

'Glyndebourne has honoured John Christie's original vision. It is, without question, a home for Wagner.'

Parsifal, The Observer

Annual Review 2025



GLYNDEBOURNE

ANNUAL REVIEW 2025

On behalf of the executive team, I would like to renew my sincere thanks to our staff, our supporters, members, the board of trustees, and our visiting performers, musicians and creative teams.

Glyndebourne's past, present and future success is founded on your commitment.

Richard Davidson-Houston
Chief Executive Officer

**Our story of the last year is
told in five sections within this Review:**

On stage
Future artists
In the community
Financial review
Glyndebourne and the environment

Cover • *Parsifal*, Festival 2025. Photo: Richard Hubert Smith
Right • *Le nozze di Figaro*, Festival 2025



'...both musically and dramatically – represents Glyndebourne at its extraordinary best.'

Le nozze di Figaro, The Stage

ON STAGE

We had a successful year on stage in 2025, with much to celebrate. Following on from a triumphant 2024, we kicked off in February with *Uprising*, a new community opera composed by Jonathan Dove, followed by more outstanding productions with many sold-out performances across the Festival and Autumn Season.

FESTIVAL

Staging six operas in the 2025 Festival we presented both artistic ambition and a diverse repertoire that met audience demand. With 99% of tickets sold, the Festival once again demonstrated its appeal to national and international audiences. Attendance across all productions reached 94,193.

Key highlights included Glyndebourne's first ever staging of Wagner's *Parsifal* – a large-scale and dramatically demanding production that received significant critical acclaim for its musical execution under conductor and Music Director Robin Ticciati. Directed by Jetske Mijnsen, making her Glyndebourne debut, this landmark production delved into compassion and redemption, presenting a very human interpretation of one of Wagner's best-loved operas.

'The conductor Robin Ticciati elicits a gleaming, flowing orchestral performance from the London Philharmonic, one that is supportive of an excellent cast – and hearing them in such an intimate theatre as this is special.'

Parsifal, The Guardian

Parsifal, Festival 2025



Alongside this, we staged our tenth new production of Mozart's *Le nozze di Figaro*. Conducted by Riccardo Minasi and directed by Mariame Clément, critics noted its subtle directorial vision and strong vocal performances. Something of an exception these days, this staging saw a very young Count and Countess Almaviva, played by Huw Montague Rendall and Louise Alder, actual contemporaries of their counterparts Figaro (Michael Nagl and Tommaso Barea) and Susanna (Johanna Wallroth) which gave this production a fresh and vibrant flavour.

Our two new productions were accompanied by revivals of Rossini's *Il barbiere di Siviglia*, Handel's *Saul*, Janáček's *Káťa Kabanová* and Verdi's *Falstaff* which provided stylistic variety, reinforcing Glyndebourne's commitment to breadth and excellence.

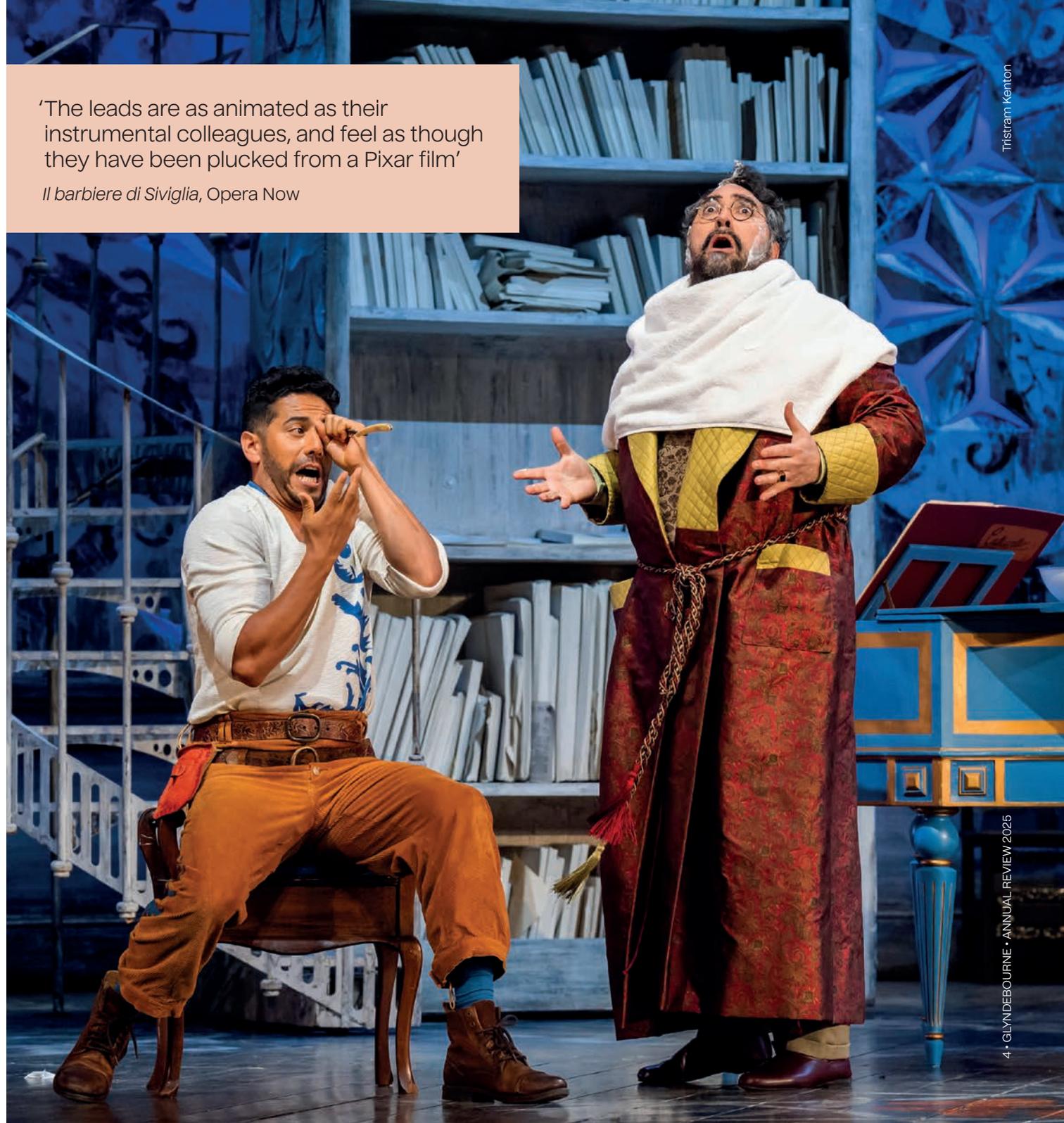
Annabel Arden came back to direct her 2016 production of *Il barbiere di Siviglia*. An expert in physical theatre, she infused this revival with even more physicality and panache than many thought possible. Comic timing is her forte and she was ably assisted in this by a very strong cast led by Germán Olvera (Figaro), Cecilia Molinari (Rosina) and Jonah Hoskins (Count Almaviva).

