

GLYNDEBOURNE



ANNUAL REPORT **2021**

2021 at a glance *Stephen Langridge, Artistic Director*



James Bellorini

Stephen Langridge

The Festival is Glyndebourne's beating heart. Although it receives no public subsidy it enables us to take our productions on Tour, and continue to develop our year-round Learning & Engagement programme, spreading wide the opportunity to experience opera first hand, introducing children to music and theatre, and developing talent from members of the Glyndebourne Youth Opera through to young principals on stage. It is important to get it right – and that's been even more of a challenge in the last couple of years.

In October 2020 we had to make a decision: to continue building the new productions for Festival 2021, or to stop, saving money, but limiting options... In the spirit of optimism and determination, we decided to plough on. All three new productions got the green light: *Káťa Kabanová*, *Il turco in Italia* and *Luisa Miller*.

There were times in the following months that tested our resolve as lockdowns were tightened and loosened. We had to postpone our newly commissioned youth opera, *Pay the Piper*, for the second time as it was simply not possible to rehearse 70+ young people under Covid restrictions, but we held fast to presenting as full a Festival as we could manage.

In February 2021 we decided that we should rearrange the Festival assuming that social distancing and other measures would be necessary if we were to go ahead. We could draw on our experiences of rehearsal and performance of two operas in the theatre with social distancing in place from our 'staycation' Tour in 2020, but a full Festival exponentially increased the complexity. All performing companies had to be in discrete bubbles, with no contact between artists and staff from different productions; lunchtimes and transport were staggered; costume and make-up was either DIY or with full PPE. On stage, all performers had to keep 1.5m apart or wear masks, making it near impossible to have a full Chorus on stage, while stage managers kept a close eye on which props were passed between characters, and how they were held. Orchestra numbers were reduced so that they could fit in the orchestra pit and maintain social distancing.

In our new plan, we had to cut the revival of *Die Zauberflöte* as the scenic demands of the production required our stage crew to be too close together. We also had to make a decision about *Tristan und Isolde* and chose to go ahead with the full orchestra on stage – rather than a reduced band in the pit – meaning there was no room for the set, and Daniel Dooner devised a production on the raised orchestra pit, in front of the orchestra. We had to reshape the sequence and number of performances to handle the number of artists on site at any one time, use of rehearsal rooms, and turnover of productions on stage. This left a number of 'dark' nights... and we decided to programme a series of concerts, again with the orchestra on stage. This was a new venture. Devised by Robin Ticciati, our Music Director, the themed concerts featured both our resident orchestras, the London Philharmonic Orchestra and the Orchestra of the Age of Enlightenment, and singers closely associated with Glyndebourne. Following the great enthusiasm around our online performances streamed in 2020, all four concerts were filmed ready for release on Glyndebourne Encore, the new digital streaming platform, whose launch followed in December 2021.



James Bellorini

Cover: Rehearsal for the LPO's concert 'Rites of Passage' on 10 June 2021

Right: Glyndebourne gardens, Festival 2021

Front of House and Box Office also had their work cut out, trying to make sure that there was social distancing in place for audiences, but that bubbles could sit together, and that safe systems were in place throughout the site, including how to move in and out of the theatre itself, which required an orderly, masked procession, rather than the usual happy interval *mêlée*. Outside, additional stretch tents ensured that all picnickers could get under cover, appropriately distanced, should the heavens open.

The rehearsal period presented many challenges. We had absent directors and designers, even quarantined singers, on Zoom. We had a new sound system to bring the Chorus, singing from a rehearsal room,

Kát'a Kabanová, Festival 2021



Richard Hubert Smith

into the auditorium with as natural a sound as possible. Understudies were prepared musically, but they had no staging rehearsal as we were unable to find enough rooms safely to rehearse. But finally, the Festival opened with Damiano Michieletto's stunning production of *Kát'a Kabanová*. The weather Gods wanted to reinforce the fact that the source material was Ostrovsky's play *The Storm*, and we all felt grateful that even though we were still challenged by the pandemic, at least this year we could perform back inside our theatre. Of course, there was singer illness throughout the season, no production was left untouched, but because of social distancing we could keep the show on the road, with some audiences treated to extraordinary evenings with understudies singing from the side and actors playing the roles onstage. There was great theatre, music-making and outstanding singing throughout the Festival, finishing up with Robin Ticciati leading five sublime performances of *Tristan und Isolde*, his first full Wagner opera.

In August we were allowed to open the whole auditorium, but there was still real nervousness and, since we felt many people had booked tickets on the understanding that there would be distancing in place, we opened up gradually, rather than returning to a packed theatre immediately.

All the creative teams made the most of the constraints without artistic compromise, finding ingenious solutions. The directors of the three new productions were content with the outcome, leaving them to wonder how they would revive the operas in a post-Covid environment: keep the distance or reconstruct the staging? In a way the hardest task fell to revival director Simon Iorio, who had to remake Nicholas Hytner's production of *Così fan tutte* keeping the lovers apart without losing the intimate spirit of the original.

The Festival was dedicated to Mary Christie who had passed away in June 2020. We had a wonderful and moving celebratory concert for Mary in July. We all miss her greatly, but we felt her benign spirit was presiding over our endeavours throughout the season.

Director John Cox and designer David Hockney returned to the stage for *The Rake's Progress* curtain call in October 2021. Pictured with Stephen Richardson (Father Trulove), Frederick Jones (Tom Rakewell), Nardus Williams (Anne Trulove) and Kerem Hasan (Conductor)

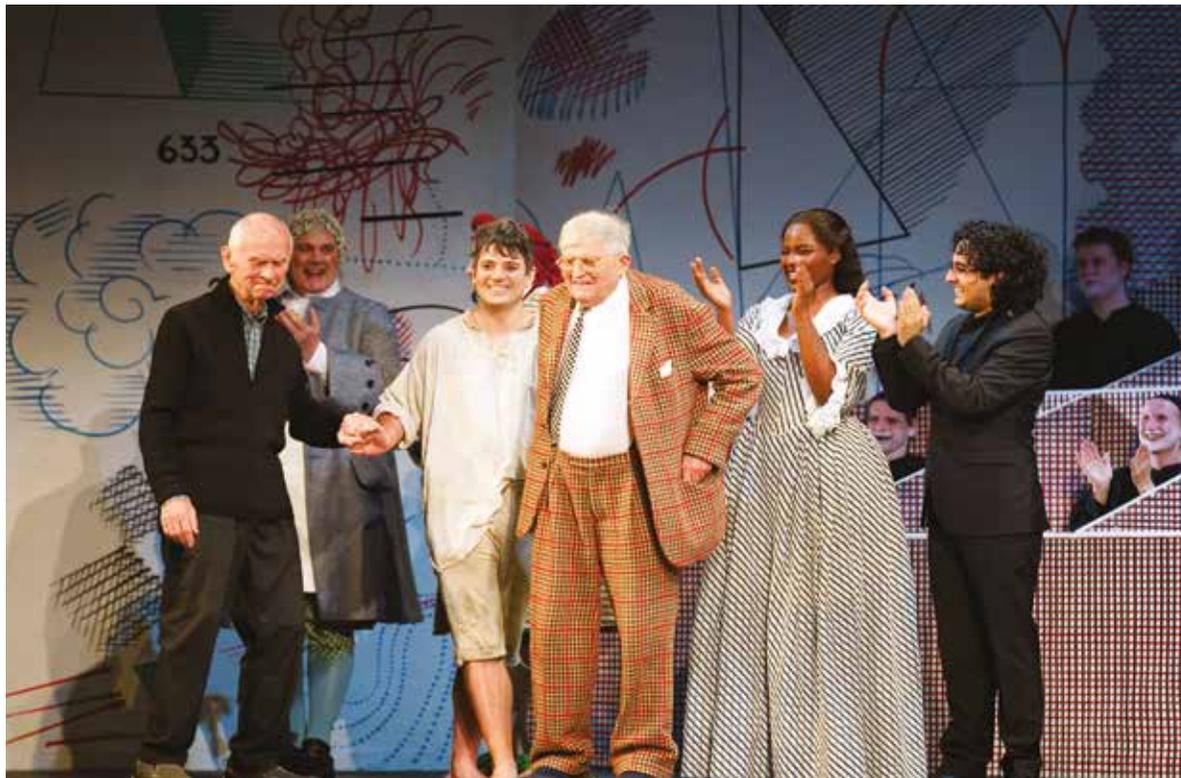
Tour 21 was unusual, again impacted by Covid-19, a transitional year as we and our partners recovered from the pandemic. At Glyndebourne we presented a new production of Beethoven's *Fidelio*, postponed from the 2020 Festival. After the cycles of lockdown and release, the image and sound of the prisoners' chorus as they emerged into the air and light took on a new resonance. At Glyndebourne and on tour we performed *Don Pasquale*, and another casualty from 2020, John Cox/David Hockney's 1975 production of *The Rake's Progress*. What a pleasure to welcome both originators back to Glyndebourne for audiences, and company alike. We were particularly proud that most of the cast were alumni of our Jerwood Young Artists scheme, now in its tenth

year. Alongside these operas sat Handel's *Messiah* conducted by Ben Glassberg, outgoing Principal Conductor of the Tour.

