



GLYNDEBOURNE

MEMBER MAGAZINE ISSUE 1 DECEMBER 2021

ReMix

Contents

The big picture

- 3 Welcome
- 5 New horizons
- 7 Funding impact at a glance
- 8 Bold ambition

Perspectives

- 10 Why culture matters
- 14 Environmental fervour
- 16 Sustainable kitchen

No Ordinary Opera

- 18 The singing detective
- 20 The Q&A: Francesco Micheli
- 22 Out of the comfort zone
- 24 Digital fireside
- 26 Cover to cover

Inside stories

- 28 Member memories
- 30 Rare *Così* score
- 31 Mixing the old & the new
- 32 Crown Jules
- 34 A fond farewell

My Glyndebourne

- 36 Member benefits
- 37 Prize draw
- 38 Christmas quiz

Recit Issue 1, December 2021

Editor: Karen Anderson

karen.anderson@glyndebourne.com

Designer: Kate Benjamin

Front cover: James Bellorini

Printer: Pureprint, Uckfield

Recit is printed on FSC accredited paper stock using vegetable-based inks.

Follow @glyndebourne

#NoOrdinaryOpera



glyndebourne.com

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

glyndebourneshop.com

For gifts and art. Every purchase supports the work of Glyndebourne.

new encore.glyndebourne.com

Glyndebourne Encore is our new streaming service: a growing catalogue of full-length Glyndebourne productions, available on demand.



Welcome

Welcome to our new Member magazine, *Recit*. As the name suggests, it's a place to speak openly about Glyndebourne and, we hope, to bring you closer to the people and the stories that make this place unique. Our intention is to publish *Recit* annually in place of the Member newsletters, thus reducing the amount of printed material we create, in keeping with our long-established and ongoing commitment to the environment.

This year has been, in my mind, more challenging than 2020 – there have been numerous setbacks to our plans and as the year progressed our senior management team became numbed to the incessant stream of complications wreaked by the pandemic. We have had to make some artistic compromises to keep opera on the stage but, by George, it has been worth it!

To feel and hear your appreciation night after night is what makes everything we do worthwhile. I have never before witnessed such a sense of overwhelming joy and delight at the end of some performances and it has been the same for all of the artists too. It would be nice to be able to maintain this heady atmosphere – that, I believe, is one of the benefits of being a festival, so no reason why we shouldn't!

We have had to adapt to different ways of working over the last two years, with many of our staff furloughed or working from home – keeping everyone in the loop of our constantly changing plans has been vital and we have, I hope, become a more unified company as a result.

This autumn we are still contending with the transition out of pandemic restrictions, and our touring venues are rebuilding themselves – so it is by no means our usual touring operation with only three nights, as opposed to five, in each venue. It has been a joy to return to full orchestras and choruses as the social distancing measures have relaxed and we learn to live with Covid. We are being, as ever, optimistic about 2022 and are going full steam ahead with four new productions for the Festival, but before that, we are looking forward to our [delayed from 2020] new opera, *Pay the Piper*. Composed by four different female composers as part of our Balancing

the Score programme it will be performed, unusually, within the auditorium in the stalls, in February. *See page 22 for more information.*

Sarah Hopwood will be retiring from her role as managing director next autumn after 25 dedicated years at Glyndebourne. And, as I said in my foreword in the 2021 Programme Book, she has been largely responsible for our financial independence and resilience – helping us to weather the pandemic through very prudent financial control. This has enabled us to build up our reserves over the last two decades. She will be greatly missed and I am delighted that she has accepted the invitation to join the Board of Glyndebourne Productions Ltd as a non-executive Trustee.

This year we appointed two other Trustees to the Board – Sharmila Nebhrajani OBE, a senior business leader with strong commercial and not-for-profit experience across a wide range of sectors, and Helen Ward, a senior partner at Stewarts law firm. We have also engaged a new and varied group of individuals, termed our 'Creative Conspirators', to help us spread the word about our activities throughout the year and attract new and diverse audiences to the world of Glyndebourne.

I very much hope that you will all find something mouth-watering and to your taste in our forthcoming season and that those of you who were unable to come last year, will be able to do so in 2022 – your ongoing support is what keeps us all going.

Heartfelt thanks from all of us here and we wish you all a very Merry Christmas and Happy New Year.

Gus Christie, Executive Chairman



Sharmila Nebhrajani (top) and Helen Ward

Frederic Aranda

On stage in 2022



Pay the Piper | 24 – 27 February
Booking now open

Festival 2022 | 21 May – 28 August

The Wreckers SMYTH *Le nozze di Figaro* MOZART
La bohème PUCCINI *Alcina* HANDEL *Don Pasquale* DONIZETTI
La voix humaine and *Les mamelles de Tirésias* POULENC DOUBLE BILL

Friday 21 January
Festival Society Members' ballot opens

Saturday 12 February
Associate Members' ballot opens

Sunday 27 February
Fortissimo booking opens

Saturday 26 February
Festival Society Members' online booking opens
(second opportunity to book)

Sunday 27 February
Associate Members' online booking opens
(second opportunity to book)

Friday 4 March
Under 30s booking opens

Sunday 6 March at 6.00pm
Public booking opens online

Monday 7 March at 10.00am
Public booking opens by phone

Tour 2022 | 8 October – 11 December

Le nozze di Figaro MOZART *La bohème* PUCCINI
Mozart's Requiem concert *Christmas concert*

Thursday 21 April
Tour Members' priority ballot opens

Sunday 15 May
Public booking opens

New horizons

As part of her role as managing director it is **Sarah Hopwood's** job to ensure the long-term sustainability of the Charity for the benefit of all. Despite the challenges of the last two years she reports that we're in pretty good shape thanks to your support and the heroic efforts of 'team Glyndebourne'.

My greatest priority is to thank you for your incredible support over the past two years – not just in renewing your membership, but in the extraordinary additional giving and the kind and supportive letters and emails that we have received. Glyndebourne has never felt more like the extended family we aspire to be.

Covid-19 is not over, I think we all realise it is here to stay and we will have to find ways to live with it. However, it does feel as though we are emerging from the tunnel into the light. As I write this, the Tour is well underway, and spirits are high. People keep asking me whether Glyndebourne is 'open' again and my response is that, rather miraculously, we never actually closed. At the point at which we had to cancel Festival 2020, we were busy planning our first outdoor Festival and our digital Glyndebourne Open House. When it became clear that we would not be able to tour to our usual venues last autumn, we planned a 'staycation' at Glyndebourne, whilst at the same time planning the Festival we could do in 2021 should social distancing measures still be in place by then – which of course, they were.

We are all very proud – it was a huge team effort – and somewhat amazed to have delivered our 2021 Festival: 60 performances of five productions and seven concerts without having to cancel a single performance. However, the Covid pandemic has had a massive impact on reserves and cash flow. We suffered operating losses of £7m in 2020, partially offset by donations to our Covid-19 emergency fundraising appeal, enabling us to make payments to every member of the company, freelancers and seasonal staff, whose contracts we were forced to cancel. Your generous donations, and further support from the government's furlough scheme, mitigated our losses to £1.6m in 2020.

This summer's Festival has cost us a further £4m net. Though £3m less than our original budget – due again to your generosity, increased audience capacity for the latter half of the Festival and ongoing financial scrutiny of everything we were planning to do – it was still a

massive investment of our reserves. We consciously committed such significant resources to Festival 2021 for three important reasons:

- To retain our staff and skills
- To provide work for freelancers who have suffered financially more than most throughout the pandemic
- To continue to engage with you, our valued Members.

We suffered unprecedented levels of cash outflow during the course of 2020, over £10m from refunds to ticket holders for cancelled Festival performances. This loss of cash was again, partially offset by the donations to our Covid-19 fundraising appeal. We also benefitted from a £5m term loan under the government's Coronavirus Business Interruption Loan Scheme, secured in 2020 with repayments having commenced in mid-2021. Additionally, our commitment to nurturing talent was significantly boosted this year, with the extraordinary and unprecedented £3m endowed gift from the Estate of Gillian Fane, ringfenced to support our Aspiring Artists programme.

We have been building reserves to protect the Charity against a 'rainy day' for over two decades, and this has ensured our ability to survive the impact of Covid-19. A huge thank you to you, our Members, for your continued support.

There had been additional focus in recent years in preparation for a period of significant capital investment as the opera house is now 27 years old. Capital plans have been on hold throughout the pandemic, but we are delighted to have now started the essential replacement and automation of our backstage systems, a £7m project, underwritten by generous legacy income. As we emerge from the pandemic, we must resume our plans to invest in the future of Glyndebourne. This will take careful management of cash flow and investment reserves.

We look forward to 2022 and beyond with excitement. In addition to dealing with the day-to-day Covid challenges, we have been

conscious of the imperative to look ahead and plan to thrive as we prepare for Glyndebourne's 100th anniversary – only 13 years away. There have been positive learnings from the way in which we have been forced to operate over the past two years which we can build on for the future – we have all had to challenge the status quo, resulting in efficiencies and more sustainable ways of doing things, greater use of digital technology in communicating with our staff and audiences, greater reuse and recycling of costumes and props from our store, for example. We had to adapt the site very quickly to accommodate social distancing resulting in some positive developments, more undercover picnic areas, the 'Hamlet' providing additional outdoor bar and retail spaces. It also caused us to face head-on the reality of our dependence on freelancers who make up 75% of the culture sector and who have suffered more than most as a result of Covid – no work, no income, and in many cases, no government support. We have made a commitment to ringfence £500,000 of reserves, 10% of our freelancer bill for 2022, to launch the Glyndebourne Freelancer Fund, to provide essential support for our freelancers in times of need.

When you visit in 2022 you will find an entirely new approach to dining in Nether Wallop restaurant. Forced to abandon self-service during the pandemic, we took the opportunity, in partnership with our long-standing caterers, Restaurant Associates, to rethink our catering offer. Nether Wallop has been transformed into a casual dining space with sustainability at its core. Working with local suppliers, focusing on 'plant forward' and utilising ingredients such as the catch of the day, the menu will be flexible to ensure food wastage is minimised and our carbon footprint is reduced. (See page 16 for more information).

We have had a strong commitment to the environment for many years and we have not let the pandemic derail our ambition. During the year we joined the COP26 Race to Zero through the SME Climate Hub, making a public commitment to halve carbon emissions by 2030 and to achieve net zero by 2050, whilst reporting annually on progress. We intend to do better than this. In addition, we contributed to the creation of the Theatre Green Book, guidelines to create sustainable productions, sustainable buildings and sustainable operations. 80% of the costumes for the new production of *Luisa Miller* in Festival 2021 were recycled from the Glyndebourne store and we are committed to adhering to Green Book 'baseline' principles for sustainable productions in 2022. We

Richard Hubert Smith



80% of the costumes in the 2021 new production of *Luisa Miller* were recycled from the Glyndebourne store

also replaced our 27-year-old gas boilers and are installing an additional 30 electric vehicle chargers, as well as many smaller initiatives. Current supply and labour challenges in the construction sector led to the disappointing decision to postpone the construction of The Holloway Croquet Pavilion, generously supported by Charles Holloway, a new, year-round event space created entirely from local waste and recycled materials. We are committed to completing this important project for Festival 2023.

