

GLYNDEBOURNE

FUNDING IMPACT UPDATE
OCTOBER 2021



Introduction



It was an extraordinary summer and I feel that our phrase ‘No Ordinary Opera’ sums up this Festival rather well. The protocols around Covid; the bubbles; keeping our artists, staff and audience safe – all whilst having hundreds of people on site every day. It certainly has been a challenge but the company pulled together and produced five superb and critically-acclaimed productions. I must say that I feel very proud to be working for Glyndebourne during this extraordinary period and I also feel indebted to the generosity of our donors and Members who have ensured that Glyndebourne has not only survived through the pandemic, but will, without doubt, thrive.

The feedback we have received from our audiences has been wonderful. The ovations throughout the Festival were of course in response to great performances, but also a celebration of the return to live opera with all its togetherness, its riskiness, sheer musical theatrical athletics and our refusal to never give up, ever. Financial independence is the critical factor that has determined our response to the crisis. Independence sees us emerge match-fit, fully staffed and with our reputation enhanced. We are ready and well-placed to play a leading role in the sector as it recovers from the impact of the pandemic. Challenges still remain but we are excited to be planning ahead across our Festival, Tour and Learning & Engagement programmes.

Further fundraising over the coming years will be vital. We have committed to invest £9m in essential capital expenditure, predominantly **automation of our backstage systems** (delayed by the pandemic), and innovation (digital streaming), and to designate £500,000 to our newly launched Freelancer Fund. This is all an essential investment if we are to come out of the

pandemic and thrive. We also need to undertake some essential maintenance now that the ‘new’ opera house is 27 years old.

We are now into an exciting Tour, which includes a new production of *Fidelio*, revivals of *The Rake's Progress* and *Don Pasquale*, Charlie Chaplin's *City Lights*, concert performances of Handel's *Messiah* and our popular Christmas concerts. We have our much delayed, but highly anticipated Youth Opera, *Pay the Piper* early next year and then we launch into the 2022 Festival, hopefully with full orchestras, audiences and summer joy.

Opening Festival 2022 will be our new production of *The Wreckers*. We recently had an excellent model presentation by director Melly Still and her team – designer Ana Inés Jabares-Pita and video designer Akhila Krishnan. *The Wreckers* is one of four new Festival productions at Glyndebourne in 2022. The Festival also revives Donizetti's *Don Pasquale* and Michael Grandage's *Le nozze de Figaro*. The other new productions include Puccini's *La bohème*, Francesco Micheli's production of Handel's colourful *Alcina* originally scheduled for 2020, and an exciting double bill of 20th-century work by Francis Poulenc: *La voix humaine* and *Les mamelles de Tirésias*.

We have been overwhelmed by the support we have received since we had to make the sad decision to cancel the 2020 Festival due to the pandemic. So many of you have helped us through this difficult time and continue to do so. Thank you so much. Wishing you all good health and I look forward to seeing many of you in the not too distant future.

Helen McCarthy
Director of Development



Halima Cassell's *Hurricane*, 2021

Ben McKee

Cover image: Luisa Miller, Festival 2021
Photo: Richard Hubert Smith

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Developing Future Audiences



School matinees

Due to the pandemic we were unable to deliver our planned programme of schools performances during the Glyndebourne Tour in autumn 2020. In response to the pandemic, and restrictions on activity since March 2020, our L&E team have been identifying new ways of working with young people remotely. This has included working with young people through the Arts Award programme, which inspires young people to grow their arts and leadership talents and results in a national qualification.

During the year we have been promoting our 2021 autumn school matinee performances. We are pleased that these performances remain popular even in these challenging times for schools and expect both performances at Glyndebourne this autumn to be sold out. School matinee performances of *Fidelio* and *Don Pasquale* take place on Tuesday 19 October and Friday 22 October respectively.

