



**English National Opera  
Annual Review 2015/16**

We tell the world's  
most timeless stories,  
unforgettably





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## Chairman's Introduction



In the year ending March 2016, ENO delivered an innovative artistic programme featuring thirteen productions. These included nine new productions, two works by living composers, and nine international co-productions.

We also performed *Sweeney Todd: The Demon Barber of Fleet Street*, our first production in collaboration with the Gradelinnit partnership.

We received high acclaim for many of our productions. Our wonderful Orchestra and Chorus won a raft of awards including the Olivier Award for Outstanding Achievement in Opera for their work on the productions of *The Force of Destiny*, *Lady Macbeth of Mtsensk* and *The Queen of Spades*. The ENO Chorus were also winners in the International Opera Awards in May, and *The Force of Destiny* won The South Bank Sky Arts Award for Opera. This came on top of multiple successes in 2014/15 where ENO won the Olivier Awards for Best New Opera Production (*The Mastersingers of Nuremberg*) and Outstanding Achievement in Opera (Richard Jones for his direction of *Rodelinda*, *The Girl of the Golden West* and *The Mastersingers of Nuremberg*), five Golden Mask Awards and an RPS Award for Opera and Music Theatre.

We are very conscious of our duty to provide public value and to support music in the broadest sense in this country. This comes not just from performing wonderful operas on stage but also from our learning and development work with young people and vulnerable adults. The Orchestra and Chorus take part in projects outside of the main programme, and ENO is the largest employer and developer of British operatic talent in the world.

ENO is also responsible for managing the London Coliseum, which allows other Arts Council funded organisations to showcase their work.

During the year there were a number of changes in the Board and senior executive team. In the Summer of 2015 we said goodbye to Sarah Billingham and Max Hole with our thanks. After 20 years with the company (of which 10 years were as Artistic Director) John Berry stepped down in July 2015. On behalf of all I would like to thank John for his significant commitment and dedication to the artistic life and energy of English National Opera. In March 2016, Mark Wigglesworth announced that he was stepping down as Music Director and we would like to thank him for his contribution to the productions during and after his tenure. In March 2015 we were pleased to welcome Cressida Pollock as our new Chief Executive and she has taken on the challenging and rewarding role with great focus. We were also delighted to announce the appointment of Daniel Kramer as our new Artistic Director in the summer of 2016 and subsequently our appointment of Martyn Brabbins as Music Director in October 2016.

At the time of writing seven new trustees have joined the Board since April 2015. The company owes a debt of thanks for the professionalism of David Buchler (Deputy Chair), Glyn Barker (Chairman of Finance) and David Harrel who have stood down during this period. Again, although outside the timescale of this report, several new committees have been created to support the company; the Coliseum Council, the Directors Emeriti and the President's Committee (led by Sir Vernon Ellis).

The past year has been a challenging one for the organisation as we have had to respond to a significant

reduction in the level of our public subsidy. This has meant making some very tough decisions as we have sought to secure our future.

However, I am pleased to report that we ended our financial year with an unrestricted surplus of £308,000 (the third year in a row that we have achieved a financial surplus). During the year the company's free reserves increased by over £200,000 to £1m. On behalf of the Board I would like to thank all at ENO for their hard work, commitment and dedication to the Company as well as to pay tribute to their creativity and passion. The artistic excellence at ENO remains unparalleled and is the cornerstone of the international reputation of the Company. Finally, I would also like to thank our wonderful and loyal audiences and our generous and enthusiastic donors who year-on-year provide the momentum and support the Company requires to move forward.

It is a privilege to be chairing the ENO Board and I look forward to the future with great optimism.

Dr Harry Brünjes  
Chairman, English National Opera

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# Chief Executive Report

At the start of the year I was honoured to be asked to join ENO, one of the most exciting and innovative opera companies. ENO continually inspires and surprises its audiences with brilliant, breathtaking work on stage and the highest musical standards from our principals, and from our award winning Chorus and Orchestra.

Despite ENO's impressive success artistically, I joined ENO at a time of significant financial challenge for the whole Company. To meet these challenges, it became clear that we needed to make changes to the way the organisation works, including to our season and staff structure, in order to respond to the reduction of our level of public subsidy and to put ENO on a stable footing.

We are moving to a new way of working to help ENO become more self-sustaining and commercial with a long-term goal of operating on a 35% public subsidy. We will move to an Autumn and Spring Season at the London Coliseum and in the summer will be taking ENO outside the Coliseum while visiting companies perform in our theatre. These changes are preserving jobs in the arts and maintaining our high artistic standards while giving us room to continue to grow and experiment. We want to reach a more diverse audience at more venues across and outside of London and perform more new work, chamber work and unusual repertoire. The additional revenue raised by these visiting company partnerships will be invested back into our opera.

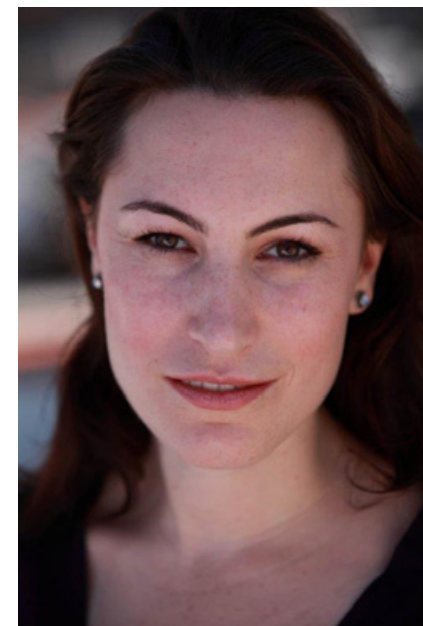
During the year we refreshed our mission and vision, changed our approach to advertising, increasingly made more use of digital and on-line services and we upgraded our website. Our catering partner Benugo agreed to invest in some much needed changes to update our front of house areas.

Accessibility is very important to us and we extended opportunities for new audiences to enjoy our productions through four live broadcasts to cinemas, including the highest grossing live cinema opera broadcast in the UK for *The Pirates of Penzance*. We also brought more people into the Coliseum to see our live performances, and over 237,000 people (up from 195,000 the year before) experienced performances in our wonderful theatre. Our total estimated audience during the period, including cinema, TV and radio broadcast, and international co-productions was over 1.3 million people. I am also pleased to say that we have offered many more tickets at lower prices to ensure that they are as affordable as possible with 500 tickets available at £20 or less at every performance.

ENO's ambition to reach and develop a wider audience has led to over 75,000 tickets this year being bought by people attending the London Coliseum for the first time. Opera Undressed, our scheme for first-time attendees, continues to engage audiences. 1,400 people attended an Opera Undressed event in 2015/16 and 35% of our Opera Undressed bookers have returned to ENO at least once since the scheme began in 2012.

