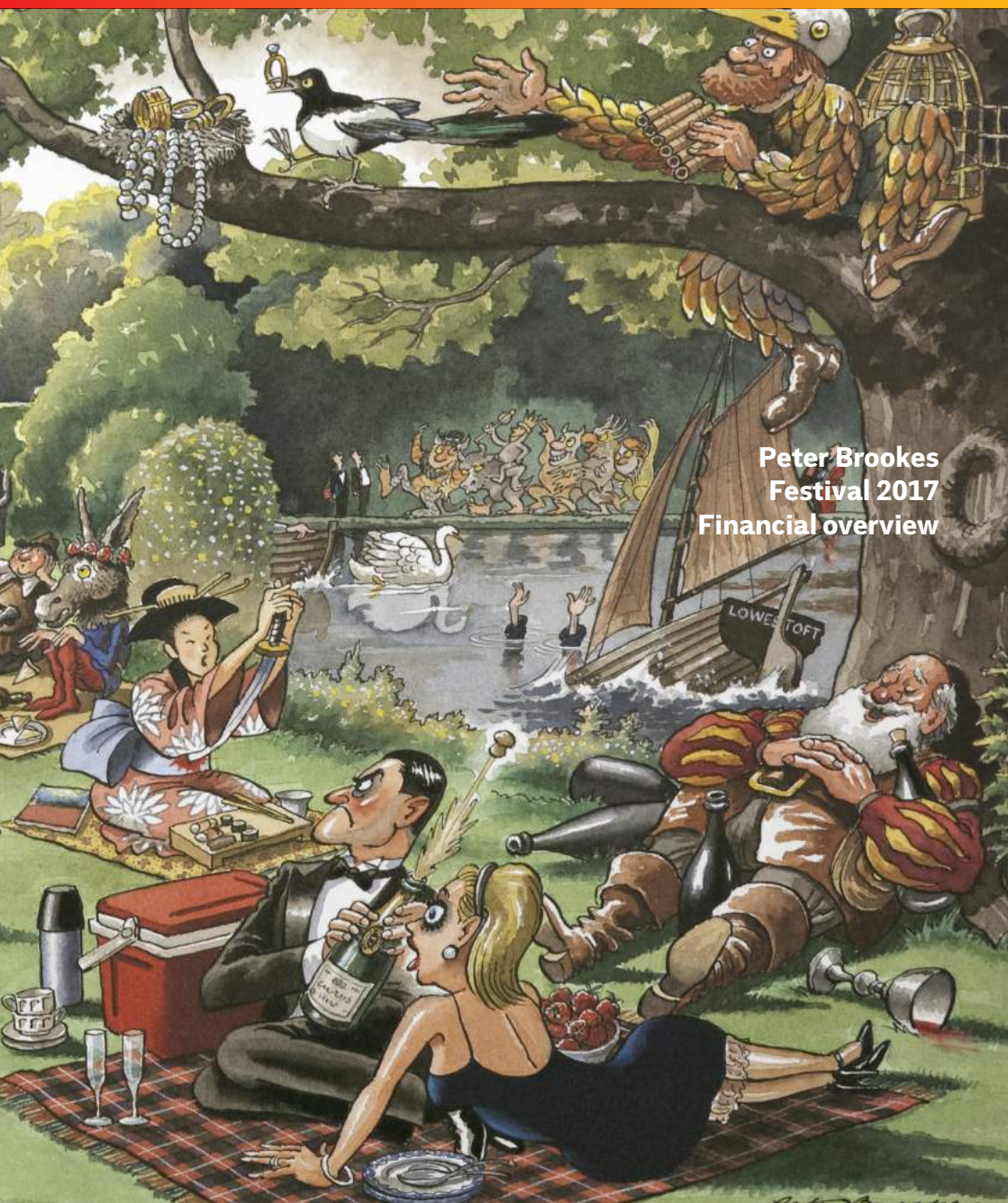


GLYNDEBOURNE

WINTER 2016

# NEWS



**Peter Brookes**  
**Festival 2017**  
**Financial overview**



# Autumn preparations

As a year-round operation Glyndebourne continues to be busy in the winter months with Tour and education activities taking place. It is also when most of the preparations for the forthcoming Festival happen as we found out when we asked our colleagues what they would be doing in November to get ready for Festival 2017.

## **John Hoyland, Gardens**

'I'll be working on remodelling the Figaro Garden based on a design I've drawn up together with Gus Christie. We are keen to keep the garden as calm and quiet as it currently is but we both agreed that it's time to update the design. Our goal is to have a contemporary, serene, green and simple space tucked away from the hustle and bustle of the main lawn that soothes and restores the senses.'