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 while also reaching audiences through our new membership scheme for audiences under the age of 40 called **Fortissimo**. Alongside our **Under 30s** programme, Fortissimo will help develop future audiences by making our work more affordable and accessible to younger audiences. 300 Under 30s tickets are available for performances at Glyndebourne for autumn 2021 plus £10 Under 30s tickets will be available across all of our touring venues.

Glyndebourne Open House

After the successful launch of Glyndebourne Open House in 2020 – an online festival that provided free online streaming to audiences in response to the pandemic and the closure of our theatre – we continued the offer in 2021.

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. Last year's Open House broadcasts were hugely popular so we were delighted to be offering more free online operas, and hope that people once again took the opportunity to create their own Festival experience at home. We streamed productions across the summer on YouTube, including *The Cunning Little Vixen*, *Il barbiere di Siviglia*, *La clemenza di Tito* and *La traviata*. Alongside that, through our collaboration with Marquee TV, we streamed four concerts from the Festival featuring Glyndebourne's resident orchestras, in which some of the greatest symphonies ever written were heard on the Glyndebourne stage for the first time.

IMPACT AT A GLANCE

- Over 120,000 views across four operas streamed as part of Glyndebourne Open House in summer 2021.
- Despite the pandemic and closure of our theatre during 2020 we have maintained a large Under 30s membership. 7,900 young people aged 16-29 are signed up for free to our Under 30s scheme which gives young audiences the chance to experience world-class opera for £30 during our Festival and for as little as £10 during our autumn touring season.
- In 2021 Fortissimo, our new membership scheme for audiences aged under 40, has grown by 36%. Fortissimo provides access to discounted tickets and a more affordable pathway towards Festival membership for audiences under the age of 40.
- Over 1,300 Under 30s and Fortissimo tickets have been sold so far in 2021. 450 NHS key worker £10 tickets have also been sold for Tour 2021.
- Ticket sales total 2,136 from 62 school groups for this year's two school matinee performances at Glyndebourne which is up 5% from pre-Covid levels. 88% of tickets sold to schools for matinee performances at Glyndebourne are to state and special schools.

It has been another extraordinary 12 months and the Learning & Engagement (L&E) programme continued to respond, adapt and evolve to meet the changing circumstances and needs of participants. Our commitment to supporting participants to discover opera and nurturing talent was unwavering.

Glyndebourne Youth Opera (GYO)

The Place Beyond Tomorrow

Following on from Minnesota Opera's production of our youth opera *Belongings*, we worked with the learning team in Minneapolis on a collaboration to bring young people from both youth opera groups together virtually. The collaboration started in 2020 when Project Opera staged a new production in Minneapolis of Lewis Murphy's opera *Belongings*, a piece that was commissioned by Glyndebourne and premiered by GYO in 2017. The themes of kindness, hope and understanding against a background of dislocation and conflict were as relevant in Minneapolis in 2020 as they were in 2017 in the UK. This new piece of work was given greater impetus by the killing of George Floyd and the urgency felt by both companies in responding to the growing social justice agenda.

The young people taking part were given the mission to articulate collectively their vision for *The Place Beyond Tomorrow* (a line from Laura Attridge's libretto for *Belongings*) with a facilitated dialogue at its core between participants about how the work we do can help to build the future we want. The young people from both sides of the Atlantic joined together to revisit the themes of the opera and create new work inspired by the world of 2020. Participants worked together with a team of professionals via online sessions. Professionals involved in the work included Darren Abrahams (international facilitator and project leader in the fields of cultural, personal and community development), Kao Kalia Yang (a Hmong-American writer, teacher and public speaker) and Nardus Williams, a British soprano and former Jerwood Young Artist at Glyndebourne. The results were moving and profound for all involved, demonstrating that despite, or maybe because of isolation, distance and turmoil it is possible to find new ways of coming closer together. A short film of the project and the groups singing one of the choruses from *Belongings* was shown as part of Glyndebourne's Christmas Concerts in December 2020.

Online workshops

During the Easter holidays in April 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. 218 tickets were sold 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

'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

Pay the Piper

This new commission written by four female composers on our Balancing the Score programme, and librettist Hazel Gould, will be performed in February 2022 by a cast of 72 young people, three professional singers and contemporary music ensemble *Psappha*.

