

GLYNDEBOURNE

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‘Dawn after a dark night’

Artistic Director **Stephen Langridge** looks back at Glyndebourne’s ‘bounce-back’ year and ahead to an exciting Festival in 2023.

This has been the bounce-back year. In 2022 opera at Glyndebourne returned to the full contact, extreme sport it should be: full pit, packed stage, and four new Festival productions instead of three as ‘normal’. And we challenged ourselves in the non-Festival parts of the year too – because Glyndebourne is a year-round operation, in case anyone still thinks it’s just a few weeks in the summer.

One of the highlights of the Festival was the sound of an excited, packed auditorium chatting away before curtain up, while the orchestra tuned. I’d missed this more than I realised in the slightly cathedral-like hush of the half empty theatre in 2020 and 2021. This year, it’s as if, after all the rehearsal and preparation, that beautiful soundscape said, ‘yes, we are actually doing this, we’re back’.

The year began with our youth opera, *Pay the Piper*, written by the four women who were resident on our composers’ scheme, *Balancing the Score* to a libretto by Hazel Gould. We’d originally planned this for 2020, but for obvious reasons, we had to postpone it. Then in early 2022 when we were finally able to get together, the stage area was temporarily closed as work on our stage automation project took place. Undaunted, we ploughed on. We took out all the seats in the stalls and performed there, in the round (the first time in the theatre’s history) – and 65 young people sang and acted their hearts out. The whole process was joyful, but the moment we decided it was time to take the face masks off, about a week before we opened, is imprinted on my mind: it felt like dawn after a dark night; all those beautiful, quirky, cheeky, open faces, properly seeing each



Festival 2022 had five-star reviews for all six productions. L-R *La bohème*, *Les Mamelles de Tirésias* (Poulenc double bill) and *The Wreckers*

Richard Hubert Smith, Bill Cooper, Richard Hubert Smith

other for the first time after months of rehearsal. It was a great success, and I'm happy to report that *Pay the Piper* has received the Europe-wide Young Audiences Music Award for Best Opera.

In May, Festival 2022 launched with the LPO brass section playing fanfares by the composers of *Pay the Piper* on the opening night of Ethel Smyth's *The Wreckers*. What a night! Performing a relatively unknown piece, in a version never heard before was a risk – but our version of *The Wreckers* paid off, and the first night had a standing ovation. It was a challenging project; to get this never-performed version together took our heroic music librarian, Martyn Bennett, months of painstaking work, and then, during rehearsal, many cast and chorus fell ill – in fact the first time the whole company was present and correct was the premiere itself. Director Melly Still and conductor Robin Ticciati kept their nerve and humour, and gave every bar attention and love. We hope that somehow, somewhere Ethel Smyth and librettist Henry Brewster feel vindicated by our efforts, and that other opera companies are inspired to bring *The Wreckers* into their repertoire, and it can continue its march back from unjust neglect.

It's hard to convey accurately the intricacy of planning and precision of labour required to run the Festival. The old analogy of the swan gliding serenely only because of the urgent paddling below the waterline applies here. At its peak we have six operas in house: three in repertoire, two having stage rehearsals, one in the studio, plus understudy rehearsals... It's exhilarating. Perhaps this isn't right to share in case it spoils the serene image you have, but the night crew is generally dismantling the set before the audience has left the auditorium – the team needs to ensure that the scenery for tomorrow morning's rehearsal is ready at 10.30am. Then at 1.30pm the set for the opera in rehearsal is dismantled and the crew has a few hours to build and light the set for that evening's performance.

The fact that each production garnered at least one five-star review (which I believe is a first) is of course because of what happens on stage and in the pit, but without our miraculous technical teams, there would be no show, and no stars!

All our new productions this year were filmed for our digital platform, *Glyndebourne Encore*. Opera on screen can be a strange experience, especially if the theatre it was filmed in is huge, as the performance scale doesn't always suit the small screen (to put it mildly). At Glyndebourne however, the theatre is already intimate, and the rehearsals intense, ensemble based, and detailed. The result is really exciting, and the films reveal dimensions which you may have missed in the excitement of the live experience. I was extremely proud, for instance, during the filming of *The Wreckers* watching in the outside broadcast (OB) truck, that in the crowd scenes each chorus member featured in close-up was giving a fully rounded, psychologically detailed performance: a crowd made of individuals. If you're a *Glyndebourne Encore* subscriber it is well worth having a look at the production you saw, or to catch up on one you missed. (See article on page 28 for more on filming live opera).

The new productions were extraordinarily diverse, both in terms of musical style – from Baroque to modern – but also in the production aesthetics. From Floris Visser's austere *La bohème* to Francesco Micheli's flamboyant, theatrical *Alcina*. It's a wonderful thing that we have been nominated for International Opera Awards both for *The Wreckers* – epic, swirling, passionate, and presented with Melly Still's driftwood aesthetic – and the Poulenc double bill – cheeky, tragic, surreal, seen through Laurent Pelly's beautiful, tightly controlled and refined minimalism. They were both brilliant, but so different. Really the only things they had in common were our fabulous music director, Robin Ticciati, the Chorus, and the LPO!



More from Festival 2022: *Alcina*, *Don Pasquale* (top) and *Le nozze di Figaro*

Tristram Kenton, Robbie Jack, Bill Cooper



Richard Hubert Smith, James Bellorini, Graham Carlow

Left: *Pay the Piper*; Top: Academy masterclass, June 2022 with Frankie Bounds (Academy participant 2019), Mary King and Harry Ryland (piano); Bottom: LPO brass fanfares opened Festival 2022

At Glyndebourne we give enormous attention to how we revive productions, as a matter of principal. This year we brought back two favourites – *Don Pasquale* and *Le nozze di Figaro* – with a full rehearsal period, new casts, new conductors and even different orchestras: unusually for Glyndebourne, the LPO played Mozart, while the OAE played Donizetti. The result is that a revival can still surprise, and go deeper than before, showing that productions can mature rather than simply age.

One of the main challenges for us this year has been around visas for artists. We are not alone: it's now a nightmare for all UK opera companies who work with international artists. Sometimes however there is a silver lining, and the great disappointment and frustration we felt when star tenor Long Long was so delayed by bureaucracy that he was unable to sing at the premiere of *La bohème*, was tempered by the fact that Sehoon Moon, his understudy, was able to step up and score a huge personal triumph as Rodolfo, singing performances while Long got up to speed. (As a side note the challenges go the other way too: UK-based singers are now excluded from the last-minute European breakthrough opportunities which have launched so many careers, because you need so much time to get a visa).

During the Festival we celebrated ten years of the Glyndebourne Academy with a masterclass on 25 June. It was fantastic to see so many alumni return to have a working session with our vocal talent consultant Mary King, and to share their experiences post-Academy.

The Academy is designed to help singers who face social, economic or other barriers to achieving what their talent promises. It's been so successful, and the need is so great if we want to see singers from all sections of society on our stages, that we will be expanding the project dramatically over the next few years.

Next Festival promises to be a cracker. An exciting part of my job is seeing the extraordinary ideas that creative teams come up with, and how our technical department works to bring those ideas to the stage. Our intention is that every production is accessible to everyone – whether you're completely new to opera as an art form, or if a particular opera is new to you – while also ensuring something new for Glyndebourne regulars, or those who have seen an opera countless times. It's equally true of the three new productions for Festival 2023: Mariame Clément's *Don Giovanni*, Adele Thomas' *Semele* and Barrie Kosky's with *Dialogues des Carmélites* – and for our three revivals. Musically too it will be far from routine, with exceptional international artists, many making their house debut, and others, well known to Glyndebourne audiences, tackling a role for the first time, or conducting repertoire new to them.

So, whether you see a new production or a classic Glyndebourne revival it'll feel fresh, with every angle explored as if for the first time. I look forward to seeing you here.

Stephen Langridge is Glyndebourne's Artistic Director

New era

Looking forward to the year ahead, new Managing Director **Richard Davidson-Houston** embraces Glyndebourne's pioneering spirit.

The late George Christie told the designers of the new opera house that it should be 'controversial to the point that does not alienate the majority'. In giving this bold instruction, he was invoking the spirit of designer Raymond Loewy whose philosophy was known as 'Most Advanced Yet Acceptable' or MAYA for short. The point is a simple one – that it's no good staying still; one has to keep moving so as to stay alive. One must not, in a word, fossilise.

We still affectionately refer to the opera house as 'the new house' today, 28 years later. It met George's brief and, as I take up the mantle of Managing Director, it serves as a reminder of the pioneering spirit that lies at the heart of this place.

In my new role, working in close partnership with Stephen, I aim to underline Glyndebourne's status as a cultural wonder; to ensure that we are unequalled in our endeavour to nurture and realise the full potential of human creativity; and to make these things – and more – happen in our own inimitable, sometimes eccentric way, with an eye on the past and an eye to the future.

Economic weather

The business of running a charity is every bit as taxing as operating in the commercial sector. We all suffer under the same economic weather. So it is that we are having to watch our costs while ensuring also that we continue to lead, to innovate and to meet the exacting demands of our audiences.

Thanks in no small part to my predecessor's expert blend of watchfulness and innovation, we have built up resilience in the form of financial reserves. However, we are experiencing a concentration of 'rainy days'; and of course, hard-earned capital is there for insulation and for investment, not to prop up the operating model. We are proud – fiercely so – of our prudence and independence and I will ensure that we can continue to think and act for ourselves.

Our Festival, which receives no public subsidy and underwrites everything we do year-round, did return a surplus in 2022. However, the economic outlook is challenging. We face the balancing act of trying to get as much money on stage as possible while ensuring that we look after the long-term interests of the charity and without asking too much of you. We have put top-price tickets up 2% in Festival 2023 but frozen the cost of Upper Circle and other lower-priced seats. We are therefore absorbing a huge proportion of the inflation – which in the case of some of our materials is 100% or more – and, nurse, it hurts a little.

We have decided to cancel the proposed build of the new Holloway Pavilion on the croquet lawn. With galloping inflation, the timing was off. One has to be hard-nosed about these things. Meanwhile the essential investment in backstage automation continues, ensuring we will continue to produce opera of the very highest standards to rival any house in the world.

Fundraising makes some people squeamish but it needn't. It's a fact of life if the arts are to thrive. We are hugely grateful for the increased commitment from our supporters and donors at different levels. The way I look at it is this: as a Member you are already a supporter. Your subscription, attendance and advocacy are all very highly valued. Thank you. Then, if and when you have the means and inclination, we hope you may consider joining your many fellow Members who choose to deepen their involvement by giving donations of any size towards everything from the Annual Fund to the Learning & Engagement programme, to introducing children to music and theatre, to developing talent from Glyndebourne Youth Opera through to young principals on stage or even the cost of a production.

You will see the impact of your support on these and other endeavours on [page 9](#). Take pride.

