

The background of the page features a large, faint watermark of the Glyndebourne crest. The crest includes a helmet with a crest, a shield with a castle tower, a bull, and a banner with the motto 'R VITÆ'.

# GLYNDEBOURNE

ANNUAL REPORT **2016**

# 2016 – a year of celebration



Sebastian F. Schwarz, General Director

I joined Glyndebourne as General Director on 1 May 2016 and have had the most enjoyable time getting to know our incredibly dedicated staff and our loyal and enthusiastic supporters, so I am happy to reflect back on a great year. My first day in the job was also Eric Gautron's as he joined Glyndebourne as Technical Director from the Metropolitan Opera in New York at the same time.

2016 was a year in which Glyndebourne joined the nationwide Shakespeare400 campaign with two Shakespeare-inspired operas; launched three new productions, premiered two youth operas, and one community opera; and celebrated 30 years of our education department.

We introduced two new productions during the Festival: Rossini's *Il barbiere di Siviglia*

and Berlioz's *Béatrice et Bénédicte*. Directed by Annabel Arden and conducted by Enrique Mazzola, *Il barbiere* had been absent from our stage for 33 years and came roaring back in an effusive production that saw Danielle de Niese as a wily Rosina and Alessandro Corbelli as her foxed guardian, Dr Bartolo. A hugely popular Figaro, the award-winning German baritone Björn Bürger made our stage his own in his Glyndebourne debut.

Directed by Laurent Pelly, *Béatrice et Bénédicte* made its Glyndebourne stage premiere with us last summer. Conducted by Antonello Manacorda, who replaced our Music Director Robin Ticciati in the orchestra pit as Robin recovered from back surgery, this rarely performed gem saw Glyndebourne favourite Stéphanie d'Oustrac sparring with Paul Appleby in the title roles.

Our first revival was David McVicar's *Die Meistersinger von Nürnberg*. Michael Güttler conducted this much-anticipated production where we welcomed back Gerald Finley as Hans Sachs, while Michael Schade made his Glyndebourne debut as a heartfelt Walther von Stolzing.

Everyone who saw *The Cunning Little Vixen* immediately fell in love with Janáček's loving portrayal of the life of the mocking, energetic Vixen Sharp Ears, so beautifully sung by Elena Tsallagova. Melly Still's revival of her 2012 production and Jakub Hruša's conducting offered a truly memorable insight into the composer's world of sound and imagination.



Demystifying opera  
Don Giovanni: Behind the Curtain

Michael Grandage's 1970s-inspired *Le nozze di Figaro* made a welcome return, revived by Ian Rutherford. There was great chemistry between Rosa Feola and Davide Luciano as Susanna and Figaro, and Golda Schultz full of pathos, made a memorable debut as the Countess.

Lastly, Peter Hall's *A Midsummer Night's Dream* sprinkled its magic once again on our audiences in August. First seen back in 1981, this revival directed by Lynne Hockney, was conducted by Jakub Hruša and brought together a very strong ensemble cast that included Tim Mead and Kathleen Kim as Oberon and Tytania, Matthew Rose as Bottom and introduced David Evans as Puck.

For these performances Glyndebourne's Young Composer-in-Residence Lewis Murphy wrote *A Garden Dream*. This promenade performance, inspired by *A Midsummer Night's Dream*, was performed in the gardens by 38 young singers from Glyndebourne Youth Opera in the long interval during selected performances in August.

'The performance's hero is the young Czech conductor Jakub Hruša, who clearly has the music in his bones and blood... Under his baton, the wildness and cacophony of a score represents nature red in tooth and claw in exuberant mockery of the townie idea of the serene pastoral landscape and the cuddly domestic pet.'

*The Telegraph on The Cunning Little Vixen*



Promenade performance  
A Garden Dream by Lewis Murphy

Sam Stephenson

“[Peter] Hall opened the door to a series of productions that has made Glyndebourne one of the most important Britten houses in the world.’

The Sunday Times on  
A Midsummer Night’s Dream

The overall success of the Festival could not have been achieved without the unforgettable contributions of our two magnificent resident orchestras – the London Philharmonic Orchestra who played in five of our six Festival 2016 operas, and the Orchestra of the Age of Enlightenment in *Le nozze di Figaro*.

