



GLYNDEBOURNE

ANNUAL REPORT **2014**

2014: The year in brief

In 2014 Glyndebourne celebrated its 80th anniversary and the 20th year of our 'new' theatre, but also mourned the death of former Chairman and President, Sir George Christie.

Sir George died on 7 May 2014, the very day that the London Philharmonic Orchestra arrived at Glyndebourne for rehearsals of our opening production of *Der Rosenkavalier*. He had been listening to a recording of the opera the night before. It is impossible to state just how much he will be missed by his many friends and colleagues – without him Glyndebourne would not be the world class organisation it is today. Our debt to him is immense and I am delighted that we pay full tribute to his achievements in the 2015 Festival programme book. He was a visionary man with a wonderful sense of humour who will continue to be a constant source of inspiration to all of us lucky enough to work for this remarkable company.

The season was, quite rightly, dedicated to Sir George and proved to be an auspicious start to the reign of our new Music Director, Robin Ticciati, conducting the first of two new productions in Festival 2014. The staging of *Der Rosenkavalier* was directed by Richard Jones and its success was reflected in a subsequent nomination at the International Opera Awards as one of the outstanding Strauss productions marking the composer's anniversary year. Robin Ticciati's second new production, Mozart's *La finta giardiniera*, was entrusted to a hugely talented young director, Frederic Wake Walker, whose success has led to

a number of important engagements in major European houses. The last new production of the summer saw the return to Glyndebourne of that great Verdian, Sir Mark Elder, who conducted Tom Cairns's staging of *La traviata*, which featured a sensational UK operatic debut from Venera Gimadieva.

As ever at Glyndebourne, revivals were given an equal amount of careful preparation. Graham Vick returned to supervise the rehearsals for his iconic production of *Eugene Onegin* and the outstanding Israeli conductor, Omer Meir Wellber, appeared in the Festival for the first time. He will be back. Jonathan Kent's production of *Don Giovanni* returned to the Festival for the third time, featuring the London Philharmonic Orchestra's recently appointed Principal Guest Conductor, Andrés Orozco Estrada, and a new generation of young principals. To finish the summer we brought back Robert Carsen's playful production of *Rinaldo*, which won many new friends second time around.

The Glyndebourne Tour continues to go from strength to strength and maintains its long standing reputation for introducing new international singers and nurturing home grown talent, much of it originating from the Glyndebourne Chorus. But it is also a place where former Glyndebourne assistant conductors can step up to new roles and the 2014 Tour was no exception. Former Glyndebourne Chorus Master, Christopher Moulds conducted *La finta giardiniera* and Leo McFall, who first worked at Glyndebourne as an assistant on *The*

George Christie in 1977
Photo: Chris Cormack



Turn of the Screw, returned to conduct the same opera. Both now have flourishing international careers and it was good to welcome them back.

The Tour also plays a key role in reaching out to new audiences, with Arts Council England support enabling us to take our work around the country at subsidised ticket prices. As well as our usual touring circuit of Glyndebourne, Woking, Canterbury, Milton Keynes, Plymouth and Stoke, we also accepted an invitation to give three performances of *La traviata* at the Bord Gáis Energy Theatre in Dublin. Earlier in the year, we travelled even further afield to the Brooklyn Academy of Music in New York where we gave performances of our highly acclaimed production of *Billy Budd*, complete with a company of over 200 people including 39 members of the Glyndebourne Chorus as well as the London Philharmonic

Orchestra. It was a real thrill for the company to be so rapturously received in one of the great cultural cities in the world and we hope to find ways of doing more overseas touring in the future.

Investment in digital work continues to be a vital part of our audience development initiatives and a new relationship with the Telegraph Media Group enabled *Der Rosenkavalier*, *La traviata* and *Don Giovanni* to be streamed free to over 100,000 people. With cinema screenings, television broadcasts and DVD sales all adding to our reach, we can safely say that Glyndebourne has never been more accessible than it is today. It was a particular pleasure that the BBC decided to mark our 80th anniversary with a special documentary on BBC 4 – *Glyndebourne, The Untold Story* – which not only gave some context to our new production of *Der Rosenkavalier* but also



Tycho's Dream rehearsals
Photo: Sam Stephenson



Billy Budd travelled to the Brooklyn Academy of Music, New York in early 2014
Photo: Richard Hubert Smith

provided audiences with an insight into the many talented and dedicated people who work behind the scenes at Glyndebourne.

