

GLYNDEBOURNE

MEMBER NEWSLETTER SUMMER 2020

NEWS



Lady Mary Christie 1937 – 2020

Looking forward after lockdown



My dear mum passed away peacefully on 4 June, an auspicious date in my family's history – a day on which my grandparents John Christie and Audrey Mildmay were married in 1931; my parents got engaged in 1958 and my youngest son, Bacchus was born in 2015.

Left: Gus Christie
Below: Lady Christie with Gus at the opening of the Mary Christie Rose Garden in 2015

We have been inundated by letters and emails, all showing how hugely loved and respected she was. My parents took over the reins here in the early 60s and were in charge for over 40 years. Mum had an amazing capacity to make everyone who worked and visited here feel at ease. She was at the heart of creating Glyndebourne's warm and welcoming atmosphere in the house, the gardens and the theatre – we were blessed to have her as our Mum.

It has been extremely strange here with the opera house and grounds eerily quiet – with no opera on stage or in our rehearsal studios. But it is probably better not to focus on what might have been but on the very different and challenging situation we are in. I am very sorry for all of you that we had to make the inevitable decision to cancel the Festival, and we are all extremely grateful to those of you who were able to donate part or all of the value of your purchased tickets to our Covid-19 Emergency Appeal, which is proving to be a huge help to all of our seasonal staff and artists whose contracts were cancelled.

We have furloughed about 75 per cent of our staff and are very grateful for the Government job retention scheme. We have also asked all staff to take a pay cut for the duration of the Festival, but we have still forecast a multi-million pound deficit as a result of the Festival cancellation, a large hole! Thankfully, due to some prudent financial management over the years and with your continued belief in us in buying tickets and introducing new Members, we will survive this pandemic and we hope that we will be able to open our doors again soon.





The Glyndebourne grounds in lockdown have reverted to a family garden.

I have been reflecting on how my grandfather must have felt during the Second World War, having to completely shut down only six years after he and his wife had founded the Festival. He packed his family off to Canada, remained holding the fort, and Glyndebourne became a home for evacuee children. Post-war, he commissioned Benjamin Britten to compose *The Rape of Lucretia* in 1946 and *Albert Herring* in 1947 and Glyndebourne staged various productions during the opening years of the Edinburgh International Festival, which he and others helped to set up. Some great artistic ambition back then and I'm pleased to say this is very much our current thinking now. There is some on-going juggling of future schedules for the coming years to accommodate the three new productions we would have staged this year – they have been built and are ready to go. We will keep you posted.



Hamish Forsyth resigned his position as chair of the Board of Trustees in early May recognising that he was going to struggle with the commitment required for Glyndebourne in light of Covid-19, given the impact of the pandemic on his own business commitments. He has been a Trustee for seven years and Chair since the end of the 2019 Festival, and has offered tremendous support and guidance during this time. I'm sure he will continue to do so. We are delighted that Lord Davies of Abersoch has stepped up as Interim Chair and that Christopher Walter, a managing partner at Covingtons and Burling law firm, has joined the Board.

Everyone is chomping at the bit to get back to work and we are all looking forward to opening our doors as soon as we can and welcoming you back. In the meantime I hope that you are enjoying Glyndebourne Open House. Thank you all for your loyalty and on-going support.

Gus Christie *Executive Chairman*



All photos: Gus Christie

The Festival Society has been at the core of Glyndebourne since the 1950s: its contribution has been and remains vital, now more than ever before. You can help ensure there's opera at Glyndebourne for generations to come by introducing friends and family to the benefits of membership. See **page 33** for more details on introducing new Members.

Post-pandemic planning



Sarah Hopwood

Financial independence is one of our core objectives, and it will be one of the cornerstones in saving Glyndebourne from the devastating impact of Covid-19.

In 2001 when the UK was hit with a serious outbreak of Foot and Mouth disease, we faced the very real risk of having to cancel the Festival that year. At the time, we had reserves of less than £8 million, significantly less than a year's annual operating costs, and if we had had to close our doors, it is highly unlikely that we would have been able to afford to open them again. We made a commitment to build our reserves to the level where we would be able to continue in business should we face such a situation again. We set a 'free' cash target that has increased annually by inflation, currently £11.7 million, and every member of the Glyndebourne family has done their bit to contribute to more than reaching this target. This has been achieved through the generosity of Members and donors, and the hard work of colleagues in finding ever more creative ways of using the resources at hand whilst continuing to maintain the highest possible artistic standards.

No one could have imagined the scale of the devastation caused by Covid-19, not just in the short term, but the inevitable impact for years to come. The cancellation of Festival 2020 will result in a multi-million pound deficit for Glyndebourne, and has furthermore resulted in the loss of livelihoods of hundreds of our seasonal and freelance colleagues. Whilst we are looking to mitigate costs wherever possible, we recognised the imperative, right from the start, to look after all of our staff and artists, whatever their employment status. The Government furlough scheme has been an enormous benefit, enabling us not to have to lay off any of our permanent workforce, but it is your generosity in converting your tickets to donations on which we have been able to claim Gift Aid, in addition to further donations to our Covid-19 Emergency Appeal, that has enabled us to make significant payments to every member of staff who has been affected by the Festival cancellation.

At the time of writing, it is too early to say

whether or not we will be able to deliver our annual autumn Tour. This will depend on many current unknowns, such as social distancing requirements, audience appetite for large-scale gatherings and broader economic factors. We are doing lots of scenario planning and will be staging a 2020 Tour, even if it's at home, if it is remotely possible.

On the face of it, we do have significant reserves, thank goodness – cash and investments of £45 million at 31 December 2019, just over £30 million of which, equivalent to one year's operating costs, will be available to contribute to ensuring that we survive this crisis. We have boosted these reserves through the successful application for £5 million of bank borrowing under the Government Coronavirus Business Interruption Loan Scheme, and taken out a further £2.5 million overdraft facility. Sadly, we do not believe that the impact of Covid-19 is going to be a short-term problem. We have a precarious business model premised on selling 95% of Festival tickets and raising £4m from individual donors each year, and we do not have the safety net of significant Government funding that most of the large scale arts organisations have. We are forecasting a cash outflow of £15m+ over the next three years, assuming we are able to resume normal activity by the end of this year, and that takes no account of the significant capital requirements associated with a 26-year-old theatre. Our reserves were particularly strong at the end of last year, as we had been building in preparation for a period of significant investment – in particular the automation and upgrade of our back stage systems, and enhancements to the customer experience. We will of course do whatever is necessary to ensure that Glyndebourne is a safe place to work and visit, but more extensive plans will have to wait. We will find exciting ways to continue to deliver the highest quality opera to the broadest possible audience, but we will have to find more economic ways of doing this. We have every confidence, yet again, in the wider Glyndebourne family to ensure that we are here for you for the long term.

Sarah Hopwood Managing Director

You can help secure Glyndebourne's future by introducing new Members to Glyndebourne – see page 33 for more details.

Best laid plans...

James Bellorini



Stephen Langridge

This wasn't what I was expecting, as the new Artistic Director.

I wasn't expecting to experience the first closure of the Glyndebourne Festival since the war. I wasn't expecting to be discussing whether an audience would watch an opera wearing facemasks, or how long it will be before an orchestra will be able to play together again in an orchestra pit. But while all this sounds gloomy – and it is a difficult time – we have been buoyed up by astonishing levels of support from artists (who feel respected and supported by Glyndebourne because of the generosity of our Members), from colleagues in the business (there has been an amazing amount of honest sharing of ideas and knowledge across the arts), from staff (constantly open to challenges, going the extra mile), and from you. It has made it possible for us to stay positive and energetic in our response to this damned pandemic.

Our answer to closure has been to launch our first ever digital festival: Glyndebourne Open House. We are fortunate in having a wonderful back catalogue of excellent productions and decided to launch our online festival on the same date as our live Festival would have opened. *Rusalka* was the special preview for Members on 21 May, and on 24

May, *The Marriage of Figaro* went out to the general public. It was a huge success. 78,000 people watched – well over twice our previous streaming record. Perhaps the lead up helped – the Peaceful Moments series, the Radio 3 broadcast of Glyndebourne classics, the master class on how to make a *tarte tatin*. Perhaps it was the suggestion to make an event of it – dress up and watch it at the same moment as other friends. We were sent fabulous photos of people watching *Figaro* in their finery, in the back garden, with picnic, pets and iPads... people are missing the sense of artistic community that coming to Glyndebourne provides.

Speaking of community, we were inspired by the sense of togetherness that the Thursday night clapping brought, the idea that even if we couldn't see them we were joining millions of people up and down the country. We decided to make a piece to honour the work of people on the front line. Jonathan Dove, a composer with a long history at Glyndebourne – writing community operas, and memorably, *Flight* – had an idea for a short clapping piece. It became *Applause 2020* – 25 seconds of energy and rhythmic complexity, starring more opera celebs than you can shake a stick at: you need to watch several times to spot them all. To make the piece was an intense labour of love

from Glyndebourne's excellent media team and Jonathan, as well as from all the participants juggling iPhones in their gardens. The piece formed part of the introduction to the first three operas.

At the time of writing *Don Giovanni*, *Così fan tutte* and *Vanessa* seem to have done extremely well too, and we hope the momentum is building. As well as

Applause 2020 participants





Top: Leigh Kamolins sent us this photo from his London garden picnic during *The Marriage of Figaro*.

Middle: Roswell Encina captured this picnic in Washington DC.

Bottom: Raffles the dog was dressed up for the occasion in this wonderful photo from Clare Bowskill.

serving an existing thirst for operatic engagement, it's giving us a chance to broaden our reach, to introduce the art form to more people. Now that we are allowed more people together outside, the Sunday picnics in the garden can expand beyond one household – so please, tempt some new people to give opera a go, and settle down to watch Open House together, Glyndebourne style! Maybe you will find some new Members to introduce to the family.

In fact, although this is the first digital festival, the history of video broadcasting at Glyndebourne goes back to 1951 when the Festival production of *Così fan tutte* became the first non-BBC opera broadcast by the Corporation. Later Glyndebourne was the first opera company in the UK to take filming of its productions in-house, the first to broadcast to cinemas, and also the first to live-stream productions for free on the internet. Now every year three productions are shown in cinemas round the country, and online, helping us to fulfill our mission to reach out to a broad audience, and enrich as many lives as possible through opera.

Our education department has been ingenious in their response to the current situation. They have found ways of continuing their work with people with dementia and their carers, through the project called Raise Your Voice – making video and supporting material, so that this vulnerable group, who must be feeling extremely disorientated at the moment, can at least have some musical continuity in their lives. The team has also reworked the excellent Arts Awards scheme (an artistic version of the Duke of Edinburgh Awards scheme, carrying similar weight on university entrance forms), to make it work for young people isolated and unable to get to live performances or make music with others. They have also been working with members of Glyndebourne Youth Opera, helping them to set up a Vocal Boot Camp! (See page 32)

We are planning and re-planning the future, including the productions cancelled this summer, and making sure that our ambitions remain high. We may have to tighten our belts in the coming years, but the dedication to making excellent ensemble music and theatre remains central. And we haven't completely given up on 2020 either. We have been scheming, plotting, hatching plans to get back on site and find a way of making live music and theatre in and around the beautiful and inspiring gardens.

We promise you this: if we can, we will.

Stephen Langridge Artistic Director

Community volunteering

Kate Harvey talked to some of the Glyndebourne staff volunteering within their local communities during the Covid-19 pandemic.