## **Tom Harrison, Production**

'We begin the construction process for next year's repertoire with our specialist scenery contractors in November. Each new production has unique technical challenges for us, but each one is shaping up to be very exciting.'

## **Natalie Weber, Tailoring**

'In November we'll be meeting the costume designer for each new production. Understanding the practical aspects of the designs is an important part of this process. Next, we draft patterns, wait for the fabrics to arrive and then start making the cuttings. We also check if we have all the artists' measurements on file and, if necessary, contact agents and other opera houses to get them. Sometimes alterations are sufficient but as people vary in size we frequently have to make completely new costumes. This process carries on into the New Year and culminates in the first fitting in March when we get to see all singers and actors in costume for the first time – always a highlight!'



**Alice Bridges**, Front of House

'November is the month we receive the ballot forms from Glyndebourne Festival Society Members. We answer queries about how to complete forms and give information on the productions and casts. We also run our public Backstage Tours, which are a great opportunity to get people into the Festival spirit and show them what happens behind the scenes.'

**Sophie Leach**, Stage Management

'Since the end of the Festival, Head of Stage Management Stephen Cowin and Stage Manager Ben Sedgwick have been planning the staff allocations for Festival 2017. Next year is quite logistically challenging, as the first three operas start rehearsing within a two-week period.

A stage management team for a show consists of a Stage Manager (SM), a Deputy Stage Manager (DSM) (we sit at the Prompt Desk with a score, managing all the cues) and four Assistant Stage Managers (ASM) who look after props. SMs and DSMs work on three shows each; ASMs work on four shows and will each take a show to be in charge of props.

We begin actual preparation for a production a couple of weeks before rehearsals start, and will be with it from the very first day right through to the final performance. I have done over 70 performances of *Figaro*, and *Dream* was one of the first shows I worked on at Glyndebourne in 2001. I started as the ASM who looked after Puck, and I was the Stage Manager on the 2016 revival.'

**Edward Arthur**, Leith's

'We will be meeting with the head chefs to discuss the first draft of dishes for next year. After this we arrange the first tasting. This is quite intense as we have to work our way through 90 dishes in just three days. We then compose the menus, which are agreed and signed off on our annual strategy day, to which many senior Glyndebourne colleagues will be invited. The main factor that decides our planning for the following Festival is the



**Prompt side:** Deputy Stage Manager Sophie Leach

feedback we receive from our customers. As a result of this, we'll be working even harder to use more local suppliers next year.'

**Ian Julier**, Music Library

'Our major areas of activity will be the music preparation for the three new productions. We are preparing our own edition of the Cavalli working closely with William Christie and Graham Vick to match music to stage for the first professional staging of *Hipermestra* in the UK. At the same time we are also working closely with Brett Dean on the creation of his new opera *Hamlet* which, in addition to the usual parts for principals, chorus and orchestra, will feature a prepared sound element and music distributed around the auditorium for two small instrumental groups. *La clemenza di Tito* is the last of the trio and will mark Robin Ticciati's return to Mozart in the Festival as well as our first collaboration with the director Claus Guth.'

*Festival 2017 runs from 20 May-27 August.*

# New education awards launched

To celebrate the 30th anniversary of our education department we have launched two new biennial awards, the Gus Christie Award and the Bill Weston Young Singers Award.

The Gus Christie Award aims to support a young singer over the age of 16 who has shown exceptional promise through their work at Glyndebourne and who wants to pursue singing as a career. The joint recipients of this award are **Darwin Prakash** and **Will Rennie**, who both took part in last year's Glyndebourne Academy.

The Bill Weston Young Singers Award supports a Glyndebourne education participant over the

age of nine who has shown exceptional potential and would benefit greatly from financial support in order to help develop their musical aspirations. The winner of the Bill Weston Award is **Jasmine Higgs**, who sang in the chorus of David Bruce's youth opera *Nothing*, which premiered at Glyndebourne in February 2016.

Each award winner received £1,000 towards musical expenses such as singing tuition, fees for workshops or travel to classes.

**Award winners:** Jasmine with General Director, Sebastian F. Schwarz; Will and Darwin with Executive Chairman, Gus Christie.



James Bellorini

## Tour 2016

### Chorus line: life on the Tour

**Neil Williams** has been a member of the Glyndebourne Chorus since 2003. We caught up with him as he set off from Glyndebourne with the Tour – first stop Milton Keynes – to ask what it is like on the road and just how different it is from performing at home.