The touring model is developing. This year in Canterbury we piloted a range of wrap-around activities reaching deeper into the community and encouraging artistic participation. Over 100 schoolchildren had the opportunity to sing extracts of *Messiah* with the Glyndebourne Chorus, and to write and perform their own musical response guided by composer Howard Moody. The final event took place in Canterbury Cathedral and was a resounding success. Elsewhere there were performances by orchestra members in care homes, and recitals at the University of Canterbury featuring the young orchestral players on our Pit Perfect scheme for recent graduates from music conservatoires. Along with touch tours for blind and partially sighted audience members and audio described performances, we learned a lot this year and look forward to rolling out the new model across our Tour in the coming years.

Back at Glyndebourne in December we had a sold-out run of our Christmas concerts, a performance of *Messiah* (in which all the soloists were current or previous Jerwood Young Artists), and also a new addition: film with live music. Our orchestra accompanied Charlie Chaplin's masterpiece *City Lights*, with the score he wrote himself. This delighted an audience largely new to Glyndebourne.

Commitment to talent development runs through everything we do at Glyndebourne, from the Youth Opera at one end to Jerwood Artists and beyond at the other. A particular crunch point occurs pre-conservatoire. In 2021 we recruited and trained the fifth cohort of young singers in our Glyndebourne Academy programme: a talent development scheme for pre-professionals who have faced barriers to developing their careers. Record numbers applied, and although early workshops and auditions had to take place over Zoom, we were delighted to meet 20 talented singers from all over the country for live workshops and auditions in London in May. The final eight then benefitted from a programme of intense coaching and support finishing in October. In 2022 we will be celebrating ten years of



James Bellorini

2021 at a glance



Glyndebourne Academy, sharing experiences from the past decade while preparing to recruit our next cohort. The Academy has been very successful, and we are scaling it up for its second decade.

We want to achieve a diverse and inclusive company, on and off stage, but we know that while talent is everywhere, opportunity is not, and across the whole opera world we need to work hard to make changes. This summer sees the beginning of a mentoring scheme for singers with Pegasus Opera, aiming to open opportunities for young singers of African and Asian heritage. Pegasus has diversity at its heart, and the company was conceived by Alison Buchanan and Lloyd Newton while they were performing in Glyndebourne's legendary production of *Porgy and Bess*, so the forging of this new formal relationship feels like full circle, with both companies helping and learning from each other.

Last year also marked 70 years of Membership at Glyndebourne – something to be celebrated. Members remain at the heart of Glyndebourne – part of the family, and after their generosity, engagement and support through the pandemic, closer than ever.

We'll never forget 2021 (nor do we want to repeat it). As a relative newcomer, I learned what an outstanding, can-do, talented and flexible team we have at Glyndebourne, throughout the company. Through a combination of bloody mindedness, optimism and adaptability we got through to the end of the year having given 101 performances, with no cancellations after the initial schedule rearrangement. Huge thanks must go to the Covid-secure group who devised the systems of work; artists who remained flexible; the staff who worked from home to keep the number of people on site as low as we could; the staff who came to Glyndebourne and tirelessly solved one challenge after the other; and audiences who followed the protocols, wore masks, and joined us in making live music and theatre, undaunted by the unusual experience, and even enjoying our sometimes eccentric solutions to working through the pandemic. Together we rediscovered the joy and necessity of opera.



The Glyndebourne Chorus and Tour Orchestra conducted by Aidan Oliver in the 2021 Christmas Concert

Richard Hubert Smith



Environmental, Social and Governance

Environmental, Social and Governance



Sarah Hopwood, Managing Director



James Bellorini

Sarah Hopwood

Environmental Sustainability

At Glyndebourne we remain utterly committed to doing everything we can to reduce our impact on the environment, and to encourage everyone we engage with to do the same. We strive to establish more sustainable ways of continuing to deliver the highest quality opera whilst creating a stimulating and inspirational environment for all.

Since 2009 we have achieved an 77% reduction in Glyndebourne's direct carbon emissions through the success of the Glyndebourne wind turbine, the adoption of a wide range of energy-saving measures and a move to zero-waste-to-landfill. In 2021 in conjunction with COP26, we signed up to Race to Zero, making a public commitment to halve our direct emissions by 2030 and to achieve net zero by 2050 – indeed we hope to do better than that. With appropriate governance in place, we will be reporting on progress on a regular basis, recognising the challenges faced by all businesses in defining and measuring the greatest areas of impact and setting appropriate benchmarks.

Data for 2021, in compliance with Creative Green reporting*:

Using 2019 as a baseline to avoid COVID pandemic distortion

**Creative Green is a framework for reporting on environmental performance specifically designed for the arts and culture industries*

Tonnes CO2	2019	2021
Energy	440	348
Water/sewage	16	4
Waste	4	2
Business travel*	0	7
Fleet travel*	0	23
Total	460	384

** Business and fleet travel were recorded for the first time in 2021*



Sam Stephenson

Glyndebourne staff, children (and dogs!) helped with the Seaford beach clean with Plastic Free Seaford/Surfers Against Sewage

Actions undertaken in 2021

Scope 1 and 2

- Installation of high-efficiency gas-fired condensing boilers resulting in a 14,000KWH reduction in gas usage
- Switch in energy provider to be running on 100% green energy as of October 2021.

Scope 3

- All event tickets digital to reduce paper printing
- Participated in beach cleans with Plastic Free Seaford/Surfers Against Sewage to salvage flotsam and jetsam for use as set dressing for the 2022 new production of *The Wreckers*
- Created a new dye garden to grow plants to be used to create natural dyes for use by the costume department
- Staged a new production of *Luisa Miller* in which 80% of the costumes used were recycled from our own stores
- Collected corks from visitors to the Glyndebourne Festival which will be used to create bricks for a new sustainable event space, the Holloway Croquet Pavilion.

Scope 4

- Participation in compiling the Theatre Green Book, to provide guidance on best practice for sustainable productions, sustainable buildings and sustainable operations.
- Installed Automatic Meter Reading units to provide real time data on electricity consumption on site to raise awareness and encourage efforts to conserve power wherever possible.

In January 2022 we celebrated ten years of the Glyndebourne wind turbine. Between 2012 and 2021 the turbine produced the equivalent of 105% of the electricity used by Glyndebourne in the same period, with the balance being supplied to the national grid to power local homes.

Actions planned for 2022

Scope 1 and 2

- Waste management providers Brighton Paper Round to facilitate a deeper understanding of company waste, reduction and recycling to help deliver further waste reductions
- Insulation – scope for double glazing of the opera house
- Deliveries – company-wide Amazon account to replace team accounts to reduce frequency of deliveries to the Glyndebourne site and associated carbon footprint.

Scope 3

- Audience/staff travel – installation of 32 on-site electric car charging facilities
- Ticket ballot 100% online to remove the need for paper forms
- Adoption of Theatre Green Book baseline principles in building sustainable productions
- Full audit of site signage with the aim of improving the customer experience and reducing the use of plastic
- Launch of a new sustainable ‘plant forward’ dining concept in Nether Wallop restaurant
- Introduction of E10 information on food served to staff
- No bottled still water to be provided on site, replaced by our own natural spring water
- Continue our in-depth Turbine Tours, which detail the impact of our wind turbine on our business as a whole.

Scope 4

- Pre-performance talks by an environmental expert scheduled.

