



G L Y N D E B O U R N E

OUR GUIDING PRINCIPLE,  
SET BY JOHN CHRISTIE  
AND AUDREY MILDMA,  
HAS NEVER CHANGED

Glyndebourne began in 1934 as a two-week festival of two Mozart operas, staged at their home by John Christie and his wife Audrey Mildmay. Its development continued under their son George, who launched the Glyndebourne Tour and rebuilt the opera house. Today, John's grandson Gus runs an internationally acclaimed company which retains a strong sense of family that embraces audiences, performers and staff (pictured below) alike. Their shared affection for Glyndebourne is what creates its unique atmosphere.



Edward Reeves

"Not just the best that we can do, but  
the best that can be done anywhere."

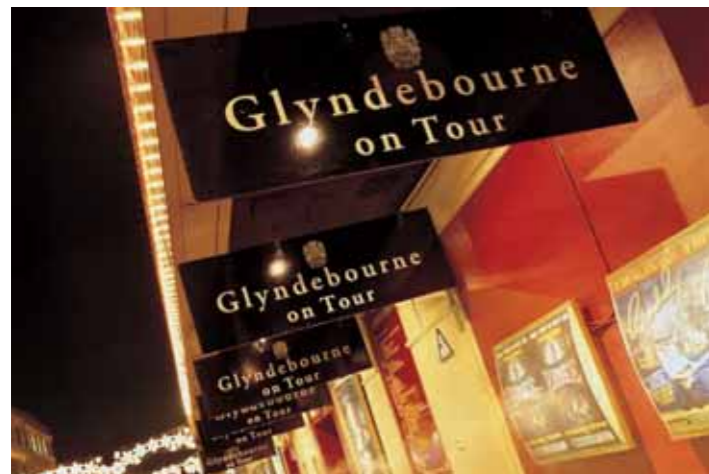
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Bravo! 2004 was our 70th anniversary year – and our 10th year in the new opera house



"Leiferkus's magnificent performance lifted this monologue to almost Faustian heights."  
THE TIMES on *The Miserly Knight*



"Glyndebourne has hit on an ideal formula for using its tour to renew itself, with singers following a now-accepted progression from a place in the chorus to a lead role on tour, to a fully-fledged lead in the summer festival... Roberto Alagna made his British debut 18 years ago in Glyndebourne's touring *Traviata*."  
THE INDEPENDENT October 2004



"Emmanuelle Haim's conducting gave Handel's magnificent music the last degree of shape and intensity, with the Orchestra of the Age of Enlightenment playing like angels."  
DAILY TELEGRAPH on *Rodelinda*



"No creative genius was more in touch with his inner child than the adult Mozart, and he would surely have delighted in Noble and Ward's wide-eyed staging."  
THE SUNDAY TIMES on *Die Zauberflöte*

"All the tired misconceptions that still cling to opera tumble down in little more than two hours... this is David McVicar's gut-wrenching, acutely well-observed production of *La bohème*."  
THE TIMES

"This vintage Glyndebourne *Pelléas* urgently demands to be seen and heard."  
THE SUNDAY TIMES

"[In the role of Kostelnicka,] Silja's successor is Kathryn Harries and it's a measure of her greatness that she offers a radically different, and equally mind-blowing, interpretation."  
THE GUARDIAN on *Jenůfa*



"Breathtaking, and moving. That's what theatre can do. That's what great design can do."  
THE INDEPENDENT on *Pelléas et Mélisande*

## Defining Glyndebourne's unique spirit

When he founded the Festival in 1934, my grandfather committed us to achieving 'the best that can be done anywhere'. That is still our aspiration.

Over the past 70 years Glyndebourne has never been afraid to change and evolve. That has ensured our continuing vitality. But when we reviewed our objectives recently we concluded that they should remain much the same as they were under my father and grandfather. Together, they define the unique spirit of Glyndebourne. So in this, our first-ever annual report, it seems appropriate to consider how we have been living up to them.

### TO PRESENT OPERA OF THE HIGHEST INTERNATIONAL QUALITY

We are blessed with a delightfully English setting in which to present opera. But Glyndebourne is an international opera house, and we set our sights accordingly. Rehearsal periods of 6-8 weeks give our production teams and artists time to develop their ideas. There is room for painstaking attention to detail in the musical and dramatic preparations... and for meticulous design and construction of sets, costumes and props by skilled technicians, many of whom have worked at Glyndebourne for most of their professional lives.

### TO REMAIN FINANCIALLY INDEPENDENT, WITHOUT RELIANCE ON GOVERNMENT SUBSIDY FOR FESTIVAL PERFORMANCES

The Festival, which currently averages 76 performances of six different productions, has never received any state subsidy. This is an extraordinary achievement, made possible by the support of many individuals and organisations.

The box office contributes some 60% of our revenue. Fundraising and membership contribute a further 25%, effectively subsidising our ticket prices and enabling us to make Glyndebourne accessible to a more diverse audience of opera lovers.

We rely on corporate support but are also looking increasingly towards donations for production support through syndicates, and more generally for donations from individuals, trusts and foundations. It is perhaps invidious to single out any in particular, but it seems right to express thanks for especially generous support from the Jerwood Foundation and a legacy from Johanna Peters and Anne Wood. You'll find more on the support we receive from organisations and individuals on page 15.