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. In July the full chorus met at Uckfield Civic Centre for an intensive week of socially-distanced rehearsals. The chorus was divided into 40 GYO1s (9–13 year olds) and 32 GYO2s (14–19 year olds), with each group attending a three-hour rehearsal each day. They learned music extracts with conductor Johann Stuckenbruck and répétiteur Chad Vindin, and participated in drama/movement workshops with assistant director Simone Ibbett-Brown, répétiteur Howard Moody and guest director Simon Iorio.

Stand-alone coaching sessions were also run for the young people chosen in the auditions as possible candidates for solo roles which will be cast from the chorus. Each of these young people had sessions with Howard Moody, Mary King and Johann Stuckenbruck to learn the music and encourage healthy solo singing. Rehearsals continued in September.

Glyndebourne Academy

Due to the extraordinary year Glyndebourne Academy had to adapt and evolve along with the other L&E programmes. [Glyndebourne Academy](#) supports young singers with exceptional potential who have faced significant barriers to developing their singing careers. Despite being in various lockdowns we were determined to continue providing this opportunity for singers who are not currently able to consider a standard path towards music college or a career as a professional singer. Especially at this time with increasing inequality of access to education, remote teaching in conservatoires and the public health emergency it felt more important than ever.

We were delighted therefore to receive 109 applications from young people (the majority aged 16-26). After a lengthy review process, 41 applicants were invited to attend first-round auditions, which were held online for the first time. These three-hour sessions included Italian, movement and vocal coaching along with a chance to meet and talk with a therapist who specialises in the performing arts. 22 were shortlisted for second-round auditions in May – the first face-to-face activity in 2021. Eight singers were chosen as the final cohort. They attended a launch day in July and a week-long residential in August 2021. The programme finishes in October 2021 with a final weekend of workshops and performances.

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 insight into being a director and artistic director.

Raise Your Voice

Supporting our most vulnerable participants during lockdown remained a priority. Freya Wynn-Jones, director for our winter project – part of the [Raise Your Voice](#) project for people living with dementia and their carers – explains:

When the pandemic hit we were resolved to find a way to stay connected with our Raise Your Voice participants. This year we were determined to still bring a burst of opera into the lives of our participants. As the lockdown began to ease, we were ready to deliver something more ambitious, capturing the essence of the winter project as closely as possible and using the restrictions to inform how we would innovate (several times over) to make the work. Our focus was Donizetti's *L'elisir d'amore*. Could we retell the story of the opera looking back on the events from the perspective of this couple after a long and happy life together? And could we infuse it with the perspective, insight and stories of our participants?

Thankfully, following an epic safety plan by the L&E team, we were able to do our initial visits in gardens in tiny teams of workshop leaders, Royal Academy musicians and a wild plan. Alongside our instruments we brought a handful of gifts: a series of love letters (from the *Tristan and Isolde* story which features in the opera), a potion bottle with a recipe for happiness inside it and a cutting from the Glyndebourne garden. We sang music from the opera, improvised, composed, danced about to keep warm and enjoyed good conversation. We explored the place they call home, making the first move, magical potions and happy ever afters. Some wonderful stories were shared and beautiful ideas were formed.

Our second residency was impacted by the announcement of a second lockdown. In a celebration of resilience, everyone involved in the project was determined this shouldn't be an end to the work. In the gap between the two stages, we had been hard at work cataloguing, structuring and creating a final piece of storytelling. Our second intensive ran online with Open Academy students from the Royal Academy of Music, who threw themselves into recording from home capturing their music as well as creating video footage for us on behalf of our participants. Playfulness and creativity was the name of the game – I presented a series of provocations (exploring books, letters and bottles) and they made some creative offers. Eight months into restrictions, many of our participants had now managed to embrace the benefits of Zoom and our hearts soared to run a series of remote sessions with our full company on screen. We used this time to reconnect, rehearse our music (new and old) and craft a series of potions, which are companions to this piece.

