

# ENGLISH NATIONAL OPERA

ANNUAL  
REVIEW  
2013/14



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“  
**Overall, during the 2013/14 financial year 884,463 people enjoyed an ENO production at the London Coliseum, at their local cinema, on television, on the radio or at one of the venues of our co-producing partners internationally**”

As the recently appointed Acting Chair of ENO I would like to thank my predecessor, Martyn Rose, for his leadership during an important period for our Company. In the year ending March 2014 ENO continued to deliver an innovative artistic programme featuring eight new productions, three works by living composers, and partnerships with seven overseas opera companies to deliver highly acclaimed productions built on our international reputation for creativity and distinctiveness.

Accessibility is also very important to us and we extended opportunities for new audiences to enjoy our productions through our first live broadcast to cinemas, and we intend to broadcast more operas to cinemas around the UK and internationally in the future.

ENO produces work that is available to all, with over a third of tickets available at £30 or under. As we look to the future, ENO and the London Coliseum must continue to be open to everyone. There must be no barriers – cultural or financial – that stop people from attending this great theatre.

Overall, during the 2013/14 financial year 884,463 people enjoyed an ENO production at the London Coliseum, at their local cinema, on television, on the radio or at one of the venues of our co-producing partners internationally.

ENO continues to be the champion of British talent, nurturing new singers through our development programmes and also working with our local community to lead a large choir and bring the joy of music and singing into the lives of many people. Our schools programme, Opera Squad, also had another very successful year, reaching almost 4,000 young people to engage them in the excitement of music and singing.

I am pleased to report that we ended our financial year with an unrestricted surplus of £208,000. I would like to congratulate all of my colleagues on their hard work, ingenuity, creativity and enthusiasm. Their hard work has led to some excellent achievements for the company which has given us the strongest possible start to the next year. I would also like to thank our wonderful audiences, whose enthusiasm for our work is a huge inspiration for us.

I am delighted to be chairing ENO as we face a very exciting time, and look forward to another year creating opera that delights our audiences.

Dr Harry Brünjes  
ENO Acting Chairman





### English National Opera (ENO)

is the UK's leading producer of world-class opera, sung in English. Working with the very best talent from across the arts and creative industries, we create exciting and distinctive productions and stage more new work and contemporary opera than any other UK opera company.

We champion British and British-trained talent by placing it at the heart of our performances and providing unique development programmes for singers, musicians, composers and conductors. Our productions are seen by audiences across the world thanks to partnerships with its most celebrated opera houses and cinema transmissions by ENO Screen.

Through all our activities we aim to make our work enjoyable, accessible and affordable for as many people as possible.

## ENO: YEAR AT A GLANCE – ARTISTIC REPORT

At ENO, we believe that opera needs to stay relevant and exciting in order to safeguard it as an artform for future audiences. Opera is about the future as much as it's about the past. This means looking at ways in which new technology can bring opera to life, commissioning new work and looking at engaging ways to entertain our audiences by collaborating with the most innovative opera and theatre directors.

Our two premieres, Michel van der Aa's *Sunken Garden* and Philip Glass's *The Perfect American* were significant projects in the calendar. *Sunken Garden* was a ground-breaking production, financed by a global consortium of investors, which explored new 3D film technology integrated with cutting edge sound engineering and physical theatre in the wonderful contemporary space of the Barbican Theatre. *The Perfect American*, co-produced with Teatro Real in Madrid, gave us the opportunity to once again work with Phelim McDermott's theatre company Improbable and video designers Fifty Nine Productions Ltd. – bringing to life the final years of Walt Disney.

A new production of *The Magic Flute*, directed by Simon McBurney hot on the heels from his *A Dog's Heart* in 2010, touched the hearts of a diverse audience – many of whom were new to ENO. His magical vision uniquely combined Complicite's acting ensemble with sound design, a Foley artist and real time video.

All of these productions are examples of great creative collaboration, for which ENO has become a world leader. We bring artists together from different artforms to create innovative and exciting operas for our audiences.