### TO MAKE OUR WORK ACCESSIBLE TO A WIDER AUDIENCE

My father set up Glyndebourne on Tour in 1968. The Tour now takes in six towns and cities around the country as well as a three-week season at Glyndebourne. Last year it staged 46 performances of three productions, reaching a total audience of about 55,000 – of whom 98% paid £50 or less for their tickets. We have also been making annual visits to the Royal Albert Hall for the Proms since 1960.

We aim to have as much as possible of our product recorded and broadcast. In fact, Glyndebourne was one of the pioneers of outside broadcasting on radio – our first live transmission, *Le nozze di Figaro* in 1936, featured my grandmother, Audrey Mildmay. Today, new technologies are opening up new opportunities: we have begun to build a DVD catalogue of our productions and our website at [www.glyndebourne.com](http://www.glyndebourne.com) has offered online booking for all our activities since 2003. It now receives over 14m visits a year.

### TO DEVELOP CREATIVE AND DYNAMIC RELATIONSHIPS BETWEEN ARTISTS AND COMMUNITIES THROUGH EDUCATION PROJECTS

Our education programme began with local community work in 1957, with a recital of *Fidelio* in Lewes Prison. We launched our Education Department in 1986 and now have a large programme including youth opera groups, workshops, study days and full-scale community operas. You'll find more about our education programme on pages 18 and 19.



Gus Christie  
Executive Chairman

### TO DISCOVER AND PROMOTE ARTISTIC TALENT

This has always been one of our most important objectives. John Christie insisted on choosing the best singers for the parts, rather than the best known, and Glyndebourne has helped to launch many artists' professional careers. Our chorus provides opportunities for young singers leaving music colleges: many have the chance to understudy roles and then sing for the Tour and, ultimately, the Festival. In 2005 generous assistance from the Jerwood Charity will enable us to introduce a new chorus development scheme.

### TO BALANCE WELL-KNOWN REPERTOIRE WITH UNKNOWN AND LESS FAMILIAR WORK, BOTH OLD AND NEW

Our audience's broad range of musical tastes is one of Glyndebourne's great assets, enabling us to offer a richly varied artistic programme. One of the pleasures of working with such a loyal and enthusiastic audience as ours is the opportunity to explore with them – to go off-piste and discover work that has been unjustly neglected or perhaps has been waiting for a revelatory production. Last year, for example, we staged Rachmaninov's rarely performed *The Miserly Knight*, in a double bill with Puccini's *Gianni Schicchi*, a better known piece but one which had not been seen at Glyndebourne before.

### TO COMMISSION NEW WORKS AND EXPLORE WAYS OF DEVELOPING THE ART FORM

As part of our venturing into the unknown with our audiences, we also want to enlarge the repertoire with new commissions. Glyndebourne has been staging new work since 1946, when we premiered Benjamin Britten's *The Rape of Lucretia*, followed by *Albert Herring* a year later.

In 2005 we are pleased to be premiering *Tangier Tattoo* on the Tour. This 'operatic thriller' was specifically commissioned to appeal to a younger generation and we have been able to price tickets accordingly, thanks to unprecedented support from a number of donors, trusts and foundations and, in particular, Arts Council England.

### TO PROVIDE AUDIENCES WITH A MEMORABLE EXPERIENCE, WITH EXCELLENT SERVICE, QUALITY AND VALUE FOR MONEY

World class opera is our *raison d'être*, but we want every part of the 'Glyndebourne experience' to reflect the qualities that we strive for onstage. So we apply equally demanding standards to our box office, gardens, catering, publications and other services.

### TO PROVIDE A STIMULATING AND INSPIRATIONAL ENVIRONMENT FOR ARTISTS, STAFF AND AUDIENCE

Glyndebourne's setting has always made it special for audiences: enjoying the gardens is very much part of the experience. The same is true for the people who work here. We aim to make this an inspiring place that brings out their best. During a break in rehearsals, a stroll across the Downs can do more for the soul than a congested city street.

The openness of the landscape is mirrored in the attitudes of the people here. The artists who come to Glyndebourne find a friendly, informal but highly effective organisation working in the background to bring their ideas to life and make fantastic things possible. We have an extraordinary team of dedicated and skilled people, and I am grateful to them all for what they achieve, year after year. Glyndebourne may today be an international institution, but thanks to the loyalty and enthusiasm of this extended family, it still feels very much like a family business.

That sense of family unites all parts of the building – front of house, backstage, onstage and auditorium. I believe Glyndebourne also has a unique relationship with its audience. They are not just spectators. They are members, sponsors, supporters, patrons, enthusiasts. They engage with us, letting us know what we do right and, no less importantly, what we do wrong. As an unsubsidised house, we literally could not exist without them. Each year we depend on them and their support – in many different forms – to make the Festival happen. We will continue doing our very best to deserve the support, and affection, that they give us so unstintingly.

What makes Glyndebourne unique is its audience, and its relationship with them. They are not just spectators. They are members, sponsors, supporters, patrons, enthusiasts.



# Quality

Quality has been a preoccupation at Glyndebourne ever since Audrey Mildmay's response to her husband's original plans: "If you're going to spend all that money, John, for God's sake do the thing properly".



## QUALITY TAKES TIME

Every Glyndebourne production has six to eight weeks of rehearsals, including specialist language and music coaching for principals, understudies and chorus. We allow similarly generous time to get scenery, wardrobe, wigs and props exactly right.



