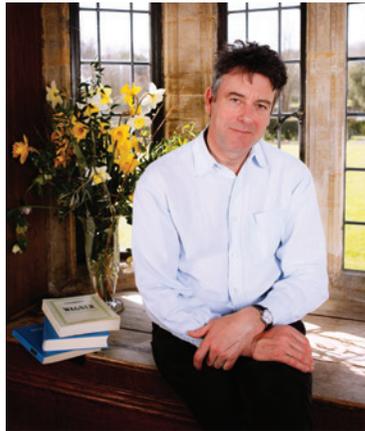


GLYNDEBOURNE



ANNUAL REPORT 2018

2018 at a glance



James Bellorini

Gus Christie, Executive Chairman

First of all, huge thanks to members, donors and the company – 2018 was another big year both on and off the stage, and none of this would have been possible without your support. Construction of our new Production Hub commenced, enabling our making departments (costumes, wigs, make-up, props and scenic workshops) to move in during February 2019. We are incredibly proud of this new building – designed by Nicholas Hare Architects – which will stand us in good stead to create world-class opera for years to come.

During the year, I and the Board took the decision to reorganise the senior management structure. In recognition of the significant increase in scale of Glyndebourne over the past 20 years, the former General Director role was split into two roles: Managing Director and Artistic Director. Sarah Hopwood was appointed Managing Director, having joined Glyndebourne in 1997 as Finance Director, she has made a significant contribution to the strong position we are now in. We were delighted to appoint Stephen Langridge into the new position of Artistic Director to head up the organisation alongside Sarah. Stephen joined us this spring from Gothenburg Opera Company in Sweden, but is not strictly ‘new’ to Glyndebourne having amassed a considerable reputation with us working on

education projects in the 1980s and 90s and, as the son of tenor Philip Langridge, he actually took his first steps here on the lawns in 1964.

Glyndebourne Opera Cup

On stage, we kicked the year off with the inaugural Glyndebourne Opera Cup (GOC), our first international singing competition, in March 2018. Following a worldwide search that attracted nearly 200 entries, and preliminary rounds in Berlin, London and Philadelphia, 23 semi-finalists were

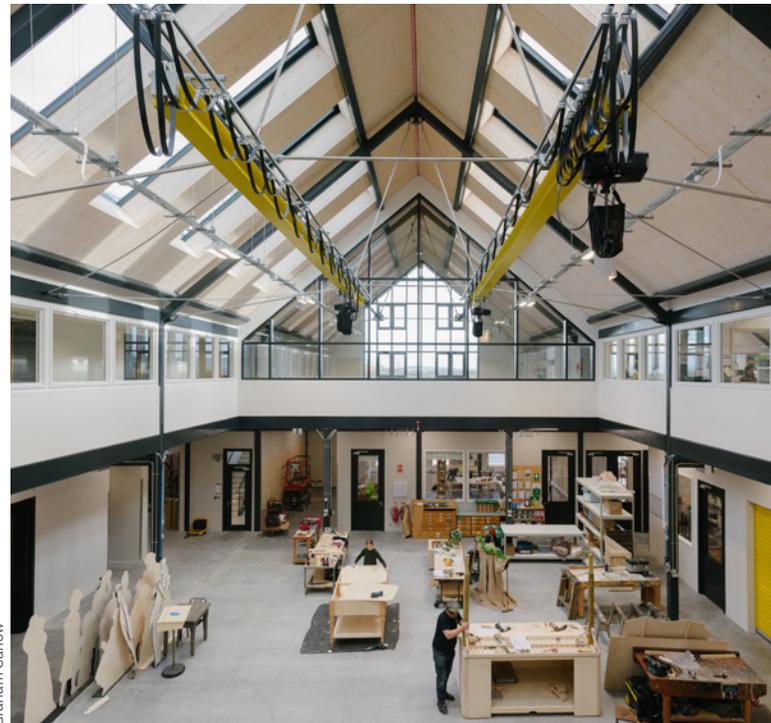
whittled down to just ten singers for the final on 24 March. A live studio audience at Glyndebourne watched the semi-final and final, while Sky Arts filmed the whole event, with the final broadcast live, and hosted by soprano Danielle de Niese and comedian Chris Addison. The GOC reached an estimated 750,000 viewers.

Festival 2018

Festival 2018 showcased two new productions: Debussy’s *Pelléas et Mélisande* directed by Stefan

Herheim and conducted by Robin Ticciati; and *Vanessa* directed by Keith Warner and conducted by Jakub Hrůša, nominated for best new production at the 2019 International Opera Awards. Annilese Miskimmon’s production of Puccini’s *Madama Butterfly* had its first Festival outing, having premiered on the 2016 Tour, this time around conducted by Omer Meir Wellber. *Der Rosenkavalier*, *Giulio Cesare* and *Saul* were all revived and together all six productions, with their diverse breadth – covering the repertoire from 1724-1958 – contributed to what one audience member called a ‘vintage’ Glyndebourne season.

We continued to reach out to wider audiences during the Festival by broadcasting live performances of *Madama Butterfly* and *Vanessa* and a pre-recorded *Saul* in cinemas across the UK and streamed through our partnership with the Telegraph Media Group live on their website and on glyndebourne.com to thousands of people around the world.