Glyndebourne's education work continues to reach people of all ages and backgrounds – right from the youngest children attending workshops through to the dementia sufferers and their carers who benefit from our 'Raise Your Voice' sessions. 2014 was also the last year of Luke Styles's tenure as our Young Composer-in-Residence. One of his final commissions was a short opera, *Tycho's Dream*, performed by our two Youth Opera groups and presented on the main stage at Glyndebourne. It is an extraordinary privilege for these young people to have access to our wonderful theatre, working with our expert technicians and performing alongside professional artists. One of the cornerstones of our education programme remains the schools performances we give as part our autumn Tour – this year giving young people the chance to see full scale performances of *La finta giardiniera* and *La traviata*. Alongside the main stage performances

we also presented two new studio projects specifically for primary school children – *Five Deaths and a Happy Ending*, a whistle stop tour through opera, and *Songs About Us*, an exploration of the many ways in which words and music work together.

Finally, 2014 saw the publication of a report on Glyndebourne's Economic Impact. Funded by Arts Council England, East Sussex County Council, Glyndebourne and the East Sussex Arts Partnership, the report revealed that Glyndebourne generates a gross economic impact of £16.2m annually in East Sussex, the equivalent of 682 permanent jobs. So as well as creating great art, we also make a significant contribution to the local economy.

David Pickard, General Director

Der Rosenkavalier

R STRAUSS



Photo: Bill Cooper

'... the production is hugely entertaining and often laugh-out-loud funny, usually when it involves Lars Woldt's unconventionally young Ochs...'

The Sunday Times

'... rarely does one find it [*Eugene Onegin*] as fresh and fine-tuned as it is in Glyndebourne's current production - a beautiful revival of Graham Vick's 1994 staging which makes an exemplary virtue of simplicity.'

The Daily Telegraph

Eugene Onegin

TCHAIKOVSKY



Photo: Richard Hubert Smith

Don Giovanni

MOZART



Photo: Robert Workman

‘This revival by Lloyd Wood... gets a massive boost from the energised conducting of Andrés Orozco-Estrada, making his Glyndebourne debut with the London Philharmonic... his handling of the final scene was thrilling.’

The Guardian

‘The plot... may be impossible to take seriously, but with Frederic Wake Walker at the controls and Robin Ticciati catching the idiom in the pit, it emerges with irresistible charm.’

The Independent

La finta giardinera

MOZART



Photo: Tristram Kenton

La traviata

VERDI



Photo: Richard Hubert Smith

'Venera Gimadieva is a soprano of huge presence, compelling to watch, with a voice of thrilling security and range, and a special quality to her quieter singing that makes you hang on every note. It's a remarkable, touching Glyndebourne debut ...'

The Guardian

'We savoured the exquisite playing of the Orchestra of the Age of Enlightenment under Ottavio Dantone's direction – and particularly that of its continuos – with bated breath. I just want to see this marvellous show again immediately.'

The Independent

Rinaldo

HANDEL



Photo: Robbie Jack

La traviata

VERDI

TOUR 2015

Photo: Clive Barida



‘Making her British debut the Russian soprano [Irina Dubrovskaya] is a deeply moving Violetta, completely convincing in the character’s fragility yet with a voice up to all the demands of the role. Though she has the coloratura in place, she is best in the pathos, and her heartbreaking “Dite alla giovine” reaches a spirituality that many more famous sopranos fail to achieve.’

The Telegraph

‘Frederic Wake Walker’s inspired production captures the Midsummer Night’s Dream quality in designer Antony McDonald’ crumbling rococo pleasure dome.’

Daily Express

La finta giardiniera

VERDI

TOUR 2015

Photo: Richard Hubert Smith



The Turn of the Screw

BRITTEN

TOUR 2015

Photo: Tristram Kenton



‘Britten’s eerie score — for an orchestra of just 13 — inexorably tightens its own harmonic screw and is beautifully played under conductor Leo McFall.’

Daily Mail

Financial Overview

Photo: David Fernandes



Glyndebourne's 80th anniversary year was hugely successful in so many different ways, not least because we generated an operating surplus for the first time since 2010.