## MAKING A SPLASH

David Hockney's costume designs for *The Rake's Progress* in 1975 involved a huge variety of hatched patterns, crossed and recrossed as if applied to the fabrics by pen. Hockney worked with our wardrobe team to develop fabric designs and try them on stage, viewing them from around the auditorium to choose the best combinations. The wardrobe department then printed the fabrics in-house, from simple cottons to heavy wools, and combined them to bring Hockney's drawings to life. The costumes were subsequently used in four Festival revivals and on tour in the UK and overseas.

## HANDEL WITH CARE

In 2004 we commissioned the construction of a new harpsichord for the 2005 production of *Giulio Cesare*. Over time, having our own harpsichord will be significantly less costly than hiring. Although brand new, the instrument is an authentic re-creation – and will need to be retuned during every interval by a specialist in 18th-century tuning.

## STUDIOUSLY UNDERSTUDIED

We don't stint on understudies. Every role in the Festival season has an understudy – who is fully rehearsed, has their own properly fitted costume and remains on call throughout the Festival. The understudies often then go on to perform their roles on the Tour – where, needless to say, they have their own understudies who tour with them. Understudying at Glyndebourne has helped to launch many major careers.

## INDIAN QUEEN

Our wardrobe team can fulfil almost any designer's visions in-house. But for the Queen of the Night's cape in the 2004 production of *Die Zauberflöte* they bought the fabric in London and then sent it to India for the expert feathering and beading that provided such a dramatic effect onstage.



## Sustaining excellence with a virtuous circle

### 2004 FESTIVAL

Glyndebourne's 70th anniversary year was a true celebration, both of our past and of our future. It embodied many of the values and principles that have contributed to Glyndebourne's development and success over 70 years. We presented a mix of familiar and less familiar works; we welcomed old friends and new talents; and above all, we aimed for the highest possible artistic standards.

The opening work was Mozart's *Die Zauberflöte* in a new production directed by Adrian Noble and designed by Anthony Ward. They chose to emphasise the popular roots of the work, telling the story as a simple fairytale with a delightful quasi-oriental setting. Our Music Director, Vladimir Jurowski, was conducting his first opera at Glyndebourne with the Orchestra of the Age of Enlightenment. His strong relationship with these players, as well as his continuing success with the London Philharmonic Orchestra, will allow him to cover a wide range of repertoire during his tenure with us.

A commitment to Mozart is part of our heritage – Glyndebourne's first production was *Le nozze di Figaro*. So is the showcasing of work less familiar to British audiences. And given Vladimir's passion for music from his native country, it seems right to thread a Russian theme through our programme over the next few years. Last year we presented the UK's first staged performances of Rachmaninov's one-act opera *The Miserly Knight* as part of a double bill. As the lighter half of the entertainment we chose Puccini's comic masterpiece *Gianni Schicchi*. Both pieces consider the evils of avarice, but they are completely different in character. Director Annabel Arden deftly emphasised the dramatic contrast between the two while at the same time presenting a thoroughly unified evening.

Four productions returned in 2004 to complete our season.

In Graham Vick's staging of *Pelléas et Mélisande* John Tomlinson repeated his towering performance as Golaud, while Louis Langrée conducted a passionate performance of a work he evidently adores.

Emmanuelle Haïm, one of the outstanding new generation of baroque specialists, made her highly acclaimed Festival debut with *Rodelinda*. This also featured a distinguished performance in the title role from Emma Bell, once a member of the Glyndebourne chorus and now a rising international star.

David McVicar's production of *Carmen* also introduced a new major artist to the UK – Rinat Shaham, a young mezzo-soprano who enjoyed a tremendous success in the title role.

The season concluded with seven performances of Nikolaus Lehnhoff's classic production of *Jenůfa*, which proved as thrilling as ever. This production has now been seen four times at Glyndebourne as well as in Berlin and Lyon.

### ORCHESTRAS

We are privileged to have two 'house orchestras' for the Festival. Both bring extraordinary freshness and spontaneity to their performances, enjoying the temporary transition from concert platform to orchestra pit. The London Philharmonic Orchestra has been with us for 41 years, and the Orchestra of the Age of Enlightenment for 16. Between them they enable us to cover over 400 years of operatic repertoire and make us unique among UK opera companies in being able to offer our audiences performances on both modern and period instruments.

### GLYNDEBOURNE CHORUS

The Glyndebourne Chorus continues to be a cornerstone of the company. It comprises many of the country's brightest young talents – and while making a telling contribution to four of the operas in 2004, many also continued to develop as soloists by covering major roles in both the Festival and the Tour.



David Pickard  
General Director

I am particularly pleased that generous funding from the Jerwood Charity will enable us to develop their skills further and help to prepare many of them for major solo careers.

### 2004 TOUR

Glyndebourne on Tour (GOT) has had a distinguished line of Music Directors including Jane Glover, Ivor Bolton and Louis Langrée. The latest, Edward Gardner, had a highly successful first season in 2004.

At 28, Ed is one of his generation's most exciting young conductors. His performances of *La bohème* inspired *The Times* to say: "He makes an auspicious debut with his scrupulous attention to the singers and delicate rein on Puccini's soaring melodies".

