

GLYNDEBOURNE



ANNUAL REPORT 2022

2022 at a glance

Stephen Langridge, Artistic Director



James Bellorini

Stephen Langridge

Performances in 2022 were kicked off by our youth opera *Pay the Piper* in February.

Written collectively, this production represented the culmination of our first Balancing the Score programme. Anna Appleby, Ninfea Cruttwell-Read, Cecilia Livingston and Ailie Robertson were the first resident composers on this programme, and as part of a process of writing new material were invited to collaborate on this project. It was, perhaps, an unusual choice to invite all four composers to collaborate on one opera, but it succeeded due to the ingenuity of Hazel Gould, the librettist, who proposed the idea of one story (*The Pied Piper*) from several different perspectives, and to the openness of the composers.

As *Pay the Piper* was created and staged at the tail end of Covid restrictions, and had to be postponed twice, our 73 young participants from Glyndebourne Youth Opera rehearsed for several months wearing masks, with testing and other protocols in place. Their patience was amazing. I will never forget the joy on their faces



Richard Hubert Smith

Cover: *Les Mamelles de Tirésias*
Photo: Bill Cooper
Right: *Pay the Piper*

when we decided it was time to take off the masks and go for it – their youthful energy returned, and the show came to life.

The production, which took place in the Stalls with all seats removed (the stage area was inaccessible as our long-awaited backstage automation project was in full swing), was the first played in the round, or at least in a horse-shoe at Glyndebourne – with a seven metre puppet, and group of young puppeteers from Brighton-based Windmill Young Actors, representing the child who stayed behind. Our production of *Pay the Piper* was a success on every level and won the Europe-wide Young Audiences Music (YAM) award for Best Opera.

Festival 2022

The opening of the Festival in May was heralded by four original fanfares written by our Balancing the Score composers and performed by members of the London Philharmonic Orchestra (LPO) in the gardens. This was followed by the first fully-professional staging of Ethel Smyth's opera *The Wreckers* since the Second World War, performed for the first time ever in its original French. To construct the score from its sources required dedicated work by Martyn Bennett, head of our Music Library & Resources. The piece had only been performed in German or English and heavily cut, while the original was written in French. Getting back to source depended on months of work in the British Library, poring over handwritten parts, deciphering Smyth's script. The British Library was closed and access restricted during the pandemic, further complicating the project. A great achievement, then, to have a full score and orchestral parts before rehearsals began.

Melly Still's production pushed hard towards sustainability – as much as possible was made from recycled materials (there were beachcombing sessions to find props). The production represents a commitment by the company actively to consider sustainability across all of our production work.

The rehearsal process was hampered by Covid infections. We had predicted this and made sure that we had two understudies for each role, as there was no possibility of finding a replacement who already knew the role. The matrix of actual infection and Covid safety protocols meant that the first time we had a full cast and chorus on stage was at the premiere.

Robin Ticciati and the London Philharmonic Orchestra performed the opera with unreserved passion, with extraordinary power provided by the Glyndebourne Chorus on top form, and the result was a hit critically and with audiences from both theatrical and musical standpoints. We hope that the success of the production will encourage other companies to produce this unjustly neglected opera.

The Wreckers



Richard Hubert Smith

Festival 2022 presented four new productions rather than the usual two or three. Of those productions, two were built for the cancelled Festival 2020 – Handel's *Alcina* and a double bill of Poulenc's *La Voix humaine*/*Les Mamelles de Tirésias* – and two were newly commissioned for 2022 – *La bohème* and *The Wreckers*.

For me it is a matter of pride that at Glyndebourne we give serious attention to our revival productions – in this Festival, *Don Pasquale* and *Le nozze di Figaro* – with full rehearsal period, new casts, and even different orchestras: unusually for Glyndebourne, the LPO played for the Mozart, while the OAE played for the 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 was – and continues to be – around visas for artists. We are not alone: post-Brexit, it's now complicated 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 the 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 so much time is needed to get a visa.)

Critically the Festival was a success, with all six productions garnering 5-star reviews, and Laurent Pelly's production of the Poulenc double bill winning Best New Production at the International Opera Awards. Audiences were enthusiastic, but overall box office was down. This was perhaps a Covid recovery issue, with audiences out of the habit, and waiting to see how the world would open up, along with fewer foreign visitors. The entire theatre, opera and classical music sector shared these difficulties. From a financial perspective the consequences – especially when combined with inflation – are significant, and require creative thinking to enable us to continue Glyndebourne's tradition of adventurous programming, alongside financial probity.

Tour 2022

Much work has gone into developing a new approach to touring, thinking of the Tour as residencies, rather than as one-off performances. Inevitably slowed by the pandemic years, this approach started to pay dividends in autumn 2022. Hundreds of schoolchildren created their own compositions and sang with the Glyndebourne Chorus; orchestra members visited and performed in care homes; young musicians on the Jerwood Pit Perfect scheme performed in universities; we animated the theatre foyers with surprise musical events; Chorus members introduced each

Singing Schools in Liverpool



Phil Tragan

performance and met audiences at the end; we conducted touch tours for visually impaired audiences, and had audio described performances. The opera productions (*La bohème* and *Le nozze di Figaro*) were performed at a very high level with some outstanding young singers, and audience numbers started to build. A concert performance of the Mozart *Requiem* was paired with a semi-staged performance featuring extracts from *L'Amant Anonyme* (*The Anonymous Lover*) by Mozart's contemporary, Joseph Bologne, Chevalier de Saint-Georges, telling his extraordinary story as a Black classical musician, soldier and fencing champion. *glass human*, a new chamber opera by Samantha Fernando and Melanie Wilson, which explored the themes of loneliness and connection, was staged at Glyndebourne and in our Tour venues. In addition, we presented a Mozart masterclass event around *Requiem* for local amateur singers to join our Chorus led by chorus director, Aidan Oliver; and we returned to Glyndebourne for our traditional Christmas concerts.