When the UK lockdown was announced in March, Glyndebourne was about to start rehearsals for the 2020 Festival. Instead, it was forced to close and, later, to cancel the season. That left many staff unable to do their jobs but, creative to the last, they were quick to find ways to use their time and expertise to help the local community.

Faced with surplus supplies due to the sudden site closure, the Glyndebourne catering team put in a call to an organisation called OLIO who redistribute surplus food to food banks or people in need. Just 24 hours later OLIO collected around £500 worth of food from Glyndebourne. This donation saved 156kg of food from being binned and helped to feed 22 local families.

As the challenges being faced by the NHS became clear, the props department swung into action, rounding up unused personal protective equipment from across the site and donating it to three local organisations in desperate need: St Peter & St James Hospice in Wivelsfield, Martlets Hospice in Hove, and the Bevern Trust Care Home for severely disabled young adults in Barcombe. At the same time, staff from the Glyndebourne costume department set to work sewing scrubs and other items for the NHS, working out of sewing rooms, kitchens, lounges or wherever they could set up a sewing machine.

Kathy Turner, a Senior Cutter in Ladies Costume, is one of those involved. 'It all came about through one of our local freelance costume supervisors, Dee Minikan. Dee often works with Glyndebourne but also works on film and for theatre. With nothing going on in those industries, supervisors like her were out of work, so one of them contacted the NHS to enquire about providing them with scrubs. It started off relatively small-scale and a crowd fund was set up to raise money to purchase fabric. Dee was asked if she could farm out



Personal protective equipment (PPE) has been made by members of our costume department

Sussex scrub hats and headbands



During the lockdown Lucy Harris, Running Wardrobe Manager, has been keeping busy using her costume construction skills to make scrub hats and headbands for the NHS. As a previous cancer patient it has been important to Lucy to be able to provide PPE to some of the people who helped her. 'I made hundreds of items which were donated to the Sussex Cancer Centre (including my oncologist), the cardiac unit at The Royal Sussex County Hospital in Brighton, midwives at the

PRH, the Queen Victoria Hospital, East Grinstead and my local GP surgery in Burgess Hill. Headbands were also donated to the chemo nurses at the Montifiore Hospital in Hove – they have been so kind to me over the years and are huge opera fans!'



work to other costume makers in this area so she contacted me and I got most of the costume team from Glyndebourne on board making scrubs from home. It evolved into a huge nationwide voluntary effort called Helping Dress Medics. To date about 8,000 scrubs have been produced, with more still being made. I think an opera needs to be written about the whole coronavirus pandemic – we will be very adept at making the scrubs costumes!’



Not all of the volunteers could produce scrubs but found other ways to help. Senior Wig Technician, Marian De Graef, explains: ‘I don’t have an overlocker machine, so I cannot make hospital-grade items, but

I wanted to get a little involved whilst being furloughed, so I am making facemasks for the community. I’ve actually donated some to my local Boots, as a lot of people are asking for them there.’

Sam Stonard, an administrative assistant in the costume department, is volunteering for an initiative called Box Full of Rainbows that creates care packages for key workers. ‘The boxes include social distancing essentials but also some little treats – a few things to make a tough day a little better,’ Sam explains. As well as donating items for the boxes and volunteering her administrative skills, Sam has completed a sponsored 10km walk in support of the project. Over 2,000 boxes have been donated to date, with a further 1,250 on request. To raise money to help them meet the demand, the group has employed a variety of fundraising methods, from online karaoke to virtual dog shows.

Also volunteering are Sophie Leach and Ben Sedgwick from the stage management team who have been making deliveries for FareShare, a UK-wide network of independent

organisations that take good quality surplus food from the food industry and redistribute it to frontline charities and community groups. Ben says: ‘We have been volunteering for FareShare since being on furlough. The charity lost a lot of its volunteers due to many having to isolate for various reasons and so we answered their appeal. Every day FareShare sends out four vans distributing food to various charities and food banks across Sussex, ensuring those in need and the vulnerable have access to it, something that has been even more necessary during the recent crisis. Our busiest day so far was VE day bank holiday Friday,’ Ben continues. ‘Charities were so in need of food that we did two additional deliveries across Sussex and delivered just under two tonnes of food in one day.’

Glyndebourne Chorus member Jacquelyn Parker is also involved in keeping those in need well fed. ‘It’s no secret I like to bake the odd cake and I am involved with my local Landport Community Cafe in Lewes,’ Jackie explains. ‘I volunteered to deliver on Friday nights and offered to bake for them as well. They do up to 170 meals a weekend including a delivery of meals to the Princess Royal Hospital in Haywards Heath on a Sunday so it’s bulk-baking but, let’s face it, I have the time! I’ve also done collection duty for the Lewes food banks.’



This page: (above) supplies collected for Box Full of Rainbows; (right) Sophie Leach and Ben Sedgwick from our stage management team have been making deliveries for FareShare.

Opposite: (top) PPE supplies donated by Glyndebourne to local hospices; (bottom) some of Jacquelyn Parker’s delicious cakes



Shannon Hay, Development Officer, was one of 750,000 people across the country to sign up to volunteer for the NHS, and has been taking calls from people who are vulnerable or isolated, offering a friendly listening ear. She is also hoping to pursue more volunteering opportunities in the coming weeks. 'My Mum and I are looking into volunteering to become fruit and veg pickers. We have some farms around us so we are looking to see if they need any support as we are both furloughed.'

Despite the devastating impact that the Covid-19 pandemic has had on theatres, many industry professionals have been using their skills and ingenuity to help others through the crisis. The stories outlined here offer just a snapshot of the nationwide contribution from our fantastic colleagues and peers.

Kate is Glyndebourne's Press Manager



Find out more about the charities and projects mentioned in this article at olioex.com and fareshare.org.uk and by visiting the Facebook pages of Helping Dress Medics, Boxes Full of Rainbows and the Landport Community Cafe.



To give and to receive...

Sam Stephenson

Fundraising during the Covid-19 pandemic is a tough gig, but thanks to the generosity of our donors Glyndebourne will weather the storm. **Karen Anderson** spoke to some donors and recipients to find out more.

Financial independence is one of Glyndebourne's core objectives. The fact that the Festival is not supported by public money has arguably allowed us to take more risks, whilst having to be more innovative with no government safety net. That does, however, increase our reliance on generous donors to provide the necessary income, in conjunction with ticket sales, to produce six operas every summer. When a pandemic hits that is no easy feat.

Individual philanthropy has become a mainstay for opera houses the world over, and since Covid-19 hit and wiped out Festival 2020, Glyndebourne has never needed this support more. It is at times like this though that true philanthropic fervour shines out, especially when everyone is hit hard – so just how do you choose who to support?

Carol Grigor of Dunard Fund is an American philanthropist and former concert pianist. She is one of the biggest donors to the arts in Britain

and is one of Glyndebourne's major donors. Dunard Fund sponsored our 2020 production of *Die Entführung aus dem Serail* and when the Festival was cancelled Carol let Glyndebourne keep the sponsorship monies, and has since made an additional, substantial donation to the Covid-19 fund. 'There is a parable that I like to tell when talking about philanthropy' she says. 'A successful but cynical businessman is on vacation, taking a solitary stroll along the Atlantic shore. It is quiet and calm, after a stormy windy night... He notices that on the beach, as the high tide has receded, there are hundreds, perhaps thousands of starfish on the drying sand. A young woman is reaching down, picking up starfish as she walks, and throwing them back out to sea.

'What are you doing?' he confronts her. She is distressed. 'These starfish have been beached by the storm and they are going to die before the evening tide comes in'. 'But why do you bother?' he says. What's the use? There are so many here, and you're just tossing a few back into the ocean. What difference does it make?' She picks up another starfish, throws it into the water, looks the man in the eye defiantly and replies 'Well it certainly made a difference to *that* starfish'.

'Making a difference – however small, however



Dunard Fund, production supporters of *Die Entführung aus dem Serail*, donated their sponsorship monies to Glyndebourne and substantial additional funds to our Covid-19 Emergency Appeal.

epic, this is what we strive for in life, in whatever we do, wherever we are. Most philanthropists I know of aim to make a difference, but how they do it and why, can fall into categories. I confess to what I call “enlightened self-interest”. The more I support an opera house or an orchestra, the better my chances to enjoy world-class instrumentalists and voices, the better I can hope that the health and the careers of those musicians will thrive,’ she adds. Helen McCarthy, Director of Development, notes that not only did Dunard Fund generously give this donation to the Covid-19 Appeal, but on a personal level Carol donated her large number of 2020 tickets, ‘as my small personal contribution to what is going to be something like your fighting fund, not only against Covid-19, but also for the livelihoods of the Glyndebourne admin staff, your seasonal workers and most importantly, the musicians’.

When we were left with no choice but to cancel Festival 2020, we also had to cancel the contracts of all seasonal workers and freelancers – singers, actors, musicians, theatre technicians, ushers. Not only were they unemployed by Glyndebourne, but were left facing the prospect of no work anywhere as the world went into lockdown. In response we set up the Glyndebourne Covid-19 Emergency Appeal to help raise funds to support every member of the Glyndebourne family, whilst recognising the need to ensure Glyndebourne’s long term future. Our Sir George Christie Association and Old Green Room Society (OGS) then stepped in to generously match fund this appeal up to a total of £200,000.

One of our regular OGS donors is Leslie Scott. ‘I’ve reconciled myself to a summer of no

festivals, no opera, no theatre, no live music, no flower shows – no nothing!’ she says. ‘And while I feel quite sorry for myself about all of the above; I feel desperately sorry for anyone – artists and support staff alike – whose livelihood is under threat. And for purely selfish reasons, I NEED Glyndebourne to be back next year! To this end, I am delighted that I am in a position to donate funds to this match fund.’ Leslie and her husband love their trips to Glyndebourne and they also support the Glyndebourne Tour.

As well as donating funds, Glyndebourne also asked its ticket holders to donate some or part of their ticket value to its Covid-19 Emergency Appeal. The response has been very heartening. Sarah Fletcher was one recipient of Gus Christie’s email announcing the cancellation of the Festival. ‘*Fidelio* was the first opera I saw at Glyndebourne in 1959 and as well as the rest of the season, I was so looking forward to it. It is a devastating time, and all you have worked towards is dashed away. I have requested that my ticket reimbursement remain with Glyndebourne – and I look forward to next year’s season,’ she noted.

Part donations from purchased tickets and individual one-off donations of £5 upwards have also made a big difference, photographers have offered their services for free and we have even received invoice reductions from suppliers when they heard the Festival had been cancelled. When processing refunds on the pre-orders of the Festival Programme Book, which we did not print, our shop staff have been inundated with requests to keep the £20 cover price and put it toward the Covid-19 fund. The support has been astonishing.



Sam Stephenson

On the flipside, those who have been told they will receive a payment from the Covid-19 fund – to make a contribution towards some of their lost income this summer – are pleased and surprised.

Jacqy Biggs has worked as a seasonal usher for the past two years; 2020 would have been her third season. She considers anything from Glyndebourne will be a ‘wonderful bonus’, adding ‘It is amazing, we are just ushers doing seasonal work and they are looking after everyone, all their seasonal staff. It really is the thought that counts, not the amount we get – we have not been forgotten.’

