



GLYNDEBOURNE

Annual Review 2011



Photo: David Fernandes

Gus Christie

Our huge privilege: the freedom to take a long-term view

Surrounded by its gardens and the South Downs landscape, Glyndebourne has always offered a harmonious combination of art and nature.

For artists that synergy is creatively stimulating. For audiences it's what makes the place so extraordinary. All of us who love Glyndebourne passionately want to protect and sustain it.

In 2011, two projects advanced Glyndebourne's sustainability considerably.

Our New Generation Programme (NGP) funded major steps forward in developing the audiences and artists on which opera's long-term future depends. You can read its [full report for 2011 here](#).

Enhancing our sustainability in a broader sense, our wind turbine was installed in October and began generating electricity in December. We confidently expect it to generate 90% of the power we use for our future operations.

In complementary ways, both NGP and turbine are helping to safeguard our future – commercially, morally and artistically. To be making such long-term investments in a tough economic climate is a huge privilege, and I thank everyone who has made it possible.

Gus Christie, *Executive Chairman*

Our ever- broadening vision

Looking back on 2011 - it was another year of great achievement for Glyndebourne:

- We staged our biggest-ever production with *Die Meistersinger von Nürnberg*
- The Festival itself offered more events than ever, presented an unprecedented number of performance hours and broke box office records
- The Tour drew record audiences at Glyndebourne and added another venue
- Our Education department marked its 25th anniversary with new commissions and an International Emmy
- As our audience development drive went global, we watched Glyndebourne trending on Twitter
- The New Generation Programme enabled us to launch new artist development initiatives
- And we invested millions in Glyndebourne's own resources



David Pickard

We are proud to have achieved so much in the difficult economic climate. Last year we stretched our resources – technical, financial and personal – to the limit. We must be careful not to over-reach. But the achievements of 2011 have certainly encouraged us to keep broadening our vision and ambitions.

Click on the orange menu to the left for my 2011 review.

David Pickard, General Director

My 2011 highlight – Meistersinger

My 2011 highlight was seeing John Christie's dream of staging Wagner's *Die Meistersinger von Nürnberg* at Glyndebourne finally realised. To experience this immense work in such an intimate setting was simply thrilling.

Die Meistersinger was a milestone achievement for us. Not only artistically, but because its sheer scale meant that everyone here was involved – and challenged. Behind what we presented on stage lay years of fundraising, planning and problem solving: when rehearsals involve over 180 people, even parking and catering become military operations.

Each performance needed three clear days for singers to rest their voices after their 'marathon' on stage. And the attention to detail was exemplary. To play Hans Sachs, Gerald Finley trained with a local cobbler – and made a new shoe on stage each night.



Photo: Alistair Muir

The costs were phenomenal – think 300 costumes, for example, compared to about 100 for other large-scale productions like *Billy Budd*. Unprecedented support from individual donors was supplemented by co-production funding: *Die Meistersinger* opens in Chicago in 2013 and San Francisco in 2015.

Filming also felt particularly important. We were able to share the *Die Meistersinger* experience beyond our audience at Glyndebourne via live screenings on our own and The Guardian websites and into cinemas across the country.

New Generation Programme

Annual review 2011

The New Generation Programme (NGP) has clearly captured our supporters' collective imagination. In 2011 the number of contributors to the programme doubled.

What they see is that we have been able to bring together a number of Glyndebourne's important aspirations under a single banner, to produce a far-sighted funding programme with clear objectives and effective governance.

From a single source we can now fund existing initiatives, grow them and ensure that they are sustainable; we can launch new initiatives (like our community opera for 2013, *Imago*) on a scale that would be unsustainable without NGP support; and we can underwrite major undertakings like the Ebert Room refurbishment

so that work can begin quickly without waiting until all the necessary funding is raised.

The NGP is about securing Glyndebourne's long-term future. It is about developing the audiences, artists, skills and resources to ensure we can go on doing 'not just the best we can do, but the best that can be done anywhere'.

Fundraising

Since its launch in 2009, the NGP has raised some £6.5m.

In 2011, donations totalled £924,000. This compared with £1.8m in 2010, when the total was swelled by a particularly generous one-off donation of £1m. Income from membership joining fees was £190,000 (2010: £463,000). This represented 380 new Associate Members joining in 2011 compared with 926 in 2010 when Associate Membership was newly launched.

The combined income of £1.1m from donations and joining fees comfortably exceeded our £1m annual target.

What we supported

- Total investment in NGP projects during the year amounted to £1.3m (2010: £503,000)

The increase in investment was partly due to key existing audience and artistic development projects such as Performances for Schools, Opera Experience and the Chorus Development Scheme being channelled for the first time through the NGP. Additional investment included:

- The balance of £586,000 paid to complete funding of the £1m Ebert Room refurbishment.

Work was completed in time for Festival rehearsals – when *Die Meistersinger* made the additional space crucially important. All funds raised for the Ebert Room¹ project have now been channelled through the NGP and in our accounts the 2010 figures have been reinstated accordingly.

- Filming of three Festival productions:

Die Meistersinger, *Rinaldo* and *The Turn of the Screw*. Filming, which costs around £250,000 per production², is a critical component of our audience development strategy, online streaming and cinema screenings for example, enabling us to reach a much larger audience.

NGP support enables us to plan ahead with confidence, providing the lead-time to commit to media partners and a range of distributors.

- Expansion of our established and increasingly popular Festival and Tour audience development initiatives.

In 2011 we offered over 1,000 £30 Festival tickets for under-30s, subsidised Tour schools performances at Glyndebourne and in Stoke-on-Trent, and a subsidised Family Ticket package including a workshop in the Ebert Room for a Tour performance of *La bohème* at Glyndebourne.

Continued...

¹ In 2011 the Ebert Room was used for study days, preview and Education events, and recitals by our Jerwood Artists. It was also one of the venues for the site-specific opera *Followers* in our Fringe Festival.

² Over £100,000 of funding came from the 'Meistersinger Circle' established specifically to help us broaden public access to this new production. Thanks to their support, some 30,000 more people saw one sold-out performance live through cinemas across the UK (including the new IMAX Cinema at the Science Museum in London) Germany and Spain and online through a free streaming service in partnership with *The Guardian*.

- The appointment of a Glyndebourne Young Composer in Residence

Luke Styles will work on developing new pieces for the Ebert Room, our Education programme (including a newly commissioned piece called *Lovers Walk*) and potentially the Jerwood Chorus Development Scheme. Programme costs are £5,000 in 2011 and £20,000 a year from 2012 onwards.

- Special Study Awards to two Glyndebourne Choristers

David Butt Philip (tenor) and Alexander Robin Baker (baritone) for advanced training at the National Opera Studio.

- Continuation of the apprenticeship programme to enhance technical, managerial and production skills across Glyndebourne

Over the past two years we have invested £ 1.8m towards meeting the NGP's five goals:

	£000
Investing in our facilities	996
Developing future audiences	488
Securing artistic excellence	137
Education and community outreach	115
Developing our skills	56

We are currently aiming to maintain reserves of at least £4m to ensure that we can sustain existing projects even if there is a fundraising shortfall in any year, and this was achieved in 2011.



Photo: David Illman

Jerwood Studio Production
La Descente d'Orphée aux Enfers

Governance

The NGP is managed by Glyndebourne Arts Trust, the limited company and registered charity that raises money in support of Glyndebourne's charitable activities.

A committee of GAT Trustees, comprising myself and John Botts, has been delegated responsibility for the NGP. The Committee meets at least three times a year with members of Glyndebourne's executive management to monitor fundraising strategy and performance, asset management and use of resources. The Committee is responsible for approving all projects, scope and budget, to be funded by NGP. This will include ensuring that projects comply with the Fund's clear objectives and are sustainable without raising Glyndebourne's fixed cost base. NGP cannot be used to fund core operating costs.