'Being on Tour is subtly different to performing at Glyndebourne throughout the Festival. Whilst Glyndebourne is blessed with a purpose-built theatre designed for grand scale opera, many of the theatres we visit are a bit smaller. For reasons of continuity and consistency, we rehearse and perform to the dimensions of the smallest theatre (Norwich). Similarly, whilst every effort is made to keep productions faithful to their Festival versions, some theatrical devices have to be adapted to fit. The Chorus is also a bit smaller so even if a show is transferring from that year's Festival, before

it goes out on Tour it is thoroughly rehearsed afresh in order to maintain the high quality production values that we set for ourselves. Without doubt though, the greatest adjustment is simply being away from Glyndebourne. Dressing rooms on Tour are a bit more squashed – my personal record is being in a dressing room designed for seven with 16 other singers, actors and dancers when we did *Carmen* back in 2008 – but that is all part of the fun and camaraderie of being on the road. In most of our venues warming up takes place in a separate warm-up room (that doubles as a

Neil Williams (inset) and above with the Chorus in *Saul*

dressings room later in the day), corridors and toilets. There is an unwritten rule that warming up in a communal dressing room is bad form (x number of singers going through their collective paces in a confined space would be a special kind of hell!).

At each venue there is a balance call in the afternoon before the first show of each production. Hence, we do three balance calls each week. Their primary function is to adjust the musical performance of the orchestra and singers to match the acoustic of a new space – however, we also use the time to acquaint ourselves with the theatre, conduct a walk through to tackle any health and safety issues and go through any slight adjustments that are necessary to adapt the production to a new space.

This will be my 14th Tour for Glyndebourne and, whilst it is true that many of the venues are the same, theatre personnel change, theatres get updated and familiar haunts no longer exist. Thus, every week is approached with fresh eyes, and no matter how well prepared we think we are, there is always a curveball somewhere. The other great adjustment is being away from home. This obviously affects one's family life. It's always difficult to be away from one's partner and

children. However, on the plus side, one is away from one's partner and children! It's always funny to watch the parents in the Chorus, myself included, when the realisation that tomorrow can be a lie-in materialises. Unlike the technical staff – the unsung heroes that nobody sees but without whom none of us could function – the Chorus in some regards get an easier time on Tour than in the Festival. Whilst at Glyndebourne, we can be performing one show in the evening whilst rehearsing other shows during the day. On the road we are only in performance.

At some time in mid-December in a venue that changes every year, the Tour will come to an end. We old timers will say goodbye to friends old and new and settle down for the winter. It's always a time of mixed emotions. Sadness at saying goodbye and joy at the prospect of a break from work. Another year will have been completed, and another Chorus will cease to be, to be resurrected in the spring, phoenix-like, with a new cohort of future stars.'

*Neil studied at the Royal Academy of Music having originally studied and lectured in Pharmacology. He joined the Glyndebourne Chorus in 2003 and is one of 17 permanent choristers. He is a Senior Chorister, which entails additional duties and responsibilities to ensure the smooth running of the Chorus.*

# Brookes is back



You may know **Peter Brookes** from his cartoons in *The Times*, but he has actually been associated with Glyndebourne since the mid-80s and now helps create products in the Glyndebourne Shop, as **Karen Anderson** finds out.

Peter Brookes has been linked to Glyndebourne since: 'In 1986, new to opera at the ridiculously late age of 43, I shamelessly begged Helen O'Neill, then Head of Press and PR, to let me buy a pair of tickets for a revival of Peter Hall's production of *Don Giovanni*. She very kindly agreed, and then recruited me to draw for the Programme Book, which I continued to do annually culminating in my *The Dinner Interval* drawing in 2000.' As part of this work he was commissioned to produce a spread every season first by Helen and then by Jo Townsend who succeeded her. 'I can honestly say it was one of the happiest working relationships of my career, and most fruitful, because I got to

see lots of opera in the best place for it.'