For 2022 we have committed to:

- Reduce gross recorded Scope 1 and Scope 2 emissions from 2019 baseline of 460 tonnes CO₂
- Offset net emissions by investing an amount equivalent to £25 per tonne CO₂ (in line with current suggested contribution to Woodland Trust UK) in direct carbon emission reduction plans at Glyndebourne within the following 12 months. With carbon pricing currently ranging from a few dollars per tonne to over \$200 and with no market regulation, we consider it most effective to make a transparent commitment to invest in our destiny and ability to further reduce emissions.

Halima Cassell's sculpture entitled *Primavera*, Glyndebourne gardens 2021



Ben McKee

Social

At Glyndebourne we strive to be an open and inclusive organisation embracing diversity and offering equality of opportunity in all areas of our work. We recognise that diversity is about recognising difference and acknowledging the potential benefits of different perspectives in decision-making. Inclusion is about valuing these differences, and enabling everyone to thrive at work; to create a sense of belonging, without the pressure to conform. We have a culture based on respect and remain totally committed in our support of the '10 principles to encourage safer and more supportive working practices in theatre'.

Our Diversity and Inclusion Steering Group, a non-hierarchical group of volunteers from across the organisation, continues to meet regularly to ensure that we are really listening and responding to all stakeholders, and that we are taking every opportunity to drive change. We have recently undertaken a company-wide survey encouraging all to share their experiences to ensure that we really understand potential issues and are able to shape appropriate action.

During 2021, an analysis was carried out on leadership, workforce and applicant data. This highlighted that women and people that identify as lesbian, gay or bisexual are generally well represented at Glyndebourne compared with national and sector data and those from ethnically

diverse backgrounds are well represented compared with local data, but less so compared to national data. The two key areas requiring progress are for people with a disability and those from lower socio-economic backgrounds (according to the parental occupation at age 14 question). The focus is on how we can further develop representation, experience, skills and knowledge at leadership level to support greater diversity and inclusion in these areas. During the year, we signed up to the Disability Confident scheme with data suggesting that the introduction of the scheme and tactics implemented in 2021 may be having a positive direct impact on applications from people with disabilities. We are currently drafting recruitment tactics focused on identifying ways to reach applicants from under-represented communities, including apprenticeship programmes and internships.

Our greatest priority remains the health and well being of everyone we engage with, our company members, audiences and contractors, recognising the additional strain of the past two years resulting from the Covid-19 pandemic. Our focus is to ensure that we thrive as a team and community, with the support we have in place through our Guardians Network, a small team of our staff trained to offer a confidential outlet for colleagues to share concerns about behaviour or the culture at work, mental health first aiders and third party support.



James Bellorini

Exciting and important plans developing over 2022 include:

- Five performances, including our first ever ‘chilled’ performance, of our new youth opera *Pay the Piper* took place at Glyndebourne in February 2022
- In February we participated in the East Sussex Careers Hub initiative Open Doors, welcoming 134 school pupils, 45 of whom had special educational needs, from ten local state schools
- We are partnering with Pegasus Opera on its mentorship scheme for classical artists from African and Asian backgrounds
- Plans are confirmed for the new Youth Academy (14-19 year olds), a national talent development programme
- Working with our Tour venues to reach diverse communities through a new commission – *glass human* – exploring themes of loneliness and connection
- Launch of the Glyndebourne Freelancer Fund, an initiative to better support our freelance workforce in times of need
- We are supporting hybrid ways of working and continue to use technology to improve our communications to connect all of our teams working in different ways, while online stretch classes have helped support physical health while away from the office.



Celia Beer

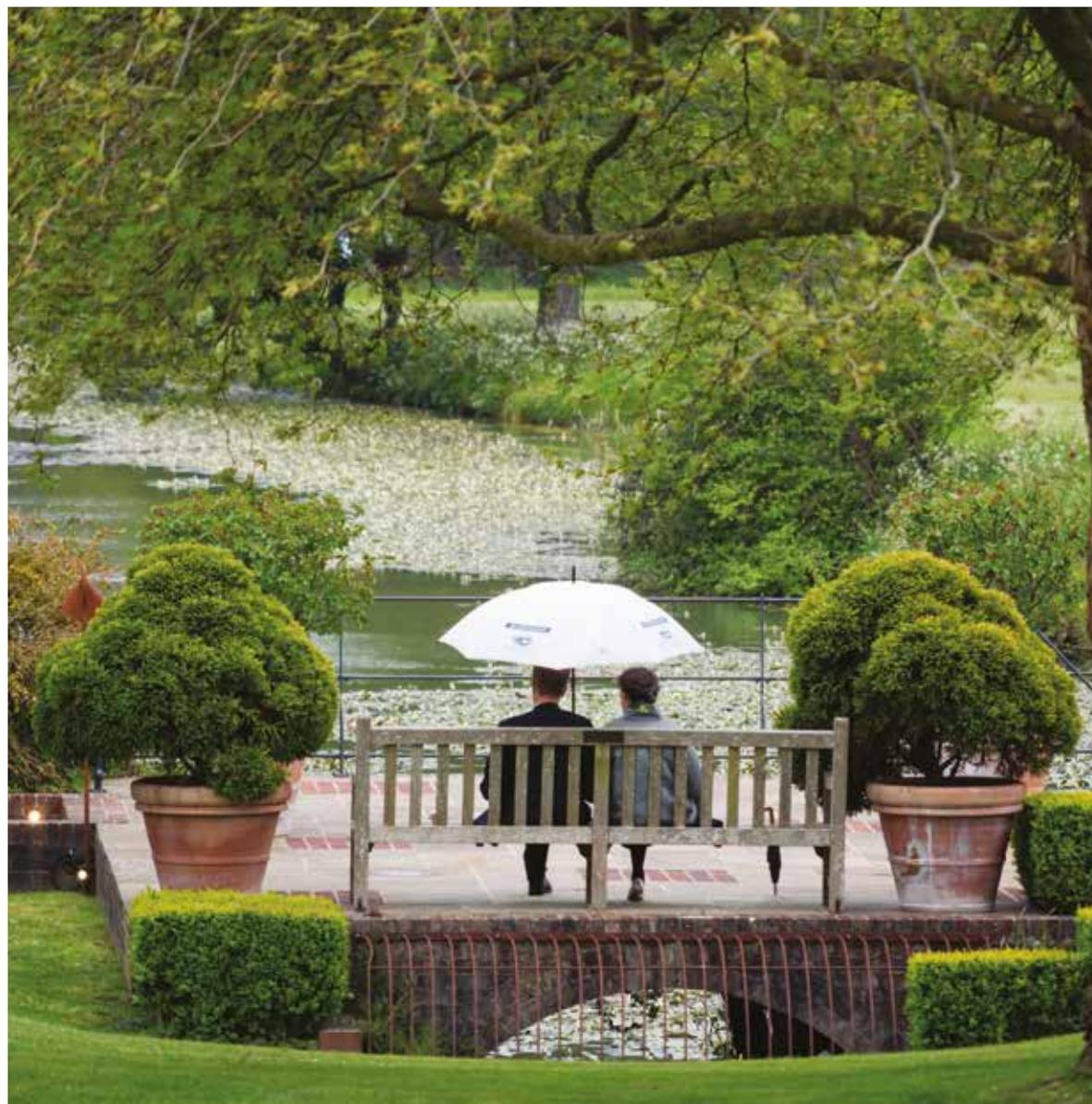
Parents and babies at Glyndebourne's first ever 'chilled' performance during the run of *Pay the Piper* in February 2022

Governance

We continue to benefit from the diverse skills and experience of our Board of Trustees, providing expert leadership and support in the ongoing challenging environment as we emerge from a pandemic to face some alarming headwinds – rapidly rising inflation, volatile investment markets and a recruitment crisis in the culture sector.

2021 saw the launch of our ‘Creative Conspirators’, a team of volunteers working with the Board and executive management, bringing greater diversity to our strategic thinking, benefitting in the first year from some exciting ideas emerging in relation to developing new audiences.

Our Governance structure continues to be supported by an annual programme of both internal and external independent audit and a dedicated individual responsible for Governance and Compliance.