Eline Vandenheede was due to sing with the Glyndebourne Chorus this summer for the first time. ‘I am so grateful for the financial compensation given to me by Glyndebourne. I would of course have put in the hours in the Chorus and was so looking forward to singing at Glyndebourne – but the fact is that I haven’t because I couldn’t, which makes this act of goodwill all the more significant – especially as I was denied universal credit and have not been able to get any other work this summer.’

Our resident orchestras – the London Philharmonic Orchestra (LPO) and the Orchestra of the Age of Enlightenment (OAE) – were booked to play throughout the Festival and have also received unparalleled support from our Covid-19 fund as David Burke, the LPO’s chief executive explains: ‘The loss of the Festival was devastating artistically, but the

financial uncertainty for the artists and staff was something all of the LPO’s musicians were concerned about too... Not everywhere has been able to offer as much help as Glyndebourne. They say you learn who your friends are at a time of crisis – and the friendship between Glyndebourne and the LPO has never been stronger. Our next visit cannot come soon enough. Thank you to everyone who donated a ticket, or a gift to support all the members of the Glyndebourne family.’

This sentiment is echoed by mezzo-soprano Jennifer Johnston – she was due to sing the role of Baba the Turk in this season’s *The Rake’s Progress* – and sums up the response we have received from many artists: ‘I, along with all of my colleagues in the classical music industry worldwide, have seen our careers grind to a shuddering halt as a consequence of the pandemic. For freelancers, the loss of months, and possibly even years, of work is financially and psychologically devastating, and potentially bankrupting and career-ending for some. There has been a mixed response to contracts being cancelled internationally, with some opera houses and orchestras choosing not to support freelancers during these exceptional times, and not all freelancers are catered for within government relief schemes. Imagine our collective relief, and collective gratitude, then, when Glyndebourne announced it would financially support all of us who were to have been working during the 2020 Festival as much as it possibly could, despite being a charity and not in receipt of any funding from the Arts Council, which speaks volumes about the kind of company it is, and how highly valued those that work both in front of and behind the footlights are. When individuals donate the price of their cancelled tickets to Glyndebourne, or give a separate donation, they aren’t just supporting the building, but also supporting the people who work within it, and their families, and, critically, their futures and the future of the company itself. So if you are a donor, on behalf of us all, thank you.’

To find out more about Glyndebourne’s Covid-19 Emergency Appeal please visit glyndebourne.com/covid19

Karen is Glyndebourne’s Head of Content Production

An unplanned summer

Karen Anderson caught up with some of the artists due to perform at Glyndebourne in Festival 2020, to find out what they have been doing during the lockdown.

Louise Alder, Soprano

I have spent my lockdown in Frankfurt where I live with my French horn-playing Dutch boyfriend and our happy and very fluffy labradoodle named Henk. The initial few



weeks I spent fighting something that was suspiciously like Corona, which I am glad to say never became serious. I did find the total loss of taste and smell to be the oddest sensation, especially as we were trying out many new recipes at the start of our time back at home together. After both infection and deep sadness at my then current production of

Figaro at ENO being cancelled had somewhat abated, I started looking for ways to feed the artistic side of my soul, which felt so empty. I found myself gravitating to close harmony and played around with an app, recording 4, 5 and 6 voice parts in one video. A newly formed girl band – The Louloubelles – was born! The girls covered a broad set of musical genres in a matter of weeks from *Boogie Woogie Bugle Boy*, through Britney Spears, all the way to Wagner.

They then took a well-earned sabbatical while I painted a wall in our living room and put out a call on social media for some budding young singers to coach. Unbelievably I have now worked with over 90 singers, many multiple times. I am inspired by them daily and utterly thrilled to be able to share my professional experiences, give advice and listen to their dreams and fears. Around the time that Germany opened its restaurant doors once again I received a call from my manager with an invitation from Antonio Pappano and the Royal Opera House to come and sing a recital

on the main stage, to an empty auditorium and a few (hopefully flatteringly angled) cameras. So with much trepidation I packed my bags, put on my facemask and got on a horrendously expensive and full plane to the UK. As I sit here in my parents' house in Wimbledon, 14 days after I arrived, I am quietly terrified for the live-streamed concert on Saturday. Scared mostly because of the emotions I know I will feel stepping on a stage again, exactly three months after all the theatres in London shut their curtains and front doors. I look to a brighter future where we can all safely congregate again, share in the joy of live music and theatre and treat ourselves to a glass of bubbles and a well-earned hug from a friend.

Louise was due to sing *Anne Trulove* in *The Rake's Progress*.

Juliette Bausor – Principal Flute, LPO



I am spending lockdown at home in Tonbridge, Kent along with my husband and 18-month-year-old daughter, and of course my flute...

Without a busy concert schedule ahead of me, I have been relishing the chance to simply play the flute for my own pleasure, rediscovering some forgotten repertoire from my music college days and exploring new works. The lockdown has also enabled me to devote more time to giving online master classes and lessons, using various digital platforms, which has been

Above: Louise Alder as The Louloubelles

Right: Juliette Bausor and her family

Below: Christina Gansch in the Austrian countryside

Opposite top: Bethany Horak-Hallett volunteering at the NHS Nightingale Hospital in London

Opposite bottom: 'Two handsome strangers' is a scene from *Quarantine Così* featuring Iain Henderson

both rewarding and inspiring. In today's climate having this technology at our disposal is such a blessing, although I have to admit that I have plenty to learn. A few weeks ago I gave a short recital streamed from my living room as part of the digital Sheffield Chamber Music Festival 'At Home'. I found it quite tricky, both from a technological side, but also having to switch into 'performance mode', playing alone into a camera whilst being distracted by passing walkers and reversing delivery vehicles through the window. It is fantastic, however, that we have these virtual platforms to stay in touch with audiences and keep music alive until we can get back to the real thing.

Until then, I am really appreciating having time to immerse myself in my home and family life,

especially with my daughter at such a precious stage in her growing up. We have been making the most of the glorious weather, going for walks and cycle rides around the beautiful local Kent countryside. More than anything though, I can't wait to be able to make live music again, particularly with my LPO family, and so hope we will be back on stage together very soon.

Christina Gansch, Soprano

The lockdown in Austria came rather quickly and the measures put in place were immediately quite strict. My husband and I usually live in Vienna, but when it became clear what was going to happen we went to the countryside to stay at my parents' farmhouse. My brother and his girlfriend did the same, so we suddenly found ourselves in a rather large family household. As none of us were in a high-risk group we have managed to have a good time and I think we reconnected as a family again. Being a singer often means I have to be on the road and far away from home, so it can be tricky to keep relationships going. The good thing about living on a farm is that there is always something to do. We've done a lot of gardening, feeding the chickens and baby cows and my husband even became quite good at driving the tractor.

We have been very lucky with the way we were able to spend the lockdown. Nevertheless, I did lose all of my work for the foreseeable future and it was sad not to be allowed to sing to an audience – this has been very frustrating. Churches have opened again in Austria, which means I now sing in our nearby cathedral once a month. That of course isn't the same as singing at Glyndebourne and for its wonderful audience. But it has given me the chance to connect with other musicians again, sing in a space with a much better acoustic than my living room and, most importantly, sing for people again.

Christina was due to sing Marzelline in Fidelio

Bethany Horak-Hallett, Mezzo-Soprano, Glyndebourne Chorus

I am at home in north London, living with my partner and my sister. As soon as it became apparent that our lives and society as a whole was going to drastically change, I knew I wanted to get involved in the help effort somehow. A lot of hospitals needed new staff, so I applied and got a job as a porter at the new NHS Nightingale Hospital. It was hard, tiring work, but it has been





really amazing to get to see how our NHS works and meet all the fantastic people involved in keeping people safe and healthy. It also meant I saw the virus at its worst, which was shocking and scary, but means I can say with confidence that the preventative measures put in place by our health advisors really are saving lives.

On my days off, I have been doing a lot of gardening, yoga, and Zoom exercise classes with my friends. I have also been trying to take this time to slow down and appreciate the beauty of my more immediate surroundings. So far I have spotted five species of bee feeding in our garden, and I like to cycle along the River Lea, taking in the surroundings and beautiful nature. I have also enjoyed re-discovering the incredible voices of sopranos Helen Traubel, Renata Tebaldi and Rosa Ponselle, and thoroughly enjoyed the first Glyndebourne Open House. My partner and I try to have one 'date night' a week, which often involves watching one of the incredible plays the National Theatre and the Barbican have on their online platforms. I am currently reading *How To Be an Antiracist* by Ibram X Kendi and *Their Eyes Were Watching God* by Zora Neale Hurston.

I am really starting to miss the shared and varied experience of music making. I miss my colleagues and the camaraderie of putting together concerts, shows, and everything in-between. I don't think I fully appreciated how rich and varied a career in music can be, so I am really looking forward to throwing myself back in to this environment, however different the landscape for the arts may be.

Iain Henderson, Tenor, Glyndebourne Chorus

I am in Brisbane living with my parents. I was here on a holiday before I was meant to return to Glyndebourne. I am still looking for work, but I am taking part in an online production called *Quarantine Così*. This is a weekly activity where a group of us record the vocal lines and video separately with a director over Zoom and he then edits everything together into a weekly episode. It's difficult to get the ensembles perfect, but we are into Act II, so on the home stretch!

I have re-watched several Netflix series including *Mind Hunter*, *Stranger Things* and *Rick and Morty*. I have also been watching opera online – Glyndebourne's Open House, as well as offerings from the Met and Royal Opera House and trying to learn some new roles while I have a lot of free time. I am reading a series of books by an Australian author named Matthew Reilly – they are action adventure books with historical references, myths and prophecies.

When the pandemic is over I am most looking forward to getting married. This was meant to happen at the end of March and we were not able to move things forward before everything was shut down. Then, I want to start singing in the company of other people, and not through a screen.



Benjamin Mellefont, Principal Clarinet, LPO



I was just enjoying the start of a short holiday in my home of Sydney, after a tour there, when the situation in Europe started to really develop. I decided to buy an earlier flight back, lest a situation arise where it was not possible or affordable for me to return to London. Since then, I've been in lockdown in my flat in Camberwell with my girlfriend (a cellist) and our two other housemates. My main 'normal' activity has been teaching my students at the Royal Academy of Music via Zoom. This is not without its challenges, but it has been really important for both them and myself to continue exploring music together – in

a way it's a refreshing bit of innocence and consistency in these strange times. Other than that I've relished having time to properly develop one of my other passions: electronic music. I've been producing this sort of music for a couple of years and really enjoyed learning about sound in its different way to classical music. This is the first opportunity that I've had unlimited time in the day to develop my creativity in this field. I've been able to explore more challenging new styles and get to grips with skills like mixing and mastering, which can be tricky. I think all musicians are simply looking forward to playing together again. Before this pandemic I never imagined being taken away from people and it's certainly not something I'll take for granted.

Anna Stéphany, Mezzo-Soprano

My lockdown buddies have been my wonderful partner, Nathan, and our adventurous and lively 11-month-old, Annabelle. We live in leafy green Southwell, in Nottinghamshire. It has been an amazing time in so many ways and while the intensity and exhaustion of looking after such a spirited baby is real, the gift of spending so much time together is very, very precious!

We've had some major milestones; Annabelle started to crawl at the beginning of lockdown and has learnt to stand unaided. It's her birthday in a few weeks time so we're wondering whether she will learn to walk during lockdown as well.

