



GLYNDEBOURNE

ANNUAL REPORT **2015**

2015 – A momentous year



Photo: David Fernandes

Gus Christie

Winning ‘Festival of the Year’ at the International Opera Awards for Festival 2015 was the icing on the cake in a bumper year – Glyndebourne also picked up the UK Theatre Award for Achievement in Opera for ‘an outstandingly well planned and performed season’ and the Outstanding Contribution to the UK Operatic Scene award in the 2015/16 WhatsOnStage Opera Poll for the Festival and Tour. *Saul* won the Opera and Theatre prize (for the Festival and Tour) at the 2016 RPS Music Awards and we are also nominated in the South Bank Sky Arts Awards (to be held in June 2016). Away from the Festival, the Glyndebourne label recording of *Die Meistersinger von Nürnberg* won the Opera category of the 2015 BBC Music Magazine Awards.

We introduced three new productions in 2015. The Festival opened with the UK premiere of Donizetti’s *Poliuto*. Directed by Mariame Clément and conducted by Enrique Mazzola this was an epic production. Set against the backdrop of *Poliuto*’s spiritual crisis at his conversion to Christianity and ensuing persecution – *Poliuto* focused on a love triangle doomed by the conflicting forces of politics and faith powerfully portrayed by Michael Fabiano (*Poliuto*), Ana María Martínez (Paolina) and Igor Golovatenko (*Severo*) making his Glyndebourne debut.



David McVicar directed our new production of *Die Entführung aus dem Serail* to critical acclaim. Conducted by Music Director Robin Ticciati it had contemporary resonance in its exploration of the clash between East and West, beautifully presented in Ottoman-inspired designs by Vicki Mortimer. Sally Matthews (*Konstanze*) and Edgaras Montvidas (*Belmonte*) made Mozart’s most virtuosic music seem effortless, while the charismatic Franck Saurel, making his debut as Pasha Selim, was an audience favourite.

Director Barrie Kosky’s Glyndebourne debut was a huge success. Making strong parallels with Shakespeare’s *King Lear*, his production of Handel’s *Saul* explored the tragic decline of Saul into jealousy-induced madness when he can’t control David’s mesmerising power over his son Jonathan. Christopher

Purves (*Saul*), Iestyn Davies (*David*) and Paul Appleby (*Jonathan*) were an indomitable trio, with Lucy Crowe (*Merab*) and Sophie Bevan (*Michal*) compelling as Saul’s daughters. Ivor Bolton conducted the Orchestra of the Age of Enlightenment in a hugely popular production that showcased the Glyndebourne Chorus in all its glory.

Contributing to the overall success of the Festival our three revivals were, as ever, given as much preparation as our new productions. Marie Lambert revived David McVicar’s production of Bizet’s *Carmen*. Jakub Hruša conducted the London Philharmonic Orchestra (LPO) in a Glyndebourne favourite that featured Stéphanie d’Oustrac in the title role with Pavel Cernoch (*Don José*) and David Soar (*Escamillo*).



Mary Christie Rose Garden
Photo: Kevin Martin

Fiona Shaw directed the first Festival outing of her acclaimed Tour 2013 production of Britten's *The Rape of Lucretia*. Conducted by Leo Hussain it showcased some of today's most exciting British singers including Christine Rice (Lucretia) and Allan Clayton (Male Chorus). Kate Royal (Female Chorus) started her singing career with us in the Glyndebourne Chorus, and Duncan Rock who returned to the role of Tarquinius after his Tour success, was a former Jerwood Young Artist.

Laurent Pelly returned to direct the Ravel Double Bill, which he first presented to Glyndebourne audiences in 2012. Robin Ticciati conducted the LPO, with Daniëlle de Niese appearing in two contrasting roles – as Concepción in the farcical *L'heure espagnole* and as the Child in *L'enfant es les sortilèges* – with a predominantly Francophone cast that included François Piolino, Sabine Devieille, Elodie Méchain and Lionel Lhote.

Tour 2015 presented three productions – *Die Entführung*, *Saul* and *Don Pasquale* – to audiences at Glyndebourne in the autumn before hitting the road to visit Canterbury, Norwich, Milton Keynes, Plymouth and Woking. Following the success of *Die Entführung* and *Saul* in the Festival we maintained our longstanding reputation for introducing new international singers and nurturing home-grown talent by presenting the same productions with completely new, up-and-coming casts to packed houses around the country.

Duncan Ward made his Glyndebourne debut conducting *Don Pasquale*, which was revived by director Paul Higgins. Eliana Pretorian, last seen as Serpetta in *La finta giardiniera* (Tour 2014) returned as Norina with José Fardilha in the title role and John Brancy as Malatesta, both making their Glyndebourne debuts. *Die Entführung* was revived by director Ian Rutherford and introduced the American tenor Ben Bliss (Belmonte)

and the American soprano Rebecca Nelsen (Blonde) to the Tour for the first time. Ana Maria Labin last seen in *Rinaldo* in Tour 2010 returned as Konstanze. Conductor Christoph Altstaedt made his Glyndebourne debut. Conducted by Laurence Cummings, *Saul* was revived by director Donna Stirrup. Having appeared in three performances during Festival 2015, Henry Waddington returned as Saul, with Christopher Ainslie as David.