'A masterful revival' claimed *The Stage* of Richard Jones' work – another director back to direct their original production – this time from 2009, with *Falstaff*. Conducting the London Philharmonic Orchestra (LPO), Sian Edwards let 'us hear the character and colour packed into instrumental parts that don't merely accompany, but lead their own merry dance' wrote *The Arts Desk*, which also noted this production was 'as spruce and smart as ever'. *The Times* meanwhile found *Falstaff* simply: 'Fun is what this show still is!'

Il barbiere di Siviglia, Festival 2025

'The leads are as animated as their instrumental colleagues, and feel as though they have been plucked from a Pixar film'

Il barbiere di Siviglia, Opera Now



Janáček's powerfully moving *Káťa Kabanová* was revived by Eleonora Gravagnola in 2025, its first revival since its original socially-distanced staging by Damiano Michieletto in 2021. Kateřina Kněžíková sang the title role to great acclaim, and tenor Nicky Spence was back, this time in the role of Káťa's lover Boris, having sung her much-maligned husband Tichon in 2021. Robin Ticciati conducted the LPO who brought out 'all the shimmering beauty of the score' for the *iPaper*.

The audacious and bold staging of Barrie Kosky's *Saul* is a real audience favourite, so it was a coup to welcome back both Christopher Purves in the title role and Iestyn Davies as David, ten years on from their appearances in the 2015 original. Conducted by Jonathan Cohen and played by the Orchestra of the Age of Enlightenment (OAE), this was a real showcase for the Glyndebourne Chorus with the *Telegraph* enthusing in its five-star review that 'the chorus is the star and in this revival The Glyndebourne Chorus throw the kitchen sink at their performance, both in acting and singing.' *The Guardian* found the chorus 'simply sensational.'