We also work with directors who are new to opera, inviting them to work with our incredible technical, production and music teams. Anthony Minghella, Fiona Shaw and Terry Gilliam have all had huge successes and Carrie Cracknell, the emerging young British theatre director, was no exception. Her production of *Wozzeck*, wonderfully conducted by Edward Gardner, was a musical and critical hit and was nominated for an Olivier Award for Best New Opera Production.

I couldn't look back over this financial year without mentioning Richard Jones's production of *Rodelinda*, conducted by Christian Curnyn. ENO has long been known as the 'House of Handel' – though Jones's production surpassed all expectations. A highly charged staging led by an outstanding cast of British singers, including Iestyn Davies and Rebecca Evans, attracted over 14,000 people to the London Coliseum and was the most successful Handel opera the Company has ever produced.

Finally, a mention for Benjamin Britten. Great revivals of our classic productions of *Peter Grimes* and *Death in Venice* again showed the Company at its very best, highlighting the incredible ensemble work of our orchestra and chorus. Seeing packed houses enjoy our work (and knowing there were thousands more in cinemas around the UK and the world for *Peter Grimes*) is the greatest thrill of all.

John Berry CBE  
ENO Artistic Director





## ENO: YEAR AT A GLANCE IN NUMBERS

**13**  
Productions

**8**  
New  
Productions

**5**  
Revivals

**6**  
International  
Co-Productions

**3**  
Operas by  
living composers

**1**  
World  
Premiere

**117**  
Performances

**201,361**  
ENO attendees

**88%** of singers  
and conductors were British  
born, trained or resident



## ENO: YEAR AT A GLANCE – PRODUCTIONS

### SUNKEN GARDEN – World Premiere (at the Barbican)

The world premiere of this landmark new film-opera, featuring one of opera's first uses of 3D film, was ENO's first collaboration with the Barbican.

### LA BOHÈME – Revival

This predominantly British cast, led by Kate Valentine and Gwyn Hughes Jones, delighted over 27,500 audience members at the London Coliseum.

### WOZZECK – New Production

World-renowned theatre director Carrie Cracknell made her operatic debut with this Olivier Award-nominated production.

### THE PERFECT AMERICAN – UK Premiere

This UK premiere of Philip Glass's 24th opera was jointly commissioned by ENO and Teatro Real to mark his 75th birthday.

### DEATH IN VENICE – Revival

This production was broadcast on Sky Arts on 24 June 2013, and was also released on DVD by Opus Arte. This recording has since been nominated in the DVD category of the International Opera Awards.

### FIDELIO – New Production

The extraordinary set for this production weighed over a tonne. ENO's world class technical and production staff installed special hydraulics to enable the set to move.

### DIE FLEDERMAUS – New Production

ENO Harewood Artists performed 15 principal roles across the 2013/14 financial year. This production saw ENO Harewood Artists Julia Sporsén and Rhian Lois take starring roles as Rosalinde and Adele.



## ENO: YEAR AT A GLANCE – PRODUCTIONS

### MADAM BUTTERFLY – Revival

This autumn 2013 revival of Anthony Minghella's *Madam Butterfly* became ENO's highest grossing show to date, with standing room only available for its final performances.

### THE MAGIC FLUTE – New Production

A collaboration with Simon McBurney and Complicite, this major audience hit was conducted by ENO's first Mackerras Fellow Gergely Madaras.

### SATYAGRAHA – Revival

A co-production with the Metropolitan Opera, New York, this production has been seen by over 93,000 people in the UK and USA, making it one of ENO's most successful productions of a contemporary opera.

### PETER GRIMES – Revival – ENO Screen

ENO Screen launched in February 2014, with its first production, *Peter Grimes*, being seen in over 300 cinemas in the UK and Ireland and selected cinemas worldwide. This screening was the highest grossing UK screening ever of an opera by a British composer.

### RIGOLETTO – New Production

Christopher Alden's production of *Rigoletto*, a co-production with Canadian Opera Company, was the first new ENO production of Verdi's classic opera in 32 years.