We estimate that we will need to invest a further £35m at least in essential capital projects over the next 15 years.

We are in a strong position to plan for this period of investment, in spite of Covid, but we will continue to need your support. Our financially independent Festival underwrites other activities, primarily our Tour and Learning & Engagement programme, which are the key pillars of our charitable business model, to take high quality opera to the broadest possible audience.

As we plan our Festival repertoire and are making contractual commitments four years ahead, we budget on selling 95% of our Festival seats each year, in order to fund approximately 60% of our annual operating expenditure. Of the balance, we rely on raising up to £9m per year through membership subscriptions and donations. Every pound makes a difference – from your 'top ups' when buying tickets to joining a production circle or supporting specific projects like our New Generation Programme, devised to create additional opportunities to develop artists and new audiences; the work we do year round with young people through our Learning & Engagement programme both at home and in our touring venues; or indeed, donations of any size to our Annual Fund to support core operations.

Many of you are members of the John Christie Society, having committed a legacy to Glyndebourne, an opportunity for us to get to know you better and to provide additional engagement opportunities in your lifetime. Indeed, without such legacy income, we would not have been in a position to commence the backstage automation. On the page opposite you will find examples of the impact of your philanthropy over the past year. Without such generosity we simply could not survive.

We look forward to welcoming you back to Glyndebourne next summer.

Funding impact at a glance

See some of the highlights your support has helped Glyndebourne achieve in 2021.

Developing Future Audiences

Under 30s scheme

7,900 young people aged 16-29 are signed up for free to our Under 30s scheme, which gives young audiences the chance to experience Festival and Tour productions at significantly subsidised prices.

Fortissimo

Fortissimo Membership, which provides access to discounted tickets and a more affordable pathway to Festival membership for audiences aged under 40, has grown by 36% in 2021.

School matinees

2,136 children and teachers from 62 groups attended two school matinees at Glyndebourne in October – up 5% from pre-Covid levels. 88% of tickets sold to schools were to state and special schools.

By donating to Glyndebourne, you can play a key part in supporting the next generation of opera talent and ensure people of all ages have greater opportunities to experience and be inspired by our work. Please visit glyndebourne.com/support or email Helen McCarthy at helen.mccarthy@glyndebourne.com

Learning & Engagement programme

Talent development

Over 40 young people have now participated in Glyndebourne Academy. Since the Academy was launched in 2012, 71% of all participants have gone on to study at music college and so far a quarter are now pursuing a career in opera.

Partnerships

With Minnesota Opera, we have pioneered a model for international collaboration in youth opera, connecting over 40 young people from both sides of the Atlantic in the visionary production of *The Place Beyond Tomorrow*.

Dementia and the arts

After over a decade of working in the area of dementia and the arts in East Sussex, Glyndebourne has left a lasting legacy by helping to successfully set up the independent charity Raise Your Voice.

Online engagement

We have developed online approaches to talent programmes, workshops and outreach projects that helped engage over 400 children and young people, adults and artists during lockdown.

Securing Artistic Excellence

Jerwood Young Artists

The programme has now helped to launch the careers of 42 aspiring soloists since it began in 2010. Many have gone on to establish international careers and so far over 50% have returned to Glyndebourne to perform in the Festival or Tour.

Pit Perfect

The scheme has now supported 21 young professional instrumentalists to make the step into opera since it began in 2018. Three players from the original cohort in 2018 are now part of our Tour Orchestra.

Debut and Cover Artists

28 singers made their Glyndebourne debuts across Festival and Tour productions in 2021 and 57 singers were given exceptional development opportunities through intensive rehearsal periods as part of the cover artists programme.

Composer scheme

The four female composers on Balancing the Score have created a new piece called *Pay the Piper* which brings together 72 young people with professional singers and musicians. This new work will give young people an exciting opportunity to be part of an opera performance project at a time when they have been deprived of singing and performing opportunities.

Bold ambition

Relishing his role as artistic director, **Stephen Langridge** looks forward to an ambitious and very busy 2022.

It's going to be an exciting year at Glyndebourne. I started as artistic director halfway through 2019 – as I write, that's four culture secretaries ago – but 2022 will be the first full non-pandemic Festival of my tenure. I can't wait.

Our beautiful theatre was built for shared operatic experiences, and as we head back to full-on opera, the joy of live, in-the-flesh performance has been palpable on stage, in the pit, backstage and in the audience. We've rediscovered that in a packed auditorium, laughter is more infectious, and tragedy plumbs deeper: experiencing extraordinary stories through music feels more important than ever.

So many things were turned on their heads. A full theatre was seen as a threat rather than a force of social cohesion; singing together was labelled a health risk rather than a profound group expression... These simple, universal human pleasures need nurturing, relearning, and Glyndebourne wants to play its part in aiding the recovery: bringing people back together, both at home and on tour, encouraging participatory music and theatre-making in schools, and, of course, presenting extraordinary opera.

So, what can you expect in 2022?

First you can expect creative ambition, and a pioneering approach across the board.

The arc of the year is defined by opera composed by women. Appropriately, we begin by handing the theatre over to the united voices of young people as they perform a new youth opera, *Pay the Piper*, composed by the four women who have been resident at Glyndebourne on our Balancing the Score programme for female composers. Anna Appleby, Ninfea Cruttwell-Reade, Cecilia Livingston and Ailie Robertson have joined forces to write an opera which will, unusually, be performed in the stalls with all the seats stripped out – making a virtue of the fact that the full stage is out of commission

for a major development in the automation of our backstage systems: exciting possibilities ahead. Hazel Gould's libretto digs into the story of the Pied Piper from different perspectives, and will star 70 members of the mighty Glyndebourne Youth Opera. (See page 22 for information on the unique staging of *Pay the Piper*).

In stark contrast to the epic scale of *Pay the Piper*, as a part of our annual Tour next year, we have another newly commissioned opera at the opposite end of the scale: composer Samantha Fernando and librettist Melanie Wilson are writing an intimate piece of music theatre drawing directly on people's experience of loneliness and social isolation. We were already thinking about this project before everything was dominated by Covid, but the pandemic has only exacerbated the situation and underlined the relevance of the theme.

The move from large scale participation to an intimate chamber opera is via the epic grandeur of Dame Ethel Smyth's neglected masterpiece, *The Wreckers* which opens Festival 2022 – presented for the first time in the language it was written in, French. That's so easy for me to write, but excavating the sources, finding the original scores, and piecing back together all the information has been an adventure in itself. The head of our music library Martyn Bennett, has done an amazing job, hard at any time, but during the pandemic, bordering on a mission impossible. (Read more about the hunt for *The Wreckers* score on page 18).

But the ambition for Festival 2022 doesn't rest there. For the first time, we are presenting four new productions. This might sound foolhardy at this time but alongside *The Wreckers*, *La bohème* and the Poulenc double bill, we will be presenting *Alcina* too. Built for the cancelled 2020 Festival it has been waiting impatiently in the wings, alongside two others that we'll stage in subsequent years.

Our ambition is, of course, to present extraordinary world-class opera, but we do not live in an ivory tower, and firmly believe that the way we make opera should have a positive effect on society.



La bohème will be one of our new productions in Festival 2022

Glyndebourne is already a major local employer, and we know that the Festival alone brings nearly £20m on an annual basis into the local economy, but we want to go further, and Festival 2022 sees a renewed and deeper commitment to working in a sustainable way on and off stage – indeed if you were to join one of our beach clean ups with Surfers Against Sewage in Seaford you might discover something which could actually find its way onstage as part of the set for *The Wreckers*!

We are also working hard to increase access to our performances, and to find and nurture diverse talent. We know that while talent is everywhere, opportunity is not. That is why we are building a new touring model with deeper connections to the communities around the country, it's why we continue to expand our talent development programmes, and it's why we have formed a partnership with Pegasus, an opera company which is focussed on providing opportunity for artists of diverse backgrounds. In one sense this partnership, while new, is also coming full circle, as the idea for the company was hatched when both Lloyd Newton and Alison Buchanan, the company's first and second artistic directors, were performing in *Porgy and Bess* (1987) at Glyndebourne.

How can we achieve all this? First you need a great team, and at Glyndebourne we have that. But in the short time I have been at

Glyndebourne, I have also found the crucial partnership with you, our Members, to be invigorating and encouraging. I know from many conversations that we share a passion for opera, and a belief that the art form we love can benefit many, enriching lives. Your generosity and engagement over the difficult past couple of years have enabled us to keep going with some style, and given us the confidence to be bold, knowing that you 'have our backs'. That's the context for our optimism, and this ambitious plan for 2022.

Glyndebourne Open House

Our Christmas 'Open House' title is *The Fairy Queen* which will be available to stream free from our website from 17 December to 7 January over the holiday period. We launched the Glyndebourne Open House during summer 2020 to keep opera alive during the long months of the first UK lockdown when our theatre was closed. It proved so popular that we will keep it going with a few operas each year – to whet your appetite for live opera. Our new subscription service Glyndebourne Encore (*detailed on page 24*) launched on 1 December and offers something quite different – a chance to watch our back catalogue and future titles, on demand whenever you want to.

Why culture matters

During the pandemic, art and culture played a vital role in helping to counter the isolation of lockdown, giving entertainment, solace and a sense of connection to millions of people. It has a similarly important role to play in the months and years to come, in bringing society together as we try to process and understand our recent experiences.

But while the intrinsic value of art and culture has been clearly on show, and reflected in vital government backing to help the industry through the crisis, challenges remain. Freelancers and creatives have seen their livelihoods threatened as a result of months of cancelled work, and the pipeline of future talent is being put at risk by a reduction in funding for art and culture subjects in higher education.

To discuss why culture matters, we brought together **Stephen Langridge**, Glyndebourne's artistic director, and director **Melly Still**, whose work at Glyndebourne includes productions of *Rusalka* and *The Cunning Little Vixen*. Melly will also be directing the upcoming new production of Ethel Smyth's *The Wreckers*, which will open the 2022 Glyndebourne Festival.

Melly

It's usually theoreticians and academics who talk about the importance of culture but practising artists rarely do. Largely because they're inside the mess of culture, doing whatever they do to make sense of the world and partly because it's hard to sum up why it 'matters'.

Stephen

My perspective is that it's got to do with the question of what is a human being? If you look around the animal kingdom and try to work out what it is that makes human beings different, it remains, I think, culture. It's the fact that we are the only beasts who can empathise, think ourselves into someone else's shoes, imagine a world that is not, reflect the world that is, and try to understand it, and our place in the world, through making music, theatre and art.

Melly

Yes, somewhere within us, gnawing away, is the demand that we scrutinise who we are and what we're doing in this world, and what the point of us is.

Stephen

I've always felt that, if you accept that human beings are defined by that urge and ability to create art, then if you rob a group of people of the possibility of making and participating in cultural practice then you are dehumanising them. That was always my answer when people would ask me why I was making music theatre in prisons with prisoners, for example.

We're always having to make the case for opera because there is a tendency for people to dismiss it as a bourgeois, absurd, exotic art form; lovely for the people that can afford it. At Glyndebourne we're saying we want to reach as many people as possible to give access to the imaginative world and experience of opera, not because we think it's a diverting escape from reality, but because we think it's crucial to our social wellbeing – and it's our experience that opera can speak to people from any sector of society, whether or not they are accustomed to this particular art form.