Graham Carlow

Cover image: The Production Hub
Photo: Graham Carlow



NO ORDINARY OPERA

Tour 2018

We celebrated the 50th anniversary of the Glyndebourne Tour this year with premiere performances of *Cendrillon* (*Cinderella*) directed by Fiona Shaw and a revival of Tom Cairns' production of *La traviata*. We also returned to our *Behind the Curtain* series, introduced to the Tour in 2016. Designed to take an in-depth look at opera and by doing so make it more accessible, we examined *La traviata* from when Verdi wrote it in 1853 right

through to our production being delivered on stage – examining the orchestra, arias, costumes and set design, and including a short orchestral composition from each of our four new 'Balancing the Score' female composers.

Having visited Canterbury, Norwich, Woking and Milton Keynes the Tour returned to Glyndebourne in December for two Christmas concerts with the Glyndebourne Chorus and

Tour Orchestra. The players in our newly launched 'Pit Perfect' development scheme – set up to give young professional instrumentalists an opportunity to gain their first operatic experience – complemented orchestral performances throughout the Tour.

We closed the year with a special gala event in London to mark this important milestone anniversary for the Tour, inviting many of those singers and conductors who had cut their teeth on the Tour back to celebrate with us. Grateful thanks to Louis Langree, Ben Glassberg, Thomas Allen, Sarah Connolly, Rosa Feola, Jacques Imbrailo, Stuart Jackson, Matteo Lippi, John Tomlinson, Suzy Klein, Sinéad O'Neill and Mervyn Davies for making this a special evening.

Education

Running alongside the Festival and Tour, our year-round education programme continues to support emerging talent and engage young people with opera, involving over 17,000 people in 2018.

Glyndebourne Youth Opera (GYO) continued to explore the highly topical theme of migration they

embarked upon with *Belongings* in 2017 in *The Giufà Project*. This was a collaboration of young people and artists from all over Europe who took over the town of Battle in East Sussex for ten days in August filling it with artworks and performances.

Our education department was also busy with its Performances for Schools programme, which reached 58 schools and 1,543 young people in 2018 with a performance of *Cendrillon* at Glyndebourne and subsidised school tickets for *La traviata: Behind the Curtain*. It also launched the Glyndebourne Junior Artists programme, which provides extra training and performance opportunities for ten talented GYO participants. Throughout the year work took place in preparation for our new community opera, *Agreed* (presented on the main stage in March 2019) written by Howard Moody and directed by Simon Iorio with an intergenerational chorus of 75 participants from the local community, including Glyndebourne Youth Opera. Nine young musicians also played in the pit alongside the Orchestra of the Age of Enlightenment.



Robbie Jack

2018 at a glance



Exhibitions and art

Away from the stage we celebrated Sir Peter Hall's contribution to Glyndebourne by creating a commemorative film, shown in the Organ Room and on our website, and a photographic exhibition around the theatre throughout Festival 2018. Elsewhere, Erté's iconic costume drawings from our 1980 production of *Der Rosenkavalier* were revisited in an exclusive exhibition in the Archive gallery;

we refurbished and expanded our on-site art gallery in the stalls and celebrated the work of Eileen Cooper on the cover of our Festival Programme Book. In addition, our annual Tour art competition, to design the cover of the Tour programme, attracted 60+ entrants around the theme of 'love and money' and saw Sam Creasey win with his reality TV-inspired cover.