Our core strategic objective to remain financially independent is imperative and this was achieved without any cut back in activity levels. In addition to the standard six Festival and three Tour productions, comprising three new productions, live performance at the BBC Proms, cinema screenings and live streaming in partnership with *The Telegraph*, we undertook the following:

- A fully funded tour to the Brooklyn Academy of Music (BAM) in New York with Michael Grandage's acclaimed production of *Billy Budd*, achieving great critical success.
- Three sell-out performances of *La traviata* in Dublin as part of our annual autumn Tour
- Performances for Schools in all of our Arts Council England venues
- A BBC documentary, *Glyndebourne: the Untold History*
- The creation of performances of a new work, *Tycho's Dream*, composed by Young Composer-in-Residence, Luke Styles, and performed on the main stage at Glyndebourne by our Youth Opera groups.

Turnover reached record levels in 2014 at £26.9m, a 10% increase over 2013. This reflected increases in all core contributors.

Box Office income at £16.6m accounted for 62% of total turnover, with record Festival sales, achieving a cash take of 98% of gross potential sales, and total audiences exceeding 90,000 over 77 performances. Tour sales showed an upturn, after a worrying decline over the last couple of years as our Tour audiences become increasingly repertoire and price sensitive. Tour sales were boosted by a very successful visit to Dublin, a low risk strategy from a financial perspective with costs being underwritten by the venue.

Total **fundraising** income increased by 12% to £7.8m, comprising Membership subscriptions, sponsorship, donations and Arts Council England funding for the Tour and education. Two campaigns were particularly successful during 2014 – the Annual Fund in support of the new passenger lift to be installed in time for the 2016 Festival and the Mary Christie Rose Garden campaign. Furthermore, fundraising for our core activity reached record levels with generous sponsorship towards the funding of a greater proportion of the cost of Festival productions than ever before; and the filming for both *Der Rosenkavalier* and *La traviata*. We remain immensely grateful to the *Daily Mail* for their ongoing sponsorship of the Tour.

Fundraising for the New Generation Programme, launched in 2009 in support of audience and artist development, has proved challenging in recent years, but as awareness of the valuable initiatives being funded increases, donations for NGP increased in the year. Income from other regular sources, catering, merchandise and production hire also made a significant contribution, which,

with the income generated from the tour to BAM, amounted to a record £2.6m.

Despite the significant scale of activity during the year, due to continued tight cost control, **operating costs** were contained at £24.9m, representing very little change over the past four years.

Two-thirds of total costs are production-related, amounting to £16.3m for the year. The additional costs associated with one more new Festival production than in 2013, plus the costs of touring to BAM, were matched by the cost of the community opera, *Imago*, in 2013 and two rather than three productions having been filmed.

Management and administration expenditure was contained at £5.8m, very much in line with the previous two years, with careful control over headcount.

Premises costs were reduced to £2.3m, the lowest level for four years, as a result of a decline in the depreciation charge. The theatre is now 20 years old and through a rigorous maintenance regime, it has not been necessary to replace capital equipment at the same rate that it is being depreciated.

The increase in revenue and tight cost control has resulted in an operating surplus for the year of £2m, the first such surplus since 2010.

Total **cash and investments** amounted to £30.1m at the year end, an increase of £2.9m due mainly to the operating surplus generated and net investment gains. Of this balance £13.9m is 'free' cash, the proportion that is not restricted for any other purpose. The Trustees have delegated authority to

Rothschild to manage investments for the Charity, with the objective of long-term capital appreciation.

Total capital expenditure for the year amounted to £399,000, the two most significant investments being a complete refurbishment of the original reservoir that provides all of Glyndebourne's water from its own natural spring, funded through donations; and the refurbishment of the Long Bar, funded by Compass Group UK and Ireland.

Outlook

Whilst the **operating surplus** of £2m is indeed good news, with operating costs rising at double the rate of turnover over the past five years, this is clearly not a sustainable situation, and it is imperative that there is no complacency in the areas of revenue generation and cost control.

The key challenges to the business remain to:

- Diversify sources of revenue in order to reduce the current over-reliance on Festival Box Office
- Constantly challenge operating efficiency in order to maintain tight cost control whilst not compromising on our core artistic programme and desire to be aspirational

With ACE funding for the Tour and education now confirmed for the period 2015-17, some of the immediate pressure is off. However,

it remains imperative that we challenge the Tour model to ensure that we have a viable plan in place to maintain our audience reach and year-round operation in the case of threats to Government funding in the future.