Elena Tsallagova as Vixen Sharp Ears in the 2016 production of *The Cunning Little Vixen*

Melly

Opera didn't emerge as an elitist art form in its origins, as far as I understand it. There's something more accessible than we first imagine because you can communicate ideas and emotions on so many levels – you're receiving information visually, physically, poetically, aurally, musically, as well as through narrative. Opera is *potentially* more embracing of human diversity than its reputation suggests.

Stephen

Talking about the emergence of opera – if a good definition of opera is *performance where stories are told through enacting and singing*, then the form exists in every culture and it's the original performance form. Everywhere in the world – where it hasn't been banned by some political or religious power – it exists. We've got a particular version that sprung up 400 years ago in Europe, but it exists everywhere. It seems to be a very natural human urge to act out and sing stories.

I think that the view that opera is a concoction, adding together all the other art forms, is the wrong way round. Historically, to speak and act stories is a comparatively recent phenomenon. Perhaps this is contentious, but I'd say the other art forms come from separating out elements of original performance art, which I call opera or music theatre.

Melly

At this time, when we all have a tendency to start retreating into our own echo chambers, art forms, in particular opera and theatre, allow us to take the time to listen to the voices we struggle to listen to.

Stephen

For example with *The Wreckers* – you're dealing there with people whose moral compass is damaged. You haven't started rehearsals yet but I imagine that you'll be talking about empathy for them, trying to understand those people too, wearing their shoes...

Melly

What we discovered when we first really started to listen to *The Wreckers* and examine the missing libretto, was that Ethel [Smyth] and Henry [Brewster] had written these quite complex characters. You couldn't say that they were bad or good – they're like us. The opera allows us the time and space to think from their point of view and have empathy and sympathy for people we might find repellent. Because we're not a world away from experiencing similar losses or deprivations.

Stephen

That's really interesting. Given the fact that so much public discourse is polarised at the moment, and we are in these filter bubbles, maybe theatre and opera are somewhere we can begin to counter that. Maybe that's a new responsibility and it's a very different urge to other theatrical moments when people have felt the need to make agitprop, which reduces complexity. At certain times that approach has been necessary but maybe now is a time to listen to the complexity and reflect all sides and perspectives.

Melly

That's one of things that I feel has emerged from the pandemic – people are aching to embrace complexity and accountability and counter our tendency to narrow discourse, to tribalism.

And it seems that much of what we are engaging in at the moment as artists is about trying to slow down. Like the culture of slow food, slow news – well maybe art actually does that anyway...

Stephen

Opera certainly does that because it insists that you slow down. If you take, for example, a Handel opera and a single *da capo* aria which has that structure of ABA – it has probably only got two sentences in it and it goes on for quite a long time, and repeats and repeats and repeats... Often people have said to me opera is so unrealistic, someone just singing two sentences over and over but I think it's psychologically realistic. I can chew over a problem for a lot longer than 15 minutes, ruminating on two sentences at 3 o'clock in the morning when I'm worried about something!

That slowing down is something that I love at Glyndebourne, especially in the summer. The people who come are making a serious commitment by putting a line through a day. They're making the journey, they're shedding their everyday concerns as they wander round the garden and then they're softened up and ready to really engage in that artistic, imaginative dialogue with *The Wreckers*, or whatever opera it happens to be.



Tristram Kenton

Sally Matthews in the title role, *Rusalka*, Festival 2019

Stephen

The other thing which has really been coming home to me now, as we come out of the pandemic, is the quality of imagining *together*. We're learning again that if you're watching a comedy, it's a lot funnier in a packed theatre, and tragedy more devastating. The sharing of an imaginative journey with 1,200 people is a deeper thing, thanks to the live quality, and it's not the same on any two nights, because the world is not the same on two nights, and nor are we.

I love cinema, so I'm not knocking that, but for me, and I suspect for you as well, it's the conversation that goes on in live theatre and opera, and the unpredictability of that artistic interaction. If you shout 'boo', or you cough, or you laugh, you actively alter the direction of that performance. That doesn't happen in the cinema.

Melly

It's unique and you can't fast forward it, which is what I tend to do when I watch anything on screen. [Live performance] becomes a sort of visceral, collective joy or pain. Whether it's enervating or enlivening, there's nothing like it.

I think that was the thing I found most difficult during lockdown – I tried at first to be really upbeat about finding ways of communicating and understanding theatre through Zoom and online but I found I soon became inert and dull.

I was lucky enough to spend some months in Barcelona where the citizens were offered a referendum to see if they wanted to lock down culture, or keep it going. They voted to keep it going, so museums, galleries, the opera house and most of the theatres remained open but socially distanced.

It seemed that many of the houses saw it as their responsibility to become cultural leaders, making work in response to unfolding events. Many venues are relatively generously subsidised I think, compared to the arts in the UK, so they could sustain themselves in a way that we couldn't here. But it did make me think about the cultural leadership role in the UK and how it had no option but to retreat during the crisis.

Though at Glyndebourne you kept stuff going amazingly. You did keep asking, what can we do?

Stephen

Exactly. And some of it was turned around really swiftly, especially at first. And that is something that the opera world finds difficult because we plan so many years in advance.

Melly

I thought that was really impressive. I also felt that while many artists were lobbying to get the support that was sorely needed and voicing how much culture drives the economy, there was a strong sense of this missing voice in leading the discourse about society: the voice that helps us grapple with ambiguity and opposing views. As if these things don't matter.

We seem to be measuring our social structures increasingly according to the economy rather than human value – something that feels like it's exacerbated since the pandemic. Perhaps this is reflected in the cuts we're witnessing in the arts and humanities in universities. In response, schools are possibly having to market themselves according to how many pupils successfully apply to top universities, after which well-paid jobs emerging from science and technology degrees are the measure of success.

Stephen

We know that we're in a very strong position if you want to talk about the arts from an economic perspective. We know that the cultural sector makes a bigger contribution to GDP than agriculture. We know that the Glyndebourne Festival is the biggest employer in the area, and brings approaching £20m into the local economy each year. All these things we know.

But it's true what you're saying, and when you hear something described as a 'low value' degree – that means any degree where after five years you aren't earning enough to start paying your student loan back, so just about everything in the arts!

Melly

I think there has been talk of reducing fees for students of the arts but will that mean their resources will be fewer? Is it possible to prove the benefits of the arts?

Stephen

We do need to be able to talk about economic impact but that's not the justification for our work. But if we come back to the fact that human beings are the animals that make culture and reflect on the world and imagine things that don't yet exist, through music, through theatre, through art, if that's the definition of a human being, then the fact that the creative industries also make a lot of money for the economy is a nice bonus, but we would need and want it without that benefit.

The other thing to say, on a positive note, is that I sense tremendous dynamism and engagement amongst the young artists who are up and coming. So, while there are battles to be waged, and people to convince, and while music in the state education system is under threat, I remain optimistic about what's going to happen next, because energy, creativity and drive are there in spades. There are exciting times ahead.

Melly and Stephen spoke to Kate Harvey, Glyndebourne's senior press manager

Environmental fervour

Gus Christie reflects on why the environment is important to him.

January 2022 marks the 10th anniversary of the launch of our wind turbine on Mill Plain – I remember it well. Our props department tied a very large ribbon around the base of the tower and Sir David Attenborough and Verity Cannings, a student from Ringmer Community College, cut the ribbon with a very large theatrical pair of scissors. The wind was quite strong that day and as the blades of the Enercen machine began to turn and whoosh, I struggled to make myself heard as I thanked all the people who had helped us.

It was a battle and having just won the approval at the Council hearing in Lewes in July 2007, it was called in for a public enquiry, which took five whole days with barristers and witnesses – and it wasn't cheap! Fortunately the independent inspector decided that the benefits of the turbine in significantly reducing our carbon emissions outweighed the visual impact of the turbine on the landscape and planning permission was granted.

From an early age I have cared passionately about the environment and my first dream was to help the caretakers dressed in green suits looking after the orangutans in Indonesia. I was lucky enough to read Zoology at King's College, London and went on to work in the wildlife filming business, ultimately as a cameraman in the field, for 15 years. I spent four years in the Serengeti in Tanzania working for Hugo van Lawick and I could have carried on but decided that the business was more suited to younger people and to commit myself to a different art form.

I have no regrets about that decision but my love of nature and the environment has not dimmed. Winning the battle and putting up the turbine was one of my proudest moments of my tenure here, and I am delighted to report that it has exceeded our expectations in terms of meeting our targets for reducing our carbon emissions.

Between 2012 and 2020, it generated the equivalent of 105% of the electricity used by the company in that period, far exceeding the 90% annual target. It kick-started us as an organisation to aim to become carbon neutral from our direct operations and we achieved an 83% reduction in energy-related emissions between 2009 and 2020. We have substantially dropped our use of electricity by modifying our air conditioning system, replaced the auditorium lights with low energy LEDs, and continued this around the whole site. The more electricity we save, the more excess power we can export to the local grid. In 2018 we became zero-waste to landfill resulting in more carbon emission savings and we recently replaced our 27-year-old gas boilers with a much more efficient system.

The next big step is to find ways to make our productions on stage more sustainable and we have signed up to the Theatre Green Book initiative – we plan to recycle materials from our stores as much as we can. We have signed up to the COP26 by joining the SME Climate Hub to encourage and learn from other businesses to take steps towards the Race to Zero. I am delighted that we are embracing these vital issues and I hope that we will be able to contribute in a small way to doing our bit for the environment, at the same time as maintaining our high artistic standards.



Out in the field: Gus in the Serengeti, Tanzania in 2007

Sustainable kitchen

Steve Groves is very excited for 2022. Not only is he fronting the relaunch of Nether Wallop restaurant, he is also introducing a new way of dining at Glyndebourne. **Karen Anderson** caught up with him.

Nether Wallop has changed. You'll notice that aesthetically it looks very different – gone are the white tablecloths, royal blue glassware and self-service buffet, in its place you will find light wood, green foliage and clean lines centred around a vibrant open kitchen. The space is modern, fresh and incredibly welcoming – designed to share the enjoyment of food and spending time together, which we've all missed over the last two years.

This change has come about partly through necessity and partly by design as executive chef Steve Groves explains: 'With the restrictions due to Covid over the past couple of years, it seemed like the ideal time to look closely at what we do and the environmental impact of that. The new Nether offering is based around sustainability and will lead the way from a culinary perspective for even more focus on reducing our carbon footprint across the restaurants at Glyndebourne. We also want to diversify what we offer across the three Glyndebourne restaurants, so that they each have a clear identity. Mildmay has emerged as the place for traditional British fare, Middle and Over Wallop for fine dining (featuring Chris and Jeff Galvin) and we wanted something fresh and exciting for Nether.'