Sam Stephenson

Environmental, social, and governance (ESG) statement



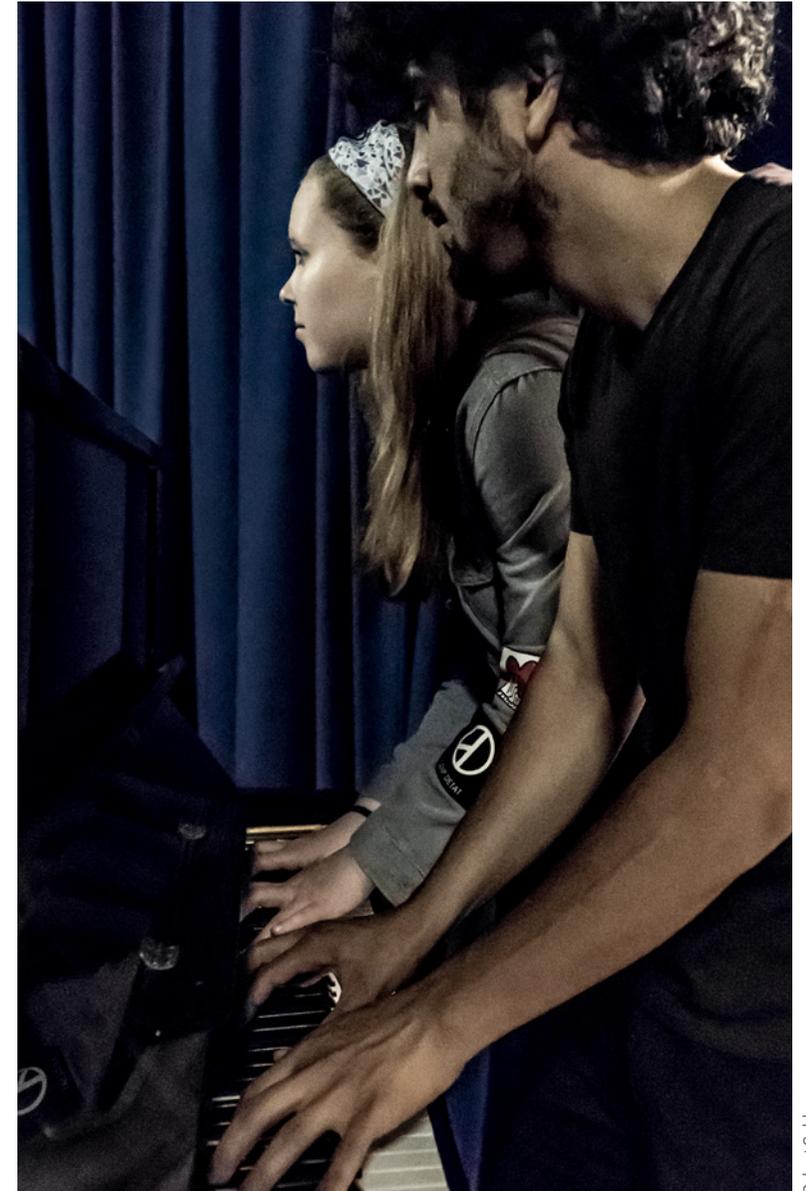
Glyndebourne has a committed aspiration to ensure all activities on site become carbon neutral. Our wind turbine now supplies all of our electricity and we have developed a strategy to manage and reduce our impact on the environment. This involves a wide range of actions including free audience and staff transport from Lewes train station; a strong focus on recycling and free charging points for electric cars. We are proud that as an organisation none of our waste is sent to landfill with all waste either being recycled or sent to waste-to-energy plants. Glyndebourne has an Environmental Champions group and an Environmental Policy that all staff are encouraged to adhere to. In 2018 we constructed a new Production Hub, a home for our making departments. This building is designed to be highly energy-efficient and we are delighted that it achieved BREEAM 'excellent' rating. In July Glyndebourne won the Highest Achievement for Improvement prize at the 2018 Creative Green Awards, fitting testament to the company's efforts to reduce its impact on the environment.

Glyndebourne has a 'green clause' within its Purchasing Policy to ensure that the companies we work with share our environmental ethos, and we endeavour to work with local companies where possible to ensure we build upon and contribute to the wider Sussex economy. An independent review undertaken in 2013 measured our economic impact on the local community at £16million. Culturally, we work closely and collaborate with other arts organisations.

We aim to be an open and inclusive organisation embracing diversity and offer equality of opportunity in all areas of our work. The wellbeing of our staff is incredibly important to us and as well as providing a secure and safe place to work for all our employees, we strive to provide other benefits such as free physiotherapy sessions and classes in zumba, yoga and pilates; food is subsidised in our restaurants.

Our year-round education programme works closely with the local community – in 2018 it engaged with 17,381 people – and we refer to recent activity on page 2 of this report.

Glyndebourne has a robust Board of Trustees that oversees our work; an annual programme of both internal and external independent audit; and a dedicated individual responsible for Governance and Compliance, the combination of which help to ensure that Glyndebourne remains compliant with relevant legislation and best practice.



Robert Golden

Glyndebourne Opera Cup



‘The Glyndebourne Opera Cup was probably the widest reaching competition or performance I have done to date due to the streaming on both Sky Arts and Medici, and because of that the response was incredible’

Samantha Hankey, first place winner (pictured above with Dame Janet Baker)



Clockwise from top left: Elbenita Kajtazi took third place and the Audience Prize; Jacquelyn Stucker, second place winner; Samantha Hankey with her winner’s trophy and the ten shortlisted finalists.

Richard Hubert Smith

MADAMA BUTTERFLY

PUCCINI



Robbie Jack



‘... in her direction Miskimmon doesn’t put a foot wrong: this is the most sensitive and satisfying retelling of the tale I have seen in years.’

The Independent



DER ROSENKAVALIER

STRAUSS

Robert Workman



‘... a testament to the strength of Glyndebourne’s casting, with all the major roles performed to a standard it would be hard to match and nigh-on impossible to beat...’

The Stage

GIULIO CESARE

HANDEL



Bill Cooper

PELLÉAS ET MÉLISANDE

DEBUSSY



Richard Hubert-Smith



‘a copper-bottomed Glyndebourne classic, as this smashing revival proves.’ *****

Daily Telegraph

‘In Glyndebourne’s excellent acoustic, Debussy’s music sounds richly suggestive, unfolded with a touch of Wagnerian grandeur by conductor Robin Ticciati and the eloquent London Philharmonic Orchestra.’

Financial Times

Festival 2018



SAUL HANDEL

Bill Cooper



‘An electrically imaginative, viscerally gripping production’ *****
Daily Telegraph

‘a superlative revival’ *****
The Stage



VANESSA

BARBER

Tristram Kenton



‘The great mystery surrounding Samuel Barber’s Vanessa is why the opera has never become more of a repertory piece either in its native US or in the UK. Glyndebourne’s magnificent production makes the strongest possible case for it.’ *****
Evening Standard

Tour 2018

CINDERELLA (CENDRILLON)

MASSENET



Robert Hubert Smith



‘Fiona Shaw... turns this *fin-de-siècle* confection into a complex modern-day fairy tale and a story of psychological transformation.’