The Tour plays a crucial role in enabling Glyndebourne to reach out to new audiences and with support from both Arts Council England and the *Daily Mail* we were once again able to take our work around the country at subsidised ticket prices.

Education

Working to increase diversity among professional singers and offer a training programme for young people who have not been able to follow a traditional path to music college, the Glyndebourne Academy was set up in 2012. The second Academy, which followed an intensive six-month programme of singing tuition and performance opportunities, was held in 2015 under the guidance of our Vocal Talent Consultant, Mary King. From 80 applicants, a diverse group of ten young singers with outstanding musical potential were chosen to take part.

Luke Styles, our former Young Composer-in-Residence introduced his new one act chamber opera, *Macbeth*, to Festival



Macbeth
Photo: Robert Workman

audiences in 2015. With a libretto by Ted Huffman, *Macbeth* employed an all male cast and set events from the original Shakespeare play in a present day rebel-conflict, performed by members of the Glyndebourne Chorus and our Jerwood Young Artists programme. Performed in our Jerwood Studio (in August) and at the Linbury Studio at the Royal Opera House (in September), this production was supported by 13 members of the LPO and conducted by Jeremy Bines.

Lewis Murphy became our new Young Composer-in-Residence in 2015, having recently graduated from the Royal College of Music.

Other education work included a youth performance of Purcell's *Dido and Aeneas*; the preparation of four young singers from Glyndebourne Youth Opera (GYO) to appear in the Festival production of *Carmen*;

and preparation for our new youth opera *Nothing*, based on the novel by Janne Teller.

Nothing was presented on the main stage in February 2016. Written by David Bruce with a libretto by Glyn Maxwell, it received critical acclaim. Conducted by Sian Edwards with the Southbank Sinfonia, *Nothing* also showcased the work of GYO and young instrumentalists who worked alongside professional singers and musicians.

As a result of increased support for filming we were able, for the first time, to film four of our six Festival 2015 productions and reach a larger audience than ever before. *Die Entführung* and *The Rape of Lucretia* were broadcast live in cinemas, on television *Die Entführung* was broadcast in France and Germany via ARTE and *Saul* was broadcast on Sky Arts in the UK. All four filmed productions (including *Poliuto*) are available on DVD/Blu-ray in 2016.



Carmen
Photo: Robert Workman

Away from the stage we worked to introduce our work to wider audiences through partnerships with the *Telegraph*, *Prospect* magazine and White Cube. Through our collaboration with the Telegraph Media Group we were able to double our Festival audience through free online broadcasts on their website and at glyndebourne.com. *Die Entführung* and *The Rape of Lucretia* were streamed live, alongside existing recordings of *Carmen* and the Ravel Double Bill.

During the Festival we worked with *Prospect* magazine to introduce our work to their readership and together we set up a series of pre-performance talks with an eminent list of speakers that included Mona Siddiqui, Kamila Shamsie, Bettany Hughes, Bronwen Maddox, Jonathan Keates, Giles Fraser and Matthew Dimmock.

Working with architects Carmody Groarke and the contemporary art gallery White

Cube, we opened the *White Cube* at Glyndebourne gallery in 2015. A temporary structure, the gallery remained in the grounds throughout the Festival to exhibit the work of Georg Baselitz, and forms part of a three-year partnership with White Cube.

There was another change in the gardens in 2015 with the opening of the Mary Christie Rose Garden. The first major structural change in the gardens since the opera house was rebuilt in 1994; it was designed by John Hoyland and built as a tribute to Lady Christie.

Finally, at the end of 2015 we said goodbye to Glyndebourne General Director, David Pickard who has moved on to be Director at the BBC Proms after 14 successful years at the helm. He was replaced by Sebastian F. Schwarz on 1 May 2016.

Gus Christie, Executive Chairman

POLIUTO

DONIZETTI

‘The hugely demanding title role is confidently taken by the febrile American tenor Michael Fabiano... [he] sang with unflinching intensity and bravado, projecting a chesty forcefulness redolent of legendary Italians of yore.’