As the dining interval is 90 minutes long it is always an impressive organisational and culinary feat to serve hundreds of diners a three-course meal each night, while allowing time for everyone to be seated, pop to the loo and walk to the restaurants and back to the auditorium. So traditionally all diners have had to pre-order their food to help the smooth running of the interval, but Nether will now be breaking with this tradition. The reasons for this are fundamental to the concept of the restaurant as Steve notes: 'The kitchen will be right at the heart of this restaurant and we want to create a sense of occasion when dining in Nether – having the chefs essentially in the dining hall will bring some culinary theatre to the experience. The menu has been designed so that there will be no need to pre-order your food in advance. On arrival we will take an order for the main element of your meal – the choice will be between meat, fish or vegetarian – and the rest of the menu will be the same for everyone. The meal will be served in a banquet style with a

variety of breads, dips and small or sharing plates. This will be followed by the main course which will be served with various sauces and side dishes to be shared with your group, followed by a selection of desserts.

'By having no pre-orders we will have the flexibility to change the menu based on what ingredients are of the best quality at that moment and offer the best opportunity to reduce waste. By being flexible with the meat and fish proteins that we use we can work with even more local producers that would otherwise struggle to keep up with the volumes of a certain product that we would require. For meat-eaters we can also take a 'whole beast' approach to the way we buy meat as we will be able to vary the cuts day to day, which again reduces the pressure on our smaller, local suppliers.'

As a vegan, I am excited by the fact that most of the shared plates and side dishes will be plant-based as I can see it encouraging a more convivial way of sharing food, meeting the tastes of many, instead of a few. Steve, however, is keen to point out that 'Nether, while catering for vegans, is not a vegan restaurant. Instead, I describe it as 'plant forward' because whilst there will be an emphasis on using more plant-based ingredients to help reduce our carbon footprint, we will still offer some sustainably sourced meat, fish and animal products. There will be plenty of focus on creating an abundance of delicious, vibrant plates of food that are packed with flavour and are guilt free! With the banquet style of service we really want to create a fun, lively atmosphere that feels like a real occasion.'

As with all new initiatives at Glyndebourne, the impact on the environment has been considered in the revamp of Nether, and 'we will minimise food waste by making sure that we utilise everything possible, says Steve. 'That starts by working with our suppliers and looking at ways to reduce waste at source, for example we have been looking at ways to use the whey created in the cheese-making process. Working with Arthur Alsop, who provides us with some great cheese, we have found that we can turn this into a caramel for desserts, whilst it also works well as a poaching liquor for vegetables and some fish.



New look Nether Wallop restaurant

Steve Groves

We are also working closely with a company called Waste Knot who work with farms to create a market for fruits and vegetables that would otherwise be rejected for retail or wholesale supply due to the size or shape, think wonky but otherwise perfect! We will still only buy fantastic ingredients but the determining factor will be flavour rather than appearance. This flexible approach will allow our menus to be directed by our producers and challenges us as chefs to create beautiful dishes from whatever ingredients are available at that moment. The idea is to avoid creating leftovers and instead offer a generous dinner without over producing food.'

In addition to reducing food waste there will also be a focus on recycling, working with local craftspeople for example, to turn used wine bottles into drinking glasses and carafes and 'on top of this we will also look to cook over local charcoal, working with a supplier that plants a new tree for every sack of coal sold,' Steve adds.

In planning the newly revamped Nether Wallop, Restaurant Associates – who run all three on-site restaurants – have worked to ensure that they are future-proofing dining at Glyndebourne with this new venture. Behind the scenes they are addressing some major environmental issues, but front of house it will all be about enjoying good food. 'First and foremost we want our guests to feel that they have had a wonderful, indulgent experience. The health benefits and the sustainability are very important to us but it should never feel like there has been a compromise on enjoyment. We want you all to enjoy the banquet!'

Karen Anderson is Glyndebourne's head of content

A bit more about Steve

Steve has worked for Restaurant Associates (RA) since 2010. Before moving to work at Glyndebourne in 2021 his time at RA was spent at Roux in London's Parliament Square running the restaurant and events alongside Michel Roux Jr and his father Albert Roux. Before that he worked at *Launceston Place* in Kensington. In 2009 he won *Masterchef: The Professionals* and in 2019 he won the Craft Guild of Chefs' national 'Chef of the Year' title.

His favourite dish to eat is fish and chips 'I grew up in a small seaside town in Essex and it always reminds me of home' he says.



Restaurant Associates

The singing detective

When *The Wreckers* opens Festival 2022 next May with a fully restored French score there will be a huge collective sigh of relief – as its journey to the stage has been a tricky one as **Andrew Batty** found out.

Summer, 2021. In an office at the British Library a locked trolley is slowly wheeled in. Inside is a manuscript of huge significance to 20th century British music. A score that Martyn Bennett, Glyndebourne's head of music library and resources, has spent over a year and a half searching for, and which has been unheard by anyone for over 100 years. This is the story of restoring *The Wreckers*...

'*The Wreckers*?' you may be thinking, 'but I've heard that!'. And it's true that there has been a scattering of performances of the opera in recent years. But what you may have seen and heard in the past is not the opera as it was originally intended.

Ethel Smyth wrote *The Wreckers* in French under the title *Les Naufrageurs*. Given that Smyth was English, and the opera is set in Cornwall you'll be forgiven for asking 'why French?'. Smyth had lived and studied in France, and the libretto was by the American-born writer Henry Brewster, who was raised in France and felt most at home writing in French. The pair intended for it to be performed



Ethel Smyth wrote *The Wreckers* in French under the title *Les Naufrageurs*

at a francophone opera house, but despite their best efforts, it was not to be.

The opera was eventually premiered in Leipzig in 1906, but Smyth was very unhappy with the severe cuts to the opera imposed by conductor Richard Hagel. In 1909 the piece had its first staging in England, championed by conductor and impresario Thomas Beecham. It is the score from these performances that became the published English/German version of the opera which is available today, and that has been performed on rare occasions since then.

When it came to staging *The Wreckers* at Glyndebourne, artistic director Stephen Langridge and music director Robin Ticciati decided that they wanted to present the opera in a version as close as possible to Smyth's original intentions. 'I had a look at a vocal score in tatters and bits' says Robin, 'I thought that if we really excavate and we go right back to the beginning and we see what this composer really wanted, then this could be an



Many sections of the score had been crossed out or reworked

extraordinary venture'. That meant trying to find the French score, and music librarian Martyn Bennett turned detective to see what he could uncover in libraries and archives around the country.

The search began at the Royal College of Music, which was bequeathed the score and orchestral parts by Smyth's family after the copyright had expired. This score and parts were the handwritten English/German version – a good starting point. The next port of call was the Royal Academy of Music, 'they had a longer version of the piano score, in French, but with 17 pages missing' explains Martyn. By carefully comparing the incomplete French version to the English/German one Martyn surmised that it was around 20 minutes longer, and there were many differences and deviations between the two. But where to find the missing moments?

The trail led to the British Library, which holds many of Smyth's papers, particularly those relevant to her association with the suffragette movement. Among those documents a French score of *The Wreckers* was listed. Could this be the smoking gun Martyn was looking for? The score was not among the publicly accessible material in the main collection of the library – it was held by the musical manuscripts department, which can only be viewed by special arrangement. But before Martyn could get his hands on it, the Covid-19 pandemic struck and the library was closed to visitors.

After months of waiting, this summer Martyn was finally able to study the British Library's score. What he found was indeed the original French version, but full of annotations and markings by Smyth and Beecham as they reworked it into the English/German version. Many sections had been crossed out or reworked, but the original notation was still legible in most parts.

Despite having found the score, the journey was far from over.

You can't just photocopy an early 20th century hand-written score and send it out to singers and orchestra players. In order to get a workable score, Martyn would have to reconstruct it from scratch, writing everything out in modern manuscript notation software.

Martyn began the painstaking process of transcribing the score from the various sources, always deferring to the original French. This also meant correcting the many errors made by the original copyists when they wrote the score by hand. Martyn started the vocal score back in March this year and it was completed in early October. The orchestral score is still to be completed, 'we're currently on page 418 of 568' he says.

Another problem is that the British Library's manuscript is still not entirely complete. Although most of the missing parts are still visible through the crossings out, some of the pages had been excised, physically cut from the score. This meant that some of the parts present in the piano score were missing their orchestration. 'The director Melly Still and Robin Ticciati felt that these excised moments were important, that they added depth to the characters, and had to be included' explains Martyn. Therefore we have commissioned arranger Tom Poster to fill in the missing orchestration as seamlessly as possible.

***The Wreckers* runs from 21 May to 24 June 2022.**

Andrew Batty is Glyndebourne's digital content editor



The Wreckers will open Festival 2022

The Q&A

Francesco Micheli in conversation with Philip Boot.

Gianfranco Rota



‘Opera is the best dish I ever tasted in my life’

Philip Boot: You will be directing *Alcina* at Glyndebourne next year, what do you think the relevance of Handel is today?

Francesco Micheli: At this moment, I think that Handel is a very interesting character, because he’s probably the first truly international, deeply European composer, and we need that at this moment. He was born in Halle, Germany, trained in Italy and triumphed in London. So, from my recent experience, after two years of being locked away at home, a composer with such a vast career is truly a breath of fresh air.

Philip: And how does *Alcina* fit into that?

Francesco: *Alcina* is the perfect artistic translation of this triangle – Germany, Italy, the UK. The story is a special one and speaks of our need to dream – and it’s fundamental now to keep that skill. In fact, Handel returned many times to *Orlando furioso* [Ludovico Ariosto’s epic poem that *Alcina* is based on], a chivalric poem, with a war of religion at its centre. It starts like a fairy tale, lost in a fantastic past, but we are immediately seized by a clear feeling of modernity.

In the dark days of the pandemic hope, imagination and the dream of a possible alternative has kept me going. I’m from Bergamo. In Bergamo, Covid-19 killed thousands of people, so you can hopefully understand my joy at being at Glyndebourne to direct *Alcina* – an opera about the importance of dreaming. We really need to think, even in the worst moments, that there is hope and a second possibility.

Philip: Could you talk about your passion for making opera more accessible to audiences?

Francesco: Opera is special. Because I love opera so much, I want to share my love with as many people as possible. In my life, my passion for opera has materialised in three main areas: as a stage director, as an artistic director and through my work to make opera more accessible. I talk about opera on TV, in books, in schools, in prisons. But the spirit, wherever I go – be it at La Scala or in an awful prison in Cuba – the spirit is always the same, it can nourish, like good food. Opera is the best dish I ever tasted in my life!

I feel very lucky to be making my debut at Glyndebourne with *Alcina*, especially as this production is ready and waiting in the wings [*Alcina* was scheduled to be part of the cancelled 2020 Festival]. Opera is a complex art form, in which you have everything – dance, music, theatre and literature – and because of this we are really able to make the imagination gallop by creating incredible worlds. And that’s our goal.

Philip: Do you consider the importance of reaching diverse audiences when creating your productions?

Francesco: Of course! You know, when I was a teenager, I discovered Kipling's poem, *If* and its sentiment has stayed with me, especially these lines:

*'If you can talk with crowds and keep your virtue,
Or walk with kings – nor lose the common touch;*

and finally,

*'Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!'*

They have become a bit of a driving force for me because, when you're watching opera, you're often dealing with high society. My dream is for all opera to be as Italian opera was in the golden era, during the Donizetti and Verdi period in the 19th century, where you really had the whole of society represented. I love opera because it is able to create a union between all different classes, and it is important to me that I'm able to speak in a fascinating way through to everyone – children, teenagers and adults.