The Times

LA TRAVIATA

VERDI



Robert Workman



‘This Glyndebourne production, directed with exquisite sensitivity by Tom Cairns, cuts through the boy-meets-stricken-girl plot to turn an operatic cliché into true drama.’ *****

Daily Express

LA TRAVIATA: BEHIND THE CURTAIN



Tristram Kenton



‘Overall *La traviata: Behind the Curtain* is just a whole lot of fun [...] it will surely inspire more people to participate in and enjoy opera. Glyndebourne should be commended for providing such an accessible operatic night.’

Rewrite the Story

TOUR 50TH CELEBRATION



Joshua Tucker



Curtain call – Louis Langree, Ben Glassberg, Thomas Allen, Sarah Connolly, Rosa Feola, Jacques Imbrailo, Stuart Jackson, Matteo Lippi, John Tomlinson, Suzy Klein, Sinéad O’Neill and Mervyn Davies all helped Glyndebourne celebrate the 50th anniversary of the Tour at a gala event in December 2018.

Education at Glyndebourne



Financial Overview



2018 was a year of important and significant investment. The generosity of current donors and those who have left unrestricted legacies to Glyndebourne, enabled us to commence the construction of our new Production Hub, the biggest capital project since the rebuild of the 'new' opera house, 25 years ago. This is a state-of-the-art building for our making departments – costumes, props and scenic workshops, wigs and make-up – in addition to a new rehearsal studio and additional much needed music practice rooms. This will support Glyndebourne in its mission to strive for 'not the best we can do but the best that can be

done anywhere' to create world-class transformative operatic experiences.

Operating turnover exceeded £27m for the third year in a row. Exceptional income of £0.9m (2017: £2.2m), predominantly fundraising for the Production Hub, resulted in total turnover of £28.1m (2017: £30m).

Box Office income contributed £16.8m, a small increase on 2017 despite fewer performances in both the Festival and Tour, resulting from an increase in Festival cash take to 93.7% (2017: 92.3%). Ticket prices for the Festival are set at a level to fund annual operating costs, enabling the provision of a wide range of activity, our annual Tour, year round education programme and the filming of productions for broadcast and streaming, to take our work to the broadest possible audiences at very affordable prices or indeed for free.

Fundraising income, pre exceptional funding for the Production Hub, fell marginally to £8.5m (2017: £8.8m). Fundraising in support of the Festival productions reached an all time high and the Annual Fund raised valuable additional donations in support of investment in equipment and technology within the Production Hub. We were delighted to receive over £600k of unrestricted legacy income during the year, money

which has been used in support of the new facility. Fundraising for the New Generation Programme increased to £982k (2017: £977k) providing valuable continued support for our non core audience and artist development programmes. We are incredibly grateful for the continued support of Arts Council England, which provides an important contribution to ensuring the ongoing viability of our Tour and education programmes.

Other income of £2m (2017: £2.3m) was achieved through merchandising, media development, catering, production hire and the sale of surplus electricity generated by the turbine.

Operating costs amounted to £28.4m (2017: £27.5m), the small increase over inflation being due to additional activity with the launch of the Glyndebourne Opera Cup, the Tour 50 celebration event and exceptional investment in the business, including the development of a new website, launched in May 2019 and an expansion of the Stalls art gallery, renamed Gallery 94.

The resulting **net operating deficit** of £279,000 (2017: operating surplus of £2.5m), was in line with budget and the first deficit since 2013. The contribution from investment income and Theatre

Tax Relief resulted in a net surplus of £1.3m (2017: £4.7m), which has helped to maintain total cash and investments at a healthy level in excess of £40m. £16m of this total is deemed to be 'free' cash, not restricted for any other purpose. Whilst this is ahead of the target level of £11m, the amount deemed necessary to continue in business in a worst-case uninsurable event scenario, Glyndebourne has consciously been building cash reserves in preparation for a period of capital investment.

During the year capital expenditure amounted to £5.8m, largely relating to construction of the Production Hub. With this project complete we are now gearing up for the next significant capital investment, a £6.5m project over the next five years to replace the backstage systems, which are 25 years old, outdated and requiring significant automation in order to fulfil artistic aspirations, improve efficiency and most importantly to ensure the health and safety of our staff. Furthermore, the need to maintain our competitive edge from a customer experience perspective cannot be overlooked, and requirements in this area are under review.



James Bellorini

Financial Overview (cont.)



Outlook

We are proud to be operating from a position of strength, having built reserves over time to enable us to plan ahead with confidence – our repertoire plans are committed to the end of 2021 and the Production Hub is now complete and operational. However, we are not complacent and recognise how quickly this position could change with further significant capital investment planned over the coming years.

We are acutely aware of our potential over reliance on both our loyal Members and generous supporters, to whom we are especially grateful for their passion and desire to support Glyndebourne's future.

With the commitment to keep Festival ticket prices flat in 2019 for the third year in a row, our focus over the coming year remains on tight cost control and exploring opportunities for additional revenue generation in order that we may continue to meet our core strategic objective to remain financially independent for the long term.