This production, coupled with *Die Zauberflöte* and *Pelléas et Mélisande* from the summer's Festival, proved hugely popular and helped GOT to achieve a record 85% attendance. We were delighted to be able to add an extra week in Wimbledon at the invitation of Ambassadors Theatre Group. The Tour's continued success demonstrates how integral it is to our whole operation. It allows our work to be seen by a wider regional audience – at cheaper prices than many West End musicals – and is a vital part of our mission to nurture young artists. The GOT orchestra, formed in 1990, brings together some of this country's finest freelance players and its consistently high standards are widely admired.

### REACHING A WIDER PUBLIC

We maintain a strong relationship with the BBC and last year Radio 3 broadcast three of our operas (including a performance from the BBC Proms) and a 'Glyndebourne at 70' documentary series. Radio 4 broadcast an hour-long documentary. BBC Television showed the Rachmaninov/Puccini double bill, live on BBC Four and repeated on BBC Two, as part of its Christmas season.

Our investment in making DVDs of *Carmen* and *Die Fledermaus* proved highly successful. *Carmen* was the UK's top-selling classical DVD in 2004, and *Die Fledermaus* was the first to be released on our own label. We followed it with DVDs of *The Miserly Knight* and *Gianni Schicchi*, which will be released in time for this summer's Festival. We believe it is extremely important to retain ownership of as much of our broadcast work as possible, so that we can use the material creatively for future opportunities.

Our 70th anniversary season generated a considerable amount of press interest and we again teamed up with *The Independent* – this time to distribute a free celebratory CD to 300,000 readers.

### THE FUTURE

As we develop our plans we are mindful of the qualities that are such an important part of Glyndebourne's heritage – the nurturing of young talent, the development of new repertoire, the particular intimacy of our theatre and the special quality of seeing opera in such ravishing surroundings.

But above all, we constantly challenge ourselves to maintain the extraordinary artistic quality that has shaped Glyndebourne's reputation over the past 70 years. This is the key to a virtuous circle. Our legendary standards of musical and dramatic preparation continue to attract world class singers, directors, designers and conductors, often for a fraction of the fees that they command elsewhere. In turn, the brilliance of these artists helps us to uphold our standards. We count them among Glyndebourne's many supporters, and thank them for their priceless contribution.

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# Efficiency

As an organisation funded by its members and audience, we are acutely aware of the need to balance the books. We also need to maximise the funds available to support world class productions. So behind the scenes we are careful to run a tight ship.

## FULL HOUSE

The Glyndebourne Opera House stage is in use year-round:

- > It is used for the opening weeks of the Tour, as well as the Festival
- > At other times it is in use for concerts, rehearsals and scenery fit-ups
- > In fact, it is 'dark' for just four weeks a year.



## OPERAS FOR HIRE

We hire out our productions – typically three a year – to other opera houses. This generates income that we reinvest into new productions. In 2004:

- > *The Makropulos Case* went to Berlin
- > *Carmen* went to Tenerife
- > *Theodora* went to Strasbourg.

## INVESTMENT IN NEW TECHNOLOGY

We invest continuously in new technology to improve efficiency and customer service. Recent examples include:

- > New supertitle system for 2005 season
- > New lighting rig for 2005 season
- > Tessitura database system for 2006 season, integrating box office, development, fundraising and marketing operations.

## CONTROLLED OVERHEADS

In 2004 two-thirds of our spending was devoted to productions:

- > Artists' fees, music preparation, production build and other performance-related costs – 66.5%
- > Opera house, buildings and equipment – 8.7%
- > Admin, customer services and fundraising – 24.8%.



"THE BEST THAT CAN BE DONE"

2005 FESTIVAL AND TOUR

FESTIVAL

Gioachino Rossini *La Cenerentola*

Wolfgang Amadeus Mozart *Die Zauberflöte*

Bedrich Smetana *The Bartered Bride*

George Frideric Handel *Giulio Cesare*

Giuseppe Verdi *Otello*

Jonathan Dove *Flight*

TOUR

Wolfgang Amadeus Mozart *Le nozze di Figaro*

Gioachino Rossini *La Cenerentola*

John Lunn *Tangier Tattoo*



Vladimir Jurowski  
Music Director

"This year I shall conduct two masterpieces, both directed by the inspirational Sir Peter Hall. *La Cenerentola* looks back to Glyndebourne's Rossini tradition and I am confident that as we work our way through the witty and emotional score, with such a young and talented cast, new stars will emerge. Verdi's *Otello* is a magnificent showcase for Glyndebourne's young Chorus. They continue to be the artistic heart of Glyndebourne and it will be tremendously satisfying to work with them on a piece that will demonstrate their collective virtuosity.

I will be at Glyndebourne from April to August – a luxury in so many ways – and together with rehearsals and performances I will spend time with my colleagues Gus and David in planning what we hope will be an enticing, varied and exciting artistic menu for future years."

Vladimir Jurowski  
Music Director

EDUCATION

"One of our four Glyndebourne Youth Opera Groups is working towards a double bill pairing a version of *Acis and Galatea* by Handel with a new piece written by members of the group on a garden theme. This will be performed in April and we will tour it to YO! The International Youth Opera Festival in Utrecht in October 2005.

Other projects for spring and summer 2005 include working with children with special needs at Abbey Hill School, Stoke-on-Trent and Uplands School in Brighton... a project based on *Die Zauberflöte* with A-level music students from Lewes... and a week-long creative project based on *Otello* in Lewes Prison.