Our day-to-day routine consists of blueberry porridge breakfasts, naps, a daily walk to see the ducklings, trying new food every day, walks around the garden touching the leaves and spotting birds and lots of singing and playing. Annabelle likes to hum a lot with her tongue sticking out and has some high notes I'm quite jealous of.

I steal moments of time to meditate and do yoga, which help to keep me grounded and sane, but there has been little to no time for 'proper' singing. I have mixed feelings about this. I would love to spend afternoons at the piano playing and singing a bit but in reality, with my partner working and a little one to look after and a household to maintain there simply isn't the time. I'm constantly singing to Annabelle and at the moment this is enough. Our lockdown creations are mostly food related and we have done some painting with some homemade edible paint. We just about managed to keep her still for long enough to capture her footprint on paper, which is what you can see below.

I'm so lucky to be in our lovely home but we are missing our extended family. I miss the seaside terribly and the rolling hills of the South Downs too. And I am looking forward to a time when I can make music again, at my piano but especially with talented colleagues.

Anna was due to sing Ruggiero in Alcina



Above: The LPO's Benjamin Mellefont making electronic music

Right: Anna Stéphany's homemade edible paint captures her daughter Annabelle's footprint

Locked down together

Lisa Beznosiuk (Flute) and Richard Tunncliffe (Cello) are both members of the Orchestra of the Age of Enlightenment (OAE) and married – so have been in lockdown together.

Lisa: I feel very fortunate to be spending these lockdown months in a beautiful corner of south Shropshire with my husband, Richard.

Rolling hills surround the village of Clun, with its spectacular Norman castle ruins, and there are beautiful walks to be had in every direction. I have been gardening furiously almost every day for the last three months. There are lots of passionate gardeners in our village and much sharing of plants, surprise offerings left on doorsteps and a feeling of shared activity, and consequently an extra bond between neighbours has emerged.

I have been doing some flute teaching online using Zoom and FaceTime – it's challenging... and exhausting. The variable quality of internet connection, the near impossibility to get a good, representative flute tone without specialist equipment and teaching students in different time zones has all been challenging – a quick swoop around the globe shows where I have been 'teaching' – Los Angeles, Denver, Texas, UK, Portugal, Spain, Germany, Ukraine, Czechia, Hong Kong and Australia.

As a flautist I really miss playing with my colleagues in the OAE. Naturally, I love the sound of a solo flute... but I've always felt that the flute is an instrument which sounds at its best within an ensemble or orchestral context – a distinct and interesting voice in a much larger structure. This is especially true within the rich variety of an opera score – and there is something uniquely thrilling about playing in the orchestral pit at Glyndebourne. I do long to be there – playing Beethoven.

Richard: I grew up in Clun, and my 95-year-old mother still lives here, so it's been wonderful to be close to her.

My daily practice routine has included working through all the Duport studies, not all of which I knew. As a teenager I mispent many hours playing guitar (when I should have been practising the cello!) so I have been revisiting guitar, mandolin and also started teaching myself bluegrass banjo. I bought the banjo a few years ago and it has been sitting neglected in a corner, so this has provided the perfect opportunity. I've been glad, too,



to have the chance to complete some arranging projects and work on some original composition.

Lisa and I have both had to give one-to-one instrumental lessons online. Like a lot of musicians, I suspect, we have a great deal to learn about technology, so it's quite good to be forced to do so. We also took part in one of the OAE online 'Cocktail Hour' sessions, and played part of one of Beethoven's Sonatinas for mandolin and piano – our own small contribution to the Beethoven anniversary celebrations.

We've taken up running and for relaxation we have been really enjoying the online opera, films and plays that have been made available. I recently finished reading Dickens' *Little Dorrit* and we are now enjoying the box set of the TV series.

The Beethoven anniversary celebration is just one of the many things hit hard by the lockdown, and I am very sad to have missed the chance of playing *Fidelio* at Glyndebourne. I can't pretend, either, that I am not anxious about the difficulties that music and the arts are now facing. Now that the end of lockdown is in sight, though, I look forward greatly to getting back to planning and fundraising for our Clun Valley Chamber Music concerts and, even more, to being able to sit down with my friends and play string quartets.

Working from home – the Box Office way

Jess Bass takes us behind the scenes with her home-working Box Office colleagues

As all those who are working from home will know, remote working presents some unique challenges. Our dedicated Box Office team are not only coping with improvised work spaces and the unannounced interruptions of various family members and pets (one call was interrupted by a cat presenting a very live mouse at the feet of its owner), but we have also undertaken the monumental task of contacting all ticket holders for the cancelled Festival performances. This has meant directly contacting over 13,000 people. Although this is a sad task, we have all been cheered by the kind wishes and awed by the generous support of both our Members and audiences. Many of you have been keen to share stories, memories and pictures of back garden picnics helping us all feel a little closer to Glyndebourne, despite working from our dining rooms, kitchens and spare rooms.

In the Box Office, we have found video meetings provide some light relief to home working and to keep spirits up we have introduced weekly challenges which have included fancy dress, homemade PPE and creating a self-portrait on a boiled egg. Not to miss out on the fun Gus Christie and Sarah Hopwood have also been known to drop in.

Glyndebourne is grateful for all your support and patience as we have worked as quickly as possible to refund you and process your kind donations.

Jess is one of Glyndebourne's Customer Service Coordinators



Above: Jess Bass finally found a use for those 'learn French in three weeks' books

Middle: Box Office fancy dress Zoom call

Bottom: Sarah Shaw's temporary office provides a view to rival the Glyndebourne gardens



Keeping it local

Andrew Batty talks to a selection of our local suppliers to find out more about how they work with Glyndebourne.

Glyndebourne is (and always has been) an international organisation, a melting pot of creativity from across the world. As international as we are, it is equally important to us to support our local community, even more so as the impact of the coronavirus crisis hits local businesses.

Our shop and restaurants are dedicated to working with the best local makers and suppliers, to contribute to the Sussex economy, and also reduce our carbon footprint. A 2014 study by East Sussex County Council found that Glyndebourne's gross economic impact in East Sussex totals £16 million every year. This translates into a Gross Value Added impact of £10.8m; the equivalent of supporting 682 permanent jobs. As part of this we annually spend over £1m with Lewes-based suppliers and a further £0.3million with suppliers in the rest of East Sussex.

Additionally, Glyndebourne adopted a green purchasing clause in 2014, which requires staff to consider environmental impact alongside cost when comparing products and services and selecting suppliers. One consequence was to reinforce an existing culture of favouring local businesses.

Coming up roses

Lewes-based AS Apothecary is a small batch distiller that produces skincare products from natural ingredients, often gathered by hand in Sussex. Since 2015 the company has been producing a soap scented with rose petals from the Glyndebourne gardens. 'We pick the roses and macerate them in oil, others we distil and with a little magic we blend the two together adding in a little essential oil to strengthen the scent' explains their founder, Amanda Saurin.

'Glyndebourne is one of the most valued businesses in Sussex' says Amanda, 'It introduces this beautiful county and the best of its makers to visitors from all over the world. Being part of that is incredibly important to us' she adds. 'Quality, care and beauty are values we share and it is a pleasure to walk the gardens, pick the roses and use them to allow Glyndebourne's visitors to take a little of the place home with them' Amanda says, 'We are so proud to be a long-standing supplier to a place where plants are as important to you as they are to us.'



Picture perfect

King & McGaw are the fine art publishers who produce many of the prints available from our shop. They work with a host of artists, galleries and arts organisations like Glyndebourne to produce beautiful prints, all handmade



and hand framed at their base in Newhaven. They produce a highly collectable range based on our programme book covers, and this year they have created a new range featuring David Hockney's bold designs for *The Rake's Progress*.

Senior Graphic Designer and Photographer Benedict Stenning has worked on many of King & McGaw's Glyndebourne prints, and he has a fascinating and purely coincidental personal connection to us. 'Glyndebourne has played such a huge role in my life' he explains,

'My grandfather was Moran Caplat, who was Glyndebourne's General Manager from 1949 to 1981, and my mother and father both worked and met at Glyndebourne'. Ben's mother worked in the press department and his father worked in stage management.

Delving into our photography archive has brought Benedict closer to his family history. 'I have found so many great images of my grandfather in the archive, including an amazing set from the studio conference for *The Rake's Progress*, where you can see him talking to David Hockney and [director] John Cox about the designs'. Consequently, this year's Hockney prints are particularly resonant for Benedict, 'to be able to work with Glyndebourne is something really special to me' he adds.

Lewes Atelier

This year our shop is working with Lewes Atelier for the first time to create a collection of colourful floral bow ties and pocket squares which will be exclusively made for Glyndebourne. Collections are hand crafted

from vintage fabrics in limited numbers and the packaging is made from recycled paper.



For Dina Malkova, who owns Lewes Atelier, it is Glyndebourne's green credentials that make our partnership so worthwhile, 'to work with Glyndebourne is a great honour as the company is renowned for its work in tackling all aspects of its environmental footprint' she says.

'I'm working hard to reduce my environmental impact and re-use, recycle and upcycle as much as I can, for me this is the only way forward for any business. Glyndebourne is a

huge inspiration for any creative person so I'm very happy to join the movement and be a part of it' she adds.

A local feast

Our restaurants source fresh ingredients as locally as possible, supporting many small producers and businesses in the process.

Much of the meat served during the Festival is supplied by Burt's Catering Butchers who are based in Bexhill. 'Working with great chefs at prestigious venues is what all butchers dream of' says the company's director, David Burt. 'We are very fortunate for the opportunity to source some varied and sometimes bespoke products for Glyndebourne.'

The 2011 Festival Programme Book cover, designed by Grayson Perry, is one of the many prints from King & McGaw



For the last six years, much of our locally sourced fresh produce has been supplied by Chichester-based Munneries, including strawberries, raspberries, blackberries, blueberries, asparagus, tender stem broccoli and locally cultivated wild mushrooms.

Their director Peter Barker-Muzzell says 'working with Glyndebourne is important to us because they have the same company ethos as ourselves, especially when it comes to areas of the environment, sustainability, supporting local communities and keeping produce and the supply chain as local as possible.' Each year Munneries challenges itself to improve sustainability, and this year they aim to eliminate all plastic packaging from the local berries supplied to Glyndebourne.

A sparkling summer

Nyetimber's celebrated wines are available from all of our bars and restaurants. Nyetimber is produced from grapes grown exclusively in their vineyards in West Sussex, Hampshire and Kent, taking advantage of the regions' greensand and chalk soils and gentle south-facing slopes. For over 30 years, Nyetimber has had a single aim: to make the finest English sparkling wine, one to rival the very best in the world.

Nyetimber's owner and CEO Eric Heerema comments, 'as a pioneer of English sparkling wine, Nyetimber is delighted to be the official English sparkling wine partner to Glyndebourne for the third year running, an institution whose dedication to creativity, excellence and innovation are integral to their ongoing success.'

So if you're dining at Glyndebourne, or treating yourself to a little something from the shop, you can do it in the knowledge that you're not only supporting Glyndebourne, but also helping to contribute to the Sussex economy.

The 'Sussex Rose' range from AS Apothecary and exclusive bow ties and pocket square from Lewes Atelier are available at glyndebourneshop.com, as is the new David Hockney collection and our print-on-demand service, which includes archive photography and a collection of programme book cover artwork.

Andrew is Glyndebourne's Digital Content Editor.