Early rain did not stop our audience enjoying the gardens on opening night, Festival 2021

2021 in pictures



Festival 2021



KÁT'A KABANOVÁ

'... the flexibility and sheer drive that company music director Robin Ticciati and his players provide ensure that Janáček's emotional empathy with his heroine receives full due.' *The Stage*

Previous page: *Il turco in Italia*



'Kateřina Kněžíková brings a velvety soprano of fresh intensity to the title role, giving a performance that captures the character's goodness and (despite everything) essential innocence.' *The Telegraph*

Richard Hubert Smith

Festival 2021



IL TURCO IN ITALIA

‘Chasing away the shadows of lockdown, it’s perfect escapism, and quite brilliantly done.’ *The Guardian*

‘It’s brilliantly innovative, it’s hilarious and it’s remarkable...’ *Bachtrack*



‘Glyndebourne has a hit on its hands with Mariame Clément’s clever staging of a Rossini comedy.’ *The Stage*

‘Glyndebourne has put on a totally brilliant show and I loved it.’ *The Express*

Festival 2021



COSÌ FAN TUTTE

‘There are few greater operatic pleasures than attending a performance of Mozart’s sublime *Così fan tutte* at Glyndebourne.’ *The Sunday Times*



‘Under the Italian early music specialist Riccardo Minasi, making his Glyndebourne debut, the Orchestra of the Age of Enlightenment delivers an idiomatic performance with a terrific blend of heart, mind and spirit.’ *The i Newspaper*

Festival 2021



LUISA MILLER

‘Verdi’s long neglected opera is revealed as a masterpiece in Christof Loy’s gripping production.’ *The Stage*



‘Charles Castronovo’s romantically doomed Rodolfo [...] had gleaming tenorial heroism to burn. As his similarly doomed beloved Luisa, Mané Galoyan was a revelation, her daring in the quietest passages breathtaking, her easy coloratura providing exquisite illumination in the opera’s gloom.’ *The Guardian*

Festival 2021



TRISTAN UND ISOLDE

‘Fine conducting by Robin Ticciati and superb playing by the London Philharmonic Orchestra.’ *The Guardian*

‘Tristan himself was heroically sung by New Zealander Simon O’Neill... – a magnificent performance.’ *The Article*



‘Miina-Liisa Varelä, [was] one of the evening’s vocal revelations. She is matched by the characterful Brangäne of Karen Cargill, who allows panic and fury to colour her sound, as well as floating a mournful warning from the upper circle.’ *The Stage*

Festival 2021



CONCERTS – ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Festival 2021



CONCERTS – LONDON PHILHARMONIC ORCHESTRA

Tour 2021



Richard Hubert Smith

FIDELIO

'Excellently sung' *The Observer*

'... the musical debuts are sublime' *The Telegraph*

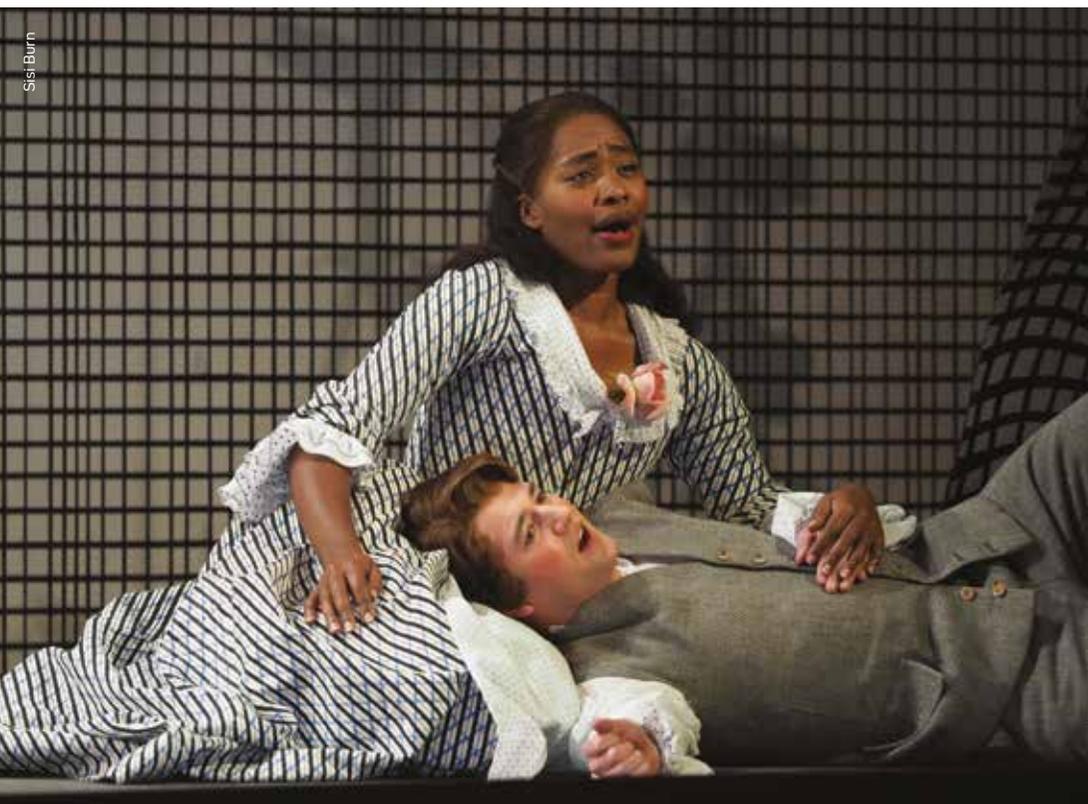


Robbie Jack

DON PASQUALE

'Glyndebourne's revival of Donizetti's *Don Pasquale* is a delicious confection, from the very lush red velvet start to the final dawn sky of the closing moments as the story is resolved. Visually this is a feast for the eyes and for the soul.' *Latest Brighton*

Tour 2021



THE RAKE'S PROGRESS

'A feast for the eye as well as ear, heart as well as mind.' *The Artsdesk*

'... watching the opera is an absolute visual treat.' *The Times*



MESSIAH

Tour 2021



CITY LIGHTS



CHRISTMAS CONCERT

Tour 2021



PIT PERFECT
University of Kent workshop



RESIDENCY
in Canterbury

Financial Overview





Graham Carlow

Lisa Wong

Glyndebourne ended 2021 in surprisingly good financial shape and with much relief, given the past two extremely unusual and turbulent years. However it hasn't been the most straightforward or comfortable ride getting there.

We invested over £3m more than we earned by way of income in the 2021 Festival. With social distancing restrictions limiting audience numbers, and therefore Box Office and other income streams dependent on audiences, this investment was a conscious and intentional decision made to use financial reserves to enable the charity to continue to engage with audiences, donors, Members and supporters; to safeguard the livelihoods of staff and the many artists and creatives with whom we work; and to retain skills in our sector, one of the hardest hit by the pandemic.

Unexpected and one-off generous gifts included £3m of legacy and donations from her family in memory of The Hon Mrs Gillian Fane, a long standing donor, to set up the Gillian Fane Aspiring Artists Fund which has been ring-fenced at the donors' wish to support our programme of developing and nurturing new and aspiring artistic talent for years to come.

The continued loyalty and support of Glyndebourne's Members and donors has really shone through in the past two years. Membership renewals, generous donations and production sponsorships continued to support our work in 2021 and meant we were able to start this year with much of the funding needed for 2022 in place – we will be spending this (and more!) over the coming months preparing for and delivering the 2022 Festival.

The charity's investment portfolio also did surprisingly well in very unusual financial market conditions, increasing in value by £4m overall from start to finish in 2021. Mindful that the valuations are always at a moment in time, the charity invests for the longer term taking the lows along with the highs; indeed the portfolio has fallen in value by some 4% since the start of this year.

We were also grateful for the continued support of Arts Council England, which provided an important contribution to what was a challenging Tour season in 2021 and delivery of our Learning & Engagement (L&E) programme, and will ensure the ongoing viability of our Tour and L&E programmes.

Putting all of this together, the charity's cash and investments reserves increased by £7m overall in 2021, to £49m by year end. We also have a £5m term loan secured under the government's Coronavirus Business Interruption Loan Scheme (CBILS) providing us with some working capital, although we started loan repayments as of mid-2021.

We are very mindful that had we not received the one-off gifts and windfalls, had our Members not chosen to renew memberships, had our donors chosen to reduce their support, had financial markets hit our investments in a different way, and had the charity not had the reserves (built up slowly and deliberately over many years to afford a period of major capital investment), the charity's finances would look really different and we would be faced with having to make very different choices.

Outlook

We are emerging from the pandemic in a position of financial strength, fully intending to thrive and not just survive.