ENO's award-winning Access All Arias scheme provides a free membership for people who are under 30 or in full-time education, offering discounted tickets to all performances. During 2015/16 more than 2,000 AAA tickets have been sold.

ENO continues to be the champion of British talent, nurturing new singers through our development programmes. We are proud that over 80% of our singers and conductors during the year are British born, trained or resident.



This has been a hugely busy time for all of us here at ENO – the changes we have made have not marred the company's commitment to brilliant and inspiring work which will now continue to delight audiences for many years to come.

*Cressida Pollock*

Cressida Pollock  
Chief Executive

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# English National Opera (ENO)

## Our Mission

English National Opera is founded on the belief that **opera of the highest quality should be accessible to everyone**

### Musical storytellers

At ENO opera is theatre; expressing drama through the unique combination of music, text, dance, and design. We sing in English. We believe that singing in our own language connects the performers and the audience to the drama onstage, and enhances the experience for all. We collaborate across contemporary art forms, to reflect the growing diversity of our culture. And we take a fresh approach right across the repertoire, from baroque to contemporary, as well as commissioning new works as part of our commitment to the future of the art form.

### Widening access

We bring our productions to the widest possible audience, whether at the London Coliseum, nationally or internationally. We make our work accessible by offering a large proportion of tickets at affordable prices, and by distributing it widely on screen and via digital media. We also aim to introduce completely new audiences to the magic of opera through stimulating and creative participation programmes.

### Nurturing creative talent

We are a national company of internationally recognised standard. We nurture talent across the entire company, whether on-stage, backstage, or in the pit. We provide a platform for young singers to develop global careers.

### Our Vision

ENO will be synonymous with making great opera accessible to the widest and most diverse audiences. We will continue to forge ground-breaking collaborations across art forms, and our world-class productions will inspire, surprise, and captivate. We will be recognised as the national centre of excellence for developing opera, and as the benchmark for nurturing new talent. We will reach out to communities who might think opera is not for them.

We will tell the world's most timeless stories, unforgettably.



*The Pirates of Penzance*, 2015  
Photo credit: Tristram Kenton

Opera Squad  
Photo credit: Cat Vinton



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## ENO 2015/16: Year At A Glance In Numbers

13 Productions

9 International Co-Productions

9 New Productions

2 Operas by Living Composers

4 Revivals

Over 80% of singers and conductors  
British born, trained or resident

1 Musical Theatre Production

1 World Premiere

139 Performances



Carmen, 2015  
Photo credit: Alastair Muir

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*Sweeney Todd: The Demon Barber of Fleet Street*, 2015  
Photo credit: Tristram Kenton

*Between Worlds*, 2015  
Photo credit: Hugo Glendinning

*The Pirates of Penzance*, 2015  
Photo credit: Tristram Kenton

## ENO Year At A Glance – Productions

### **Sweeney Todd: The Demon Barber of Fleet Street** 30 March-12 April 2015

New Production (14 performances, 12 in this financial year)

ENO's first musical partnership with the Gradelinnit Company achieved sell-out performances, starring Bryn Terfel in the title role and Emma Thompson as Mrs Lovett.



### **Between Worlds** 11-25 April 2015

World Premiere (at Barbican) (8 performances)

British composer Tansy Davies's first opera was a sensitive and spiritual journey inspired by the events of 9/11. The opera addressed one of the most significant events of the twenty-first century, bringing the universal operatic themes of tragedy, loss, courage, healing and love into a contemporary context. Directed by Deborah Warner with a libretto by Nick Drake, *Between Worlds* was staged at the Barbican Theatre. Tansy Davies was awarded a British Composer Award for this work.



### **The Pirates of Penzance** 9 May-4 July 2015

New Production (16 performances)

Critically acclaimed film and theatre director Mike Leigh made his operatic directorial debut with a new production of this Gilbert and Sullivan classic. A hit with audiences both in the theatre and on-screen, it became the UK's most successful operatic live cinema event. Over 50,000 people enjoyed the production in cinemas around the UK. It was also broadcast on BBC Radio 3 and on Sky Arts.





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*Carmen*, 2015  
Photo credit: Alastair Muir

*The Queen of Spades*, 2015  
Photo credit: Donald Cooper

*Lady Macbeth of Mtsensk*, 2015  
Photo credit: Clive Barda

## ENO Year At A Glance – Productions

### **Carmen** 20 May-3 July 2015

#### Revival (14 performances)

This was the first revival of Calixto Bieito's production, set in Franco's Spain. Winner of the Young Singer Award in the 2015 International Opera Awards, mezzo soprano Justina Gringyte made her debut in the title role. The cast also included Eric Cutler, ENO Harewood Artists Rhian Lois and Eleanor Dennis, and former ENO Opera Works singer Claire Presland. It was broadcast live into cinemas as part of ENO Screen and on Sky Arts.



### **The Queen of Spades** 6 June-2 July 2015

#### New Production (9 performances)

Olivier Award-winning opera director David Alden reunited once again with Edward Gardner for ENO's first performances of *The Queen of Spades* in over 20 years. Dame Felicity Palmer, playing the role of the Countess, was nominated for an Olivier Award for her performance.



### **Lady Macbeth of Mtsensk** 26 September- 20 October 2015

#### New Production (8 performances)

Award-winning Russian director/designer Dmitri Tcherniakov returned to ENO with a new production of Shostakovich's *Lady Macbeth of Mtsensk*. Conducted by Mark Wigglesworth, it starred Patricia Racette in the title role and received great critical acclaim.



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*The Barber of Seville*, 2015  
Photo credit: Mike Hoban

*La bohème*, 2015  
Photo credit: Tristram Kenton

## ENO Year At A Glance – Productions

### **The Barber of Seville** 28 September- 5 November 2015

#### [Revival \(10 performances\)](#)

This was the twelfth revival of Jonathan Miller's much-loved production of Rossini's comic masterpiece. The cast featured ENO favourite Andrew Shore as Dr Bartolo, with Morgan Pearse making his role debut as Figaro and Eleazar Rodriguez making his ENO debut as Count Almaviva. Former ENO Harewood Artist Kathryn Rudge debuted as Rosina with current ENO Harewood Artists Katherine Broderick, Barnaby Rea and Matthew Durkan also featuring. It was broadcast live into cinemas as part of ENO Screen.



### **La bohème** 16 October- 7 November 2015

#### [New Production \(14 performances\)](#)

Australian stage director Benedict Andrews brought his unique take to Puccini's classic love story in a new contemporary production. American soprano Corinne Winters starred as Mimì opposite Zach Borichevsky as Rodolfo. ENO Harewood Artist Rhian Lois made her role debut as Musetta and former ENO Harewood Artist Duncan Rock was Marcello.