This article was originally planned for the 2020 Festival Programme Book.

A career catalyst

This year marks the tenth anniversary of the Jerwood Young Artists programme, a central tenet of Glyndebourne's work to support the next generation of opera talent, writes **Kate Harvey**. Each year, Glyndebourne selects four or five especially promising young singers from the Glyndebourne Chorus to receive transformational support and development opportunities. The Covid-19 pandemic meant that it wasn't possible to deliver the programme as normal this year but it will return in 2021.

The Jerwood Young Artists scheme grew out of the Jerwood Chorus Development Scheme, founded in 2005 with funding from Jerwood Arts, to offer coaching and showcase opportunities to singers in the Glyndebourne Chorus.

In 2010, a new strand of work was added to the scheme to focus specifically on nurturing future soloists. Since then, each year, four or five especially promising young singers from the new Glyndebourne Chorus intake are invited to become Jerwood Young Artists. They receive a personalised programme of extra vocal and language coaching, as well as stagecraft training and additional recital and performance opportunities at Glyndebourne and the Brighton Festival.

Thirty-nine singers have been through the Jerwood Young Artists programme to date, including many now familiar faces. Among the alumni enjoying flourishing careers at home and abroad, are David Butt Philip, Duncan Rock, Marta Fontanals-Simmons, Stuart Jackson and Anthony Gregory.

Steven Naylor, Director of Artistic Administration, says: 'Glyndebourne places great importance on helping talented singers gain the experience and exposure they need to launch successful careers. Through the Jerwood Young Artists programme we are able to provide substantial professional development opportunities to aspiring soloists from the Glyndebourne Chorus. This often involves the chance to perform small roles at the Glyndebourne Festival or Tour, or to understudy, working alongside established singers, conductors and directors. These kinds of opportunities are not often afforded to singers at such an early stage in their careers and are vital to equip them for an international career on the opera stage.'

Being selected to take part in the Jerwood Young Artists scheme often marks the beginning of a long and fruitful relationship with Glyndebourne, as was the case for Irish tenor Gavan Ring, who started his career as a baritone. He was a Jerwood Young Artist in 2012 and remembers the boost it gave him. 'It instilled in me a great degree of confidence that if I worked hard enough, I could succeed at the highest level in my career.'

Gavan cites the top quality coaching available through the scheme as particularly beneficial. 'Working with people like Ingrid Surgenor, Stephen Maughan and Gerald Martin Moore, some of the top coaches in the world, was immense. I look back on my time as a Jerwood Young Artist with great pride. It marked the beginning of a fantastic relationship with Glyndebourne which, when I was a baritone, saw me return to the Festival and Tour on numerous occasions as a principal.'

Mezzo-soprano Marta Fontanals-Simmons was a Jerwood Young Artist in 2015, returning frequently in the years since to perform roles in *Nothing* (2016), *The Cunning Little Vixen* (2016),



Clive Barda

Marta Fontanals-Simmons in the 2016 Tour production of *Madama Butterfly*



Edwin Fardini © Pascal Ito - Adami

Clockwise from top left: Glyndebourne's 2020 Jerwood Young Artists: Madison Nonoa-Horsefield, Edwin Fardini, Robert Lewis and Jack Sandison

Madama Butterfly (2016) and *Die Zauberflöte* (2019). 'It was really fantastic to be selected as a Jerwood Young Artist by such a highly respected, international opera house,' Marta remembers. 'The opportunities are huge but with that comes a very busy schedule. We were in every day for five months preparing multiple choruses, roles, cover roles, concerts and having sessions with coaches. Being organised and on top of all the music instilled in me a great work ethic that I try to carry into every project!'

The collaborative, family atmosphere at Glyndebourne creates lasting bonds between performers and artists. 'At Glyndebourne, there is a feeling of equality and inclusivity that is incredibly valuable to a young singer,' Marta explains. 'Not only was I learning from some of the best singers, coaches, directors, conductors and stage managers in rehearsal and on stage, but also in the conversations had over a coffee or a pint.'

'I've gained deep rooted work-relationships and friendships as a result of my time at Glyndebourne, such as with the brilliant young conductors Lee Reynolds and Tim Anderson. As the years pass, it's these relationships that remind you of who you are and where you've come from.'

All types of talent

Glyndebourne's commitment to nurturing new talent extends beyond singers to include conductors, directors, composers and instrumentalists.



James Bellorini

Balancing the Score

In 2018 Glyndebourne launched a new development scheme to offer practical support to female composers who aspire to write opera. Created in response to the growing awareness of the under-representation of female composers in classical music, Balancing the Score offers four women the chance to spend two years immersed in life at Glyndebourne, attending rehearsals and meeting professional opera makers and performers. In February 2021 Glyndebourne will stage a new opera – *Pay the Piper* – jointly composed by the four composers currently taking part in the scheme: Anna Appleby, Ninfea Cruttwell-Reade, Cecilia Livingston and Ailie Robertson.



James Bellorini

Pit Perfect

Also founded in 2018, Pit Perfect offers postgraduate musicians paid engagement with the Glyndebourne Tour Orchestra. Successful applicants join the orchestra for at least one production in the Glyndebourne Tour. They are mentored by an established member of the orchestra and receive extra opportunities including one-to-one lessons, the chance to sit in on rehearsals and access to seminars on life in the music profession. Steven Naylor, Director of Artistic Administration, says: 'This scheme is designed to offer newly graduated players real-world professional work experience over a concentrated three-month period by putting them straight in at the deep end – the fastest way to learn!'



James Bellorini

Glyndebourne Academy

Glyndebourne Academy is an operatic development project that aims to support outstanding young singers who are not currently able to consider a standard path towards music college or a career as a professional singer. This could be for reasons including personal circumstances, lack of career guidance, lack of skills development, financial barriers or other factors. Piloted in 2012, the Academy has run four times and worked with 35 young singers, reaching a great many more through auditions and workshops. Many of those who have participated in the Academy have gone on to further training at prestigious institutions such as the Royal Academy of Music and the Guildhall School of Music and Drama. Darwin Prakash, who took part in the Academy in 2015, made his Glyndebourne debut last summer performing as part of the Glyndebourne Chorus.

Junior Performers

Glyndebourne Junior Performers is for young singers aged 14-19 interested in pursuing a career in singing. Participants receive specialist training in disciplines including voice, language, music, drama and movement. They also have the opportunity to attend rehearsals and meet professional singers to gain an insight into life as a professional opera singer.



Richard Hubert Smith

Glyndebourne's Tour 2017 production of *Hamlet* saw Gavan Ring as Horatio (left) with David Butt Philip as Hamlet (right), pictured with Brian Bannatyne-Scott, Gravedigger

Like many Jerwood Young Artists, Marta was given the opportunity to cover roles during the Festival. 'Covering the roles of Cat and Squirrel in Ravel's *L'enfant et les sortilèges* was my biggest opportunity as I was able to learn the incredible Laurent Pelly production and we had a full showcase performance in front of the casting team and invited guests. It's an experience I'll always cherish and never forget.'

Since its inception, the Jerwood Young Artist scheme has been supported by Jerwood Arts, an independent funding body committed to supporting UK artists, curators and producers to develop and thrive. They recently announced new funding to continue their support in 2020 and 2021.

Lilli Geissendorfer, Director of Jerwood Arts, said: 'We are delighted to support Glyndebourne's Jerwood Young Artists Programme, which continues to offer aspiring soloists from the Glyndebourne Chorus career-changing support and development opportunities. The initiative has an impressive track record as a catalyst in the careers of those who take part and we look forward to following the next group of gifted young singers as they seek to benefit from the fantastic opportunities on offer.'

Kate is Glyndebourne's Press Manager.

This article was originally planned for the 2020 Festival Programme Book.

Art moves online

The closure of the Glyndebourne site has not prevented art being shown this year. **Nerissa Taysom** details how the work of many artists due to exhibit in Festival 2020 has moved online.

Each year we present a curated selection of artworks in Gallery 94, our permanent exhibition space, during the Festival. While the on-site exhibition can no longer take place, we are delighted to be hosting our first ever virtual exhibition on our shop's website. Our gallery continues to support artistic talent from Sussex and we are proud that more than half of this year's artists live or work close to Glyndebourne.

The core of this virtual exhibition is a group of 11 exceptional women artists who were asked to create work inspired by forces of nature. The resulting exhibition is a riot of colour, texture and composition, exploring the minutiae of flowers to the majesty of the sea. Among the selected artists are emerging painters, from Scottish graduate Kathryn Johnson – whose works capture the waters, mountains and rainforests of Panama in gossamer detail – to Rosie Lascelles, whose exuberant paintings of the South Downs are technicoloured and lilting.

There are also works by more established artists on display, including new vessels by highly acclaimed ceramicist Tanya Gomez, a series of prints by Rachel Gracey RE (elected member of The Royal Society of Painters-Printmakers) and dynamic oval paintings by Heather Chontos, whose tantalising works have been exhibited internationally.

Alongside these women, are some established Glyndebourne favourites, with new landscape paintings by Tom Homewood, Julian Sutherland-Beatson and Paul Evans. All of the works in the exhibition are for sale, and every purchase supports our work.

Nerissa is Glyndebourne's art curator

Beaker set by
Hannah Townsend





Clockwise from top left: *Forgive* by Kathryn Johnson; *Tangled* by Kathryn Maple; *Capture* by Heather Chontos; *Day Slows, Dark Gathers* by Tania Rutland; *Willing the Sun to Shine* by Michele Fletcher

Thank you

Kevin Martin

We have been overwhelmed by the support from our Glyndebourne Members since the sad decision to cancel the Glyndebourne Festival due to the Covid-19 pandemic. So many of you are helping us tackle this difficult time by donating to our Covid-19 Emergency Appeal.

Thank you to our Sir George Christie Association, Old Green Room Society, Glyndebourne Circle, Ebert Room Club, John Christie Society, Trusts & Foundations, Corporate Partners, Glyndebourne America, all of our Members and the very many people that have so generously converted their tickets into a donation; or given directly to the Covid-19 Emergency Appeal. Thanks also to every single person that has made a donation to Glyndebourne in 2019 and 2020.

Supporters that would have been listed in the 2020 Festival Programme Book will now be listed in the 2021 Festival Programme Book. We will also be acknowledging donations to the Covid-19 Emergency Appeal in the 2021 Festival Programme Book.

We would like to take this opportunity to extend a particularly special mention to our Sir George Christie Association and Old Green Room Society who have provided an additional £200,000 of support so that any donation to the Covid-19 Emergency Appeal – up to this amount – can be matched £1:£1.

Together we can all ensure Glyndebourne is here for future generations. Thank you.

With gratitude

Thank you to the generous individuals and organisations that have shown exceptional support to Glyndebourne.

Sir George Christie Association 2018-2020

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Arts Council England
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Brian Mitchell Charitable Settlement
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A new era of shared responsibility

Karen Anderson looks beyond the business rhetoric at how Glyndebourne is addressing its three key sources of capital – natural, financial and social – in a new era of shared responsibility.

‘Will you be proud when you tell the next generation how you used your power and influence to address the challenge of climate change?’ This was the provocative question at the heart of a recent KPMG report* Glyndebourne’s Managing Director, Sarah Hopwood had just read when we met up. ‘It is an emotively hard-hitting question that gets to the crux of our social responsibility as a company – and asks us all what we are doing and is it enough’ she says. ‘We have taken a lot of action at Glyndebourne to ensure we are environmentally responsible, but there is always more we can be doing.’