Tour 2016 started at Glyndebourne and then visited Milton Keynes, Canterbury, Norwich, Woking and Plymouth. The Tour premiered our first ever production of *Madama Butterfly*. Directed by Annilese Miskimmon and conducted by John Wilson and Gareth Hancock, Puccini’s heart-wrenching tale was set in the post-war 1950s in this production and introduced Karah Son as Cio-Cio San in her Glyndebourne debut, with Matteo Lippi as Pinkerton.

Lloyd Wood revived Jonathan Kent’s production of *Don Giovanni* for the Tour and then directed and co-created our new performances of *Don Giovanni: Behind the*

*Curtain*. Presenter and co-creator Paul Rissmann helped to demystify opera by explaining exactly what was taking place on stage as it happened, and opened up the art form to many people who had not experienced opera before. With the help of our education department we involved community choirs from each of the touring venues, who joined the Glyndebourne Chorus in performances of *Don Giovanni: Behind the Curtain*. Both productions were conducted by Pablo González and Ben Gernon and featured Duncan Rock in the title role with Brandon Cedel as Leporello, Ana Maria Labin as Donna Anna and Magdalena Molendowska as Donna Elvira.

In 2016 we celebrated the 30th anniversary of education work at Glyndebourne. Formed in 1986 by Katie Tearle, the department has expanded to deliver a year-

round programme of activity and is now responsible for a large percentage of our new commissions – 32 new composers have had their work showcased during this time.

The year was kicked off with their latest offering – *Nothing*, a new youth opera by David Bruce with a libretto by Glyn Maxwell, was performed on the main stage in February and has since been nominated in the British Composer Awards (Stage Works category) and nominated for this year’s Opera Award at the South Bank Sky Arts Awards. It was also the first youth opera to be streamed on The Opera Platform, a partnership with Opera Europa representing 155 opera companies and festivals across Europe. Directed by Bijan Sheibani and conducted by Sian Edwards, *Nothing* is based on Janne Teller’s novel of the same name. For this unique project we mixed professional singers with members



Sam Stephenson



2016 – A YEAR OF CELEBRATION

of Glyndebourne Youth Opera (43 young singers) and 22 student players performed alongside the Southbank Sinfonia.

To mark the 30th anniversary, two biennial awards were launched to celebrate young talent supported through our education programme: the Gus Christie Award for a young singer who has shown outstanding vocal talent was jointly presented to Darwin Prakash and William Rennie; and the Bill Weston Young Singers Award for an exceptionally promising singer who would benefit from financial support to continue their development was won by Jasmine Ai Higgs.

The education department also collaborated with Battle Festival to deliver a brand new community opera project, *PUSH*, which was staged at the De La Warr Pavilion in Bexhill on Saturday 1 October. A semi-staged version followed in Battle on 8 October. Written by composer Howard Moody, the opera is inspired by the true story of Simon Gronowski, who was pushed from a train bound for Auschwitz by his mother in 1943 - and he was the guest of honour at the world premiere. Directed by Simon Iorio, *PUSH* featured Glyndebourne soloists and musicians from some of the UK's major orchestras who were joined on stage by a choir of 120 children and adults from across East Sussex.

Away from the stage we worked hard to widen our audiences through partnerships

with *The Telegraph*, *House & Garden* magazine and the White Cube gallery. Through our partnership with *The Telegraph* we were once again able to extend our Festival audience through free online broadcasts on their website and at *glyndebourne.com*. *Il barbiere di Siviglia* and *Béatrice et Bénédict* were streamed live, alongside an existing recording of *Die Meistersinger von Nürnberg*. Screenings across the country in independent cinemas further extended our reach.

What a year! I would like to thank all Glyndebourne staff for their contribution to making 2016 the most memorable of years - and our audiences and Members for their continual support.

**Sebastian F. Schwarz** General Director



*Worthy winners*  
William Rennie and Darwin Prakash with Gus Christie

‘I thought it was absolutely brilliant. Please do a follow up like this next year. It has deepened my appreciation of opera enormously’

Audience feedback on *Don Giovanni: Behind the Curtain*



Sam Stephenson

*Above the stage*  
The stage crew work above as well as back stage during all performances on the fly floor

# NOTHING

DAVID BRUCE

'Bijan Sheibani's focused production is finely executed, its high performance standards indicating that the company's educational wing still leads the field.'