Graham Carlrow



Backstage with (L-R) Richard Davidson-Houston, Gus Christie and Stephen Langridge, October 2022



Graham Carlow

'We will undertake a general *decluttering* and prioritise the informal beauty of Glyndebourne'

Decluttering in style

As the late footballer Danny Blanchflower – who won the double with Tottenham Hotspur – had it, 'the great fallacy is that the game is first and last about winning. It's nothing of the kind. The game is about glory. It's about doing things in style.'

Our front of house team did a magnificent job during the pandemic, pragmatically and patiently managing the ever-changing rules and regs to ensure that the show could go on. Now that the legislation has been lifted, we have taken the decision to strip away all remaining Covid paraphernalia. You will enjoy access to the Festival in 2023 as it used to be. It's *au revoir* to the 'welcome' tent. The bulky garden chairs and tables – put on the lawn in 2021 to help with social distancing – were temporary and have now gone (please do revert to bringing your own furniture). Ugly hand-sanitisation units will be stowed away as will as many bossy-boots signs as possible. We will, in other words, undertake a general *decluttering* and prioritise the informal beauty of Glyndebourne. Even while we look to the future, some things should not be tampered with.

Some tents and marquees will remain, albeit largely on the periphery. These canvases are not universally admired. I myself prefer some to

others. However, we must concede that they come in handy when the sun beats down aggressively or the heavens rudely open.

Upon reflection, we feel uncomfortable with the fact that tents and marquees were available only to those prepared to pay for entry. So next year will work like this: if you want to guarantee a table in a particular undercover space, you will have to pay something to reserve it in advance. All *remaining* tables in the marquees, tents and balconies will be available free-of-charge on the day. I think this arrangement is fairer, more generous and (hallelujah!) simpler to understand. The important thing is this: there will always be more than enough undercover space to provide comfortable shelter for you, for free, should you require it. Oh – and yes, the festoon lights, which were a bit too bright, will be dimmed and switched off until needed.

Summer dining

We do need to talk about the restaurants. I am very aware that some of you – particularly in the early part of Festival 2022 – were disappointed. The industry-wide staff shortages are well understood but the fact of the matter is that the standards of service too often fell short in those early weeks. I would like to reassure you that normal service was restored and will resume in Festival 2023.

Middle and Over will continue as the flagship fine-dining restaurant with menus from the Michelin-starred brothers, Chris and Jeff Galvin. The new, controversial-to-some, beloved-by-others (MAYA!) planet-friendly dining in Nether Wallop will continue; albeit with the over-wide tables narrowed for closer, easier conversation. Mildmay, meanwhile, will go back to basics offering a simple, high-quality menu that can be enjoyed in one hour. This will leave you time to dine and to explore the gardens and galleries before returning to the opera house. The best of both worlds.

Picnics remain a preference for many – and there is no danger of this changing. Whether you're carrot sticks or candelabras, it's the *al fresco* option for all tastes and budgets. Next year we plan to make a new selection of 'picnic top-ups' available in the Hamlet area, which is beginning to find its feet. Meanwhile, for an easy option, Glyndebourne's own classic picnics are increasingly popular – and come with a table and chairs thrown in.

Leading not pleading

As I write this, the Arts Council has just delivered the unwelcome news that they propose to halve their contribution towards funding our Tour and Learning & Engagement programmes, which do so much to bring people and opera together around England. Generations of audience and artists have discovered music and opera through these aspects of our year-round work. With the impecunious state of the public finances, so much of our media besotted with halfwittedness and a deplorable lack of access to music education in mainstream schools, there is ever more responsibility on organisations like ours to secure the future of the arts. Glyndebourne is committed to continuing to do the right thing despite this setback, though the form it will take remains to be seen.

Festival 2023

This year's productions were nothing short of exceptional and attendance was very good – although we saw a 'dip' in demand in August. I understand that a lot of people were making up for holidays lost to lockdowns. You will find in the brochure that we have introduced an incentive – available only to Members in the ballot – to encourage demand for weekdays in August in Festival 2023. I hope that you will use this opportunity to pay us an extra visit and introduce a new generation to Glyndebourne.

I look forward with wide-eyed enthusiasm to Festival 2023. As daily life seems to become ever more fraught, it will offer a chance to take one's time, to escape the hurly-burly and to connect deeply with the extraordinary state of being alive.

For all the extraordinary embellishments that constitute the Glyndebourne experience, the opera is the *sine qua non*. Stephen has put together a mouth-watering Festival. A new *Semele* follows hot on the heels of the amazing *Alcina*, Danielle de Niese is back on the Glyndebourne stage in *Dialogues des Carmélites*, *A Midsummer Night's Dream* will crown another flaming June, *L'elisir d'amore* romances us once more, stone-cold classic *The Rake's Progress* ends the Festival while a brand new *Don Giovanni* opens it. We will celebrate the opening night of the Festival with fanfare and fizz as we did last year.

Endeavour is the word I use most often in telling newbies about Glyndebourne. It is most obviously visible in the creativity we see on stage but in fact drives all that we do. I have met with every member of the company since starting in post in November and can report that we have the most committed and creative team at this, your, place: this extraordinary, cultural wonder of the world, Glyndebourne. I look forward to seeing you here.

Richard Davidson-Houston is Glyndebourne's new Managing Director, he was formerly Director of Audience Development and Media



Some tents and marquees will remain as they come in handy when the sun beats down aggressively or the heavens rudely open

Impact at a glance

We rely on your donations to ensure that the finest opera, created by the most talented and diverse artists, comes alive on and off stage. Here are some of Helen McCarthy's highlights from 2022, which your support helped Glyndebourne to achieve:

No Ordinary Opera

Productions: production supporters play a key role in bringing world-class opera to the stage. In Festival 2022 all productions received five-star reviews. Production support ranges from £5,000 up to full sponsorship.

Annual Fund: donations are helping preserve Glyndebourne's high artistic standards for many decades to come. Since 2019 your support is enabling the upgrade and automation of our backstage systems.

School matinees: 2,272 children attended school performances. 86% of children attending our autumn matinees were from state and special schools. 18 schools received a travel grant to enable them to get to Glyndebourne.

Sing with the Chorus: 24 schools and 681 children took part in singing sessions in school and at events where they sang with the Glyndebourne Chorus.

Talent Development

Youth opera: 73 young people (chorus of 65 with 8 puppeteers) participated in our new youth opera, *Pay the Piper*, which won the 2022 YAM award for Best Opera for Young Audiences.

Glyndebourne Academy: we celebrated ten years of Glyndebourne Academy, which continues to support young people aged 16-26 through intensive training with industry professionals.

Artistic Excellence We endeavour to provide a stimulating environment for all

The Glyndebourne Chorus: offers unparalleled professional experience to singers graduating from music colleges and conservatories and provides them with an environment where their talent will be nurtured.

Cover Artists: we operate a comprehensive programme for cover artists. There were over 60 singers covering roles in Festival 2022. 'In the nurturing of young performers, Glyndebourne leads the field... they have perfect working conditions, enough time and the priceless opportunity to learn their craft, alongside world-class colleagues.' Dame Janet Baker

Pit Perfect: 12 players joined the Pit Perfect scheme, which offers graduates their first professional operatic experience as part of our Tour Orchestra. Six former players returned to join the orchestra.

Resound: in 2022 we delivered the Resound programme, which creates opportunities for wider communities across our touring areas to experience and participate in opera and music.

Helen McCarthy is Glyndebourne's Director of Development

Support today at glyndebourne.com/support. If you would like to deepen your involvement with Glyndebourne's work, please contact helen.mccarthy@glyndebourne.com

Musical youth

Stephen Langridge sounds a clarion call for music education.

Music education in the UK is in crisis. Fewer secondary schools are offering music GCSE, and many primary schools are struggling to meet even the basic commitment to keep music as part of the curriculum. Music is often first in line for a cut back when budgets are tight... and looking ahead, perhaps the only certainty today is that budgets WILL be tight.

My own journey has led me to be a passionate advocate for music education. My dad, Philip Langridge, came from a family with no musical background – and not much money either. Luckily, in Kent in the 1950s there was free peripatetic instrumental teaching, and my father was able to join a violin class at his school. He discovered a huge talent that began a story which progressed through local youth orchestras to the Royal Academy of Music (with a full grant) first as a violinist and then as a singer, and out of college into the Glyndebourne Chorus in the early 60s. The rest is history: he had an international career as an opera singer.

My mum, Hilary, had a career as a peripatetic violin teacher in state schools, teaching hundreds of children at all levels. Most of those children have, I imagine, gone on to non-musical careers, but some were inspired to join the profession. Recently a researcher got in touch with her because it turns out that one of her pupils was George Michael... I can assure you if you met my mum, you wouldn't immediately assume that she was the inspiration for Wham! – but you never know when the creative touch paper is lit.

My own teenage years – at least the social part – were dominated by playing the horn in youth orchestras, and a large part of my career has involved making music theatre work with children and young people – indeed that's how I started at Glyndebourne. I've met many people who were involved in those projects as children who tell me that the experience has shaped them. Some ended up in the opera business – like the mezzo Rachael Lloyd who played a main role in the recent youth opera, *Pay the Piper*. For her the spark was lit in a Glyndebourne schools' workshop on *Don Giovanni*. Or like

Hugh Harris who realised that he had to become a musician during a Glyndebourne youth opera (*Misper*) and went on to found the extraordinarily successful pop group, *The Kooks*. Others have taken the skills they developed into other walks of life.

The deterioration of the musical offering in schools is adversely impacting the diversity of young people who have a chance to discover their talent, particularly from a socio-economic standpoint. If you are lucky enough to come from a household who already value culture, and who have enough money to pay for private lessons, you're in with a chance. My dad definitely wouldn't have. How much latent talent are we missing?

But it's not all about finding the next opera superstar, because studying music has proven benefits for all children whatever their natural musical talent. A couple of examples:

There's a primary school in Bradford (Feversham Academy) which was failing. The enlightened headteacher embedded music, drama and art into every part of the school day, with up to six hours of music a week for every child. The school's results improved dramatically, and the Ofsted moved rapidly from being in special measures to 'good'.

I worked in a secondary school in Germany where at age 13-14, the entire year group spent one day every week for an academic year on a music-theatre-dance-art project. Result? Those young people did significantly better across the board even though they'd had less time on the so-called core subjects, with 20% more than usual passing the exam which entitled them to continue studying. The school has taken the approach on, and repeated it every year.

Today, as the opportunities for musical development are steadily reduced in schools, at Glyndebourne we feel a responsibility to reach out and help schools, and provide as much opportunity for opera experience as possible for young people, whether as participant or



Class music in Kent c.1952 – Philip Langridge front row, first on the left

audience. As we have great expertise in singing it is one of the areas in which we can help. One of the building blocks of musicianship, singing is also a fundamental part of being human. Everyone has a voice, and with the right help everyone can sing – so it is even more of a pity that singing in schools is so patchy now. So, we are creating networks of ‘singing schools’, in which we support teachers to be more confident in leading group singing, connect them with Glyndebourne expertise, and give their pupils the opportunity to sing great repertoire. We also blow their socks off by giving them the chance to sing with our Chorus and be part of a big vocal sound that they will hopefully remember for the rest of their lives.