Philip: Is it a challenge to draw those audiences together?

Francesco: There is a challenge. When *Alcina* was first presented, *Orlando furioso* was an epic poem familiar to English audiences. So in 1735 in the Theatre Royal, Handel performed *Alcina* and he did that because he knew everybody loved *Orlando furioso*. That's not the situation today, so what is important for the director is to tell the story with this awareness. It's not important to say 'once upon a time Orlando and Bradamante...' because who cares? If I'm interested in *Orlando furioso*, I'll read it. Our challenge is to understand why this poem was so important for English audiences and tackle that – its themes were and are universal – the battle between reality and dreams, between duty and desire, between male and female, between cleverness and sexiness.

Philip: How did you decide on who to design the set of *Alcina*?

Francesco: When I work with the set designer at the beginning we start from scratch every time. I put myself in the centre of the text, without any prejudices. Every opera is a new opera. I don't like when a director has the same style for different operas. It's important for

me to stay in this void, in the darkness. Over time I have learned to be patient and wait for the libretto, the music, or the composer to speak to me.

Philip: So the design is an organic process? You would never go into a production with a predetermined idea?

Francesco: Never. You know, I love my other job as an artistic director, because it gives me the possibility to create a dialogue with other directors. The design for me is the last step of an organic process, because it starts from the heart. Sometimes we can stay in historic costumes and sets, sometimes a contemporary setting, sometimes it's a fantasy world. For me, in *Alcina*, it was fundamental to create a sense of nostalgia for the audience, this historical moment in which European culture changed suddenly.

Philip: What were the early influences on your interest in music and theatre?

Francesco: You know, for an Italian person, family is fundamental. Everyone was passionate about music. I was used to hearing Pink Floyd, Janis Joplin, but also Italian folk music, traditional Bulgarian chords and Beethoven. Nobody loved opera as such, but this musical soundtrack combined with the screams of my very energetic family members has only one name, and that is opera. So I learned opera in my house – passions, actions, tragedy with music!

Philip: When did you experience opera for the first time?

Francesco: When I was 4. But not in a theatre. My mother took me to the cinema to see *The Magic Flute* by Ingmar Bergman. I basically believe that the purpose of my artistic life is to evoke in the audience the emotion that this film awakened in me a long time ago.

Philip: What does opera mean to you?

Francesco: I think when I go to the opera, it's a connection with my grandparents. I remember my grandmother's Christmas dinner. I remember the colours, music, people around me. So that's opera for me. I believe that this mixture of past and present, useful for building the future, is the immortal secret of the opera.

***Alcina* runs from 2 July to 24 August**

Out of the comfort zone

The Glyndebourne stage will be out of action for several months this winter as a major upgrade to our backstage systems takes place. So our new youth opera *Pay the Piper* will move into the auditorium instead and be performed in the stalls for the first time. **Kate Harvey** finds out just how challenging this will be.

Staging an opera involves many decisions – from where and when to set the action, to the scale and complexity of the set design, to the choice of lighting.

This winter, a new opera at Glyndebourne is seeking answers to those questions in the face of a significant logistical challenge, and finding in the process that necessity really is the mother of invention.

When the 2021 Glyndebourne Tour hit the road in early November, the opera house entered the second phase of a programme of crucial upgrades to its 27-year-old backstage systems, leaving the main stage out of action until spring 2022.

During this same period, the opera house will present the world premiere of a new youth opera called *Pay the Piper*, a reimagining of the Pied Piper of Hamelin story. It is the latest in a long line of projects that give local young people the opportunity to participate in top class opera-making and perform on the main stage at Glyndebourne – only, this time, the main stage is unavailable.

‘We were faced with this challenge where we wanted to put on a youth opera but we were committed to a stage automation project,’ explains technical director Eric Gautron. ‘So, in classic theatre style we said, “Okay, let’s roll up our sleeves and figure it out.”’

The team briefly considered staging the opera at another venue but quickly decided that it would be far more interesting to think creatively about the space at Glyndebourne. They settled on the solution of performing in the stalls of the theatre by removing all 329 seats; something known to be technically possible but which has never actually been attempted before.

‘That was really the kicking off point,’ Eric notes. ‘A simple pivot from the fact that the stage is not available, to the question of what do we do now? That decision has gone on to influence both the

concept of the show and the writing of it in really interesting ways.’

Pay the Piper is the first opera commissioned by Glyndebourne from more than one composer. It was jointly composed by Anna Appleby, Ninfea Cruttwell-Reade, Cecilia Livingston and Ailie Robertson, the four participants of *Balancing the Score*, a development programme exclusively for female composers, set up by Glyndebourne to help address the underrepresentation of female composers in classical music.

Cecilia Livingston explains how the decision to perform in the auditorium influenced her ideas for the piece. ‘As soon as we heard about the opportunity to perform the opera in the auditorium in this unconventional setup, my imagination kicked into another gear,’ she remembers. ‘We’re telling the story of the Pied Piper: how does the audience feel when the children disappear from view? What if we can still hear them, laughing and playing, but they are out of sight? There are all sorts of vivid possibilities that tap into ways we think about parents and children: that we want to be able to see our kids, to keep an eye on them or an ear out for them. So I was seized by the chance to play with seen and unseen, heard and unheard: possibilities for this opera – in this space – to play with these points of reassurance and unease.’

It’s a thought echoed by fellow composer Anna Appleby: ‘I had a sense of things being hidden that are normally seen, the idea that sound might emerge from any far-flung point in the auditorium. It helped me to create a spacious opening line for a solo flute/piccolo. I imagined that the flautist might arrive amongst the audience like the piper in Hamelin, and subsequently a voice would arise from the darkness with a story to tell. The flute and the piper’s character became one in my mind, a sound or a song that could travel beyond the stage and capture the minds of those who followed it into silence. The voices of the chorus, Glyndebourne Youth Opera (GYO), became those followers and I wrote their hypnotised, repeated lines with the idea that they could continue singing as they gradually disappeared.’

To inform their plans for the opera, the four composers, together with the creative team, spent time in the theatre testing sound and sightlines, and imagining how a production could be staged there. 'We had a fascinating afternoon in the auditorium space, working with some of the GYO singers, conductor Johann Stuckenbruck, and Eric,' Cecilia remembers. 'We made all sorts of sounds: singing from every possible vantage point – exploring laughter, clapping, snapping, shouting, stomping and whispering.'

Achieving a good sound never looked like it would present a problem, such is the quality of the acoustic in the theatre. 'It might even be beneficial for the younger, less experienced voices from among our community performers because they're in a space where sound resonates quite beautifully,' Eric notes.

Sightlines have been more of a challenge and the capacity of the performance has been reduced accordingly. Another challenge is lighting. 'On stage the world is our oyster – we can put lighting virtually anywhere we want,' Eric explains. 'Going into the auditorium, we are limited with hanging positions but also in power and control access so it will be an interesting challenge.' With no traditional wing space and fly tower available, the production cannot use sets and scenery in the usual way. Instead the team have embraced the unique features of their unconventional performing space to come up with a creative solution – taking advantage of the height of the auditorium, the design centres around a large-scale puppet that will also act as a character in the drama.

'In classic puppet theatre it's not about hiding the puppet operator, it's about making the puppet so beautiful and engaging that we trust the audience to forget about the operators,' Eric explains. 'There's a real opportunity for that with this production thanks to the way the auditorium is built architecturally. We have the overhead working

gallery that gives us decent hanging points for the main structure of the puppet and the tiered seating levels of the theatre offer us multiple different operator positions.'

Performing in the stalls raises the practical question of how to ensure that the conductor can be seen by all of the performers – which has provided further fuel for creativity. 'As we discussed where the instrumental ensemble would be located in the space, I started to imagine the ensemble as a band and the Piper as a bandleader. That influenced the musical styles I play with: dance hall music, big band, vaudeville,' says Cecilia.

Those involved are looking forward with excitement, if also some trepidation, to the forthcoming rehearsal process. 'We've never done this,' Eric points out. 'When we're putting on a production on the stage we have a very solid understanding of the infrastructure, of how that works; coming into the stalls, it's not like that so it will be an interesting learning opportunity for all of us. The artistic possibilities are just as exciting as they are for a conventionally staged production; possibly more exciting in some aspects because it's completely new for us.'

Cecilia echoes this feeling 'there's an exciting degree of risk in taking a new approach: until everyone is in the space, making music together, we can't quite be sure how this will work. But that's the fabulous part about making a show: how will everything you've imagined emerge into reality? Often the most magical things are what you *don't* anticipate. So I'm looking forward to hearing and seeing those moments of unexpected synergy. I anticipate goosebumps!'

***Pay the Piper* runs from 24 to 27 February**

Kate Harvey is Glyndebourne's senior press manager



Balancing the Score composers Anna Appleby, Cecilia Livingston, Ninfia Cruttwell-Reade and Ailie Robertson

Digital fireside

With the launch of Glyndebourne Encore, each month **Alexandra Coghlan** will dive into Glyndebourne's back catalogue of opera titles and highlight one to watch together.



Why do we go to the opera?

Before 2020 I might have said that I go for the music and the voices that sing it, the sets and costumes and all-senses-at-once stimulation of the thing. But, after lockdowns and a year all but without live performance, I know that's not the whole answer.

I go to opera for a shared experience – that strange kinship of finding your breathing, your heart-rate, your emotions in sync with a room full of strangers. Communal storytelling is a primal act. We may have moved out of the cave, let the camp-fire burn out, but we still crave the intimacy of the ritual.

This month we launched Glyndebourne Encore, our streaming service which gives subscribers access to a growing catalogue of Glyndebourne productions, on demand. While it's a library for everyone to pull out a show and dip into when the mood strikes, it's also a digital fireside – an invitation, once a month, to sit together with strangers around the world and share a story.

'A sad tale's best for winter,' Shakespeare tells us, and we're launching with a tragedy that's very much in the Shakespearean mould. But like *The Winter's Tale* itself, Handel's *Saul* isn't all darkness. Barrie Kosky's production is a celebration – not just of Handel's astonishing score, but of a composer and a tradition of staging Glyndebourne has been at the heart of reviving and creating.

It's the first in a series of Festival greats that we'll be revisiting on the new platform including, initially, Michael Grandage's *Billy Budd* and Laurent Pelly's stylish Ravel double bill – stories, all, that stir and provoke and pierce.

For me it has been an opportunity to rummage through the back-catalogue – something we rarely have time to do at Glyndebourne when there's always something new to be preparing for and working towards. I've loved watching shows I've only known from the back of the theatre in close-up for the first time, seeing details – a look, a pair of shoes, a corner of the set – that I've never noticed on a busy stage.

I wasn't prepared for the intensity of Christopher Purves' Lear-like Saul, captured with horrible intimacy on film, where the contrast between the visual spectacle and stature of the show and the disintegrating man at its centre is only amplified. I marvelled again at the detail of Jean-Jacques Delmotte and Laurent Pelly's ingenious costumes for *L'enfant* – fairytale whimsy meets Parisian chic – and lost myself in the all-embracing wooden world of *Billy Budd* in Christopher Oram's meticulous sets.