*The Guardian*



'Five years ago he was good. Now there's such a mixture of sadness, anger, nobility, passion and resignation in his portrayal, and such dark, unexpected power in a voice that you would never describe as classic Wagnerian, that I rank him as the finest Hans Sachs I have seen.'

*The Times*



# DIE MEISTERSINGER VON NÜRNBERG

WAGNER



# IL BARBIERE DI SIVIGLIA

ROSSINI

'Danielle de Niese sang her first Rosina with persuasive charm... Björn Bürger was a joy as a bendy, loose-limbed, big-toned Figaro.'

*The Observer*

# THE CUNNING LITTLE VIXEN

JANÁČEK

‘Guiltlessly and guilelessly predatory, the spritely and sparkling Russian soprano Elena Tsallagova is the very incarnation of nimble Puckish mischief...’

*The Telegraph*



Richard Hubert Smith

# LE NOZZE DI FIGARO

MOZART

‘Most winning of all is Rosa Feola as Susanna. She runs rings around the men, laying traps into which they obediently walk, all the while singing in a pert, crystal-clear soprano. She’s clearly a star in the making.’

*The Telegraph*



Robbie Jack

‘Stéphanie d’Oustrac and Paul Appleby are irresistible in the title roles – her delicate vocal control and his generous tenor warmth make entirely credible the way her fizzing fury and his defiant cynicism are gradually eroded to reveal passionately beating hearts.’

*The Independent*

Richard Hubert Smith



## BÉATRICE & BÉNÉDICT

BERLIOZ

Robert Workman



## A MIDSUMMER NIGHT'S DREAM

BRITTEN

‘At every turn magic is sprinkled over this cast... Hall’s production, set in a mysterious, living forest, remains a 1980s gem. Enchantment like this never goes out of fashion.’

*Financial Times*

# DON GIOVANNI

MOZART

TOUR 2016

‘Dynamically conducted by Pablo González, Mozart’s opera hurtles towards hell, animated by the sprightliness of the recitatives – brilliantly coloured by the fortepianist Ashok Gupta and the cellist Jonathan Tunnell – and unsparing characterisation.’

*The Times*



# MADAMA BUTTERFLY

PUCCINI

TOUR 2016

‘Refusing the easy weepie option, Miskimmon hits the head and the heart.’

*The Times*



# Financial Overview



James Bellorini

Sarah Hopwood, Chief Operating Officer

2016 was undoubtedly one of the most challenging years on record in terms of scale of Festival repertoire, the introduction of a new element on the Tour with *Don Giovanni: Behind the Curtain*, and the education department marking its 30th anniversary with the large scale youth opera, *Nothing*. With such a full calendar of events and the significant principal, chorus and orchestra numbers required, 2016 was always going to be expensive. We are particularly delighted to report that due to continued tight cost control and record income, a small operating surplus was achieved.

Our mission remains to bring top quality opera to ever-wider audiences, with the following activities during 2016 aimed at doing exactly that:

- Six Festival productions, of which two – *Il barbiere di Siviglia* and *Béatrice et Bénédict* – were new, performed to an audience of over 90,000 across 76 performances. This included over 2,000 top price tickets for our Under 30s members at £30, this subsidy being made possible primarily thanks to the generosity of donors to the New Generation Programme (NGP).
- Three Tour productions, two of which were new, with *Madama Butterfly* performed for the very first time at Glyndebourne and a new element to the Tour with *Don Giovanni: Behind the Curtain*, performed to an audience of over 42,000 in six different venues. Building on the success of the introduction of cinema screenings in every touring venue, *Saul* was screened this year in 29 cinemas across the UK, providing broader audience access at very reasonable prices.