Just before Christmas we got the go ahead to do a final set of garden visits. We were desperate to capture some of our participant's involvement, to facilitate them to record their voices and to create the voiceover for the piece which would steer our narrative of Nemorino and Adina. The edit has been a hugely rewarding and provoking process for the artistic team. We wanted the piece to be something our participants could reflect on with pride and ensure they would recognise themselves and their contribution in the finished piece. Using verbatim text, it began to feel part-documentary part-drama, which we leaned into. Much like our winter project, the faces, stories and voices of our participants are embedded and intertwined within the

narrative of Adina and Nemorino's own story. Often it parallels, sometimes it diverges but together it explores the feelings of home, of love, of mistakes and of contentment. The final film is available to watch on the Glyndebourne website:

glyndebourne.com/take-part/raise-your-voice

Glyndebourne Junior Performers

Originally due to finish in 2020, this programme was extended due to the pandemic. 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.

'Junior Performers has taught me so much about confidence and determination, and has given me a true and honest insight into the magical world of performance.'

Junior Performers participant

Jukebox Opera

In 2020 we started a collaboration with the Film and Moving Image Production department at Norwich University of the Arts called Jukebox Opera. Focusing on productions which were scheduled to appear in Glyndebourne's 2020 Tour (*Madama Butterfly* and *The Magic Flute*), the project planned for six opera arias to be reinterpreted as music videos. The six films were to be developed and directed by students from NUA's Film and Moving Image degree course, supported by NUA staff. The films would work as stand-alone pieces – needing no prior knowledge of opera – but inspiring viewers to find out more about the wider work.

Before the pandemic we got as far as delivering an initial workshop with a director and singers, designed to introduce the works and enhance their understanding of the narrative and drama within each piece. After the workshop, students split into teams, taking on roles of producer, director, cinematographer, production designer, editor and sound recordist. The teams developed ideas during lockdown before pitching to a panel of Glyndebourne and university staff on Zoom in

2020. The plan was to go into production with the films as soon as students were able to access the university facilities in the autumn term. In the end the campus remained closed, and with universities and students struggling to meet even the basic requirements of their courses, it seemed likely that the project was destined to become a casualty of the pandemic.

We were delighted then when in May this year our colleagues at NUA got back in touch to say that the students had managed to complete all their coursework against all the odds and were really keen to find a way to shoot our Jukebox Opera films. They had loved the process and the opportunity to think creatively in a real-world situation and were totally committed to delivering what they had pitched if at all possible. We quickly agreed to revive the partnership and support the process as best we could, and so in the end at least one film of the three originally planned went into production in summer 2021, with most of the original student participants contributing their free time to make it happen. The film is now in post-production and we look forward to sharing it with Glyndebourne audiences as soon as it is finished. This was very much the project that Covid could not squash flat.

IMPACT AT A GLANCE

- With Minnesota Opera, Glyndebourne has pioneered a model for international collaboration in youth opera, connecting over 40 young people from both sides of the Atlantic in their visionary production of *The Place Beyond Tomorrow*.
- Howard Moody's innovative co-creation workshops for PGCE students have inspired hundreds of the teachers of the future to include singing and opera in their classrooms.

- Since the Glyndebourne Academy was launched in 2012 71% of all participants have gone on to study at music college and so far a quarter are now pursuing a career in opera.
- 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 independent charity, Raise Your Voice, which will provide year-round music sessions and a network of support for people living with dementia and their

- carers in the local area. We are now planning to build on our work in the area of dementia and the arts by working closely with partners around our touring locations.
- Successfully reached over 400 children and young people, adults and artists during the lockdown, developing online methods of delivering workshops, talent programmes, and outreach projects that will now form an important part of Glyndebourne's future learning and engagement programmes.

Learning & Engagement



1. The Place Beyond Tomorrow
2. Raise Your Voice
3. Glyndebourne Academy session 2020
4. Ani Grimes – Teaching Artists programme 2021

Kate Simner



James Bellorini



Beth Trueman

4.