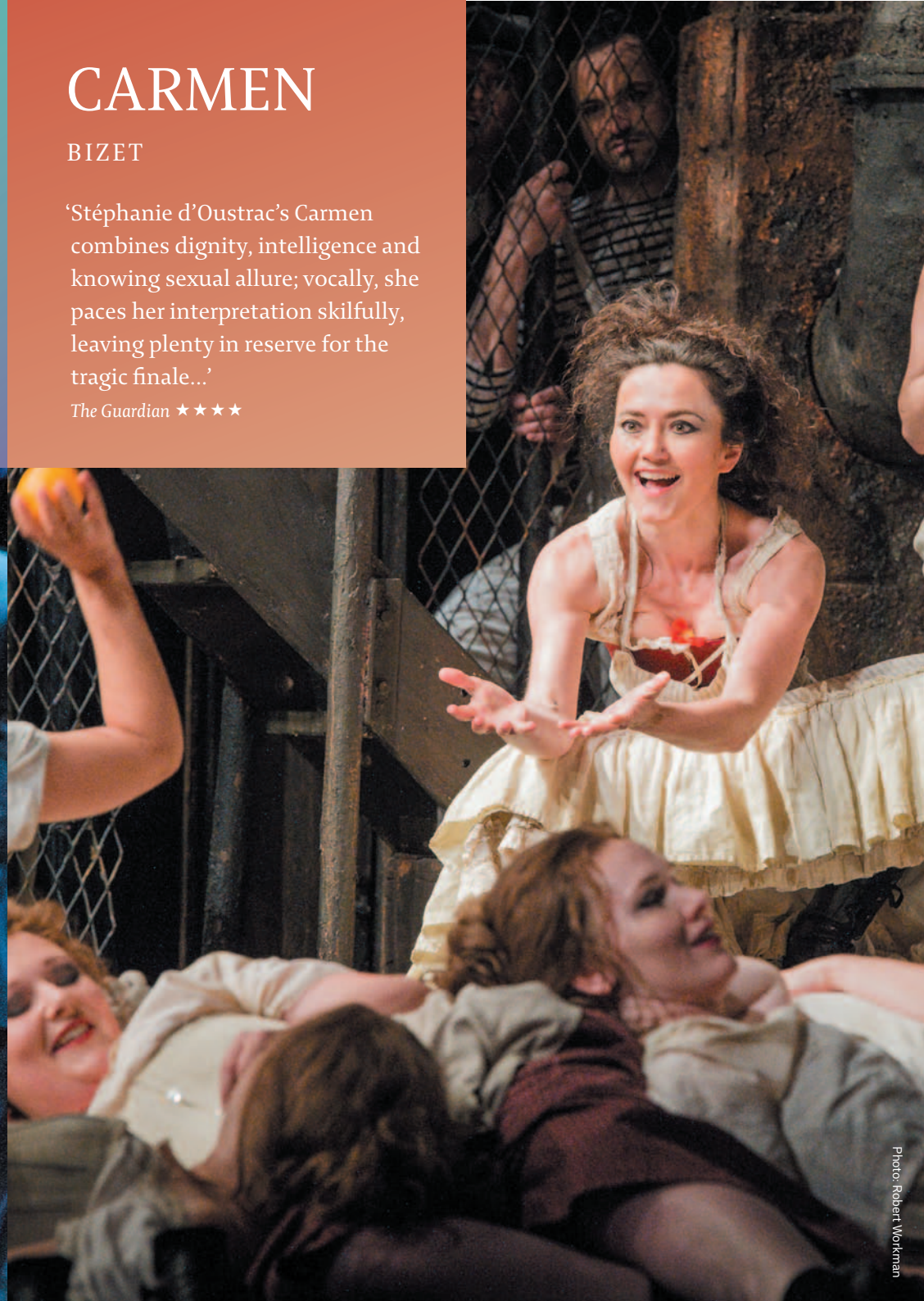
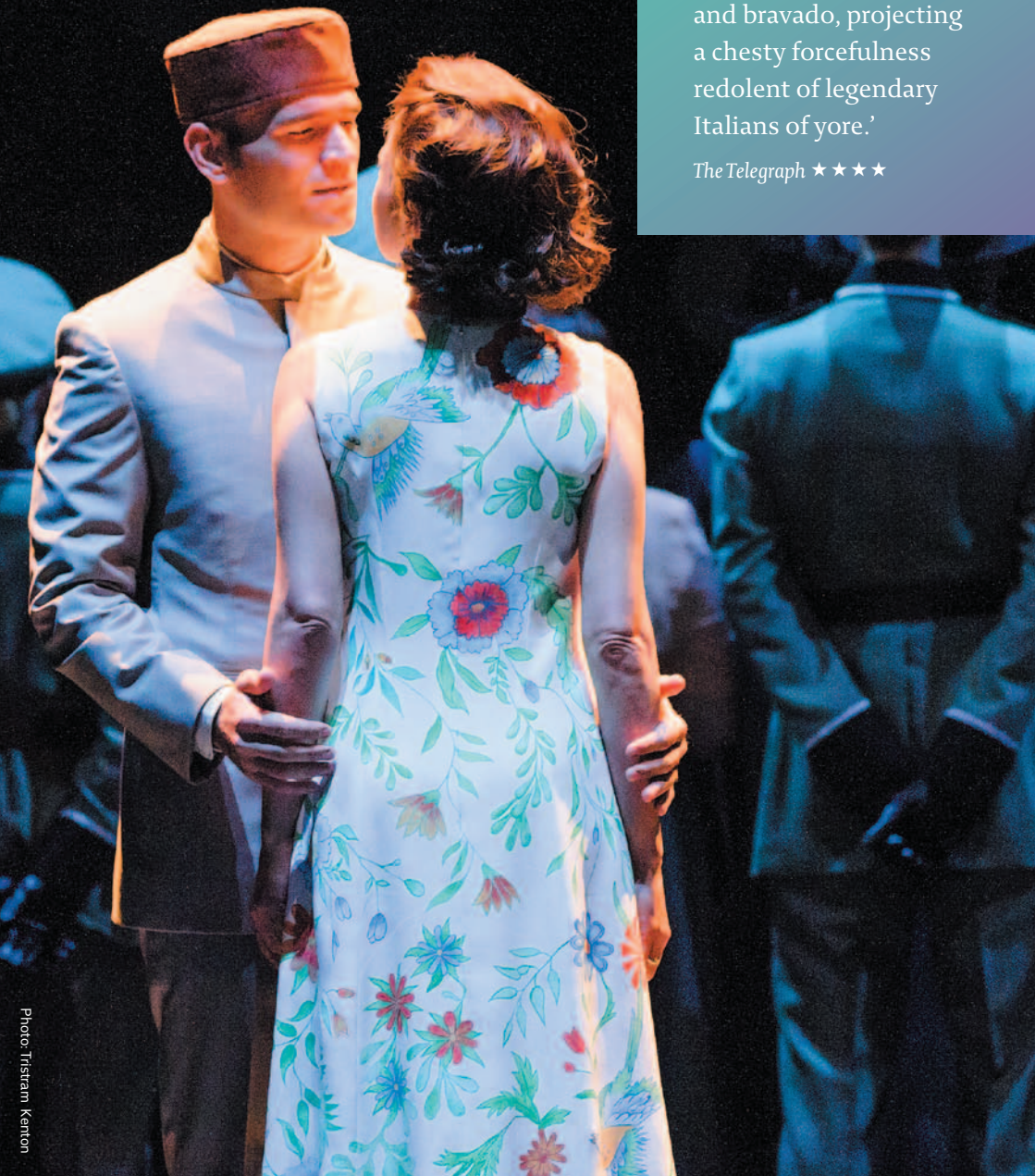
The Telegraph ★★★★★