Richard Hubert Smith

## DON GIOVANNI: BEHIND THE CURTAIN

*The essence of opera revealed*

TOUR 2016

‘Wouldn’t change anything – one of the best things we’ve ever attended at Glyndebourne. Would thoroughly recommend – exceptional value and incredibly well put together’ *Audience feedback*

‘The students were attentive all the way through; the balance of detail and analysis alongside the live performance was spot on’ *Teacher feedback*

- Glyndebourne's education programme engaged more than 40,000 people of all ages across a wide range of programmes, often free to the participant, supported by the NGP and other donors. To mark the 30th anniversary of the education department, Glyndebourne premiered three new operas: one main stage opera performed at Glyndebourne, *Nothing* by David Bruce; *A Garden Dream* by Glyndebourne's Young Composer-in-Residence, Lewis Murphy was performed in the gardens during the long interval of Festival performances of *A Midsummer Night's Dream*; and a new community opera, *PUSH* by Howard Moody, produced in partnership with Battle Festival. In addition, members of Glyndebourne Youth Opera appeared in the 2016 Glyndebourne Festival production of *The Cunning Little Vixen* and local choirs were recruited from across England to sing in performances of *Don Giovanni: Behind the Curtain* in the 2016 Tour.
- The two new Festival productions were filmed, enabling distribution through television, cinema, free online streaming and DVD, in addition to audio broadcasts on BBC Radio 3 and BBC Radio 4, including *Il barbiere di Siviglia* live from the BBC Proms and a broadcast on BBC4 of the full performance of *Il barbiere di Siviglia* with a supporting documentary.

The trading subsidiary, Glyndebourne Enterprises Limited (GEL), continued to perform well, raising additional funds through merchandising, both in-store and online, the sale and hire of Glyndebourne productions to other international

opera houses and the management of Glyndebourne's wind turbine. In addition, GEL benefitted from significant additional income following HMRC's introduction of Theatre Tax Relief (TTR) in September 2014. TTR received in the year in respect of the claim made for 2015 amounted to £1.2m with a further £1.3m provided in respect of 2016. These funds have been designated to the NGP in support of audience and artist development.

**Turnover** reached record levels at nearly £28m despite fewer Festival performances.

**Box Office** income reached record levels at £17.4m. This was partly due to an increase in Festival ticket prices, with an exceptional top price for *Meistersinger* of £300 in order to support the large artistic forces required for this production, in addition to a cash take of over 96% of gross potential sales having been achieved for the Festival and 83% on the Tour. Festival ticket prices are set at a level to fund annual operating costs, enabling the provision of a wide range of activity including support for the Tour and education and filming activity, ensuring that Glyndebourne's work is available to all at very affordable prices or indeed for free. We recognise that the cost of coming to Glyndebourne exceeds that of just the ticket price and have committed to keeping average ticket prices flat for the next three years.

Total **fundraising** income increased by 9%, comprising Membership subscriptions, sponsorship, donations and Arts Council England funding for the Tour and education. The increase was largely driven by increased

production sponsorship in 2016 and legacies received during the year. Fundraising in respect of the NGP was slightly lower than the previous year but the shortfall was supplemented with unrestricted legacies held within reserves.

**Other income** comprising merchandise, catering, production hire and the sale of surplus electricity generated by the turbine, contributed a further £2.3m, the slight increase on the previous year being due to increased sales in-store and online and an increase in the number of production hires during the year.

Total **operating costs** inevitably increased with the scale of repertoire in 2016, with costs of nearly £28m, representing an 8% increase on prior year. This reflected increased principal, chorus and orchestra numbers and an increase in staff headcount necessary to support the scale of productions. Furthermore, an investment was made in acquiring the rights to the Hoban Gravett Archive providing valuable photographic content for audience development purposes and a potential additional income stream.

Premises costs, half of which is accounted for by depreciation, amounted to £2.7m, with a slight increase from 2015 resulting from continuous investment in maintaining the theatre to a high standard.

The operating surplus of £14k has been supplemented with investment income of £326k and TTR of £1.4m to generate a surplus for the year after taxation of £1.7m. This net surplus has contributed to a record level of cash and investments at £35.7m. Of this