Honestly, I’d advocate music in schools even if it didn’t help young people do better academically, and even if we didn’t know how much it improves life skills and develops collaborative social behaviour, because it’s life affirming. Surely every child deserves that opportunity?

Stephen Langridge is Glyndebourne’s Artistic Director

New talent updates

In 2023 we will welcome our first cohort of **Youth Academy** participants. This brand new vocal talent development programme received applications from 14-19 year olds from all over the UK and 25 young people will receive specialist vocal, language, and movement coaching along with specialist well-being support. Ten will go on to attend a residential weekend in July.

Meanwhile **Glyndebourne Academy** (for 16-26 year olds) will continue with a residential for singers who may have faced barriers to pursuing their career in opera. We will also welcome our next **Balancing the Score** composers who will come from backgrounds currently underrepresented in the world of operatic composition. They will write fanfares to be performed during Festival 2023 and will work closely with Stephen Langridge and the Learning & Engagement team over the next two years.

Festival 2023

19 May — 27 August 2023

MOZART *Don Giovanni**

DONIZETTI *L'elisir d'amore*

POULENC *Dialogues des Carmélites**

BRITTEN *A Midsummer Night's Dream*

HANDEL *Semele**

STRAVINSKY *The Rake's Progress*

———— * new production ————

Members' priority access to tickets

Festival Society Members

FRIDAY 13 JANUARY ballot deadline

THURSDAY 16 FEBRUARY online booking opens (SECOND OPPORTUNITY TO BOOK)

Associate Members

FRIDAY 3 FEBRUARY ballot deadline

FRIDAY 17 FEBRUARY online booking opens (SECOND OPPORTUNITY TO BOOK)

Fortissimo (UNDER 40S)

MONDAY 20 FEBRUARY online booking opens

Under 30s

THURSDAY 2 MARCH online booking opens

Public booking opens online from 6.00pm on Sunday 5 March



Artistic enterprise

Glyndebourne has a long history of exhibiting art as **Gus Christie** recalls.

For as long as I can remember, there has always been some form of visual art displayed here at Glyndebourne – in the old theatre, local artists displayed their work in the foyers either side of the auditorium and we would ask various designers of the operas we were staging to design the covers for the Glyndebourne Programme Book, commencing with Oliver Messel in the inaugural book in 1952, followed by the likes of Osbert Lancaster, Emanuele Luzzati, David Hockney and Tobias Hoheisel. When the new theatre was built in the early 1990s, there was not much thought given to where visual art could be displayed and most of the immediate foyer space was more exposed to the elements than in the old theatre – the only inside space was at the back of the stalls, and this became the main exhibiting space and still is today, though much changed.

In 1998, a few years after the new theatre opened, we had four artists exhibiting – Howard Hodgkin who designed a beautiful, colourful cover for the Programme Book, Mary Fedden and Norman Ackroyd exhibiting their work in the gallery, and for the first time, we exhibited sculpture around the theatre with Stephen Cox's large marble and stone creations. The aim was principally to enhance the audience's experience and to open their eyes and heighten the senses along with what they were seeing in the theatre, and this philosophy continues to this day. Each year we would feature a sculptor, initially around the theatre, with some notable artists, such as Barry Flanagan, Antony Gormley (who put the cat amongst the

pigeons with his crouching man over what resembled an Egyptian mummy case), David Worthington and Emily Young.

In 2009, we ventured into the wider gardens and Nic Fiddian-Green brought the landscape to life with his monumental horse's heads, one of which remains today. This proved popular and we have continued exhibiting in this way – Deborah Bell, Sean Henry, Halima Cassell and Nicholas Hare, the architect of our new Production Hub, to name a few, and they have, I believe, all surprised and enhanced the audience experience.

We also moved away from the designers of the opera to emerging, well known and influential artists to design the covers and it's an impressive roster with names that include Craigie Aitchison, Peter Doig, Chris Ofili, Fiona Rae, Grayson Perry, Michael Craig Martin, Julian Opie, Eileen Cooper, Tom Hammick and most recently Maggi

Hambling. David Hockney designed another cover when we revived *The Rake's Progress* in 2010 (his fifth cover) and Anish Kapoor designed the cover in the year he did the stage designs for *Idomeneo* (2003).

Our strategy for visual arts at Glyndebourne has moved on in recent times – as well as enhancing the audience's visit, we are attempting to generate some income from it to help cover the ever escalating costs of keeping our heads above water – one of the key problems which kept coming up was a lack of a proper

Nerissa Taysom



David Hockney visited Glyndebourne's Gallery 94 during the Tour in 2021



Maggi Hambling at Glyndebourne with her painting *The Night of the Lotus Eaters* which appeared on the cover of the Festival 2022 Programme Book

exhibition space and so in 2015 we experimented in an arrangement with the White Cube gallery and the architects, Carmody Groarke, who designed a pop-up gallery space in the gardens – our hope was to engage well known artists to respond to our artistic programme and create reflecting exhibitions – it was a coup to get Georg Baselitz in the first year, but he didn't collaborate in the way we had hoped. In the second year Raqib Shaw created three extraordinarily elaborate paintings, two based on *A Midsummer Night's Dream* and one on *Die Meistersinger von Nürnberg*, but they were far too expensive and we learned some lessons from this experiment. In the third year Rachel Kneebone exhibited her porcelain sculptures at the same time as her monumental tower *399 Days* could be seen in the V&A.

The goals remain to enhance the experience and to generate some revenue, and I strongly feel that if we create affordable and relevant art, we can achieve this. We have engaged curator Nerissa Taysom in recent years to do this. She has now introduced a year-round programme that includes the exhibition of original art held in our Archive and the introduction of new work.

I hope you enjoy the exhibitions and sculpture we are creating as much as I do!

Gus Christie is Glyndebourne's Executive Chairman



Cherubino 'la folle journée', 2022 by Vanessa Lawrence was one of three works donated by the artist following the exhibition of her work in Tour 2022

Acquisitions news

Alongside a year-round exhibition programme and commercial endeavours, the Art & Collections team ensures that the Archive collection represents Glyndebourne's legacy. Part of this work is the active acquisition of new material that connects the past, present and future. The collection has always been a repository for our history and for objects related to productions, including photography, stage designs, costumes, props and works by artists on and off stage. But in the last 18 months, we have been carefully reviewing the gaps and making a concerted effort to acquire new material. We have three principal aims – grow and enhance the collection and its reputation internationally; use this material to engage opera audiences in new ways; and unlock histories and stories.

We are excited to share a number of recent acquisitions with you. These include a major gift of 14 prints by Tom Hammick, our Associate Artist 2020-2022, and Glyndebourne-related works by Maggi Hambling, Mark Vessey, Alej Ez, Vanessa Lawrence, Mary Jackson and Alison Jensen. We've also been lucky enough to acquire a series of costume designs by Christopher Oram for the 2012 production of *Le nozze di Figaro*; a 1970 design by Emanuele Luzzati from *Il turco in Italia*; and two designs by John Bury from *L'incoronazione di Poppea*. One final gem is an 1810 score of *Così fan tutte* owned by Miki Sekers and donated by his son, David Sekers.

We wish to thank all those who have donated to the Archive collection.

Nerissa Taysom, Curator, Art & Collections

Hometown glory

As she prepares for her Glyndebourne debut directing the new production of *Semele* in Festival 2023, **Adele Thomas** talks about growing up in Port Talbot where she found much of her inspiration.

Invariably the first thing I tell people about myself is that I come from Port Talbot. Port Talbot is a coastal steel town in south Wales. It's a truly fascinating place with a reputation for producing a disproportionate amount of Hollywood film stars, artists, poets and even some opera stars for a town of its size and scale.

By the 1950s, Port Talbot had aspirations of becoming a seaside destination. It – still – has amazing beaches and the town backs onto acres of mountain and woodland. But in the 1960s, Port Talbot's steel works were absorbed into the mighty British Steel, who then turned the small plant into the second biggest steel works in the world. Shortly after, BP built the largest petro-chemical plant in Europe on the other side of the town. To accommodate the logistics of shipping raw material and the tens of thousands of workers needed to man the sites, the M4 motorway extension razed through the centre of the town. No regard for the homes of the people who lived there – just sliced right through. There are streets in Port Talbot where the motorway brushes the roofs of houses that sit in its path. There are streets in which the odd numbers are missing, and the even numbered houses look out to the colossal concrete underpasses of the motorway. There are ghost villages on the edge of the town that were vanished to make way for the motorway's expansion.

Growing up, Port Talbot was always a punchline, even, and possibly especially, within Wales. The huge bookending industrial plants give the town a Soviet dystopian nightmare

vibe. At night, the town is lit up with sci-fi lights and the blazing fire of blast furnaces. It is extraordinarily beautiful in its own way but there's no doubt that it's bleak. And the beauty is undercut by the fact that, on a regular basis, the town stinks of eggs: a by-product of the vast quantities of sulphur used in steel making. Because the motorway runs above the houses below, the town feels subterranean, hidden. A Methodist minister in the town once told me 'the people of Port Talbot are a bypassed people'. The first thing people say about Port Talbot is 'Oh I've been to Port Talbot... well, I've not been there, I've driven over it.' The second thing they say is 'it looks like Blade Runner'. And inevitably the third thing they say is 'it stank of eggs.' When you say you're from Port Talbot, people tend to joke about giving you a wide berth.

But this bizarre experiment in town planning was a huge inspiration to me growing up there. The networks of under passes. The epically scaled bypasses. The enormous concrete pillars. The semi-abstract

concrete crucifix on the side of the church. The almost hieroglyphic mystery of faded graffiti. The tunnels that lead to industrial reservoirs and to mysterious silos and dead ends. I have no doubt that this brutalist playground is responsible for my becoming an opera director. I never went to the opera or the theatre as a child, but I did have these monumental structures to cast my imagination onto. Directing opera and theatre is the act of manipulating three-dimensional space, and those massive concrete edifices were an early

Huw Evans



Adele Thomas will make her Glyndebourne debut directing the new production of *Semele*



'There are streets in Port Talbot where the motorway brushes the roofs of houses that sit in its path'

education into conceiving a story in three dimensional space: they were Julius Caesar's Rome, they were New York City, they were whatever castles or cliff faces we dare imagine. They were my first opera houses.

All of this is a very long preamble as to why I was so drawn to directing *Semele*.

Semele has a very specific reputation in Handel's canon. She is his bimbo. She is the silly girl who longed for endless mindless pleasure and, in the end, got what she deserves. She is the embodiment of the woman who sleeps her way to the top; whose illegitimate ambition cannot be tolerated and – as this is a myth and apologies but, *spoiler alert* – whose hubris brings her swift and brutal death upon herself. My hunch going into the project was that there was maybe more to *Semele* than that. Not just the opera, but the woman.