'An absolute must-see'
Saul, iPaper

Saul, Festival 2025

AUTUMN SEASON

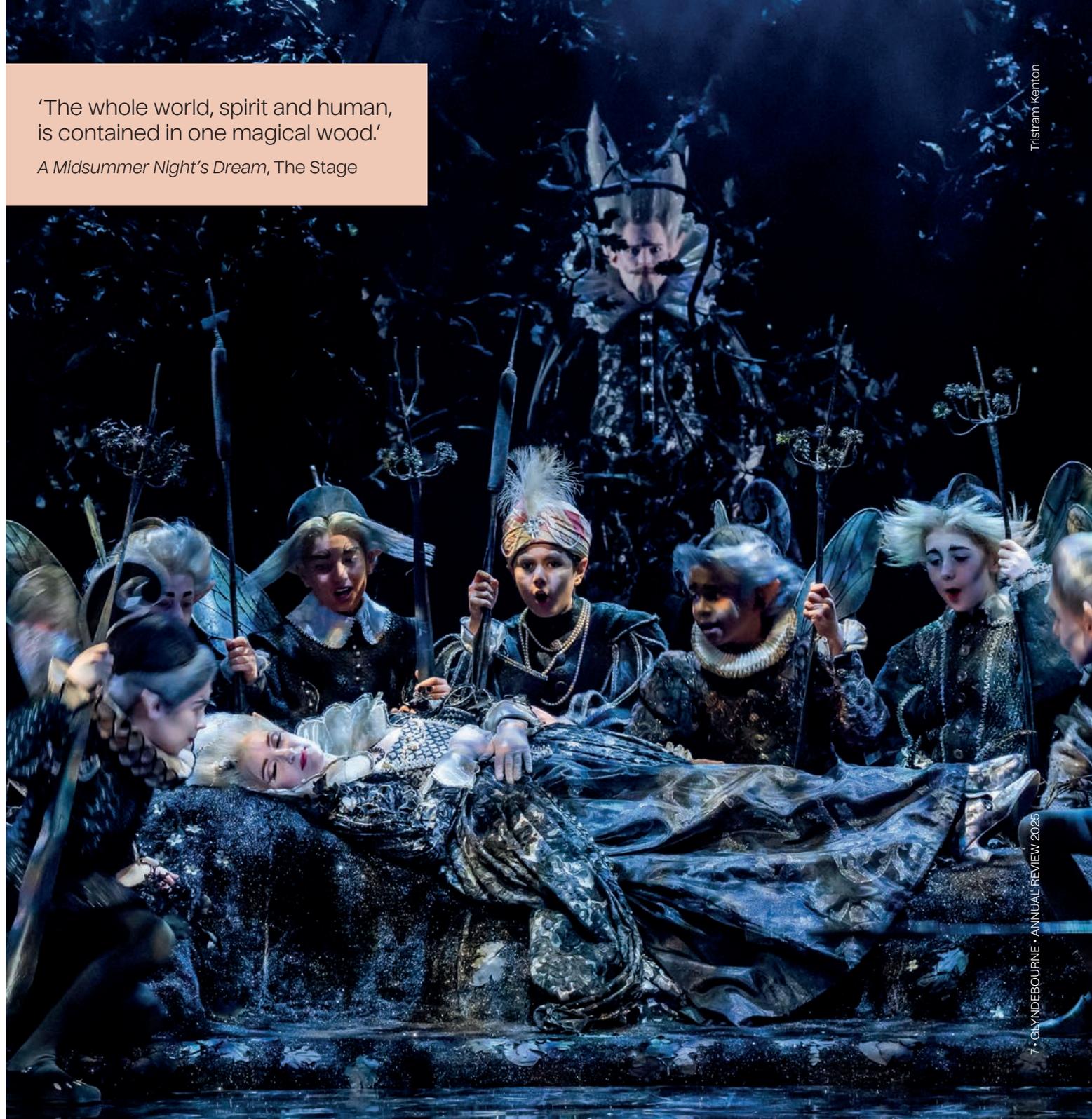
Glyndebourne's Autumn Season champions discovery, platforms early-career talent and broadens access for new and diverse audiences. Unique in the UK, it has, since launching in 2023, quickly become one of the country's major opera events. The Autumn Season continued to grow in 2025, with attendance at 36,574 for mainstage opera and concerts at Glyndebourne, a 12% year-on-year increase. In total, over 50,000 people were engaged through public performances and community projects.

Opera productions included a revival of Puccini's *La bohème*, originally directed by Floris Visser and revived by Rachael Hewer. With its unique monochrome set – a cobbled Parisian street its only backdrop – this production is visually cinematic, with the added character of Death ever-present and haunting. 'Seamlessly revived' (*The Guardian*), these performances by the Glyndebourne Sinfonia were conducted by Adam Hickox.

Britten's *A Midsummer Night's Dream* in Peter Hall's classic staging was a popular addition to the Autumn Season. The iconic staging of its play-within-a-play 'Pyramus and Thisbe' has had audiences rolling in their seats since it was first staged here in 1981. Revived by Lynne Hockney, there were many powerful performances including those from Joshua Bloom (Bottom), Jennifer France (Tytania) and Nils Wanderer (Oberon), that helped create the celebratory atmosphere this opera always generates in our auditorium.

'The whole world, spirit and human,
is contained in one magical wood.'

A Midsummer Night's Dream, The Stage



Autumn also saw the world premiere of *The Railway Children* by Mark-Anthony Turnage. Hot on the heels of his highly acclaimed *Festen* at the Royal Opera House in February, Turnage made his Glyndebourne debut with a new opera inspired by Edith Nesbit's well-known novel of the same name, to a libretto by Rachael Hewer – with a modern twist.

The Railway Children was a homegrown production: all of the principal singers began their careers in the chorus and many of the creative team started out at Glyndebourne too. It was directed by Glyndebourne's Artistic Director, Stephen Langridge.

Concert performances also formed part of the Autumn Season. Handel's *Messiah*, with a one-night transfer to the Royal Albert Hall, a semi-staged concert of *The Railway Children* at the Southbank Centre, and Christmas Concerts at Glyndebourne.

The Autumn Season is designed to help audiences discover opera, often offering glimpses under the bonnet that show the inner workings of how opera is made at Glyndebourne. The atmosphere is informal, affordable and friendly. In 2025 we welcomed 2,267 new ticket bookers (22%), half of whom were first-timers to Glyndebourne (the other half having attended before but were not the ticket booker) and 23% new to live opera. Strategic pricing, including £10 children's tickets and student offers, supported affordability and audience development.

Over 15,000 tickets sold for mainstage opera and concerts were priced £7-£49.

Attendance at Performances for Schools reached its highest level in almost 20 years when we welcomed 4,395 pupils from 105 school groups during the Autumn Season alone, supported by our Travel Grant scheme. Concessionary tickets accounted for 19% of sales, a 60% increase on 2024.

The Railway Children, Autumn Season 2025



'... if you want to see an opera with the twists and turns of a spy thriller and an orchestral score which, at its climaxes, has white-knuckle momentum and abrasive power, you will enjoy Stephen Langridge's staging, expertly conducted by Tim Anderson.'