balance, £16.6m is deemed to be 'free' cash, not restricted for any other purpose. Whilst this is ahead of the target level of £10.4m, the amount deemed necessary to continue in business in a worst-case uninsurable event scenario, the Charity has consciously been building reserves in anticipation of a period of capital investment. During the year capital expenditure amounted to £534k, the main investment being the new audience lift, improving access for all, which was funded by generous donations to the Annual Fund and by Arts Council England. We are about to enter a period of deliberate investment over the next few years in order to improve the infrastructure and technology to the level required to meet our high artistic ambitions and to improve the audience experience. Immediate priorities include a new production hub, a project that has been authorised by the Board and for which detailed planning is underway. The production hub will comprise state-of-the-art workshops for props, carpentry, wigs and make up, a dance and rehearsal studio, three additional music practice rooms and a climate-controlled costume store. It is intended that construction will commence by the year end. Furthermore, on the basis of audience feedback in recent years and recognising the need not just to remain competitive, but to do the best that can be done, a full analysis of audience requirements will be undertaken this year in order to support a proposal for the next significant capital project. As a minimum this will include additional undercover picnic facilities and enhanced cloakroom and changing facilities upon arrival.

### Outlook

With inflation rising, sterling at an all time low and continued funding from the Arts Council beyond 2017 uncertain, we are constantly reviewing Glyndebourne's business model and challenging ourselves to find new, more efficient ways of working without compromising the quality that Glyndebourne has become renowned for. We are fortunate that we are operating from a position of strength rather than crisis, but do recognise the risk in not maintaining this position. In order to continue to meet our core strategic objective to remain financially independent our focus over the coming years will be on ensuring that we have sufficient funds available to maintain our competitive edge from an artistic, audience and staff perspective, investing in our facilities, touring stock and in improving the audience experience.

With the commitment to keep ticket prices flat for three years, and at a time when we are entering a period of capital investment, it is imperative that we maintain our rigour around cost control and explore opportunities for additional revenue generation.

We are acutely aware of our over reliance on both our loyal Members and generous supporters without whom we wouldn't be able to remain financially independent. We certainly do not take this valued support for granted and are constantly working to expand our pool of donors and to ensure that the Charity's resources are used responsibly and to best effect.

As rehearsals for 2017 begin and the first bits of scenery appear on stage, we move ahead with confidence as we enter a period of investment to ensure that we continue to do the best that can be done in every aspect of the Glyndebourne experience, whilst remaining alert and prepared to respond to the potential risks and challenges ahead.

**Sarah Hopwood**  
Chief Operating Officer

### Five Year Financial Highlights

Glyndebourne Productions Ltd (including Glyndebourne Arts Trust)

	2016		2015		2014		2013		2012	
	£'000		£'000		£'000		£'000		£'000	
<b>TURNOVER</b>	<b>27,995</b>		<b>26,355</b>		<b>26,946</b>		<b>24,462</b>		<b>24,994</b>	
Box Office	17,372	62%	16,601	63%	16,573	62%	15,680	64%	15,466	62%
Fundraising/Membership	8,351	30%	7,640	29%	7,788	29%	6,962	28%	7,218	29%
- Core	5,836		4,983		5,343					
- ACE	1,628		1,618		1,613					
- NGP	887		1,040		832					
Other	2,272	8%	2,114	8%	2,585	10%	1,820	7%	2,310	9%
<b>OPERATING COSTS</b>	<b>27,981</b>		<b>25,793</b>		<b>24,792</b>		<b>25,462</b>		<b>25,450</b>	
Production-related	17,824	64%	16,663	65%	16,327	66%	16,561	65%	16,529	65%
Management/admin	6,861	25%	6,223	24%	5,681	23%	5,696	22%	5,903	23%
Premises/depreciation	2,676	10%	2,380	9%	2,284	9%	2,761	11%	2,508	10%
Other	620	2%	527	2%	500	2%	444	2%	510	2%
<b>OPERATING SURPLUS/(DEFICIT)</b>	<b>14</b>		<b>562</b>		<b>2,154</b>		<b>(1,000)</b>		<b>(456)</b>	
<b>INVESTMENT INCOME</b>	<b>326</b>		<b>297</b>		<b>266</b>		<b>317</b>		<b>459</b>	
<b>THEATRE TAX RELIEF</b>	<b>1,412</b>		<b>1,275</b>							
<b>NET SURPLUS/(DEFICIT)</b>	<b>1,752</b>		<b>2,134</b>		<b>2,420</b>		<b>(683)</b>		<b>3</b>	
<b>TOTAL CASH &amp; INVESTMENTS</b>	<b>35,732</b>		<b>31,108</b>		<b>30,140</b>		<b>27,174</b>		<b>24,510</b>	
Of which unrestricted reserves	16,536		14,551		13,936		10,362		9,362	

# New Generation Programme (NGP)

The New Generation Programme (NGP) was launched in 2009 with the objective of raising additional funds to support artist and audience development initiatives over and above our core operating activity.