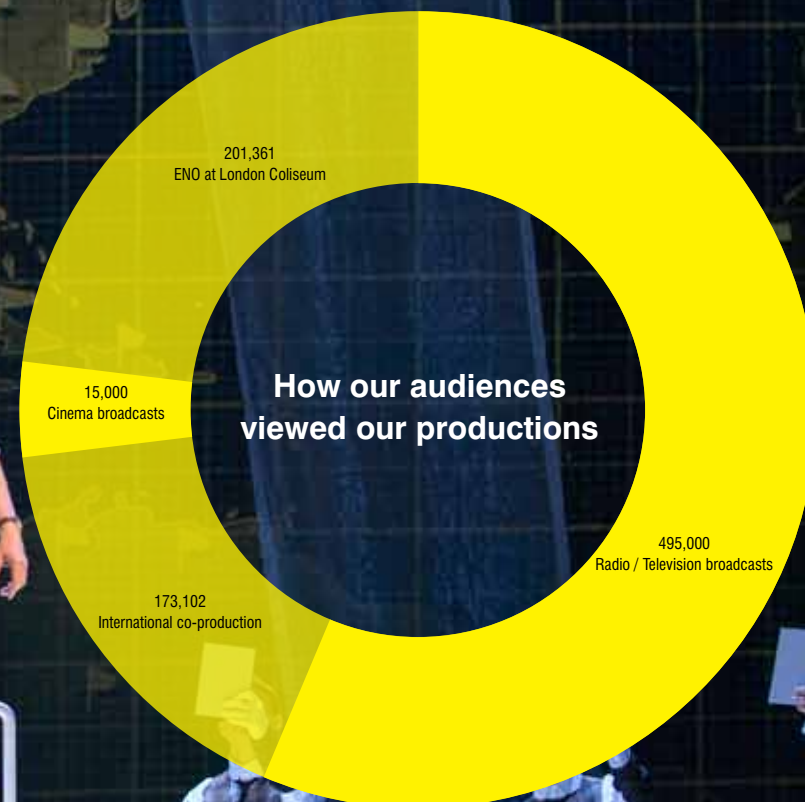
### RODELINDA – New Production

In a series of landmark productions over the last 34 years, ENO has established an international reputation as the 'leading house of Handel'. Richard Jones's production has been nominated for a 2015 International Opera Award.



## ENO: AUDIENCES

**884,463 people**  
enjoyed an ENO production  
at the London Coliseum,  
at their local cinema, on  
television, on the radio or  
at one of our international  
co-producing partners.





## ENO: AUDIENCES AT THE LONDON COLISEUM

**117 performances** across the financial year.

Attended by **201,361 people** representing a capacity of 75% .

**70,000 people** attended an ENO performance for the first time.

The average audience attendance per performance increased by **11%** across the year.

The autumn 2013 revival of Anthony Minghella's *Madam Butterfly* became ENO's highest grossing show to date (**£1,625,195**) with standing room only at the final performances. 60% of bookers were newcomers to ENO.



## BROADENING REACH

**Over 510,000\*** people saw, or listened to, ENO performances in cinemas, on television or on the radio during 2013/14 financial year.

Feedback to the live cinema broadcast of *Peter Grimes* on Twitter.

**“Packed cinema @ CheshireOak #enogrimes – audience overwhelmed – tears and clapping”**  
@sharivahl

**“Okay, @E\_N\_O Now you’ve got a problem. How the hell do you think you’re going to follow THAT? #ENOGGrimes”**  
@leboyfriend

**“Outstanding #ENOGGrimes performance @e\_n\_o. Impressive camerawork too”**  
@Dutch2312

## Television and Radio Broadcasts

Performances of *Sunken Garden*, *Fidelio* and *Rodelinda* were broadcast on BBC Radio 3, reaching an audience of **over 480,000\***

A Sky Arts broadcast of *Death in Venice* reached an audience of approximately **15,000\*\***

## ENO Screen

In a unique partnership, AltiveMedia are investing substantially in the capture of content for ENO Screen.