However as we look ahead this is not without its financial risks and challenges, many of which are outside our control. Glyndebourne's long-standing financial discipline has enabled the charity to survive the pandemic, keep our doors open to audiences, staff and artists, and to take risks and share our art form in a way that could be critically challenging or even impossible in a different financial setting.

We have entered a period of significant, planned capital investment – with reserves built up over a number of years to launch this capital programme, albeit delayed due to the pandemic as we redirected reserves to rebuilding the business. As we look ahead to Glyndebourne's 100th birthday in 2034, we estimate a total capital spend of £35m over the next 12 years to reach our vision of Glyndebourne at 100. Up to £10m of this spend is planned for 2022-23 alone. The most substantial investment is our £7m project to automate backstage systems. Many of the planned investments are not optional – to ward off equipment and technological obsolescence, to maintain and enhance our customer experience, and to keep pace with developing health and safety requirements. These range from improving access across the site, replacing 28-year old lighting equipment and systems for which replacement parts are increasingly difficult to source, to the installation of 32 new electric vehicle charging points in our audience car park.

Box Office is another area that presents financial risk. Our business model relies on us selling at least 95% of all Festival seats to cover costs, not just of the Festival but also the costs of our annual Tour and Learning & Engagement activity, and to keep the building, our teams and all that is Glyndebourne going as a year-round

organisation. We have modelled 2022 finances with some caution around ticket sales, recognising that it may take time for audience confidence to return and grow.

Recognising this over-reliance on our Box Office performance, we are developing new income streams. These include our new subscription streaming service Glyndebourne Encore, doing more with our archive collection and relationships with visual artists, and a new programme of 30 tours of the site in spring 2022 taking in the history of Glyndebourne, the Production Hub, auditorium, gardens and wind turbine.

Rising interest and inflation rates also put additional pressure on Glyndebourne's finances. Our CBILS loan is now more costly with interest rates having increased four times since repayments of the loan started in mid-2021. We are already seeing the impact of increasing inflation on scenery construction, and wood and other materials in our props department, to name just two areas – and expect to feel more pressure going forwards on energy bills and staff and freelancer costs.

These are all risks outside of our control and will put additional pressure on Glyndebourne's finances and how those finances are managed. It is quite a balancing act, but with the financial discipline that has held the charity in good stead for many years and continued support from our audiences, members, donors, supporters, artists and staff we are confident that Glyndebourne will be here for years to come.

Financial Overview



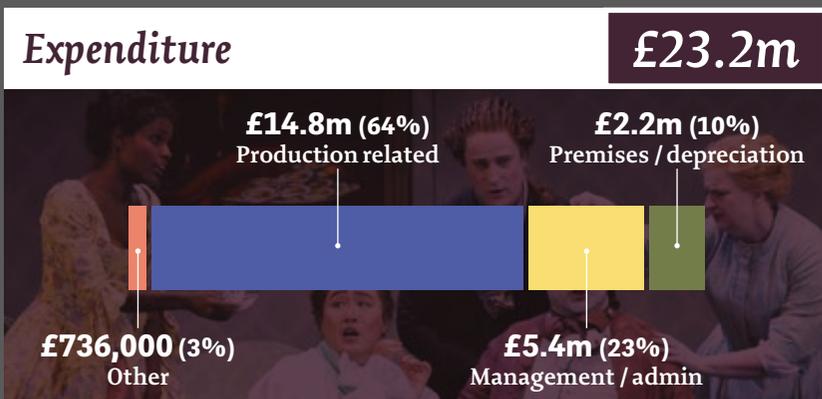
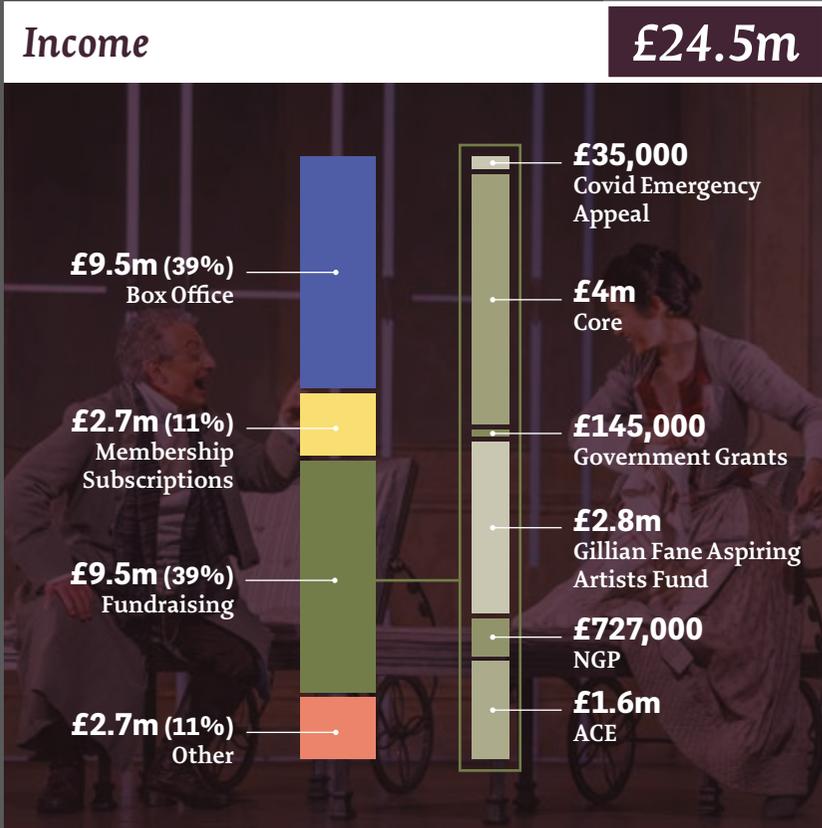
Five Year Financial Highlights Glyndebourne Productions Limited

	2021		2020		2019		2018		2017	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	24,510		15,052		28,571		28,081		30,028	
Box Office	9,539	39%	802	5%	17,517	61%	16,756	60%	16,671	56%
Membership	2,734	11%	2,799	19%	2,576	9%	2,449	9%	2,674	9%
Fundraising	9,536	39%	10,387	69%	6,325	22%	6,880	25%	8,361	28%
- Core	4,047		1,677		3,251		3,401		3,530	
- Gillian Fane Aspiring Artists Fund gift	2,823									
- ACE	1,659		1,659		1,629		1,629		1,629	
- NGP	727		620		987		982		977	
- Capital	100		75		458		868		2,225	
- COVID	35		4,561							
- Government grants	145		1,795							
Other	2,701	11%	1,065	7%	2,153	8%	1,996	7%	2,322	8%
OPERATING COSTS	23,253		16,820		29,565		28,361		27,478	
Production-related	14,851	64%	8,821	52%	20,111	68%	18,390	65%	18,061	66%
Management/admin	5,418	23%	5,002	30%	5,395	18%	5,936	21%	5,564	20%
Premises/depreciation	2,249	10%	2,372	14%	3,170	11%	3,105	11%	3,056	11%
Other	736	3%	625	4%	889	3%	929	3%	797	3%
OPERATING SURPLUS/(DEFICIT)	1,257		(1,767)		(993)		(279)		2,550	
INVESTMENT INCOME	130		213		177		158		365	
THEATRE TAX RELIEF	1,158		675		1,409		1,424		1,799	
NET SURPLUS/(DEFICIT)	2,546		(880)		592		1,303		4,714	
TOTAL CASH & INVESTMENTS (NET OF BORROWINGS)	49,045		41,785		45,438		40,735		41,653	
Cash and investments	53,545		46,785		45,438		40,735		41,653	
Borrowings	(4,500)		(5,000)		0		0		0	
Of which unrestricted reserves	21,564		20,553		19,978		15,992		13,425	



