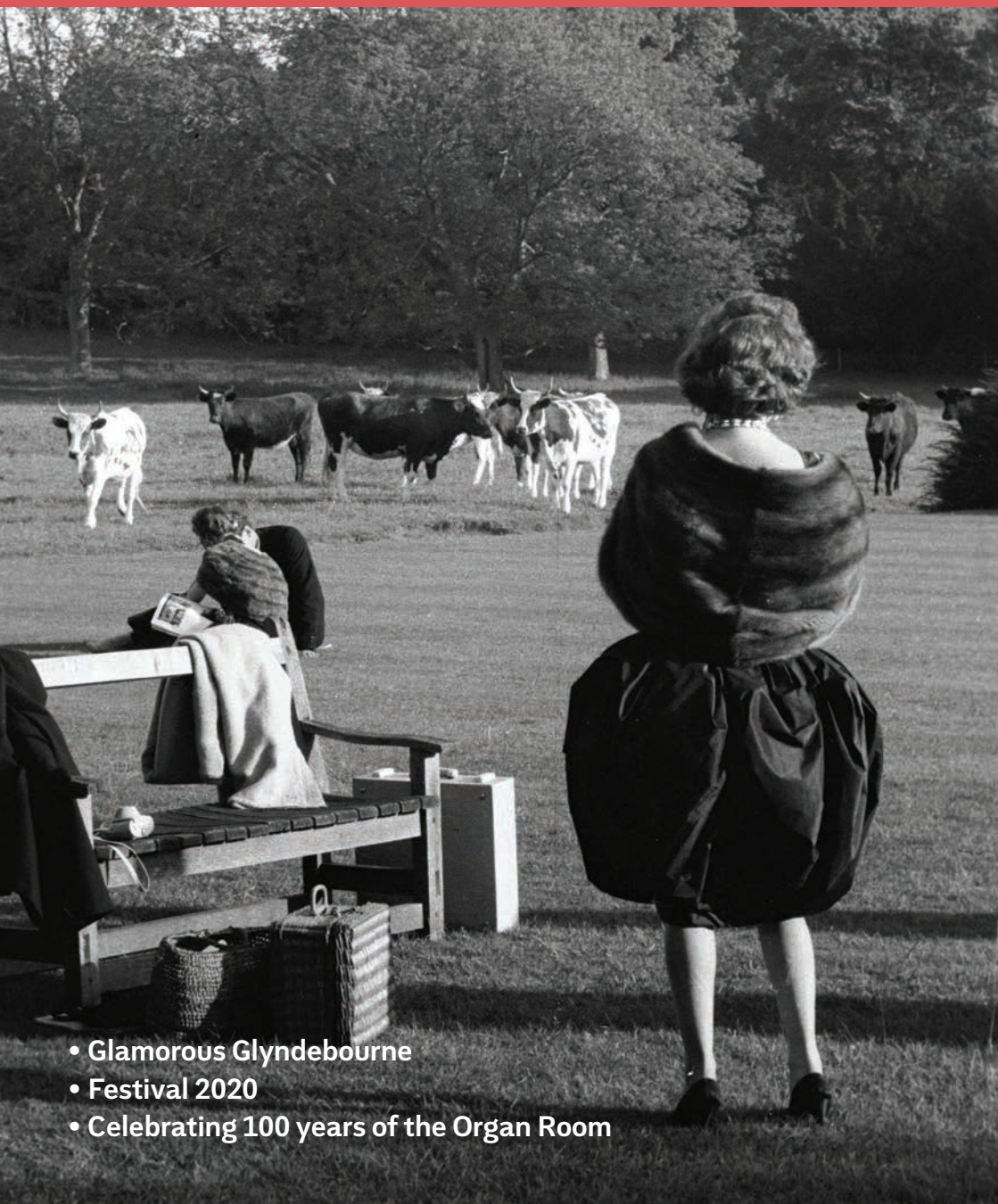


GLYNDEBOURNE

MEMBER NEWSLETTER SPRING 2020

NEWS



- Glamorous Glyndebourne
- Festival 2020
- Celebrating 100 years of the Organ Room

Members' events

Throughout Festival 2020 we'll be hosting a wide range of extra events to enhance your Glyndebourne visit. **Andrew Batty** caught up with some of the people hosting these events to find out more about what you can expect, and to get their insider tips for the Festival.

History talks

Our new history talks will give Members an insight into our rich past. **Julia Aries**, who was our archivist for over 20 years and retired in January, will be one of the speakers.



James Bellorini

What can Members expect?

I'm looking forward to coming back to share my knowledge – I'll be talking about the foundation of the Festival,

exploring how it developed and some of the personalities involved over the years.

What are you most looking forward to seeing on stage in 2020?