It was launched in February 2014 this award-winning production became the company's first live broadcast, seen by over 15,000 people and taking £164,000 at the box office.

*Peter Grimes* was screened in over 300 cinemas across the UK, Ireland and internationally.

This was the highest grossing UK screening ever of an opera by a British composer.

\* based on average listener figures (160,000 per broadcast)

\*\*estimated audience



## AFFORDABLE OPERA

**Access All Arias** is a scheme for students and under-30s. Over 24,000 members are able to benefit from significant discounts.

**2,833 Access All Arias tickets were purchased during the 2013/14 financial year.**

We launched **Secret Seats** as a further affordable ticket option. At least 50 unallocated seats at every performance are priced at just £20, with the purchaser guaranteed a better-priced seat on arrival – with some seats always made available in the stalls and dress circle.

**4,441 Secret Seats were purchased during the 2013/14 financial year.**

**Opera Undressed**, which launched in 2012, continued to engage new audiences. 2,000 tickets were sold across the year to selected performances with 35% of attendees returning to ENO.

**A third of our tickets across the year were £30 or under, with prices starting from £5**

**Over 57,000 tickets to an ENO performance sold at £25 or less**



## BUILDING A DIGITAL COMMUNITY

On average, **150,000** people visit ENO's website each month. In September 2013, we relaunched our website to improve customer experience.

Our social media and content activity continued to grow, with our Twitter audience increasing by **93%** across the year and Facebook by **65%**.

Viewers from **190** countries watched **over 500,000** minutes of our behind-the-scenes films.

Audience reaction to ENO's first live broadcast generated **over 3 million** Twitter impressions.



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## ENO IS THE WORLD'S MOST COLLABORATIVE OPERA HOUSE

### International Co-productions

ENO is the world's leading co-producer – working with more than **35** opera companies and festivals around the world.

#### In the 2013/14 financial year:

**6 International** co-productions were staged in London.

**24 ENO shows** opened around the world.

ENO co-productions or rentals were seen in **7 countries**.

**302 performances** of ENO shows took place in the UK and around the world.



ENO shows that opened around the world in the 2013/14 financial year

During 2013/14 financial year, ENO productions were seen by 173,102 people in opera houses, theatres and festivals outside of the UK

21 March 2013  
The Metropolitan Opera, New York  
**Faust** Co-production\*

17 April 2013  
Canadian Opera Company  
**Lucia di Lammermoor** Rental

20 April 2013  
San Diego Opera  
**Aida** Rental

3 June 2013  
Bayerischer Staatsoper  
**Simon Boccanegra** Co-production

13 June 2013  
Holland Festival, Amsterdam  
**Sunken Garden** Co-production

23 September 2013  
The Metropolitan Opera, New York  
**Eugene Onegin** Co-production

21 October 2013  
The Metropolitan Opera, New York  
**Two Boys** Co-production

5 November 2013  
Teatro Real, Madrid  
**The Indian Queen** Co-production

16 January 2014  
The Metropolitan Opera, New York  
**Madam Butterfly** Co-production

18 January 2014  
Houston Grand Opera  
**The Passenger** Rental

25 January 2014  
RDT, Copenhagen  
**The Flying Dutchman** Co-production

\* 2 performances fell within 2013/14 financial year – on 2 and 5 April



## AUDIENCES AT LONDON COLISEUM

As well as staging ENO productions, the London Coliseum welcomes visiting companies throughout the year.

The London Coliseum hosted **235** performances.

**411,235** audience members attended an event at the London Coliseum.

### Visiting Companies and Productions at the London Coliseum

The Mikhailovsky Ballet of St Petersburg  
English National Ballet  
Boston Ballet  
Saisons Russes du XXle Siècle  
Carlos Acosta  
Birmingham Royal Ballet  
Fredrik Rydman's Swan Lake Reloaded  
Shanghai Ballet  
Kings of the Dance, Sergei Danilian  
Los Vivancos  
Men in Motion  
Peter Schaufuss Ballet  
Moscow Stanislavsky Ballet Theatre

### British Fashion Awards

The British Fashion Awards is the British fashion industry's biggest event of the year. It took place at the London Coliseum for the first time on 2 December 2013.