Five Year Financial Highlights

Glyndebourne Productions Limited

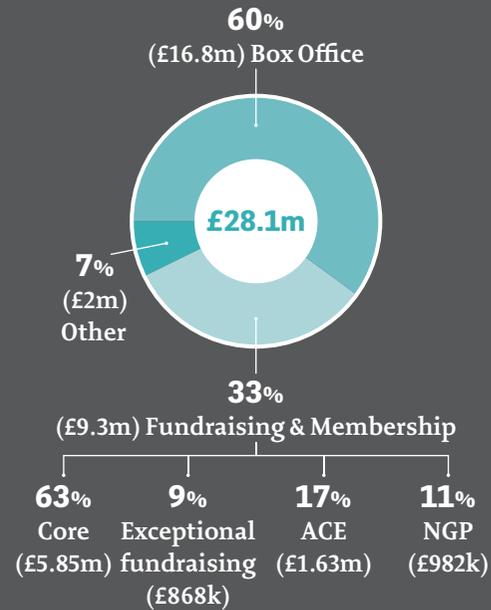
	2018		2017		2016		2015		2014	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	28,081		30,028		27,995		26,355		26,946	
Box Office	16,756	60%	16,671	55%	17,372	62%	16,601	63%	16,573	62%
Fundraising/Membership	9,329	33%	11,035	36%	8,352	30%	7,640	29%	7,788	29%
- Core	5,850		6,204		5,837		4,983		5,343	
- ACE	1,629		1,629		1,628		1,618		1,613	
- NGP	982		977		887		1,040		832	
- Exceptional	868		2,225							
Other	1,996	7%	2,322	9%	2,272	8%	2,114	8%	2,585	10%
OPERATING COSTS	28,360		27,478		27,981		25,793		24,792	
Production-related	18,390	65%	18,061	66%	17,824	64%	16,663	65%	16,327	66%
Management/admin	5,936	21%	5,564	20%	6,861	25%	6,223	24%	5,681	23%
Premises/depreciation	3,105	11%	3,056	11%	2,676	10%	2,380	9%	2,284	9%
Other	929	3%	797	3%	620	2%	527	2%	500	2%
OPERATING SURPLUS/(DEFICIT)	(279)		2,550		14		562		2,154	
INVESTMENT INCOME	158		365		326		297		266	
THEATRE TAX RELIEF	1,424		1,799		1,413		1,275			
NET SURPLUS/(DEFICIT)	1,303		4,714		1,752		2,134		2,420	
TOTAL CASH & INVESTMENTS	40,735		41,653		35,732		31,108		30,140	
Of which unrestricted reserves	15,992		13,121		14,836		12,662		12,283	