CARMEN

BIZET

‘Stéphanie d’Oustrac’s Carmen combines dignity, intelligence and knowing sexual allure; vocally, she paces her interpretation skilfully, leaving plenty in reserve for the tragic finale...’

The Guardian ★★★★★



‘Mesmerising, sensitive, at times troublingly erotic, the whole thing forces us to rethink a remarkable work. Outstanding.’

The Guardian ★★★★★



Photo: Richard Hubert Smith

DIE ENTFÜHRUNG AUS DEM SERAIL

MOZART



Photo: Robbie Jack

THE RAPE OF LUCRETIA

BRITTEN

‘Shaw’s greatest achievement ... is the intimacy established between Lucretia and Collatinus, and the sympathy with which she portrays a husband’s grief. The singing is outstanding from all concerned: direct, clear, simple and devastating.’

The Times ★★★★★

SAUL

HANDEL

‘Musically this evening is well-nigh flawless. No praise too high for the singing of Davies, Appleby, and Purves, of Lucy Crowe and Sophie Bevan... Kosky has come good: this is a landmark production.’

The Independent ★★★★★

‘And finally, there is Glyndebourne’s stupendous chorus. In many respects they are the hub and motor of the score, and they rise to the challenge not only of delivering Handel’s mighty fugues with clarity and precision, but also of executing Kosky’s intricate direction. Bravissimi.’