## LEARNING AND PARTICIPATION

A new Head of ENO Baylis, Natasha Freedman, was appointed in November 2013 to develop a strategy for learning and engagement to support the artistic programme and company vision.

Several existing programmes continued throughout this financial year:

### Opera Squad

ENO's school outreach programme saw the ENO orchestra and singers performing in five secondary schools across London.

**23** state secondary and primary schools from four London boroughs took part.

**3,874** pupils aged between 5-18 were introduced to opera, exposing them to the thrill of live performance and supporting Music Key Stages 3 and 4 of the National Curriculum.

### School tickets for dress rehearsals

State schools are invited to attend dress rehearsals at the London Coliseum free of charge. **466** children from 20 states schools attended an ENO dress rehearsal free of charge during 2013/14 financial year.



## LEARNING AND PARTICIPATION

### Enjoy Opera

ENO provides subsidised tickets, priced at £8, to state schools from across the South of England through **Enjoy Opera**.

During 2013/14 financial year, school groups have attended: *Death in Venice*, *Die Fledermaus*, *Fidelio*, *La bohème*, *Peter Grimes*, *Rigoletto*, *Satyagraha*, *The Magic Flute* and *The Perfect American*.

### ENO Community Choir

ENO Community Choir has **120** adult members, coming together for the joy of singing. The choir worked on chorus material from productions across the season, developing a stronger link to our main stage programme. This was supported by opportunities to come into the London Coliseum to take part in workshops and see the ENO productions onstage.

We continued our programme of public talks, with pre-performance discussions for every production, hosted by broadcaster Christopher Cook. Throughout the year, **923** people attended **13** talks, with an average audience of **70** people per event.





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## TALENT DEVELOPMENT

**ENO Harewood Artists**, the first initiative of its kind in the UK, enables exceptionally talented UK-trained singers to perform with a major opera company while receiving specialist coaching, support and guidance. **15** principal roles were sung by ENO Harewood Artists in the 2013/14 financial year.

### ENO Harewood Artists

|                     |                   |
|---------------------|-------------------|
| Mary Bevan          | Anthony Gregory   |
| Katherine Broderick | Ben Johnson       |
| Eleanor Dennis      | Nicky Spence      |
| Elizabeth Llewellyn | Benedict Nelson   |
| Rhian Lois          | Barnaby Rea       |
| Julia Sporsén       | Duncan Rock       |
| Kate Valentine      | George von Bergen |
| Catherine Young     |                   |



**Rhian Lois** made her ENO debut whilst still a student, in the 2011 production of Weinberg's *The Passenger*. She subsequently became an ENO Harewood Artist and has sung the roles of Frasquita (*Carmen*), Papagena (*The Magic Flute*) and Nerine (*Medea*). During the 2013/14 financial year she performed as Adele (*Die Fledermaus*) and 1st Niece (*Peter Grimes*). In 2014 she performed Atalanta to great acclaim in ENO's production of *Xerxes* and in 2015 will create the role of Young Woman in the world premiere of Tansy Davies's *Between Worlds*.



**ENO Opera Works** is a unique training opportunity for excellent young singers with a strong vocal technique and a clear commitment to developing a career in opera, whatever their background or previous experience. The programme encompasses individual coaching sessions and tailored group workshops enabling singers to develop their vocal and dramatic skills in a professional environment, with unprecedented access to the wealth of expertise at ENO.



**Hanna-Liisa Kirchin**, mezzo-soprano, a graduate of the Royal Northern College of Music, completed ENO Opera Works in 2014, and is a graduate of the Royal Northern College of Music. She is currently continuing her training with the National Opera Studio, where she is the Nicholas John Fellow, and studies with renowned soprano Nelly Miricioiu. Her recent engagements include 2nd Wild Goose/Cover Poppet in *Paul Bunyan* for British Youth Opera 2013, duetting with Nelly Miricioiu in the 25th Anniversary concert for the London Masterclasses, and ensemble in Monteverdi's *Orfeo* with Bayerische Staatsoper (July 2014).