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*The Force of Destiny*, 2015  
Photo credit: Robert Workman

*The Mikado*, 2015  
Photo credit: Tristram Kenton

## ENO Year At A Glance – Productions

### **The Force of Destiny** 9 November - 4 December 2015

#### [New Production \(8 performances\)](#)

Calixto Bieito returned to ENO with a new production of Verdi's *The Force of Destiny*, set during the Spanish civil war. Welsh tenor Gwyn Hughes Jones made his role debut as Don Alvaro. American soprano Tamara Wilson, making her ENO and role debut as Leonora, was nominated for an Olivier award for her performance. The ENO Orchestra and Chorus won the Outstanding Achievement in Opera Award at the 2016 Oliver Awards for their work on *The Force of Destiny*, *Lady Macbeth of Mtsensk* and *The Queen of Spades*. *The Force of Destiny* won the opera category at the 25th South Bank Sky Arts Awards and was broadcast on BBC Radio 3.



### **The Mikado** 21 November 2015 - 6 February 2016

#### [Revival \(13 performances\)](#)

This was the 14th revival of Jonathan Miller's celebrated production of *The Mikado*. The production celebrated its 200th performance during the run. The British cast included distinguished bass Robert Lloyd making his role debut as The Mikado of Japan, alongside Richard Suart as Koko and ENO Harewood Artists Mary Bevan and Anthony Gregory as Yum-Yum and Nanki Poo. ENO Charles Mackerras Fellow Fergus Macleod made his Company debut conducting these performances. It was broadcast live into cinemas as part of ENO Screen.



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*The Magic Flute*, 2016  
Photo credit: Robbie Jack

*Norma*, 2016  
Photo credit: Alastair Muir

*Akhnaten*, 2016  
Photo credit: Richard Hubert Smith

## ENO Year At A Glance – Productions

### **The Magic Flute** 5 February- 19 March 2016

#### *Revival* (13 performances)

The first revival of Simon McBurney's innovative production of the Mozart classic received multiple five star reviews. The outstanding cast included Lucy Crowe as Pamina, former ENO Harewood Artist Allan Clayton as Tamino, Peter Coleman-Wright as Papageno, Ambur Braid in her UK debut as Queen of Night, ENO Harewood Artists Eleanor Dennis and Catherine Young as First and Second Ladies, Soraya Mafi as Papagena and James Creswell as Sarastro.



### **Norma** 17 February- 11 March 2016

#### *New Production* (7 performances)

This was the first production of Bellini's bel canto masterpiece *Norma* in ENO's history. Directed by Christopher Alden, it was first seen at Opera North in 2012. American soprano Marjorie Owens made her UK, ENO and role debut in the title role opposite British tenor Peter Auty as Pollione, with Jennifer Holloway as Adalgisa and James Creswell as Oreveso.



### **Akhnaten** 4- 18 March 2016

#### *New Production* (7 performances)

Improbable Theatre Company's Artistic Director Phelim McDermott directed this new production of Philip Glass's *Akhnaten*. This iconic opera received its UK premiere at ENO in 1985 and had not been performed fully-staged in the UK since ENO's 1987 revival. Countertenor Anthony Roth Costanzo performed the title role alongside British mezzo soprano Emma Carrington in her ENO debut as Nefertiti, Rebecca Bottone as Queen Tye, Clive Bayley as Aye, and James Cleverton as Horemhab. It received five star reviews, saw sell-out performances, and was broadcast on BBC Radio 3.





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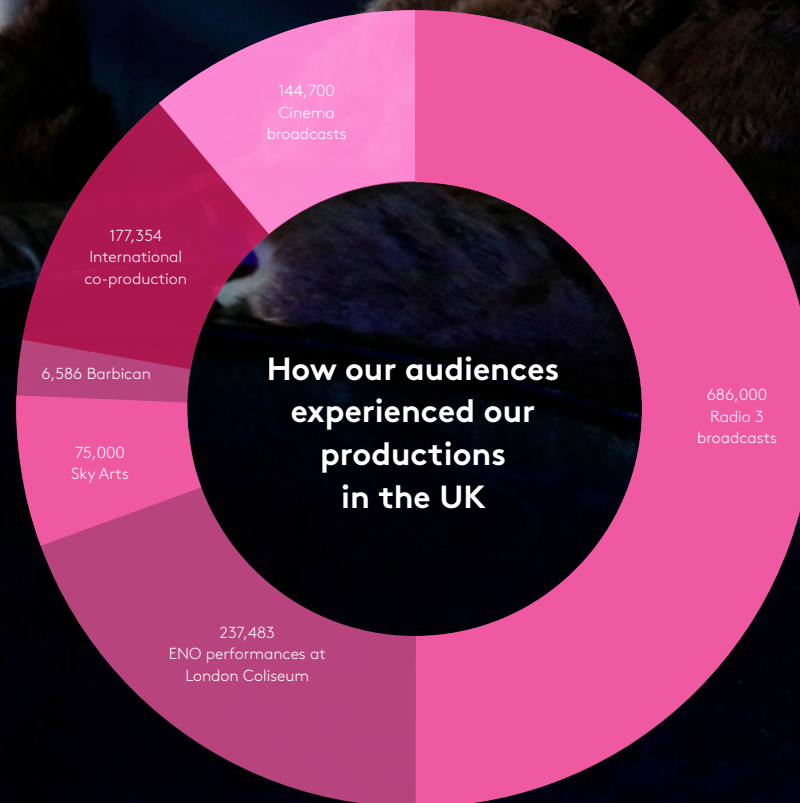
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## ENO: Audiences

# Over 1.3 million people

saw or listened to an ENO performance or production at the London Coliseum or around the world during the period April 2015 – March 2016.

ENO productions were broadcast on television, radio and live to cinemas across the UK and internationally to more people than ever before.



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## Live Performance

**139 performances**

of ENO productions in the UK

**237,483 people**

attended an ENO performance, representing a capacity of 75%

**77,787 tickets**

were bought by 29,795 people attending an ENO performance for the first time.

**20,000 visitors**

saw ENO perform excerpts from *Carmen* in Trafalgar Square at West End Live (June 2015)

*Sweeney Todd: The Demon Barber of Fleet Street*, 2015  
Photo credit: Tristram Kenton



In March 2015, ENO and the GradeLinnit Company co-produced *Sweeney Todd: The Demon Barber of Fleet Street* with Bryn Terfel in the title role and Oscar-winning actress Emma Thompson playing Mrs Lovett. This critically-acclaimed semi-staged production, starring the ENO Orchestra, attracted

**33,026** audience members to the London Coliseum, achieving a capacity of 97%. This audience development opportunity sees the London Coliseum utilised to its full potential, with all profits from the production invested into ENO's core opera programme.

**2,764** people that attended *Sweeney Todd: The Demon Barber of Fleet Street* (over 8%) have since returned to a show at ENO.