In this context, it was very disappointing to receive news on 4 November, the day of a *Figaro* performance in Milton Keynes, that support from Arts Council England (ACE) for Learning & Engagement and touring, would be halved. Disappointing and surprising, given that our approach to community engagement and learning, particularly around diversity, and young people is very close to the stated aims of ACE in their strategy, *Let's Create*.

This significant reduction in support has necessitated a revision of our non-Festival artistic output. We remain committed to talent and audience development, to presenting excellent opera productions with accessible ticket prices, to working with young people, to diversity, and to reaching out into our communities to enrich as many lives as possible through opera. The new Autumn Programme for 2023 demonstrates this commitment: even though we cannot afford to go on the road and take our productions to other English towns and cities, we will continue working to develop outstanding artists at the beginning of their careers, and to open the art form to new audiences.

A woman with blonde hair, wearing a grey knit beanie with an orange band and a colorful patterned scarf, is shown in profile. She is holding a small, grey, screaming baby head sculpture in her hands. The sculpture has a wide-open mouth and a distressed expression. The background is a blurred indoor setting.

Environmental, Social and Governance

Environmental, Social and Governance



Richard Davidson-Houston, Managing Director



Graham Carlow

Richard Davidson-Houston

Environmental

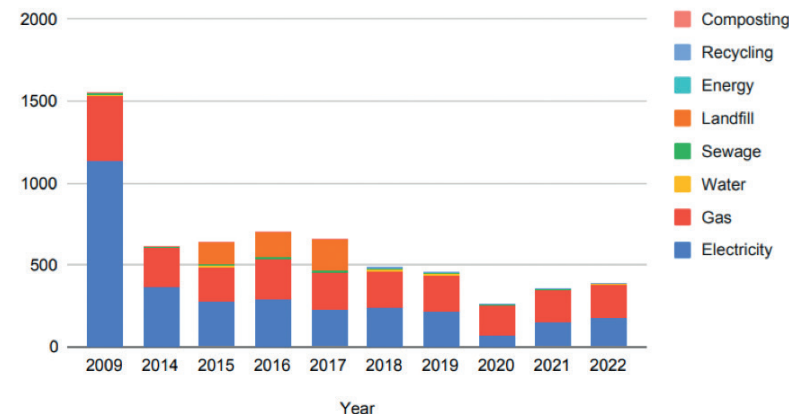
We are committed to doing everything we can to reduce our impact on the environment. While this is no longer remarkable, Glyndebourne's commitment began early and runs deep.

Carbon

In 2021 we signed up to Race to Zero, making a public commitment to halve our 2019 direct emissions by 2030 and to achieve net zero by 2050. Since 2009 we have achieved a 75% reduction in Glyndebourne's direct carbon emissions through the success of the Glyndebourne wind turbine, the adoption of a wide range of energy-saving measures and a move to zero-waste-to-landfill.

In 2022, carbon emissions rose slightly from 2021 as we recovered from the low-attendance and reduced formats of the pandemic era. The consequence is that since 2019 we have so far reduced our direct emissions by 15%.

CO2 emissions in tonnes



Energy

Since our wind turbine was launched in 2012, it has generated 102% of all the electricity used at Glyndebourne. Our peak power usage is during the Festival and so misaligned with the peak turbine productivity during the windier seasons. We sell surplus to the grid during the winter months and buy in green energy during the summer.

Water

As we use our own borehole to meet our water needs, our use of mains water is extremely limited.

Waste

Our total waste volume in 2022 was 31% lower than in 2019. We have also managed a small increase in recycling rates thanks to a site audit and recommendations made during 2022. None of our waste goes to landfill, with anything that cannot be recycled being sent to a local incinerator to be converted to electricity to supply local homes.

Main environmental initiatives and milestones in 2023

- Double glazing the opera house has begun, with one-third of windows now completed. Work will resume in the winter
- A new, enclosed bike shed has been built which, combined with a bike-to-work scheme, is designed to incentivise cycling to work
- PCs now automatically power-down at night
- Dining at Glyndebourne has been awarded three stars (the highest level) by the Sustainable Restaurants Association
- Exploring options for solar power
- Further adoption of Theatre Green Book principles
- A natural wild beehive has been introduced into the orchard to encourage bees to the gardens.

Social

At Glyndebourne we strive to be an open and inclusive organisation, embracing diversity in every dimension and offering equality of opportunity in all areas of our work.

Inclusion

Our Diversity and Inclusion Steering Group, a non-hierarchical group of volunteers from across the organisation, meets regularly to recommend actions that will further improve equity and inclusion in our work culture.

All staff at all levels attended workshops on the topic of inclusivity, delivered by Creative Access. Further sessions about the experience of minority groups (eg Trans awareness training) were offered, well attended and well received.