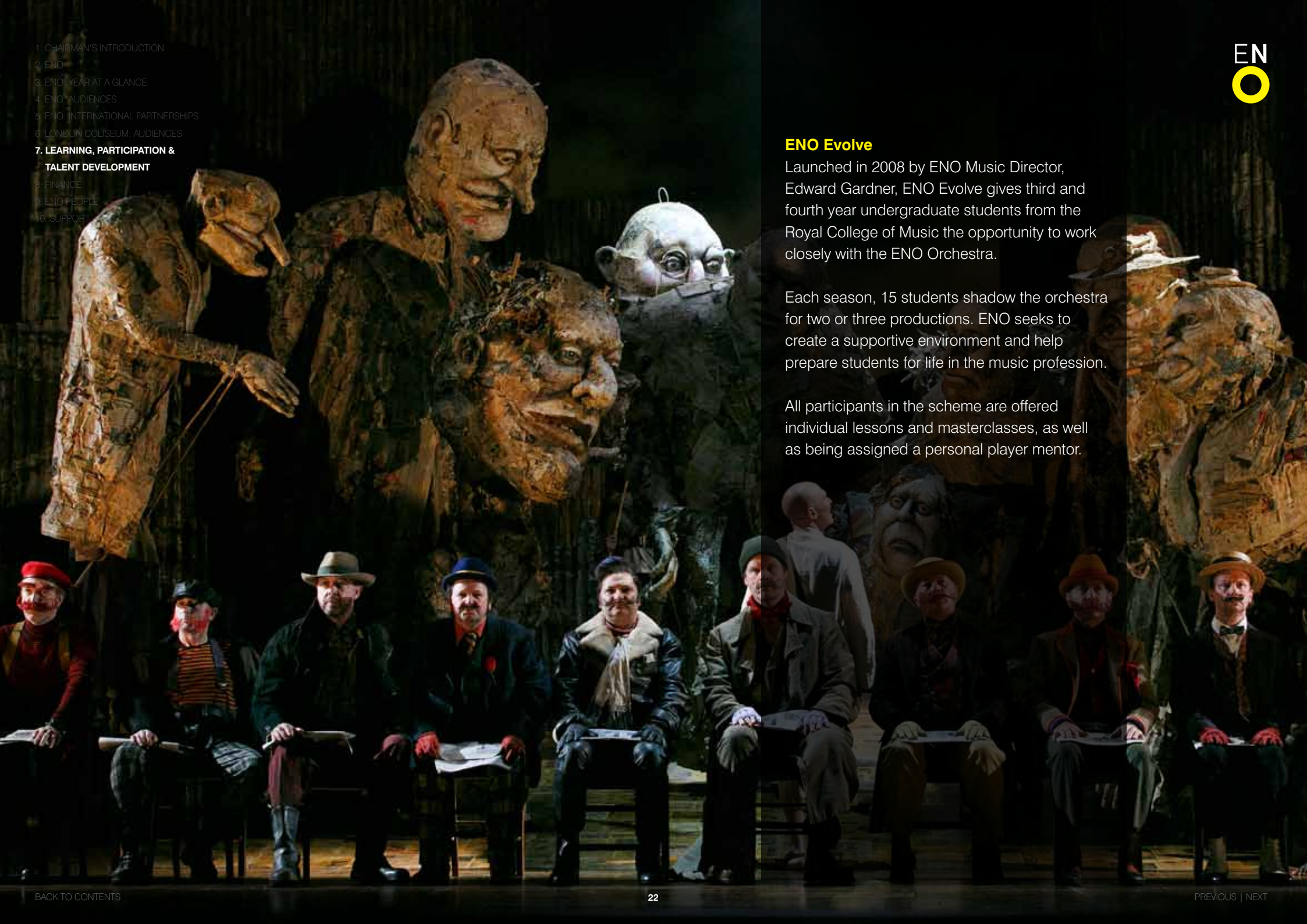
### ENO Mackerras Fellowship

The ENO Mackerras Fellowship celebrates the legacy of Sir Charles Mackerras, ENO Music Director between 1970 and 1977, by providing a unique opportunity for an exceptional emerging conducting talent to develop their skills through a structured two year programme with mentoring from ENO Music Director, Edward Gardner. Throughout the programme the fellow acts as assistant conductor and off-stage conductor for selected ENO productions, assists and supports our ENO Harewood Artists and shadows Edward Gardner at his guest conducting and recording engagements.



**Gergely Madaras** was appointed in 2012 as the inaugural recipient of the Charles Mackerras Fellowship. During his two year appointment he worked on productions of *The Barber of Seville*, *Benvenuto Cellini*, *The Pilgrim's Progress*, *Rigoletto* and *Wozzeck*. In autumn 2013 he conducted Simon McBurney's ENO production of *The Magic Flute*. In 2013 he was appointed Music Director of the Orchestre Dijon Bourgogne and in September 2014 took up the post of Chief Conductor of the Savaria Symphony Orchestra in Hungary.



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## ENO Evolve

Launched in 2008 by ENO Music Director, Edward Gardner, ENO Evolve gives third and fourth year undergraduate students from the Royal College of Music the opportunity to work closely with the ENO Orchestra.

Each season, 15 students shadow the orchestra for two or three productions. ENO seeks to create a supportive environment and help prepare students for life in the music profession.

All participants in the scheme are offered individual lessons and masterclasses, as well as being assigned a personal player mentor.



Unrestricted surplus of  
**£208,000**

Box Office income of  
**£9,684,000** across 117 performances  
(2012/13 = £9,678,000 across  
132 performances)

Average box office income up by  
**11.4%** per performance





**English National Opera**  
**Summary Income and Expenditure Account**  
**Year ended 31 March 2014**

|                                            | Unrestricted Funds | Restricted Funds | Endowment Funds | Total Funds 2014 | Total Funds 2013 |
|--------------------------------------------|--------------------|------------------|-----------------|------------------|------------------|
|                                            | £'000              | £'000            | £'000           | £'000            | £'000            |
| <b>Income</b>                              |                    |                  |                 |                  |                  |