In 2016, donors generously committed £887k, taking total funds raised since the programme was launched to just over £10m, of which £7m has been invested in NGP projects to date. The NGP reserve at the year end, including investment income accrued to date, amounted to £4.2m. A further £2.7m of unrestricted funds have been designated within the 2016 accounts for use within NGP, comprising Theatre Tax Relief (TTR) received and provided to date. The Government launched TTR in September 2014 to boost employment in the theatre industry and we have committed to investing this extra funding in additional activity through the NGP rather than it being absorbed in our core operations. The NGP reserve has been built up to a level to enable us to plan ahead with certainty; particularly important as we move into a phase of investment in our facilities.

The level of investment authorised by the NGP Trustees in 2016 amounted to £1.1m, exceeding the level of funds raised through donations by £200k. In order to preserve the level of NGP reserves, the shortfall was met through the use of unrestricted legacies within the Charity. The key areas of investment during the year were as follows:

## Developing future audiences

- **Under 30s** – Over 2,000 top price tickets were released for sale at the heavily subsidised price of £30 for our Under 30s members. In addition to the subsidised tickets the U30 members acquired a further 2,000 full price Festival tickets. This is an increasingly important source of new audiences for Glyndebourne with the pool of Under 30s having increased to nearly 6,000. In 2016 eight Under 30s became Associate Members.
- **Performances for Schools** – Over 1,000 tickets were sold at a subsidised price of £7, this performance being supported by the *Don Giovanni* digital resource for teachers.
- **Behind the Curtain** – Box Office underwriting of a new element for the Tour, with *Don Giovanni: Behind the Curtain* taking audiences behind the scenes and giving them an insight into getting a production from concept to the stage, breaking down some of the perceived barriers to opera for new audiences as well as providing a different perspective for seasoned opera goers.
- **Investment in media & content** – Audio-visual recordings were made of two of the Festival productions, *Il barbiere di Siviglia* and *Béatrice et Bénédicte* and distributed through a range of media, including TV, cinema and free online broadcasts. The recording of *Il barbiere di Siviglia* was also broadcast on BBC4 television over the Christmas period, alongside a full-length documentary. Investing in ownership of this content generates significant revenues from license and co-producer partners as well as enabling broader engagement with audiences.

## Summary Accounts

New Generation Programme	2016	2015	2014	2013	2009 to 2012	Total
Income	£'000	£'000	£'000	£'000	£'000	£'000
Associate Membership joining fee	-	-	-	-	2,182	2,182
Donations	887	1,090	937	602	4,437	7,953
Unrestricted legacies from GPL	200	-	-	-	-	200
	1,087	1,090	937	602	6,619	10,335
<b>Grants to GPL</b>						
<b>Developing future audiences</b>						
U30 ticket subsidy	169	156	134	146	161	766
Family performances	-	-	10	30	99	139
Performances for Schools	50	158	130	100	210	648
Dramaturg	-	-	-	10	-	10
Filming/audio recording	147	346	344	196	558	1,591
Web content	-	-	-	35	100	135
Behind the Curtain	123	-	-	-	-	123
<b>Securing artistic excellence</b>						
Chorus Development Scheme	101	82	73	118	243	617
Composer-in-Residence	23	20	16	23	26	108
Studio commissions	-	75	-	2	100	177
Debut Artists	40	38	51	-	-	129
Other	25	11	10	5	-	51
<b>Education &amp; community outreach</b>						
Opera Experience	-	-	23	79	64	166
Youth groups	61	73	90	48	121	393
Local partnerships	9	-	-	-	-	9
Glyndebourne Academy	9	36	6	-	30	81
New work	245	4	-	292	48	589
<b>Developing our skills</b>						
Routes into Glyndebourne	85	29	35	38	71	258
Learning and development	-	-	-	50	50	100
<b>Investing in our facilities</b>						
Ebert Room	-	-	-	-	1,000	1,000
	1,087	1,028	922	1,172	2,881	7,090
Net cash inflow/(outflow)	-	62	15	-570	3,738	3,245
Net investment gains/(losses)	391	52	252	178	119	992
Fund balance at year end	4,237	3,846	3,732	3,465	3,857	4,237