NGP funds are held in separate accounts, managed predominantly by a third-party fund manager who reports regularly to the committee. External auditors review the accounts annually.

NGP funds are there to be used, not hoarded. However, we are currently aiming to maintain reserves of at least £4m to ensure that we can sustain existing projects even if there is a fundraising shortfall in any year.

On behalf of the NGP Committee and all at Glyndebourne I would like to thank all NGP supporters for making it possible for us to invest in so many valuable projects. Our Development team will be delighted to meet with you should you wish to discuss any of our projects in more detail.

Martin Smith, *Chair of NGP Committee*

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Summary accounts

The 2010 comparative figures have been adjusted from the 2010 Annual Report to include funds raised for and invested in the £1m refurbishment of the Ebert Room. This was a critical investment in our facilities to secure space for realising other NGP aspirations.

	2011	2010
Income	£000	£000
Membership joining fees	190	463
Donations	924	1854
	1114	2317
Grants to GPL		
Developing future audiences		
Under 30 festival ticket subsidy	50	
Family performances	30	20
Performances for Schools	75	45
Filming performances	218	-
Web content	50	-
Securing artistic excellence		
Chorus Development Scheme	132	-
Composer in residence	5	-
Education and community outreach		
Opera Experience	30	-
Youth Groups	67	-
Artists' training	5	-
New work	13	-
Developing our skills		
Apprenticeships	28	28
Investing in our facilities		
Ebert Room	586	410
	1289	503
Net cash inflow/(outflow)	-175	1814
Net unrealised gains/(losses) on Investment portfolio	-122	150
Fund balance at year end	4027	4324

Supporters

Glyndebourne would like to thank all the individuals, companies, trusts, foundations and other organisations who provided generous support in 2011

New Generation Programme (NGP)

We would particularly like to thank the following supporters for their generous gifts of £100 or more.

New Generation Fund

Unrestricted support for NGP projects and initiatives

- The Donald Albert Anderson Charitable Trust
- Mr and Mrs Alex Beard
- British American Tobacco
- Anthony and Clare Bruce
- Mr and Mrs M J Cooper
- Howard and Veronika Covington
- C H Dixon Trust
- Mr and Mrs Christopher G Duff
- Mrs David Dugdale
- Dunard Fund

- Mike Edwards
- The Hon Mrs Julian Fane
- Mr P I Espenhahn
- Mr and Mrs Michael Farmer
- Mr and Mrs G J Galleymore
- Mr P A H Halliday
- Melissa and Justin Hill
- Mr Mike Jatania
- Guy and Barbara Madewell
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- Mr C H McCall
- Madame Georges Meyer
- Ruth Nussbaum and Pedro Moura Costa
- Mr Colin J Pearson
- Sir David and Lady Plastow
- Sir David and Lady Prosser
- Dr Lisbet Rausing and Prof Peter Baldwin
- Mr and Mrs M J Seaton
- Mrs Simone Sekers
- Ms Daniela Sieff

- Martin and Elise Smith
- The VEC ACORN Charitable Trust
- Emma Whitaker
- Mark and Rosamund Williams
- And three anonymous supporters

Developing future audiences

Performances for Schools

- Clore Duffield Foundation

Opera Experience

- Peter Moores Foundation

Digital

Theodora on Glyndebourne CD label supported by Matthew and Sally Ferrey

Die Meistersinger von Nürnberg DVD supported by The Meistersinger Circle

Securing artistic excellence

The Jerwood Chorus Development Scheme

- Jerwood Charitable Foundation

Debut Artists

- One anonymous supporter

Supporters

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Education and Community Outreach

John S Cohen Foundation
The Michael Tippett
Musical Foundation

Glyndebourne Youth Opera

Ms Linda Christmas
Mr and Mrs John Murphy
Charles Peel Charitable Trust
Dr and Mrs John and Jo Padfield

Glyndebourne Young Voices

MariaMarina Foundation
The Bernard Sunley
Charitable Foundation
Tufton Charitable Trust
Youth Music

Glyndebourne Academy

The Sidney E Frank Foundation

Festival Project

Tufton Charitable Trust
Newby Trust Limited

Investing in our facilities – Ebert Room

Gillian and Graham Arr-Jones
Mr John D Bean
Biffaward
Mrs Gabriella Ezra
Mrs Myfanwy Wallace
Ivan and Jennie Yates
The Linbury Trust
MariaMarina Foundation
Sir Siegmund Warburg's
Voluntary Settlement
The Wolfson Foundation

Financial review

In an uncertain economic climate, Glyndebourne did well to break-even while staging its biggest-ever Festival and expanding the Tour. This encouraged us to make some important investments in our long-term sustainability.

However, the impact on our operating costs of such an ambitious season emphasised the need to maintain prudent cash reserves.

The challenge now is to rebuild our free cash to its £9m target level.

Sarah Hopwood, *Director of Finance & Resources*

Revenue

Turnover for Glyndebourne Productions Ltd (GPL) and Glyndebourne Arts Trust (GAT), the connected charity that raises funds and administers membership for GPL, totalled £24.9m (2010: £25.0m).



Photo: David Fernandes

Sarah Hopwood

This slight decline, despite record box office sales, reflected a reduction in fundraising from the previous year's exceptional level. Box office revenue rose by almost 9% to £15.2m (2010: £14.0m). The Festival cash-take of 99.3% was our highest ever, despite average ticket prices having increased by 4.9% – the impact of special pricing for *Die Meistersinger*, where the top ticket price was £250 compared with a 2010 Festival top price of £200. Other earned revenue also rose strongly to £2.4m (2010: £2.0m), boosted by £300,000 of co-production income for *Die Meistersinger*.

Fundraising

Whilst total fundraising for 2011 met budget at £7.2m, it fell short of the exceptional £9m achieved in 2010. However, 2011 saw three very positive developments:

- We comfortably surpassed our £1m target for donations to the New Generation Programme (NGP)
- The number of NGP donors more than doubled
- Income increased in all our core areas of fundraising – including production sponsorship, Tour sponsorship and membership subscriptions – by a total of some £350,000.

So why was overall fundraising lower?

Income to the NGP was down because two large sources of funding in the previous year were one-offs. One was a single personal donation of £1m. The other resulted from the decision to donate the new Associate Membership joining fees to the NGP. These totalled £463,000 in 2010, the first year of the new membership arrangements, but levelled-off to £190,000 in 2011.

The exceptional sums raised in 2010 helped to get the NGP off to a good start; and the £1.1m raised in 2011 suggests that £1m a year is a realistic and sustainable target going forward.

Other fundraising was down by some £0.5m.

The key factors here were:

- A fall in unrestricted legacy income – down by over £500,000 after a very good year in 2010
- The 'Knight Crew effect' in 2010, when we raised £320,000 for this very successful community opera project
- A reduction of £92,000 in Arts Council England funding for the Tour.

These negative impacts were partly offset by the £350,000 increase in core fundraising. And for the first time in years we had an overall sponsor for the Tour: the Daily Mail Group gave £55,000 in 2011, which rises to £100,000 in 2012.

Overall, and allowing for exceptional impacts, we believe the underlying trend in fundraising was positive in 2011. The challenge now is to maintain that momentum in economic conditions that remain unrelentingly difficult.

Operating costs

Operating costs rose 16% to £24.8m (2010: £21.3m). This was due largely to a £2.5m increase in production-related costs in an exceptionally ambitious year. As well as staging *Die Meistersinger*, our largest-ever production, we presented three new productions compared with two in 2010, and added a week to the Tour. This resulted in a record number of principal singers and chorus members, with an obvious knock on impact on wardrobe costs!

The average weekly number of employees rose from 287 in 2010 to 317, headcount again being directly affected by the scale and number of performances with the majority of staff being seasonal. Together with a basic pay increase of 3%, this contributed to a £550,000 (11%) increase in management and administration costs.