| Box Office                                 | 9,684              |                  |                 | 9,684            | 9,678            |
| Commercial Trading and Other Activities    | 6,246              |                  |                 | 6,246            | 5,337            |
| Sponsorship and donations                  | 1,539              | 1,219            | 1,670           | 4,428            | 6,071            |
| Investment Income                          | 38                 | -                | 37              | 75               | 80               |
| Grants                                     | 17,108             | 1,133            | 857             | 19,098           | 18,900           |
| <b>Total Income</b>                        | <b>34,615</b>      | <b>2,352</b>     | <b>2,564</b>    | <b>39,531</b>    | <b>40,066</b>    |
| <b>Expenditure</b>                         |                    |                  |                 |                  |                  |
| Costs of productions, sales and operations | 33,618             | 2,073            | 1               | 35,692           | 36,081           |
| Fundraising costs                          | 965                |                  |                 | 965              | 1,208            |
| Governance Costs                           | 46                 |                  |                 | 46               | 45               |
| Transfers                                  | (222)              | (700)            | 922             | 0                | 0                |
| <b>Total Expenditure</b>                   | <b>34,407</b>      | <b>1,373</b>     | <b>923</b>      | <b>36,703</b>    | <b>37,334</b>    |
| Gains on Investments                       |                    |                  | 38              | 38               | 3                |
| <b>Net Movement in Funds</b>               | <b>208</b>         | <b>979</b>       | <b>1,679</b>    | <b>2,866</b>     | <b>2,735</b>     |
| <b>Reserves</b>                            |                    |                  |                 |                  |                  |
| Reserves brought forward                   | 1,825              | 1,235            | 12,220          | 15,280           | 12,545           |
| Net movement in year                       | 208                | 979              | 1,679           | 2,866            | 2,735            |
| Reserves carried forward                   | 2,033              | 2,214            | 13,899          | 18,146           | 15,280           |