Training for artists includes the launch of the Jerwood Chorus Development Scheme in March 2005. The Glyndebourne Festival Chorus will start a week earlier than usual and take part in theatre, movement and vocal workshops, with individual coaching sessions as well as their usual music calls. At the end of the season choristers will have further performance and coaching opportunities."

Katie Tearle  
Head of Education

CATERING

"We've made two significant changes that will enhance our dining facilities for 2005. The Nether Wallop carvery restaurant has been completely refurbished, with a new ceiling and floor, and is now considerably lighter and brighter. And after some 20 years of providing our catering service, Letheby & Christopher is handing over to Leith's, its sister company in the Compass Group. Leith's is widely respected for its quality and imagination, and is introducing wider choice and more seasonal menus."

Laura Andrews  
General Manager, Leith's at Glyndebourne



Since its inception Glyndebourne has relied heavily on support from individuals, companies, trusts and foundations. Last year alone, more than 7,800 supporters contributed £4.2m through memberships, sponsorship and donations.

#### INDIVIDUAL SUPPORT

Individuals are our largest source of support, giving over £1.5m in 2004. In addition to membership subscriptions and donations to the Annual Fund this included donations in support of productions. We were particularly grateful to Paul and Carol Collins for their incredible support in funding the new productions of *The Miserly Knight* and *Gianni Schicchi*, and to a syndicate of six couples who generously supported two of the revivals, *Pelléas et Mélisande* and *Rodelinda*.

The Festival has 6,386 members including Glyndebourne Association America, Festival Society, funding and founder members. Glyndebourne on Tour has its own active membership of 1,471 Friends of GOT.

Last year our goal was to repeat the success of the first Annual Fund. In fact we tripled its success, raising £198,000. This helped to support our artistic and technical departments with appropriate training and equipment, as well as giving Glyndebourne the flexibility to respond to opportunities as they arose.

Other important gifts helped to support young singers, the gardens and the valuable work done by the Glyndebourne Education Department.

#### CORPORATE SUPPORT

Last year companies supported Glyndebourne in a variety of ways and contributed £415,000 in sponsorship and donations. Special thanks are due to Associated Newspapers, Compass Group and British American Tobacco, who generously sponsored productions, and to the corporate founder and funding members whose support since the rebuild has played a vital role in building and maintaining Glyndebourne.

#### TRUSTS AND FOUNDATIONS

Charitable trusts and foundations have also made a major contribution to Glyndebourne. Particular thanks were due in 2004 to the Jerwood Charity for supporting the chorus development project, an exciting addition to our work, and the Rothenberg family for their enduring support of the music preparation scheme started by their parents in 1981. This year's opening of the long-awaited *Tangier Tattoo* would not have been possible without support from the Columbia Foundation, the Esmée Fairbairn Charitable Trust and the Headley Trust.

#### ARTS COUNCIL ENGLAND

Arts Council England has been the major funder of Glyndebourne on Tour since GOT's inception in 1968. In 2004 it gave us unprecedented support, contributing over £1.2m.

On behalf of Glyndebourne, I offer all our donors sincere thanks for their continued loyalty and support.

Sarah Dalton  
Head of Membership and Development

# Accessibility

Glyndebourne's passion for opera goes beyond staging the Festival. We want to bring opera to a wider audience, share our enthusiasm, and help nurture the opera audiences of the future.

### GETTING IT ON THE BOX

We have taken part in the BBC Proms every year since 1960. We aim to have as much as possible of our work broadcast, and are building a DVD catalogue of recorded productions. Two of our operas were televised in 2004 and three were broadcast on Radio 3 – watched or heard by over 1m people.

### CATCHING THEM YOUNG

Glyndebourne Education runs an extensive year-round programme of events and projects – mostly designed for young people. Over 7,000 adults and young people took part in more than 80 education projects and events in 2004.

### OPENING OUR DOORS

In 2004 some 10,000 people visited Glyndebourne for education events, concerts, guided tours and the Tour Open Day.

### OPERA BITES

These introductions to opera on CD are produced by Glyndebourne Education. In 2004 we added guides to Rossini's *La Cenerentola* and *Il turco in Italia*. There are now over 60 operas in the catalogue.



### PUTTING OPERA ONLINE

Glyndebourne.com has offered online booking since 2003. Visitors can also order Opera Bites and DVDs of our productions. In 2004 our website received 14m hits. When booking for the 2005 Festival opened to the general public on 4 April, we sold over £300,000 worth of tickets in the first 24 hours – 70% of them online.



### TAKING IT AROUND THE COUNTRY

We present the three Tour productions in our own opera house for three weeks – at significantly reduced prices, giving people more affordable access to the 'Glyndebourne experience'. Then we tour the country for six to seven weeks. Arts Council England provides invaluable support, without which the Tour would be impossible. The Tour was seen by some 55,000 people in 2004 – including over 14,600 at Glyndebourne. Over 98% of tickets cost £50 or less.

"THE BEST THAT CAN BE DONE"

# Opening hearts and minds – from Lewes to Tangier

Glyndebourne Education aims to nurture new audiences for opera – and to provide enriching creative experiences for both children and adults. It runs a year-round programme of projects that enhance thousands of people's appreciation of opera each year.