The Railway Children, The Times

99%

of seats for performances at Glyndebourne were sold in 2025

Tristram Kenton



Left • *Il barbiere di Siviglia*, Festival 2025
Right top • *A Midsummer Night's Dream*, Autumn Season 2025
Right bottom • Members of Glyndebourne Youth Opera in *La bohème*, Autumn Season 2025

The total live audience across all performances was over

150,000

Tristram Kenton



Marc Brenner



643

 musicians, singers, dancers and actors performed at Glyndebourne

9 • GLYNDEBOURNE / ANNUAL REVIEW 2025

FUTURE ARTISTS

Supporting and showcasing emerging talent remained a key element of our work – delivered through a range of development programmes for singers, instrumentalists and composers.

The Autumn Season is an exceptional platform for emerging artists.

Nine current or recent participants of the Jerwood Young Artists programme – which supports talented aspiring soloists in the Glyndebourne Chorus – performed or covered lead roles in *The Railway Children* – including Henna Mun (Phyllis) and Matthew McKinney (Peter). Former Glyndebourne Academy participant Darwin Prakash (2015), made his Glyndebourne debut as a principal (in the role of Schounard) in *La bohème*.

The Jerwood Pit Perfect scheme for young instrumentalists, as well as Glyndebourne Youth Opera (GYO) for singers aged 9-19, offered outstanding mainstage performance opportunities throughout the Autumn Season. In addition, two alumni from GYO and two Glyndebourne Academy alumni performed as members of the Glyndebourne Chorus, further demonstrating the impact of Glyndebourne's talent development pathway.

'My time as a Jerwood Young Artist has been nothing but positive this year. With weekly coaching by prominent people in the industry to [performing in] concerts, I have learned so much as an artist.'

Henna Mun, soprano

Former Glyndebourne Academy participant Darwin Prakash (second left) as Schounard in *La bohème*, Autumn Season 2025. Darwin is pictured with Andrés Agudelo as Rodolfo; Markus Suihkonen as Colline and Aksel Daveyan as Marcello



JERWOOD YOUNG ARTISTS

Glyndebourne's Jerwood Young Artists programme champions the next generation of operatic talent, giving outstanding young singers intensive professional development, performance opportunities and close mentorship from world-class artists.

The programme plays a vital role in launching international careers and strengthening the future of opera in the UK.

The 2025 Jerwood Young Artists were soprano Mariana Fernandes, mezzo-soprano Rachel Roper, tenor Matthew McKinney, baritone Charles Cunliffe and bass Daniel Vening.

Matthew McKinney was cast as Peter in the world premiere of *The Railway Children*, becoming a highlight and important milestone in Matthew's career so far.

'This year as a Jerwood Young Artist has been nothing short of remarkable. The coaching and mentorship, alongside the recital and operatic opportunities, have really helped me grow in confidence and artistry... One of the highlights was stepping in to sing Figaro in Mozart's *Le nozze di Figaro* – an unforgettable moment where everything I'd learned came together, allowing me to meet the challenge with assurance and joy.'

Charles Cunliffe, 2025 Jerwood Young Artist

Jerwood Young Artist Charles Cunliffe stepped into to cover Figaro in *Le nozze di Figaro* during Festival 2025



PEGASUS OPERA MENTORING PROGRAMME

Our partnership with Pegasus Opera offered aspiring and emerging artists of global majority heritage a bespoke programme of coaching and mentoring opportunities. The 2025 mentees were soprano Marie Cayeux, mezzo-sopranos Bonnie Liu and Elizabeth Mwale, and tenor Tylor Lamani. Each of the four mentees attended either the pre- or final-dress rehearsal of each Festival production, as well as cover (understudy) showings alongside coaching sessions during the summer and autumn.

Representatives from Glyndebourne also attend Pegasus Opera auditions and showcases to help spot emerging talent who can be encouraged to audition for the Glyndebourne Chorus, a proven launchpad for a professional career in opera. In November we were also delighted to welcome Pegasus Opera to Glyndebourne for the company's *Windrush The Opera* Research & Development (R&D) Preview and Q&A, which was a culmination of a week's residency at Glyndebourne.

'From the pre-general rehearsals and intensive week at Glyndebourne to the audition process, the whole experience was excellent... The coaching sessions with Matthew Fletcher were extremely valuable.'

Bonnie Liu, mezzo-soprano

Windrush The Opera R&D day at Glyndebourne featuring (L-R) Masimba Ushe, Simon Mascharenhas Carter and Mark Christian Bautista (Simon and Mark are both members of the Glyndebourne Chorus)





JERWOOD PIT PERFECT

Eleven young instrumentalists joined Pit Perfect, a unique scheme in which recently-graduated professional musicians join the Glyndebourne Sinfonia during the Autumn Season to gain their first professional operatic experience.

In 2025 we received over 100 applications and auditioned 62 players for 11 places. To date we have supported a total of 74 players across all sections of the orchestra.

Successful participants were mentored by a member of the orchestra. They also received one-to-one lessons, the chance to sit in on additional rehearsals and performances, and took part in seminars on life in the music profession.

We launched *Jerwood Pit Perfect Encounters* this year – which provided participants with more performance experience and gave audiences the opportunity to enjoy a close-up backstage experience with our Pit Perfect musicians in the Jerwood Studio rehearsal space. The musicians performed short chamber music programmes alongside members of the Sinfonia and soloists, and answered audience questions.