But it has also been a chance to stand back from the stories. In the theatre it's all immersion and action, but preparing to revisit the operas I've had space to ask new questions. Why do Don Juan and his operatic alter-ego Don Giovanni still hold such fascination for us? How does Ravel catch the quick-fire slapstick of farce in music? What is the secret of those mysterious 34 orchestral chords at the heart of *Billy Budd*? I've sought out experts and we'll be sharing some of their answers with you on the platform.

So why not join us to revisit not just these musical stories, but the emotions, provocations and debates they inspire? The operas are just the opening gambit; now the conversation is over to you.

Glyndebourne Encore launched on 1 December. glyndebourne.com/encore

Alexandra Coghlan is Glyndebourne's opera specialist



Cover to cover

Art and opera have always been celebrated together at Glyndebourne – nowhere more so than in the Festival Programme Book as **Philip Boot** finds out.

2022 marks the 70th anniversary of the Glyndebourne Programme Book. Initially published to financially support the Festival in the post-war years, it has become a Glyndebourne institution. And while it celebrates and explores the opera on stage, it has also always been an outlet to showcase and support designers and visual artists – from reproductions of stage designs to articles discussing the art programme for the summer. Not to forget the cover! From the very first programme in 1952, the cover has been designed by some of the biggest names in British stage design and contemporary art, from Oliver Messel to Grayson Perry, Sue Blane to Chris Ofili and John Gunter to Tom Hammick.

The honour of designing the first cover for the Festival Programme Book went to Oliver Messel (*see opposite*), who had designed two of the four productions in the 1952 Festival. Messel at this stage in his career was one of the most prolific scenic designers in British theatre, who, along with Cecil Beaton, had considerably lifted the status of the profession in the public eye. Messel was also an integral player at Glyndebourne during this period and had hosted the luncheon that firmly launched the Festival Society in 1951. The 1952 cover is quintessentially Messel. His faux Baroque stage designs are adapted effortlessly to the cover. This would become the blueprint for the next 20 years; key stage designers from the Festival bringing their unique style to the programme cover.

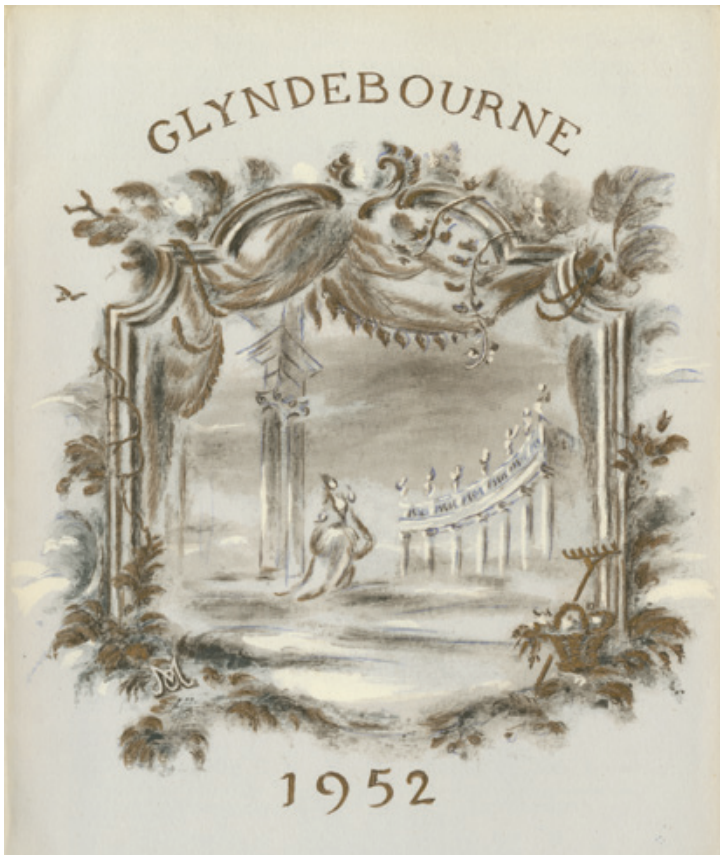
In keeping with this tradition, David Hockney would tackle the cover in 1975, using a collage of small preparatory sketches from his design of Stravinsky's *The Rake's Progress*. Yet Hockney was unique in the tradition of Glyndebourne programme cover designers – a successful contemporary artist with the newly acquired title of stage designer. *The Rake's Progress* would be the first of many opera stage designs for Hockney (though the first of two for Glyndebourne) and is a prime example of Glyndebourne providing a platform for contemporary artists to engage with opera in new ways. Later, in 2003, Peter Sellars invited contemporary artist Anish Kapoor to design a production of Mozart's *Idomeneo*. Kapoor brought sculpture to the stage with a soaring set featuring orifices and black holes that would be comfortably at home in Tate Modern's Turbine Hall. Kapoor's radical stage design used colour, light and movement to convey the complex emotions in *Idomeneo* and consequently blurred the lines between sculpture and set design (*see opposite*). He would also be that year's artist for the programme cover.

During the Festival, Glyndebourne has also presented artworks and original designs in the gallery spaces and the gardens, with past audiences being able to snag themselves an original stage design by Emanuele Luzzati, John Piper or Rosemary Vercoe. A natural progression of the art programme was to invite contemporary artists to exhibit at Glyndebourne that were not involved in the stage design. This would soon transition to inviting visual artists to tackle the artwork for the programme cover. Mary Fedden would be one of the earlier artists to interpret the Festival as a programme cover without designing a stage production. Her 1999 artwork (*see opposite*) focussed on the shared experiences of many Glyndebourne guests – the picnic. The stage, its designs and its designers were no longer the sole focus of the programme cover. Instead, artists would begin to interpret the experience of being at Glyndebourne. Peter Doig, Julian Opie and Raqib Shaw would follow suit and interpret their encounters with Glyndebourne into programme covers.

2021 marked another shift in approach to the cover. Glyndebourne's Associate Artist 2020-22, Tom Hammick, presented his painting *Dark Woods of England* as the cover. This was the first part of a larger programme of collaborations between Hammick and Glyndebourne (and marked the start of the wider 2021 Festival art programme), with the artist presenting a series of works in Gallery 94, participating in Members' talks and creating a series of Festival and Tour posters. For Festival 2021 Hammick created an extensive collection of new works consisting of woodcuts, paintings and etchings all drawing on the opera narratives from the Glyndebourne repertoire, with works depicting scenes from each of the operas staged this year, all reimagined and redesigned.

During Festival 2022, Glyndebourne will mark 70 years of the Festival Programme Book with an exhibition of original cover artworks and designs, most being exhibited for the first time. The exhibition will also present a series of unused covers by past artists in addition to new work that celebrates and reflects on past covers. The exhibition will be supported by a series of pre-performance talks for Members during Festival 2022.

Philip Boot is Glyndebourne's archivist



Top: Programme Book covers by Oliver Messel (1952) and Mary Fedden (1999)

Below: Anish Kapoor's radical stage design for *Idomeneo* used colour, light and movement – blurring the lines between sculpture and set design

Member memories

On 6 December 1951 Glyndebourne's Festival Society Membership was launched, closely followed by the first Programme Book in 1952 and the formation of the Arts Trust in 1954. Together these three initiatives helped secure the Festival's future.

70 years on and Members remain at the heart of Glyndebourne – part of the family. When we asked you to share your stories with us we were struck by how many described Glyndebourne as being 'simply part of my life', 'part of the rhythm of life' or as 'a lifetime of enjoyment'.

We've printed here a small selection of the most memorable occasions you shared with us. These will be collated, along with all the stories we've received, into a unique book that will be preserved in our archive to commemorate the 70th anniversary of the Festival Society.

It's not too late – there is still time to tell your story. Share your memories through *MyGlyndebourne* before the end of January 2022 to ensure your part in Glyndebourne's history is preserved in our archive for years to come.

Locked up for the love of opera

I had a school friend who produced the Oxford Opera Society's *The Kiss* by Smetana with the then unknown Janet Baker. He and I later had to do National Service and found the army couldn't appreciate our desire to visit Glyndebourne but did appreciate our pretence that we played golf (although neither of us had ever played it) so we duly handed our clubs into the cloakroom and enjoyed the opera.

This same friend joined the Intelligence Service and was learning Russian when I asked him in a telegram to get me tickets. I wrote 'Arabella – only if Lisa Della Casa'. However I misspelt the English word 'only' and he landed up overnight in the military prison for sending coded messages!

Terence Ryan

The night we were told to stop applauding

In 1974 a colleague of mine who was a Member took my husband and I to see *Idomeneo*. Until then we'd never heard of Glyndebourne. We loved everything about it though – the theatre, the gardens, the atmosphere, the frocks and of course, the opera. Years later we have so many happy memories of Glyndebourne including the marvellous baritone, John Rawnsley in *Il barbiere di Siviglia* stepping forward and asking the audience to stop cheering, clapping and stamping their appreciation of '*Largo al factotum*' so that he could continue with the opera.

Christine Greaves

The moment that changed my life

June 1992. *Peter Grimes*. It sounds a cliché to say that 'my life changed from that moment', but in my case it is absolutely true. My opera experience prior to 'the moment' had been limited to my cassette compilations of great opera overtures, Jussi Björling arias, and a couple of visits to the Coliseum. After a genteel starter on the lawns, I took my seat in the front row of the old house and settled to listen to a top company play through an opera of which I had previously heard not one note. Sitting almost on top of the orchestra, with the singers a few feet in front of me, and brilliantly lit sets almost within touching distance, I thought I was in for a treat, but did not expect to become so emotionally entangled in the opera.

'The moment' occurs during the crowd scene in Act III, Scene 1. I can feel the heat of the lynch mob's torches and smell their burning fuel. The orchestra and chorus swoop and soar and are becoming increasingly desperate for Grimes. At the very peak of intensity, a pause of total silence and stillness. Then POW! the chorus sing the words 'Peter Grimes' with such force and precision that I feel their impact in my chest. And I am struck by the certainty that I will be back for more of this. I was instantly addicted and the following morning applied to become a Member.

I've since seen over 100 operas around the world. About 20 of them have raised me to the same level of ecstasy as *Peter Grimes* did back in 1992, and there is always hope that another one is waiting to be added to the list. But you never forget your first.

Paul McKeown



Terence Ryan (left) pretended to play golf so that he could visit Glyndebourne

Freewheeling in the car park

Having completed my degree and graduate apprenticeship I, at last, got my first job and an income and like all youngsters aspired to own a car and ultimately acquired one – a pre-war Aston Martin Saloon in need of much care and attention. It had an elusive radiator leak so I always parked in the far top left corner of the Glyndebourne car park. After the performance, I could then freewheel down hill to start, thus saving the battery (also dodgy) and swing around to stop outside the single-storey building at the end nearest the house. There I could refill the cooling system using a bucket under the sink and then home to north Wiltshire. This became part of my Glyndebourne experience!

300,000 miles later it is currently being rebuilt and will, I hope, transport me to Glyndebourne again in summer 2022. Having been with me every year from 1956 until 1983 – it knows the way!