1.

2.

3.

Securing Artistic Excellence



Jerwood Young Artists

In 2010, a new strand of work was introduced to focus on nurturing exceptionally talented singers from the Chorus selected as Jerwood Young Artists. Through the Jerwood Young Artist Programme, the singers work with leading conductors, directors, choreographers, theatre specialists and vocal coaches to enhance their skills and experience. We were pleased to be able to run the scheme again this year despite the challenges faced by social distancing and programming changes. The singers involved in the programme this year are New Zealand soprano Madison Nonoa, baritone Tom Mole, mezzo-soprano Jessica Ouston and Welsh tenor Robert Lewis.

It is wonderful to see the career progression of former Jerwood Young Artists. Many of these singers have already developed established careers on the international stage and we are now seeing more regularly return to Glyndebourne to perform in our Festival and Tour. In Festival 2021 David Butt Philip and Thomas Atkins performed in *Káťa Kabanová* (as did this year's artists Jessica Ouston, Tom Mole and Robert Lewis), Anthony Gregory was in *Il turco in Italia*, Huw Montague Rendall performed the role of Guglielmo in *Così fan tutte* and Stuart Jackson performed in our concert staging of *Tristan und Isolde*.

In Tour 2021 Gavan Ring, Robert Lewis and Tom Mole perform in *Fidelio* and Nardus Williams, Rosie Aldridge, Sam Carl and Frederick Jones are all in the revival of *The Rake's Progress*. Tom Mole performs in *Don Pasquale* and Stephanie Wake-Edwards, Stuart Jackson, Anthony Gregory and James Platt will also perform in Handel's *Messiah*.

Debut and Cover Artists

Festival 2021 was another season of debuts across artistic roles. Conductors Bernard Labadie, Sesto Quatrini and Ricardo Minasi and director Damiano Michieletto (*Káťa Kabanová*) made their Glyndebourne debuts. There were seven other creative team artists and 20 principal singers who made their Festival debuts. We weren't able to rehearse understudies in the usual rigorous way this year as there was not the usual space with all the bubbles and complexity around use of rehearsal rooms. Instead we had talented singers ready to step in, who could sing their roles from the score, but wouldn't be ready to go onstage and act and sing from memory. Each production had to respond to the challenges of a socially distanced Festival in different ways. We had a singer at the side with an actor on stage; we had two singers on the side, assistant director and actor on stage but the performers met every challenge with outstanding skill. 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 which 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

Securing Artistic Excellence



Balancing the Score

Due to the pandemic this scheme was extended for a further calendar year so that our four female composers could continue working with Glyndebourne in different ways remotely, and we will now build up to performances of their piece *Pay the Piper* in early 2022 and provide chances for audiences to hear their work in pre-performance events during Festival 2022.

In the meantime 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*. The original brief for this was to come up with a small-scale performance piece that could be performed under whatever social distancing and lockdown regulations were prevailing at the time. The idea which Anna and James came up with was a piece inspired by the character of Papageno from *The Magic Flute* which would be performed live via Zoom by a countertenor, who could be anywhere in the world, with pre-recorded loops of his own voice triggered live during the performance. We look forward to sharing this intriguing and atmospheric piece during our Balancing the Score events next year.



Balancing the Score composers



Pit Perfect

Our development scheme for young professional instrumentalists is up and running for Tour 2021. During the year we received a record 154 entries for 13 places – a 50% increase on the previous year's applications. The standard was extremely high making the audition panel decisions very difficult.

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

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/performance and to participate in seminars on life in the music profession.

Securing Artistic Excellence



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 Moore Painting Prize, Kathryn Maple.

The annual Tour Art Competition offers a platform for new artists to raise their profile. This year we received over 100 applications on the theme of 'Forces of Nature' from emerging artists from 18 different countries. This year's winner is Keren Golea with her painting entitled *Emergence*, which appears on the cover of the 2021 Tour programme.