The Disability Confident scheme, which we signed up to in 2021 has increased awareness, understanding and engagement on the part of our hiring managers. We have seen an increase in applicants with disabilities from 5% in 2021 to 11% in 2022.

On stage our casting was the most diverse ever with over 25% of principal singers in 2022 from ethnically diverse backgrounds. We also programmed more new commissions by underrepresented artists eg *Pay the Piper* and *glass human* (2022) involved an array of female lead artists from diverse backgrounds.

Our other activities have included:

- ‘Chilled’ performances of *Pay The Piper* and Christmas concerts
- Ten schools (six state, four SEND) attended the East Sussex Careers Hub initiative Open Doors work experience programme at Glyndebourne, which targets schools from lower socioeconomic areas
- Partnership with Pegasus Opera
- Touch tours made available in every touring venue
- Audio description made available in every touring venue
- Through our Singing Schools network in Canterbury and Liverpool we introduced over 250 pupils to opera and singing from schools recruited from diverse backgrounds.

‘We were really lucky to be part of the whole programme. I would love to do this again and think that all children should have this opportunity once in their lifetime. It was magical and moving and very emotional.’ Liverpool teacher

Wellbeing

We aim to look after the health and wellbeing of the whole Glyndebourne community, recognising the additional strain of the past several years.

The Guardians Network (a confidential outlet for colleagues to share concerns) has been expanded. We currently have three trained Guardians plus four new volunteers ready to be trained and have expanded our original group of 14 Mental Health First Aiders to 25.

In light of high-profile news on the topic of executive power and behaviour, our senior teams are regularly reminded to reflect on the responsibilities that come with hierarchical power.

Governance

We are fortunate to benefit from the many diverse skills and experiences of our Board of Trustees who have been both expert and stalwart during the tumult of the last few years.

Our 'Creative Conspirators', a team of volunteers working with executive management and acting as sounding-boards and advocates, bring even greater diversity to our strategic thinking.

Our governance structure is supported by a dedicated role responsible for governance and compliance who oversees an annual programme of both internal and external independent audit.

Main image: Glyndebourne's new natural beehive has been introduced to encourage bees into the gardens

Inset: Soprano Danielle de Niese with Sir David Attenborough and his daughter Susan at Glyndebourne, Festival 2023



Graham Carlow

Inset: Gus Christie

2022 in pictures



Learning & Engagement



PAY THE PIPER

‘The young people involved in the production were so focused and engaged in performing the music. It was joyful and moving to see them in action. They were professional and impressive... A unique and truly spectacular event for those watching and involved’ *Arts Council England peer review*

Previous page: *glass human*

‘It meant something I could look forward to every week and it also meant I could introduce opera to my friends’ *Pay the Piper participant*

‘It really meant a lot. I love to perform and shows are my life. This was an epic one and I loved the way we were on stage for the whole opera’ *Pay the Piper participant*

Festival 2022



THE WRECKERS

‘Glyndebourne bring Smyth’s rarity to vivid and passionate life’ *The Guardian*

‘Prepare to be knocked sideways.’ *The Telegraph*



Richard Hubert Smith

‘Melly Still’s staging, along with conducting of total conviction by Robin Ticciati, reveals not just a drama of powerful moral principles but a score of remarkable individuality and inspiration.’ *Evening Standard*

Festival 2022



LE NOZZE DI FIGARO

‘Glyndebourne serves up a sun-kissed, disco-dancing tonic’ *The Times*

‘An inspired and entertaining revival of an excellent production.’ *Bachtrack*



‘American bass-baritone Brandon Cedel is a brilliantly funny Figaro [...] Vocally he was excellent throughout, as was his bride Susanna, sung with crystal clarity by Hera Hyesang Park.’ *The Arts Desk*

Festival 2022



LA BOHÈME

‘I was transfixed by Floris Visser’s production.’ *The Times*

‘Floris Visser’s new production puts a dark spin on this story of doomed lovers – which only heightens the life-affirming vibrancy of the music’ *The Guardian*



Richard Hubert Smith

‘One of the most striking takes on the piece in years, brilliantly designed and staged with breath-taking imagination and focus.’ *Opera Wire*

Festival 2022



ALCINA

‘The production [...] entrances the audience, and provides Glyndebourne with another triumph in its sequence of Handel productions, certainly on the level of the famous *Giulio Cesare* back in 2005. This is the hit of the summer opera season so far.’ *The Telegraph*



‘Glyndebourne’s *Alcina* is a feast for the eyes as well as the ears.’ *The Stage*

‘Jonathan Cohen and the Orchestra of the Age of Enlightenment spin skeins of beauty’ *The i Newspaper*

Festival 2022



DON PASQUALE

‘Glassberg conducts with irresistible panache, and there’s some fabulously detailed playing from the Orchestra of the Age of Enlightenment. Immensely enjoyable, and the best Don Pasquale I’ve ever heard.’ *The Guardian*



Robbie Jack

‘Musically, things are in the expert hands of Ben Glassberg, a recent principal conductor of the Glyndebourne Tour, now in demand here, there and everywhere. He brings spirit and flexibility to every bar of Donizetti’s score – from the helter-skelter brilliance of the opening to the joyous end.’ *The Stage*

Festival 2022



POULENC DOUBLE BILL: *La Voix humaine*, *Les Mamelles de Tirésias*

‘Beg, borrow or steal a ticket to Glyndebourne’s Poulenc double bill that will first turn you into an emotional wreck then have you laughing all the way home.’ *The Times*