David Booker

An unusual journey back to the station

My very first visit to Glyndebourne was in 1957 or 1958, when I was in the sixth form at school. A member of staff had somehow obtained six tickets for a dress rehearsal, and had generously had a ballot for four of these – and I was one of the lucky ones. It was a perfect, sunny day, ideal for a picnic on the lawns, and we saw an enchanting production of *Die Entführung aus dem Serail*. What made the occasion even more special was that the buses were on strike, so members of the cast nobly turned out in a motley collection of vehicles to ferry the audience from the station to the opera house. Our journey back was with one of the Chorus basses, still singing happily to himself. A truly memorable day!

Jenny Drewe



Sam Stephenson

Two ways Members support Glyndebourne

1. Introduce friends and family

Membership options from £45 per year

- **Associate Members** enjoy priority booking immediately after Festival Society Members. You'll receive a £100 voucher for every new Associate Member you introduce.
- **Fortissimo Members** receive priority booking and 50% off a pair of Festival tickets.
- **Tour Members** have priority access to autumn performances at Glyndebourne.

2. Make an additional donation and enjoy a little bit more of Glyndebourne

- Gifts of any size make a real difference.

Find out more at

glyndebourne.com/membership-and-support

Rare Così score

An early *Così fan tutte* score dating back to 1810 has been donated to the Glyndebourne Archive.

Così fan tutte is a particularly important opera for Glyndebourne. Up until the first Festival in 1934, it had all but disappeared from the repertoire in the UK. Since then, it has been a mainstay of the Festival. When it debuted at Glyndebourne on 29 May 1934, the second night of the season, it was both a triumph and a disaster. A triumph because of the quality of the performers and the production values. A disaster because of the size of the audience. From its premiere in 1790 through to 1934 it was not well received by audiences. Mozart's contemporaries dismissed it and Victorian audiences found it vulgar. However, by the end of that first season, *Così fan tutte* was attracting audiences that matched the instantly successful and seemingly more popular *Le nozze di Figaro*.

It was a fitting tribute that Nicholas Hytner's 2006 production of *Così fan tutte* was part of the Glyndebourne Open House when the 2020 Festival was cancelled. A triumph with no disasters. Then earlier this year, there was an exciting donation to the Glyndebourne Archive: a 1810 full orchestral score for *Così fan tutte*. Though the opera premiered in 1790, the full score was not published until 1810 by Breitkopf & Hartel, Lorenzo da Ponte's libretto presented in both Italian and German.

Having been rebound within its lifetime, the score was well cared for and previously owned by Sir Nicholas 'Miki' Sekers. Miki was a founder member of the Festival Society Committee in 1951. In late 1951 the idea of creating the Festival Programme Book had been his. In addition, he was a foundation trustee of Glyndebourne Arts Trust and was integral to Glyndebourne's survival during the postwar period, support that also included providing fabrics for productions.

The score was kindly donated by David and Simone Sekers (née Caplat) in memory of Miki Sekers and Moran Caplat (Glyndebourne's former general manager) and the friendship they shared. This 1810 score is an incredibly generous and welcome gift to the Archive and it will be on display at Glyndebourne for audiences to appreciate in the near future.

Philip Boot is Glyndebourne's archivist



Philip Boot

Riccardo Minasi took time out from conducting Festival 2021's production of *Così fan tutte* to visit the archive and look through the rare score

Mixing the old & the new

‘If the operas were the same every year the audience would get bored. It’s the same with the gardens,’ says head gardener **Kevin Martin** as he explains to **Vicky Skeet** that he sees the gardens as the ‘seventh production’ in every Festival.

Audiences spending time in the garden in 2022 will see some planned changes. The Kitchen Garden will be moved from its current location in the orchard to a larger space nearer to the Greenhouse Marquee. It will give more space for vegetables and the growing of cut flowers.

The gardeners will be mowing more paths and spaces into the long grass beside the lake so that people can venture further from the main lawn in summer to wander and to picnic. There is a beautiful new Alison Crowther-designed bench around the large beech tree on the far side of the lake. It encircles the tree’s trunk and provides a peaceful and shaded spot from which to look back over the gardens and towards the opera house.

The planting scheme will evolve over winter; each border and bed ebbs and flows at different times to give the longest season of interest. The familiar garden highlights remain, such as the *Eremurus* or foxtail lilies and the Blue Border starring in the early to midsummer, and the roses in the Mary Christie Rose Garden in June and July. The Long Terrace planting with *Persicaria*, dahlias and asters features long enough into autumn to offer a glorious scene for Open Gardens visitors and Tour audiences. The gardens set the scene for an even longer period, with Christmas trees greeting visitors to the Christmas concerts, followed in spring by

snowdrops and early flowering *Narcissus* appearing in time for audiences of the new youth opera, *Pay the Piper*, in February.

Unforeseen circumstances have influenced change in the garden too. During the 2020 lockdown the reduced garden team, working fewer hours, meant that the seeds of native species trees like hazel, and later introductions like sycamore and walnut,

found their way into the borders and germinated and were not weeded out as they usually would have been. However, once the team was back at full strength, the gardeners could pot those seedlings up with the idea of replanting them into woodland to compensate for some of the ash trees lost to ash dieback disease and encourage a more mixed, diverse woodland. And as the effects of the pandemic limited audience sizes, the gardens were a bit quieter than usual in 2020 and 2021, which has encouraged visiting wildlife in the gardens to stay on. Kevin has seen more yellow wagtails, firecrests, treecreepers and nuthatches than ever before.

However audiences experience the gardens in 2022, they can be sure that ‘the seventh production’ will receive the same attention to detail as anything seen on stage.

Vicky Skeet is Glyndebourne’s rights and content coordinator

James Bellorini



Eremurus or foxtail lilies are a familiar garden highlight at Glyndebourne

Crown Jules

A summer visit to Glyndebourne. Peaceful. Serene. A world away from the hustle and bustle. But beneath this calm exterior there is a whole world of activity happening. At the centre of it all is **Jules Crocker**, our long-standing house manager. **Andrew Batty** caught up with her to find out just what happens to keep everything running so smoothly...

James Bellorini



Jules Crocker

Jules and her team of front of house (FOH) assistants and ushers are responsible for getting everything ready before the audience arrives, and making sure everyone enjoys the experience while they are here. Before every performance, Jules personally checks that everything is up to standard – checking that the picnic tables and marquees are set up, that doors are unlocked, the paths are clear and all the lifts are in working order.

Keeping the audience looking sharp is one of her team's many duties. 'Occasionally someone will go to get changed and realise they've brought a jacket but no trousers, or their dress has fallen off the hanger at home,' she says. 'But we can usually help with some spares we keep hidden away. Emergency shoe repair is another service we've been known to offer. Our building services team do a very good job of repairing broken heels and sandal straps!'

Given our rural location, dealing with visits from wildlife and farm animals is another of their duties. 'The other day an entire flock of sheep got onto the ha-ha lawn during the dress rehearsal' says Jules. There have also been grass snakes, injured birds, hedgehogs and peacocks to contend with. And it's not just outside, 'we sometimes have bats in the auditorium' she explains, 'but we just leave them to it. One was particularly energetic during a performance of *Die Fledermaus*, and after curtain down I was asked if it was radio controlled!'

All of these occurrences are recorded in Jules's legendary front of house show reports. After every performance she emails her report around, letting the company know about the things that need addressing before the next show and documenting a host of unusual events in her typically wry style. Here are just a few highlights...



All in a day's work – Jules rounding up some escaped sheep

An escargot starter

'During Act III masses of snails had slithered out onto the terrace path leading to the Coach Park and were in danger of being crushed underfoot after curtain down. I asked building services' Colin to help and being an animal lover he set off down the path with a torch, a carrier bag (and Ian Robinson) and they picked them all up and relocated them at the far end of the Coach Park, away from feet and plants! Phew says Kevin (the head gardener)'

A very happy birthday

'We had an understudy on tonight and also Ben Glassberg conducting in place of Omer Meir Wellber, who was unwell. I told the audience it was Ben's 24th birthday when I made my announcement and the audience sang 'Happy Birthday' as he was about to start the second half!'

Mystery of the missing coolbox

'There was a coolbox mix up at the end. Someone took the wrong identical coolbox and in it was a mobile phone. The owner of the phone was tracking its whereabouts but couldn't pinpoint exactly where it was in the car park. We decided there was nothing we could do until the coolbox stopped moving. Let's hope it's not on its way to Scotland! The owner was very relaxed about it and assumes he will get it back somehow,'

Gone fishing

'Before curtain up I was called by one of the FOH assistants, who had been told by a man that he had inadvertently thrown his wife's phone into the lake whilst swatting away a wasp and he was very much hoping we would be able to retrieve it. To show willing, I rang the gardeners and Dawn came down with a fishing net. We peered into the lake and could obviously see nothing in the murky water except a few huge carp.'

You shall go to the ball

'A lady arrived with a broken shoe and a spare pair in her bag. She must have heard about the excellent on-site cobbling service we offer. Paul mended her shoes during Act I and then spent part of the interval trying to find Cinderella in the garden, to return her green silk shoes.'

Football fever

'We have the final of the Euros showing in the Ebert Room and it's gone to extra time! We have a few audience members, almost all of the FOH team, Stephen Langridge and one lone Italian – our conductor Riccardo Minasi. He gave a tiny whoop when Italy scored and played the Italian National Anthem quietly on his phone to celebrate!'

A fond farewell

Kathy Turner, senior cutter in the costume department left Glyndebourne in November 2021 after 33 years. **Vicky Skeet** caught up with her before she hung up her scissors.

Kathy knew of Glyndebourne as a schoolchild; her father was on the board of governors at Ringmer School with Lady Christie who, recognising Kathy's early interest in designing and costume-making for school productions, sent her tickets to attend some final dress rehearsals.

After finishing her degree in fashion and textiles Kathy planned on starting up an evening wear-making business with a friend. To earn some business start-up money, she applied for and got a job as a waitress for the summer at Glyndebourne in 1988. Fortuitously, as she left the interview she bumped into Lady Christie who told her they were desperate for makers and whisked her off to the costume department instead, where she started as a junior dressmaker and, as she puts it 'I just stayed.'

Having worked in costume for five years Kathy became senior cutter in 1993 when Jean Hunnisett, her predecessor, retired. As she explains, her role is involved from the inception of costumes to their finish. 'I liaise with the designer who explains their vision and then start by making toile prototypes in calico. I advise on the fabrics chosen and how they'll cope with the stage demands and drape, and then we work out all the amounts needed, just like a quantity surveyor! I cut the patterns and use those to cut the fabric pieces which are then passed to the workroom. At the first fitting stage there might be changes to measurements, and after alterations the costumes go back to the workroom and then on to the second fitting.'

Kathy liaises with the dye room if costumes need special effects such as dyeing, hand painting, or breaking down – sometimes there might need to be an exact copy made of a costume 'one beautiful and one that gets shredded because it has to look old and decrepit'. She then watches the rehearsals on stage to see that the costumes all work and the artists are comfortable.

Kathy's long experience is supplemented by her extensive research. Her book on medieval costume for stage is an industry classic. Pauline Lecrass, head of costume, says 'I can't begin to estimate the number of exquisite costumes Kathy has cut and made. Her passion for costume research and her dedication to creating the most wonderfully-fitted garments is truly exceptional.' She also highlights Kathy's contribution to teaching others 'it is impossible to calculate how many of our costume industry makers she has trained and supported in their individual careers. She has continued to generously share her knowledge and skill with everybody from college leavers to costume designers.'