### YOUTH PROJECTS

There are now four year-round Glyndebourne Youth Opera Groups where 9-19 year olds create and perform their own music theatre, guided by professional artists. Their 2004 highlight was *Elemental*, a sold-out concert at Glyndebourne with the Brighton Youth Orchestra, over 250 performers on stage – and the first bagpipes ever heard in our auditorium.

We've worked for some years with Downs View Special School in Brighton for children with learning difficulties. In 2004 Downs View joined a local mainstream school, COMART, on a joint project to make a short film inspired by *Die Zauberflöte*. Some filming took place at Glyndebourne and many students attended a dress rehearsal of the opera. In Stoke-on-Trent we worked with Abbey Hill, a secondary school for children with special needs. A director, composer and musicians helped students and teachers to create and perform their own show, *No Fishin!*, loosely based on *A Midsummer Night's Dream*.

We ran an extensive education programme alongside the 2004 Tour, generously funded by MFI. Highlights included a project based on *Die Zauberflöte* with 300 10-12 year olds in Peacehaven and Newhaven, and workshops in primary schools exploring 'What is opera?' The Opera Experience programme for GCSE and A-level students provided afternoon workshops to help students get to know their chosen opera before seeing a performance in the evening.

### COMMUNITY PROJECTS

During a week-long residency at Lewes Prison we worked with 19 men to create their own work based on *Die Zauberflöte*, which they called *The Refiner's Challenge*. We ran a residency at the Belgrave Day Centre in Portslade for adults with learning difficulties, culminating in a performance for centre users, friends and families.

We organised three training events to help people working in education: workshops for the National Conference for Specialist Arts Colleges in Brighton, a residential weekend for artists working in education, and a three-day course in education work in association with the London Philharmonic Orchestra.

### TALKS AND EVENTS

We presented a full programme of talks and study events covering all the productions in both the Festival and the Tour.

### SUPPORTING NEW WORK

As part of the *Elemental* concert in March, Glyndebourne Youth Opera Groups performed specially commissioned works from composer/librettist teams Orlando Gough and John Agard, Ian McCrae and Jane Buckler, and Will Todd and Elizabeth Clarke Melville.

*Tangier Tattoo*, the opera we commissioned specifically to attract new audiences, opens on the Tour in October 2005. To help promote it there is a *Tangier Tattoo* area on our website – and during the 2004 Tour we ran an advance version of the site on computers in each venue for the whole of each touring week.

Katie Tearle  
Head of Education



"I've learned that I might be able to do things I didn't think I could. Like singing in front of thousands of people when I didn't think I could sing in front of the school. It's given me courage." – Timothy Hulme, pupil at Abbey Hill School

"You completely changed my impression of opera! Wonderful! Thank you!" – school student, Stoke



"Excellent on all counts. This is a wonderful opportunity for students and I'm full of praise for the programme." – Norwich teacher on Opera Experience workshop



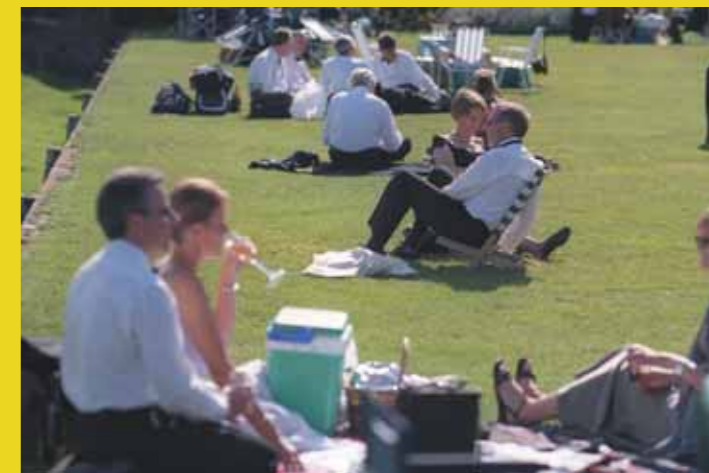
"From much initial uncertainty and shyness, our students really blossomed." – Vasco Menezes, Performing Arts Co-ordinator, COMART

# Audience

Glyndebourne has a unique relationship with its audience. The majority are active supporters – as members, sponsors or donors.

**EVERYONE WELCOME**  
While the support of our members is vital, Glyndebourne has never wanted to be an exclusive club. So there's always a substantial allocation of tickets for the general public. In 2004:

- >50% of Festival tickets went to individual members
- >15% went to corporate members
- >35% went to non-members.



**MAKING A PERSONAL CONTRIBUTION**  
Contrary to what many people suppose, donations to Glyndebourne come predominantly from individuals rather than businesses. In 2004:

- >Almost 500 individuals donated over £612,500
- >Corporate donors gave £415,000
- >£35,100 came from trusts and foundations.



**CAST OF THOUSANDS**  
In 2004 attendance at the Festival remained very high, with 92% of tickets sold. Tour attendance was a record with 85% of tickets sold:

- >Almost 86,000 people came to Festival performances
- >A further 55,000 saw Tour performances at Glyndebourne and around the country.

**WANTING TO KNOW MORE**  
Many people who come to Glyndebourne want to know more about the productions and the operas themselves. Our programme of talks and study events is always strongly supported. In 2004:

- >Over 3,600 people came to events given by 26 speakers during the Festival and Tour
- >We sold almost 2,000 of our Opera Bites guides on CD
- >Our website received some 14m hits.