James Bellorini

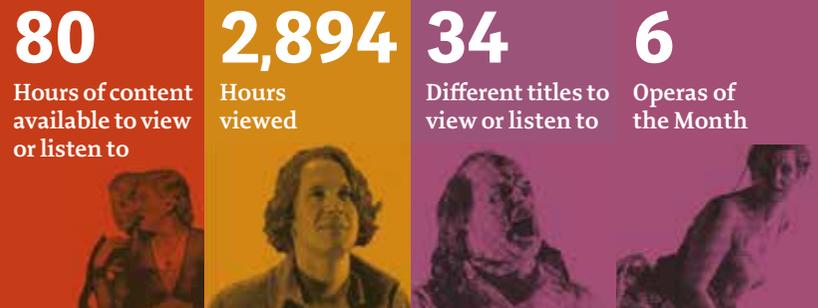
2021 in numbers



2021 in numbers



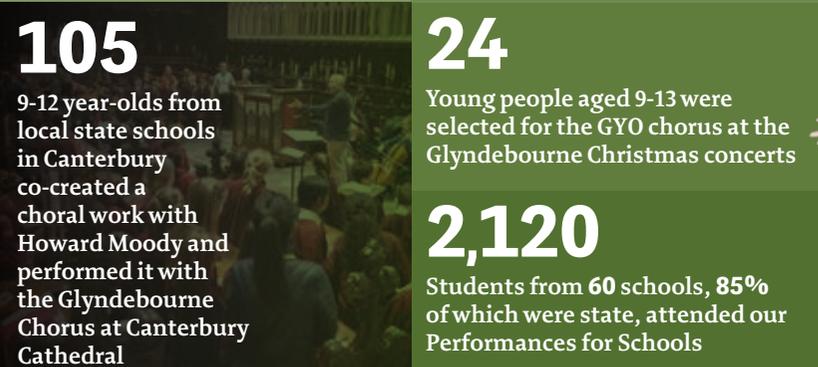
Glyndebourne Encore (from December 2021 to May 2022)



Art and Collections



Learning & Engagement / Tour residency pilot



Funding Impact 2021





Graham Carlow

Helen McCarthy

We have been overwhelmed by the support we received since we had to cancel Festival 2020 due to the Covid-19 pandemic. We continued to receive a fantastic level of support from our Members and donors in 2021. The following section highlights the key areas of impact and investment during the year:

Developing future audiences

Schools programme – two autumn school matinees took place at Glyndebourne in October. The first performance was a new production of *Fidelio* and the second a revival of *Don Pasquale*. Over 2,120 children and teachers from more than 60 groups experienced live fully-staged opera through the Schools programme in 2021 – up 5% for performances at Glyndebourne from pre-Covid levels. 85% of tickets sold to schools were to state and special schools.

Feedback from teachers attending the school matinees:

'... a fantastic experience – very amazing to see a LIVE performance – we were very moved.'

'... I loved the ensemble and the curtain call and bows and especially how the kids reacted to it.'

Feedback from students attending the school matinees:

'It was amazing! Thank you for the experience.'

'... The use of cameras was amazing. I loved the lighting and the ensemble was incredible!'

'... The day was an amazing experience and I found it so fun. I will definitely go to see an opera again'

Previous page: Aidan Oliver conducts the Tour Orchestra and schoolchildren who took part in the workshop in Canterbury Cathedral, November 2021

This page: School children visited Glyndebourne as part of the Tour 2021 Performances for Schools programme

As part of our work with schools, online guides were designed and provided in preparation for visits to see *Don Pasquale* or *Fidelio* at Glyndebourne in October. Teaching resources were also provided for teachers to use with students, including resources under three strands: English, Art & Design and Music. In addition to this we continued our workshop schedule for professionals within education, including teachers, PGCE students and other staff. 81 participants attended these workshops in 2021, which are delivered across our touring areas and form a vital part of our engagement with schools and our strategy to raise awareness of opera in formal education, and support the development of creative cultures within schools. Workshops for education professionals provide participants with the opportunity to explore and learn about opera. We recognise that in order to create inspirational and engaging experiences for young people, we have a leadership role to play in introducing opera to education professionals to develop their own practice so they can inspire students to develop interest in opera and the arts.



Sam Stephenson

Glyndebourne Open House – we were delighted that the Glyndebourne Festival was back in the summer but with capacity initially capped at 50% we knew that many people might not get the chance to visit us in person and wanted to ensure they could still feel part of the season. The launch of Glyndebourne Open House in 2020, in response to the pandemic, was a great success and the operas we streamed via YouTube were hugely popular. So we were delighted to offer more free online operas through Open House again in 2021 and hope that people once again took the opportunity to create their own Festival experience at home. We streamed productions during the summer on YouTube, including *The Cunning Little Vixen*, *Il barbiere di Siviglia*, *La clemenza di Tito* and *La traviata*. Alongside these we streamed four concerts from the 2021 Festival featuring Glyndebourne’s resident orchestras.

Glyndebourne Encore was launched in December 2021 – a new streaming platform giving on-demand access to Glyndebourne’s catalogue of opera productions, as well as all future filmed operas. It is also home to a number of audio recordings.

Glyndebourne Encore, a boutique direct-to-consumer streaming service, will support our mission to open all hearts and minds to opera by reaching new audiences and engaging further with existing ones. It offers access to our extraordinary, decades-deep video and audio library; a library that will be expanded as we film every new Festival production. Films of performances will be supplemented with original programming: concerts, exclusive interviews and bespoke introductory films in which Glyndebourne’s experts and friends prepare the viewer for what they are about to watch. We regard the filming and distribution of our new productions as a necessity in engaging broader audiences and since the launch of Encore have appealed to our existing Members to take up a Member offer and from there are expanding the reach of the service to new worldwide audiences.

Under 30s and Fortissimo – despite fewer performances and a reduced capacity during Festival 2021 we were pleased to be able to provide tickets at £30 for audiences under 30 years of age while also reaching audiences under 40 through our Fortissimo membership scheme. Alongside our Under 30s programme, Fortissimo will help develop future audiences by making our work more affordable and accessible to younger audiences. A total of over 1,000 Under 30s and Fortissimo tickets were sold for Festival 2021 and a further 387 Under 30s tickets were sold at £10 each during the Tour.



Alastair Muir

The first opera shown at Glyndebourne in 1934, and again in 1994 when the new house opened, *Le nozze di Figaro* launched our new streaming service Glyndebourne Encore in December 2021

Learning & Engagement (L&E)

Glyndebourne Youth Opera

During the Easter holidays in April 2021 Glyndebourne offered online workshops for children and young people. The programme contained a mix of vocal, language and movement coaching alongside drama workshops and the chance to meet professional singers and hear about their careers in opera. In total 218 young people participated across 14 workshops.

'I really enjoyed taking part in the workshop and will definitely get involved in future GYO events'

GYO1: Singing 101 with Mary King

'Wow! I feel so much more relaxed. I had no idea I was holding on to so much tension. This was a highly enjoyable workshop – thank you!'

GYO2: Movement & Posture with Karen Edwards

'The workshop showed me opera in a different light almost, so I would now love to explore it more'

GYO1: Singing in French with Nicole Tibbels

'It was really good fun. Was great to be so interactive over Zoom – something I've missed over the last year. Really made me smile and laugh so thank you!'

Best Foot Forward! with Sinead O'Neill

Auditions and rehearsals for a new youth opera commission *Pay the Piper* began in 2021. The piece was written by the four composers on our *Balancing the Score* programme, a scheme which supports female composers to develop their work in the field of opera, and librettist Hazel Gould. Auditions took place in June 2021. 103 young people aged 9-19 attended auditions in Shoreham, Newhaven and Battle, led by assistant director Simone Ibbett-Brown as well as conductor Johann Stuckenbruck and répétiteur Stephen Higgins. Over 70 young people were selected to take part in the youth chorus and were involved in activity across the summer and autumn seasons.

Good Company: Music in Care Homes

After over a decade of working in the area of dementia and the arts in East Sussex, Glyndebourne has left a lasting legacy by helping to successfully set up the independent charity *Raise Your Voice* in 2021. *Raise Your Voice* is an opera project for local people living with dementia and their carers – a welcoming and friendly place to be creative and enjoy spending time together as part of a bigger group. For 12 years, the L&E department managed the project but in 2021 *Raise Your Voice* became a registered charity in its own right. We are now aiming to expand our work in the area of dementia and the arts beyond Sussex through a new project entitled *Good Company: Music in Care Homes*. This project will involve musicians from our Tour Orchestra and Chorus playing a short accessible programme for local groups of people with dementia across our touring areas. After over a decade of working in East Sussex, this dementia project will build on this experience by working closely with partners around our touring locations. The focus will be on older people resident in care homes. Activity was successfully piloted in Canterbury in 2021 and will be rolled out to care homes across our other touring areas in 2022.