For the Glyndebourne Shop, Peter's *The Dinner Interval* (on the front cover of this

newsletter) has been the most requested and reprinted gift card in the shop's history, with a new spin-off jigsaw puzzle using the image created last season. So where does he actually enjoy his long dining interval? 'My wife Angela and I prefer to picnic on the grass in the gardens, usually near the lake not far from where I based my drawing. More difficult to get up from a cross-legged sitting position these days, though...' His popularity with Glyndebourne regulars encouraged Alex Warner, Head of Retail, to commission the 2016 Festival mug from Peter earlier this: 'I thoroughly enjoyed the challenge of producing two mug designs for the Shakespeare anniversary season... It's quite possible to be engrossed in a project without being enamoured



**Top** *The Dinner Interval* **Above** *A Midsummer Night's Dream* © Peter Brookes



of its content. A *Midsummer Night's Dream* is my least favourite of Britten's operas performed at Glyndebourne... not a patch on *Peter Grimes*, *The Turn of the Screw* or *Albert Herring*. It did look good, though.'

Peter's *The Ha-Ha* range of products have also sold well this year, so what's next, are there any new designs in the pipeline? 'I'm trying to produce something for next year which is as adaptable as *The Dinner Interval* proved to be for this season. It was used on a variety of products (including a cup & saucer, plate, coasters, tote bag, jigsaw, card) and I'd like to come up with a theme that combines humour, detail, relevance to Glyndebourne,

and which is as much fun to draw as that was...' so watch this space! And his inspiration from Festival 2017 could come from any one of our six operas: 'It's all so tempting... the Cavalli, because director Graham Vick is a genius; the Verdi because he's one, too. Both the Strauss and the Mozart will be unmissable, and the Donizetti was so good on the Tour in 2011 that it demands another outing in the Festival. Apart from the money, where will I find the time?'



Peter Brookes is a cartoonist who has produced work for numerous publications, including *The Sunday Times*, *Radio Times*, *Penguin Books*, *The Spectator* and most notably *The Times*, for which he is the leader-page cartoonist.

## Winter quiz How well do you know your Glyndebourne opera?

### Easy

1. Which Canadian baritone sang the role of Hans Sachs in *Die Meistersinger von Nürnberg* in Festival 2011 and 2016?
2. What is the name of Beethoven's only opera (last seen at Glyndebourne in 2006)?
3. Who was John Christie's favourite composer?

### Medium

4. What is the name of a type of drinking song in opera, most famously featured in *La traviata*, which shares its name with a town in Italy and derives from the German for 'I will bring you'?
5. What is the name of the first Handel oratorio staged at Glyndebourne in 1966?

6. Glyndebourne's *The Fairy Queen* went to the Proms in 2013. Who was the conductor?

### Expert

7. How many roles did Audrey Mildmay sing for Glyndebourne?
8. What was the first opera Peter Hall directed for Glyndebourne?
9. In 1967 Glyndebourne produced Cavalli's *L'Ormindo*. Anne Howells sang the role of Erisbe but in what role was she originally cast?

Visit [glyndebourne.com/winterquiz](http://glyndebourne.com/winterquiz) to tease your brain with more questions (and to discover the answers)!

Easy and medium questions compiled by Claudia Silver, expert by Richard Griffiths (see page 10)

# 'The whole is greater than the sum of its parts'

—Aristotle

James Bellorini



Behind all our work at Glyndebourne we strive to fulfil our four key objectives: to create world-class transformative operatic experiences; to engage broad audiences; to create a stimulating and inspirational environment for all; and to maintain financial independence. None of these objectives can be achieved in isolation and we will only be in a position to continue to deliver the highest quality operatic experience to as many people as possible, whether live or digitally, if we have the appropriate financial resources in place. We asked Glyndebourne's Chief Operating Officer, **Sarah Hopwood**, to explain how the finances work and what goes into running a year-round international opera house.

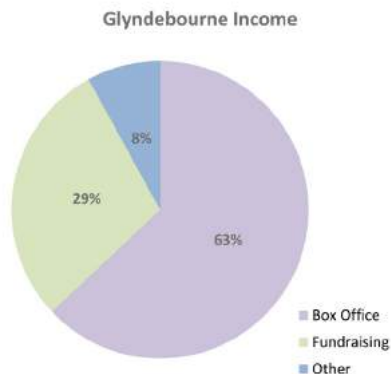
*What does it cost to run Glyndebourne each year?*

Our cost base is fundamentally driven by the range of activities we undertake each year – the Festival, Tour, our education and digital work, and the scale of repertoire in any one year. We operate to two very clear financial objectives:

- To achieve an operating surplus pre depreciation of £200,000 per annum, on a three-year rolling average basis.
- A target 'free' cash reserve – this being based on the funding required to continue in business in the case of a large-scale uninsurable event occurring.