Bottom line

With turnover down and costs significantly higher, the operating surplus narrowed to just above break-even at £38,000 (2010: £3.7m).

Cash

There was a net cash outflow over the year of £2.1m resulting in total cash and investments in GPL and GAT at the year-end of £21.8m. This was the result of investment in three key areas:

- NGP expenditure of £1.3m, compared to £0.5m in 2010
- The installation of Glyndebourne's wind turbine at an additional cost of £1.2m.
- A discretionary payment of £1m to further reduce the pension scheme deficit.

Although prudent and timely, this investment in Glyndebourne's future did reduce our unrestricted working capital (or free cash) from £9.1m to £7.6m. To ensure Glyndebourne's sustainability in the face of a worst-case uninsurable event, we aim to maintain free cash of about £9m, a target that increases annually in line with inflation. Rebuilding the reserves to that level is now a priority.

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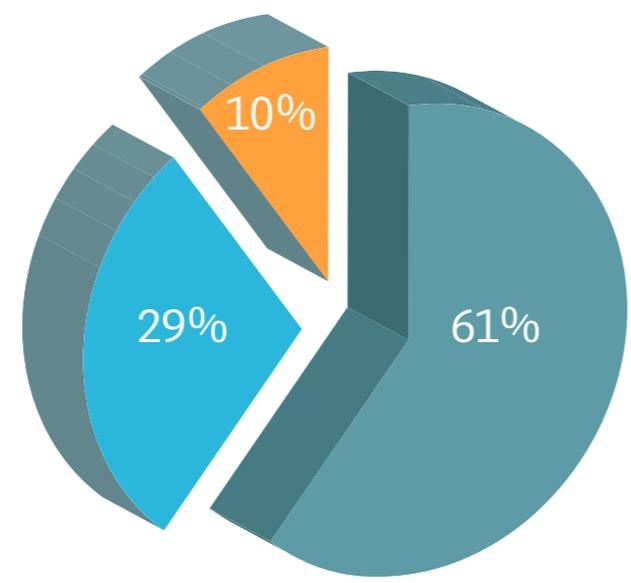
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Five year financial highlights

	2011 £'000		2010 £'000		2009 £'000		2008 £'000		2007 £'000	
TURNOVER	24,877		25,036		23,222		20,501		20,494	
Box office	15,248	61%	14,023	56%	13,470	58%	12,824	63%	12,749	62%
Fund-raising/membership	6,072	24%	6,647	27%	5,584	24%	5,692	28%	5,975	29%
New Generation Programme	1,114	5%	2,317	9%	1,932	8%	0		0	
Other	2,443	10%	2,049	8%	2,236	10%	1,985	10%	1,771	9%
OPERATING COSTS	24,839		21,322		21,303		20,903		19,355	
Production-related	15,684	63%	13,178	62%	13,347	63%	13,177	63%	11,761	61%
Management/admin	5,521	22%	4,970	23%	4,779	22%	4,771	23%	4,806	25%
Premises/depreciation	2,385	10%	2,178	10%	2,130	10%	2,033	10%	2,074	11%
Other	1,249	5%	996	5%	1,046	5%	922	4%	715	3%
OPERATING SURPLUS/ DEFICIT	38		3,714		1,919		-402		1,139	
INVESTMENT INCOME	481		403		332		564		710	
NET SURPLUS/DEFICIT	519		4,117		2,251		162		1,849	
TOTAL CASH & INVESTMENTS	21,802		23,936		22,530		14,301		16,869	
Of which unrestricted working capital	7,619		9,111		8,081		7,045		10,901	

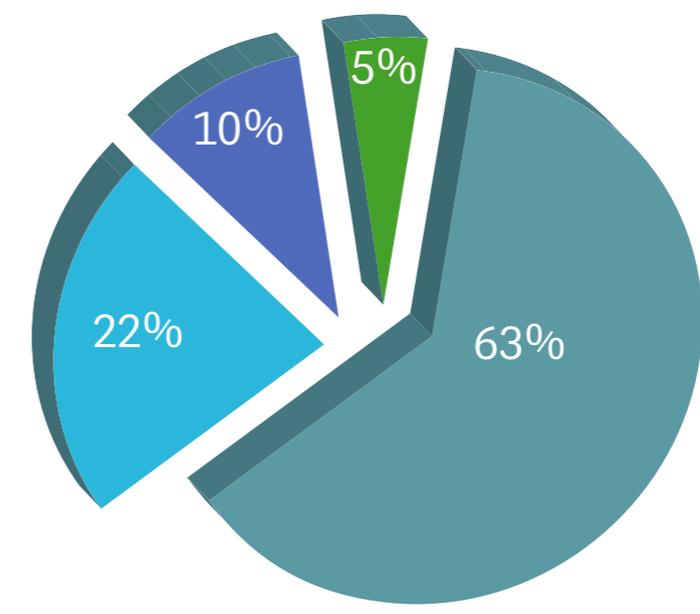
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Where the money came from

Box office	61%
Fundraising	29%
Commercial	10%



Where the money was spent

Production related	63%
Management admin	22%
Premises/depreciation	10%
Commercial	5%

Looking ahead

2011 was exceptional in many ways, not least the extraordinary box office success that was in large part due to the inclusion of *Die Meistersinger* in our repertoire for the first time. There is no doubt that support from our audiences and funders continues to be Glyndebourne's greatest asset.

Looking ahead to 2012, with thanks to increased commitment from ACE, we will be launching a new Touring model that will allow us to reach greater numbers of audiences than ever before with a more varied artistic programme, including the addition of cinema screenings in several of our touring locations. We also anticipate generating 90% of our annual electricity from the wind turbine that was commissioned in December 2011.

Whilst we believe it is vital for the future of Glyndebourne that we continue to invest confidently in adventurous and creative programmes and continue to develop young artists and new audience for the future, we cannot be complacent.

With no government funding for the Festival and the perilous economic forecasts, our key financial objective remains to generate sufficient cash year on year to cover our operating costs and build up reserves to secure the long-term future of Glyndebourne.



Photo: Jim Holden

Supporting Glyndebourne

In less than two years, the fund that underpins the NGP has raised £4m. The decision to dedicate Associate Membership joining fees to the fund gave it a good head start – £1.5m towards the total of £1.9m raised in 2009, and almost £0.5m in 2010. But the contribution from other donors, primarily individuals, has gathered momentum rapidly: £431,000 in 2009 and over £1.5m in 2010.

Given the scale of the response, the NGP has been able to start supporting some of its declared aims. During 2010 it invested £93,000 in:

Expanding Performances for Schools -

school pupils were able to attend performances of *La Cenerentola* and *Don Giovanni* at Glyndebourne and *La Cenerentola* in Stoke-on-Trent at ticket prices of £6 and £5 respectively, heavily subsidised by the NGP – including support material for teachers.

Introducing Subsidised Family Performances of *La Cenerentola* at Glyndebourne and Plymouth, with £10 tickets for accompanied under-18s and pre-performance family workshops.

Launching our Technical Apprenticeship Scheme to ensure that our technical teams' knowledge and skills are passed on to future generations, and hiring our first apprentice in the Costume department.

The NGP is not a substitute for existing funding channels such as the Annual Fund or production support but it can be an enabler, providing invaluable underwriting to get important projects off the ground. The funds for the refurbishment of the Ebert Room were raised in full from other sources; but it was underwriting from the NGP that enabled us to begin the year's most important capital project in time to have the room ready for rehearsals of *Die Meistersinger*, a massive production that has stretched our facilities to their limits.

Supporters

Individual donors

We would particularly like to thank the following individuals for their generosity in donating £1000 or more. Please note the separate listing for supporters of our New Generation Programme.

