arts Trust

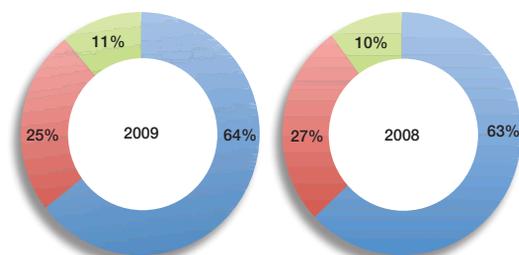
| | 2009 | 2008 | 2007 | 2006 | 2005 |
|------------------------------|--------|--------|--------|--------|--------|
| | £'000 | £'000 | £'000 | £'000 | £'000 |
| Total operating revenue* | 20,956 | 20,315 | 20,044 | 19,172 | 17,922 |
| Operating surplus/(deficit)* | (346) | (587) | 689 | (314) | (597) |
| Investment income | 332 | 564 | 710 | 612 | 606 |
| Net surplus/(deficit)* | (14) | (23) | 1,399 | 298 | 9 |
| Total cash and investments | 22,530 | 14,301 | 16,869 | 14,551 | 12,794 |

* Excluding funds restricted for specific purposes and not used during the year

OPERATING COSTS

| | | | | | | | | | | |
|---------------------------|--------|-----|--------|-----|--------|-----|--------|-----|--------|-----|
| Production-related | 13,347 | 63% | 13,177 | 63% | 11,760 | 61% | 12,362 | 63% | 11,973 | 65% |
| Management/administration | 4,779 | 22% | 4,770 | 23% | 4,806 | 25% | 4,510 | 23% | 3,818 | 21% |
| Premises/depreciation | 2,130 | 10% | 2,033 | 10% | 2,074 | 11% | 2,043 | 11% | 2,118 | 11% |
| Commercial | 1,046 | 5% | 922 | 4% | 715 | 3% | 571 | 3% | 610 | 3% |
| Total | 21,302 | | 20,902 | | 19,355 | | 19,486 | | 18,519 | |

Where the money came from



| | 2009 | 2008 |
|--------------|------|------|
| Box office | 64% | 63% |
| Fund-raising | 25% | 27% |
| Commercial | 11% | 10% |



Supporting Glyndebourne Corporate/individual

Glyndebourne cannot survive on the revenue from ticket sales alone. As a privately funded charity we are grateful that in 2009 over half our Festival audience made vital contributions to our work – including £2m to support audience and artist development through our New Generation Programme.

Last year, a quarter of Glyndebourne's operating revenue – over £5m – was contributed by some 18,000 members, trusts and companies, in donations ranging from £1 to many thousands. Individuals, companies and trusts contributed a further £2.3m to specific initiatives: the New Generation Fund and the refurbishment of the Ebert Room.

Thanks to their support, Glyndebourne is as independent today as it was when it staged its first performances in 1934. We acknowledge generous public funding for the Tour and Education programme, but the Festival still receives no public subsidy.

New Generation Programme

We established the New Generation Programme (NGP) to mark Glyndebourne's 75th anniversary in 2009. It will support and promote long-term audience and artistic development, and over 10 years we aim to raise £10m for this work.

In the first year of fund-raising we have received very generous support from individuals through donations and provision in legacies, as well as from trusts and foundations. We also benefited from the reopening of Associate Membership, following our decision to dedicate the joining fees to the NGP.

Thanks in particular to the support of 2009 NGP supporters listed below, Glyndebourne will be able to move forward on these key initiatives:

EBERT ROOM

In September 2010 work starts on the rebuild of the Ebert Room, our oldest original rehearsal room. It will be transformed into a state-of-the-art performance studio serving both as a second performance space for our Education and outreach projects, and as a venue for talks and study days.

SCHOOLS PERFORMANCES

We will be able to give more school groups the opportunity to attend schools performances during Glyndebourne on Tour at greatly reduced prices.



FAMILY TICKET

Families will be able to take advantage of the new Glyndebourne Family Ticket for the 2010 Glyndebourne on Tour production of Rossini's *La Cenerentola* at Glyndebourne and the Theatre Royal in Plymouth.

UNDER-30S

To develop future audiences for opera we continue to offer selected Festival tickets at £30 to our growing Under-30s group. This offer includes an invitation to a post-performance reception to meet the cast and artistic team, explore the opera further and share their thoughts and passions.

Acknowledgements

We would like to recognise and thank the following, who each contributed over £1,000 to the NGP in 2009:

| | |
|---|----------------------------------|
| The Underwood Trust | Peter and Marta Loescher |
| Nicholas and Diana Baring | Mr C H McCall |
| British American Tobacco | Lisbet Rausing and Peter Baldwin |
| Mr Thomas Chandos | Lord Russell |
| Mr C J Daintree | Mr and Mrs Jeremy Smith |
| Leopold de Rothschild | Jane Simpson and Allen Thomas |
| The Robinson and Dixon Charitable Trust | The VEC Acorn Charitable Trust |
| David and Kate Dugdale | Michael and Ruth West |
| Dunard Fund | Philip and Rosalyn Wilkinson |
| The Hon Mrs Julian Fane | And one anonymous donor |
| David and Sarah Kowitz | |

To learn more about the work of this programme and how you can support it, please contact Andrew Higgins, Head of Membership and Development, on +44 (0)1273 815415, or email andrew.higgins@glyndebourne.com



Tristan und Isolde

Our 2009 supporters

We would like to thank all the individuals, companies, trusts, foundations and other organisations who provided generous support to Glyndebourne in 2009.

Individual donors

We would particularly like to thank the following individuals, whose gifts exceeded £1,000.

Mrs Sigi Aiken
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Mrs Marylynn Anthony
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Mr and Mrs David Dugdale
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Claire Enders
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Handel and Yvonne Evans
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Mrs D E Field
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Mr and Mrs E N Heesom
Mrs E Heinrichs
Diana Hiddleston
Mrs Olivia Hoare
Miss Jenny Hodgson
Christopher A Holder
Michael Javett
Ronald and Gabrielle Jeffries
in memory of Walter and Lottie Jeffries
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