Definitely *Alcina*, I'm a big lover of Baroque opera and Handel in particular.

What's your top tip for a Festival visit?

If there's a short interval, make sure you leave a bottle near the opera house! The short intervals are only 20 minutes, so by the time you've walked back to your picnic for a drink it will be almost over.

Archive tours

Join our new archivist, **Philip Boot**, and delve into our rich collection.



James Bellorini

What can Members expect?

This year our Archive Gallery exhibition will be focusing on the history of *The Rake's Progress* and David Hockney at Glyndebourne – this opera was

last staged here ten years ago, and will be celebrating its 45th anniversary in 2020. I'll be giving Members an in-depth tour of the exhibition, where you will be able to ask questions about any of the items on display. Then I'll take you into the archive for a hands-on look at a specially selected range of artefacts.

What are you most looking forward to seeing in 2020?

The Rake's Progress, as I've never seen it before. I've spent so much time looking at the designs in preparation for our exhibition, and it will be wonderful to see them come to life on stage.



Working rehearsals

For the first time, this Festival you can join us for a working rehearsal in the Ebert Room, as chorus director **Aidan Oliver** puts the Chorus through their paces...

What can Members expect?

An illuminating half hour, exploring some of the particular musical highlights, characteristics and challenges of each opera through the medium of a lively working session.

Which opera are you most looking forward to seeing on stage this Festival and why?

Top of my list would have to be *Dialogues des Carmélites*: any new production by Barrie Kosky is a mouth-watering prospect, and I can't wait to see what he does with this ravishing, viscerally powerful opera.

What is your top tip for a Festival visit?

Make time for a visit to the Organ Room: it's a beautifully atmospheric space in its own right, but I find it absolutely spine-tingling to imagine all the legendary singers and conductors who have rehearsed there since the earliest days of Glyndebourne.



Production Hub tours

Join us for a look behind the scenes of the Festival. **Lucy Napper**, from our Box Office team, will be one of the guides...

What can Members expect?

We'll be taking you to the Production Hub and explaining how our making departments use the state-of-the-art facilities.

What are you most looking forward to seeing on stage in 2020?

Dialogues des Carmélites. I loved Barrie Kosky's last production at Glyndebourne – *Saul* was such a great piece of theatre and stands out as special for many of us who work here – I am really pleased that he will be directing here again.

What's your top tip for a Festival visit?

Sign up for these Members' events! They will add extra interest and enjoyment to your visit. They are especially for Members, free of charge, and you will still have time to relax and have a drink before the performance. **Booking opens for Members on Monday 24 February and for Associate Members on Tuesday 25 February.**



Head gardener Kevin Martin (left) pictured with Glyndebourne's garden adviser John Hoyland

Garden tours

Find out how our gardens grow, head gardener **Kevin Martin** tells us more...

What do the garden tours involve?

We'll be running two types of tour this year, the free Members' tours before a performance, which give you an overview of the gardens, and our specialist tours, which are longer and take place on a non-performance day – giving you the chance to see the gardens, share lunch with us and ask us any questions.

What will be new in the gardens for 2020?

The biggest bit of work this year will be creating the Hornbeam Avenue along the road to the main audience car park. We've got a lot of work to do to lower the humps along the side of the road and plant the trees.

Which opera are you most looking forward to seeing on stage this Festival and why?

I'm really looking forward to seeing *Die Entführung aus dem Serail* again. Last time I sat backstage with deputy stage manager Sophie Leach while she was running the show and I was blown away by all the work that went into it.

What is your top tip for a Festival visit?

Give yourself time to see everything. Come early and walk around the gardens, have a cup of tea, see the art and enjoy the surroundings.

Andrew is Glyndebourne's Digital Content Editor

Kosky's *Carmélites*

After his huge hit with *Saul*, maverick Australian director **Barrie Kosky** returns in 2020 to direct the Festival's first ever production of a 20th-century masterpiece: Francis Poulenc's *Dialogues des Carmélites*. Here he talks to **Alexandra Coghlan** about the attractions and the challenges of this unusual, powerful piece.

How would you introduce Carmélites to people who are new to it?

It's a work that people who don't know it tend to go along to rather unwillingly. They think that it's some terribly gloomy piece about nuns, but then find themselves electrified, swept away by the emotion and drama of the storytelling. If it was just about nuns or the French Revolution it would be utterly uninteresting. That's *The Sound of Music* or *Andre Chenier*. This is not that; this is an extraordinary, powerful investigation into themes that we read about in newspapers and see on television every day in our lives. Every single era and country and religion is full of moments where people have died for their beliefs. That's what *Carmélites* is all about.

You made your Glyndebourne debut with Saul. Will regular audience members see connections between your approach to that piece and to Carmélites?