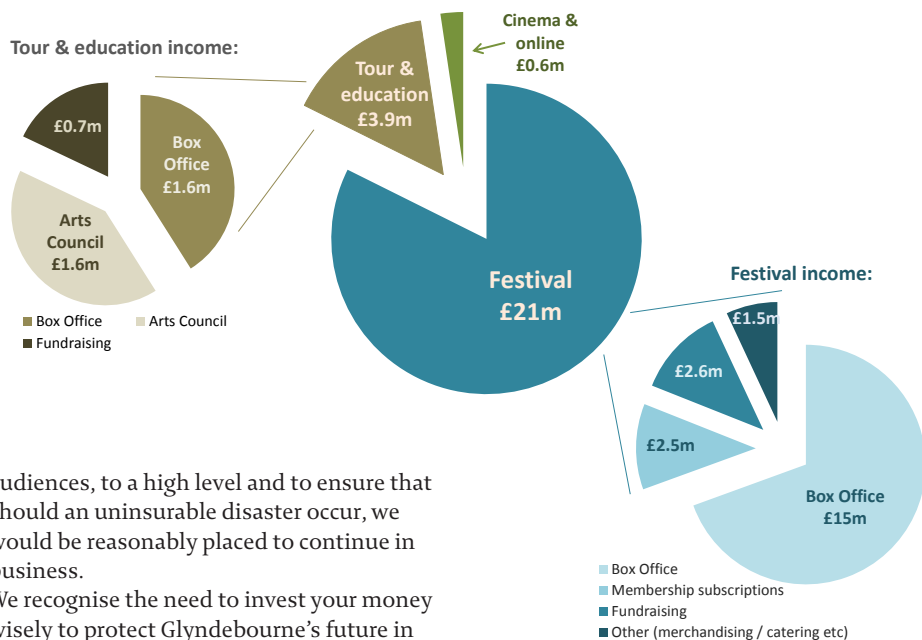
In 2015 we spent nearly £26 million in delivering live opera to over 160,000 audience members and participants through our Festival, Tour and education activities. The total audience was significantly higher, at over half a million, when adding in those who watched our productions on TV, in cinemas and online. We engaged over 300 artists, providing the long rehearsal period for each production considered necessary both to meet our ambitious artistic standards and to provide our artists with the support required to enhance their careers; and we employed over 300 members of staff on an average weekly basis. A further £800,000 was invested in capital projects necessary to meet our operational requirements.

We recognise the considerable reliance we place on our Members who fund over 75% of our total costs each year in paying for membership, buying tickets, sponsoring our productions, making generous donations to our Annual Fund and New Generation Programme, buying gifts in the Shop and online and eating in our restaurants. We do not take this for granted. We are hugely grateful for this level of generosity and will continue to work hard to meet and exceed expectations in everything we do. This level of giving has enabled us to build our reserves over the years to a level where we feel confident to plan for the future, to take an appropriate level of artistic risk in commissioning new work; to maintain our facilities and equipment, both for staff and





# What does Glyndebourne cost?



audiences, to a high level and to ensure that should an uninsurable disaster occur, we would be reasonably placed to continue in business.

We recognise the need to invest your money wisely to protect Glyndebourne's future in developing artists, audiences and staff for the long term. Strong governance and a rigorous approach to cost control are well-understood imperatives.

*Why is the Festival used to subsidise the Tour and Glyndebourne's education work?*

The Festival bears all fixed costs – premises, staff etc – in order to make the Tour and education activity financially viable. This is an important factor in meeting our core objectives. First and foremost, the Tour and our education work are critical factors in enabling us to share Glyndebourne's work with a broader audience, not only those who can afford the time and cost associated with a visit to Glyndebourne; and in generating a new audience for the art form at lower prices or often for free. Furthermore, this is an important contributor to meeting the public benefit requirements associated with maintaining our charitable status. The other key benefits of the business model that we have adopted include:

- With the Festival, Tour and our education work Glyndebourne is a year-round operation, employing over 300 people on an average weekly basis. If we were simply scheduling a summer Festival there is a real risk that we would not retain the quality of staff that contribute to making Glyndebourne exceptional.

- The Tour and education work provide development opportunities of the highest quality for young artists – this includes singers taking principal roles for the first time, Chorus members covering principal roles and being cast in the smaller roles, and children either participating directly in performances through Glyndebourne Youth Opera or as audience members through our Performances for Schools programme during the Tour. In summary, there is a critical relationship between the different strands of activity at Glyndebourne – they all feed into and support each other and ensure that the whole is, indeed, greater than the sum of its parts.