# Setting

Glyndebourne Opera House has an incomparably English setting on the Sussex Downs. A visit to the opera here would be incomplete without a walk around the gardens.



**DRAPED WOMAN RESITING**  
 "Glyndebourne's gardeners work year-round to ensure that the gardens are at their best for the three months of the Festival. The design and planting of the gardens continue to evolve. In 2004 we moved the Henry Moore sculpture, *Draped Woman Reclining*, to the top of the Figaro garden – from where she looks down to the top of the lake. If you're visiting in 2005 you'll find that we've removed some hedging as we open up the gardens to improve the sightlines to the Downs."  
 Chris Hughes  
 Head Gardener



**CUE GARDENS**  
 A stroll in the gardens – with or without a picnic – has been an essential part of a visit to Glyndebourne from the beginning. The 1934 prospectus for our first season declared: "The Opera House is surrounded with beautiful lawns and gardens which will be at the disposal of the public. The grounds are encircled by gracious hills and in whichever direction one looks the eye is met by views of unspoiled natural loveliness." The same holds true today. The gardens are cared for by a full-time team of four gardeners.



**PRIVATE ENTERPRISE**  
 The current opera house opened in 1994. Masterminded by Sir George Christie, it provided modern facilities and 400 more seats than the one it replaced. Sir George briefed the architects to create a theatre that was 'of its time' but fitted unobtrusively into the landscape. The interior is finished in century-old recycled pitch pine. We missed only one season during construction, and the £33m cost was met without any public subsidy.

"THE BEST THAT CAN BE DONE"

## Rebuilding reserves to secure Glyndebourne's future

We are delighted to report that Glyndebourne generated sufficient income in 2004 to cover costs and start to rebuild reserves in line with company policy. This follows two years in which we incurred deficits as a result of investment in new productions to provide a sufficient stock for the size of the opera house and for touring.

Box office income of £11.1m came from 76 Festival and a further 46 Tour performances. Festival cash take has exceeded 90% of the gross potential every year since the opera house was reopened in 1994, and 2004 was no exception. In addition, the Tour achieved record attendances.

However, with no government funding for the Festival, our key financial objective remains to generate sufficient cash each year to cover operating costs and to build up reserves to secure the future of the organisation.

Sarah Hopwood  
Director of Finance and Resources

### FIVE-YEAR FINANCIAL HIGHLIGHTS

	2004	2003	2002	2001	2000
	£m	£m	£m	£m	£m
Box office (Festival & Tour)	11.1	9.7	8.7	8.3	8.4
Sponsorship, donations & membership	4.2	4.1	3.7	4.2	3.3
Investment gains/(losses)	0.5	0.4	(0.3)	0.6	1.4
Net surplus/(deficit) pre exceptional items	0.1	(0.7)	(2.7)	0.2	0.4
Cash & investments (including Glyndebourne Arts Trust)	12.6	9.3	8.6	10.4	12.4
Net assets	38.1	37.8	37.6	40.2	40.6

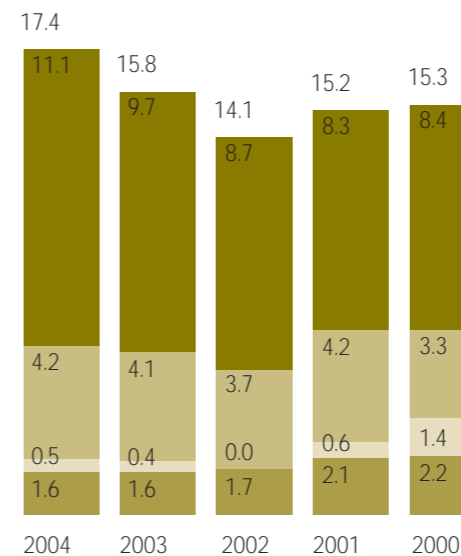
### FINANCIAL OBJECTIVES

- > To build reserves to secure the future of the organisation
- > To invest continuously in new productions
- > To maintain the opera house facilities to the highest possible standard
- > To generate a Festival surplus sufficient to finance the significant cost of touring
- > To invest in potential future income streams:
  - Development of www.glyndebourne.com
  - Own-label DVD catalogue.

Festival cash take has exceeded 90% of the gross potential every year since the opera house was reopened in 1994, and 2004 was no exception. In addition, the Tour achieved record attendances.

### INCOME £M

- Box office
- Sponsorship, donations and membership
- Investment income
- Other (catering, retail, etc)

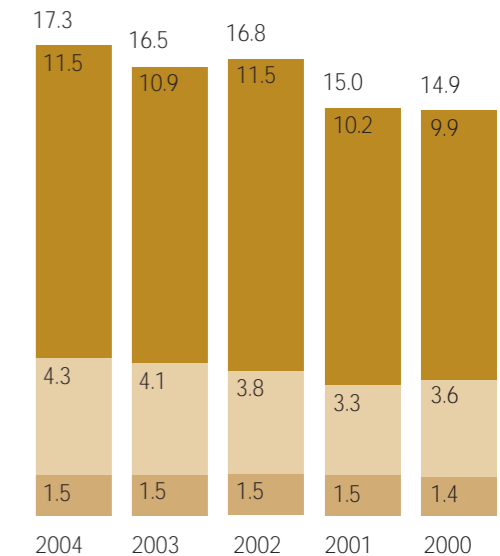


### INCOME

- > Growth in income
- > Box office accounting for over 60% of total turnover, with Festival box office cash take exceeding 90% every year since the new opera house opened in 1994
- > Fundraising (comprising corporate and individual sponsorship, donations, Arts Council England funding for the Tour and membership income) continues to contribute significantly towards operating costs.