Mrs Sigi Aiken
Jon and Julia Aisbitt
Mrs Farah Alaghband
Vahid and Maryam Alaghband
Richard and Alex Allsopp
Prof Ray Barrell
Mr John Bell
Mr Keith Bennett
Celia Blakey
Conrad Blakey OBE RD
Mr Simon Blakey
Dieter and Annamarie Boettcher
Jean and John Botts
Mr P Bowman
Mr B Bozic and Mrs V Mandic-Bozic

Glyndebourne would like to thank all the individuals, companies, trusts, foundations and other organisations who provided generous support in 2011

Richard J Bradburn	Miss Antonia Gabites and Dr Michael Jack
Mr and Mrs Stephen Brenninkmeijer	Lady Gosling
Lady Brown	William J Gronow Davis
Mr and Mrs Roger Chadder	Peter and Cathy Halstead
Ms Linda Christmas	Mr B H Harmsworth
Mr Louis Ciminelli	Dr David Harper
Mr Colin Clark	Joseph C Harper QC
Mr R J Clark in memory of Robert Oresko	David and Margaret Hartnett
Mrs Christine Collins	Rick and Janeen Haythornthwaite
Mr and Mrs Paul Collins	Mrs E Heinrichs
David W Cooper Esq	Diana Hiddleston
Mr and Mrs Nicholas Coulson	Michael and Dorothy Hintze
Mr I Croft	André and Rosalie Hoffmann
Celia and Andrew Curran	Dr and Mrs Keith Howard
Geoff Dawson and Hilary Spencer	Dr Franz Humer
Alan and Shirley Day	Mr Graham S Hutton
John and Louise Dear	Michael Javett
Mrs Yvonne Destribats	Ronald and Gabrielle Jeffries
Mr J L Drewitt	in memory of Walter and Lottie Jeffries
Mrs David Dugdale	Vincent and Amanda Keaveny
Hugo Eddis	Chris and Birthe King
Claire Enders	Audrey Lynn Klein
Peter and Fiona Espenhahn	Mr Christian Kwek and Mr David Hodges
Mr and Mrs Michael Farmer	Dee Lahiri
Colin and Karen French	

Supporters

Individual donors

Please note the separate listing for supporters of our New Generation Programme.

Mrs J Dickson Leach
 The Robert and Margaret Lefever Award
 Mr D G Lewis
 Mr and Mrs R D Linsell
 Mrs Ursula Löfflmann
 Deirdre and Thomas Lynch
 Adam and Elizabeth Maberly
 Lord and Lady Marshall of Knightsbridge
 Dr and Mrs D S J Maw
 Nikhil V Mehta
 Odile and Marc Mourre
 Kevin Murphy and Karen O'Keeffe
 Mrs Mary Murphy
 Audrey Newall
 The Dowager Marchioness of Normanby
 Ruth Nussbaum and Pedro Moura Costa
 Mr Ralph Omar
 Mr Jonathan Parker
 Tim and Therese Parker
 Mr Nicholas Parkhouse
 John C Pearson
 Ron and Lyn Peet

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 Mr and Mrs Ueli Prager
 Mr S B Pritchett-Brown
 Paul Rivlin
 Mr and Mrs M S Rohan
 The Rothenberg Family
 in memory of Helmut and
 Annema Rothenberg
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 Mark and Rosamund Williams
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 Lord Wraxall
 Ari and Heba Zaphiriou-Zarifi
 Dr Theodora Zemek and
 Mr Stuart Parkinson
 And 19 anonymous supporters



Supporters

Trusts, Foundations and Organisations

Please note the separate listing for supporters of our New Generation Programme.

The Donald Albert Anderson Charitable Trust
 Andor Charitable Trust
 Arts Council England
 The Ian Askew Charitable Trust
 Beyond Borders from the PRS for Music Foundation, Creative Scotland, Arts Council of Northern Ireland, Arts Council of Wales and Colwinston Trust
 The Bird Charitable Trust
 Dunard Fund
 The Equitable Charitable Trust
 Forte Charitable Trust
 The Sidney E Frank Foundation
 Lady Gibson's Charitable Trust
 Glyndebourne Association America
 The Godinton Charitable Trust
 The Headley Trust
 Wilhelm Helmut Trust
 Richard Lewis/Jean Shanks Trust
 The Mercers' Company

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The Michael Lynch and Susan Baker Foundation
 The Brian Maguire Charitable Trust
 Brian Mitchell Charitable Settlement
 The Monument Trust
 National Lottery through the Arts Council of England
 Ann and Frederick O'Brien Charitable Trust
 Ofenheim Charitable Trust
 The Archie Sherman Charitable Trust
 Swire Charitable Trust
 St John Ambulance
 The Spencer Wills Trust
 K T Wong Foundation
 The Worshipful Company of Musicians

New Generation Programme (NGP) Supporters

Gifts of £1000 or more from individuals, trusts, foundations and other organisations.

The Donald Albert Anderson Charitable Trust
 British American Tobacco
 Gillian and Graham Arr-Jones

Biffaward
 Ms Linda Christmas
 Mr and Mrs M J Cooper
 The John S Cohen Foundation
 Howard and Veronika Covington
 C H Dixon Trust
 Clore Duffield Foundation
 Mrs David Dugdale
 Dunard Fund
 Peter and Fiona Espenhahn
 Mrs Gabriella Ezra
 The Hon Mrs Julian Fane
 Mr and Mrs Michael Farmer
 Matthew and Sally Ferrey
 The Sidney E Frank Foundation
 Melissa and Justin Hill
 Mr Mike Jatania
 Jerwood Charitable Foundation
 The Linbury Trust
 Guy and Barbara Madewell
 Mr C H McCall
 MariaMarina Foundation
 The Meistersinger Circle
 Madame Georges Meyer

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New Generation Programme (NGP) Supporters

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Charles Peel Charitable Trust
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Dr Lisbet Rausing and
Prof Peter Baldwin
Mrs Simone Sekers
Ms Daniela Sieff
Martin and Elise Smith
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Governance

Who is responsible for Glyndebourne?

Glyndebourne's Strategic Management Team

Gus Christie *Executive Chairman*

David Pickard *General Director*

Sarah Hopwood *Director of Finance & Resources/
Company Secretary*

Steven Naylor *Director of Artistic Administration*

Dave Locker *Technical Director*

Andrew Higgins *Head of Membership & Development*

George Bruell *Head of Media Development*

Gillian Brierley *Head of Communications*

Julia Murray-Logue *Head of Human Resources*

Lucy Lowe *Head of Education*

Glyndebourne Productions Ltd

Incorporated in 1939. Objective: *the promotion of aesthetic education and the cultivation and improvement of public taste in music opera or the other arts and the doing of all such things as are incidental to the attainment of the above objects.*

Directors: **Alex Beard, John Botts CBE, Lord Davies of Absersoch CBE, Lord Stevenson of Coddenham CBE, Louise Flind, André Hoffmann.**

Company limited by guarantee (company registration no 358266) and registered as a charity (charity registration no 243877).

Glyndebourne Enterprises Ltd

Wholly owned trading subsidiary of Glyndebourne Productions Ltd. Principal activity: *Merchandising and production hire.*

Directors: **John Botts CBE, Matthew Searle, Gus Christie, David Pickard**

Glyndebourne Arts Trust

Established in 1954. Objective: *the promotion of aesthetic education and the cultivation and improvement of public taste in music opera or the other arts and the doing of all such things as are incidental to the attainment of the above objects, including specifically the support of any charitable associations in any way connected with the purposes of the Trust.*

Principal activity: *to raise funds through membership, sponsorship and other forms of giving to finance opera produced by Glyndebourne Productions Ltd.*

Trustees: **John Botts CBE Chairman, Paul Collins, Claire Enders, Peter Loescher, Michael Lynch, Martin Lutyens, Lord Rothermere, Martin Smith, Lady Helen Taylor, Henry Wyndham.**

Company limited by guarantee (company registration no 533973) and registered as a charity (registered charity no 208743).

Glyndebourne Association America Inc

Established in 1976.