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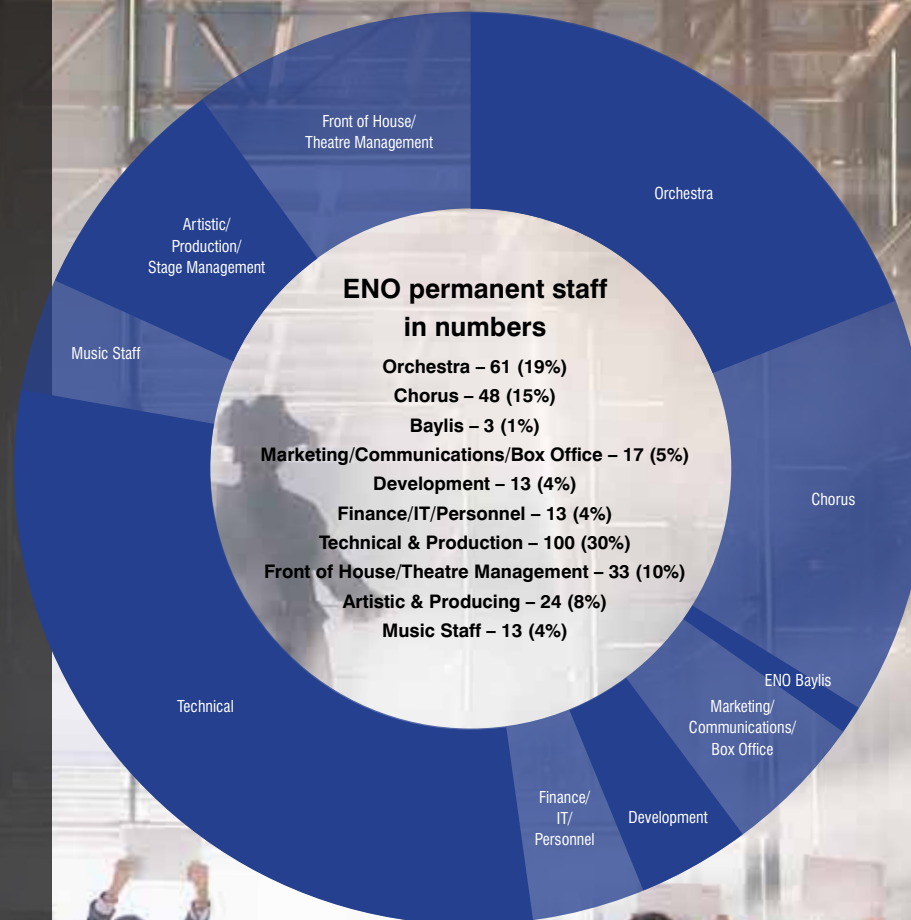
Over **1,300\*** people were employed by ENO during the 2013/14 financial year.

**325** people were employed as permanent staff.

**1,024** people were engaged on a contractual, freelance, commissioned or temporary basis.

This includes **55** front of house staff, **22** box office staff, **83** additional chorus members, **127** actors and dancers, and **253** people within the technical department.

\* information correct as of 31 March 2014





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Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



We wish to acknowledge the following individuals, businesses and grant-making organisations whose generosity makes each season possible. Donors listed below contribute gifts from **£1,000** and are recognised by their overall generosity to ENO.

#### ENO CREATE SUPPORTERS

Sir Vernon & Lady Hazel Ellis  
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The Estate of Robert Ashley-Jones  
The Hintze Family Charitable Foundation  
Deirdre & Thomas Lynch  
Mr & Mrs J. Shafran

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George and Moira Yip\*  
and 6 anonymous donors

#### ENO LEARNING & COMMUNITY SUPPORTERS

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Coral Samuel Charitable Trust  
Shaftesbury PLC  
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The Woodward Charitable Trust  
and 1 anonymous donor

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