Jonathan Keenan

Halima Cassell in her studio working on *Hurricane*

Securing Artistic Excellence



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 have created an impressive body of work which will be on display as part of the *Fair Ground, I* exhibition, and we wish them well as they embark on their careers in teaching.



Ani Grimes – Teaching Artists programme 2021



James Bellorini

George Hinchliffe – Teaching Artists programme 2021

IMPACT AT A GLANCE

- Glyndebourne's Jerwood Young Artist programme has helped to launch the careers of 42 aspiring soloists since it began back in 2010. Many of the young singers have gone on to establish international careers and so far over 50% of the singers have returned to Glyndebourne to perform solo roles in the Festival and/or Tour.
- We welcomed back 14 former Jerwood Young Artists to Glyndebourne in 2021 who performed as principal singers or covered roles in the Festival and/or Tour. So far 7 former Jerwood Young Artists are confirmed as part of 2022 productions.
- The Pit Perfect development scheme has supported 21 young professional instrumentalists to make the step into the professional opera world since the scheme began back in 2018. 3 players from the original cohort in 2018 are now part of the Glyndebourne Tour Orchestra in 2021.
- The four female composers on *Balancing the Score* have created a new piece called *Pay the Piper* which brings together 72 young people with professional singers and musicians. This new work will give young people an exciting opportunity to be part of an opera performance project at a time when they have been deprived of singing and performing opportunities.
- 28 singers have made their Glyndebourne debuts across Festival and Tour productions in 2021. There were Glyndebourne debuts for a total of 4 conductors and 1 director as well as 7 other creative team artists across 2021 productions. Among the artists in 2021 that were new to Glyndebourne were 3 assistant conductors, including Stephanie Childress, Olivia Clarke and Angus Webster.
- A total of 57 singers were given exceptional opportunities to develop through the cover artists programme in 2021.

Diversity and Inclusion



We believe we can be a positive force for good in society IF we can reach people. Part of our mission is to enrich as many lives as possible through opera. To do that we must broaden our audience which is about numbers but, at its heart, the mission requires us to be as inclusive as possible; identifying and then actively pulling down the barriers which are in the way of people gaining access to our work both as audiences and participants in making it.

We want to be accessible and inclusive, and share this fabulous art form as widely as possible. We've committed to examine how we are working across all areas; implementing changes where necessary, learning from other people where we see progress, establishing partnerships with other organisations so we can ensure coherent pathways towards talent development.

A more diverse sector will inspire future opera performers and opera makers from diverse backgrounds, attracting wider audiences, and overall, enhancing and enriching the art form itself.

There are many areas we are focusing on, opposite and overleaf are just some examples.

Talent development

Glyndebourne is committed to nurturing, showcasing and developing the next generation of opera professionals through its talent development programmes. It connects groups of young singers, instrumentalists, visual artists, directors, composers and technical experts to the membership and wider life of Glyndebourne, providing valuable experience of the professional opera industry. Our schemes champion diversity and mitigate some of the barriers to participation in opera.

In addition to our current programmes to support diverse talent – Glyndebourne Academy, Pit Perfect, Balancing the Score etc – we are exploring opportunities for 14-19 year olds. During 2021 we have been consulting with partners in conservatoires and other organisations interested in supporting young vocal talent. We are currently devising the programme, which will have a national profile. We are particularly interested in supporting those who face barriers to developing a career, such as those from ethnically underrepresented backgrounds and those from lower socio-economic backgrounds. This will be a national programme focused on raising awareness of opera singing as a career and will launch in 2022.

Beth Trueman



Glyndebourne Academy auditions 2021

Diversity and Inclusion



Community engagement

We believe everyone, irrespective of their background, should have the opportunity freely and regularly to participate in the cultural life of the community and enjoy the arts. That is why we are excited to launch a new annual Glyndebourne Fringe programme of targeted activity that will support people of all ages and backgrounds to access and participate in opera. The Fringe, which will take place alongside our autumn touring season from 2022, will be flexible, open and inclusive; it will be built around cultural needs of the areas we visit and will be delivered in collaboration with partners in those communities.