‘Scintillatingly, surreally brilliant’ *The Telegraph*

‘Laurent Pelly has gift-wrapped Poulenc’s two one-act one-offs with intelligence, verve and visual brilliance’ *The Arts Desk*

Tour 2022



Richard Hubert Smith

THE MARRIAGE OF FIGARO

‘Catch this *Figaro* if you can.’ *The Observer*

‘You’ll leave with a chuckle and a tear in your eye.’ *The Arbuturian*



Bill Cooper

LA BOHÈME

‘This is opera at its best: the cream of international singers coming together to make a unified work of art under a director with a vision and a conductor who gives it all total security as well as freedom.’ *The Arts Desk*

Tour 2022



AUTUMN CONCERT
Mozart's *Requiem* and
The Anonymous Lover



CHRISTMAS CONCERT

Resound



Richard Hubert Smith

glass human

'I love opera, I've not seen one like this and I've not heard of chamber opera. It's so very now.' glass human audience member



James Bellorini

JERWOOD PIT PERFECT

'The professionals from Glyndebourne gave us great advice which we all took on board and will definitely use in our playing in the future.' Jerwood Pit Perfect participant

'It's such a treat to have things like this in Milton Keynes, and to not have to travel to London.' Jerwood Pit Perfect audience member

Resound



CANTERBURY SCHOOLS

‘It was fantastic, we’ve been very humbled by this experience and it has opened up horizons for all of us that we never imagined before.’ *Canterbury teacher*



LIVERPOOL SCHOOLS

‘The children thoroughly enjoyed it and are still singing the songs learned around school. It was lovely to see the children so engrossed in an aspect of music that they probably have never listened to or appreciated.’ *Liverpool teacher*

Resound



GOOD COMPANY

'It was so special and the residents were talking about it well after the day.'
Holy Cross Care Home



ONE VOICE

'WOW !!! My brain is exploding!' One Voice participant
'I loved it and I want to be an opera singer!' One Voice participant

Financial Overview



Financial Overview

Lisa Wong, Finance Director



Graham Carlow

Lisa Wong

Glyndebourne's finances continue to be in good health, holding up well through 2022. However, like many of our peers in the arts and culture sector, we had financial challenges.

- Box office sales were slower than we would have liked, with audience numbers still to recover to pre-pandemic levels. We saw changes in our audiences' booking behaviour, with tickets being bought later, our international audiences yet to fully return, and in particular the month of August was quieter than usual.
- Rising inflation rates throughout the year put pressure on our cost base. We had to work hard to manage our operating and running costs and to make savings where we could.
- Interest rate rises meant the cost of borrowing on our Covid business interruption bank loan went up. Financial markets were volatile and our investment portfolio reduced in value by £1.5m over the course of 2022.

In the face of these challenges, we were grateful for the continued loyal support from our Members, donors and audiences.

2022 saw the beginnings of a capital investment programme to replace and overhaul a number of areas of the opera house building and infrastructure that are now due attention having been maintained and serviced well for nearly three decades. Capital expenditure in 2022 totalled nearly £4m.

The largest of our capital investments was our £7m backstage automation project. Started in 2020 with design work, we completed the installation of a new fully automated fly system in February 2023 and will showcase this in our Festival 2023 productions.

Our other capital investments in 2022 included those to address infrastructure for theatre lighting and sound systems. We also invested in our infrastructure for filming and capturing our live performances for digital streaming, and in other improvements around the Glyndebourne site such as the overhaul of one of our front of house lifts, a new CCTV system, electric vehicle charging points in the audience car park, and a new forklift.

Looking ahead

There remains quite a lot of financial uncertainty. With operational losses currently forecast for the next three years, steadyship on operating finances over this period is a big financial challenge meriting much attention and action.

Inflation continues to impact costs of making sets and scenery, props, costumes and wigs on our productions. We plan three to four years ahead, and so with the 2024-25 seasons having been planned pre-pandemic with repertoire that is inherently relatively more expensive, these years are now looking even more costly. In these times, the performing arts sector finds a need for greater agility with artistic programming decisions and Glyndebourne is no exception.

Economic pressures and world events are also affecting other operating and running costs. One area is our energy bills, which have soared. Thank goodness for Glyndebourne's wind turbine! Even with this there are days in which our electricity consumption is more than the turbine can generate. So we still need to buy electricity from the national grid, at many times the cost we previously paid. We have recently taken the first available opportunity to enter the wholesale energy market and now are buying electricity on a forward and flexible (and less expensive) basis.

Box office financial performance continues to be an area of focus for us. Ticket sales for the 2023 Festival are encouraging, but we still have some way to go to return to the relative comfort of pre-pandemic audience sizes. We mustn't be complacent: we are focused on growing and engaging our active membership base and developing new and future audiences through a number of initiatives and activities such as our Under 30s membership scheme and inviting Members to bring new visitors to join them on Members' open days.

Our 52% reduction in funding from Arts Council England (ACE), a key financial contribution to our autumn touring activity and Learning & Engagement (L&E) programme, means that we are set to lose money on this activity, certainly for 2023. What will a financially viable future autumn artistic programme and L&E activity look like with such reduced funding from ACE? – we are still re-planning for future years with eyes on affordability as well as artistically exciting programmes.

Capital investment

Our financial reserves have been deliberately built up over many years to afford a programme of major and essential capital investment. With the work having been delayed in the past couple of years, we are pleased to now be in a cycle of significant capital expenditure and investment.