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## TV and Radio

### Over 761,000 people

listened to or watched an ENO production on the radio or TV in the UK

Performances of *Between Worlds*, *The Pirates of Penzance*, *The Queen of Spades*, *The Force of Destiny* and *Akhnaten* were broadcast on BBC Radio 3, reaching an audience of 686,000\*

Performances of *The Pirates of Penzance* and *Carmen* were broadcast on Sky Arts to an audience of

### over 75,000



*Carmen*, 2015  
Photo credit: Alastair Muir

\*Estimated figures based on slot averages over a quarter, figures provided by BBC Radio 3



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## ENO Screen

144,700 people

saw an ENO Screen broadcast  
(132,200 in UK, 12,500 worldwide)



ENO's production of *The Pirates of Penzance*, directed by world-renowned film director Mike Leigh, became ENO's most successful run of a production ever, grossing

**£1,653,735**

It was seen by over 37,500 people live at the London Coliseum as well as 53,000 people via ENO Screen and was enjoyed on BBC Radio 3 by 172,000 listeners. It was later broadcast on Sky Arts to an audience of over 45,000. In total the production reached over

**307,500** people.

*The Pirates of Penzance*, 2015  
Photo credit: Tristram Kenton



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## International Audiences

In the 2015/16 financial year:

**9** international co-productions were staged in London

**11** ENO Shows opened around the world

ENO co-productions or rentals were seen in **9** countries

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

**177,354** people saw an ENO production at one of our international co-producing partner venues

### ENO co-productions seen at the London Coliseum

#### The Pirates of Penzance

A co-production with Les Théâtres de la Ville de Luxembourg and the Saarländische Staatstheater Saarbrücken

**Carmen** A co-production with Den Norske Opera and Ballet

**The Magic Flute** A co-production with Dutch National Opera and the International Festival of Lyric Art, Aix-en-Provence

#### Lady Macbeth of Mtsensk

A co-production with Opéra de Lyon and Gran Teatre del Liceu, Barcelona

**La bohème** A co-production with Dutch National Opera, Amsterdam

#### The Force of Destiny

A co-production with the Canadian Opera Company

**The Mikado** A co-production with Houston Grand Opera and Los Angeles Music Center Opera

**Norma** Originally created by Opera North in a co-production with Die Theater Chemnitz

#### Akhnaten

A co-production with LA Opera.



### ENO productions seen around the world

#### 2015

3 May	Bonn Opera
8 May	Netherlands Opera
1 June	Netherlands Opera
2 October	Norwegian National Opera
16 October	Theatre de la Ville de Luxembourg
22 October	Theatre de Caen
5 November	The Metropolitan Opera, New York
8 November	Liceu, Barcelona
22 November	Staatstheater Saarbrücken
5 December	Opera de Paris
13 December	Bolshoi Opera, Moscow
31 December	The Metropolitan Opera, New York

#### 2016

23 January	Opera de Lyon
7 February	Deutsche Oper
19 February	The Metropolitan Opera, New York
22 March	Rome Opera

**Thebans**  
**Benvenuto Cellini**  
**Lulu**  
**Carmen**  
**The Pirates of Penzance**  
**The Pirates of Penzance**  
**Lulu**  
**Benvenuto Cellini**  
**The Pirates of Penzance**  
**The Way Back Home**  
**Rodelinda**  
**The Pearl Fishers**

**Lady Macbeth of Mtsensk**  
**Peter Grimes**  
**Madame Butterfly**  
**Benvenuto Cellini**

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## Affordable Opera

At the beginning of the 2015/16 season we pledged to make 500 tickets available at £20 or less for every performance

**59,500** tickets were sold for **£20 or less**

### Access All Arias

Access All Arias offers great seats at significantly reduced prices to 16-29 year olds and full time students. Ticket prices for members are £30 in the stalls, £20 in the dress circle and £10 in the upper circle. A limited number of AAA tickets are offered for all ENO productions at the London Coliseum.

2,365 Access All Arias tickets were sold during the 2015/16 financial year.

### Secret Seats

An unallocated Secret Seat ticket costs £20 but audience members are guaranteed a seat worth £30 or more on the night – it could even be in the stalls or dress circle.

7,328 Secret Seat tickets were sold during the 2015/16 financial year.

### Opera Undressed

For those who are curious about opera but not sure where to start, ENO started our introductory scheme Opera Undressed. For just £20 Opera newbies experience their first ENO opera from a great seat with a fantastic view of the stage and a pre-performance talk about the production. After attending an Opera Undressed performance we provide two-years of discounts for future ENO performances.

14% of bookers for Opera Undressed returned to see an additional ENO production within the same financial year. Since Opera Undressed started in November 2012, over 35% of bookers have returned to the London Coliseum to see another ENO show.

Seven Opera Undressed events took place during the 2015/16 financial year, with 1,400 tickets sold.





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## London Coliseum: Audiences

The London Coliseum hosted **100** visiting company performances in the 2015/16 financial year

Over **175,000** audience members attended a performance given by one of our visiting companies at the London Coliseum

### Visiting companies:

Ardani Artists: *Diana Vishneva* (On the edge)  
(3 performances) 14–18 April 2015

Ballets de Monte Carlo: *Roméo et Juliette*  
(4 performances) 23–25 April 2015

Sadler's Wells presents Dutch National Ballet: *Cinderella*  
(6 performances) 8–11 July 2015

Ardani 25 Gala (2 performances) 17–18 July 2015

Ballet Folklórico de México (5 performances)  
22–25 July 2015

Sylvie Guillem: *Life in Progress* (5 performances)  
28 July–2 August 2015

Queensland Ballet: *La Sylphide* (7 performances)  
4–8 August 2015

Wild Zebra (1 performance) 11 August 2015

St. Petersburg Ballet Theatre: *Swan Lake/La Bayadere*  
(11 performances) 13–23 August 2015

Sadler's Wells: *Carlos Acosta* (6 performances)  
8–13 December 2015

English National Ballet: *The Nutcracker*  
(34 performances) and *Le Corsaire* (15 performances):  
16 December 2015–24 January 2016

Ave Maya: *Russian Ballet Icons Gala* (1 performance)  
3 March 2016



On 23 November 2015 more than 2,000 people attended the British Fashion Awards, the British fashion industry's biggest event of the year. This was the second time that the London Coliseum has hosted the event.

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## ENO Baylis

Over **12,000** people took part in a programme or event run by ENO Baylis in the 2015/16 financial year.

ENO Baylis is integral to our belief that opera should be accessible to everyone.

The Baylis programme provides opportunities for people of all ages to engage with opera but focuses particularly on young people aged 11-18 and vulnerable and isolated adults.

The programme extends beyond a focus on music to celebrate opera's capacity to express ideas and emotions through text, music, drama and design. It also seeks to present opera as a vibrant live art form that is still evolving and has relevance in contemporary society.

It nurtures the careers of creative British talent and supports research and development for the future of the art form.