James Bellorini

Glyndebourne Junior Performers practise their moves

Glyndebourne Academy (16-26)

Glyndebourne Academy (16-26) is an operatic development project that aims to support gifted and talented young singers aged 16-26 who are not currently able to consider a standard path towards music college or a career as a professional singer. As an initiative, it is unique in the world of opera and pre-professional training and is increasingly recognised as the leading pathfinder project in the industry. Glyndebourne Academy has been running since 2012. Following an extended recruitment process, including two rounds of auditions, eight young singers were offered places on the 2021 Academy programme. The participants came from a wide range of backgrounds, both geographically and socially, and faced an equally wide range of barriers to career development. These included social and economic deprivation, geographical isolation, medical conditions, changing from music theatre to opera training and educational disadvantages including a lack of access to musical training.

Through the Academy programme those attending auditions and the final programme have worked with many leading coaches and experts including Mary King (vocal talent consultant), Barbara Diana (Italian coach), Karen Edwards (movement coach), Yolanda Grant-Thompson and Ann Rawdon-Smith (vocal experts), Fuschia Peters (therapist) and répétiteurs Caroline Jaya-Ratnam, Nicholas Bosworth, Peter Selwyn and Stephen Higgins. They also had the chance to meet singers Karen Cargill and Matthew Rose who spoke about their careers in opera, and Stephen Langridge who gave an insight into being a stage director and Artistic Director at Glyndebourne.

Youth Academy (14-19)

Glyndebourne's L&E department has nurtured local talent in Sussex for many years. Most recently this has included our Glyndebourne Junior Performers programme for talented, local, young singers aged 14-19. In their final year of the programme our cohort of Junior Performers attended online workshops in January where they received vocal, language and movement coaching. During the Festival they were invited to every final rehearsal and the project concluded in August with a workshop day led by Mary King and featured a talk with Karen Cargill who they had seen performing in *Tristan und Isolde* the day before.

During 2021 we took the opportunity to review our talent development provision for young people. We consulted with partners in conservatoires and other organisations interested in supporting young vocal talent. This consultation work highlighted a gap in provision, whereby many highly talented young singers reach conservatoire age without having received the guidance and support necessary to prepare for conservatoire training. Our aim now is to provide additional support for young people from all over the country, through launching a new national programme: Youth Academy.

Youth Academy will be an annual programme supporting 14-19 year olds who are interested in studying music beyond school, pursuing a career in singing, or developing their singing potential. We will use the partnerships we have established across our touring areas (Canterbury, Liverpool, Milton Keynes, Norwich and Sussex) to help us reach out to and target young people of all backgrounds. We will do this by devising a programme that builds on the successful Glyndebourne Academy (16-26), which has been delivered for a decade. Like Academy, there will be a mix of online and face-to-face activity, and importantly, a similar residential model whereby a final small cohort of young people will spend an intensive period of time on site with an array of world-class coaches, directors and mentors.



Richard Hubert Smith

Conductor Bernard Labadie was one of many artists to make their Glyndebourne debut in 2021 when he conducted the OAE's concert performances entitled 'Ceremonies and the Quest for Light' on 5 and 18 August

Securing Artistic Excellence

Jerwood Young Artists

Each year exceptionally talented singers from the Glyndebourne Chorus are selected as Jerwood Young Artists. The singers work with leading conductors, directors, choreographers, theatre specialists and vocal coaches to enhance their skills and experience during their time at Glyndebourne. The singers involved in the programme in 2021 were soprano Madison Nonoa-Horsefield, baritone Tom Mole, mezzo-soprano Jessica Ouston and tenor Robert Lewis. In Festival 2021 we also saw former Glyndebourne Jerwood Young Artists return to perform, including David Butt Philip and Thomas Atkins in *Káťa Kabanová*, Anthony Gregory in *Il turco in Italia*, Huw Montague Rendall in *Così fan tutte* and Stuart Jackson in our concert staging of *Tristan und Isolde*. Also, in Tour 2021 Gavan Ring performed in *Fidelio* and Nardus Williams, Rosie Aldridge, Sam Carl and Frederick Jones were all in the revival of *The Rake's Progress*. Stephanie Wake-Edwards, Stuart Jackson, Anthony Gregory and James Platt performed in Handel's *Messiah* on the Tour.

Debut and Cover Artists

Conductors Bernard Labadie, Sesto Quatrini and Ricardo Minasi and director Damiano Michieletto (*Káťa Kabanová*) made their Glyndebourne Festival debuts as did seven other creative team artists and 20 principal singers. We weren't able to rehearse understudies in the usual rigorous way in 2021 as there was not the usual space with all the bubbles and social distancing and complexity around use of rehearsal rooms. Each production had to respond to the challenges of a socially distanced Festival in different ways. One such example was of Nadine Benjamin stepping in to sing the role of Luisa in *Luisa Miller*:

'... the absence of the advertised Luisa, Mané Galoyan — suddenly required to self-isolate in the middle of a season — has made the usual understudy system impossible. We're not out of the woods yet, it seems. Instead, Roseanna Bell walked the role on stage while Nadine Benjamin sang from the Circle. Benjamin was tremendous: pouring out her long, curving lines with a fervour that glowed when quiet and burned with a controlled brilliance at the tops of phrases, crowning ensembles and choral numbers with a tingling halo of sound.'

The Spectator

Balancing the Score

Due to the pandemic this scheme was extended for a further calendar year so that our four female composers – Anna Appleby, Ninfea Cruttwell-Reade, Cecilia Livingston and Ailie Robertson – could continue working with Glyndebourne in different ways remotely but also have time back at Glyndebourne over the summer and autumn seasons. We worked with the composers to identify interesting small-scale projects for them to undertake in response to the pandemic. For example, Anna Appleby worked with countertenor James Hall on a new composition entitled *Bird*. 2021 was also spent building up to *Pay the Piper* – our youth opera written by all four composers and performed at Glyndebourne.

Pit Perfect

The talented young instrumentalists that joined the Pit Perfect scheme and Glyndebourne Tour Orchestra for autumn 2021 were Henry Hargreaves (cello), Katie Perrin (viola), Anthony Poon (violin), Callum Duggan (bass), Victoria Gill (violin), Evangeline Tang (bass), George Robinson (guitar), Tamaki Sugimoto (cello), Ross Morris (guitar), Naori Takahashi (violin), Haim Choi (violin), Adam Wood (trumpet) and Kate de Campos (viola).

'We received a record number of 150 applications for our 2021 Pit Perfect Scheme and auditioned 58 players. It was a pleasure to welcome an incredible group of 13 young professionals to the Tour Orchestra last September. Our players were involved with three productions: Fidelio, The Rake's Progress and Don Pasquale. They also received one-to-one tuition and took part in chamber music and seminars on life in the music profession. Every single Pit Perfect player took full advantage of the opportunity to learn and I am delighted that orchestra members are so willing to embrace and encourage these outstanding young musicians.'

Jonathan Tunnell, Tour Orchestra Manager

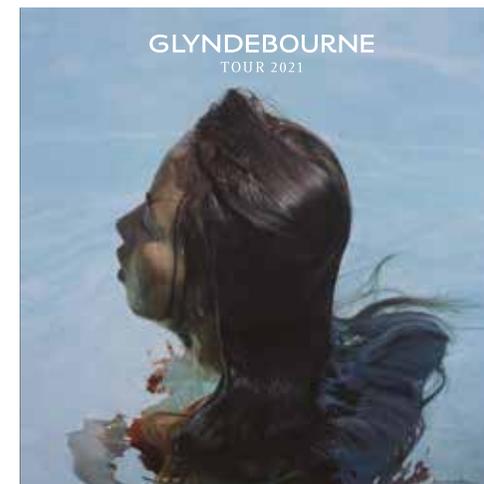
Participants in the Pit Perfect scheme are mentored by a member of the orchestra and receive further opportunities including: one-to-one lessons, the chance to sit in on extra rehearsals/performances and to participate in seminars on life in the music profession.

'The Pit Perfect Scheme came at the perfect time for me. Fresh out of my postgraduate studies I was slightly overwhelmed at the prospect of embarking on a freelance career, especially in the middle of a pandemic. I benefitted hugely from being exposed to the workings of the Glyndebourne Tour Orchestra, and being treated as an equal member of the orchestra. Prior to the scheme I felt apprehensive about my potential to sustain a freelance career, and found it so beneficial to be around such experienced freelancers, who gladly gave me advice as I started out. My confidence as an orchestral musician grew significantly during the scheme, and has continued in my other freelance work.'