There will be no choreography in this show, so anyone who is expecting *Saul* with nuns is going to be very, very disappointed! As a director you have to respond to what's there in the music, you have to tell different stories in different ways.

You can read the full interview with Barrie Kosky in the 2020 Festival Programme Book

In terms of the look of the piece, the first decision I made with my designer was that we wouldn't have any penguin outfits. Traditional habits tend to bland out characters on stage – everyone looks the same. It was also crucial to me that we weren't stuck in 18th-century France. The Revolution can't just feel like a historical event, it has to be alive, a real threat – it could be now, it could be in the future.

This is the first time you have directed Carmélites. How do you approach a new piece?

I don't like to answer all the questions and solve all the problems of a piece until I'm in the rehearsal room. Some directors work everything out then go to rehearsals and stage those ideas. I can't work like that. I can only create my productions with the people in the room who are singing the roles. So Blanche does not exist in my head until I'm sitting there with Danni [Danielle de Niese] and we're asking 'How does she enter the space? What's her relationship with her father?' Blanche emerges out of Danni, just as this whole community of nuns emerges out of our company of singers. That's what's exciting for me.

Alexandra is Glyndebourne's Opera Content Consultant

The music of Handel's *Alcina*

Alexandra Coghlan delves into the music of *Alcina*, Handel's final magic opera, which will be seen in the Festival for the first time in 2020, directed by Francesco Micheli.

When Handel's friend and neighbour Mary Pendarves attended the dress rehearsal of the composer's new opera *Alcina* on 11 April 1735, it made an immediate impression. 'I think,' she wrote afterwards in her diary, 'it is the best [opera] he has ever made... so fine that I have no words to describe it. Whilst Mr Handel was playing his part, I could not help thinking of him as a necromancer in the midst of his own enchantments'.

It's an apt image. Enchantment sparks and gleams from every bar of what would turn out to be Handel's last 'magic opera' – a final flourish of a work designed to lure an increasingly jaded London public back to the opera house. Just five years later Handel would abandon the genre altogether for the safer, more sober dramatic ground of oratorio.

Handel responded to opera's waning appeal by upping the ante. His subject – a powerful sorceress who reigns as queen of an enchanted island where all the waterfalls, animals and trees conceal the transfigured souls of her former lovers – was one of spectacle and sensation. The opera's stage directions suggest a production designed to dazzle: 'Thunder and lightning... destroys the mountains. As they collapse, Alcina's beautiful palace appears...'

But if the visuals drew gasps, the score was even more beguiling, a fusion of music and drama more tightly woven than anything the composer had hitherto created. Arias, once static moments of beauty, were now moulded into an organic and ongoing part of both physical and emotional action. Take the only aria in the opera to deviate from classic *da capo* form (the ABA structure that is the building block of Baroque opera), Ruggiero's exquisite 'Verdi Prati'. Sung just as the scales fall from the enchanted knight's eyes and he sees his sorceress lover for what she truly is, its unusual form is no inert vessel for a lovely melody, instead it's both symbol and gesture – a sign that the knight is released from his spell, thinking freely and for himself for the first time.

Then we have *Alcina* herself. Is there a more complex or compelling (anti-) heroine in all of Handel? Over the course of three acts we not only watch her collapse from all-powerful witch to a vulnerable woman but we hear it. Compare the calm assurance and sensuality of Act I's 'Di, cor mio' with its lilting, regular melody, to the broken despair of Act II's 'Ah! Mio Cor' in which the pulsing string heartbeat stirs restlessly under a vocal line that lurches fretfully from high to low, phrases shattered initially into fragments – as though the enchantress hardly dares to speak, to



Having discovered that Ruggiero is deceiving her and only pretends to return her love, Alcina summons her spirits to wreak her vengeance upon him. But when she summons them nothing comes. The recitative exposes cruelly (as an aria could not) the silence, the absence where these dark forces should be. Alcina's abandonment, her isolation, her new vulnerability is made painfully clear in an

release the pain that threatens to break its melodic banks. Then contrast both of these to Alcina's final, defiant stand in Act III. Knowing full well that Ruggiero will never return to her, she nevertheless threatens him with the punishments she will inflict in the ferocious, poised venom of '*Ma quando tornerai*'.

But like Giulio Cesare, Alcina is a character who reveals most in recitative. The most striking moment of this unusual role is Act II's '*Ah! Ruggiero Crudel*'. The only recitative in the opera accompanied by the orchestra, it's the moment we hear power and authority unravel before our eyes.

astonishing moment of dramatic and musical clarity – a musical soliloquy of agonising emotional power and clarity.

'Our revels now are ended...' There is something of Prospero about Alcina, and something also of *The Tempest*'s beguiling, unsettling atmosphere in Handel's opera. This is a musical kingdom where we leave as different people to those who arrived, transformed by the subtle enchantments of this delicate, dance-filled score that draws you in with its musical magic before hitting you with very real human emotion.