The Telegraph ★★★★★

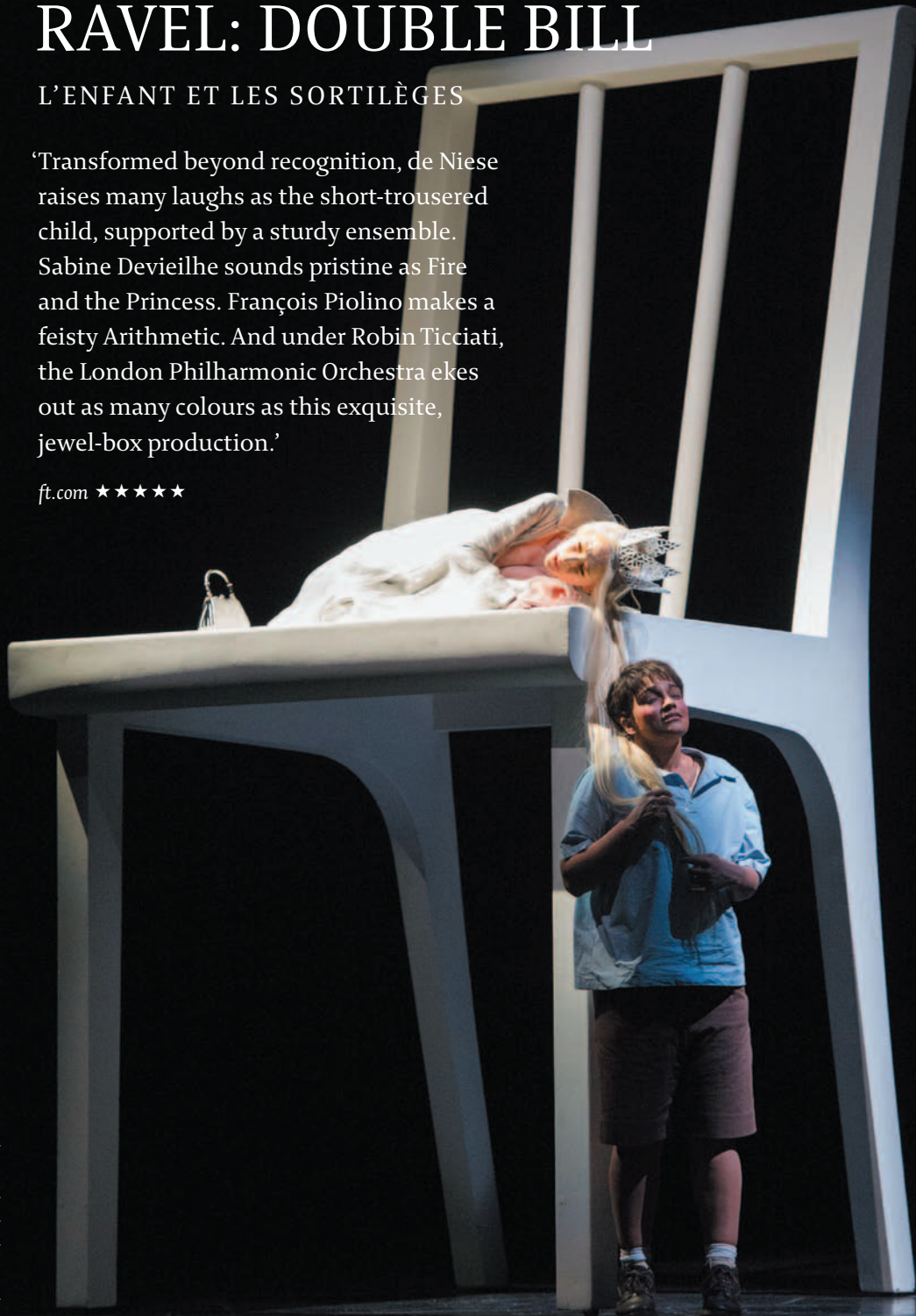


RAVEL: DOUBLE BILL

L'ENFANT ET LES SORTILÈGES

'Transformed beyond recognition, de Niese raises many laughs as the short-trousered child, supported by a sturdy ensemble. Sabine Devieille sounds pristine as Fire and the Princess. François Piolino makes a feisty Arithmetic. And under Robin Ticciati, the London Philharmonic Orchestra ekes out as many colours as this exquisite, jewel-box production.'

ft.com ★★★★★



L'HEURE ESPAGNOLE



SAUL

HANDEL

TOUR 2016

‘Half pleasure garden, half Bedlam, Barrie Kosky’s flamboyant production of *Saul* has a new energy in Donna Stirrup’s revival.’

The Times ★★★★★



Photo: Richard Hubert Smith

DON PASQUALE

DONIZETTI

TOUR 2016

‘The cast is excellent. Fardilha’s avuncular warmth contrasts nicely with Brancy’s seductive brilliance... Pretorin has a more overtly dramatic voice than we usually hear as Norina, which makes her big tantrums all the more alarming...’

The Guardian ★★★★★



Photo: Tristram Kenyon

DIE ENTFÜHRUNG AUS DEM SERAIL

MOZART

TOUR 2016

‘... James Kryshak’s *Pedrito* is athletic and vocally charming, while Rebecca Nelsen presents Blonde as a spitfire not to be messed with.’

The Guardian ★★★★★



Photo: Clive Barda

‘[Performances for Schools] ... bring live, extremely high quality and professional performances to children. Not making allowances for their age by “dumbing down”...’

Prebendal School



Performances for Schools

Photo: Sam Stephenson

Photo: Sam Stephenson

Financial Overview



Sarah Hopwood

Photo: James Bellorini

I am delighted to report that we remain on track to satisfy the core strategic objective to remain financially independent, generating an operating surplus for the second year in a row and an increase in reserves.

Whilst we recognise that with a top ticket price for some of our Festival performances of £250 – although maintained for the third year in a row – is not affordable to all, it does enable us to ensure a full range of activity elsewhere, making Glyndebourne’s work available to all at very affordable prices or indeed for free.

The core activity during the year comprised:

- Six Festival productions, of which three, *Poliuto*, *Die Entführung* and *Saul*, were new and *The Rape of Lucretia* was performed in the Festival for the first time, to an audience of over 90,000 across 79 performances. This included over 2,069 top price tickets for our Under 30s members at £30, this subsidy being made possible primarily thanks to the generosity of donors to the New Generation Programme (NGP), and £10 standing places for all performances.
- Three Tour productions, *Die Entführung* and *Saul* touring for the first time alongside *Don Pasquale*, to an audience of over 40,000 in six different venues, including over 7,000 tickets made available across six Performances for Schools.
- 30,000 people of all ages engaged with our year round Education programmes, much of which was free or substantially subsidised to the participant due again to the support of the NGP, including Glyndebourne Youth Opera groups, Raise Your Voice (our work with dementia sufferers and their carers), pre-performance talks and family workshops.
- Four new titles were filmed from the Festival enabling distribution through television, cinema, free online streaming and DVD, in addition to audio broadcasts on Radio 3, and a semi-staged performance of *Die Entführung* at the BBC Proms.