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*The Mikado*, 2015  
Photo credit: Tristram Kenton

## 2015/16 Programme

### Baylis in the Balcony

The Balcony for Baylis ticket opportunity scheme was launched in 2015, enabling up to 450 seats at every dress rehearsal to be offered at no cost to individuals and groups. These include state school groups (primary and secondary), looked-after children, social housing groups, homeless and vulnerable adults through our partnership with Streetwise Opera, and the community groups and partners we are working with on Baylis programmes. Between April 2015 and March 2016, 3187 tickets were issued through Baylis in the Balcony.



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## Young People: Secondary Schools Programme

### Opera Squad

In 2015/16 we developed our Opera Squad programme into a partnership model, inviting three schools identified through our partnerships with Lambeth Music Network, Brent Music Service and the Tri-borough Music Hub to engage in a more in-depth relationship with ENO over the whole academic year.

In October 2015 we took over each school with a large scale interactive day of opera which kick-started a programme of in-school projects, work experience opportunities, free dress rehearsal tickets, special back-stage tours and on-stage events, exposing pupils to technical, design, dramatic and musical aspects of our work, the chance to meet professionals working in the industry, and to work creatively with professional artists.

**Through the Opera Squad partnership with these three schools:**

- 6,070 pupils experienced live opera;**
- 2,086 took part in practical workshops to develop their skills;**
- 360 pupils engaged in more depth and watched full productions at the London Coliseum.**

### Other activity with secondary schools:

In addition to our Opera Squad programme, we built on relationships with other schools that had previously hosted Opera Squad or were interested in working with us to develop opportunities for their students, through in school cross-discipline projects, and opportunities to meet professionals working at ENO.

### Creative Projects

We ran a six-day creative writing, music composition and art project with 53 year 9 & 10 students studying music, drama and art at City of London Academy (Southwark).

Students had the chance to attend a performance of *Between Worlds*, a new opera by Tansy Davies based on the events of 9/11, meet some of the professionals involved in the production and discuss the design, music and subject matter, before working with a team of professional artists to create a devised music theatre piece in response.

We also ran a two-day design project in July 2015 for 25 year 7-12 pupils at Regents High School to create set and costume designs inspired by Alison Chitty's designs for *The Pirates of Penzance*.

### Young Critics

Working in partnership with Mousetrap Theatre Projects, we piloted a youth critic project for 40 year 10/11 english, music and theatre studies students, to help nurture critical thinking and writing skills and encourage young people to articulate their opinions about opera.

### Industry Insights

We ran a series of one day workshops for year 11 BTEC and A-level students studying music, performing arts business & production, to introduce the wide range of job opportunities in the performing arts industry within technical, backstage and administration departments. We also ran a series of on-stage events demonstrating how the various design and technical aspects work together with one another and with the live performers in an operatic production.

### Masterclasses

We delivered a series of performance masterclasses with professional singers and musicians from ENO for year 10 music students at Plumstead Manor and St George's Catholic School, helping pupils to prepare for performance exams.





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Other Voices youth project, 2015  
Photo credit: Cat Vinton

*Millions of Years*, 2016  
Photo credit: Cat Vinton

## Youth Programme

In addition to this work with secondary schools, we continued to develop our youth programme with young people aged 12-18 interested in developing their music, drama and design skills outside of school. We continued our partnership with Lambeth-based youth organisations Brixton Youth Theatre and Raw Material, building on the success of our Other Voices youth project in February 2015. We recruited a group of young people aged 13-18 through their networks and our Lambeth Opera Squad partner school, The Elmgreen, to take part in a series of music and drama sessions that formed part of the *Millions of Years* project inspired by the Philip Glass opera *Akhnaten*. The young people worked with a team of professional artists to create their own original spoken word texts, song lyrics and a new composition with John Barber, inspired by the piece.

We also developed a new collaboration with The Sorrell Foundation and their network of National Art & Design Saturday Clubs for young people aged 14-16. We partnered with the Saturday Club at London Metropolitan University on a term long project in which designer Ruth Paton worked with the group to create large cardboard headdresses inspired by ancient Egyptian animal gods. The headdresses were worn by the performers in the *Millions of Years* public performance at the British Museum and were displayed at Somerset House in The Sorrell Foundation's public Summer Exhibition.



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## Young People: Primary and Families

We continued to work with the primary age group through our series of family days, targeting families that don't typically access the arts – notably families of pupils at primary schools in Brent, Lambeth and the Tri-borough identified by our Music Hub partners, networks of looked-after children in Westminster, vulnerable families living across London through our relationship with the NSPCC, and other families identified through our relationship with London Music Masters and Creative Futures.

Each family day offered a morning of hands-on making, singing and storytelling activities in the foyer spaces of the London Coliseum led by professional artists, with free tickets to the matinee dress rehearsal. We delivered two family days across the season: Saturday 27 June 2015 on *The Pirates of Penzance*; Sunday 6 December 2015 on *The Mikado* (for ages 7-11).

We also worked with three primary schools in Brent and Barnet (Christchurch Primary, Mitchell Brook Primary and Manorside Primary) on a project around *The Mikado*. KS2 groups from each school were invited into our rehearsal studios at Lilian Baylis House to watch part of a rehearsal and meet some of the singers, stage team and staff director. This was followed by an in school creative music and drama workshop in each school, inviting pupils to learn some of the music from the opera and write their own material before performing to the rest of the school. The project culminated with pupils coming with their families to a special on stage event at the London Coliseum on the set of *The Mikado* before watching the dress rehearsal.



*The Mikado* in school workshop  
Photo credit: Sarah Ainslie



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# Young People: 18-25 year olds, Higher Education students

We work with a broad range of Higher Education partners to support learning across a range of disciplines. We support students studying music, composition, drama, creative writing, design, art, animation and film to develop their skills, connect with professionals working in the industry and develop their understanding of potential careers in the performing arts through:

- access behind the scenes to watch rehearsals and visit technical and making departments;
- invitations to salon discussions about creative practice by professional artists and members of the company;
- creative projects inspired by our artistic programme and working practice, delivered within course modules;
- placements in technical and artistic departments;
- access to our productions through free dress rehearsal tickets and student ticket discounts

## Creative Projects: Animation Module

Building on the success of the pilot module, we continued our collaboration with Central St Martin's College of Art & Design to deliver a 2015 autumn term module for 40 second year MA animation students. Students were invited to research three operas in the ENO season and develop a competitive pitch for a short animation film responding to the music, characters, themes or socio-political context of one of the operas. Students then worked in groups during the term to create the selected films. The project provided an opportunity to work with a professional client, learn about the use of video animation within opera and potential career opportunities.