Alexandra is Glyndebourne's Opera Content Consultant

Alcina – a new addition to the Handel stable

Glyndebourne prides itself on attracting some of the world's top opera directors – figures such as Graham Vick, Fiona Shaw, Robert Carsen, Annilese Miskimmon, David McVicar, Melly Still and Barrie Kosky have all created acclaimed, new work here. This summer we add **Francesco Micheli** to this list. **Kate Harvey** caught up with him to discuss his new production of *Alcina*.

This summer Francesco Micheli makes his Glyndebourne directorial debut, staging a new production of Handel's *Alcina*. Over the past two decades, Glyndebourne has consistently surprised and delighted audiences with its fresh take on works by Handel. Following an unforgettable staging of *Theodora* in 1996, came bold and inventive productions of *Rodelinda*, *Giulio Cesare*, *Rinaldo* and *Saul*.

The 2020 Festival production of *Alcina* will be the first major new UK production of the opera in over 20 years. Set in a world of enchantment and magic, the piece calls for lavish stage effects and promises to deliver a visual spectacle next summer.

Can you tell us a bit about your plans for Alcina this summer?

Alcina is the masterpiece of a German composer who travels in Italy to bring the Renaissance culture of Ariosto's *Orlando Furioso* to the English public. I feel a similar task: to bring out, in Handel's opera, the elements of an ancient Italian culture and translate them into a contemporary time.

How do you view the role of a director in opera?

I think the role is very interesting and important, especially today. The director has many skills; the ability to write, to work with the body, with the space – all very important aspects. But for me, the most important skill for a director is as a mediator. The director mediates between the text and the audience. Every work changes because the text and the audience are different. My desire is to create something special starting from that particular audience and that particular text.

What tends to be your starting point for creating a new opera production?

In my opinion, there are two parallel paths in the creation of a new production: on one side there is listening to the music, without a knowledge of the story, so that it enters physiologically inside you and creates reactions. To be faithful to these first feelings is very important. On the other side, there is the analysis of the libretto. This is very important because all the elements (time, place, characters) create situations that are exemplary and eternal, so, in some way, always contemporary.



Gainfranco Rota

Francesco Micheli

Who are your own favourite opera directors and why?

Graham Vick is a master at dealing with texts, at working with the artists, at saying very strong messages for the present and at renewing the space and the relationship between the actors and the public. Moreover, this year, I am very glad for the presence at Glyndebourne of two colleagues I respect and admire a lot – Barrie Kosky and Frederic Wake-Walker.

What are you looking forward to about working at Glyndebourne this summer?

I look forward to the fraternal and highly professional atmosphere of Glyndebourne. In fact, the habit to live all together in the same place gives the idea of a ‘Republic of Art’ in which everyone gives their best in friendship.

Kate is Glyndebourne’s Press Manager

Backstage automation update

During 2019 the Annual Fund kicked off our new multi-year fundraising campaign to invest in the upgrade and automation of our backstage infrastructure. As the theatre is now over 25 years old, so is the equipment. Funding will help renew our existing machinery and keep us up to date with the latest innovations – from an automated fly system to move more demanding scenery, to a new way of synchronising the technical processes on stage. So far the Annual Fund has contributed £426,000 to the total funds raised to date, and Glyndebourne has been building reserves for this purpose

and committed £1,850,000 from Theatre Tax Relief and an unrestricted legacy. The overall estimated cost of the project is £7 million, of which we hope to raise £2.5 million from donations to the Annual Fund over five years.

As this is a multi-year project it takes a lot of careful planning. Looking forward, we are entering the design phase of the project, with the first phase of work commencing in November 2020, continuing over the next five years. Glyndebourne would like to say a huge thank you to everybody who has already generously donated to this project.

Celebrating with you

In 2018 we celebrated the 50th anniversary of the Glyndebourne Tour and 2019 marked 25 years since the building of the new theatre. There will be many more Glyndebourne milestones to celebrate but now we would like to give you the chance to make it your turn. As part of the family, we'd love to mark your special birthdays and anniversaries. We will send an email out shortly to invite you to log in to your online account and tell us your date of birth so that we can mark your special occasions. If you don't have an online account please give the Membership team a call to set one up or simply tell us your date of birth over the phone.



Bill Cooper

Glamorous Glyndebourne

Reflecting on audience attire, **Philip Boot** discovers that audience fashion and style can often take inspiration from the operas presented on stage.