Turnover at £26.3 million saw a slight dip on the record level achieved in 2014.

Box Office income reaching £16.6 million, again exceeded all previous records and accounted for 63% of total turnover. A cashtake of over 95% of gross potential sales was achieved for the Festival and Tour sales held up well at 80% after a worrying dip in 2013.

Total fundraising, including Membership subscriptions, dropped very marginally, by less than 2%, to £7.6 million. The NGP and Annual Fund campaigns were both very successful, and funds were further boosted by the Mary Christie Rose Garden campaign, but the timing of receipt of funds for three-year Corporate Membership had a detrimental impact.

Other income comprising merchandise, catering, production hire and the sale of surplus electricity generated by the turbine, contributed a further £2.1 million, the slight decline on previous year being due to income arising from the tour of *Billy Budd* to the Brooklyn Academy of Music in New York in 2014.

Total operating costs amounted to £25.8 million, a 4% increase over 2014, but only 2.5% over the average of the past five years, costs varying significantly depending on the scale of repertoire.

Production-related costs increased by 2% to £16.7 million, accounting for nearly two-thirds of total operating costs. With continued tight cost control, the increase was purely due to audience development initiatives – the filming of four productions,

compared to two in 2014, and investment in a larger campaign than ever before to better understand our potential audiences and to raise awareness of Glyndebourne generally.

Management and administration costs amounted to £6.3 million, the increase over 2014 being due to the higher weekly average headcount, a 2% pay increase for all staff and an investment in fundraising.

Premises costs, over half of which is accounted for by depreciation, amounted to £2.3 million, little change from 2014, with continuous investment in maintaining the theatre to a high standard.

We have benefitted for the first time in 2015 from Theatre Tax Relief (TTR), following legislation introduced by the Government in September 2014 to provide tax relief on qualifying theatre production costs to boost employment and investment in the Arts. The balance amounting to £1.3 million comprises the amount received in 2015 following a claim in respect of the 2014 Tour productions and provision for all of the 2015 productions. These funds have been designated to the NGP for investment in new artist and audience development initiatives.

The net surplus generated has contributed to a record level of **cash and investments** at £31.1 million, authority having been delegated to Rothschild to manage investments for the Charity, with the objective of long-term capital appreciation. Of this balance, £14.5 million is deemed to be ‘free’ cash, the proportion that is not restricted for any other purpose. Whilst this is higher than target in a normal year, we

need to build reserves to invest in capital projects, likely to be at a higher level than in recent years. During the year capital expenditure amounted to £808,000, the most significant projects comprising the acquisition of three new Steinway pianos and the commencement of the installation of a new passenger lift to improve access for all, both funded by generous donations to the Annual Fund and by Arts Council England in the case of the lift; the design and installation of the White Cube pop-up gallery and phase 2 of the installation of LED lighting in the auditorium, further reducing our electricity usage. In the next two years, the key areas for development are the car park and major investment required in a significant upgrade of the props workshops. Plans are at an early stage to build a new production hub comprising props, wigs, a climate-controlled costume store, a new rehearsal studio and much needed music practice rooms.

Outlook

Whilst delighted that an operating surplus was achieved for 2015, scale of repertoire is the most significant factor in determining cost, and 2016 with the revival of *Die Meistersinger von Nürnberg* in conjunction with some other particularly large productions, is going to provide a challenge from both a financial and practical perspective.

We continue to budget on the basis of a Festival cash take of at least 95%, an ambitious but necessary target in order to pay the wages. A 5% shortfall of this target would result in a loss of income of nearly

£800,000. With price sensitivity an increasing risk, we are committed to finding other ways of operating, including income generation from other sources and ever more efficient ways of working in the hope that we can maintain average ticket prices at current levels for the next three years.

We are mindful of our over reliance on both our loyal members and generous supporters, predominantly individuals, and certainly do not take this loyalty for granted. We are constantly striving to both ensure that the entire Glyndebourne experience is perceived as representing value for money and to expand our pool of donor support towards our key objective of remaining financially independent.

Finally, annual funding from Arts Council England has enabled us to plan ahead with confidence for both the Tour and our year-round Education activity. Whilst funding from this source is committed for 2016 and 2017, we cannot be complacent about the implications of any potential cut in funding beyond this.

As rehearsals for 2016 are in full swing and ticket sales strong, we move ahead with confidence but aware of the significant financial challenges facing us.