## MA Dramatic Writing Pilot Module

We delivered a series of workshops with 22 MA dramatic writing students at Central Saint Martin's, led by composer Tansy Davies and writer Nick Drake. This was a pilot to open up the libretto-writing process and explore how text and music work together, as part of Central St Martin's Year of Experimentation. Nick and Tansy led an in-depth discussion about writing for the sung voice and their own collaborative process. Students then had the chance to write their own scene which was workshopped by Tansy and two singers to explore how the words might inspire a composer and work for a singer.

## Barbican Lab

Working in partnership with The Barbican and Guildhall School of Music and Drama, we delivered a Weekend Lab (18-19 April 2015) as part of the Barbican Lab series, with Tansy Davies, Nick Drake and Deborah Warner. The Lab explored the creative process behind *Between Worlds* and how text, music and staging ideas work together in opera. 24 post graduate students and young professional directors, writers, composers and performers took part, and created extracts of new operatic material inspired by the events of 9/11.



## Student Placements

We supported several students placements over the 2015/16 season including:

- Nine month placement for a BA Music student from the University of Surrey in the ENO Baylis department
- Four week placement for 2 student designers from Central School of Speech and Drama as part of the Opera Works final module
- Two week placement for a student director from Guildhall School of Music and Drama MA Opera Making as part of the Opera Works final module

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## ENO/UCL Partnership

### ENO and UCL

ENO has an ongoing partnership with University College London (UCL). The partnership supports knowledge exchange between disciplines and between academics and industry, using our working practice as stimulus for research, and exploring the future of live performance.

In 2015/16 we embarked on two pilot research projects with UCL Computer Science, to explore the potential for knowledge exchange between the operatic creative process and the development of new technologies. These were funded through internal research grants at UCL.

The first project in Summer 2015 was led by Professor Anthony Steed with director Phelim McDermott, and explored eye tracking to enhance understanding of eye movement and what it communicates to an audience in both the real world and virtual environments. The second in January-March 2016, explored the application of augmented reality face tracking technology and its potential as a practical tool within the theatre/opera industry. This project enabled character make-up designs to be 'worn' by a user through an interactive mirror. The technology was tested on several user groups: singers, make-up artists and the public (notably young people of secondary age). The pilot revealed several areas worthy of further research.





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Millions of Years  
Photo credit: Cat Vinton

## Adult/Community

We continued to provide access and learning opportunities for adults.

### ENO Community Choir

At the heart of our community programme is our community choir, an unauditioned choir of typically 100 members of mixed ages and abilities who come together to sing each week. In 2015/16 we continued to nurture the choir and create opportunities to connect them with our artistic programme and with other community groups, raising their profile by taking part in pop-up performances and festivals such as Southbank Centre's *Winter Festival* in December 2015.

### Singing and drama workshops

Our one-day Know the Show workshops are designed to open up the music, story, character and themes in an opera on our stage, inviting adults of all ages and abilities to learn extracts of music and stage a scene with professional singers from ENO. We delivered one Know the Show in the Summer 2015 on *Carmen* and one in Autumn 2015 on *The Force of Destiny*.

### Community Projects

We developed a large scale community project in Spring 2016 developed in response to *Akhnaten*. The project involved several participant groups – a youth performance group (recruited from Brixton Youth Theatre, Raw Material, and our Opera Squad partner schools); a youth design group (in collaboration with The Sorrel Foundation's National Art & Design Saturday Club at London Metropolitan University); a group of amateur and student jugglers; and an adult community chorus (members of the ENO community choir, Streetwise Opera Explore group and others via open access recruitment). Rehearsals took place over 12 weeks



and culminated in a public performance in the Great Court of the British Museum on 6 March 2016 in which the participants were joined by six professional musicians, principal singer Anthony Roth Costanzo, and five Gandini jugglers. To complement the project we developed a Learning Resource on *Akhnaten* in collaboration with the UCL Petrie Museum of Archaeology and the British Museum.

### Streetwise Opera Partnership

In 2015 we formalised an Artistic Partnership with Streetwise Opera, after the success of our collaboration on the Other Voices Choir project in 2014. The partnership supports our strategic aim of making opera accessible to all and our commitment to engaging marginalised and hard to reach individuals in society.

ENO's artistic programme provides the stimulus for Streetwise Opera's core activity in London, with all their groups working on material each term in response to an opera in the season. In 2015/16 we delivered pop-up

performances at The Passage and Streetwise groups attended dress rehearsals at the London Coliseum across the season. We integrated members of the Streetwise Opera Explore group into the *Millions of Years* adult community chorus and also supported a 12-week back to work placement for an individual in the Explore group in our Front of House department.

### Pre-Performance Talks

We continued our programme of pre-performance public talks on every production in the season, hosted by broadcaster Christopher Cook, with guest speakers and members of the company. The talks were recorded and available as a podcast on the ENO website.

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## Talent Development

### ENO Opera Works

ENO Opera Works is a unique training opportunity for young singers with a strong vocal technique and a clear commitment to developing a career in opera. 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 experience at ENO.

In 2015/16, 104 young singers were auditioned with 14 selected. The course was condensed into an intensive four-month period (December 2015-April 2016), avoiding the rehearsal and performance seasons of the major UK opera companies to enable singers who are already getting work to be able to take part. The course culminated in a public sharing/workshop performance at our rehearsal studios Lilian Baylis House in April 2016.



### Case Study: Andrew Boushell

Andrew Boushell, tenor, recently completed the Opera Works programme at ENO, after which he covered the role of Števa Buryja in the ENO production of Janáček's *Jenůfa*. Before this he completed an opera performance diploma at the Operastudio Vlaanderen, Belgium. He is also a graduate of the Royal College of Music. Andrew's operatic experience includes the role of The Young Collector in Opera Ireland's Irish premiere of Previn's *A Streetcar Named Desire* and a national tour of Ireland performing the title role in Mozart's *Bastien and Bastienne* as a member of Opera Theatre Company's Young Associate Artist Programme.



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## Talent Development

Our ENO Harewood Artists programme was the first initiative of its kind in the UK. It enables exceptionally talented UK-trained singers to perform with a major opera company while receiving specialist coaching, support and guidance

12 principal roles were sung by ENO Harewood Artists during the 2015/16 financial year

### ENO Harewood Artists 2015/16

George von Bergen  
Mary Bevan  
Katherine Broderick  
Eleanor Dennis  
Matthew Durkan  
Anthony Gregory  
Ben Johnson  
Rhian Lois  
Samantha Price  
Barnaby Rea  
Nicky Spence  
Catherine Young

### Case Study: Eleanor Dennis

Scottish soprano Eleanor Dennis is a graduate of the Royal College of Music's International Opera School. She made her ENO debut in 2012 as Shining One/Madam Wanton/Voice of a Bird/Celestial Voice in Yoshi Oida's production of *The Pilgrim's Progress*, conducted by Martyn Brabbins. She became an ENO Harewood Artist in the 2013/14 season, singing the roles of First Lady in Simon McBurney's production of *The Magic Flute* and Countess Almaviva in *The Marriage of Figaro*, directed by Fiona Shaw. Her performances as Micaëla in Calixto Bieito's *Carmen* (2015) were described as being sung 'with considerable distinction' (*The Guardian*). She returned to *The Magic Flute* as First Lady in 2016, conducted by Mark Wigglesworth.