It was a huge pleasure to go back and trawl through *The Metamorphosis* and revisit her story but disheartening to find that Ovid doesn't allow Semele a voice. The only words that come out of Semele's mouth in Ovid's poem are those that she has been told to repeat. The words that were deliberately fed to her by Juno, the wife of the god that Semele is having an affair with: the words that have been deliberately planted to unlock her death like a timed bomb.

But Handel is the ultimate composer of human empathy. He is incapable of creating a character without a fully formed soul. Semele gets a lot more to say in Handel's opera than in Ovid's poem and a surprising amount of it is more equivocal, more uncertain than her reputation would suggest. At the start of Handel's opera she is unsure and desperate; when she gets to heaven she is riddled with what we might now call imposter syndrome and paralysed by feelings of inadequacy; and, yes, she does sing about adoring herself, but she does so as a result of the skilled manipulation of a much more powerful goddess, a goddess who is deliberately leading Semele to commit a fatal act of hubris.

I started to wonder if the issue here wasn't Semele's 'ambition', but rather a wider cultural objection towards anyone who 'overreaches' themselves.

And this is where Port Talbot starts to creep in. While I love the place with all my heart (and I was hugely fortunate to spend 18 months making *The Passion* there in 2011), growing up, I was always looking for the way out. I felt like I was always staring down the M4, looking up at a slate grey sky and knowing that I was supposed to be somewhere else. I would have panic attacks because I had no idea how I would do that or by what means. I felt a deep empathy with Semele. She's young. She has absolutely no idea what she wants.

She knows that she cannot find what she needs at home. And she knows that she needs to leave. Jove's love is an open door. Of course she is going to run through it.

I realised that there had been very little attention paid to why Semele runs away with Jove to heaven other than the surface glamour. Maybe she was running away from something as much as she was running towards something else.

The designer Paul Steinberg introduced me to Roberto Calasso's *The Marriage of Cadmus and Harmony*. In that book, Calasso writes about how, in the myths of the ancients, death by burning is often the punishment for hubris. He writes: 'Beyond the limit laid down for what is acceptable burns the fire. Apollo and Dionysus are often to be found along the edges of that borderline, on the divine side and the human; they provoke that back-and-forth in men, that desire to go beyond oneself, which we seem to cling to even more than to our humanity, even more than life itself.' This quote unlocked the piece for me. The human condition contains a compulsion to reach beyond, to go further, to aim higher. But we also contain within us an unquenchable urge to punish those that dare to overreach

themselves. This cycle, of rise and punishment, maybe this is at the heart of the opera.

Towards the end of the opera, Handel's chorus sing:

*Nature to each allots his proper sphere,
But that forsaken we like meteors err:
Toss'd through the void, by some rude shock we're broke,
And all our boasted fire is lost in smoke.*

The horrifying, brutal justice of this libretto. Know your place. If you don't know it, we'll make you know it.

I am not setting the opera in Port Talbot, but Port Talbot is in the DNA of my making it. In the glorious three-dimensional abstraction of its space, its inherent theatricality. But also in the knowledge that there are always girls staring off at the horizon, searching for what they don't know. Maybe it's in heaven amongst the gods. And maybe it's somewhere down the M4.

Semele, directed by Adele Thomas, runs from 23 July to 26 August



Alamy Stock Photo

'At night, the town is lit up with sci-fi lights and the blazing fire of blast furnaces. It is extraordinarily beautiful in its own way but there's no doubt that it's bleak.'

Birth of an opera fan

For **Alexandra Coghlan** *Dialogues des Carmélites* was the opera that started it all.

It started (as so many things do when you're a teenage girl) with a boy. We were in that heady not-quite-a-couple-yet stage, when conversations roamed in all directions, mapping shared emotional and cultural terrain, putting down markers. Somewhere along the way he mentioned Poulenc's opera *Dialogues des Carmélites*. Did I know it? Wasn't it just the most overwhelming, most extraordinary thing? To my shame, knowing nothing more of it than the title, I nodded.

The conversation moved on, but I didn't. The next afternoon in the university music library I thumbed through the card index until I found the right entry. I presented it at the desk and soon found myself in the Listening Lab (a posh name for a cold grey room with a few CD players on one side). Headphones on, ignoring the student ostentatiously air-conducting to Mahler next to me, the hum and flash of the photocopier as someone copied Schubert songs, I pressed play.

That first orchestral entry landed like a body blow, propelling me forward into the march I now know would end, several hours later, on the scaffold. And just as I found my balance two voices cut the orchestra off with an anxious exchange, 'Où est Blanche?' This wasn't stage-conversation, it was the real thing: clipped, jagged, drifting in and out of focus. I wasn't just listening, I was eavesdropping.

For someone raised on a single tape of Greatest Opera Hits, whose live opera encounters were so far limited to a bit of Mozart and a school trip to *The Queen of Spades*, it was like stepping into technicolour Oz after black and white Kansas. It was the difference between singing as display and singing as life: music as pure theatre.

And it got better. The women entered – first Blanche and then more and more. And these were women I recognised; they talked about their fears and their ambitions, their happy memories, their



families. The eddying currents of hierarchy, loyalty, duty, love and faith are so familiar, so recognisable in their interactions.

One of my favourite scenes – then and now – sees Blanche and Constance in the convent doing their chores: carrying in groceries, folding laundry. It's the stuff of everyday, but set to music that – like their conversation – leaves the world behind. In *Carmélites* the characters' feet are on earth, but their gaze and their song look beyond.

Maybe it's all those upper voices – four-part ensembles for sopranos and altos that shimmer and glint. Cut free from an anchoring low bass line, the music seems suspended in mid-air, chords clustering in shifting constellations, phrases that share their sweeping, generous arcs with the plainsong that they recall. It's shiver-down-the-spine stuff – if you don't believe me just try Act II's 'Ave Maria'.

Then there's *that* ending. It's the first thing everyone tells you about *Carmélites*: the slow procession of nuns; the guillotine blows that crash through the music, written into the score itself; the nuns singing the 'Salve Regina' silenced one by one until just a single voice remains. Sitting there next to the photocopier (the conducting student long since gone) I heard it cold, realising in horrifying real time what was going to happen.

I've seen a lot more now, spent nearly 20 years in the opera house, and I still believe that there is nothing like it in all the repertoire, no moment so completely, so truly operatic. This is real life – real history – intensified, transformed by music into something mythic.

The boy didn't last. But *Carmélites* – that's for life.

Alexandra Coghlan is Glyndebourne's Opera Specialist

Discovering Blanche

Danielle de Niese looks forward to singing the role of a lifetime – Blanche de la Force.

I have had an affinity with one of the most theatrically gripping composers, Francis Poulenc, since my teenage years when I first learned one of his song cycles, *Fiançailles pour rire* (*Betrothal for Laughs*) – one of the most sumptuous and haunting musical settings of a deeply personal, sensual and surreal set of poems by Louise de Vilморin. Poulenc infused all of his compositions with this completely unique balance of the sensual and the spiritual and *Dialogues des Carmélites* is no exception. His genius lies in giving an inimitable musical life to the mystical and mysterious aspects of human existence. Poulenc never ran from the things that he feared, rather he went toward them with a musical curiosity and intensity that I feel permeates each of his compositions.

I think he poured his own dichotomous nature into Blanche de la Force. She is the only character in *Carmélites* that is not based on a real person. Invented by the writer of the source material from which *Carmélites* was taken, Gertrud Von Le Fort, it was her 1931 novella, *Die Letzte am Schafott*, where Blanche came to life. I am fascinated by the fact that in both Von Le Fort's version and subsequently Georges Bernanos' version, the character of Blanche mirrored their own personal conflicts between hope and fear. In the case of Von Le Fort, it was her introduction to the Nazi regime and mounting threats to Europe that brought her to express her deep fears through

Javier del Real, Teatro Real



Danielle de Niese looks forward to 'bringing one of the most enigmatic and courageous characters to life'

the literary incarnation of the timorous Blanche. In the case of Bernanos, he was terminally ill when he decided to embrace the opportunity to address these very personal themes of death and faith, spending ten hours a day working on the scenario which Poulenc would then use. He enhanced Von le Fort's version of Blanche making her spiritual journey more intense, more intimate but also more empowering.

Similarly Poulenc himself was in a very fragile state as his ex lover was on his deathbed and his own health was deteriorating. He obsessed about *Carmélites* and poured all of his fear and emotion into Blanche and was even unable to sleep while composing this opera. We can all imagine for a moment the dread of that day when we finally have to face that great spectre of death. But in Blanche's case, her whole perception of life is experienced through this spectral lens and it is a heavy burden. I am sure that discovering Blanche,

marrying my own personal dichotomies to hers and to Poulenc's, will deeply affect me as it did her creators and I look forward to bringing one of the most enigmatic and courageous characters to life with Barrie Kosky at Glyndebourne.

Dialogues des Carmélites runs from 10 June to 29 July.

Soprano Danielle de Niese will sing the role of Blanche de la Force.

‘Art is an unbelievable superpower’



Kate Harvey talks to conductor Dalia Stasevska about *A Midsummer Night's Dream*.

‘Thank goodness I didn’t stop conducting because music saved me. It’s so hard, everything that you have to deal with daily. My little brother is in Kyiv and being scared all the time for him and worried about the ordinary Ukrainian people...’

Kyiv-born Finnish conductor Dalia Stasevska is reflecting on the escapism offered by art and music, and what this has meant to her since the invasion of Ukraine. When the war started, she considered giving up conducting to become a full-time volunteer, before realising that her platform as a musician gave her another way to help. ‘I have this unbelievable audience,’ she says. ‘I cannot change the world with music but I can use my voice to help change the world. I can talk to people and tell them what is going on.’

Since then she has regularly used her performances to speak out about the war, or perform Ukrainian music or the country’s national anthem as a show of solidarity. Along with her brothers she is helping deliver relief and raise money, and two weeks before we speak, she visited Ukraine to give a concert. ‘Their whole cultural life is, of course, completely crippled. You sometimes wonder, how is it possible that we can do a concert in the middle of the war?’, she asks. ‘The answer is that making music gives you a space to process things that you cannot verbalise and remember what normal life is; remember normal feelings, that you can be happy and joyous... feelings of hope.’

And for her personally, that has certainly been the case: ‘being a conductor, you cannot think about anything else while you are conducting. It became this place for me where I can deal with things. I don’t need to talk to anyone, I don’t need to explain, the music washes me every time and gives me power to continue. It is important for us to have those spaces. It doesn’t mean that we escape from the truth or from reality but it is really important for our health and well being. Art is an unbelievable superpower.’

If art is a superpower, then opera, in bringing together all the different art forms, is one of the most potent forms available. And a world of meddling fairies and mistaken identities, where everything turns out well in the end, certainly has all the ingredients for an escapist night in the opera house.