Many of our planned capital investments are not optional. The theatre building and its infrastructure, systems, kit and equipment are 29 years old and reaching the end of their life. We must invest to ward off obsolescence of equipment and technology, to maintain and enhance the visitor experience our audiences expect and deserve, and to keep pace with developing health and safety requirements. We estimate some £10m of urgent and essential spend over the next three years alone. To give a flavour of planned investments, these range from:

- Continuing to replace lighting equipment and infrastructure for show-critical communication systems (both onstage and building-wide) for which replacement parts are increasingly difficult to source.
- Overhauling more lifts! Our orchestra pit lift is the big one planned for winter 2023/24 and is the next substantial investment in our stage house automation infrastructure programme. We also have other lifts needing attention behind the scenes including an essential – but temperamental – one our Running Wardrobe team use to transport costumes from the upper floors of the opera house down to our singers' dressing rooms.
- Something more visible to those who come to enjoy the opera and all that the grounds have to offer, is a refit of our shop ahead of the launch of our new retail product ranges for summer 2023.
- We're also investing for climate considerations and greater energy efficiency. We installed energy-efficient gas boilers in 2021, have seen the benefits of this in 2022, and are now building on this with installing double-glazing in all 100 windows throughout the opera house.

In summary, many financial risks are outside of our full control and are putting additional pressure on Glyndebourne's finances at a time when we need to, and must, invest for the future. We continue to manage the thriving place that is Glyndebourne with the financial discipline and continued support from our audiences, Members, donors, supporters, artists and staff that has held the charity in good stead for many years. It is this that puts Glyndebourne in a strong financial position to be able to invest in its future.

Financial Overview



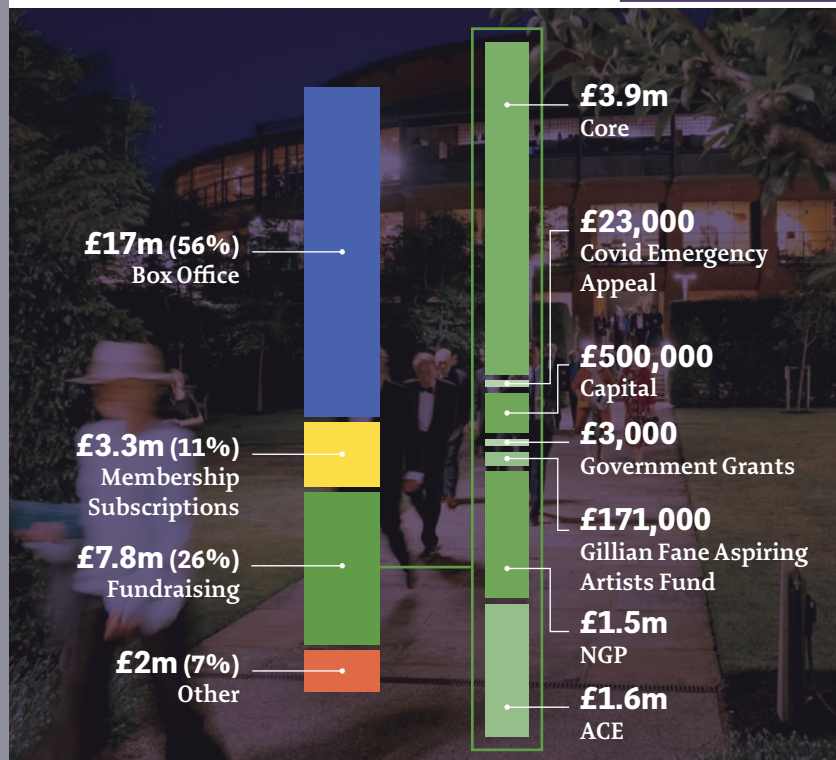
Five Year Financial Highlights Glyndebourne Productions Limited

	2022		2021		2020		2019		2018	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	30,312		24,510		15,052		28,571		28,081	
Box Office	17,047	56%	9,539	39%	802	5%	17,517	61%	16,756	59%
Membership	3,384	11%	2,734	11%	2,799	19%	2,576	9%	2,449	9%
Fundraising	7,831	26%	9,536	39%	10,387	69%	6,325	22%	6,880	25%
- Core	3,922		4,773		1,677		3,251		3,401	
- Gillian Fane Aspiring Artists Fund gift	171		2,823							
- ACE	1,676		1,659		1,659		1,629		1,629	
- NGP	1,536		727		620		987		982	
- Capital	500		100		75		458		868	
- COVID	23		35		4,561					
- Government grants	3		145		1,795					
Other	2,050	7%	2,701	11%	1,065	7%	2,153	8%	1,996	7%
OPERATING COSTS	29,322		23,253		16,824		29,565		28,361	
Production-related	19,641	67%	14,851	64%	8,821	52%	20,111	68%	18,390	65%
Management/admin	5,885	20%	5,418	23%	5,002	30%	5,395	18%	5,936	21%
Premises/depreciation	2,945	10%	2,249	10%	2,372	14%	3,170	11%	3,105	11%
Other	851	3%	736	3%	629	4%	889	3%	929	3%
OPERATING SURPLUS/(DEFICIT)	990		1,257		(1,771)		(993)		(279)	
INVESTMENT INCOME	173		130		213		177		158	
THEATRE TAX RELIEF	3,005		1,158		675		1,409		1,424	
NET SURPLUS/(DEFICIT)	4,169		2,546		(884)		592		1,303	
TOTAL CASH & INVESTMENTS (NET OF BORROWINGS)	47,023		49,045		41,785		45,438		40,735	
Cash and investments	50,523		53,545		46,785		45,438		40,735	
Borrowings	(3,500)		(4,500)		(5,000)		0		0	
Of which unrestricted reserves	21,310		21,564		20,553		19,978		15,992	