Trustees: **Michael Lynch Chairman, John Botts CBE, Gus Christie, Robert Conway, Harry Lee, Helen Little.**

Festival 2011

Wagner
**Die Meistersinger
von Nürnberg***

Donizetti
L'elisir d'amore

Handel
Rinaldo*

Dvořák
Rusalka

Mozart
Don Giovanni

Britten
Turn of the Screw

* *New production*

Audiences responded enthusiastically to our programme for 2011. The Box Office saw our highest-ever paid attendance at over 99%. And what a pleasure it was to put Wagner, Handel and Britten into one programme, knowing how well our auditorium works for them all.

Melly Still's staging of *Rusalka* was the sleeper hit of the 2009 season. This time it was a highly anticipated must-see.

With Danielle de Niese in the female lead role, *L'elisir d'amore* was also a major attraction.

Rinaldo sparked more comment on our website than any other production. Radically different approaches are part of our ethos, and Robert Carsen's take on Handel's Crusade fantasy aroused passions both for and against. Happily, the positives comfortably outweighed the negatives.

Don Giovanni opened under the baton of Robin Ticciati, just as we announced his appointment as our next Music Director. He debuted here with *Così fan tutte*, and completes the trilogy of Mozart/da Ponte masterpieces this year with *Le nozze di Figaro*.

Continued...

Festival 2011

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**Die Meistersinger
von Nürnberg***

Donizetti
L'elisir d'amore

Handel
Rinaldo*

Dvořák
Rusalka

Mozart
Don Giovanni

Britten
Turn of the Screw

* *New production*

The Turn of the Screw returned after its acclaimed 2006 Tour and 2007 Festival showings. This gave us a long-sought opportunity to film Jonathan Kent's atmospheric production.

In recent years we've offered Festival audiences a few additional events towards the end of the summer. In 2011, with new performance space available in the refurbished Ebert Room and an expanded Jerwood Chorus Development Scheme, we went further. With at least one extra event each night, the last two weeks provided a virtual fringe Festival.

The choristers performed Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* in the Jerwood Studio, valuable training in the specialist art of French baroque. They also linked the Organ Room, Ebert Room and gardens in a promenade performance of Followers. The Jerwood Young Artists – three exceptional young choristers who receive additional rehearsal, training and performance opportunities – gave recitals in the Ebert Room. Glyndebourne Youth Opera members aged 13-21 presented two new short works in the Jerwood Studio: *When I am Old* and *On Off*.

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Die
Meistersinger
von Nürnberg*

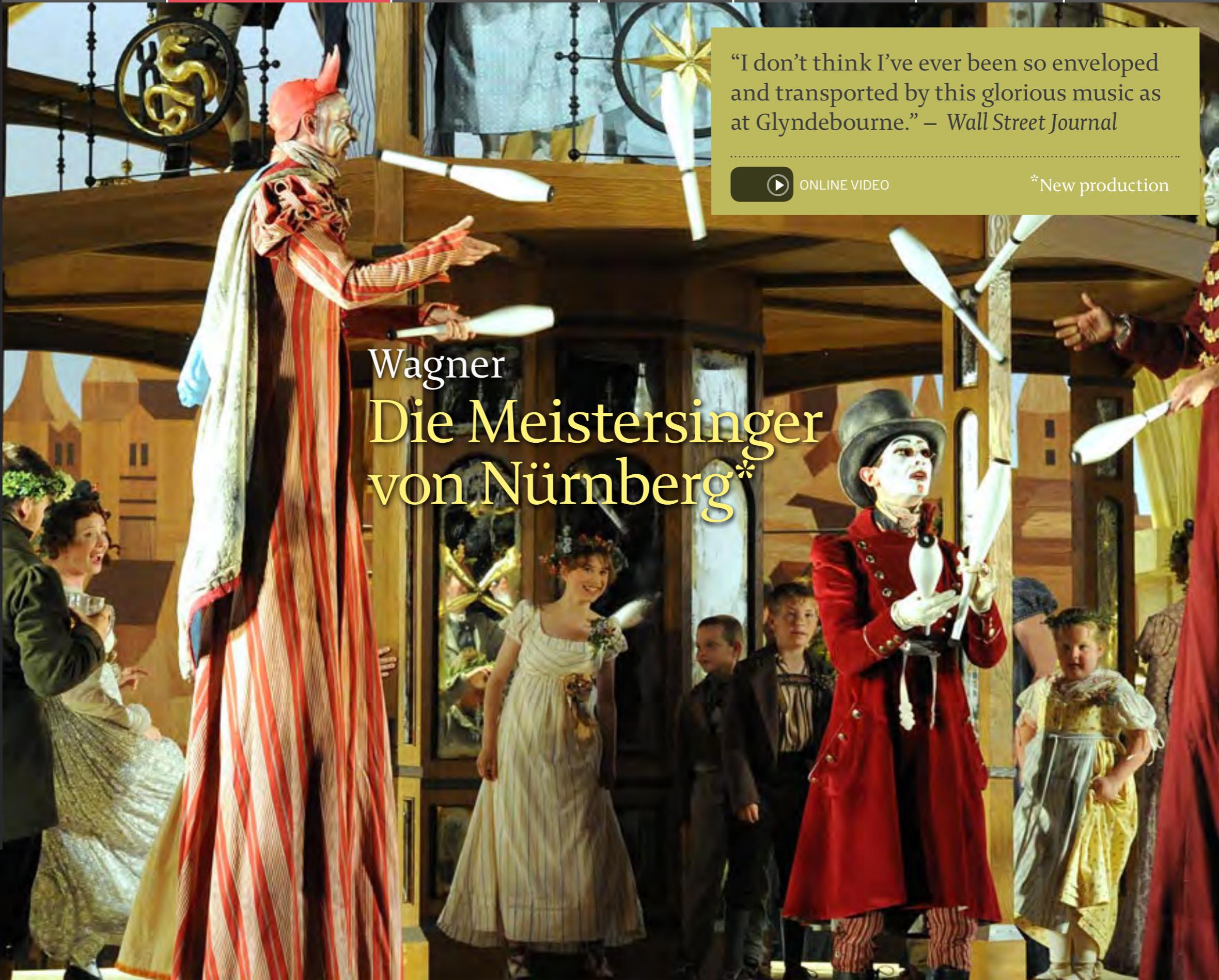
Rinaldo

Don Giovanni

L'elisir d'amore

Rusalka

The Turn of the
Screw



Wagner
Die Meistersinger
von Nürnberg*

"I don't think I've ever been so enveloped and transported by this glorious music as at Glyndebourne." – *Wall Street Journal*