Guy Gravett

Festival opening night, 1960

'Perfumed, well-dressed and looking your best' – Nick Shadow, The Rake's Progress

Whenever I go to an opera my immediate thought is 'Am I overdressed? Are you sure? Because I don't want to feel out of place'. But of course style and opera go hand-in-hand, like Tristan and Isolde, gin and tonic. Opera has always been associated with the most classic of fashions: black tie and evening gowns. Even Benjamin Britten as a student

donned his smartest jacket to queue for tickets for Wagner's *Lohengrin* at Covent Garden as fur-swathed dowagers sailed past him. Glyndebourne is no different. Founder John Christie encouraged guests to wear formal dress as a way of showing respect to the singers and performers on stage.

Looking through the Glyndebourne archive at photographs of audience members through the years, from the



Audience in the gardens, 1959

around the gardens. Even the picnic baskets are a tour de force of style. But as the bell rings for visitors to drink the last of their champagne and to take their seats, glamour at Glyndebourne is not momentarily extinguished when the house lights go down. When the curtain goes up it's the Cleopatras, the Alcinas and the Escamillos that take over. Glamour personified. Festival 2020 will see the return of one of the most glamorous characters in opera to the Glyndebourne stage – Baba the Turk.

1930s all the way through to today, one thing is clear when it comes to style and glamour – Glyndebourne audiences have the lot. Ladies' hats, this year's fashion trends, tiaras, kilts, dinner suits, full-length evening gowns, all are accounted for. And rather than finding 'what to wear' a challenge, our audiences see it as an opportunity. An excuse for guests to be more stylish and feel more glamorous than any other day. They've bought a new dress or dusted one down or rented a dinner suit. They've made the effort. Like Cinderella (or Cendrillon!), they're transformed, removed from the real world for one blissful summer's day of picnics and music. Tomorrow it's back to the office, back into jeans and flip-flops.

Style and glamour at Glyndebourne are impossible to miss whilst picnicking



Festival first night, 1962



Down by the lake, 1965

The return of the David Hockney-designed *The Rake's Progress* will mark the 45th anniversary since the production debuted at Glyndebourne in 1975. Stravinsky's 1951 opera follows the decline and fall of Tom Rakewell who leaves his true love Anne for the bright lights of London under the guidance of Nick Shadow – the devil himself. He marries the exotic and glamorous Baba the Turk, who we first meet after her black sedan chair arrives outside Tom's house. Baba's style does not stop with her decadent modes of travel. Hockney's costume for Baba is one of the more colourful designs in a production that relies solely on blues, reds, greens and blacks; the only ink colours that were available to printing presses at the time of Hogarth's

A Rake's Progress etchings that the opera was inspired by. Nick Shadow is always in black. Anne wears black and blue. Tom wears a mixture of all colours but eventually drains to white. Baba wears all the colours available. All of the time. Pure style. Hockney introduces one more colour to his palette that is unique only to her. Purple. Baba's hair is purple and as is soon to be revealed, so is her beard.

Now, you might think – this is not glamorous at all! Think more Lady Gaga than Mrs Slocombe. But, look again. Have you ever seen someone more glamorous and stylish? As Nick Shadow tells Tom, 'they say brave warriors who never flinched at the sound of musketry have swooned after a mere glimpse of her'. High praise indeed. Style and glamour are rooted in confidence, something that Baba has in scores. Baba is the only character that Hockney allows to wear purple and one of the few characters who remains unaffected with the onset of black and the loss of colour later in the performance. And so, as Baba the Turk reminds us, in her full-colour splendour, standing out from everyone else when all colour has faded – you can never be too overdressed at Glyndebourne!

Baba the Turk in *The Rake's Progress*



James Bellorini



James Bellorini



Sam Stephenson

Modern audiences enjoy the tradition of dressing up

Introducing ... our new archivist, Philip Boot



An archive is really a collective memory. I've spent my career working in heritage organisations, looking after and developing collections and archives, holding roles at the Ashmolean, the National Media Museum and most recently Antony Gormley Studio and The William Morris Society. The unique thing about Glyndebourne's archive is that it is the collective memory of the Membership. The story of the Membership and the Members is the story of Glyndebourne. We hold hundreds of images in

the archive showing audience members, each one telling its own unique story, and from looking through these the dedication, passion and commitment of Members becomes instantly clear. 2020 looks set to be an exciting year for both Glyndebourne and the archive and I look forward to meeting Members new and old at the Members' Days and during the Festival.

This year marks the 20th anniversary of the Glyndebourne Archive in its home in the Plashetts Building (adjacent to the audience car park). Throughout Festival 2020 our 'Hockney at Glyndebourne' exhibition will be open in the Archive Gallery.

James Bellorini

Organ Room-inspired Members' prize draw

In 2020 we will celebrate the 100th anniversary of Glyndebourne's Organ Room.

Julia Aries provides a little bit of history on the creation of this iconic space.