Capital investment has been comparatively light in recent years, but a five-year capital plan is under review to ensure that we have the funding in place to invest in maintaining the infrastructure and technology at the level required to meet our high artistic ambitions. Immediate priorities include a new passenger lift to be installed in 2015, funded by a grant from Arts Council England and generous donations to the Annual Fund; three new Steinway pianos and a climate-controlled costume store.

We move into 2015 with confidence, but are realistic about the challenges ahead.

Five Year Financial Highlights

Glyndebourne Productions Ltd & Glyndebourne Arts Trust pre transfer of GAT

	2014	2013	2012	2011	2010
	£'000	£'000	£'000	£'000	£'000
TURNOVER	26,946	24,462	24,994	24,877	25,036
Box Office	16,573	15,680	15,466	15,278	14,023
Fundraising/Membership	7,788	6,962	7,218	7,186	8,964
Other	2,585	1,820	2,310	2,414	2,049
OPERATING COSTS	24,905	25,462	25,450	24,942	21,393
Production-related	16,327	16,561	16,529	16,391	13,703
Management/admin	5,787	5,696	5,903	5,629	5,025
Premises/depreciation	2,284	2,761	2,508	2,385	2,178
Other	507	444	510	537	486
OPERATING SURPLUS/(DEFICIT)	2,042	-1,000	-456	-64	3,644
INVESTMENT INCOME	266	317	459	481	403
NET SURPLUS/(DEFICIT)	2,308	-683	3	416	4,047
TOTAL CASH & INVESTMENTS	30,140	27,174	24,510	21,802	23,936
Of which unrestricted reserves	13,936	10,362	9,362	7,832	9,111

New Generation Programme (NGP)

The NGP was launched in 2009 in a quest to under-pin the long-term funding of additional audience and artist development. We are conscious that we rely heavily on a relatively small pool of very generous donors to fund our core operating activity, and the NGP has provided an opportunity to plan further ahead, knowing that we have reserves sufficient to enable us to commit to new commissions, large scale community projects, subsidised tickets for young people to encourage audiences for the future and additional development opportunities for our young artists.

In 2014, donors committed £936,000 of funds to the NGP, bringing total funds raised since 2009 to over £8 million, the NGP reserve at the year end, including investment income, amounting to £3.7 million. Of the funds raised, £922,000 was invested in NGP projects during the year in the following key activities:

Developing future audiences

- Over 1,700 tickets were subsidised for our Under 30s scheme and a further 2,712 for Performance for Schools, supported by events and digital resource. For the first time in 2014 this included a full performance in the Festival dedicated solely to Under 30s. We now have nearly 5,000 registered Under 30s subscribers.
- Two Festival new productions, *Der Rosenkavalier* and *La traviata*, were

filmed enabling cinema screenings in 100 venues across the country and free online broadcasts through telegraph.co.uk and glyndebourne.com to an estimated 130,000 viewers. Ownership of the filmed content helped support an important media relationship with *The Telegraph* over the year to provide increased media exposure and promotion of the Festival and Glyndebourne more broadly.

Securing artistic excellence

- The continued support of young, emerging talent, both in the Glyndebourne Chorus through the Jerwood Chorus Development Scheme, and through our Debut Artists scheme.
- Luke Styles completed his final year as Glyndebourne's Young Composer-in-Residence, and Lewis Murphy was appointed.
- Supporting and developing talent was a priority for the education programme. Glyndebourne Vocal Talent Consultant Mary King led projects with Glyndebourne Youth Opera (GYO), which resulted in four members of GYO 1 (aged 9-13) successfully auditioning for the *Carmen* children's chorus in Festival 2015, and GYO 2 (aged 14-19) member Rebecca Leggett successfully auditioned for the cover role of Flora in the 2014 Tour production of *The Turn of the Screw*. A new film was published about Glyndebourne's commitment