 ONLINE VIDEO

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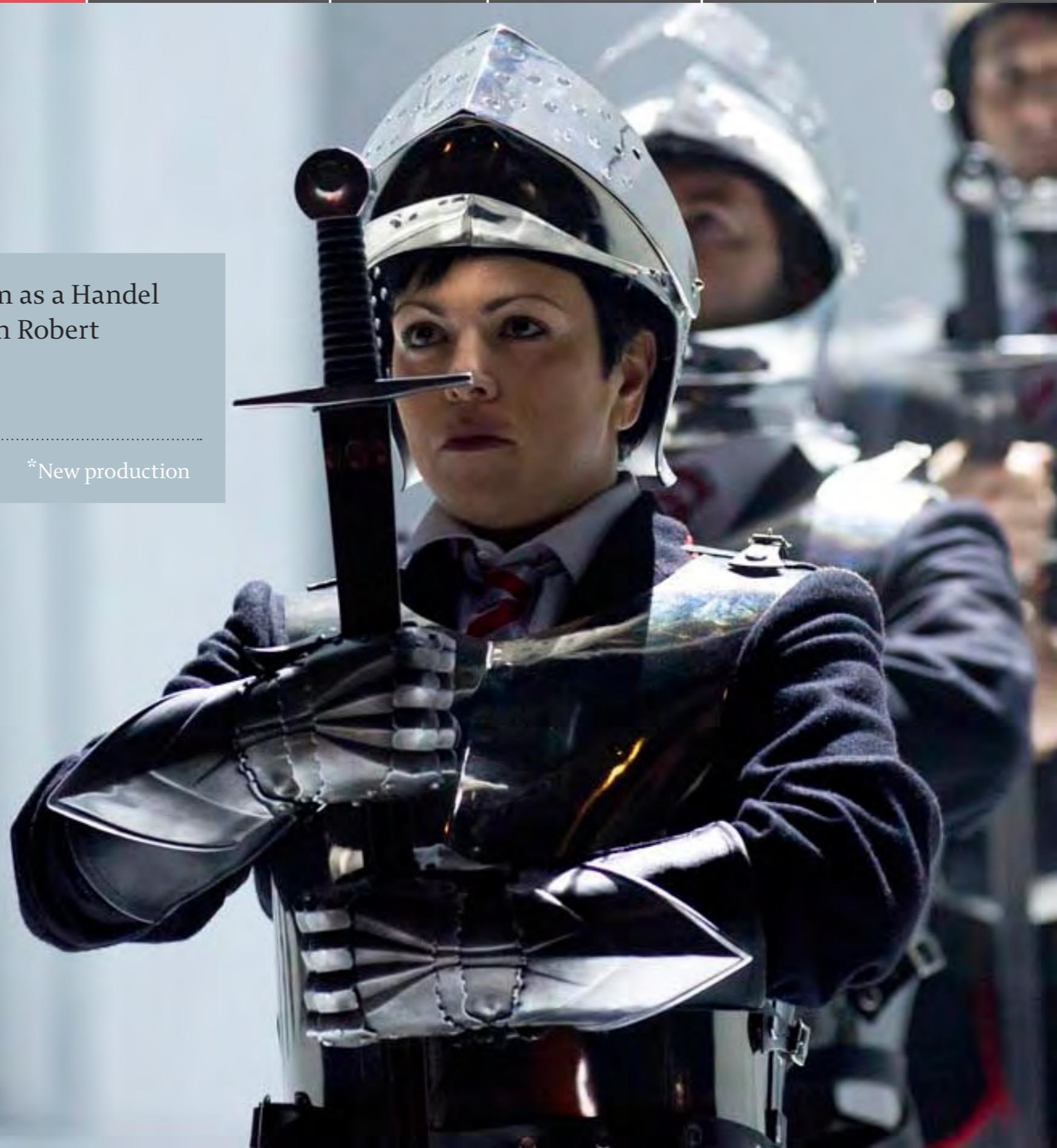
Handel **Rinaldo***

"Glyndebourne's reputation as a Handel house receives a boost with Robert Carsen's new production."

Sunday Telegraph



*New production



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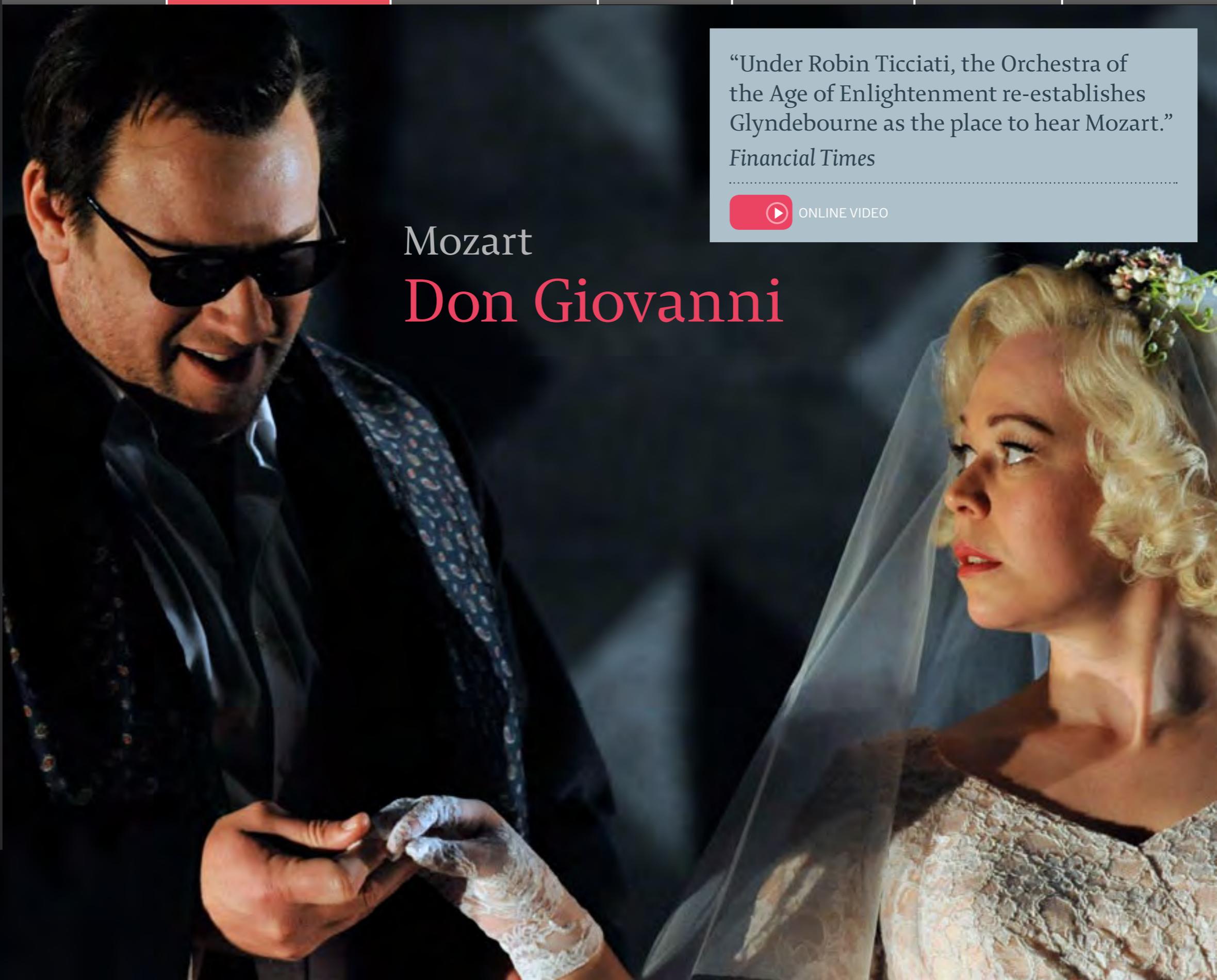
“Under Robin Ticciati, the Orchestra of the Age of Enlightenment re-establishes Glyndebourne as the place to hear Mozart.”

Financial Times



Mozart

Don Giovanni



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"A vintage revival of the most big-hearted
comedy in the Italian repertoire."

Sunday Times

Donizetti *L'elisir d'amore*



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Rusalka

The Turn of the
Screw

Dvořák Rusalka

“Rusalka ultimately stands and falls by its leading lady, and Dina Kuznetsova is glorious in the title role, unleashing torrents of sound and emotion in ways that are breathtaking.” – *The Guardian*



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“A shatteringly powerful performance of such musical and theatrical distinction that I scarcely know where to begin apportioning praise.” – *Daily Telegraph*



Mozart The Turn of the Screw



Tour 2011

Handel
Rinaldo*

Puccini
La bohème

Donizetti
Don Pasquale*

** New production*

The Tour was launched in 1968 to bring opera to a wider audience at accessible prices, and to provide performance opportunities for young singers. Today it still performs both roles, as part of our wider audience and artist development programmes.

Recent developments – particularly the New Generation Programme and our digital developments – are opening up new ways to fulfil both functions. And we are delighted that the *Daily Mail* has joined Arts Council England in supporting the Tour financially.