*Carmen*, 2015  
Photo credit: Alastair Muir  
  
Eleanor Dennis  
Photo credit: Christina Raphaelle



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## Talent Development

### ENO Mackerras Fellowship

The ENO Mackerras Fellowship celebrates the legacy of Sir Charles Mackerras, ENO Music Director between 1970-1977. It provides a unique opportunity for an exceptional emerging conducting talent to develop their skills through a structured two year programme with mentoring from the ENO Music Directors (Edward Gardner and Mark Wigglesworth). 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 the Music Director's conducting and recording engagements.



**Fergus Macleod** was appointed in August 2014 and is the second recipient of the Charles Mackerras Fellowship. After completing his postgraduate studies with Professor Johannes Schlaefli at Zurich University for the Arts in 2012 he was named Assistant to Donald Runnicles at the BBC Scottish Symphony Orchestra and the Leverhulme Conducting Fellow at the Royal Conservatoire of Scotland, roles he held until 2014. During his time at ENO he has worked on *Xerxes*, *The Way Back Home*, *La traviata*, *Between Worlds* and *The Queen of Spades*. In the 2015/16 Season he assisted on *Lady Macbeth of Mtsensk*, *Norma* and *Tristan and Isolde*. He also conducted the entire run of performances of *The Mikado*.

*The Mikado*, 2015  
Photo credit: Tristram Kenton



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ENO Orchestra  
Photo credit: Richard Hubert Smith

## Talent Development

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

### ENO Evolve

30 students shadowed the ENO Orchestra for two productions, *The Queen of Spades* and *The Force of Destiny*. ENO seeks to create a supportive environment and help to prepare these 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. Each student enjoyed three hours of one-on-one tuition with their mentor.

The scheme also runs mock auditions for all participants who are asked to prepare for an audition and then receive constructive feedback following it.



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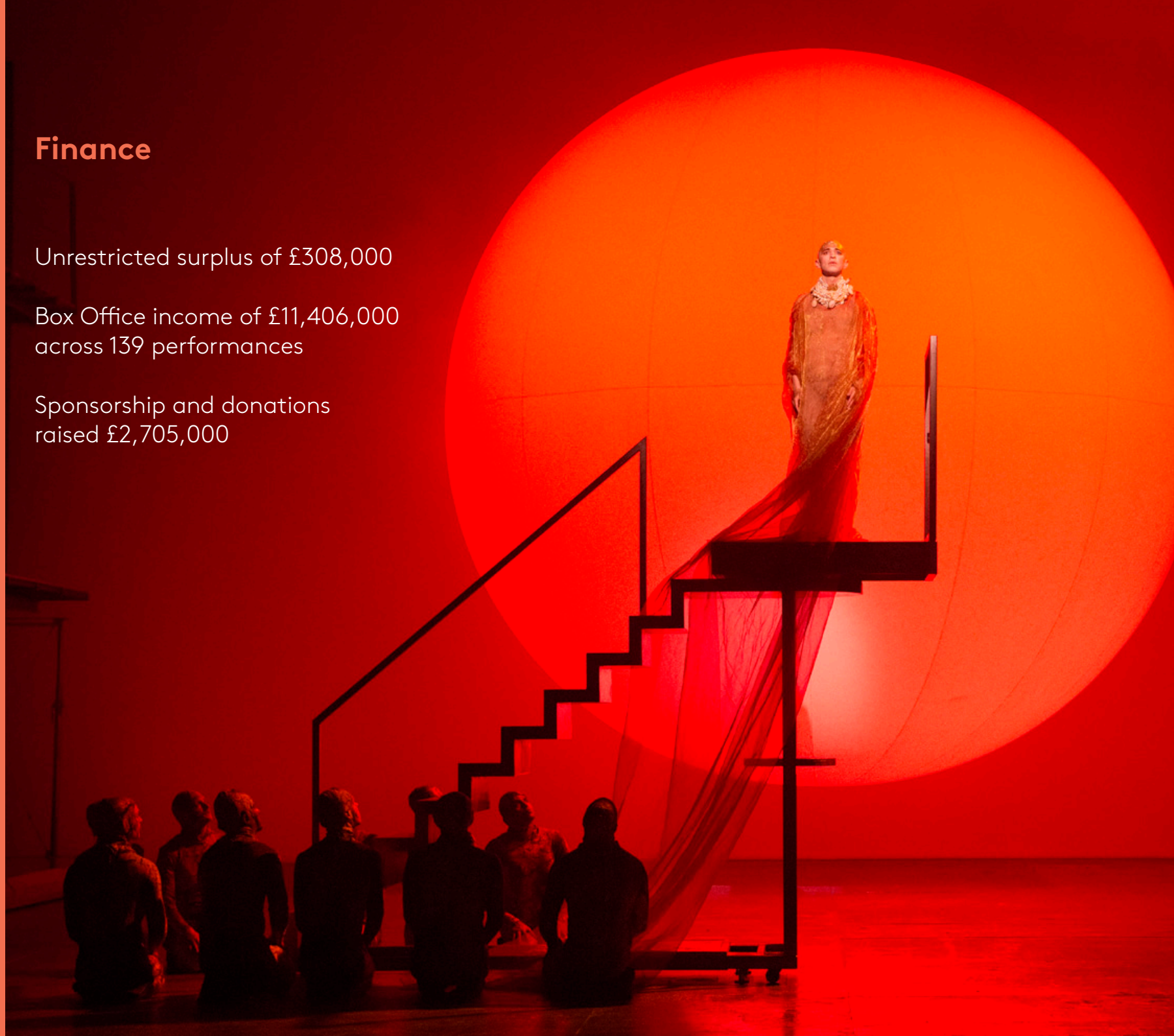
## Finance