On trying to choose her Glyndebourne favourites there are almost too many operas and costumes to mention. Kathy says 'I love anything designed by John Gunter, he was an artist who came with beautifully painted drawings and really knew his craft. I loved working with Paul Brown, all his productions were beautiful. I love the iconic productions like *The Rake's Progress* and John and Liz Bury's *A Midsummer Night's Dream*.' Period costumes such as Gunter's for *Albert Herring* and *La traviata* and Julia Trevelyan Oman's designs for *Arabella* are favourites as are more contemporary and unusual costumes for David McVicar's *Giulio Cesare* and Laurent Pelly's *L'enfant et les sortilèges*. Kathy says 'I love Vicki Mortimer's *Così fan tutte* designs and the gold dress with the very long train in *La Cenerentola* was beautiful.' Of costumes she loved, but hated making, Kathy particularly recalls Melly Still's *Rusalka* 'the mermaids' tails were a nightmare to make. We had to erect scaffolding and winch them up by hand a bit at a time as they were four metres long, to wind the fibreglass around and stitch it on, like a mummy. But it was magical when they appeared on stage.'

On leaving, Kathy says 'I'll miss all the people that I work with, as they feel like my extended family, and working with the designers and all the creative things I do. I'll miss being able to walk out into the beautiful gardens and I'll miss watching the operas.' And Glyndebourne will miss Kathy – costume's creative connoisseur.

Mike Hoban



Alastair Muir

Richard Hubert Smith



Costumes for *Giulio Cesare*, *Rusalka* and *L'enfant et les sortilèges* are among Kathy's Glyndebourne favourites

Member benefits

There's been plenty for Members to enjoy recently. Many of you took part in the fascinating roundtable discussions diving into the themes of Festival 2022 and have enjoyed the Festival Introducing... films that give an insight into what's on stage next summer. Read on to discover what's coming up next.

My Glyndebourne

Visit MyGlyndebourne, your Members-only area of the website, for all the latest Member news and offers. glyndebourne.com/myglyndebourne

Here's a snapshot of the Member offers and events you'll find on MyGlyndebourne:

MEMBER INSIGHTS

On Thursday 13 January our directors will answer your questions about the year ahead in a **live digital event** – from details of Festival 2022 to Glyndebourne's recovery from the effects of Covid-19. Submit your questions by Thursday 6 January.

Our opera specialist Alexandra Coghlan and archivist Phil Boot recently hosted online talks delving into some of Festival 2022's bigger questions. Recordings of the four **roundtable discussions** are available to watch now.

Deepen your involvement – enjoy more of Glyndebourne by joining one of our giving clubs (from £1,000+) and receive invitations to events throughout the year. glyndebourne.com/support

ENJOY FOR FREE

Share your love of Glyndebourne with friends and family this Christmas with a Glyndebourne **Open House** free screening of *The Fairy Queen* for all to enjoy. Watch on glyndebourne.com from Friday 17 December to Friday 7 January.

There are free **Members' Extra** activities to enjoy before every performance in Festival 2022. See page 18 of your Festival 2022 brochure to find out more. Look out for the full schedule and booking details in early February.

Join us in London on 5 April for our free **Legacy Discovery** event to find out how we are investing in the future thanks to Members who have chosen to leave a gift in their will. Enjoy a recital and meet fellow Members over drinks. glyndebourne.com/legacy

OPPORTUNITIES TO SAVE

25% off an annual subscription to our new on-demand streaming service, **Glyndebourne Encore** – see page 24 for more information.

Make **savings in the shop** with 10% off the entire Glyndebourne branded collection throughout the coming year. View at glyndebourneshop.com/memberoffer and enter MEMBER10 at the checkout.*

Until midday on Monday 20 December you'll receive **free UK postage** on all shop purchases except art – enter FREEPOST at checkout.* glyndebourneshop.com

Enjoy a special **Member-price** to visit us in the New Year when we open our doors for you to explore our rich history and find out how the opera house runs. Booking details will follow.

*cannot be used with another promotional code

Prize draw

Kevin Martin, Glyndebourne's head gardener has made a selection of his top 10 festive picks from the Glyndebourne Shop. Three lucky Members will win three of these gifts to include the Hockney puzzle, ginger jam and the Glyndebourne 2022 wall calendar. Enter on **MyGlyndebourne** before 11.59pm on 14 December 2021.



3. Hot-water bottle

If I've been out in the garden all day during the winter there is nothing more comforting than a hot-water bottle.



4. Flat cap

I used to wear a flat cap all the time. I do love them!



5. Playing cards

I really like a game of cards, especially if you've had a power cut as you can still play them by candle light.

6. Glyndebourne bears

Having only recently become a grandfather the bears would definitely be a top pick of mine.



8. Glyndebourne Christmas cards

It is really good to send cards to people especially family and friends in Australia. I had my own Glyndebourne Christmas card at one point.



9. Wall calendar

It is always handy to have a calendar.



7. David Hockney candle

I can play my Glyndebourne cards by candle light.



10. Maestro decoration

I like decorations that are personal and mean something. I have some friends who are conductors so this would go on my tree.

1. Jigsaw

When David Hockney was staying at Glyndebourne my mother-in-law used to clean his room and used to put all his scribbles in the bin.



2. Ginger jam

My grandmother had a fruit farm so I love a jam!

Christmas quiz

We've put together 30 questions on Glyndebourne history to put your knowledge to the test over the festive period.

- 1 In what year was Glyndebourne's first Festival?
 - ☐ 1931
 - ☐ 1933
 - ☐ 1934
- 2 In what county are the villages of Middle, Over and Nether Wallop?
 - ☐ Dorset
 - ☐ Hampshire
 - ☐ Surrey
- 3 Dame Janet Baker gave her farewell performance at Glyndebourne. Which opera was she performing in?
 - ☐ *Dido and Aeneas*
 - ☐ *L'heure espagnole*
 - ☐ *Orfeo ed Euridice*
- 4 Purcell's *The Fairy Queen* was based on a play by which playwright?
 - ☐ Christopher Marlowe
 - ☐ William Shakespeare
 - ☐ Ben Jonson
- 5 What was the first opera performed in Glyndebourne's old auditorium?
 - ☐ *Le nozze di Figaro*
 - ☐ *Don Giovanni*
 - ☐ *The Magic Flute*
- 6 Which work, premiered in 1953, is the only one of Britten's major operas never to have been performed at Glyndebourne?
 - ☐ *Gloriana*
 - ☐ *The Turn of the Screw*
 - ☐ *Peter Grimes*
- 7 How many pugs 'live' in the Rose Garden?
 - ☐ 1
 - ☐ 2
 - ☐ 3
- 8 What BBC One programme did Glyndebourne appear in, in 2019?
 - ☐ The One Show
 - ☐ Antiques Roadshow
 - ☐ Masterchef
- 9 How many seats are there in the Glyndebourne auditorium?
 - ☐ 1,200
 - ☐ 1,400
 - ☐ 1,600
- 10 Who officially opened the Glyndebourne wind turbine?
 - ☐ Prince Charles
 - ☐ Sir David Attenborough
 - ☐ Sir Thomas Allen
- 11 Glyndebourne staged the first British production of Gershwin's *Porgy and Bess* in 1986 – who directed it?
 - ☐ Trevor Nunn
 - ☐ Deborah Warner
 - ☐ David McVicar
- 12 After a 40-year gap, the Glyndebourne Tour returned to which British city in 2019?
 - ☐ Oxford
 - ☐ Norwich
 - ☐ Liverpool
- 13 Glyndebourne Festival did not take place during World War 2. What use was the estate put to instead?
 - ☐ It was used as a hospital
 - ☐ It was used to house evacuated children
 - ☐ It was used to house injured soldiers
- 14 Gus Christie became executive chairman of Glyndebourne in which year?
 - ☐ 1998
 - ☐ 2000
 - ☐ 2001

- 15 Which singer sang the first notes at the 1994 Glyndebourne Festival, the first in the new opera house?
- ☐ Gerard Finley in *Le nozze di Figaro*
- ☐ Gilles Cachemaille in *Don Giovanni*
- ☐ Kate Royal in *Die Zauberflöte*
- 16 Who was Glyndebourne's longest serving music director?
- ☐ Bernard Haitink
- ☐ Fritz Busch
- ☐ Sir Andrew Davis
- 17 Danielle de Niese made her Glyndebourne debut in which production?
- ☐ *Cendrillon*
- ☐ *Don Pasquale*
- ☐ *Giulio Cesare*
- 18 In its early years, Glyndebourne Festival exclusively performed the works of Mozart. Who was the first composer to be added to the repertoire?
- ☐ Giuseppe Verdi
- ☐ Giacomo Puccini
- ☐ Ludwig van Beethoven
- 19 Which artist designed the cover of Glyndebourne's first Festival Programme Book in 1952?
- ☐ Oliver Messel
- ☐ Peter Rice
- ☐ David Hockney
- 20 A sculpture by Henry Moore can be seen in which area of the Glyndebourne gardens?
- ☐ Mary Christie Rose Garden
- ☐ Figaro Garden
- ☐ Courtyard lawn
- 21 What BBC Two programme did Glyndebourne appear in, in 2014?
- ☐ Gardeners' World
- ☐ University Challenge
- ☐ Flog It!
- 22 In 2003, Glyndebourne finally fulfilled founder John Christie's dream by staging a work by Wagner. Which of the composer's operas did the Festival present that year?
- ☐ *Tristan und Isolde*
- ☐ *The Flying Dutchman*
- ☐ *Parsifal*
- 23 Which star of the film 'Four Weddings and a Funeral' wrote about comedy in the 2016 Glyndebourne Programme Book?
- ☐ Rowan Atkinson
- ☐ Hugh Grant
- ☐ Simon Callow
- 24 How many lighting bridges are there at Glyndebourne?
- ☐ 3
- ☐ 4
- ☐ 5
- 25 In what year did Glyndebourne's current auditorium open?
- ☐ 1992
- ☐ 1994
- ☐ 1996
- 26 In what year was the Festival Society created?
- ☐ 1950
- ☐ 1951
- ☐ 1952
- 27 An old tennis court was recently uncovered at Glyndebourne. Where was it found?
- ☐ Croquet lawn
- ☐ Rose Garden
- ☐ Audience car park
- 28 Which of these singers has not sung in the Glyndebourne Chorus?
- ☐ Sarah Connolly
- ☐ Luciano Pavarotti
- ☐ Diana Montague
- 29 How many music directors has Glyndebourne had in its history? A bonus point if you can name them all!
- ☐ Five
- ☐ Six
- ☐ Seven
- 30 Rudolf Bing and Audrey Mildmay are often credited as creators of which other festival?
- ☐ Aldeburgh Festival
- ☐ Buxton International Festival
- ☐ Edinburgh International Festival

To check your answers visit [MyGlyndebourne](http://MyGlyndebourne.com)

No ordinary opera

Glyndebourne Productions Ltd
Registered No. 358266 England
Glyndebourne is a registered charity
Charity No. 243877

Glyndebourne
Lewes, East Sussex
BN8 5UU England
+44 (0) 1273 812 321

glyndebourne.com