Glyndebourne’s production of Britten’s *A Midsummer Night’s Dream*, first seen in 1981, makes its return to the Festival next summer with Dalia making her Glyndebourne debut leading the London Philharmonic Orchestra and a cast that includes Tim Mead as Oberon, Liv Redpath/Soraya Mafi as Tytania and Brandon Cedel as Bottom. The production has achieved iconic status and remains beloved by audiences, something Dalia is embracing.

‘I know that this is a legendary production so it’s a great honour, as my first production at Glyndebourne, that I can be part of this,’ she says. ‘I don’t think that anybody who comes into a long running production should be somehow scared or afraid to do something. You have to come as you are. This is why art is so great. It’s an ongoing process and that’s why these pieces are alive forever. There’s always something new to do. And it’s not absolutely new – it’s just a new combination and some magic that happens while we’re performing.’

It will also be her first experience conducting an English opera and the perfect composer with which to start. ‘Britten is one of my favourite composers,’ Dalia explains. ‘I played *The Turn of the Screw* at the Sibelius Academy when I was a student and I remember that I was so in love with the music. It was mind blowing.’

At 37, Dalia has only been conducting professionally for seven years but is already well known to UK audiences through her work with the BBC Symphony Orchestra – she became both the youngest person and the first woman to be awarded a title conducting position with the ensemble in 2019 – and several performances at the BBC Proms. She had been due to conduct the Last Night of the 2022 season, before it was cancelled due to the death of Queen Elizabeth II.

While much of her work has been orchestral, she is exceptionally versatile and a passionate opera conductor, asserting that ‘some of the greatest music is in opera repertoire’ and for a conductor in such high demand, opera offers some respite from a hectic travel schedule.

‘I’m definitely enjoying this very busy, exciting time in my life and career. But I also very much like doing opera, at least once a season, because it gives me space to be fixed in one place for some time.’ Another attraction is the highly collaborative approach that opera requires. ‘The process of putting together opera is different and much slower from symphonic music because you have so many more elements to take care of. You have the stage, you have a director, you have soloists, you have choreography, you have the orchestra in the pit, you have lights and many other elements that I haven’t even mentioned.’

‘When I do my interpretation of the piece it is not the same process as in symphonic work where I make the biggest decisions. In opera, you have to collaborate on everything. This is also the element that excites me because there are so many talented people around. Every time I work at the opera, I learn so much.’

Dalia Stasevska will conduct Peter Hall’s production of *A Midsummer Night’s Dream*, which runs from 1 July to 22 August.

Kate Harvey is Glyndebourne’s Senior Press Manager

‘Friends and unknown gems’

As music director at Glyndebourne **Robin Ticciati** works closely with artistic director Stephen Langridge to programme the Festival. **Andrew Batty** caught up with him to talk about his role in Festival 2023 and conducting two very different 20th-century masterpieces.

‘What makes a festival?’ asks Robin Ticciati, as we discuss his role in programming our 2023 season, ‘In essence it is a complex balance of so many factors,’ he says. ‘One component is what I myself can bring to life on the podium. If that can coincide with repertoire that hasn’t been performed at Glyndebourne then all the better. The Festival must be a world of delights, from familiar friends to unknown gems’. The two operas that Robin will conduct at Glyndebourne in 2023 perfectly demonstrate this ethos – our classic production of *The Rake’s Progress*, and our very first staging of Poulenc’s powerful *Dialogues des Carmélites*.

Part of the appeal for Robin is the contrast between the two, ‘technically these pieces are worlds apart,’ he explains. ‘The art of conducting the Stravinsky is to make the physical beating incredibly precise whilst escaping all sense of “painting by numbers”. Poulenc’s writing is less rhythmically complex and the overall sound world is more overtly sensual. It calls for a wildly different physical technique on the podium.’

Despite these differences there are aspects that unite the two works: ‘Where both composers find common ground is their economy of orchestration and mastery of setting text so it flows,’ Robin notes. ‘The clean lines reveal such emotional intensity. For a conductor the challenge is to find the balance where the emotion is fully realised without losing the shiny clarity of each work.’

For *The Rake’s Progress*, these emotions will be as raw and intense as when the production was first staged in 1975. ‘There is a wonderful philosophy in Glyndebourne that there are “no revivals”. Everything is re-examined, rehearsed and rediscovered as if for the first time with each new cast. From timbre of voice to a particular physicality, every singer will bring a new set of traits in order to release their particular character from the page and that will have a huge impact on how the opera is delivered.’

This will be a welcome Festival return for the production, which has been performed all over the world in the decades since its premiere, but why is it that this particular staging has endured? ‘It’s one of those rare magic moments in the history of opera where the score, the direction, the design all come together in perfect harmony’ Robin enthuses.

He’s equally passionate about Poulenc’s work. He has championed French opera at the Festival including works by Berlioz, Poulenc and Debussy. ‘I find the sound world and sensuality of French opera totally beguiling and I freely admit it!’ he says. ‘So often there seems to be an otherworldliness that accompanies these works which is where I often want to dive as a musician.’

Dialogues des Carmélites is one of the most devastatingly powerful operas in the repertoire, and it’s a challenge to bring its weighty themes to life, as Robin explains:

Alastair Muir



Miah Persson as Anne Trulove and Topi Lehtipuu as Tom Rakewell, *The Rake’s Progress* Festival 2010



Robin Ticciati will conduct two very different 20th-century masterpieces in Festival 2023

‘Pacing, balance, sincerity, sound... it ALL needs such crafting and calibrating. This opera is a wonderful example of the difficulty of balance: overcook it and the emotions become murky and syrupy, leave it underdone and you are left with a bland, shapeless form. The music is very often slow – so the key is to analyse what lies behind the music, what propels these scenes. Key to my work will be a dialogue with Barrie [Kosky, director] to dig and find the religious discourse in these characters.’

If there was one moment in *Dialogues des Carmélites* to turn a Poulenc sceptic into a believer ‘it would be the final tableau which takes place at the Place de la Nation’ he says. ‘The guillotine is repeatedly heard over the orchestra as the nuns sing ‘*Salve Regina*’ to their death. It is both devastating and ecstatic all in one. Dusky flutes and clarinets over a *pizzicato* bass-line usher in the procession and by the end Blanche is singing ‘*Deo Patri sit Gloria*’ soaring over the top as she herself mounts the guillotine. The whole opera has worked itself up to this precise moment.’

Both productions will, for Robin, be the culmination of years of contemplation: ‘I sit, often a good two years before rehearsals, and read, read and reread the text through like a good book. The score will travel on trains with me, stare at me from my bedside, be perched

somewhere in the garden and I will dip in and out for as long as it takes to get it into my bones’ he says. ‘The fascinating part is that I must learn the score inside-out and back-to-front, knowing how I wish every bar to sound in isolation whilst remaining open, curious, flexible for the collaboration of director and singers.’ That process will begin in just a few months’ time, when rehearsals start, an inspiring time for all involved, ‘When I think and dream of Glyndebourne it is about a place where everyone gives ALL of themselves for the art. No one is more important than anyone else and we are all here to serve the opera and each other,’ he adds.

Andrew Batty is Glyndebourne’s Digital Content Editor

Dialogues des Carmélites runs from 10 June to 29 July
The Rake’s Progress runs from 4 to 27 August

Adina – the modern heroine

After the success of her Countess Almaviva in the 2022 Festival and Tour productions of *Le nozze di Figaro*, Nardus Williams will sing the feisty heroine Adina in *L'elisir d'amore* next year. **Eleanor Crawforth** caught up with her.

‘Tremendous fun’ is how soprano Nardus Williams describes the ‘great ensemble piece’ that is Donizetti’s *L'elisir d'amore*, coming to the 2023 Festival. ‘It’s such a humorous opera [...] and beyond that, the music is exceptionally heartfelt.’ Taking on the role of Adina is a significant step in an impressive career that has seen Williams rise from a member of the Glyndebourne Chorus to her second principal role in the Festival.

How did she start out as an opera singer? Williams played a number of musical instruments growing up, but her initial singing experience was as a chorister. ‘I then chose to go to conservatoire (at least temporarily) whilst I decided which academic route to follow. And here I am, still singing!’ She trained at the Royal College of Music’s International Opera School, where she received the prestigious Kiri Te Kanawa Scholarship. Her musical role models included Emma Kirkby, David Thomas and Michael George.

Williams has a longstanding history with Glyndebourne. She joined the Chorus in 2016 (for *Die Meistersinger von Nürnberg* and *The Cunning Little Vixen*) and credits the experience with helping to hone her skills and confidence as a performer. ‘One of my earliest and favourite memories of working at Glyndebourne is singing in the chorus for [Barrie Kosky’s] *Saul*. I love Handel and the whole process of creating that show was wonderful – and the end result was such a spectacle!’

She enjoyed the collaborative nature of singing in the chorus: ‘My number one love when it comes to singing is ensemble singing.’

In 2017 she appeared as Maggie/Marjana, one of the adult principals, in Glyndebourne’s youth opera *Belongings*. The following year Williams went on to become a 2018 Jerwood Young Artist – during which there were ‘lots of great opportunities, from singing small stand-out roles, to song recitals’ – and then a cover artist during which she covered some of her favourite roles, including Armida in *Rinaldo* in Festival 2019 and Adina in *L'elisir d'amore* in the Tour the same year. ‘There’s been such a wide variety of experiences, and I’ve learnt from them all.’

She doesn’t see it as a case of ‘coming up’, however: ‘the same musical skills and abilities are required regardless of whether you’re in the chorus or a principal. In my mind there is no hierarchy on stage; everyone is part of the same production, working together to convey the meaning of the music.’

Williams also has fond memories of returning to Glyndebourne during the pandemic to play Ciboulette in the indoor version of *In the Market for Love* (autumn 2020) and ‘the joy of simply being able to perform again, especially in such a hilarious production.’

She played Anne Trulove in the 2021 Tour production of Stravinsky’s *The Rake’s Progress*, and returned to the Tour this autumn to play the Countess in Mozart’s *The Marriage of Figaro* (a role she also performed several times during the 2022

Richard Hubert Smith



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



Emily Pogorelc (Cherubino) and Nardus Williams (Countess Almaviva) in the Festival 2022 production of *Le nozze di Figaro*

Festival). 'Glyndebourne has been hugely influential giving me opportunities at every stage of my career,' she says.

As well as Glyndebourne, Williams has sung at the Wigmore Hall, BBC Proms, ENO and the Edinburgh International Festival, among others. 'I've been extraordinarily fortunate to sing in some fantastic places.' She mentions her recent trips to Belgium as a particular highlight. 'As well as singing lots of great early music with lovely people, there's so much fascinating history, art, and not least, food!'

Williams is looking forward to returning to Glyndebourne next summer and says she is 'super excited' to be playing Adina in *L'elisir d'amore*, a character she feels speaks to a modern audience: 'The role of Adina is one that seems well-adjusted to modern expectations of female agency. It's a great joy to play such a ludic and confident character.'