Sarah Hopwood

Director of Finance & Resources

Five Year Financial Highlights

Glyndebourne Productions Ltd (including Glyndebourne Arts Trust)

| | 2015 | 2014 | 2013 | 2012 | 2011 |
|-------------------------------------|---------------|---------------|---------------|---------------|---------------|
| | £'000 | £'000 | £'000 | £'000 | £'000 |
| TURNOVER | 26,355 | 26,946 | 24,462 | 24,994 | 24,877 |
| Box Office | 16,601 | 16,573 | 15,680 | 15,466 | 15,278 |
| Fundraising/Membership | 7,640 | 7,788 | 6,962 | 7,218 | 7,186 |
| Other | 2,114 | 2,585 | 1,820 | 2,310 | 2,413 |
| OPERATING COSTS | 25,793 | 24,792 | 25,462 | 25,450 | 24,942 |
| Production-related | 16,664 | 16,327 | 16,561 | 16,529 | 16,391 |
| Management/admin | 6,272 | 5,681 | 5,696 | 5,903 | 5,629 |
| Premises/depreciation | 2,330 | 2,284 | 2,761 | 2,508 | 2,385 |
| Other | 527 | 500 | 444 | 510 | 537 |
| OPERATING SURPLUS/(DEFICIT) | 562 | 2,154 | -1,000 | -456 | -65 |
| INVESTMENT INCOME | 297 | 266 | 317 | 459 | 481 |
| NET SURPLUS/(DEFICIT) | 859 | 2,420 | -683 | 3 | 416 |
| TOTAL CASH & INVESTMENTS | 31,108 | 30,140 | 27,174 | 24,510 | 21,802 |
| Of which unrestricted reserves | 14,551 | 13,936 | 10,362 | 9,362 | 7,832 |

New Generation Programme (NGP)

The New Generation Programme (NGP) was launched in 2009 to serve as a significant investor in helping Glyndebourne achieve its four key objectives of creating world-class transformative opera, remaining financially independent, engaging broad audiences, and creating a stimulating and inspirational environment for all.

This investment is made possible through both designated and undesignated funding from individuals and trusts and foundations. This funding goes towards supporting and sustaining NGP programmes focused on the following five key strands of work: developing future audiences, securing artistic excellence, education and community outreach, developing our skills and investing in our facilities.

Since the launch of the NGP programme in 2009, funding of over £9 million has been secured through the generosity of our donors, of which £6 million has been invested in NGP programmes to date. The NGP reserve at the year end, including investment income, amounted to £3.8million. A further £1.3m of unrestricted funds has been designated within the 2015 accounts for use within NGP, being the amount expected to be recovered in 2016 through Theatre Tax Relief.

Specifically, in 2015, we are very pleased to report that NGP donors committed £1,090,000 of which £1,028,093 was invested in NGP projects during the year in the following key activities:

Developing future audiences

- **Under 30s** - 2,069 top price tickets were sold at the subsidised price of £30 to members of our Under 30s programme. This is an increasingly important source of new audiences for Glyndebourne. In 2015 ten Under 30s members became Associate Members.
- **Performances for Schools** – we were able to sell nearly 4,000 tickets at a price of only £7 per ticket due to subsidy by the NGP. These performances were supported by events and a new digital resource, *The Don Pasquale Guide*.
- **Investment in Media & Content** – Four of the productions in the 2015 Festival (*Poliuto*, *Die Entführung aus dem Serail*, *The Rape of Lucretia* and *Saul*) were filmed and distributed through a range of media, including TV, cinema and free online broadcasts with an audience reach in excess of 600,000.

Securing artistic excellence

- **Chorus Development** – We continued to support young, emerging talent, both in the Glyndebourne Chorus through the Jerwood Chorus Development Scheme and through our Debut Artists Scheme. Through this investment four singers (Emma Kerr, Marta Fontanals-Simmons, Gyula Rab and Timothy Nelson) were identified with exceptional talent and as such were selected as 2015 Jerwood Young Artists. These four singers went on to perform small roles in both the Festival and Tour and were understudies.

Summary Accounts

| New Generation Programme | 2015 | 2014 | 2013 | 2012 | 2009 to 2011 | Total |
|---|-------|-------|-------|-------|--------------|-------|
| Income | £'000 | £'000 | £'000 | £'000 | £'000 | £'000 |
| Associate Membership joining fee | - | - | - | 43 | 2,139 | 2,182 |
| Donations | 1,090 | 937 | 602 | 782 | 3,655 | 7,066 |
| | 1,090 | 937 | 602 | 825 | 5,794 | 9,248 |
| Total Grants | | | | | | |
| Developing future audiences | | | | | | |
| U30 ticket subsidy | 156 | 134 | 146 | 111 | 50 | 597 |
| Family Performances | - | 10 | 30 | 49 | 50 | 139 |
| Performances for Schools | 158 | 130 | 100 | 90 | 120 | 598 |
| Dramaturg | - | - | 10 | - | - | 10 |
| Filming/audio recording | 346 | 344 | 196 | 340 | 218 | 1,444 |
| Web Content | - | - | 35 | 50 | 50 | 135 |
| Securing artistic excellence | | | | | | |
| Chorus Development Scheme | 82 | 73 | 118 | 111 | 132 | 516 |
| Composer-in-Residence | 20 | 16 | 23 | 21 | 5 | 85 |
| Studio commissions | 75 | - | 2 | 100 | - | 177 |
| Debut Artists | 38 | 51 | - | - | - | 89 |
| Other | 11 | 10 | 5 | - | - | 26 |
| Education & community outreach | | | | | | |
| Opera Experience | - | 23 | 79 | 34 | 30 | 166 |
| Youth groups | 73 | 90 | 48 | 54 | 67 | 332 |
| Glyndebourne Academy | 36 | 6 | - | 30 | - | 72 |
| New work | 4 | - | 292 | 30 | 18 | 344 |
| Developing our skills | | | | | | |
| Routes into Glyndebourne | 29 | 35 | 38 | 15 | 56 | 173 |
| Learning and development | - | - | 50 | 50 | - | 100 |
| Investing in our facilities | | | | | | |
| Ebert Room | - | - | - | 4 | 996 | 1,000 |
| | 1,028 | 922 | 1,172 | 1,089 | 1,792 | 6,003 |
| Net cash inflow/(outflow) | 62 | 15 | -570 | -264 | 4,002 | 3,245 |
| Net investment gains/(losses) | 52 | 252 | 178 | 91 | 28 | 601 |
| Fund balance at year end | 3,846 | 3,732 | 3,465 | 3,857 | 4,030 | 3,846 |