Highlighting the 2011 programme, was a new production of Donizetti's *Don Pasquale* especially commissioned for the Tour. Mariame Clément, making her directorial debut at Glyndebourne, led it to great acclaim. She had already built a reputation in Europe so it was good to introduce her to the UK.

Continued...

Tour 2011

Handel
Rinaldo*

Puccini
La bohème

Donizetti
Don Pasquale*

** New production*

David McVicar's 2000 Tour production of *La bohème* returned with a young and talented cast, many of them graduates from the Glyndebourne Chorus. And the Festival production of *Rinaldo* continued to evolve on the Tour, to great effect.

Meeting our audience development aims, we extended the Tour's reach by returning to Wimbledon for the first time since 2004. We continued our popular schools matinees offering two at Glyndebourne and one in Stoke, all of which were rapturously received. In addition, families enjoyed performances of *La bohème* at Glyndebourne with children's tickets available for just £10, along with a free pre-performance workshop.

The schools matinees provided performance opportunities for the young singers understudying the principal roles. From 2012 onwards we plan to add further events to the Tour, giving young artists additional chances to take the stage.

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Rinaldo*

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Handel Rinaldo*

“Laurence Cummings drove the orchestra at a sparkling pace that made the whole performance vibrant and fun.”

Latest 7

*New production

TOUR2011



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Puccini *La bohème*

TOUR2011

"...an impassioned, trenchant revival of
David McVicar's classic *La bohème*"

The Observer

 ONLINE VIDEO

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Rinaldo*

La bohème

Don Pasquale*

Donizetti Don Pasquale*

“With Jonathan Veira in brilliant form in the title role, this is a perfect introduction to opera... gloriously uninhibited.”

Daily Express

 ONLINE VIDEO

*New production

TOUR2011



Bill Cooper

Education

Katie Tearle, who founded our Education department and led it for 25 years, left Glyndebourne at the end of 2011. She shaped our education work in a very personal and pioneering way, tirelessly innovating to bring an understanding and love of opera to people of all ages and backgrounds.

Children and young people have always been a particular focus, but our Education projects embrace an exceptionally wide range of audiences – including local dementia sufferers and their carers, young offenders and inmates of Lewes Prison.

New work is one of Katie's passions, and Education projects have contributed significantly to our reputation for adventurous new commissions.

Examples in 2011 included *When I am Old* and *On Off*. Both were developed and performed by members of Glyndebourne Youth Opera aged 13-21, working with composers Hannah Conway and Orlando Gough.

Creating a new work with young people is an inspiring and immediate way of connecting them with the art form.

Following the success of *Knight Crew* in 2010, our youth opera groups have been heavily oversubscribed. In 2011 we established additional youth projects involving some 200 local youngsters, and began work on our next community opera, *Imago*, for performance in 2013.

Other new projects included work on *Gold Run*, a performance piece uniting film, music and visual art to showcase the artistic work of learning-disabled people and marginalised artists. This will premiere at Glyndebourne in 2012, followed by a touring exhibition.

In 2011 we expanded our Opera Land website, adding multimedia resources for parents, teachers and pupils to support the Tour production of *La bohème*.

We wish Katie well in her new role as Head of Opera and Dance at Edition Peters, and welcome her successor, Lucy Lowe, from the Scottish Chamber Orchestra.

Audience development

Our under-30s nights (£30 tickets for under-30s) and family performances (£10 tickets for children, with family workshops before the performance) have both been effective in attracting new audiences.

In 2011, with support from the New Generation Programme, we increased the number of Festival under-30s nights to three and offered two family performances of *La bohème* during the Tour at Glyndebourne. But the current breakthrough in audience development is coming from an entirely different kind of presentation: cinema screenings and digital streaming.

The precedents for this go back to the Festival's very first production, which was recorded by The Gramophone Company in 1934. Two years later BBC radio aired *Don Giovanni* live from the opera house – the first of many radio and TV outside broadcasts.

Some years ago we began capturing as much of our work as we could in high definition digital recordings. We saw these as a potentially valuable source of future income in the long term. But even more pertinently, digital filming has become a powerful way of getting our work out to a wider audience.

There are physical and financial limits to the number of people we can reach with the Festival and Tour. But digital capture enables us to reach a global audience without spreading our resources too thinly.

In 2007, we were the first UK opera company to relay a performance directly into cinemas. In 2011 we screened three Festival performances in 40 cinemas in the UK: two relayed live and one recorded live. The venues included the giant IMAX cinema in London's Science Museum.

Continued...

Audience development

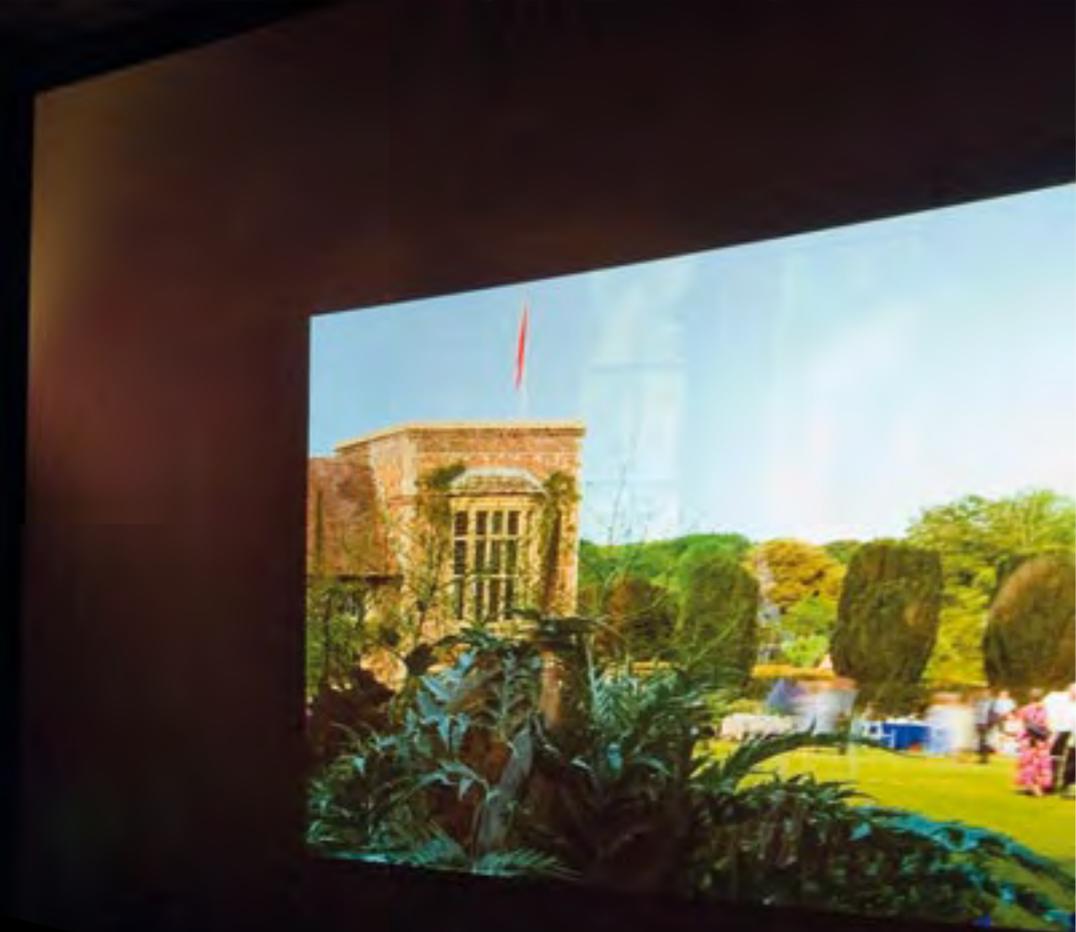
To reach an even wider audience we formed a partnership with The Guardian, streaming *Die Meistersinger* and *The Turn of the Screw* live on the Guardian and Glyndebourne websites. They were viewed by people all over the world – the equivalent of an extra 35 sold-out performances in the Glyndebourne opera house.