She particularly enjoys developing a role through the rehearsal period. 'The evolution of the opera throughout the rehearsal process is something that always fascinates me,' she says. 'I particularly relish this process at Glyndebourne: a theatre I love, and surrounded by people I truly cherish.'

And her advice for anyone thinking of coming to see the production? 'Gorgeous music, a classic production, and a wonderful plot... what's not to like?!'

L'elisir d'amore runs from 20 May to 9 July

Eleanor Crawforth is Glyndebourne's Press Officer

The ‘opera of all operas’?

As Glyndebourne embarks on the production of its ninth new *Don Giovanni*, **Philip Boot** looks back at the Don’s legacy.

Mozart’s *Don Giovanni*, once called ‘*die oper allen opern*’ (the opera of all operas) by the German Romantic author ETA Hoffman, has been at the heart of Glyndebourne’s repertoire since the very beginning. It appeared in the 1936 Festival but was originally intended to be presented alongside Richard Wagner’s *Die Walküre* during the inaugural 1934 season. The valkyries have never materialised at Glyndebourne, but the Don has been ever-present since his 1936 Sussex debut.

Don Giovanni was Glyndebourne’s fifth Mozart production to be staged, with the Company finding firm footing as a ‘Mozart-house’, despite John Christie’s initial dreams for Wagner operas. Glyndebourne was the perfect scale for Mozart, who wrote for smaller, more intimate theatres holding no more than 700 people, a far cry from the 2000+ seater venues modern audiences may be accustomed to. A smaller pit too, which means a smaller orchestra, closer to 30 musicians than Wagner’s 90. But Glyndebourne’s (then) 300 seat auditorium, small enough so that even the back row could see perfectly, proved a perfect setting for the subtlety of Mozart.

Glyndebourne, from the first Festival, would trailblaze the way for a revival of Mozart operas in the UK, starting with *Così fan tutte*, which had rarely been seen in the UK since its 1811 London premiere. 1951 saw *Idomeneo* enter the repertoire, a premiere for the opera in England. So much so is the house’s dedication to Mozart

Glyndebourne Archive



Festival 1936, Glyndebourne’s first *Don Giovanni*

opera that at least one production of the composer’s work has been staged under the Glyndebourne banner every year since 1934, with three exceptions; 1940, 1946 and 2018.

Designed by Glyndebourne’s ‘house’ designer, Hamish Wilson (who had designed all but two of the seven pre-war operas), who gave it his usual faux-Rococo look, with costumes by German designer Hein Heckroth, the 1936 production of *Don Giovanni* received universal acclaim, with *The Times* calling it ‘the most complete presentation of the work’, a comment echoed by the *Glasgow Herald* ‘it was the best our times have seen’.

Post-war years saw a shift in productions at Glyndebourne, with old ones being retired in favour of updated versions and new designers. Thus, unsurprisingly, a new production of *Don Giovanni* would be introduced during the 1951 Edinburgh Festival. Directed by Carl Ebert and designed by the modernist painter and printmaker, John Piper, the new *Don Giovanni* would receive gleaming reviews, though would not match the

levels of surprise and acclaim that the 1936 production earned. Piper’s contribution to stage design at Glyndebourne is significant. His Glyndebourne debut would be designing Britten’s world premiere of *The Rape of Lucretia* (1946), which placed the opera house firmly in the tradition of theatres engaging visual artists (painters, printmakers, ceramicists etc.) as stage designers. Consequently, Piper’s sets were regarded as some of the visually finest to grace the Glyndebourne stage.

The Ebert/Piper production would be only the second of (soon-to-be) nine different versions of *Don Giovanni* to be staged at Glyndebourne, with other productions by Günther Rennert ('keenly human', 'vivid'), Franco Enriquez ('stylised', 'ingenious'), Peter Hall ('masterly', 'gripping'), Deborah Warner ('radical', 'controversial'), Graham Vick ('hit', 'slagheap') and Jonathan Kent ('magnificent', 'unrelentingly dark') all receiving varying degrees of acclaim. Eight productions. Eight very different faces of Don Giovanni.

Looking at reviews (from which the above descriptions are taken) from 1936 through to the last staging of the opera at Glyndebourne in 2016, the thread that unites all productions of *Don Giovanni* is its reputation for being difficult, both in the staging and musically. Writing in 1891 the playwright George Bernard Shaw sullenly noted that he had been in search of a satisfactory performance of *Don Giovanni* since childhood, but had little hope of finding it in his lifetime (interestingly, GBS would find himself in the audience at Glyndebourne for the 1936 production). Reviewers often start their critiques noting that to stage *Don Giovanni* is an impossible task. The sheer delight of the production, in many ways, is due to audience and critics' awareness of the difficulties of the piece. An additional

layer of complexity comes in the form of Don Giovanni himself, the Enlightenment hero/harbinger of evil, a problem understood by past general administrator Moran Caplat: 'It's an impossible character. It's like trying to play God on stage – you simply can't do it. What is he? Great seducer... playboy... hero... charmer... rebel...?'

Caplat's comments are perhaps reflected in the minds of contemporary audiences who identify that the politics and morality within the piece are troubling and difficult to navigate, despite the timeless beauty of the music. Mariame Clément, who will direct Glyndebourne's ninth production of *Don Giovanni* in Festival 2023 believes that the piece is open to being deconstructed and reconstructed for a 21st century audience and that the Don can easily withstand a modern, post-#MeToo, interrogation. Festival 2023's *Don Giovanni* promises two things; as the Enlightenment hero, audiences will once again fall under his seductive spell. As the bringer of chaos, Don Giovanni will finally get what he truly deserves.

Don Giovanni runs from 19 May to 15 July

Philip Boot is Glyndebourne's Archivist



Guy Gravett

Carl Ebert's production of *Don Giovanni*, designed by John Piper shown here in the Festival 1955 revival

‘Reach, reputation, revenue... and love’

Filming live opera has become an integral part of the Glyndebourne calendar, especially since the launch of *Glyndebourne Encore* last year. **Karen Anderson** details what it takes to film an opera production.

There is a long history of filming opera at Glyndebourne. Following partial recordings for radio – the first was Act I of *Don Giovanni* for radio in 1936 – the BBC filmed its first live opera at Glyndebourne in 1951: *Così fan tutte* was filmed after the Festival finished as a separate event with an invited audience. And after many years of what the musician and writer Spike Hughes called the BBC’s ‘obsession with live performances’ in which it recorded many Glyndebourne operas live, it made its first pre-record in 1963 of *Le nozze di Figaro*. In 1969 the cosy routine of the BBC filming one or more operas each season was shaken up with the arrival of the commercial broadcaster Southern Television on the scene. But instead of filming an opera they wanted to first focus on what went into making one, concentrating on rehearsals, painting scenery, costumes and the run up to first night. *A Goodly Manor for a Song* (the title taken from Shakespeare’s *All’s Well that Ends Well*), directed by Wendy Toye, was the first behind-the-scenes film about Glyndebourne and was followed in 1972 with a long-term deal with Southern to film live opera at Glyndebourne.

Tristram Kenton



Alcina was filmed live during Festival 2022

In launching *Encore*, Glyndebourne made a commitment to film all of its new productions in forthcoming Festivals, thus creating new content for the platform each year, while also working to unearth old gems from the archive. And where once filming opera was seen as purely a commercial enterprise for live relay into cinemas and DVD content, it now sits closer to the core purpose of the organisation in developing future audiences and showcasing the work of its artists. And as managing director Richard Davidson-Houston notes ‘our strategy must adapt according to the environment we find ourselves in. In today’s world, more and more attention is paid to screens and so it makes sense to choose to produce and distribute films in pursuit of our goals.’ Filming has become a multifaceted tool that can combine the recording of a performance for posterity with a way of developing and growing audiences, or as Davidson-Houston notes, we film opera for ‘reach, reputation and revenue... and for love.’

A year on from launch *Encore*, now home to Glyndebourne’s filmed content, ‘is faring well, especially compared with the alternatives which are in a very

Over the years many broadcasters have filmed live opera here, sharing or owning the filming rights. In 2001, Glyndebourne started on the journey to take control of its own destiny and intellectual property rights, investing for the first time, with partners, in the filming of *Carmen*. Since then a few more milestones have been notched up. In 2007 Glyndebourne was the first UK opera house to screen in cinemas, and in 2010 it began streaming performances live online. In 2013 all six Festival operas were shown in Picturehouse cinemas, on the Glyndebourne and *The Guardian* websites (three live, three recorded). In December 2021 the streaming platform *Glyndebourne Encore* was launched.

bad way. DVD is dying, live-event cinema moribund and major broadcasters cash-strapped while streamers like Netflix are, so far, showing little interest in the arts, while the emergence of home-grown streaming services like *Glyndebourne Encore* and *National Theatre at Home* are becoming increasingly popular,’ Davidson-Houston says. ‘As for the future: we are considering enabling people to pay to rent a single film and to watch a performance as it happens live. We want to make it easier to watch on television sets and, in the slightly longer-run, we are interested in partnerships with other theatres and opera houses.’

One of the hurdles Glyndebourne is working to overcome since launching *Encore* is unearthing some of its older work. In partnering with broadcasters like the BBC, Southern Television and Channel 4 in the past to film live opera, today Glyndebourne doesn't necessarily hold the exclusive rights to some of that older content and so can't show it – yet. So while working backwards to obtain access to these older films, Glyndebourne is ensuring that it owns all of its future films outright. 'We can now make a film available permanently and globally by ourselves,' says Davidson-Houston. 'So while there are deals to be done, we have to be very mindful of the complexities inherent in the carving up of rights by territory or time-window. Sadly there are lots of older Glyndebourne films sitting in broadcasters' cupboards, tied up in arcane rights and royalty arrangements which mean that they may never again see the light of day. But we are working to remedy this.'

To help secure its filmed opera titles of the future, Glyndebourne teamed up with Maestro Broadcasting in 2022 to film its live operas. All four new productions from Festival 2022 are now on the Glyndebourne *Encore* platform – *The Wreckers*, *La bohème*, *Alcina* and the Poulenc double bill (*La Voix Humaine* and *Les Mamelles de Tirésias*) – were captured live and all are now available to subscribers.

So far, so good. However, filming a live opera is a huge undertaking. And although opera on stage and opera on screen allow us to essentially enjoy the same thing, each medium is unique. Personally I love the shared experience of sitting in an auditorium with a full audience around me, clapping, laughing, crying. But watching an opera up close on my laptop, wearing headphones gives me a different perspective. I don't applaud the action out loud but instead I get completely lost in the music. I can see the emotion on the singers' faces and watch the orchestra play, it's a movie and I love the difference. Making both work is a real skill which Maestro Broadcasting's director Gemma Dixon takes great pride in. 'To uphold the standards and artistic aspirations of Glyndebourne on the screen we collaborate closely with the opera house, the production team, music staff, and the stage and technical teams,' she says. 'This is vital, given that our films are lasting records of productions and are viewed online, on television and in the cinema for many years after they have left the stage.'