Eight years on from the launch of its wind turbine, Glyndebourne remains as committed as ever to finding new ways to reduce its impact on the environment. In the period since it was commissioned, the turbine has generated 98% of its electricity consumption, resulting in a 50% reduction in carbon emissions. Galvanised by

this success, Glyndebourne continues to find new ways to make its operations more sustainable, and in 2018 was awarded the highest achievement for improvement prize at the Creative Green Awards, in recognition of its performance in cutting its environmental footprint.

‘We commissioned our wind turbine in 2012 after analysis of our carbon emissions revealed that it was the single largest financially-viable initiative we could undertake to reduce our own-generated footprint’, Sarah adds. ‘But we didn’t want that to be our only contribution. We didn’t rub our hands together and say “Ok, we’ve done our bit” and carry on regardless. It was the catalyst for everything we’ve done since and continue to strive to do. And I am proud that we are working collectively to reduce our impact on the environment – we have an environmental policy developed by staff – it’s a shared goal.’

Glyndebourne’s environmental champions group has been running since 2012 when it was established to give staff from all parts of the company a voice in how the organisation tackled climate change and today its attitude to the environment is often cited in recruitment interviews as a reason why people want to work at Glyndebourne.

Recent improvements spearheaded by this group and implemented by Glyndebourne include:

- A new waste management contract to ensure Glyndebourne operates zero waste to landfill and a 21% reduction in absolute waste tonnage between 2018 and 2019
- Installation of more energy-efficient LED lighting. In 2019 Glyndebourne replaced 236 lights in its back of house space to achieve a 44% reduction in electricity use in that area – enough to power 3,600 UK households for a year

Opposite top: Glyndebourne Academy 2019 participants

Opposite middle: Alice Bridges our Customer Service Supervisor is a Dementia Friends Champion

Opposite bottom: Our reusable bamboo cup is popular with staff as an alternative to disposable cups



Sam Stephenson

- Introduction of food recycling to dispose of food waste generated by catering for 45,000 diners each year at the Glyndebourne Festival. The waste is now sent to anaerobic digestion facilities to be processed to produce energy and bio fertiliser for use in growing crops
- A partnership with Recorked UK to recycle or resell wine and champagne corks, most of which will not break down in landfill.

However, as a result of ‘being stopped in the corridor often and asked if we can do one thing or another, or why we are not doing something’ Sarah has now tasked every department to list the things they already do and that they can do to help the cause. ‘It can be anything from scanning documents instead of printing them to recycling sets and costumes’ she adds. ‘I want to encourage more aspirational thinking – what is the next big idea and what do we need to do to get there over the next five years? I want every single person here to feel responsible, because we can do so much more together as a group.’

This rallying call is timely. It will be mandatory for all UK listed companies to report on their risk mitigation and resilience strategy, governance and metrics in respect of climate change by 2022 – Glyndebourne has a good head start. ‘One of our former trustees, André Hoffmann, talks about the need for a balance of and a strategy for three key areas of capital – natural, financial and social. These are equally important and interdependent – for every decision we make, we need to look at the impact on our people, the environment and our balance sheet.’

As well as investing in its wind turbine, Glyndebourne is further investing in its natural capital by looking at ground source heating. Very old boilers have to be replaced and the cheapest option would be to retain the current set up, simply replacing old with new. ‘But these two socking great old boilers are inefficient in that they are pumping hot water around the building year round so that we have hot water in all of our taps when we turn them on,’ Sarah states. ‘We don’t want to repeat this. Before the Covid-19 pandemic we were looking instead at having multiple small boilers that you can turn off at certain times of the year combined with a ground source heat

solution. This will not be cheap and post Covid-19 there will be an even greater imperative to balance natural and financial capital constraints – we will find a solution!’

Over the last two years Glyndebourne has taken significant steps to invest in its social capital too. Culture and behaviour have been the focus of much work behind the scenes, led by Director of Organisational Development, Veronica Brooks. ‘We also want to have a culture that creates performance at the highest level – to be world-class is our ambition’ she says. ‘A natural next step from the work we’ve done is to be clear about our purpose and strategy, we have assessed what makes our culture great and identified areas we can build on to help ensure that we fulfill our strategic objective, to “create a stimulating and inspirational environment for all.”

‘To make sure that our culture isn’t a barrier to success, we want to address any concern that a safe and respectful working environment could be undermined by unacceptable behaviours, Veronica adds. ‘Our main priority is to ensure that Glyndebourne is a safe and enjoyable place to work, where everyone feels respected. We have signed up to and adhere to the “10 principles to encourage safer and more supportive working practices in theatre” set up by the UK Theatre and Society of London Theatre groups in 2018. We have established our own guardian’s



network, inspired by the pioneering work of the Old Vic theatre – whereby trained members of staff act as a sounding board for colleagues and offer confidential advice. We take this aspect of our work seriously, we don't pay lip service to it – on the first day of rehearsals for each performing company Sarah Hopwood and artistic director Stephen Langridge welcome the company and explain our commitment to ensuring that this is a safe and respectful place to work.'

At Glyndebourne we have a proud history, with romantic beginnings and a beautiful setting. We have set trends, been pioneers and created transformative experiences for our audiences. We are so much more than an annual Festival, through our Tour, education work and filming, we take Glyndebourne to the wider world and have made valuable contributions to our local communities. Our people are passionate, dedicated and have helped us get to where we are today.

'You of course have to have a strong balance sheet in the short term, but if you ignore your social capital – your people – then you can go downhill very quickly,' says Carolyn Collard, Head of Governance and Compliance. 'We have made several changes over the last few years. For example, our Diversity and Inclusion Group is a non-hierarchical group of volunteers from across the company, people who feel that they can make a difference to the way that we think and act. Our statement "we can enrich the work we produce by embracing a wide range of diverse

Below: Managing Director Sarah Hopwood pictured with Interim Chair of the Board of Trustees Lord Davies of Abersoch and John Botts, member of the Board since 1988 and chair 2015-2019

Opposite: participants in our Giufà Project; Darwin Prakash was the first Academy participant to make his Festival debut in the Glyndebourne Chorus



Andrew Batty

Energy saving

The success of the wind turbine is supported by a company-wide effort to reduce electricity consumption that has delivered a 50% reduction in energy use per performance between 2008 and 2019. Some of the most significant energy-saving measures that have been taken are:

- Modification of the air conditioning system to reduce energy consumption
- Replacement of auditorium and car park lights with low-energy LEDs
- Installation of timers and light sensors to ensure that lights are only in use when required.

Glyndebourne has also significantly improved recycling facilities, on site electric car charging for staff and visitors and a free coach service to and from Lewes station to encourage audiences to travel to Glyndebourne by train.

Glyndebourne is committed to continuing to improve its environmental performance and recently signed up to the Spotlight Programme, which is being delivered by Julie's Bicycle on behalf of Arts Council England (ACE). Over the next four years the programme will be working closely with 30 of the UK's largest arts organisations to achieve measurable reductions in energy use.

influences and practices" is part of the context for the group; their job is to help us make that meaningful to everything we do,' she says.

'We have run some exciting activities over the last year such as the Giufà Project (in collaboration with Opera Circus, Battle Festival and Crisis Classroom) on the theme of migration. It featured local young people, refugees from Eritrea, Syria and Iraq and artists from Italy and the UK. Our Balancing the Score initiative addresses concerns about the underrepresentation of female composers in classical music, and we have identified talented female artists in response to the



Robert Golden



Sam Stephenson

gender imbalance in leading artistic roles. They have been engaged across Festival and Tour productions as well as on education projects. Glyndebourne Academy is interesting too, it's about giving young people who are facing barriers to becoming an opera singer an opportunity to train. Last year baritone Darwin Prakash was the first Academy participant to make a Glyndebourne debut, he was in the Chorus for two productions in the Festival' Carolyn notes.

'And on health and safety, where we once looked only at physical health in a traditional sense within our company policy we are now looking at mental health too. In 2019 about 305 Front of House and catering staff received Dementia Friends training as part of their induction by our in-house registered Dementia Friends trainers; we are repeating that this year and offering the training to any company member who would like it. This year we have trained a group to be mental health first-aiders within our staff team so that they can offer to support their colleagues and signpost them to places to get help,' she adds.

Robust governance at Glyndebourne is an imperative. John Botts, member of the Board of Trustees since 1988, stepped down as Chair (but not as a Trustee) last year leaving as his legacy a diligent, involved group of Trustees. With a deliberately small Board, every member takes an active role in Glyndebourne's work and has responsibility on a variety of sub committees, ensuring the highest standards of governance around all areas of the business.

Glyndebourne's executive directorship, including Executive Chairman Gus Christie, has expanded from six to ten members, with three internal promotions during the year and these senior roles equally split between men and

women. Glyndebourne's Senior Management Forum, made up primarily of heads of department, also takes an active role in business decisions, and contributes to the company's strategic objectives each year. 'There is definitely more scope now for colleagues to share the responsibility of decision making' says Sarah Hopwood. 'We have a group of about 30 people, influencers and decision makers working together, sharing the load. It is a fundamentally different way of working – and Glyndebourne is a better place for it.'

The challenges ensuing from the current Covid-19 pandemic have tested Glyndebourne's strength of governance to the hilt – but with daily meetings of 'COPERA', comprising all ten Executive Directors, almost weekly Board meetings to support, challenge and ratify the decisions of the Executive, regular and highly transparent formal communication with all staff, whether furloughed or not, in addition to daily informal keeping-in-touch meetings for many departments, strong IT support in recognising the challenges of getting technology into people's homes, and then supporting the inevitable challenges around hasty learning of new skills and less than perfect internet connection, even greater focus on health and well-being – we are adapting rapidly whilst maintaining the essential under-pinning of a strong governance.

** Reporting on Climate Risks: Are you ready to meet the requirements? KPMG, January 2020*

Karen is Glyndebourne's Head of Content Production

Additional statistics supplied by Kate Harvey.

This article was originally planned for the 2020 Festival Programme Book.

Adapting to change



Des Limbrick



Fiona Dunn

Top: Zara Limbrick making props for her Arts Award project

Bottom: Megan Silburn completing an Arts Award worksheet at home

Glyndebourne's award-winning education department has been delivering year-round opera activities for young people and adults since 1986, and the lockdown hasn't stopped this. Though many long-standing projects are currently on standby, new and exciting work has sprung up in its place, specially designed to raise spirits during this unprecedented change in everyday life, writes **Kate Simner**.

Our need for cultural stimulation is as great if not greater in the hard times: the arts have always been humanity's way of making sense of it all. That is why our new initiative Arts Award at Home was created. Arts Award inspires young people to grow their arts and leadership talents: it's creative, valuable and accessible and is a national qualification, accredited by Trinity College London. Young people from across the country have signed up and are busy completing portfolios of work based

around Glyndebourne productions – they are prop making, costume designing, painting along to music, singing and much more. Regular catch-ups via video call are happening and Q&A sessions with Glyndebourne staff have been giving brilliant insights. One parent said 'the most brilliant bit was them being able to relate this back to what they are going through. It has given them another part of their toolkit to cope.'