The Glyndebourne Fringe programme activity will fall under two main strands – (1) Participation (2) Audience Outreach – and will include, but are not limited to: singing projects with the Glyndebourne Chorus, workshops and masterclasses, concerts, dementia friendly coffee and chamber music and smaller-scale fringe opera performances.

Programming

As an artistic company we examine decisions about repertoire as well as the choice of the key interpreters for the operas we are presenting – conductors, directors, singers, designers etc.

Our programme in 2022 includes works by six female composers, comprising two new operas and a neglected masterpiece. Among them is *The Wreckers* – an opera by the pioneering feminist composer Ethel Smyth that will open Festival 2022 – and the world premiere of *Pay the Piper*, a new youth opera jointly composed by the four participants of Balancing the Score, a development programme exclusively for female composers. Following in the autumn of 2022 is a new work by composer Samantha Fernando and writer Melanie Wilson examining themes of loneliness that will include real-life testimonies drawn from a diverse range of communities.



James Bellorini

Glyndebourne's Balancing the Score programme

Opera seasons: autumn 2020

After a summer in 2020 of holding outdoor opera and concerts whenever restrictions allowed, we were delighted to be back in the theatre again performing to indoor audiences during the autumn of last year. The pandemic continued to present so many challenges but we were able to deliver a programme of performances at Glyndebourne. We were unfortunately, of course, unable to tour to our regional venues – as indoor performances were still prohibited Glyndebourne was forced to cancel its 2020 Tour but announced on 31 August, again when Covid-19 restrictions were eased, that it would stage a ‘staycation’ series of socially-distanced indoor performances, starting on 10 October 2020 with a programme of concerts and a small-scale opera in front of a reduced audience.

The Glyndebourne stage came to life once more with performances of Offenbach’s *In the Market for Love*, a semi-staged version of *The Magic Flute* and Christmas concerts. The programme involved a total of 43 musicians as part of the orchestra and 14 singers formed the Glyndebourne Chorus, with 7 members given solo roles. There were 15 soloists and 5 cover singers, with the majority of other cover roles filled by choristers. Also, in October 2020, *Così fan tutte*, *The Marriage of Figaro* and *La traviata* were all shown at special drive-in screenings at Glynde Place, as part of Big Sky Cinema Drive In’s ‘Made in Sussex’ season.

Everybody involved in the autumn season was of course thrilled to be back creating and performing again. It was especially pleasing and rewarding to see just how much it meant to those joining us for the first time in the year, many of whom were having their first opportunity to do what they love after many months of frustration. There was a palpable sense of excitement and anticipation throughout the company that, at a time when so many theatres and opera houses were still closed, and at the end of such a difficult and challenging year, through live performance and seasonal music we once again brought some joy into people’s lives when it was needed more than ever.

Richard Hubert Smith



Nardus Williams as Ciboulette in the autumn 2020 production of *In the Market for Love*



Bill Cooper

Thomas Atkins (Tamino) and Gemma Sutherland (Pamina) in the autumn 2020 semi-staged production of *The Magic Flute*

Opera seasons: Festival 2021

G

It was great to be back. Everyone has had to pull together, think outside the box and adapt to the challenges we have faced throughout the pandemic. This was particularly true during the summer where we managed to welcome audiences back to our theatre by staging 60 performances from May to the end of August. We were delighted to have Members and the public back at Glyndebourne.

Over 40,000 tickets were sold for the 2021 Glyndebourne Festival season across 60 performances. A total of 108 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.

Festival 2021 opened with a new production of Janáček's *Káťa Kabanová* from the London Philharmonic Orchestra (LPO) under Glyndebourne music director Robin Ticciati. Alongside Damiano Michieletto's production, we opened the season with another new production of Rossini's *Il turco in Italia* directed by Mariame Clément.