2022 in numbers

Income

£30.3m



Summer

7

Fully staged operas

78

Performances

150

Performers

220

Musicians



90,500

Live audience at Glyndebourne



763

Visitors to the Open Gardens

60,000

Views for Open House

Autumn / Winter

3

Operas

4

Concerts

28,000

Views for Glyndebourne Open House (Christmas)

36

Performances

83

Performers

117

Musicians

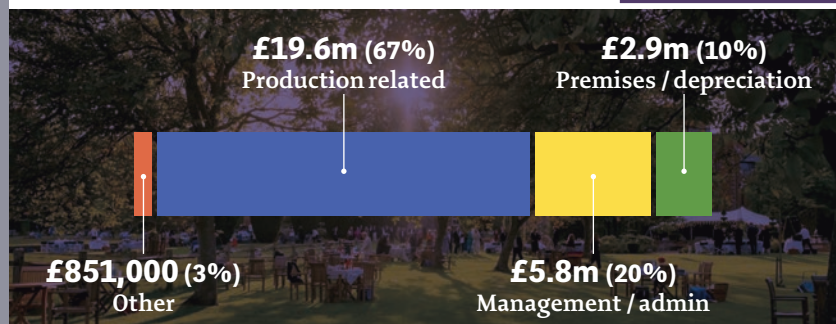
38,000

Live audience across five venues



Expenditure

£29.3m



2022 in numbers



Glyndebourne Encore (January 2022 to December 2022)

8,264

Hours
viewed



52

Different titles to
view or listen to



11

Operas of
the Month



1

Free stream:
Saul for Christmas



Art and Collections

3,200

instagram followers on
[@artatglyndebourne](#)

39

contemporary artists' work exhibited

24

talks delivered across Festival 2022

9

curated exhibitions across the year

6

major acquisitions for collections

3

universities partnered to deliver collections based projects, and 3 teaching artists from the University of Brighton supported

2

loans for external exhibitions



© Baron Gilvan

Learning & Engagement / Tour Residencies

296

people on Tour saw Jerwood Pit Perfect musicians in recital

117

amateur singers took part in the Mozart Masterclass

5

audio-described performances of *The Marriage of Figaro* for visually impaired audiences

2,574

students attended Performances for Schools

757

students sang with the Glyndebourne Chorus

141

Sessions of activity

104

students achieved an Arts Award



69

PGCE students attended workshops

65

members of GYO performed *Pay the Piper*, alongside 8 young adult puppeteers

134

students attended Open Doors careers events

24

members of GYO performed in the Glyndebourne Christmas concerts

Resound

2,273

people engaged with 57 events over 5 weeks in 5 locations

glass human

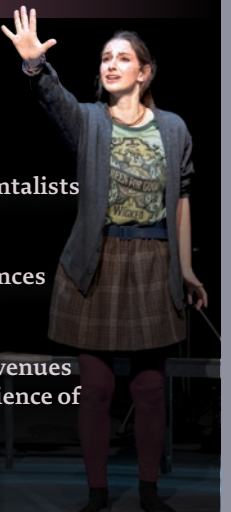
3 singers and

5 instrumentalists gave

9 performances in

5 intimate venues to an audience of

670



Funding Impact 2022





Graham Carlow

Helen McCarthy

In 2022, thanks to the continued generosity and support of our Members and donors, Glyndebourne presented one of our most celebrated Festival seasons in recent memory. Alongside this, our Learning & Engagement (L&E) programme continued to deliver groundbreaking work across the year, with the new youth opera *Pay the Piper* winning the 2022 YAM award for Best Opera for Young Audiences. In the autumn we were excited to bring Floris Visser's *La bohème* from the Festival to audiences across the country, along with *The Marriage of Figaro* and concert performances. As part of our autumn season a new programme of activity in the community was also launched in 2022 entitled *Resound*.

Learning & Engagement programme

1. Discover Opera

Under the Discover Opera strand Glyndebourne's L&E team deliver projects that provide accessible opportunities for young people inside and outside of school.

Glyndebourne Youth Opera (GYO) – over 100 young people had the opportunity to participate in workshops at Glyndebourne in 2022 and to explore more about opera performances. 73 young people participated in our new youth opera *Pay the Piper*.

Schools programme – 2,574 children and young people attended live dedicated performances for schools in 2022. This included 2,074 who came to Glyndebourne for our school performances of *La bohème* and *The Marriage of Figaro* in October (85% from state and special schools). We supported more schools than ever through our travel grant scheme, with 18 groups offered a grant to support them to attend our matinee performances. We entered into a partnership with the Open Doors programme run by East Sussex Careers Hub with the aim of delivering a targeted work development scheme at Glyndebourne – all schools were state-funded and 134 students attended, 45 of whom had Special Educational Needs.