Within our communities some people have been even more affected by lockdown than others. Within the category of most affected are the older people living with dementia and their carers who take part in our Raise Your Voice project, which has not been able to meet since early March. Artists working with the group have been recording songs and activities to be used at home, including vocal and physical warm-ups and podcasts, which can be burnt onto CD to send out to those without easy access to the internet. Young singers from our youth opera group have also

been recording messages and songs to bring a bit of joy to our Raise Your Voice members, who are experiencing even greater loneliness and isolation than they would normally.

Glyndebourne has always had a keen interest in developing young singing talent, and through education programmes such as Glyndebourne Youth Opera, Glyndebourne Junior Performers, and Glyndebourne Academy we have helped a great many young people on their way towards a singing career. A group of current participants and alumni of these programmes have been coming together since lockdown for a project they have called 'vocal task master' – a weekly video call during which young singers perform to each other and provide feedback and support. This peer-led group has allowed a space for personal development and leadership to grow organically and provides support for group members, as well as developing critical skills. Gigi Casey says 'being given the opportunity to perform and be critiqued by a "live" audience during quarantine is so valuable to a singer like me who is just starting their training. The weekly vocal task master has enabled me to interact, study, learn and stay connected with a group of very talented singers'.

Our aim in this difficult time has been to make use of the opportunity to try something different and think outside of the box, trialling ideas that we hadn't thought of previously or would have been difficult to pursue in normal times. We would like to express our heartfelt thanks to Glyndebourne Members for your continued support, which helps us to bring opera to all; your support is more important now than ever before.

Kate is Glyndebourne's Education Projects Coordinator

Receive a £100 gift voucher for every new Associate Member you introduce this year

*'Without Members,
Glyndebourne simply
would not exist'*

Gus Christie

We need more people like you to keep Glyndebourne alive. Help ensure there's opera at Glyndebourne for generations to come by introducing friends and family to the benefits of membership – either by making a referral or buying a gift membership.

For this year only new Associate Members will receive
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Find out more at glyndebourne.com/membership

No Ordinary Opera

Hockney-inspired collection

Halcyon Days has created an exquisite, new collection for Glyndebourne inspired by *The Rake's Progress*, writes **Poppy Squire**.

Ever since its premiere in Venice in 1951, the visual identity of Igor Stravinsky's *The Rake's Progress* has been a key component in enjoying this opera, with its libretto loosely based on the composer's study of a series of eight paintings and engravings of the same name by the 18th century English artist, William Hogarth.

It wasn't until 1975 however, that David Hockney became involved in the development of the Glyndebourne production of Stravinsky's masterpiece.

Director John Cox had seen Hockney's own series of paintings, similarly entitled *A Rake's Progress*, inspired by his time in the United States during the 1960s, and approached him with the hope of collaborating on his Glyndebourne production.

After initial reservations about entering the world of opera set design, Hockney listened to an original recording of *The Rake's Progress*, conducted by Stravinsky himself, and couldn't help

but hear the inspiration both he and Stravinsky had taken from Hogarth's work, after which he set about creating a 20th-century equivalent of an 18th century idea.

Hockney chose to focus his designs on etchings, a decision he felt would accompany the music better, through its linear and spiky style, applying his cross-hatched etchings to both the costume and set design, albeit on a larger scale. As Cox himself says, this approach became the 'visual equivalent of the music'.

Since its premiere in 1975, Cox and Hockney's collaborative production has become what many have called 'the definitive *Rake's Progress*', seen and enjoyed around the world in many incarnations. In anticipation of its return home for Festival 2020, Glyndebourne commissioned a collection of products from the British retailer Halcyon Days. Established in 1950, it remains one of only 14 companies in the world to hold all three Royal Warrants, as suppliers of *objets d'art*.





Glyndebourne gardens in lockdown

It has been very quiet in the Glyndebourne gardens over the last couple of months, so we invited two of our seasoned photographers – **Sam Stephenson** and **James Bellorini** – to capture them for posterity.

We have taken ten photographs, five from each photographer, to make a postcard booklet as a memento of summer 2020. Available from glyndebourneshop.com.



Sam Stephenson



James Bellorini

Like Glyndebourne, Halcyon Days' core belief is the development and nourishment of talent and craftsmanship. All of its enamel products are made by hand in their factory in Wolverhampton, the original homeland of where the industry began in the 18th century. Whilst continuing to create signature enamel pieces, Halcyon Days is now also known for its English fine bone china – making it the perfect partner for a collection around *The Rake's Progress*. Halcyon Days CEO, Pamela Harper agrees, 'they are [both] organisations which are true to what they hold dear, with a great respect for the artisanal. Places where people come to enjoy a finely-tuned product, and where the respect for the artist is paramount.'

Working closely with their bespoke design team, and the Hockney studio, a new 13-piece collection was created, commemorating and celebrating the original Hockney designs from the 1975 *The Rake's Progress*. It includes a fine bone china teacup and saucer set, silk scarves, cufflinks and trinket box. All pieces feature a well-known image from Hockney's set design, such as his chilling yet comical depiction of Bedlam, and the bespoke drop curtain, which showcases Hockney's effective use of colour.

Whilst this treasured production won't be seen on the Glyndebourne stage this year, this collection is now available at glyndebourneshop.com and will be available as part of Glyndebourne Open House in August.

Poppy is Glyndebourne's Senior Marketing Manager



Taking solace in nature

Gus Christie

Glyndebourne's head gardener **Kevin Martin** talks to **Vicky Skeet** about the new pace of life in the Glyndebourne gardens

If you, like me, are lucky enough to have had access to a garden or outdoor space during this spring and summer of lockdown, you have probably never appreciated more the solace that nature can provide. You may have experienced more time in your garden than you would normally, and adapted to a different pace of life.

We have had to adapt to a different way of working in the gardens at Glyndebourne, with only two part-time gardeners coming in on different days, rather than the usual five full-time gardeners helped by six volunteers. But working within those constraints helps me to focus on gardening priorities and relinquish some of the gardening tasks there won't be time for, without worrying about it. And we have enjoyed having Gus and Danni and the family's help with urgently-needed watering,

and lawn-mowing, and it has seemed more like a family garden again.

Having newly-planted trees along Hornbeam Avenue, which replaced the ash trees we removed, made watering there a priority throughout the long dry spell. Another priority was the many new plants we had propagated in the greenhouse, ready to plant out once the danger of frost was over. If you find yourself with too many new plants to manage in the greenhouse it's always best to get them into the ground if you can, as they will manage better being planted out than in a pot inside.

You might have noticed, as I have, that the balance between nature and managing the garden has tipped in favour of nature, and it has been a revelation to experience the effects of less noise, less pollution and less stress on



Peter Thomas



James Belorini



Gus Christie



Kevin Martin

the garden. The margins between the garden and the countryside that surround it have blurred, and nature has crept in.

We found a sword-leaved helleborine, *Cephalanthera longifolia*, for the first time at Glyndebourne in the furthest corner of the audience car park. It's a marginal woodland species of the orchid family and a declining species in Britain. The meadow planting is looking stunning and with no-one walking in it the bee orchids, *Ophrys apifera*, have appeared in ever-greater numbers.

The lack of background noise from planes and traffic has meant that we notice the

birdsong even more, and the dawn chorus is spectacular. But the soundscape at Glyndebourne has changed and we miss the sounds of picnics being set up and music drifting through open windows.

I've heard a cuckoo calling, and a nightingale, which I haven't heard in a very long time, and Gus has spotted a pair of yellow wagtails. More time in nature to sit, and watch, and listen, has some compensations.

Kevin Martin was interviewed by Vicky Skeet. Vicky is Glyndebourne's Rights and Content Coordinator.

Opposite: View over the main lawn

Clockwise from top left: View over the lake; late afternoon shadows; meadow planting; and sword-leaved helleborine.



One hundred years of the Organ Room

Sam Stephenson

No one entering Glyndebourne's Organ Room for the first time can help but be struck by the lofty beauty and hushed peace of the room itself. This almost reverent space is at the heart of the Festival's history – **Julia Aries** reveals how a relatively modest Victorian country house came to have such an extraordinary addition.

John Christie formally took ownership and responsibility for the estates at Glyndebourne in 1920, and this seemed to have inspired his decision to leave Eton two years later, after 16 years as a science master and a brief spell in the trenches during WWI. Christie had enjoyed the run of Glyndebourne for some years as a weekend and holiday home – letters to his mother record outings, tennis, shooting and gardening, but nothing musical. His invited guests were most often Eton friends, amongst them the ex-music master Dr Charles Harford Lloyd, who had been made organist at Chapel Royal, St James Palace. It was this gentleman's intention to retire, with his sister, that led John to suggest that they consider living in Sussex, but Lloyd was not keen for, in his opinion,

there were no decent organs to play in the vicinity. For a man of John Christie's peculiar character, this was as a red rag to a bull, and the plan to build an organ, to Dr Lloyd's specifications, was born.

The earliest mention of the plan in letters to his mother comes in August 1917, but then the idea seems to have been parked until the beginning of 1919 when his letters, full of his on-going schemes for the modernisation and refurbishment of the house, again mention the Organ Room. Over the course of January Christie shared plans which wavered between lengthening the old fives court, or putting the organ into an existing pantry (much easier and cheaper apparently) before finally

Above: The Organ Room, 2020

Opposite: The Organ Room, 1930

deciding to demolish the unused fives court and replace it with a large music room for the organ. It is indeed hard to imagine an organist of Dr Lloyd's calibre, albeit retired, playing an instrument housed in a pantry...