Unrestricted surplus of £308,000

Box Office income of £11,406,000  
across 139 performances

Sponsorship and donations  
raised £2,705,000

*Akhnaten*, 2016  
Photo credit: Richard Hubert Smith





# English National Opera Summary Income and Expenditure Account Year ended 31 March 2016

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	Unrestricted Funds £'000	Designated Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total Funds 2016 £'000	Total Funds 2015 £'000
<b>Income</b>						
Box office receipts	11,406	–	–	–	11,406	8,629
Commercial Trading and Other Activities	9,733	–	–	–	9,733	8,083
Sponsorship and donations	2,184	–	421	100	2,705	3,599
Investment Income	48	–	–	181	229	211
ACE Grant	12,380	–	3,924	–	16,304	17,697
<b>Total Income</b>	<b>35,751</b>	<b>–</b>	<b>4,345</b>	<b>281</b>	<b>40,377</b>	<b>38,219</b>
<b>Expenditure</b>						
Costs of productions, sales and operations	34,830	–	3,699	2	38,531	37,013
Raising funds	864	–	–	–	864	1,082
Costs of generating Investment Income	–	–	–	32	32	30
Transfers	(251)	29	(500)	722	–	–
<b>Total Expenditure</b>	<b>35,443</b>	<b>29</b>	<b>3,199</b>	<b>756</b>	<b>39,427</b>	<b>38,125</b>
(Losses)/Gains on Investments	–	–	–	(135)	(135)	572
<b>Net Movement in Funds</b>	<b>308</b>	<b>(29)</b>	<b>1,146</b>	<b>(610)</b>	<b>815</b>	<b>666</b>
<b>Reserves</b>						
Reserves brought forward	1,578	233	2,356	14,504	18,671	18,005
Reserves carried forward	1,886	204	3,502	13,894	19,486	18,671

Akhnaten, 2016  
Photo credit: Richard Hubert Smith



## ENO People

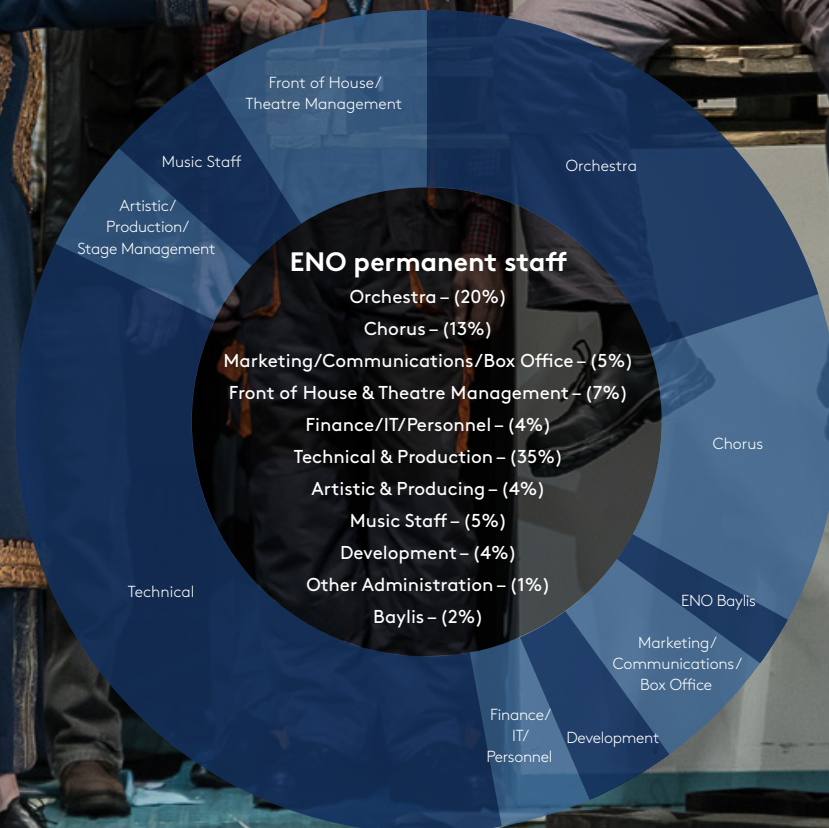
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Over **1,280** people were engaged by ENO during the 2015/16 financial year

**326** people were employed as permanent staff

**944** were engaged on a contractual, freelance, commissioned or temporary basis. This includes **65** front of house staff, **18** box office staff, **61** additional chorus members, **83** actors and dancers, and **246** people within the technical department



*Lady Macbeth of Mtsensk, 2015*  
Photo credit: Clive Barda



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## Supporting ENO

### There has never been a better time than now to support English National Opera

Throughout the 2015/16 financial year the importance of fundraising was placed centre stage. We set stretching, long-term targets for fundraising so that ENO is able to plan for the future with confidence and deliver work that would otherwise not be possible.

English National Opera's donors and sponsors are at the heart of everything that we do and this last year has been spent ensuring that every single one of them receives a unique insight and involvement into the work that they are supporting.

#### In 2015/16 we:

- Continued to grow our successful membership programmes, reaching over **4,100** ENO Friends, **200** Opera Circle Patrons, **45** American Friends and **100** Young Patrons. Our annual Friends Appeal received its best ever result
- Mounted our most successful match campaign for the ENO Harewood Artists programme, raising over **£220,000**
- Assembled supporter syndicates for **seven** different productions
- Founded an Advisory Board, Coliseum Council and a Directors Emeriti Circle, whilst securing more support than ever from both the USA and major gifts and grants
- Held the most successful fundraising gala in ENO's fundraising history with over **250** guests celebrating ENO's birthday with the full orchestra and chorus, raising over **£250,000**
- Hosted over **100** events to fundraise and thank existing donors for their support
- Concluded our endowment fundraising programme, raising over **£8m** thanks to the support of a number of major donors and the ACE Catalyst Programme
- Attracted numerous new corporate supporters to our work, including two new in kind supporters, Yamaha and Liberty Wines, whose support is worth over **£200,000** to ENO
- Opened **11** dress rehearsals to ENO Friends, raising over **£100,000** in the process
- Secured support, for the first time, from Creative Europe for *The Pirates of Penzance*
- Saw *Baylis in the Balcony* receive significant support from members of the past and present Board, enabling school and community groups to see dress rehearsals for free
- Refreshed and relaunched programmes to support our work in the field of contemporary music as well as to name or dedicate seats in the auditorium



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## List of supporters 2015/16

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

### ENO Create Supporters

Sir Vernon & Lady Hazel Ellis  
Esmée Fairbairn Foundation  
The Estate of Robert Ashley-Jones  
The Hintze Family Charitable Foundation  
Mr Jake Shafran & Mrs Hélène Marie Shafran

### ENO Talent Supporters

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Behrens Foundation  
EMI Music Sound Foundation  
Fidelio Charitable Trust  
Lucille Graham Trust Limited  
The Derek Hill Foundation  
Philip Loubser Foundation  
The Barbara Whatmore Charitable Trust  
The Weinstock Fund  
The Harold Hyam Wingate Foundation

### ENO Learning & Community Supporters

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John and Elizabeth Forrest  
Phil Fortey  
Rebecca Kwee  
Mindex Ltd.  
The Nugee Foundation  
Perivoli Trust  
Sue Sheridan OBE  
Michael Shipley & Philip Rudge  
Pamela & Christoph Stanger\*

### ENO Production Supporters

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Linda Christmas  
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The Aaron Copland Fund for Music  
Liz Cratchley OBE  
Creative Europe Programme of the European Union

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Hamish & Sophie Forsyth  
Annie Frankel  
Richard & Elizabeth de Friend  
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