‘Personally, I would say the recent influx of the younger generation via this scheme has breathed great new life into the orchestra. I’m absolutely loving it.’

Simon Lewis, Glyndebourne Sinfonia player

BALANCING THE SCORE

Lucy Armstrong and Alex Ho were part of Glyndebourne's *Balancing the Score* programme, which supports composers from backgrounds currently underrepresented in the world of operatic composition. After three years immersed at Glyndebourne they are now both engaged in new commissions with the company.

In 2025, work began on Lucy Armstrong's new youth opera, *Spark*. This youth opera continues Glyndebourne's long commitment to creating work with, and for, young people and will include members of Glyndebourne Youth Opera. It will be the first opera composed by Lucy to be performed at Glyndebourne, and will form part of the 2026 Autumn Season.

Audiences were able to get a flavour of Lucy's work with *Christmas Magic*, performed by GYO alongside the Glyndebourne Chorus as part of the 2025 Christmas Concert programme.

Participants from Glyndebourne Youth Opera sang with the Glyndebourne Chorus as part of our Christmas Concerts, Autumn Season 2025



'It was a truly magical experience hearing *Christmas Magic*, written with Helen Arney, in the Glyndebourne Christmas Concerts. It has been incredibly joyful to work with Aidan Oliver, Ashley Beauchamp and the Glyndebourne Youth Opera, Chorus and Sinfonia to bring this new orchestration to life.'

Lucy Armstrong, composer

IN THE COMMUNITY

Glyndebourne remains committed to creating extraordinary artistic experiences for children and young people. Glyndebourne's Learning & Engagement programme connected with more young people than ever before – from first-time opera audiences to participants in transformative projects.



Singing Schools Network participants at Worth Abbey, Crawley

SCHOOLS PROGRAMME

In 2025, we welcomed the highest number of children ever to our Performances for Schools with 5,505 tickets sold, including a school's performance of *Uprising* and four fully sold-out performances in the Autumn Season – up from two performances in 2024.

Alongside school matinees, the programme's participation projects have also expanded and are flourishing. The One Voice Festival of Singing, in partnership with Create Music, engaged 82 schools and 6,371 children, with 2,151 performing across concerts at Glyndebourne, Brighton Dome and De La Warr Pavilion.

Our Singing Schools Network project placed co-creation at its heart, with composer Howard Moody and singer Rhiannon Llewellyn working with 321 students to create a response to Handel's *Messiah*. The project involved six schools (state primary and secondary plus one special educational needs school) and included 24 workshops, culminating in final performances in Hastings (Christ Church, St Leonards) and Crawley (Worth Abbey) where children performed alongside the Glyndebourne Chorus and Glyndebourne Sinfonia.

Our Travel Grant scheme, which supports state schools, particularly those most in need, has become indispensable in ensuring access to performances and participatory projects.

In 2025 we welcomed 140 teachers to training sessions to help improve leadership skills and vocal health, as well as to deliver singing and music in classrooms across Sussex.

We welcomed the highest number of children into the Glyndebourne auditorium this year as part of our Performances of Schools programme



GLYNDEBOURNE YOUTH OPERA

Through Glyndebourne Youth Opera (GYO) we provide outstanding, high-quality performance opportunities for children and young people aged 9-19. In 2025, 70 young people from GYO performed in Festival and Autumn productions, gaining invaluable professional experience alongside world-class artists. In total 488 young people participated in GYO workshops across the year.

The children's chorus for *La bohème* was recruited entirely from GYO, marking the first all-GYO children's chorus in Glyndebourne's history and a significant milestone for the programme. Recruiting directly from GYO, rather than from external stage schools, is significant because GYO is free to attend, open to all, and actively works to reach young people who might not otherwise have the opportunity to engage with opera at this level.

In addition, for the first time GYO singers were cast as singing fairies in the revival of *A Midsummer Night's Dream* and 36 GYO singers performed in our Christmas Concerts.

We co-commissioned, with Saffron Hall Trust, a new community opera by Jonathan Dove entitled *Uprising*, which premiered in February and featured the largest number of instrumentalists and singers performing in a mainstage community opera in Glyndebourne's history.

Fifty GYO participants and 51 adults from the local community performed on stage with professional soloists, while 17 youth instrumentalists, plus eight on-stage percussionists (four young people and four professionals), played alongside the Glyndebourne Sinfonia.

Composer Jonathan Dove and librettist April De Angelis won the 2025 Ivor Novello award for Best Community and Participation Composition for *Uprising* and the opera has been shortlisted in the Opera and Music Theatre category for the 2026 Royal Philharmonic Society Awards.

The world premiere of *Uprising* by Jonathan Dove, with a libretto by April De Angelis, was staged at Glyndebourne in February 2025



NATIONAL VOCAL TALENT

The Glyndebourne Academy is a national programme for 18-26 year-olds who show vocal promise but face personal, geographical or financial barriers to progression.

In 2025, the programme received 78 applications, with 44 young singers auditioned in Liverpool, Bristol and London, and nine selected to take part in the Academy.

Led by vocal talent consultant Mary King, participants benefited from sustained expert mentorship, including a residential week held from 10-16 August and a final residential weekend at Glyndebourne from 3-5 October.