GLYNDEBOURNE ANNUAL REPORT 2018 13

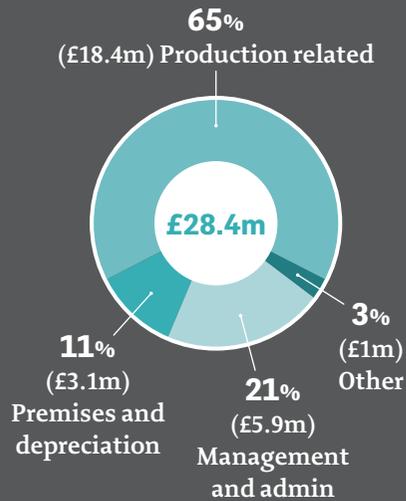
2018 in numbers



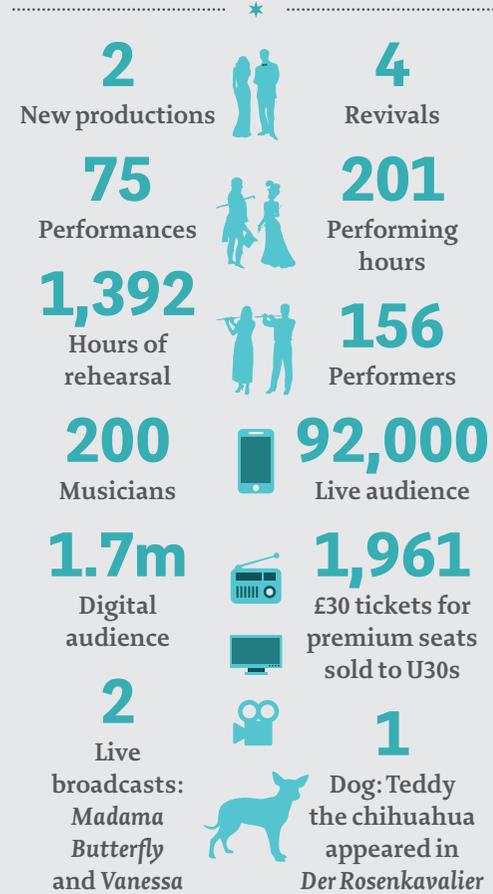
Income



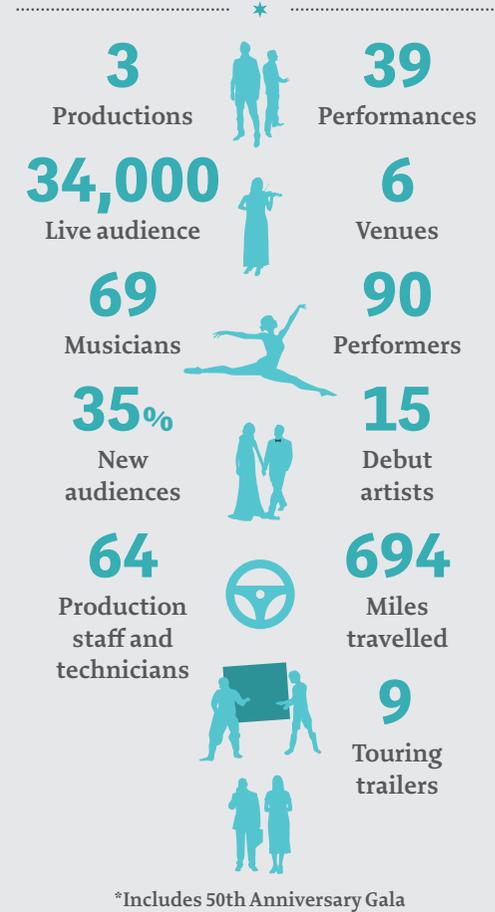
Expenditure



Festival



Tour*



Education



Awards

- Glyndebourne's production of Brett Dean's *Hamlet* wins the 2018 South Bank Award for Opera.
- Adelaide Festival revival of *Hamlet* wins 'Best Work or Event Within a Festival' award at the 2018 Ruby Awards.

Glyndebourne Opera Cup

- 183 entrants
- 23 Semi finalists
- 10 Finalists
- 45 Musicians
- 9 Judges
- 3 Audition heats in London, Berlin & Philadelphia
- 1 Live broadcast on Sky Arts
- 750,000 reach

Box Office



Funding Impact in 2018



Thank you to everyone who supported Glyndebourne in 2018 through sponsorship, donations and other gifts. It is this support that enables us to reach a broad audience and to continue to open hearts and minds to opera. In 2018 donations from our Members and supporters contributed to the impact achieved through education and community work, digital initiatives, talent development programmes, main stage Festival and Tour productions and, not least, critical capital investment in our new Production Hub. The key areas of investment during 2018 were:

Developing future audiences

- *Under 30s programme* – 2,148 subsidised tickets were sold across our Festival and Tour through the Under 30s scheme, free to join for young people aged 16-29. 1,961 top price tickets were sold across 13 Festival performances at £30 for our Under 30s members. Individual donors gave a total of £117,000 directly to the programme, which contributed towards the overall cost of £153,000 to underwrite these tickets
- *Performances for Schools* – Glyndebourne’s schools programme aims to increase accessibility to the arts for children and young people. As part of this work we hold live fully-staged performances for schools. We reached 58 school groups and 1,543 children and young people through one schools performance of *Cendrillon (Cinderella)* at Glyndebourne and subsidised schools tickets for *La traviata: Behind the Curtain* in our touring venues.

- *Investment in filmed content* – with investment of £455k we filmed two new productions, *Madama Butterfly* and *Vanessa*. During our summer programme 366 cinema screenings across the UK took place – *Madama Butterfly*, *Vanessa* and *Saul*. These productions were also streamed online and available for free on the Glyndebourne and Telegraph websites and broadcast across a range of European TV and online channels. During our autumn programme *Der Rosenkavalier* was screened in 11 cinemas. We screened two productions at Liverpool Philharmonic Hall, offering audiences in Liverpool the opportunity to see our work before the Tour visits the Empire Theatre for the first time in 2019. In 2018 we reached over 40,000 attendees and viewers through 377 cinema screenings in over 150 cinemas, three online streams and two screenings at the Liverpool Philharmonic Hall.

Education and community work

- *Glyndebourne Youth Opera (GYO)* – youth opera skills workshops took place in Hastings, Brighton and at Glyndebourne. Eleven workshops were delivered with over 200 participants across the sessions. Four youth opera participants successfully auditioned for roles as supers in the Festival production of *Madama Butterfly* and GYO

participants also performed alongside the Glyndebourne Chorus in two Christmas concerts at Glyndebourne on 8 and 9 December to help celebrate 50 years of the Tour.

- *Glyndebourne Junior Artists* – we launched a new development scheme for talented young singers aged 14-19 who will either be considering studying music beyond school, interested in pursuing a career in singing, or at least in developing their singing potential. Ten young singers were selected for the 2018/19 programme. Our vocal talent consultant Mary King leads the Glyndebourne Junior Artists scheme with input from a broad range of opera professionals.

- *Glyndebourne Academy* – the Academy is a development project that aims to support outstanding young singers who are not currently able to consider a standard path towards music college or a career as a professional opera singer. In 2018, Indian Baritone Darwin Prakash became the first Academy participant to successfully audition for the Glyndebourne Chorus, making his professional debut in Festival 2019. Eight other former participants are now studying at music college. The next programme will take place in 2019 with the aim of reaching a greater number of singers facing barriers.



James Bellocini

Funding Impact in 2018 (cont.)

- **New work** – we auditioned 168 local people, of all ages, for a community chorus as part of our new 2019 opera composed by Howard Moody entitled *Agreed*. 75 people were offered chorus places and nine young musicians were selected to perform alongside professional musicians. We worked with Opera Circus, Battle Festival and Crisis Classroom to create *The Giufà Project*, a collaboration exploring the theme of migration. There were 55 participants including local young people, refugees from Eritrea, Syria and Iraq and artists from Italy and the UK. Activity included a 10-day residency combining collaborative artworks and performances, and a final performance during Battle Festival.
- **Local partnerships** – 523 children from local primary schools performed on stage at Glyndebourne to an enthusiastic audience of 1,591 at two performances of the East Sussex Big Sing. 16 children participated in the choral summer school led by Travis Baker and Mary King, which culminated in a performance at Lewes Town Hall. We delivered participatory workshops for education professionals, which enabled participants to explore operatic repertoire and equipped them with the tools for incorporating opera into their teaching practice – 86 education professionals participated in five workshops held at Glyndebourne and in Canterbury, Norwich and Milton Keynes.