## Securing artistic excellence

- **Chorus Development** – The continued support of young, emerging talent, both in the Glyndebourne Chorus through the Jerwood Chorus Development Scheme and through our Debut Artist's Scheme. Through this investment five singers were identified with exceptional talent and as such were selected as 2016 Jerwood Young Artists who went on to perform small roles in both the Festival and Tour.
- **National Opera Studio** – Two members of the Glyndebourne Chorus were supported with additional vocal and performance training.
- **Composer-in-Residence** – Lewis Murphy's youth opera *A Garden Dream* had its premiere during the long interval of the first three performances of *A Midsummer Night's Dream* in August.

## Education and Community Work

- **New Work** – a new commission, *Nothing* by David Bruce, was staged as a large scale community opera performed by 43 older members of Glyndebourne Youth Opera (GYO), five professional singers and young instrumentalists playing alongside the Southbank Sinfonia – the piece was shortlisted for a British Composer Award. *Nothing* was the first in a series of high profile events which marked the 30th anniversary of the education department. Other events included the premiere of two additional new operas: *A Garden Dream* by Lewis Murphy, performed by younger members of GYO in the 2016 Festival and a new community opera *PUSH* by Howard Moody produced in partnership with Battle Festival.
- **GYO Talent Development** – 2016 has seen an increased focus on the talent development programme with a range of activities and high profile events including GYO Solo, a four-day course for members of GYO with vocal talent potential to

explore language, movement and vocal technique. After an audition process, 12 participants were offered places on this course. In addition, four members of GYO were chosen to perform as fox cubs in the production of *The Cunning Little Vixen* in the Festival and two new awards were announced – the Gus Christie award for a young singer who has demonstrated outstanding vocal talent; and the Bill Weston award for an exceptionally promising singer who would benefit from financial support to continue their development.

- **Local Partnerships** – Work with both East Sussex Music and SoundCity in Brighton and Hove has developed greatly in 2016. Lee Reynolds ran another Choral Summer School in partnership with East Sussex Music culminating in 23 participants performing at Lewes Town Hall accompanied by the County String Orchestra and work was undertaken with SoundCity and Brighton Youth Orchestra to deliver a secondary schools singing project which will culminate in a performance in 2017. Glyndebourne was shortlisted in the Education and Outreach category of the 2017 International Opera Awards.
- **Glyndebourne Academy** – Mary King, Glyndebourne's vocal talent consultant, led workshops in Manchester, London and Brighton ahead of the deadline for applications in January 2017.

## Developing our skills

- **Routes into Glyndebourne** – the Routes scheme grew considerably in 2016 with seven roles recruited for during the year. These positions provided on-the-job training in several key departments including Box Office, Education, Communications, Wigs, the Flies and Tonmeister.



## Governance

The NGP continues to be one of the core fundraising strategies for Glyndebourne. John Botts, Chair of GPL Trustees, and I continue to represent the committee with responsibility for the governance of NGP.

During 2016 we met formally twice with Glyndebourne's executive management team, with the focus being on the use of resources, portfolio investment performance and fundraising strategy. Together we review the proposed investment by NGP in new and ongoing projects to ensure that they meet the objectives of NGP and are capable of being funded without impacting on Glyndebourne's core operating costs.

The NGP investment portfolio is managed by NM Rothschild in a segregated account, for which regular reports are received,

and the Audit and Finance Committee of the GPL Board meet with the investment managers from Rothschild at least twice a year. The accounts for NGP are reviewed by external auditors annually.

Finally, I would like to take this opportunity to thank all those who have donated to the NGP, and to encourage others to get involved. Through your generosity we are able to invest in initiatives which allow us to engage with broader audiences and to open doors for young talented artists, work which is critical to the long-term future success of Glyndebourne.

**Sir Martin Smith**  
Chair, NGP Committee

# NGP supporters

## New Generation Programme Unrestricted

Mr Nicolas Amor  
David and Molly Borthwick  
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