Glyndebourne is an Arts Award Champion Centre – in total 253 young people in Sussex, Kent and Liverpool worked towards an Arts Award accreditation. We worked with schools across Sussex, Canterbury and Liverpool delivering in-school singing sessions and teacher development workshops, which culminated in the wonderful opportunity to sing alongside the Glyndebourne Chorus in special sharing events as part of our new *Resound* programme.

'They've gone from having no interest in music or singing to really finding their voice. We have a very large proportion of students who have English as a second language, and many Afghan refugees with no English. They all found a common language of togetherness.'

A teacher from one of the Canterbury schools

'The project broke down some of those barriers of the expectations that some of the children have. Instead of viewing them [the Glyndebourne Chorus] as unattainable demigods with the voices of angels – they now know they are normal people with the voices of angels! This is undoubtedly one of the best things that I've ever done as a teacher.'

A teacher from one of the Liverpool schools

We also delivered teacher training sessions for professionals within education, including teachers, PGCE students and other staff. This forms a vital part of our engagement with schools and our strategy to raise awareness of opera in formal education. Eight sessions were delivered with around 100 teaching professionals and trainees attending.

In December, Glyndebourne and Create Music welcomed local schools from the East Sussex and Brighton area for the 'One Voice Festival of Singing'. Over four concerts, 379 pupils from 15 schools performed alongside the Glyndebourne Chorus to share festive songs and music. Meanwhile a new song cycle was commissioned from Lillie Harris (composer) and Laura Attridge (librettist) by Create Music, Glyndebourne and St Michael and All Angels Church, Berwick and was recorded by Patcham Junior School. The recording is now installed in the church for any of the c.10,000 visitors each year to listen to when they visit the Grade I listed building with its 20th century Bloomsbury murals.

2. Talent Development

Through the Talent Development strand Glyndebourne's L&E team deliver initiatives and performance projects that nurture talent and find and support the next generation of makers and creators of opera.

Glyndebourne Academy – 2022 marked ten years since Glyndebourne Academy (for those aged 16-26) launched. It has become an industry leader in vocal talent development, preparing students who have faced barriers to developing a singing career. We invited Academy alumni back to Glyndebourne in June for a weekend of development including language, movement and vocal training. In 2022 we piloted Youth Academy (14-19) focused on introducing young people aged 14-19 to a career as an opera singer.

Academy provides targeted support for those who need it most whereas the Youth Academy programme is open to all young people within that age group. 78 young people attended first phase workshops in Liverpool, Birmingham, London and Sussex, with 25 young people selected for the second phase.

Performance opportunities – each year participants from Glyndebourne Youth Opera can audition to take part in new community commissions and/or alongside the Glyndebourne Chorus in mainstage concerts and productions. 65 young people performed in the chorus for our new youth opera, *Pay the Piper*, six local young people took to the stage as part of the *La bohème* company for the Glyndebourne Festival and Tour, and 24 performed alongside the Chorus in Glyndebourne's Christmas Concerts.

Glyndebourne would like to recognise and thank the performers, workshop leaders, composers, librettists, teachers, schools, Tour venues and partnership organisations who have helped make our Learning & Engagement work possible this year:

Create Music
Liverpool Empire
Liverpool Metropolitan
Cathedral
Marlowe Theatre, Canterbury
Canterbury Cathedral

Norwich Theatre
Milton Keynes Theatre
Ambassadors Theatre Group
East Sussex Careers Hub
University of Brighton
University of Sussex



James Bellorini

Left: Glyndebourne Academy alumni workshop

Right: Members of GYO sang as part of our Christmas concerts



Richard Hubert Smith

Securing Artistic Excellence

Jerwood Young Artist programme – in 2022 Charlotte Bowden, Cleo Lee-McGowan and Patrick Alexander Keefe received coaching and support across the full Festival season as part of the Jerwood programme for aspiring soloists. Former Jerwood Young Artists Marta Fontanals-Simmons, Nardus Williams, Rosie Aldridge, Ida Ränzlöv, Stuart Jackson and Huw Montague Rendall all returned to Glyndebourne to perform principal roles in the Festival. William Thomas returned to perform a principal role in our 2022 Tour. Nardus Williams was awarded the Rising Star award at the International Opera Awards (2022).

Pegasus Opera mentoring – we launched a partnership with Pegasus Opera offering a mentoring programme specifically for classical artists from African and Asian backgrounds. Four selected participants observed rehearsals, shadowed artists, received coaching and had opportunities to perform for artistic staff and receive feedback. The four participants were Lufuno Ndou, Julia Daramy-Williams, Biraj Barkakaty and Julienne Mahaillet.

Debut and cover artists – over 60 singers covered roles in the Festival and six of these covers went on to perform principal roles in the Glyndebourne Tour. There were many Glyndebourne debuts across 2022 including, for example, 2018 Glyndebourne Opera Cup winner Samantha Hankey who made her first Festival appearance as Ruggerio in *Alcina*.

National Opera Studio (NOS) programme – baritone Kamohelo Tsotetsi and répétiteur Alexsander Ribeiro de Lara took part in the nine-month NOS Young Artist programme. Kamohelo then joined the Glyndebourne Chorus for the 2022 Tour season.

Balancing the Score – composers Anna Appleby, Ninfea Cruttwell-Reade, Cecilia Livingston and Ailie Robertson completed their residency with Glyndebourne following performances earlier in 2022 of their collaborative new youth opera commission *Pay the Piper*. After a highly successful first iteration of the programme, exclusively for female composers, we are expanding the scheme to composers from a range of backgrounds currently underrepresented in the world of operatic composition.