2021 Pit Perfect participant

Pegasus Opera Mentoring Programme

In 2021 we announced a new partnership with the Pegasus Opera Mentoring Programme, which will offer aspiring and emerging artists of African and Asian heritage a bespoke programme of coaching and mentoring opportunities. Glyndebourne will invite participants to observe rehearsals and shadow established artists at the Glyndebourne Festival, as well as offer them opportunities to perform for key artistic staff and receive feedback to aid their development. Representatives from Glyndebourne will also attend Pegasus Opera auditions and showcases to help Glyndebourne spot emerging talent who can be encouraged to audition for the Glyndebourne Chorus, a proven launchpad for a professional career in opera. The Pegasus Opera Mentoring Programme was set up in response to the under-representation of classical singers from diverse backgrounds on opera stages.



Keren Golea's cover image entitled *Emergence* won the 2021 Tour Art Competition

Visual arts

Glyndebourne curates year-round exhibitions of contemporary art and sculpture, drawing together art and music. In February, we launched our first solo winter and online exhibition of new paintings by Sussex-based artist Faye Bridgwater. The exhibition was featured widely in local press, including an interview with BBC Radio Sussex and weekly Instagram Live talks about Bridgwater's artistic practice and career, watched by over 2,200 people. Bridgwater's works sold out within 48 hours, generating a revenue of £26,000 for Glyndebourne.

In May, our Festival exhibition programme opened. This included new site-specific sculptures by Halima Cassell MBE, a Pakistan-born British artist – her first solo exhibition since receiving New Years' Honours. In addition, the Festival saw a major exhibition of new opera-inspired work by Tom Hammick, the culmination of a two-year Associate Artist residency at Glyndebourne. Alongside this, there was a large-scale online group exhibition by female artists called 'Forces of Nature', which showcased work by 18 women from across the UK including recent winner of the prestigious John Moores Painting Prize, Kathryn Maple.

The annual Tour Art Competition offers a platform for new artists to raise their profile. In 2021 we received over 100 applications on the theme of 'Forces of Nature' from emerging artists from 18 different countries. The winner was Keren Golea, an art student at Oxford Brookes University with her work entitled *Emergence*.

In October, we opened 'The Rake Progressed', Glyndebourne's first exhibition to use the permanent collections alongside contemporary art. Exploring how visual artists have engaged with Stravinsky's opera *The Rake's Progress* and William Hogarth's 18th century engraving cycle of the same title, the exhibition included stage designs, costumes, photography and original artworks, as well as a newly discovered drawing from our archive by David Hockney.

Glyndebourne's 2021-22 Associate Artist Tom Hammick exhibited his work throughout the Festival and Tour in 2021

Teaching Artists

Each Festival we invite two PGCE Visual Art students from the University of Brighton to apply for the chance to discover opera at Glyndebourne through a summer residency. The residency gives students a chance to create work in their own right as an artist, free from expectations of output, and to take the knowledge and confidence gained into their teaching career. In 2021 Ani Grimes and George Hinchliffe were granted access to final rehearsals, the gardens and archive and they created an impressive body of work which was displayed as part of the 'Fair Ground' exhibition.



Ben McKee

Opera seasons

Glyndebourne Festival 2021

We were delighted to welcome audiences back to our theatre by staging 60 performances from May to the end of August. Over 40,000 tickets were sold and over 300 artists worked across the summer season. A total of 127 musicians performed across the Festival season as part of the London Philharmonic Orchestra and the Orchestra of the Age of Enlightenment. 43 singers formed the Glyndebourne Chorus, there were 40 principal singers, including 20 Glyndebourne debutants, as well as 34 dancers and actors.

'I have the most tremendous admiration and respect for what the team has achieved at Glyndebourne this season, and the risks that were taken at the outset in providing us with a season that will live long in the memory... I may well have said this before, but being a Member and supporter of Glyndebourne, I have always felt that I am part of one enormous family. We are so well looked after by everyone at Glyndebourne, and nothing appears to be too much for the various parts of the administration to do for us. It really does set Glyndebourne apart.'

Glyndebourne supporter

Glyndebourne Tour 2021

We were delighted to visit our touring venues again in 2021 as the pandemic meant we couldn't tour to other theatres in 2020. Although the number of performances were reduced in each venue we did manage to reach over 32,000 people in the autumn with performances of *Fidelio*, *Don Pasquale*, *The Rake's Progress* and a *Messiah* concert.

Tour Residency pilot

In 2021 we piloted activity as part of our new approach to touring: the Glyndebourne Tour Residency model. With the first stage of implementing this new model scheduled for 2022, and the interruption to business caused by the pandemic, there was an opportunity to develop and test some new activity around the Tour that would deliver clear learnings for the future development of the touring model, and point the way towards a new residency approach in all our Tour locations.

The pilot activity in 2021 took place in Canterbury in partnership with the Marlowe Theatre. This included activities such as our new 'Sing with the Glyndebourne Chorus' project where over a hundred students aged 9-12 from three local state schools performed extracts from *Messiah* with the Glyndebourne Chorus, accompanied by players from our Tour Orchestra, at Canterbury Cathedral. In the months beforehand, the Canterbury schools worked with Howard Moody and Canterbury Cathedral Choral Scholars in school-based workshops to practise the extracts and to co-compose *A Song for Amal*, a deeply moving response to *Messiah*, based on themes of migration and linked to Good Chance's production *The Walk*, which was in Canterbury during the composition phase. The song was made all the more powerful by the fact that a significant number of participants, including several from Afghanistan, had been directly affected by the issues it addressed. The 'Sing with the Glyndebourne Chorus' pilot demonstrated potential for engaging under-represented communities, with the overall participating group substantially above the national average for FSM, ESOL and SEND.*

The Glyndebourne Tour Residency model is an exciting new approach that creates opportunities for wider communities across Glyndebourne's touring areas to learn about, experience and participate in opera and music, with a focus on disadvantaged groups who face barriers to accessing the arts. The Residency model will be a year-round approach in each of Glyndebourne's touring locations and surrounding areas: Canterbury, Liverpool, Milton Keynes, Norwich and Glyndebourne (Sussex). Each year activity will culminate in 'Resound' – a five-week community programme of artistic initiatives that will be programmed alongside our main stage touring productions.

* Free Schools Meals (FSM), English for Speakers of Other Languages (ESOL), Special Educational Needs and Disability (SEND)

Funding Impact – summary of investment



	2021	2020	2019	2018	2017	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fundraising	9,536	10,387	6,325	6,775	8,361	41,383
- Core (including legacies)	4,047	1,677	3,251	3,296	3,530	15,800
- ACE	1,659	1,659	1,629	1,629	1,629	8,205
- NGP	727	620	987	982	977	4,292
- COVID (including government grants)	180	6,356	-	-	-	6,536
- Exceptional*	2,923	75	458	868	2,225	6,549

* Exceptional fundraising includes the Gillian Fane Aspiring Artists Fund gift in 2021, income raised for the Croquet Pavilion in 2021, backstage automation in 2019 and 2020, the Production Hub in 2017 and 2018 as well as the Tour 50th celebrations in 2018.

Total investment	6,725	10,221	6,130	10,943	5,600	39,619
- Core*	3,881	1,579	2,940	5,894	2,571	16,864
- ACE	1,659	1,659	1,629	1,629	1,629	8,205
- NGP total investment - split as follows:	908	270	1,386	904	823	4,291
- Developing future audiences	363	77	601	447	438	1,926
- Securing artistic excellence	242	136	237	294	166	1,075
- Learning and Engagement:	303	28	529	131	170	1,161
- Discover Opera	181					
- CoOPERative	18					
- Talent Development	104					
- Developing our skills		29	19	32	49	129
- COVID	180	6,356	-	-	-	6,536
- Exceptional	98	357	175	2,516	577	3,723

* Unrestricted legacies received over the 12 year period 2006-2018, and which are deliberately not considered to be part of operating income and used to pay 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.

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Our 2021 supporters



We would like to thank the many individuals, trusts, foundations and companies who provided generous support to Glyndebourne during 2021.

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Design: Kate Benjamin
 Infographics: David Levalle