- **Composer-in-Residence** – Lewis Murphy completed his first year as Glyndebourne’s Young Composer-in-Residence. His song cycle *Damsel/Wife/Witch* was performed as a Tour Extra event, and he completed a project called *Open Sesame* with a community centre in Hailsham, which culminated in an event in the gardens at Glyndebourne.
- **Studio commissions** – Through this investment Glyndebourne was able to mount a world-premiere opera, *Macbeth*, composed by Glyndebourne’s previous Composer-in-Residence, Luke Styles and directed by Ted Huffman. Performances at both Glyndebourne and The Royal Opera House were sold-out, expanding both audience and press coverage for Glyndebourne.
- **Local Partnerships** – Glyndebourne continued to collaborate with East Sussex and Brighton and Hove Music Hubs through various activities during the year, including the East Sussex Summer Singing School, Ardingly Arts Festival and the Rugby World Cup Project, which between them engaged nearly 400 young people.
- **Glyndebourne Academy** – The Academy is designed to target young singers who have faced barriers to traditional routes into singing and who would not otherwise have had the opportunity. The Academy involved an application process, followed by a residential week in which ten young talented singers were given the opportunity to work with Mary King and a team of opera professionals including language and movement coaches. The Academy concluded with a final weekend when participants performed on the Glyndebourne stage and in the Ebert Room as part of a presentation. This year’s Academy resulted in four participants being offered places at music college, one of whom has already started.

Education and Community Outreach

- **Youth Groups** – Supporting and developing talent was a priority for the Education programme. A total of 13 workshops for Glyndebourne Youth Opera (GYO) were held during the year with 226 places filled, bringing in 105 new participants. Glyndebourne Vocal Talent Consultant Mary King led projects which resulted in four members of GYO 1 (aged 9-13) performing in the 2015 Festival production of *Carmen* within the children’s chorus, and 20 GYO 2 (aged 14-19) performed *Dido & Aeneas* in August 2015 in the Ebert Room as a Festival Extra. Through workshops and auditions four members of GYO successfully auditioned to be fox cubs in the 2016 production of *The Cunning Little Vixen* and GYO’s performance project in 2014, *Tycho’s Dream*, was shortlisted for a British Composer Award.

Developing our skills

- **Routes into Glyndebourne** – This programme has allowed Glyndebourne to offer on-the-job training positions in several key departments including Communications, Box Office, the gardens and Education.

Governance

The NGP continues to be one of the core fundraising strategies for Glyndebourne. John Botts, Chair of GPL, and I, a member of the Glyndebourne Advisory Council, continue to comprise the committee with responsibility for the governance of NGP.

During 2015 we met formally twice with Glyndebourne’s executive management team, with the focus being on the use of resources, portfolio investment performance and fundraising strategy. Together we review the proposed investment by NGP in new and ongoing projects to ensure that they meet the objectives of NGP and are capable of being funded without impacting on Glyndebourne’s core operating costs.

The NGP investment portfolio is managed by NM Rothschild in a segregated account, for which regular reports are received, and the Trustees meet with the investment

managers from Rothschild at least twice a year. The accounts for NGP are reviewed by external auditors annually.

I would like to take this opportunity to thank all those who have donated to the NGP, and to encourage others to get involved. Through your generosity we are able to invest in initiatives which allow us to engage with broader audiences and to open doors for young talented artists, work which is critical to the long-term future success of Glyndebourne.

Sir Martin Smith, Chair, NGP Committee

NGP supporters

New Generation Programme Unrestricted

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Ann Winifred Bird
Mr B Bozic and
Mrs V Mandic-Bozic
Mr and Mrs Stephen Brearley
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Mr D G Lewis
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Mr Frederik Paulsen
Sir David and Lady Prosser
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Mrs Anne Ryan
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Emma Whitaker
In memory of the
late Tom Winser
And two anonymous supporters

Developing Future Audiences

Digital
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Lindsay and Sarah Tomlinson
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Supporting under 30s
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And three anonymous supporters

Education and Community Outreach

Tufton Charitable Trust in
support of SoundCity and East
Sussex Music Education Hub

Glyndebourne Youth Opera
Joanna Dickson Leach
Miss Antonia Gabites and
Dr Michael Jack
Peter and Jane How

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Dido & Aeneas, Glyndebourne Youth Opera

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