Summary Accounts

New Generation Programme	2014	2013	2012	2011	2010	2009	Total
Income	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Associate Membership joining fee	0	0	43	190	463	1,497	2,193
Donations	936	603	782	924	1,854	863	5,962
	936	603	825	1,114	2,317	2,360	7,219
Grants to GPL							
Developing future audiences							
U30 ticket subsidy	134	146	111	50			441
Family Performances	10	30	49	30	20		139
Performances for Schools	130	100	90	75	45		440
Dramaturg		10					10
Filming/audio recording	344	196	340	218			1,098
Web Content		35	50	50			135
Securing artistic excellence							
Chorus Development Scheme	73	118	111	132			434
Composer-in-Residence	16	23	21	5			65
Studio commissions		2	100				102
Debut Artists	51						51
Creative residencies	10						10
Young conductor		5					5
Education & community outreach							
Opera Experience	23	79	34	30			166
Youth groups	90	48	54	67			259
Glyndebourne Academy	6		30				36
Artists' training				5			5
New work		292	30	13			335
Developing our skills							
Routes into Glyndebourne	35	38	15	28	28		144
Learning and development		50	50				100
Investing in our facilities							
Ebert Room			4	586	410		1,000
	922	1,172	1,089	1,289	503	-	4,975
Net cash inflow/(outflow)	(14)	(569)	(264)	(175)	1,814	2,360	3,180
Net investment gains/(losses)	252		98	(122)	150	-	552
Fund balance at year end	3,732		3,861	4,027	4,324	2,360	3,732

to supporting and developing young talent, glyndebourne.com/young-talent.

- Visual artists Claudia Dance-Wells and Sophie McKenna were Glyndebourne's Young Artists in Residence, producing prints, paintings and sculptures inspired by the 2014 Festival. They also contributed to the production of *Tycho's Dream*. Young artist Harriet Florence Farmer assisted with the design of a new version of *Don Giovanni* created by our 'Raise Your Voice' group.

Education and Community Outreach

- 9,408 children and adults participated in education projects in 2014
- Education projects created or contributed to 62 of Glyndebourne's public performances
- Education projects performed to over 9,000 audience members
- During the year we trained 1,208 musicians and teachers
- *Imago* won a Royal Philharmonic Society (RPS) Award, and *Captain Blood's Revenge* was shortlisted for a British Composer Award
- GYO's performance project in 2014 was *Tycho's Dream*, a new work composed by Luke Styles with a libretto by Peter Cant, and performed on the main

stage. It provided a depth and richness of experience for GYO that had a transformational impact for the 57 young singers in the chorus. There was a demonstrable impact on their skills and confidence, as well as a wealth of personal and social outcomes evidenced by exceptionally high recorded levels of satisfaction with the project.

- Nearly 600 people attended the Family Day at Glyndebourne in October, enabling a rare opportunity to peek behind-the-scenes
- Two performances aimed at primary aged children, *Songs about Us* and *Five Deaths and a Happy Ending* played to sold-out audiences in Brighton, Glyndebourne, and every venue on Tour.
- www.lafintaguide.com provided unique access to the process of creating an opera
- Eight local young people spent a week each at Glyndebourne on work experience

Developing our skills

- Support for three participants in Routes into Glyndebourne – paid internships, study posts and traineeships across Box Office, Communications and the Garden departments.

Governance

During the year, the NGP continued to be one of the core fundraising strategies for Glyndebourne. Following the merger of Glyndebourne Arts Trust and Glyndebourne Productions Ltd (GPL) as at 31 December 2014, as a member of the newly-formed Glyndebourne Advisory Council, I will continue to Chair the NGP Committee, sharing responsibility for NGP governance with John Botts, Chair of GPL.

During 2014 we met formally with Glyndebourne's executive management three times, the purpose of such meetings being to monitor the use of resources, portfolio investment performance and fundraising strategy. This involves the review of new and ongoing initiatives, budget and fundraising implications, and ensures that NGP projects are sustainable

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 Trustees meet with investment managers from Rothschild at least twice a year. External auditors review the accounts for NGP annually.

Finally I would like to take this opportunity to thank those who donate so generously to the NGP, and to encourage others to become involved in this area of work, so critical to the long-term future of Glyndebourne.

Sir Martin Smith, Chair, NGP Committee

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We would like to thank the many individuals, trusts, foundations and companies who provided generous support to Glyndebourne during the year. Please note the separate listings for supporters of our New Generation Programme.

Individual donors

We would particularly like to thank the following individuals for their generosity in donating £1,000 or more.

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GLYNDEBOURNE

Luke Styles

Tycho's Dream

Production Score

EDUCATION