The long-term impact of the Academy was reflected in the autumn when alumnus Darwin Prakash (2015 participant) returned to Glyndebourne to perform as a principal singer in *La bohème*.

There continue to be more Academy alumni successes. For example, during 2025 Alaric Green (2012 participant) performed with English National Opera in *Dead Man Walking* and as an ENO Harewood Artist. Ifan Thomas (2024 participant) competed in the 2025 Kathleen Ferrier Society Bursary for Young Singers, representing the Royal Welsh College of Music & Drama – he was a finalist and was awarded a Collingwood Finalist's Prize.

The 14-19 Vocal Talent Development initiative introduced opera to young singers already engaged with music but new to the art form. Workshops were delivered in partnership with the Liverpool Philharmonic Youth Choir, Bromley Boy Singers and the Hallé Youth Choirs and selected participants went on to attend a three-day residential at Glyndebourne (25-27 October).





Richard Hubert Smith

40,393

in-person contact hours across our community projects



Pablo Strong

29,985

beneficiaries reached in total across the year through our community work

Top left • GYO coaching week, 2025
Bottom left • GYO workshop, 2025
Right • Schoolchildren at Glyndebourne for a Performance for Schools, 2025



Sam Stephenson

169

schools and other education providers engaged from across Sussex

FINANCIAL REVIEW

Glyndebourne's financial activity in 2025 remained healthy.



A Midsummer Night's Dream, Festival 2025

FINANCIAL OVERVIEW FOR 2025

Our financial activity in 2025 remained healthy with income levels enabling us to invest in four new productions and a suite of ongoing capital improvements to our theatre.

Our total income in 2025 was £43.3m (£41.9m in 2024), almost half of which (48%) was from Box Office sales of tickets to our performances. A further £10.3m of income (24%) came from fundraising and memberships. These key income streams together represent over 70% of our income for 2025, and also cover 70% of our cost base.

We continued to benefit from important sources of funding from government sources: Theatre Tax Relief of £3.6m and a grant of £0.8m from Arts Council England in support of our Autumn Season and Learning & Engagement programme with a focus on talent development and children and young people.

Our catering operations earned £4.5m (10%) of income.

Expenditure totalled £43.2m (£38.9m in 2024). The increased spend compared with 2024 included increased investment in our artistic and learning programmes. In 2025 we presented four new opera productions – *Parsifal* and *Le nozze di Figaro* in the Festival and two new commissions, *The Railway Children* in our Autumn Season and a community opera, *Uprising*, in the spring. The creation, rehearsal, staging and running of our artistic programme, including our learning and engagement activities, continue to represent at least half (53% £22.8m in 2025, 50% £19.6m in 2024) of our annual cost base.

The management, maintenance and running of the infrastructure and facilities for our audiences, performing companies and staff throughout the theatre and estate represents around a further quarter (26% £11.4m in 2025) of our annual cost base.

Of the remaining spend, £3.5m (8%) of fundraising, sales and marketing activity generated £31m of income from donations, memberships and box office mentioned above (£31m such spend in 2024 returned £29m of income). Our catering operations made up 9% (£4.1m) of our cost base in 2025 (11% £4.3m in 2024).

CAPITAL INVESTMENTS

We completed a number of capital projects to invest in replacements, upgrades and improvements of assets and systems across the theatre infrastructure and building facilities. These ranged from a rebuild of the stage floor, upgrading lighting units and control systems approaching end of life, creating additional storage facilities for our expanding stock of production sets, installation of solar panels on the roof of the Production Hub which houses our costume and props workshops, a new chamber organ (this made its debut in Act II of *Saul*, rising and descending through the new stage floor), to a new minibus to transport staff between Lewes station and the theatre.



FINANCIAL OUTLOOK

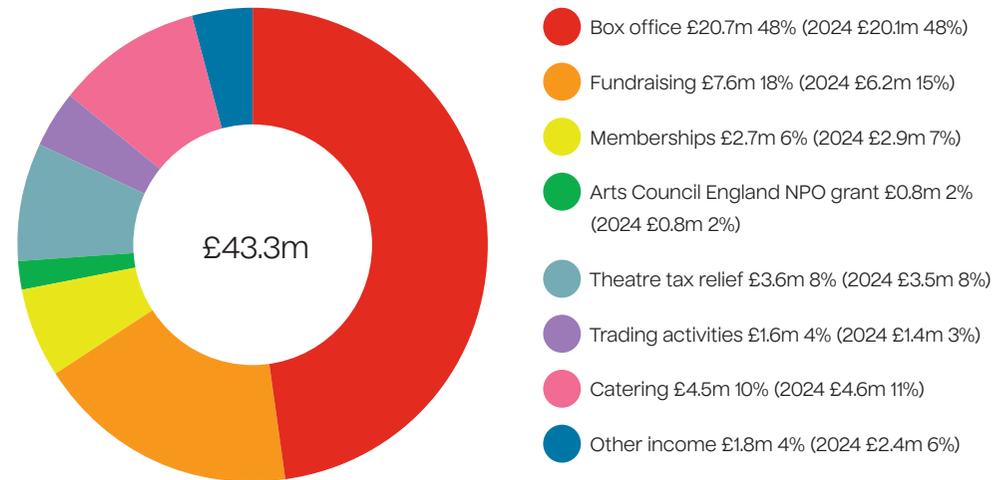
We continue to manage our financial reserves in line with strategic long term plans. Our investment portfolio grew in value by £2.2m (£5.2m in 2024), largely from financial market conditions, to £50m. Of this, over £20m has been ringfenced for major capital building works in the period to Glyndebourne’s centenary. £12m of reserves carry restrictions from donors and benefactors; we continue to use these funds in line with those conditions and wishes.