But capturing everything is no easy feat. 'Filming an opera at Glyndebourne is a complex operation involving a film director who specialises in the capture of opera for the screen, a team of creative and technical experts, an outside broadcast company, a huge TV truck



Les Mamelles des Tirésias (Poulenc double bill): filming live opera is a complex operation

Richard Hubert Smith



Death unveils the flowers of spring in *La bohème*

with 4K capability, five cameras with highly experienced operators and three remotes,' Dixon adds. 'Then we have an exceptional audio partner The Sound Alliance with an army of microphones, sound technicians, radio mic operators, sound producers and supervisors. Then of course a carefully-planned camera script containing in the region of a thousand shots and the best team in the business to execute it! We carefully choose the cameras, the lens sizes, and the camera positions depending on the set and the action. During the performance this large team of people is working in harmony to record every detail of the performance in the most sensitive way. The last person in the jigsaw is the video editor and visual effects specialist who can work magic with pictures when things haven't gone to plan. In *Alcina* Stuart Jackson was unavailable for the second recording and there were moments when we had to transplant his body between performances. I challenge you to spot them!'

Ensuring the stage director's vision is transferred into any film of an opera production is vital, so to make this work the film director and producer of each filmed opera attended model showings, rehearsals and met regularly with the creative teams. 'Watching rehearsals helps them to understand a stage director's vision, the relationships between characters, how different actors move around the stage, how consistent they are, and the staging details of every scene,' Dixon adds.

This attention to detail is then mirrored in the planning of each film. 'People might think that filming opera is spontaneous, and you simply follow the action. Not when it's done properly. It's all about preparation and planning a thorough and precise camera script of shots to cover the action on stage' Dixon explains. 'When the screen director is planning their camera shots, everything they have learnt in rehearsals about the story, the characters, relationships, the emotional pitch of a scene, and the staging is taken into account.' Sound is just as important, maybe more so than the visual picture

when filming opera, as Dixon notes: 'A sound producer works closely with the conductor towards the end of the rehearsal process and during the recordings to ensure that the performance is captured in the best possible way – and each opera requires a different approach. The placing of microphones, the use of radio mics on the singers, and the live music mixing require the most refined judgement. After the two recordings the producer and conductor then decide between them on the best bits in order to create the ideal version before the pictures are edited to match. It isn't always easy. This year both *The Wreckers* and *Alcina* ended up as complex audio and picture jigsaw-puzzles! The Sound Alliance are experts in this kind of work and helped us ensure the highest possible audio quality.'

With so much work involved in all four Festival 2022 operas, is it possible to have a favourite? For Davidson-Houston to pick one of the four was really difficult but when pushed he noted: 'When I worked in television, a common challenge to a programme pitch was "yes... but what is there to watch?" For this reason, my personal favourite was *Alcina* because the answer in this opera is – so much!' While Dixon's was *La bohème* 'because it was such a brave production both in terms of the set design and the introduction of the character of Death. Floris Visser's innovative and dark spin on this well-known opera was so refreshing. *Bohème* lent itself to the screen, particularly with the film noir concept, the single set, the perspective of the street scene and the complex narrative layers. One of my favourite moments was Death unveiling the flowers of spring and walking away into the distance leaving the audience in no doubt of Mimi's fate.'

* *Don Giovanni*, *Dialogues des Carmélites* and *Semele* will be filmed live during Festival 2023 and will be shown on *Glyndebourne Encore* in September and October next year. All *Glyndebourne Encore* subscriptions contribute to the cost of filming.

Karen Anderson is Glyndebourne's Head of Content

SWAP'ra spearheads freelancer support

On the eve of her departure from Glyndebourne **Sarah Hopwood** shares information about an initiative close to her heart.

In the autumn of 2019, I was approached by a small charity, SWAP'ra (Supporting Women and Parents in Opera) to explore the opportunity for hosting a family-friendly retreat (children welcome) at Glyndebourne to support postnatal women in their return to a professional singing career. It was an idea that resonated with the Glyndebourne team – what a great use of some of the facilities that might not be fully utilised at certain times of the year. Full steam ahead for a November 2020 project... until Covid hit. Along with live performance, and virtually everything else, this wonderful project had to be put on the back burner. However, as a result of extraordinary commitment from the SWAP'ra team, the project has been resurrected, funds have been raised and the inaugural residency is scheduled for February 2023. Participants will have three days of mentoring and coaching in a variety of aspects of performing, culminating in a professionally-filmed performance of a couple of arias each to contribute to a show reel.

This is just one of the important ways in which we are supporting freelancers in the arts sector whose careers and livelihoods have been devastated over the past two years as a result of the pandemic. This has really sharpened the focus for all of us in recognising the

James Bellorini



SWAP'ra's Katy Crompton (who covered the role of Countess Almaviva in *The Marriage of Figaro*, Tour 2022) Kitty Whately (SWAP'ra Co-Founder), Donna Marsh (Glyndebourne), Sophie Gilpin (SWAP'ra Co-Founder), Sarah Hopwood and Laura Jukes (Glyndebourne) at a meeting to plan logistics and communications for the February 2023 retreat.

essential interdependence of freelancers and arts organisations to thrive in the long term.

In response, we have launched the Glyndebourne Freelancer Fund. For this £500k has been ring-fenced, approximately 10% of our annual freelance bill, to be used to support our freelancers in times of financial need, a deliberately broad definition, enabling us in year one to support two artists for very different reasons – health and family related.

We are now scrutinising contracts, challenging historic practice, endeavouring to ensure that we are being consistent, fair

and breaking down some of the barriers that may prevent qualified freelancers from taking a job at Glyndebourne, or even applying.

There is so much more that the bigger arts organisations can do, even recognising the financial challenges we all face, in supporting our essential freelance community. I have been very committed to this cause, but I know that my colleagues remain equally committed as I leave for new horizons, and I will of course have the privilege of following progress from my new position as a Glyndebourne Trustee.

Sarah Hopwood is Glyndebourne's former Managing Director

Member Open Days

You love them, we love them, and they're back! **Rachel Henderson** describes what's in store for the Member Open Days in February.

Graham Carlow



A visit to the Production Hub, home of Glyndebourne's making departments, is part of each Member Open Day

Member Open Days have always been one of the most popular benefits of Membership – as they provide in-depth glimpses behind the scenes and unrivalled access to our opera makers as they prepare for the Festival ahead. So I am delighted that we'll be able to open our doors again in February, for the first Member Days since 2019, and show you what we're up to. And for the first time you'll be able to share your access with friends and family too.

Each Open Day will include a behind-the-scenes guided tour that will stop off in our dressing rooms, the orchestra pit and the Production Hub (home to the costume, props and wig departments) along with other backstage areas. Chorus Director Aidan Oliver will lead the 'Sounds of Festival 2023' session that will guide you through the Festival 2023 repertoire illustrated with excerpts performed by two Glyndebourne singers – and you can meet our making teams, who will demonstrate their skills and provide a flavour of what you'll see on stage in the summer.

'Member Open Days are a welcome bridge after the autumn and Christmas events and before the Festival opens again in May. It's such a treat to see Glyndebourne as spring is emerging and to meet other Members – many of whom have become friends over the years. They also give us an insight into all that goes into creating the magic we see and hear on stage during the Festival and Tour.'

Marion Shepherd Festival Society Member and Tour Affiliate



Member Open Days provide behind-the-scenes tours of the theatre

Meeting the making teams is always a highlight of the Open Days as Member Stephen Moir notes: 'We've loved the open days we've been to before – especially the chance to meet the teams of incredibly talented people who are so passionate about their craft and bring it all to life. It doesn't spoil the magic of what you'll see on stage in the Festival but adds to our enjoyment – having seen how it all comes together.'

And it's not just those who attend that enjoy the experience, our staff really look forward to the days too. Glyndebourne's Head of Props Paul Brown says 'It's great to meet the Members... it's quite a unique thing for the backstage staff to have that direct connection with the audience and to share with them the results of our craft.' Roland Papst is new to the costume department having joined as Senior Cutter, Tailoring over the summer and notes: 'I have been following the Glyndebourne productions for years and I am happy to now be part of the team. I'm really looking forward to sharing our work with Members'.

Member Open Days will be held on Friday 24 February and Saturday 25 February, 2023. Tickets cost £45 per person with a light lunch available for £9.95.

How to book:

Online: glyndebourne.com/memberevents

Phone: +44 (0)1273 815 400 (Monday to Friday, 10.00am - 5.00pm)
Lines close at midday on Friday 16 December and reopen on 3 January.

Rachel Henderson is Glyndebourne's Head of Membership

Share your love of opera

There are many ways you can introduce the Festival to friends and family who haven't been before.

Send Open Day invitations

- Bring your friends and family for an unforgettable day behind the scenes and hear musical extracts from Festival 2023. Something for the Christmas list?

Apply for free August tickets

- Associate and Festival Society Members can request two free tickets for any weekday August performance of *Semele* or *The Rake's Progress* when applying for at least two full price tickets for that same performance.

Introduce new Members

- Associate Members enjoy priority booking immediately after full Members plus a £300 ticket credit for Festival 2023.
- Under 40s get 50% off a pair of Festival 2023 tickets. Fortissimo Membership costs just £70.
- As an existing Member you'll receive a £100 gift voucher for every new Associate Member introduced.

Find out more in the Member-only area of our website
glyndebourne.com/myglyndebourne

Where there's a will...

At Glyndebourne's annual John Christie Society thank you event in October, **Tanya Richardson** spoke with some members who have chosen to leave a gift to Glyndebourne in their will.

Arts patrons

Leslie Howe and Nicholas Rees



Leslie: My introduction to opera came when my maths teacher at school organised trips to London, but it wasn't until I was a student at the Dental Hospital in Leicester Square that I really started enjoying opera. The theatres would leave free tickets for that night at the porters desk, in return the performers could use

the Dental Hospital for free. It was a good reciprocal relationship. I first became involved with Glyndebourne through a patient, later a friend, who performed in the London Philharmonic Orchestra. We would meet her in the interval and then started going regularly.

Nick: My father is a theatrical, musical Welshman, my mother less so, but performed in the chorus of *The Bartered Bride* at Singapore Lyric Opera in the late 1960s, which was my first opera. Our most memorable visits to Glyndebourne were for Janáček's *Jenůfa* – the striking set; and *The Makropoulos Case* – we had never heard of it and we were mesmerised. I can still picture the silver headdress today! Our friends have asked why we would choose to leave a legacy to Glyndebourne – and there are a number of reasons. I worry that places like Glyndebourne, those not subsidised by the state, may not be around in the future. I think people feel that Glyndebourne has depths of funds, like Oxford or Cambridge, and we of course know that isn't the case. The thing that brought it to a head for us was losing a close family member; we were redoing our wills and wanted to honour his memory by leaving a gift to Glyndebourne. Inspiring the next generation of audiences is crucial. We hope our gift will help ensure Glyndebourne is here for those in the future.