## From *Capriccio* to *Dream* – with love

**Richard Griffiths** has been visiting Glyndebourne since the mid-1970s and during that time has seen and enjoyed many memorable performances. To ensure future generations can do the same he has left a legacy in his will. We asked him how his love-affair with Glyndebourne has grown over the past four decades.

Richard Griffiths has been a Member since 1996. After pledging to leave a gift in his will he became part of the John Christie Society in 2010.



but the best that can be done anywhere.’ I believe that Glyndebourne has continued to live up to this philosophy.

### *What changes have you seen over the last 40 years?*

I always think it is fun to look at the Programme Books from previous Festivals and see those that started their careers in the Chorus. Names that spring to mind are Janet Baker, Anne Howells, Ryland Davies, Stafford Dean, Philip Langridge, Anthony Rolfe Johnson, Gerald Finley and more recently Kate Royal (whose performance of the Marschallin a couple of seasons ago in *Der Rosenkavalier*



Elisabeth Söderström in *Capriccio*, 1976

### *How did your relationship with Glyndebourne begin?*

I vividly remember the first time I came here in 1976, when my great-aunt treated me to celebrate the end of my O-Levels. The first opera I saw here was *Capriccio* in John Cox’s beautiful production with the fantastic Elisabeth Söderström singing the role of the Countess. I have been coming back every year ever since.

I am minded of John Christie’s aspiration at the outset – ‘Not just the best that we can do,



Jochen Kupfer and Gerald Finley in *Meistersinger*, 2016

was nothing short of sensational). It is worth mentioning that Thomas Allen sang the title role in *Don Giovanni* on the 1977 Tour and look what happened – he has had the most spectacular career. Duncan Rock is singing the role of Don Giovanni on this year's Tour and I suspect history will repeat itself.

### **What inspired you to leave a gift to Glyndebourne?**

Glyndebourne is famous for promoting new talent which is one of the reasons why I love the place so much. I want to know that after I have gone, Glyndebourne will continue to produce opera to an excellent standard not only for the audience to enjoy but also to allow stars of the future to gain experience of rehearsing and performing in a world-class environment.

### **Which performances have left a lasting memory?**

Those of us who were privileged to be at the first night of *Die Meistersinger von Nürnberg* in 2011 will always remember the ovation at the end when the whole audience rose to their feet to applaud the extraordinary occasion. There are also the brilliant performances by Felicity Lott in *Capriccio*, *Intermezzo* and *Arabella*.

Then there is Peter Hall's beautiful production of *A Midsummer Night's Dream* – that is probably my favourite opera production of all time and I am so glad it was revived in 2016.

### **Any other favourite moments from Festival 2016?**

I enjoyed all of it but having *Il barbiere di Siviglia* back in the repertoire, not performed since 1982, is up there for me. Danielle de Niese was just sensational, as she always is. Also, the first night of *Meistersinger* – once again a standing ovation at the end ... what else could anybody ask for?



Tim Mead (Oberon) and David Evans (Puck) in *A Midsummer Night's Dream*, 2016

Robert Workman

### **What would you tell somebody who was considering leaving a gift in their will to Glyndebourne?**

Do it! Do not hesitate. If you love opera and love Glyndebourne and want it to continue to be one of the world's leading opera houses, then please help to make sure it lasts so that future generations can enjoy it too.

## **John Christie Society**

In 2009 we created the John Christie Society to show our appreciation to those leaving a gift to Glyndebourne in their will. Our way of saying thank you is to invite our donors to special events as a way for them to enjoy getting closer to the heart of Glyndebourne.

We are holding an event on **10 March 2017** for people who are interested in finding out more about the work that we do, our vision for the future, and how you can help us achieve it. The day will take you on a journey of discovery from past – present – to future. Please get in touch for more details.



# Ticking along with Rossini

Breguet became a new Glyndebourne Corporate Patron in 2016 and celebrated the bicentenary of Rossini's most popular opera, *Il barbiere di Siviglia*, with an exclusive event in the Old Green Room before meeting the cast of Annabel Arden's new production. Corporate Patrons and Members, along with our individual Members, make a valuable contribution to every Festival, enabling us to stage opera that is truly world-class.

Abraham-Louis Breguet opened his Paris workshop in 1775, and, ever since then, numerous musicians and composers have worn Breguet watches – and Gioachino Rossini was one of them. His was a gold model, No 4606, which he had acquired second-hand. It was a very small, simple watch featuring a calendar, a gold engine-turned case and an off-centred silver dial. The Breguet archives indicate that Rossini came to have it serviced in 1843. After the composer's death in 1868, his widow continued to have the piece looked after by Breguet.