- **Raise Your Voice** – this programme is an opera project for local people living with dementia and their carers. It provides a welcoming and friendly place for beneficiaries to be creative and enjoy spending time together as part of a bigger group. Participatory workshops were delivered throughout the year as well as a summer picnic event and the opportunity to attend Glyndebourne rehearsals.

Securing artistic excellence

- **Debut Artist Scheme** – there were 20 singers making their debut during the 2018 Festival, including Olga Busuioc (Cio-Cio-San), Joshua Guerrero (Lieutenant B F Pinkerton) and Simon Mechlinski (Yamadori) in *Madama Butterfly*; Christina Gansch who performed the role of Mélisande in *Pelléas et Mélisande*, Stephanie Lauricella who was Annina in *Der Rosenkavalier* and Virginie Verrez who performed Erika in *Vanessa*.
- **Cover Artist Programme** – cover artists receive a substantial five weeks of intensive rehearsals followed by a semi-staged cover showing where they perform the opera in full in front of our artistic administration department and an invited audience of opera industry professionals. Among the cover artists that were called upon for Festival performances included conductor Ben Glassberg, who made his debut with the

London Philharmonic Orchestra, conducting *Madama Butterfly*, on his 24th birthday. Richard Wiegold performed as a cover for the role of Arkel in *Pelléas et Mélisande* and Kezia Bienek performed Cornelia in *Giulio Cesare*.

- **Chorus Development Scheme** – Glyndebourne places great importance on helping talented singers gain the experience and exposure they need to launch successful careers, and the Glyndebourne Chorus is a key vehicle for this. Around 600 singers applied for the 2018 Glyndebourne Festival Chorus, 228 singers were auditioned and 58 were selected. There were small solo roles performed by 20 choristers throughout the season and nine of these choristers made their Glyndebourne solo role debut. There were a further 13 small roles for choristers in the Glyndebourne Tour, a strong endorsement of our policy of promoting young talented soloists through the chorus.

'I hugely enjoyed being part of Pelléas, and Herheim's decision to have even the minor characters onstage nearly the whole time meant that I had no choice but to be fully committed the entire time I was on stage. I have learned through this that there are truly no small parts...'

Glyndebourne Festival Chorus member 2018

- **Jerwood Young Artists** – through the Jerwood Young Artist programme young singers, selected from the Glyndebourne Chorus, receive coaching from the very best professionals around the world. Five singers were selected as Jerwood Young Artists in 2018: Mezzo-Soprano Ida Ränzlöv, Soprano Nardus Williams, Bass William Thomas, Baritone Jake Muffett and Bass-Baritone Michael Mofidian. William Thomas, who sang the role of Nicholas the Major-Domo in our new production of *Vanessa*, was awarded our prestigious John Christie Award in recognition of his talent as an outstanding young singer.

'We were coached and mentored by some of the best people in the industry, so to have that insight, and level of detail was truly motivating and inspiring.'

Nardus Williams,
2018 Jerwood Young Artist

'The many and varied vocal coaches we had were wonderful... The undoubted coaching highlight was the acting and improvising session with Frederic Wake-Walker, which has helped me to find a freedom in my acting and a holistic approach to being a singer-actor.'

Ida Ränzlöv,
2018 Jerwood Young Artist



Bill Cooper

Funding Impact in 2018 (cont.)



James Bellorini

Balancing the Score – Ailie Roberts, Ninfea Crutwell-Read and Cecilia Livingston are part of our new development scheme for female composers

- *Glyndebourne Opera Cup* – we launched the inaugural Glyndebourne Opera Cup with three heats taking place in London, Berlin and Philadelphia and the semi-finals and final at Glyndebourne on the main stage. The final was broadcast live on Sky Arts, hosted by Chris Addison and Danielle de Niese. The competition attracted many high calibre artists with 183 applicants from all over the world. Mezzo-soprano Samantha Hankey, 25, was crowned the overall winner. Second place went to American soprano Jacquelyn Stucker, 28, and third place went to Kosovan soprano Elbenita Kajtazi, 27. Kajtazi also won the Audience Prize. The GINETTE Theano prize for most promising talent was

awarded to American soprano Emily Pogorelc, 21. Eléonore Pancrazi, who was one of the semi-finalists, later performed the role of Prince Charming in our Tour 2018 production of *Cinderella* (*Cendrillon*). Looking forward Jacquelyn Stucker has been cast in the role of Armida in *Rinaldo* for Tour 2019 and Elbenita Kajtazi will sing Adina in *L'elisir d'amore* in Festival 2020.

'In the past some productions have given the role of Prince Charming to a tenor, but Massenet specifies a soprano, and Glyndebourne rightly has the shining, elegant Eléonore Pancrazi'

Financial Times review, 2018

- *Balancing the Score* – we introduced a new scheme entitled *Balancing the Score*, which will provide development and commission opportunities for four women composers over a two-year period. *Balancing the Score* was launched to help address the under-representation of female composers in classical music. The first four participants selected for the 2018-20 programme are Anna Appleby, 25, Ninfea Crutwell-Read, 29, Cecilia Livingston, 33 and Ailie Robertson, 35. Each composer had written a short composition that was performed at one of four performances of *La traviata: Behind the Curtain* during the 2018 Glyndebourne Tour.