Design for life

Chris and Liz Clark



Chris: My wife and I are leaving a bequest in our combined wills because Glyndebourne was a great influence in my formative years and revealed the way forwards in my career – and life. In 1967, I was an 18-year-old art student studying stage design at the West Sussex College of Design in Worthing and, as part of my course, I was sent to

Glyndebourne for work experience. Glyndebourne was presenting a new cycle of Mozart operas and I was placed with the Italian stage designer, Emanuele Luzzati, who was painting his scenery for *Don Giovanni*. It was a revelatory experience because I was suddenly exposed to all aspects of opera production, especially in my chosen practice of scenic art. I was an impressionable student and absorbed everything; and I was allowed to sit in on rehearsals and become familiar with classical music for the first time; Mozart in particular. The whole audiovisual experience of opera became apparent; I loved it and wanted to be involved. I did not realise it at the time but I was set on my path to become a popular and successful theatrical scenic artist.

Liz: In 1988, we formed a business partnership in scenic painting and we attracted large commissions, notably the arena production of *Tosca* at Earl's Court. Then 20 years after Chris left, Glyndebourne called again and throughout the 90s we took on several commissions here. It feels like we have come full circle and in recognition of its role in our lives, it feels entirely fitting to leave a bequest to help support Glyndebourne's future.

Design bequest Adam Rice



My introduction to Glyndebourne came at the Proms in 1984 and the following year I first came to Glyndebourne proper when I started working in Lewes and have been coming ever since, seeing well over 100 different productions. I was fortunate to spend ten seasons as a Glyndebourne usher which meant seeing each of the season's productions several times over; a particular memory was being on duty for the opening night of the new opera house in 1994.

After making many wills for people in my professional life as a solicitor I have now done my own leaving some money to the New Generation Programme, which is such an excellent cause, and to the Archive I have bequeathed an Oliver Messel Glyndebourne design (*opposite*) which once belonged to Princess Margaret; Messel, whose nephew was Antony Armstrong-Jones, presented the drawing to Princess Margaret as a birthday gift. Messel, who had Sussex connections through the family home at Nymans, was one of the foremost stage designers in the 1940s and 1950s and his work can still be seen in The Royal Ballet's iconic production of *The Sleeping Beauty*. I lent this lovely 1956 design for *Die Entführung aus dem Serail* to Glyndebourne for an exhibition a few years ago and it is nice to know that one day it will return permanently to Glyndebourne.



Oliver Messel design for *Die Entführung aus dem Serail* bequeathed to the Archive

© Estate of Oliver Messel

If you are considering leaving a legacy to Glyndebourne and would like a copy of our legacy brochure or an informal conversation, please contact Tanya Richardson, Development Manager at legacy@glyndebourne.com or call +44 (0)1273 815419 or visit glyndebourne.com/legacy



Graham Carlrow

Guests enjoy afternoon tea at the John Christie Society thank you event in October 2022, and a speech from Executive Chairman Gus Christie (top right)

‘If you can see it, you can be it’

Sarah Hopwood worked her last day as Managing Director at Glyndebourne on 28 October 2022 after 25 years. She spoke with **Karen Anderson** before she left.

What would you consider your greatest achievement at Glyndebourne?

To have driven a culture of understanding that reserves are essential to ensure long-term sustainability for an arts organisation. The Covid pandemic tested us and I’m so proud of the Glyndebourne team that we have been in a position to keep being creative throughout and to have staged a Festival this summer that was as artistically ambitious as ever.

What has been the scariest moment doing your job?

There have been a few, particularly in the last couple of years, when we had to make some of the toughest decisions in Glyndebourne’s history, but reinventing myself as managing director after so many years as financial director was not easy.

Twenty five years on from when you started, the split of women and men is now approximately 50/50 in director or senior management positions at Glyndebourne – how have you influenced this/ championed women in the workplace?

If you can see it, you can be it! I nearly didn’t apply for the Financial Director vacancy at Glyndebourne all those years ago because I thought I’d never get it. I would encourage everyone to take the risk and follow their dream. I’m very excited to be working with the charity SWAP’ra (see page 31 for more information on SWAP’ra) to provide the facilities at Glyndebourne for a three-day retreat next spring for postnatal mothers returning to their singing careers. These freelance women need our support more than ever post pandemic if we are not to lose talent from the sector forever.

Glyndebourne Members and supporters are passionate about opera – what relationship have you had with them over the years and how have they influenced your work?

I have received so many letters and emails over the years from Members asking questions, offering suggestions and advice and sometimes expressing frustration about something that they really don’t like. I used to take this terribly personally, but I have realised over time that it is because our Members care so much and are so invested in ‘their’ Glyndebourne. We must never stop listening and recognising our Members and supporters as critical stakeholders in everything we do (that’s not to say everyone will always like everything – we must not stop taking risks!).

How do you describe Glyndebourne to someone who’s never been before?

The most amazing opera house in the world in the most amazing location with truly something for everyone.

What will you miss most about Glyndebourne?

My friends and colleagues. But also the privilege of the extra opportunities – attendance at model showings for new productions and early rehearsals, sneak previews into the creation of costumes and props, sitting backstage during a performance and witnessing the incredible teams making it all happen, a walk around some hidden areas of the surrounding landscape at lunchtime, guided by the gardening team, introducing family and friends to the magic of Glyndebourne.



Sarah Hopwood retired in October 2022 after 25 years at Glyndebourne

What are your favourite productions on Glyndebourne Encore?

Giulio Cesare, *Rusalka* and *Die Meistersinger von Nürnberg*.

What are the top tracks on your Spotify playlist?

Johnny Flynn *Detectorists*, Laura Marling *Ghosts*, M People *Search for the Hero* and Lady Gaga and Bradley Cooper *Shallow* (from *A Star is Born* soundtrack).

What will your first week away from the office look like?

I've got lots on: the wedding of the son of my oldest friend; lunch with a former Trustee (so touched he thought of this); a mini break in Margate with my daughter and a reunion of friends I met when living in Hong Kong over 30 years ago.

What is your most memorable show-day at Glyndebourne?

It was 21 July 2020 and the very first live performance back at Glyndebourne after the first Covid-19 lockdown, having been forced to cancel the Festival. It was the most magical concert performed by

eight members of the Orchestra of the Age of Enlightenment (OAE) on a beautiful stage constructed in the gardens at the bottom of the lake. We so needed live performance after the trauma of recent weeks (not knowing that it wasn't about to get better anytime soon), the weather was glorious and it was the most moving experience listening to the OAE, conducted by Chorus Director, Aidan Oliver, playing Beethoven – Octet in E flat major, Op. 103; Jonathan Dove – *Figures in the Garden*; and Mozart – *Don Giovanni* arranged for wind octet.

Do you have a favourite place at Glyndebourne?

Seat FCS15 – Blue side, right near the front. I sat there for every production for over 20 years. Such a treat to have such a close-up view of the conductor and orchestra, in addition to the stage.

Any top tips for Richard (new MD, see pages 6-8)

Be brave! You are about to become an expert in areas you didn't know existed...

Buried treasure

In praising the work of Archive volunteers **Philip Boot** describes a recent find.

The Glyndebourne Archive houses a collection of national and international significance. From production notes to photographs, stage designs to costume, original artworks to business records. All spanning from 1934 through to the present day. This material is incredibly important to Glyndebourne as it helps us to understand, remember and celebrate our achievements – our contribution to opera, music, theatre. Our story.

Volunteering in the Archive has gone from strength to strength in recent years. From history-lovers to opera enthusiasts; from those at the very start of their careers to retirees. Our volunteers bring their enthusiasm, experience and interests to support the work that we do. Their work helps to underpin and enhance exhibitions, talks and research. In return for their time, often a day or a morning per week, we offer training in relevant areas, support their professional development and introduce them to a friendly community of like-minded people.

Most recently, we undertook a volunteer project to reassess the Props department files held in the Archive, an initiative led by Archive volunteer Beth Croydon. Buried within the files, Beth uncovered over 20 'lost' prop designs, including original designs by Martin Battersby (*opposite*), Emanuele Luzzati, Elizabeth Bury, Osbert Lancaster and John Gunter. For Beth, 'sorting through props files from the 1960s-present was fascinating to see the hard work and creativity that goes into designing the productions. Uncovering the original designs was an exciting bonus.'

Without Beth's enthusiasm and dedication these works would have remained unknown for a little longer. They are now digitised and catalogued as part of our world-class stage design collection. They will be invaluable for future exhibitions, made available for researchers and will soon be accessible for all via Glyndebourne's Art UK web page artuk.org.

The project was timely, as Beth has recently left Glyndebourne to join the V&A team, working in The National Art Library. She joined the Archive at the beginning of her career, on her time as a volunteer Beth notes, 'the experience I've gained in the Archive has been invaluable in helping me to embark on a career in collections management, and I'm very grateful to the Art & Collections team for sharing their wisdom and encouragement.'

Because of the work of our fantastic team of volunteers we are able to share richer material with Glyndebourne's visitors, whether as part of exhibitions (both on and off site), in publications or as part of ongoing research. It is why we can exclusively share previously unseen designs by Battersby from the 1974 John Cox production of *Intermezzo* with you (*opposite*).

Glyndebourne has an ongoing role in nurturing the artistic talent of performers and musicians. But we also have an important role in supporting and cultivating the talent of those in non-performing areas of the company and are proud of the accomplishments of our volunteers and interns and the important milestones they have achieved, both at Glyndebourne and beyond.

A very special thank you to all our volunteers and interns.

Philip Boot is Glyndebourne's Archivist



Two original drawings by Martin Battersby were recently uncovered in the Archive

Show reports

In the last edition of *Recit*, House Manager **Jules Crocker** shared some snippets from her front of house show reports. Her wry notes were very popular, so we thought you'd like a few more from this year.

A bicycle and a packet of crisps

In Box 23 we had an Under 40s member in full cycling gear. He had parked his bike in the Coach Park. Owing to the train strike he was only able to get a train from London to Brighton and he then cycled here. There are no trains back, so he is now cycling home to London. He has a bottle of water and a packet of crisps and he also has a sleeping bag which he said was in case of any mishaps and he ends up having to sleep in a ditch. He says it will take him about four hours – now that's dedication!

Blue bucket

The calmest evening so far. The most unusual thing was a call to Will the farmer after the report of a sheep in the field with a blue bucket stuck over its head.

Rock star treatment

26 schools attended today. The audience were extremely excited throughout and clapped at any opportunity. There was plenty of screaming during the curtain calls and one of the players in the orchestra said she felt like a rock star! One child left the auditorium during Act IV as their tooth had come out.

Emotional support

We had another visit from Juliet – the emotional support pug today. A lady came up to me in the interval to say that she has been coming for years and has brought her 18-year-old grandson for the first time. She said 'He's all jazz music and smoking pot and I want to see if I can turn him around!' She said he is having a really wonderful time, so she's hopeful!

No Ordinary Opera

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