Watchmaking is defined by a rare combination of discipline, attention to detail and well-measured creativity – the same qualities that informed Rossini's compositions still inspire today, clearly seen in the stagecraft that transforms musical notation on paper into unforgettable summer spectacles on the Glyndebourne stage.

Rossini's operas and Glyndebourne are inextricably connected. From *La pietra del paragone*, the then 20-year-old composer's first major opera, to *Le Comte Ory*, Rossini's penultimate operatic work in 1828, Glyndebourne has been instrumental in introducing both his famous and his lesser-known works to new audiences.



Guy Gravett



Bill Cooper



It was the creative partnership between Carl Ebert, Glyndebourne's original Artistic Director, and Vittorio Gui, Music Director from 1951 to 1963, which drove this venture forward. The oldest Rossini-reference in our archives, however, is by Audrey Mildmay herself, who compiled a list of potential repertoire in 1933. Twelve years later, Ebert wrote to General Manager Rudolf Bing about the possibility of staging *Il barbiere di Siviglia*, which received its Glyndebourne premiere nearly ten years later.

Those early days ushered in an illustrious history of Rossini's operas at Glyndebourne – in fact since then, there has not been a decade that hasn't seen a new Rossini production on our stage. The composer's works are well-loved for their elaborate *bel canto* arias and effervescent ensemble numbers, but Rossini's impact on music history lies in his persistent, genre-defying innovations, which paved the way for a whole new age of Italian opera - influencing and inspiring fellow *bel canto* composers Donizetti and Bellini and paving the way for the Romantic and *verismo* works of Verdi and Puccini decades later.

Like Rossini, who persistently strove to

perfect the musical forms of his time, Breguet's efforts to improve and innovate resulted, among others, in the invention of the tourbillon in 1801 and the first wristwatch in 1810. Two hundred years later, Breguet drew inspiration from its historical links with the composer to create an original timepiece, the 'La Musicale' Classique watch. Housing a patented musical mechanism, this timepiece plays a particularly impressive section of the overture of Rossini's *La gazza ladra* (*The Thieving Magpie*). You can view a video of how 'La Musicale' Classique 7800 works on the Breguet website.

Rossini's trademark alchemy of precise comic timing and expertly-crafted musical fireworks exhilarated audiences at this year's Festival, and we are delighted that Annabel Arden's take on Rossini's masterpiece *Il barbiere di Siviglia* will reach new audiences on Tour 2017.

**Photos:** Ebert's *Il barbiere* from 1954 and Arden's from 2016; Breguet's *La Musicale Classique 7800*

### Rossini productions at Glyndebourne

- 1952** *La Cenerentola* - Carl Ebert
- 1954** *Il barbiere di Siviglia* - Carl Ebert
- 1955** *Le Comte Ory* - Carl Ebert
- 1957** *L'Italiana in Algeri* - Carl Ebert
- 1964** *La pietra del paragone* - Gunther Rennert
- 1970** *Il turco in Italia* - John Cox
- 1981** *Il barbiere di Siviglia* - John Cox
- 1983** *La Cenerentola* - John Cox
- 1995** *Ermione* - Graham Vick
- 1997** *Le Comte Ory* - Jérôme Savary
- 2005** *La Cenerentola* - Peter Hall
- 2016** *Il barbiere di Siviglia* - Annabel Arden



## How does your garden grow?

**Kevin Martin**, Head Gardener, shares the secrets of the Glyndebourne gardens as winter approaches.



Kevin Martin

November is always a time of change at Glyndebourne. As soon as the trucks arrive to take our productions on the Tour, we start putting our heads together to discuss the annual redevelopment of the gardens. The first major job of the autumn is the cutting and clearing of the meadows. Tending the grassland at this time of year means minimum disturbance to our birds and insects.

Another main job will be the planting of bulbs and seeds so that the plants are in full bloom in time for next year's Festival. We usually get onto this task in October for our *narcissi* whereas November is the best month for planting tulips.

If we've had a particularly mild late summer, we plant tender *salvias* in the autumn. Their exotic blossoms are a favourite with our bees and butterflies but they don't like harsh weather at all. If we've had a wet summer, rather than planting delicate flora, we face the slightly less pleasant task of cleaning our plant pots – all 10,000 of them!