In November 1919 John Christie wrote to his mother with a list of projected costs for his proposed organ room, including a sum of £1,000 for the ceiling. In today's terms, this equals to around £45,000.

The resultant ceiling of the Organ Room at Glyndebourne is a thing of great beauty, best appreciated whilst lying on the floor, a benefit which some staff were able to enjoy weekly during yoga sessions held in there some years ago. A specialist team of ornamental plasterers, from the prestigious interiors firm White, Allom and Company, made the ceiling to a design approved by John Christie, incorporating a pendant motif. It took the team of men three months, beginning in April 1922, to install the casts, which were made in London and carefully transported to Glyndebourne by rail, and the cast figures that were made in gelatine moulds for the cornices. They worked on a scaffold just 6 feet, 6 inches away from the ceiling. The team stayed with local people whilst working at Glyndebourne, and were paid an extra twelve shillings a week to cover their board and lodging. However, they never got to see the finished product as they left before the decorators moved in.

Members' Prize Draw

To celebrate the 100th anniversary of the Organ Room you can win a range of gifts from the Glyndebourne Shop, inspired by the design of the ceiling, by entering our Members' spring prize draw.



How to enter

Online complete the entry form in the Members' only area of our website glyndebourne.com/myglyndebourne

By post send your details including Membership number to Prize Draw, Membership, Glyndebourne, Lewes, East Sussex BN8 5UU

Prize Draw closing date:
Tuesday 31 March 2020

For terms and conditions please visit glyndebourne.com

Butterfly fans

Charlotte Alldis spoke with Glyndebourne regulars **Jan and David Scott** about their love of Puccini's *Madama Butterfly*, and why Annilese Miskimmon's production works so well for them.

You have been going to the opera for 25 years, what was the first opera you went to see?
Madama Butterfly. We used to play the opera on long car journeys so we knew the music and plot very well even though we had not seen it. We took our 8-year old son and 4-year old daughter who also knew the music from car trips. They were mesmerised by the spectacle and sounds. So definitely love at first sight and sound as well as a lovely family memory.

What is it about Madama Butterfly that you love so much and that keeps you going back to see it again?

The story has such a direct emotional

impact. Heart-breaking at the suicide scene after Cio-Cio-San has given such a tender and brave farewell to her son. Puccini's music brilliantly mirrors the emotional highs and lows of the story, perfectly poised between bitter and sweet as the story unfolds.

Also, the location of the opera in Nagasaki offers us the chance to see how different productions rise to the challenge of creating fresh settings for the opera.

You have seen lots of different productions of Madama Butterfly over the years, how did the Glyndebourne production compare?

As always at Glyndebourne, the musicianship, the acting, and the presentation were world class. We have not seen or heard better in any production.

Without giving too much away, we thought the Glyndebourne creative team managed to find a dramatically fresh way of presenting the opera. It highlighted aspects of the libretto and story in a way other productions we have seen did not.



Jan and David Scott



Robbie Jack

Madama Butterfly, Festival 2018

What was your favourite moment in the production?

The desperately poignant suicide aria is obviously always going to be the highlight of any production of *Madama Butterfly* and this was the case at Glyndebourne. However, the duet between Cio-Cio-San and Pinkerton after their ‘marriage’ was another high point. Her naïve declaration of love and innocence was subtly contrasted with Pinkerton’s exploitative and immoral character by superb singing and acting from the two principals.

Charlotte is Glyndebourne’s Senior Marketing Manager

Why do you think people should come along to see Annilese Miskimmon’s version of Madama Butterfly during the 2020 Tour?

Because they will be able to experience the power of first-class opera to thrill the senses and admire the sheer artistry of everyone involved in the production.

What are you looking forward to seeing next year at Glyndebourne?

Fidelio on the 250th anniversary of Beethoven’s birth and *The Rake’s Progress* designed by David Hockney, both sound like a must-see for us and we hope to get tickets.

Madama Butterfly will be revived in Tour 2020.

Floral accompaniment

Luscious, exuberant floral displays became the mainstay in our restaurants and hired spaces last year thanks to the creative work of local florist **Shelena Dawood**. **Charlotte Alldis** caught up with her to talk about her inspiration.

How long have you been working as a florist?

I've been a professional florist for three years now and came to it as a career change; being a naturally creative person I was becoming increasingly unfulfilled in my job so I decided to take the plunge and retrain. I completed an 18-month part-time course alongside my full-time job in fashion retail management. Once completed, I spent six months interning at a well-known florist in London before moving onto freelancing at weddings and events, then eventually branching out on my own.



Shelena Dawood

Can you tell us a little bit about how you came to be a supplier at Glyndebourne?

Being new to Lewes, having moved last year from London, I knew I wanted to make more local contacts. It was at a chance meeting with the management team who look after dining at Glyndebourne that I learnt they were looking for a new florist to do their weekly contract flowers in the restaurants and at VIP events. So it was perfectly synchronised and meant to be!