Jerwood Pit Perfect scheme – an artist development scheme that offers postgraduate musicians the opportunity of paid engagement with the Glyndebourne Sinfonia alongside additional support. 12 players joined the scheme for Tour 2022. Six former Jerwood Pit Perfect players returned to join the orchestra.

Visual Arts – our year-round visual arts exhibition programme included six commercial exhibitions and four using material from the Glyndebourne collection with 76 artists represented across the year. Each summer Glyndebourne and the University of Brighton collaborate to offer an artist residency for PGCE art and design students. Our 2022 Teaching Artists were Natasha Tully, Sam Ford and Elena Ward.



James Bellorini

Our 2022 Teaching Artists select their exhibition works

Opera Seasons

Festival 2022 – our five-star summer included four new productions – *The Wreckers*, *La bohème*, *Alcina* and the Poulenc double bill (*La Voix humaine* and *Les Mamelles de Tirésias*) – plus revivals of *Le nozze di Figaro* (*The Marriage of Figaro*) and *Don Pasquale*. 283 artists and technical staff were involved in the Festival plus over 200 musicians were part of our two resident orchestras. 26 principal singers made their Glyndebourne debut and nine choristers were given solo opportunities. There was a live audience of 90,500 for the Festival. This included 2,600 tickets for £30 each to audiences aged under 30 and 734 tickets to Fortissimo Members. Fortissimo has been introduced for audiences aged under 40 (Members enjoy 50% off a pair of tickets each Festival season). A total of 5,605 children and young people aged under 30 attended performances at Glyndebourne in 2022 through heavily subsidised ticket offers.

Glyndebourne Tour and the autumn season 2022 – our autumn season kicked off with three weeks of performances at Glyndebourne of Mozart's *The Marriage of Figaro* and Puccini's *La bohème* before visiting Milton Keynes, Canterbury, Norwich and Liverpool over four weeks. We then returned to Glyndebourne for a concert performance of music by Mozart and Joseph Bologne, Chevalier de Saint-Georges plus our annual Christmas Concerts. We were delighted to return to a full autumn schedule after the impact of Covid. 38,077 tickets were sold across five locations. The programme involved 129 artists and technical staff plus 103 musicians in our orchestra.

Resound

Alongside our mainstage autumn productions and concerts we launched *Resound* in 2022. *Resound* is a programme that brings together Glyndebourne artists, including our orchestra and Chorus, with people of all ages and backgrounds to support them to access and participate in opera and music; inspiring wider communities to explore and develop interest in the arts. Following activity across Canterbury, Liverpool, Milton Keynes and Norwich, the programme culminated with a final week back at Glyndebourne. In 2022 we delivered the following projects as part of *Resound*:

Sing with the Glyndebourne Chorus – through the Singing Schools project and One Voice we worked with 22 schools and over 500 children to deliver singing sessions and teacher development workshops. The schools then had the wonderful opportunity to meet and perform with the Glyndebourne Chorus and members of our orchestra in special sharing events in inspiring local venues. The events were led by chorus director Aidan Oliver.

Good Company: music in care homes – Jackie Parker from our Chorus and orchestra members delivered sessions in care homes and community venues for people living with dementia in Canterbury, Liverpool, Milton Keynes, Norwich and Sussex.

Chamber music recitals and workshops – musicians from our orchestra development programme performed chamber music recitals at universities, colleges and other local venues. This was followed by workshops or careers Q&As for students.

Resound production – *glass human*, by Samantha Fernando (composer) and Melanie Wilson (librettist), a new, intimate chamber opera on the theme of loneliness and connection, was specially commissioned by Glyndebourne to tour as part of *Resound*. Performances took place across all of our 2022 Tour locations.



James Bellorini

Jerwood Young Artists 2022: Charlotte Bowden, Cleo Lee-McGowan and Patrick Alexander Keefe

On Screen

Glyndebourne Encore – we filmed four new Festival productions in the summer: *The Wreckers*, *La bohème*, *Alcina* and the Poulenc double bill (*La Voix Humaine* and *Les Mamelles de Tirésias*). All four productions are available to subscribers on Glyndebourne Encore, our streaming platform that launched in December 2021. Encore offers unlimited access to newly-filmed productions and operas from our archive.

Cinema and YouTube – we made our five-star production of *Saul* available for free on our website and on YouTube from 16 December until 6 January and the five-star production of *La bohème* from Festival 2022 was on the big screen in cinemas from Sunday 11 September.

Annual Fund

Backstage Automation – since 2019 donations to Glyndebourne’s Annual Fund have supported the backstage automation project. Having successfully replaced lighting bridges and point hoists, the most significant phase began in 2022 – removing the existing manual counterweight system to replace it with a state-of-the-art, fully-automated fly system which will keep Glyndebourne at the cutting edge of stage technology. The new system will improve the lifting capacity of the flying bars and increase their flexibility – creating safer working conditions for those behind the scenes. The installation of electric winches means that the time-consuming task of loading and unloading counterweight bricks will become a thing of the past. Scene changes will become more efficient and the need for manual lifting will be minimised.



Graham Carlrow

‘I really cannot begin to articulate this scheme’s impact on my career, and I know that Glyndebourne’s friendship and endorsement will resonate across my creative imagination and my career for my whole life.’

Cecilia Livingston, Balancing the Score composer

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



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