And digital performance is not a one-way street. For the team at Glyndebourne, it was thrilling to read social media commentary on our performances, as they happened, from around the world. People in New York were blogging about *The Turn of the Screw* – and being read by people in Sydney. Glyndebourne doesn't feel so niche when you see it trending on Twitter.

Many people shy away from opera because they don't really know what to expect. If this kind of contact is the start of a greater understanding

that draws more people to see live performances, then everyone will benefit.

Another way in which we can take our work to wider audiences is to hire our productions to other opera houses. In 2011, *Rusalka* went to the Slovenian National Theatre Opera and Ballet Ljubljana, *Macbeth* went to Opéra de Lille, LA Opera took both *The Turn of the Screw* and *Così fan tutte* – and *Jenůfa* visited Israeli Opera for performances in February 2012.



Artist development

The Jerwood Chorus Development Scheme provides training for Glyndebourne choristers and additional performance opportunities for aspiring soloists. Since it began in 2005, it has benefited 420 Glyndebourne Chorus singers.

In 2009 the scheme became part of the New Generation Programme (NGP); and in 2010 we augmented it by selecting three Jerwood Young Artists each year to receive additional training and recital opportunities. Each year's scheme culminates in a staged performance. This year it was Charpentier's *La Descente d'Orphée aux Enfers* - a free, extra event for our Festival audience that attracted agents, opera managers, critics and other influential members of the music profession.

Many of the works performed have been new commissions or world premiere performances. In 2011 *La Descente d'Orphée aux Enfers* gave the Chorus a taste of French baroque repertoire – preparing both artists and audiences for Glyndebourne's first Rameau in 2013.

NGP support has enabled us to appoint a new Young Composer in Residence. Luke Styles, aged 28, joined us in September 2011. He has begun by supporting A-level composition students from Lewes and Lambeth in an education project, and will compose a piece for the new Glyndebourne Youth Company in 2012. He will also play an important part in the 2013 Jerwood Programme.

Continued...

Artist development

Robin Ticciati's agreement to become the Festival's Music Director in 2014 is a particular pleasure for us. Not only because he is an inspiring and thrilling conductor, but because Glyndebourne has been a central part of his dazzling career.

Eight years ago, as a 21-year-old assistant on *Die Zauberflöte* for the Tour, Robin took over the baton to conduct the overture in rehearsal. What followed was electric. Nobody who was there will forget it. All of us saw a star in the making. Since then Robin has conducted four productions for the Tour and four for the Festival. He was Tour Music Director from 2007 to 2009 and conducts Michael Grandage's new *Le nozze di Figaro* in this year's Festival. I cannot imagine a more fitting successor for Vladimir Jurowski, the Festival's Music Director since 2001.



Photo: Marco Borggreve

Robin Ticciati

Continued...

Artist development – awards

Thanks to the generosity of our supporters we are able provide a series of awards that aim to further the careers of young singers and musicians of exceptional talent:

John Christie Award, supported by the Worshipful Company of Musicians and the Richard Lewis/Jean Shanks Trust, awarded in 2011 to tenor [David Butt Philip](#)

The Wessex Glyndebourne Association Award supports a member of the Glyndebourne Chorus and helps further their career. In 2011 it was given to soprano [Gabriela Iştoc](#).

[Gabriela Iştoc](#) was also the recipient of the **Robert and Margaret Lefever Study Award**, established for the first time in 2011 to provide support and training for a talented chorister or young conductor.

The GOT Donald Albert Anderson Award, established in 2009 to help further the career of an outstanding musician emerging from the Glyndebourne Tour, was awarded to baritone [Oliver Dunn](#).

Developing Glyndebourne

While developing the audiences and artists of the future, we should not neglect our own human and physical resources.

Since the new theatre opened in 1994 we have almost doubled our permanent staff to maintain ever-higher standards both on and off stage and support our broadening range of activities. Last year we had more people working here than ever before – making a really significant impact on the local economy. In turn, this has created a growing need to manage and develop our skills, and to maintain a culture that supports our distinctive Glyndebourne style.

In 2011 we appointed a specialist adviser to our HR team to develop training and development programmes that will stimulate and challenge all our staff. With NGP funding we also launched an Apprenticeship Programme to help build the technical, managerial and production skills we need for the future.

Central to our culture is the impetus to challenge everything we do. We are constantly asking ourselves if everything is as it should be, and if we're doing it in the best possible way. Traditions run deep here – but constantly refreshing them has itself been a tradition since 1934.

Last year we invited Jane Wentworth Associates to review what we stand for today. The outward sign of this work is the refreshed logo and brand identity that you see on our website and publications. The more fundamental result is a clearer sense of shared purpose and culture among all of us who work here.

Funding from the NGP has enabled us to continue investing in the physical fabric of Glyndebourne – notably with the Ebert Room refurbishment and the wind turbine. We have also continued the evolution of the gardens under Head Gardener Kevin Martin. During winter 2011 we rebuilt the old boathouse at the head of the lake, which was becoming unsafe, and began renovating the sunken garden alongside it.

Continued...

Developing Glyndebourne

Wind turbine

Glyndebourne's £1.5m wind turbine was installed in October 2011 and commissioned in December. In its first month it generated 212,305 Kwh, almost twice as much as we used in December 2010.

The turbine is a major step towards our goal of becoming carbon neutral. It is also making a significant contribution to one of our core objectives – to maintain our financial independence – by sharply reducing our electricity costs and generating income from the surplus power we export to the national grid.

Members of the public are welcome to visit the site on Mill Plain, where a display board gives information about the project including monthly reports on the turbine's performance. [These are also published online here](#)

When the 2012 Festival opens on 20 May it will be the first UK opera festival powered by renewable energy.

The turbine is just one element in the wider drive to minimise Glyndebourne's environmental footprint. Other recent initiatives include a free bus service to and from Lewes station, a charging point for electric cars and a cycle to work scheme.

Artist in Residence

During the 2011 Festival we introduced an Artist in Residence programme where Julian Sutherland-Beatson produced a painting every day, from the gardens and in the grounds. He will return in 2012 to paint 'behind the scenes'.

The celebrated artist Grayson Perry designed our Festival Programme cover.



Looking ahead

In an exceptional year, the backing we received from our audiences and supporters was extraordinary.

Both ticket sales and donations hit record levels.

In perilous economic conditions, we must look forward with caution. Our finances are always finely balanced. As Sarah Hopwood states in her financial review, a primary concern now is to rebuild our reserves after a year of exceptional activity and investment.

Nevertheless, we can look forward to an exciting Festival in 2012 with three new productions. And the robust health of the NGP means that we can continue to expand our plans for audience and artist development.

In 2012 we are screening live performances in over 70 UK cinemas and have renewed our partnership with The Guardian to live-stream operas on its website. Last year we ran two live streams; this year we'll stream *The Cunning Little Vixen*, *Le nozze di Figaro* and the *Ravel Double Bill*

live, with *La Cenerentola* and *The Fairy Queen* streamed as 'captured live'. So Internet audiences will be able to see a Glyndebourne opera at any time throughout the Festival.

We are expanding the Tour to include Canterbury, and introducing schools matinees in both Canterbury and Plymouth. We are also broadening the repertoire to include more adventurous work: the 2012 Tour includes *The Yellow Sofa* by our first Young Composer in Residence, Julian Philips.

We are also presenting cinema screenings at the majority of Tour venues. This will enable us to present productions that are too big to tour, and will help to build our week-long visits into mini-festivals with performances, workshops and talks.

In terms of the number of people who are able to enjoy our work, 2012 looks set to be another record year.

Glyndebourne Arts Trust
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Glyndebourne
Lewes, East Sussex
BN8 5UU England +44 (0)1273 812831

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