How do you create your floral arrangements for us here?

Many of my arrangements are inspired by the operas themselves, each week during the last Festival I would read up on and listen to what was currently showing and then loosely base my designs/colour palette on that. I was lucky to be given free rein in the style of the arrangements so used the Glyndebourne tag line 'no ordinary opera' as a cue to be as dramatic and unique with my flower choices as possible, but I also like to respect the seasons so would often look to what was in bloom in the Glyndebourne gardens and use some of those varieties too.



We are always striving to give audiences an extraordinary experience when they come to Glyndebourne. Your flowers are quite out of the ordinary, where do you get your inspiration from?

I'm inspired by everything, it doesn't just come from one source. I'm particularly drawn to colour and using plenty of texture to add

interest to my designs, but really it could be a painting in a gallery or being inspired by the season or taking a look back to classic floral arrangements and trying to give them a more contemporary update.

For anyone looking to recreate some of your lovely floral arrangements at home, do you have any advice you could share?

I'd say try not to overthink your arrangements; the best designs come when you are in a free-flowing, relaxed state. Choose a tonal or contrasting colour palette depending on your preference and try to imagine the mood you want to create with your design. I also love to create loose shapes and varieties of heights so nestle some blooms lower down in your vase and have beautiful, lighter, dancing grasses or dainty stems punctuating upwards for movement. For longevity, make sure to condition the stems properly by removing all the lower leaves and use sharp scissors to cut at an angle to allow the water to uptake. I also change the water every three days to keep them looking fresh.





February brings liberation

Head Gardener **Kevin Martin** talked to **Vicky Skeet** about getting back into the garden after the worst of the winter weather is over.

February is the trigger for gardeners, frustrated by the winter weather and confined indoors, to get out into the garden.

Once the snowdrops are in flower and the ground isn't under snow or water, it is time to make an inspection of the beds and borders. Look for signs of life and for any plants that haven't survived the winter and will need replacing, or if there is more cold weather forecast, check that any mulch or fleece protection is still in place.

At Glyndebourne it's time to check the tree ferns, *Dicksonia antarctica*, in the Bourne Garden. For winter protection the old fronds have been crumpled up and tucked into the crown at the top of the trunk, as it's water getting into that space and freezing which can finish off a tree fern. In February and March



Euphorbia near to the Mulberry tree

we start to look out for the new fronds emerging from the crown underneath the protection.

It's also time to move the bulbs that you enjoyed in the house through Christmas and the new year outside. We plant up *Narcissus* 'Tête-à-Tête' in pots ready for Christmas and January flowering indoors, but by February they can be moved outdoors to a frost-free place to die down, and later the bulbs can be



Narcissus in March



Tree ferns, *Dicksonia antarctica*

planted out in a sunny spot. You can do the same with indoor potted hyacinths.

The bigger hardy perennial *Salvias* at Glyndebourne can be cut back if the weather has warmed up by March. As the new growth from the base emerges, cut back the old stems to the ground. The old growth has done its job of helping to protect the new growth over the winter and it's now time to cut it down; if there is windy weather it will stop the older foliage acting as a sail and rocking the plant.

We make notes throughout the summer of herbaceous perennials that have done well but that might have spread, and we will be splitting and dividing any large clumps in March. Splitting keeps herbaceous plants vigorous and healthy, and gives us more plants to use around the garden. There's a large *Euphorbia* on the terrace near the Mulberry tree which will be dug out and split, and we'll do the same with some of the *Hemerocallis* and asters. Dig carefully around each plant with a fork to lift it, and then split sections of the plant apart. Depending on the sort of roots, splitting can be done by hand, or by using a sharp knife or for larger clumps, stick in two garden forks back to back and push the handles together which separates the clump and roots. The new sections can be replanted in their new positions and watered well and will be going strong by summer.

Vicky is Glyndebourne's Rights and Content Coordinator

Members' Days: Thursday 26 & Friday 27 March 2020

Join us for our unique Members' Days with behind-the-scenes access and bespoke workshops.

As well as a guided backstage tour where you will get the chance to take a peek inside dressing rooms, the orchestra pit and the green room you'll also explore the Production Hub, the new home of our costume, props and wig departments. You can then try your hand at making a prop, singing on stage, helping the gardeners, preparing our classic summer pudding or delving into hidden treasures from the Archive in tailored workshops with Glyndebourne staff.

Tickets cost £65 and include the backstage tour and one workshop (+£25 per head for lunch, optional). Booking opened on Friday 31 January with a limited number of places available for each workshop. Tickets are subject to availability and are limited to two per Festival Society Member.