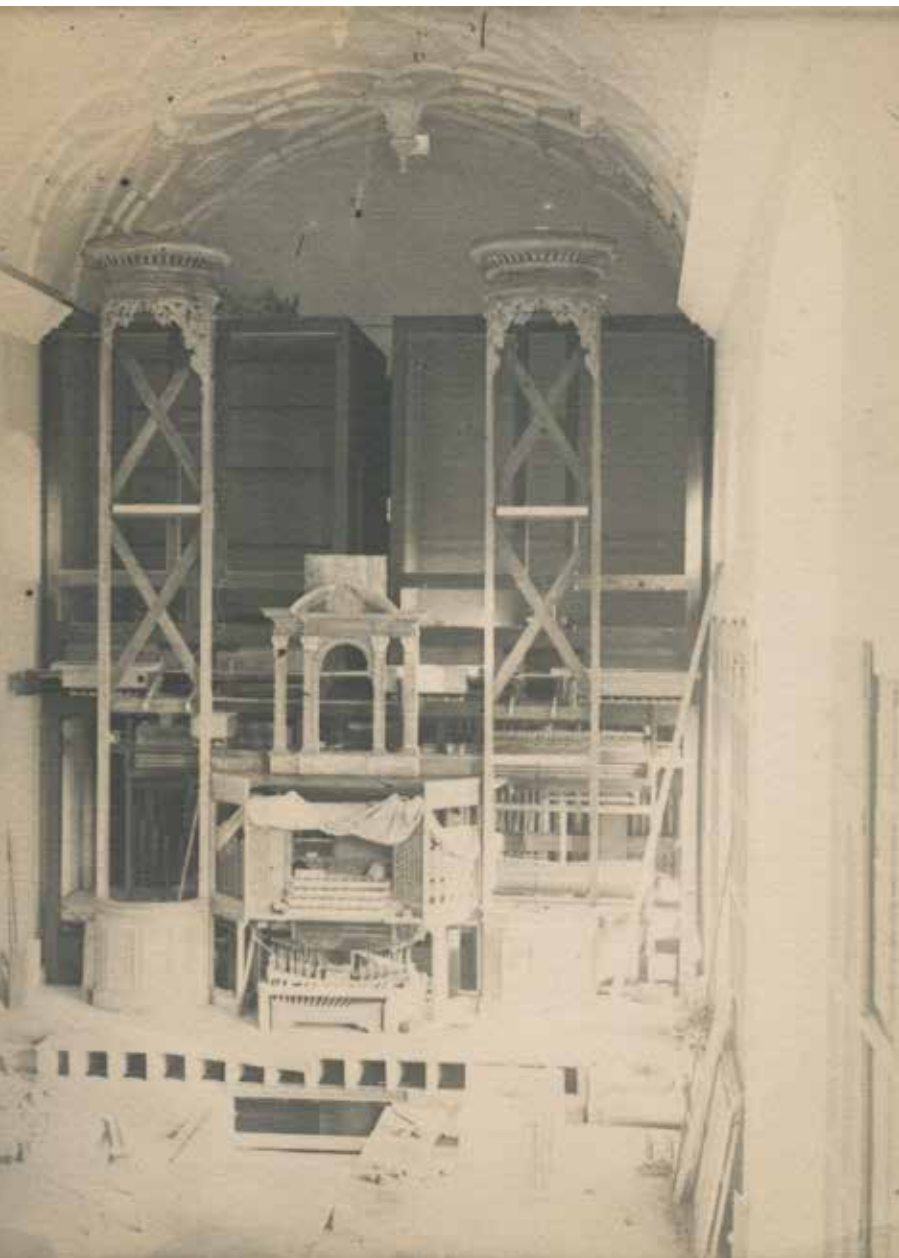
By the spring of 1919, the site was cleared. For all his alterations he had employed Edmond (known as 'Bear') Warre as architect, a son of Dr Warre, Provost of Eton. Warre had come up with a long, high ceilinged room measuring 80 feet by 21 feet, and 31 feet high, with a gallery at one end. Christie's naive enthusiasm, or perhaps lack of building experience, led him to repeatedly write that the building work was about to begin, but it took a little longer than he expected. The stone came from Bath, and 'we shall use our own bricks' but by October he could only report that 'some of the Organ Room is eight feet from the ground'. On the 16 October Dr Lloyd died very suddenly. He was 70 years old. It was a real blow, and the *Glyndebourne Variations*, which he had composed as an inaugural piece for the new instrument, were instead played at his funeral.

The organ was designed and built in the London workshops of William Hill & Son and Norman & Beard, a merger of two organ building companies. The full specification had been drawn up by Dr Lloyd and he had been key in its development. As Christie wrote to his mother 'he took the most immense trouble about it all'. The workings of the instrument 'four or five thousand parts' were brought down to Glyndebourne in October 1920, and rapidly installed in the completed room. Mr Potter, Christie's organist arrived in December. However, without Lloyd's experience and influence, Christie inevitably ended

up making seemingly endless alterations and improvements over the ensuing years, including the addition of pipes for a sub-fundamental pitch, the vibrations of which brought down a large chunk of plaster from the ceiling the first time they were tested – John Christie was delighted. In 1923 he bought holdings in the company and set about trying to improve the organ building business, convinced that mass production methods could be successfully employed to create any type of instrument. The company did quite a roaring trade in a cinema organ called the 'Christie Unit Organ' until talking pictures came in and business fell away in the early 1930s. It was at this stage that he started to lose interest in the organ business, but not in his own instrument. In 1932 much of the original workings were replaced, and the old ones incorporated into the Brighton Dome Concert Hall, but in 1953, with expansion of the backstage area in the opera house, the organ was de-commissioned. After some years of on-site storage, the workings were transferred up to the Guards Chapel in Birdcage Walk, which had suffered bomb damage during WWII, and all that remains at Glyndebourne today is the limed-oak façade designed by 'Bear' Warre.



J W Debenham (Glyndebourne Archive)



Glyndebourne Archive

John Christie had always intended that the Organ Room should be used for concerts ‘musical education and for raising money for various purposes by recitals’. He also prophetically wrote ‘I feel it will be a source of great intellectual pleasure to me for the rest of my life, and to many others.’ The first organ recital took place in January 1921 and included works by Bach, Haydn, Handel, Dvořák and the hymn Rock of Ages. The audience numbered around 240 and the event ‘went very well’ but almost immediately work began, and by April the organ was in pieces as the lower part of the room was considered ‘dead’ although the upper part ‘fairly resonant’.

Despite the trials and tribulations with the instrument, John Christie fulfilled his hopes throughout the 1920s and 1930s with monthly concerts for local villagers, supplemented by musical house parties, and events featuring pianos and small orchestras. Of those who took part, the names that stand out now are Myra Hess and Adrian Boult. There were also conductor’s schools for the village choral societies. By 1925 Christie’s annual opera holidays in Germany, coupled with his managership of the Royal Opera House in Tunbridge Wells, saw operatic excerpts added into the musical mix – *Die Entführung*, *Le nozze di Figaro*, *La Serva Padrona* and *Die Meistersinger*. Christie became more involved in the performance side, playing the role of Antonio the gardener in *Figaro* and Beckmesser in *Die Meistersinger*, as well as a little light action on the cymbals.

It was the post-Christmas entertainment in 1930, an extract from *Die Entführung*, which brought the young soprano Audrey Mildmay to Glyndebourne, where she sang the role of Blonde. Christie was entranced, fell in love, and after a whirlwind courtship the couple were married in the summer of 1931. John’s post-honeymoon plans for an extension to the Organ Room were brought to an abrupt halt by Audrey’s extortion ‘if you are going to spend all the money John, for God’s sake, do the thing properly’ and Glyndebourne Festival Opera was born. But the Organ Room has continued to play a key role, used for rehearsals, auditions, recordings, meetings, parties, performances, yoga, christening and memorial celebrations, and for 60 years as the foyer to the opera house, until the rebuild finally cut it free.

Julia Aries was Glyndebourne’s archivist for over 21 years and retired in January 2020.

Your favourite Glyndebourne moments

Early in the coronavirus lockdown we asked some of our cast and creative teams to tell us their favourite Glyndebourne moments, and shared them with you on our website. We also asked for your reminiscences of the Festival. Join us on a walk down memory lane as we share some of your replies...



Mike Hoban

Lorraine Hunt Lieberson in *Theodora*, 1996

The silent audience

'During the first run of *Theodora* I saw a performance where we the audience were so rapt with the beauty of the music and the power of the staging that we forgot to applaud or even cough. The intensity seemed to be infectious. At the end after 'O Love Divine' there was shocked silence for I swear 30 seconds before everyone erupted with cheers. Exquisite. At the same time of course the privilege of hearing the late Lorraine Hunt Lieberson singing.'

Simon Smewing

Peter Hall's *Don Giovanni*

'I will never forget this extraordinarily good production of *Don Giovanni*. My husband and I were already enthusiastic opera goers at Glyndebourne every summer and that particular year we brought with us some special guests, my husband's godparents from Yorkshire who had hardly ever experienced opera, much less *Don Giovanni*. They, and we, were bowled over by Peter Hall's superb staging and wonderfully creative ideas which brought *Don Giovanni* brilliantly to life and confirmed our guests as future opera fans. Thank you Glyndebourne for the magic memories. We have attended every year since 1967 and have a complete set of Glyndebourne programmes since the Festival began.'

Rosemary Yablon



Guy Gravett

The 1978 revival of Peter Hall's *Don Giovanni*

Dinner is served

'On a day when it was pouring with rain (before the days of the new opera house and Mildmay restaurant) we went into the small cafe, and asked if the lovely lady at the till would look after our picnic baskets until the interval. When we came to collect them we found that she had put them on the timpani drums which were stacked in a corner. We had a splendid meal sitting in state, in the dry, and eating off all the drums!' **Frances Presley**



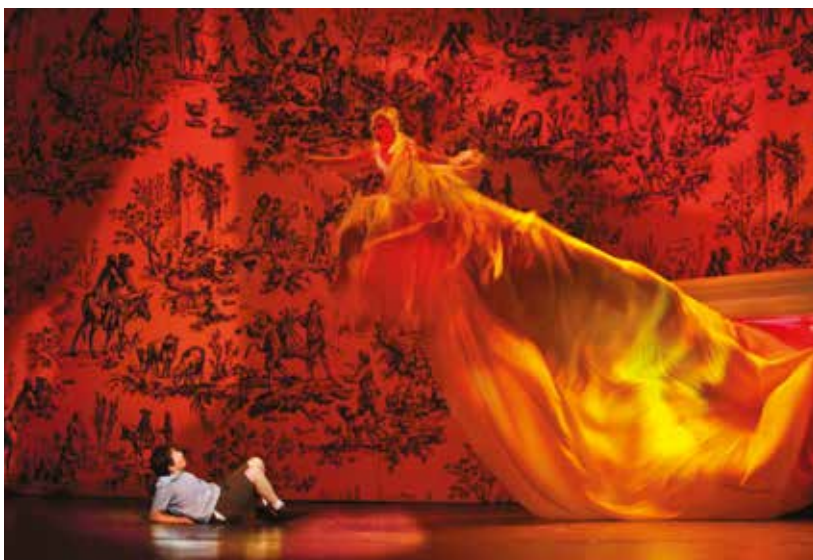
Guy Gravett

David Hockney with director John Cox at Glyndebourne in 1978

Hockney by the lake

'Walking around the lake on 1 June 1978 who was coming towards us but David Hockney [who had designed that year's production of *The Magic Flute*]! We stopped and chatted and my husband said how much he enjoyed his work. 'I'm that nervous' said Hockney. I piped up with 'are your parents with you?' 'No' he said, 'they don't care for opera'! It was a lovely performance made memorable by bumping into David Hockney.'

Sue Clarke



Simon Annand

L'enfant et les sortilèges, Festival 2012

Fire comes to life

'The enchanting moment when fire soars into the room from the fireplace in *L'enfant et les sortilèges*. A magical fusion of music and imagery.'

David Gifford



Guy Gravett

Porgy and Bess, 1986

Worth the wait

'I bought an LP of highlights of *Porgy and Bess* aged 16 and had looked out for a performance ever since, never thinking it would be at Glyndebourne 23 years later! What a show, Simon Rattle, Trevor Nunn, Willard White, quite brilliant.'

Wynne Aveling



Richard Hubert Smith

Eugene Onegin, 2014

Romance in the audience

'During *Eugene Onegin* a few years back the young couple in front of us were kissing and nuzzling each other during the romantic arias. I spotted that she was wearing an engagement ring that had not been there in the first act. It was their first time at Glyndebourne, they said, they had dreamed of coming for years, and being a romantic soul, he had proposed to her in the rose garden. It made Tchaikovsky's opera seem very tame!'

David Robson



Bill Cooper

Rusalka, 2009

Underwater magic

'The water nymphs singing and turning around whilst on wires, especially in the first production of *Rusalka*'

Yvonne Horsfall Turner

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Members' Prize Draw

David Hockney's set designs have made John Cox's *The Rake's Progress* a Glyndebourne classic. We are giving you the chance to win a David Hockney canvas print director's chair – perfect for summer picnics and recreating the Glyndebourne experience at home. The chair costs £240 and is one of a number of pieces available in our shop featuring and inspired by Hockney's design – see pages 34-35.

How to Enter

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

Prize Draw closing date

Friday, 14 August 2020

The prize includes cost of delivery within the UK.

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