A long term protected reserve of £16m represents financial commitments that would need to be fulfilled and other costs to enable Glyndebourne to continue in business in a worst case scenario uninsurable event, recognising that the Festival is wholly reliant on fundraising and box office and that artistic commitments are entered up to four years in advance with the related income rarely confirmed more than a year ahead.

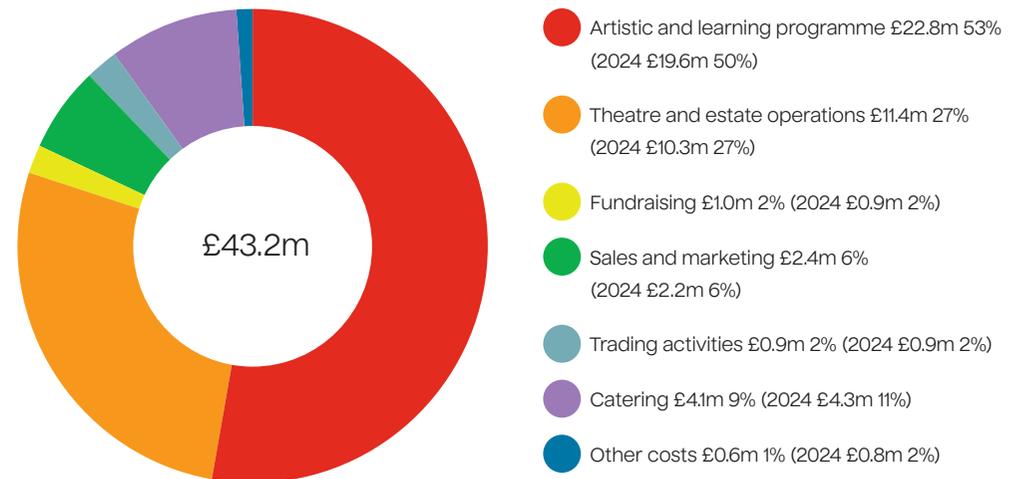
The remaining financial reserves are available to support our financial objective to earn sufficient income over any three-year cycle to cover expenditure, whilst generating surplus cash to build up reserves to invest in excellence for our audiences, artists and staff. With a stubbornly high operating cost base following high inflation rates in recent years and a rolling programme of works required for an ageing building, continued financial discipline alongside support from our audiences, donors and members will enable Glyndebourne to achieve this objective in the challenging financial and economic landscape.

Note: Income and expenditure figures at the time of publication are subject to finalisation and audit. Our full annual report and audited financial statements will be available from the Charity Commission at gov.uk/government/organisations/charity-commission from July 2026.

2025 total income • £43.3 million (2024 • £41.9 million)



2025 total expenditure • £43.2 million (2024 • £38.9 million)



GLYNDEBOURNE AND THE ENVIRONMENT

The Sussex landscape is integral to Glyndebourne's identity. It helps shape how our opera is made and how it is experienced.

We consider the environmental implications of everything we do: looking for opportunities to contribute positively to the habitat around us and choosing ways of working that minimise our impact on the natural world.

Specifically, we choose to:

1. Deepen our connection with the environment by improving nature and biodiversity within our grounds.
2. Increase the sustainability of our opera-making, without compromising on artistic quality.
3. Reduce the environmental impact of our overall operations.

Audience members enjoying the gardens on opening night, Festival 2025

WHAT HAPPENED IN 2025?

Energy creation and usage

Facts and figures

- Gas usage was down <1%¹ and total electricity usage up only 3%² vs. 2024, despite there being eight more mainstage public performances in 2025 (116 in 2025 vs 108 in 2024).
- Our wind turbine produced 80%³ of our total 2025 electricity usage.
- New solar panels commissioned in February 2025 generated a further 6.36%⁴ of our total 2025 electricity usage.

Energy-saving initiatives

- Smart lighting – basement corridor lighting is now 75% converted to sensors, eliminating energy waste in empty spaces.
- Double glazing – full installation complete on all levels of the opera house, improving heat retention and cooling efficiency.
- Air handling units – new units installed which run at lower, energy-efficient speeds while maintaining air quality.
- Technical chiller – replaced with a high-efficiency model using ecologically-friendly refrigerant gas.

¹ Glyndebourne gas usage 2025: 1,280,731 kWh
Glyndebourne gas usage 2024: 1,291,237 kWh

² Glyndebourne electricity usage 2025: 1,645,731 kWh
Glyndebourne electricity usage 2024: 1,594,569 kWh

³ Turbine electricity generation 2025: 1,317,234 kWh
Glyndebourne electricity usage 2025: 1,645,731 kWh

⁴ Solar panels electricity generation 2025: 104,620 kWh
Glyndebourne electricity usage 2025: 1,645,731 kWh

⁵ 2025: 91,295 kg
2024: 97,068 kg

Waste disposal and recycling

None of our waste goes to landfill but non-recyclable waste is incinerated to produce energy. Our waste management company reported a 6%⁵ decrease in the amount of waste used to create energy (to 91,000 kg), while the amount of waste recycled remained the same as in 2024 (66,000 kg).