A taste of Glyndebourne at home

Forget the cold weather outside and think ahead to a warm summer evening at Glyndebourne. You can recreate a dish that will be on the menu in Mildmay this summer as well as in pre-ordered picnics. Especially for our Members, head chef **Tommy Garrett** shares a recipe you to enjoy at home.

Chef's tips

- To avoid food waste, make some meringues using the left-over egg whites and twice the amount of caster sugar – for a tried and tested recipe please visit glyndebourne.com/myglyndebourne
- To check the consistency, wipe your finger through the mix on the spoon/spatula – if it runs away quickly, carry on cooking and then test again. When it is ready the mixture will stay on the spoon/spatula and not run away.



Glyndebourne's chocolate orange

Ingredients

600ml double cream
½ a vanilla pod
80g dark chocolate
120g egg yolk (average yolk weighs 20g)
30g caster sugar
½ an orange (zest and juice)

Method

1. Carefully cut the vanilla pod in half lengthways and scrape the seeds out using the blade of the knife. Put the seeds into a pan big enough for the cream, place scraped-out pod into the pan.
2. Add the cream and put on a medium heat, stirring every now and then.
3. Put the egg yolks into a bowl and add sugar, whisk together to combine.
4. Zest the orange into a bowl with a Microplane grater, which are best, or the fine side of a box grater. Try not to get any white pith as this is bitter. Juice the orange and add to the bowl.
5. Once the cream has come to a simmer, take off the heat and stir in the chocolate. Continue stirring until the chocolate has melted. Stir the egg mix in a separate bowl with a whisk pour 1/3rd of the cream mix to combine, and then pour this mix back into the remaining 2/3rds of the cream in the pan. Remove the vanilla pod.
6. Add the orange zest and juice to the pan and place over a medium heat, stirring with a silicone spatula or wooden spoon until the mixture begins to thicken. Once thickened, it is ready to pour into moulds or bowls.
7. This is when all the hard work pays off as you can now lick the pan clean as long as nobody beats you to it!
8. Allow to cool for 20 minutes at room temperature then place into the fridge for a minimum of 3 hours to allow to set.
9. Enjoy.

At Glyndebourne this dessert is served with a white chocolate cookie – for the recipe visit glyndebourne.com/myglyndebourne

Getting the most from your Membership

Throughout the year we'll send you news and information relating to your Membership – such as your ticket application form and brochure, reminders about ballot dates and your annual subscription, and three editions of this newsletter.

If you would prefer to receive this newsletter by email please contact the Membership team.

We are here to help

You can reach the Membership team Monday to Friday, 10.00am – 5.00pm
+44 (0)1273 815 400 | membership@glyndebourne.com

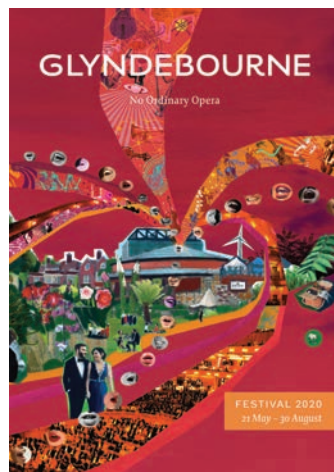
Don't forget you can choose to receive more insights by email at glyndebourne.com/preferences

Glyndebourne News is edited by **Karen Anderson** and designed by **Kate Benjamin**

Front cover image: Guy Gravett, 1958

glyndebourne.com

Information on the Festival and Tour, plus regularly updated information and insight into our year-round activity.



glyndebourneshop.com

For gifts and art inspired by the gardens, the South Downs and the opera presented on stage, visit the Glyndebourne Shop.

Glyndebourne Productions Ltd
Registered N° 358266 England
Glyndebourne is a registered charity
Charity N° 243877

Follow @glyndebourne



Glyndebourne News is printed on FSC accredited paper stock using vegetable based inks. Printed by Treetop Design & Print

DATES FOR YOUR DIARY

31 January: Members' Day booking opens

Festival ticket booking

24 February: Second opportunity for Members to book

25 February: Second opportunity for Associate Members to book

26 February: Fortissimo booking opens

2 March: Under 30s booking opens

8/9 March: Public booking opens online/by phone

26 & 27 March: Festival Members' Days

27 April: Tour Members' ticket ballot opens

MORE OPPORTUNITIES TO SEE OPERA ...

Glyndebourne Opera Cup

4 March: Semi Final

7 March: Final – LIVE on Sky Arts

13 April: Royal Liverpool Philharmonic screening of *Die Meistersinger von Nürnberg*

Our Festival 2020 screenings (in cinemas and online)

19 July: *Dialogues des Carmélites* (LIVE)

2 August: *Alcina* (LIVE)

23 August: *The Rake's Progress*
(Recorded live in 2010)