Another task we'll be tackling soon is our

annual tree survey. We'll be working closely with external arboricultural specialists to ensure that our trees are in solid health and will be in prime condition for the next Festival. One of my favourite things about autumn is that I get some time to do my own research. Once things have quietened down, I visit as many other gardens as I can to make sure the Glyndebourne gardens are the best they can be year on year.

**November tips:** As the days get shorter and the nights get colder it is important for us to prepare our gardens for the winter. One important reason for this is to give wildlife such as hedgehogs and mice a place to hibernate. Even if your garden is small, make sure you leave a corner of it uncleared. Even a pile of rocks can help.

## Annual Fund projects

The 2016 Annual Fund plans include major maintenance work in the car park and refurbishment of the toilets. Both jobs are currently out to tender, and will begin once the autumn Tour hits the road.

Glyndebourne needs to be accessible all year round. We have Tour performances here during October, as well as backstage tours, education projects and concerts in the winter and spring. When wet weather hits and cars get stuck in the mud, having staff on hand to rescue those in need becomes a regular occurrence. As more and more cars require towing from muddy car park bays this has become essential work. Thank you for your support as we work to improve the experience for all our visitors.





After more than 20 years at Glyndebourne one way and another, this has taken quite a bit of thought but for the memories listed below, I have chosen the small boathouse lawn at the head of the lake.

I first sat there whilst a student volunteer in the Archive with my predecessor, Jayne Fenwick-White, on a sunny summer's day after lunch. We were perched on a low brick wall, when the peace and quiet was disturbed by that particular type of stentorian breathing that can only be attributed to an overly-hot pug – in this case young Gary (named after the cricketer Sir Garfield 'Gary' Sobers), and his owner, Louise Flind (Christie). Just a couple of years later, my partner and I were sitting on a bench on that same small lawn at the beginning of the long interval – *Manon Lescaut* I think. We had a supermarket quiche (still in its box) and a bottle of red wine. The party next to us were being served by a waitress. The table was dressed in snowy white linen and the place settings included a different wine glass for each course. To say we felt awkward would be an understatement, but I have learnt from it and more recently I have set up a long table on that same spot, with a, relatively, snowy white linen cloth but no waitress, for a party of friends. We had all made or brought something to eat and the



Claudia Silver

Champagne was flowing pre-performance when suddenly one of our party turned to his partner and said 'You have got the tickets, haven't you?' The answer was, almost inevitably, in the negative, and amidst much laughter I dragged him off to Box Office to acquire replacements. All the more poignant now as we lost him last year to a brain tumour. For many years, at 1.00pm on the dot, the stage carpenter used to stand on the boathouse lawn and feed the fish. Huge great carp, their yellow mouths gulping, continued to circle in that spot for two years after his eventual retirement in 2002, and occasionally still do. The boathouse lawn has undergone such changes in its lifetime. Surrounded by irises and so open in the 1930s, later nestled behind a box hedge and sweet smelling lavender bed, shaded by huge trees which have since come down – it is a metaphor for Glyndebourne. Whatever the changes, the heart of the place remains the same.

## Thank you

Thank you to all our Members and Associate Members for your vital support throughout this year.

## We are here to help

Please get in touch to share your feedback and memories, donate to a project, find out more about leaving a legacy, or with any questions including subscription and Gift Aid queries.

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Glyndebourne News is edited by **Karen Anderson**

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Visit our website for news and up-to-date information about Festival and Tour.

### Tour 2016

14 October –  
10 December

### Festival 2017

20 May – 27 August

## glyndebourneshop.com

Visit the Glyndebourne Shop website for gifts and luxuries including the Peter Brookes products detailed on pages 6-7.

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**Glyndebourne is a registered charity**  
Charity N° 243877

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### DATES FOR YOUR DIARY

**1 December:** Members' ticket ballot commences

**16 January 2017:** Associate Members' ticket ballot commences

**20 February:** Second opportunity for Members to book Festival tickets

**21 February:** Second opportunity for Associate Members to book Festival tickets

**27 February:** Under 30s booking opens

**3 March:** Members' Open Day

**5 March:** Public booking opens online 6.00pm

**6 March:** Public booking opens by phone 10.00am

**10 March:** Legacy event

### MORE OPPORTUNITIES TO SEE OPERA ...

**18 October-10 December:** *Saul* in cinemas

**Glyndebourne Tour 2016**

**8 – 12 November:** Milton Keynes

**15 – 19 November:** Canterbury

**22 – 26 November:** Norwich

**29 November-3 December:** Woking

**6 – 10 December:** Plymouth

Visit [glyndebourne.com](http://glyndebourne.com) for more information