We welcomed back a Glyndebourne classic – Nicholas Hytner's production of *Così fan tutte*. Then in August we staged a new production of Verdi's *Luisa Miller*. Christof Loy directed Glyndebourne's first ever production of Verdi's tragedy, with Enrique Mazzola leading the LPO. We received wonderful feedback from audiences on our concert staging of Wagner's *Tristan und Isolde*, which saw five performances take place in August before going to the Royal Albert Hall as part of our annual BBC Prom performance.

'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



Tristram Kenton

Konu Kim as Ferrando in the Festival 2021 production of *Così fan tutte*

IMPACT AT A GLANCE

- Over 40,000 tickets were sold for Festival 2021.
- Over 300 artists, including musicians, singers, dancers, actors and other creative teams, worked across the 2021 season.

Opera seasons: Festival 2021

G



Richard Hubert Smith



Bill Cooper

1. *Káťa Kabanová*
2. *Il turco in Italia*
3. *Luisa Miller*
4. *Tristan und Isolde*



Richard Hubert Smith



Bill Cooper

Our essential backstage project has been on hold since we sadly had to cancel the 2020 Festival. Recent technology has generated a wealth of new opportunities to improve the technical processes on our stage. Donations to our Annual Fund will help to carry out the essential transition from a manual backstage system, that derived in the 19th century, to a modern, automated fly system. This will allow for greater creative possibilities, faster scenery changes and even more daring operatic experiences – that we can't wait to showcase. As we begin recovery from a multi-million-pound loss caused by the pandemic, we are determined to not only survive but to thrive. The next phase of work will go ahead in November and the project will be delivered over a five-year period.

In February 2022 we look forward to *Pay the Piper*, a brand new youth opera composed by Ailie Roberts, Anna Appleby, Cecilia Livingston and Ninfea Crutwell-Reade, with a libretto by Hazel Gould. This new work is based on the story of the Pied Piper of Hamelin. The opera will involve young American-British conductor Johann Stuckenberg conducting the Psappha ensembles.

We will open the 2022 Festival with *The Wreckers* by composer Ethel Smyth. The production, directed by Melly Still and conducted by Glyndebourne's music director Robin Ticciati, will also break new ground in leading the charge towards making opera in a sustainable way. All of the new productions at the 2022 Glyndebourne Festival will embrace the baseline principles set out in the Theatre Green Book initiative, led by the Theatres Trust and supported by Glyndebourne. This show will reinvent the way we think about productions at Glyndebourne. For all of the new productions at next year's Festival, more materials

will be recycled from our stores, with plans for the disposal or reuse of every component agreed in advance with our production teams. It is a major step towards making theatre in a truly sustainable, environmentally friendly way that will make a big difference as we work towards our long-term goal of becoming carbon neutral in our direct operations

The L&E team has a busy year ahead. A few project highlights include:

- A pilot schools programme in Canterbury in partnership with The Marlowe theatre, Canterbury Cathedral and three local schools, culminating in a chance for pupils to sing with the Glyndebourne Chorus and members of the orchestra in Canterbury Cathedral in November.
- Two schools matinees at Glyndebourne and a schools ticket offer for a majority of Tour performances this autumn. These are supported by a range of teacher resources and an extensive Arts Award programme.
- Workshops for PGCE students at the University of Sussex, Brighton, Canterbury Christchurch and Liverpool Hope University introducing students to *Don Pasquale*.
- Singing in Schools' autumn activity delivered in partnership with East Sussex Music and Brighton & Hove music hub – encouraging primary schools across the region to learn a programme of repertoire, be filmed and presented in a pre-recorded event streamed 'live' to schools and families in December, supported by teacher training. The programme includes a new commission inspired by Berwick church.
- A celebration event next summer marking 10 years of Glyndebourne Academy.

With thanks



With thanks to the generous individuals, Trusts & Foundations and organisations that have shown support to Glyndebourne and who help ensure we can continue to be a special place where world-class opera is created and enjoyed.

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Tristram Kerton

Hera Hyesang Park as Despina in the Festival 2021 production of *Così fan tutte*