'It was great to be a part of the innovative Behind the Curtain event at the Marlowe Theatre in Canterbury. I thought that Glyndebourne and Chris Addison's holistic approach to making opera accessible was engaging for everyone from primary school children to opera buffs, and it was especially ambitious to incorporate contemporary music into the programme. For this reason I was delighted to have my miniature 'Last Breaths' performed as it demonstrated the wide variety of contexts that contemporary music can be suitable for, including showing how excellent the Glyndebourne Tour Orchestra (and conductor Ben Glassberg) are at sight-reading!'

Anna Appleby

- *Pit Perfect* – we successfully piloted *Pit Perfect*, a new scheme supporting recently-graduated professional instrumentalists. Nine musicians were offered the opportunity for their first professional engagement with the Glyndebourne Tour Orchestra, in addition to being given additional support including music lessons, mentoring and seminars.

'It's been an absolute honour and privilege to have my first job in the profession working with the Glyndebourne Tour. The standard of playing, professionalism, and organisation has been a constant source of inspiration for me at the beginning of my career, and I feel very

lucky to be a part of it. It will also be an invaluable addition to my CV; not just for orchestral playing but specifically for pit orchestras, as opera is a notoriously difficult field to get into. This was my first ever experience of Glyndebourne itself, too, and the first rehearsal in the theatre was a particular highlight for me; seeing the stage, the props, and the auditorium was a 'pinch-me' moment.'

(Pit Perfect instrumentalist, 2018)

- *Music Preparation Scheme* – consisting of répétiteurs, language coaches, senior coaches and assistant conductors, the music preparation team comprises an assortment of highly trained staff throughout the Festival and Tour, supporting the chorus and guest artists throughout the intensive rehearsal period. In Festival 2018 there were 30 music staff employed, which included 18 répétiteurs and vocal coaches, seven language coaches and five assistant conductors. There were an additional ten music staff on the 2018 Tour.

Developing skills

- *Routes into Glyndebourne* – we have provided access to development opportunities for three more people entering our industry for the first time in 2018 through our Routes into Glyndebourne programme. This included a Trainee Lighting Technician

Funding Impact in 2018 (cont.)



(Lighting), a Multi-skilled Venue Technician (Stage) and a Website Research Student (Box Office). We also recruited an Electrical Apprentice (Building Services).

- *Work experience placements* – in addition to our Routes programme, we offered ten one-week administrative work experience placements for young people where they spent time in different areas of the company to explore what is involved in running an international opera house.

Investing in our facilities

- *Production Hub* – with increasing demands of modern productions our making departments have been in desperate need of a far more adequate working environment. In 2018 work continued on building a new onsite, fully accessible Production Hub to include new props, wigs, costumes and make-up workshops and storage, additional music practice rooms and a new rehearsal space. The Hub is a state-of-the-art facility and we are in the minority of arts organisations that have been able to invest in such a world-class on-site facility such as this. It will provide an excellent home for our making departments as well as a space for artists and participants to develop and be creative. It has been the

largest building project we have undertaken since the rebuild of the opera house in 1994 and will help ensure Glyndebourne’s future in continuing to produce opera that is out of the ordinary.

Pit Perfect – nine young musicians played with the Tour Orchestra throughout Tour 2018



James Bellorini

Funding Impact – summary of investment

Total funds raised in 2018, excluding membership income, amounted to £6.8m (2017: £8.4m), funds which have been put to good use, not only to support the core charitable activity but also to enable us to invest in a wide range of programmes under the New Generation Programme, and to invest in our facilities. Over the last five years a total of £30.9m has been raised through generous donations with £31.8m reinvested into charitable activities.

	2018	2017	2016	2015	2014	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fundraising	6,775	8,361	5,603	5,074	5,135	30,948
- Core (including legacies)	3,296	3,530	3,088	2,416	2,690	15,020
- ACE	1,629	1,629	1,628	1,618	1,613	8,117
- NGP	982	977	887	1,040	832	4,718
- Exceptional*	868	2,225	-	-	-	3,093

* Exceptional fundraising includes income raised for the Production Hub in 2017 and 2018 as well as the Tour 50th celebrations in 2018.

Total investment	10,943	5,600	5,371	4,806	5,051	31,771
- Core*	5,894	2,571	2,656	2,160	2,516	15,797
- ACE	1,629	1,629	1,628	1,618	1,613	8,117
- NGP total investment - split as follows:	904	823	1,087	1,028	922	4,764
- Developing future audiences	447	438	489	660	618	
- Securing artistic excellence	294	166	189	226	150	
- Education and community work	131	170	324	113	119	
- Developing our skills	32	49	85	29	35	
- Exceptional	2,516	577	-	-	-	3,093

*Unrestricted legacies received over the last 12 years, which are deliberately not considered to be part of operating income and used to pay the wages but ring fenced for strategic use at the discretion of the Board, were used to meet the shortfall in fundraising for the construction of the production hub resulting in an investment in 2018 in excess of the funds raised.

Unrestricted support for NGP projects and initiatives

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And three anonymous supporters

Developing future audiences

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