### OPERATING COSTS £M

- Production-related costs
- Management/admin
- Premises/depreciation



### OPERATING COSTS

- > Over 2/3 of total operating costs directly production-related
- > Significant investment in new productions in 2002 and 2003
- > Management and admin costs (including fundraising and retail) consistently account for less than 25% of total operating costs.

# Skills

Glyndebourne is a highly integrated operation – virtually all our props, costumes and wigs are made on-site by expert staff. We're a substantial employer and provide training in a wide range of technical skills.



**HAIR TODAY, DONE TOMORROW**  
A 4ft-long wig in our production of *Pelléas et Mélisande* had to be remade for each performance. The job took one of our skilled wigmakers two days each time.

**HAUTE COIFFURE**  
To make one wig takes six hours of cutting and sizing, 40 hours of knotting and two hours of styling. Our 1994 production of *Eugene Onegin* involved 128 wigs.



**JOB CENTRE**  
Glyndebourne is a significant employer. We have a year-round staff of 109, but the total increases sharply in the build-up to the Festival. The total number of seasonal jobs averages over 150 and peaks at almost 300. We run a year-round work experience programme for young people, offering one-week placements that provide experience in a range of administrative and technical areas.



**SEWING FOR THE FUTURE**  
Our wardrobe team makes costumes to the highest standards – they must be able to withstand rough treatment onstage and may have to last up to 20 years. For the 2004 season alone we made more than 220 new costumes.



**ONSTAGE ROUND THE CLOCK**  
During the Festival we rehearse up to three productions simultaneously while presenting daily changing performances. The stage and rehearsal spaces are in use 24 hours a day for performances, scenery fit-ups, technical runs and rehearsals. Our stage crews work round the clock: we have 22 day staff and another 16 working nights. Between them, they provide a crew of 22 to take care of the Tour.

**POLLYMATHS**  
Our technicians deploy an extraordinary range of skills to bring directors' and designers' visions to life. For Adrian Noble's 2004 production of *Die Zauberflöte* they created a free-flying radio-controlled parrot with a six-foot wingspan. Following an intensive breeding programme over the winter there will be three parrots flying in the 2005 production.

**BUILDING OUR SKILLS**  
We are convinced of the benefits of skills training and are increasing our commitment in three areas: professional, management and IT skills. We have identified training needs across the company and have a training plan using predominantly external courses.

We would like to thank the following individuals, companies, trusts, foundations and other organisations for the generous support they provided to Glyndebourne in 2004.

## INDIVIDUAL DONORS

We acknowledge with particular thanks the following individuals, whose gifts exceeded £1,000.

Mr and Mrs R W Abbott  
Dianne and Michael Bienes  
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The late F P S Stammers  
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Abbey Hill School and Performing Arts College  
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## Managing the business

## GLYNDEBOURNE'S EXECUTIVE MANAGEMENT TEAM COMPRISES:

Gus Christie *Executive Chairman*

David Pickard *General Director*

Sarah Hopwood *Director of Finance & Resources/Company Secretary*

Steven Naylor *Director of Artistic Administration*

Dave Locker *Technical Director*

Sarah Dalton *Head of Membership & Development*

Gillian Brierley *Head of Marketing & Communications*

Katie Tearle *Head of Education*

## GLYNDEBOURNE PRODUCTIONS LTD

Incorporated in 1939. Objective: The promotion of aesthetic education and the cultivation and improvement of public taste in music opera or the other arts and the doing of all such things as are incidental to the attainment of the above objects.

The Board comprises: Sir George Christie CH *President* (retired 9 February 2005), John Botts CBE, The Lord Stevenson of Coddtenham CBE, André Hoffmann, Louise Flind (appointed 9 February 2005).

Company limited by guarantee (company registration no 358266) and registered as a charity (charity registration no 243877).

## GLYNDEBOURNE ENTERPRISES LTD

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The Board comprises: Sir George Christie CH (retired 9 February 2005), John Botts CBE, Matthew Searle, Gus Christie, David Pickard.

## GLYNDEBOURNE ARTS TRUST

Established in 1954. Objective: To ensure the future of the production of opera by GPL by the establishment and administration of an endowment sufficient to maintain and improve Glyndebourne's amenities, to contribute towards the reduction of any annual deficit and to extend the work of Glyndebourne generally.

Trustees: John Botts CBE *Chairman*, David Astor CBE (retired 6 December 2004), The Hon Lady Cazalet (retired 6 December 2004), Lady Christie (retired 6 December 2004), Paul Collins, Sir Nicholas Monck KCB (retired 6 December 2004), Sir Michael Perry GBE (retired 6 December 2004), Imogen Christie, Henry Wyndham, Randle White, Martin Lutyens, Paul Myners CBE, Lord Rothermere, Michael Lynch.

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## GLYNDEBOURNE ASSOCIATION AMERICA INC

Established in 1976. Trustees: Paul Collins *Chairman* (retired October 2004), John Botts CBE, Michael Lynch (appointed as Chairman October 2004), Henry Astor, Robert Conway, Mark Flannery, Gus Christie.

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