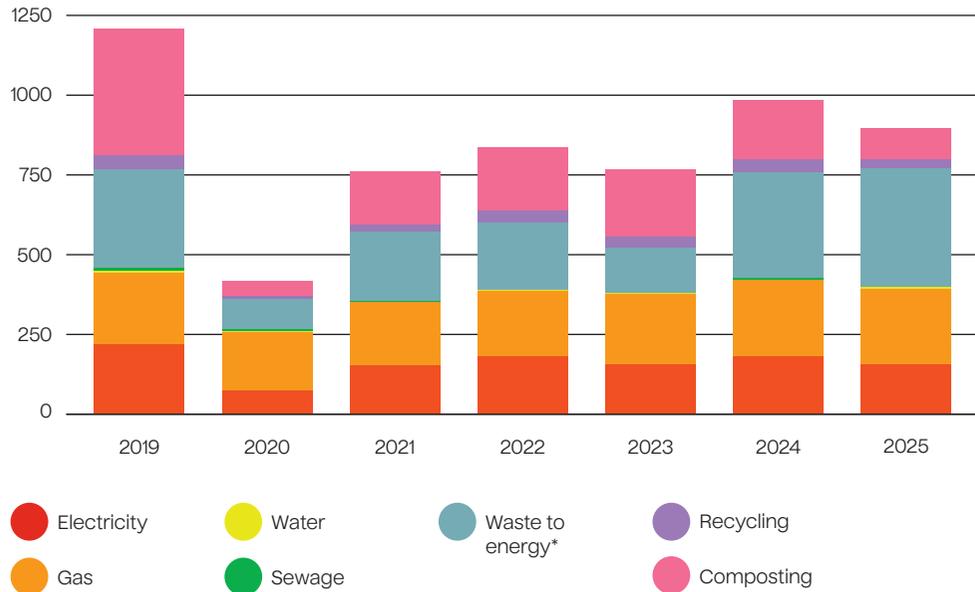
The ratio of waste recycled: non-recycled improved slightly in 2025 to 42:58 (2024 – 40:60).

Recycling and reuse: representative examples

- 100% of garden wood waste is now chipped and reused as mulch across the site, rather than being burned.
- We eliminated the purchase of 40 tonnes of compost annually by producing all required compost on-site.
- 95% of costumes for *Uprising* came from a pre-used or sustainable source; 90% of the costumes for *The Railway Children* were either from stock or second hand; and almost 75% of the costumes for *Le nozze di Figaro* were from stock.
- Six rails of modern clothing and 10 bags of modern footwear were donated to Emmaus, a homelessness charity in Brighton.
- 18 moving lights that had been decommissioned were rehomed to the Hampstead Theatre in London, saving them from landfill.
- We rehomed the show floor from *Uprising* (itself having formerly been used on a revival of *A Midsummer Night's Dream*) to Northbrook College in Worthing, saving it from landfill.

CO2 emissions

CO2 emissions were down 9%⁶ against 2024, with a significant reduction in food waste (composting) being the greatest driver.



* non-recyclable waste into usable forms of energy eg electricity

⁶ 886 tonnes in 2025 vs 976 in 2024

Biodiversity and nature

- 2025 was the tenth year of our zero-pesticide policy.
- We created a wildlife corridor in the form of a meadow strip running along the fence line between the fields and gardens (to the right of the lake).
- Log piles in the new *Uprising Grove* will create a habitat for a number of different species, from small invertebrates to snakes and lizards. This will in turn attract larger predators such as kestrels and kites. The mycelium produced in the log piles will give the new trees a kick start.

In February, 60 trees were planted in *Uprising Grove* as a long-lasting legacy to the community opera *Uprising*.

- We began installing nest boxes for small birds, owls and bats.

What is planned for 2026?

- Continue to reduce our carbon footprint in our energy strategy, operations and supply chain.
- Develop a ten-year energy-generation and supply-resilience plan.
- Begin to regularly monitor on-site biodiversity.
- Develop new ways to engage audiences and our local community with the biodiversity-enhancing, nature-positive innovations in our gardens.

Glyndebourne Productions Ltd
Company registration number: 00358266
Registered charity number: 243877
VAT number: 785415013

Governance

Executive Chairman • Gus Christie
Chief Executive Officer • Richard Davidson-Houston
Artistic Director • Stephen Langridge
Music Director • Robin Ticciati
Finance Director & Company Secretary • Lisa Wong

We are fortunate to benefit from the many diverse skills and experiences of our Board of Trustees whose counsel, guidance, challenge and support is invaluable.

Trustees

Lord Davies of Abersoch CBE (Chair)
Jolyon Barker
Karthi Gnanasegaram
Sarah Hopwood
Alina Kessel
Dr Anna Mallett
Gautam Rangarajan
Victoria Robey CBE
Christopher Walter
Helen Ward

John Botts CBE *Honorary board member*

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Annual Review design: Kate Benjamin

Il barbiere di Siviglia, Festival 2025





'Radiant with joy, the entire company set the seal on a masterly production.'

Falstaff, The Stage

La bohème, Autumn Season 2025

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