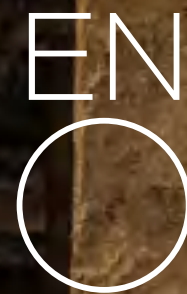


# English National Opera Annual Review 2016/17

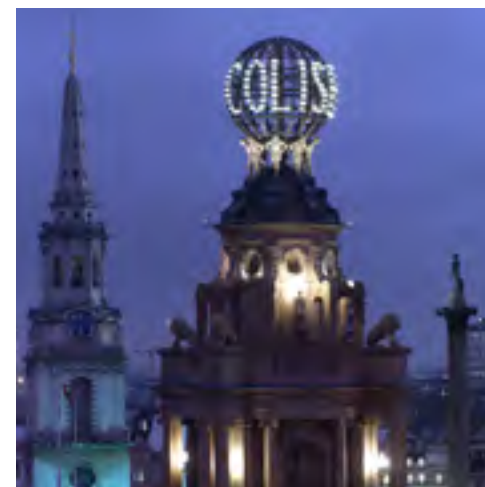
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# Introductions

# Chairman's Introduction



I am pleased that ENO continued to flourish artistically in this period while we made changes to strengthen the organisation and to ensure our future.

This year's Annual Review marks a change to our reporting as we align our financial year more closely to our season. This reporting period therefore covers from 1 April 2016 to 31 July 2017.

During this period, ENO's artistic programme included 13 productions at the London Coliseum together with work presented in association with five other companies or venues across London. We were proud to present the world premiere of *The Winter's Tale* and the UK premieres of *Charlie Parker's YARDBIRD* and *The Day After* as well as new productions of *Tristan and Isolde*, *Don Giovanni* and *Lulu*.

We were honoured to have ENO's work recognised with an Olivier Award for Best New Opera Production for the previous season's *Akhnaten* and an Olivier Award for Outstanding Achievement for

Mark Wigglesworth for his exceptional conducting of *Don Giovanni* and *Lulu*.

We were very pleased to welcome our new Artistic Director, Daniel Kramer, and new Music Director, Martyn Brabbins, to ENO. We are delighted to have them as part of the company and look forward to the impact that both will have on the future life of ENO. We also announced on 8 March 2018 that Stuart Murphy, former Director of Sky Entertainment Channels, had been appointed Chief Executive. He will take up the post on 3 April. He succeeds Cressida Pollock who announced in September last year that she would be stepping down from the role this summer. On behalf of the Board, I would like to thank Cressida, who has done so much to bring stability and direction to ENO, and to wish her all the best for the future.

We concluded this financial year reporting a surplus, due in large part to ACE transition funding in addition to our ongoing core grant, which will go towards building up our financial reserves. It is vital that we

continue to do this in order to allow us to be adventurous artistically while not exposing our company as a whole to unnecessary risk. It is also prudent that we develop an appropriate buffer given the current political and economic uncertainty in the UK.

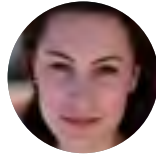
We are grateful to all of our Friends, supporters and sponsors who have generously contributed towards ENO's continued success.

Finally, I would like to thank every single person that worked so hard to help ENO regain its place as an Arts Council England National Portfolio Organisation. After a challenging time, this vote of confidence from ACE and confirmed funding for future years gives us the stability and certainty to look forward to our future with renewed confidence.

A handwritten signature in dark ink, appearing to read 'H Brünjes', written over a light blue grid background.

Dr Harry Brünjes  
Chairman, English National Opera

# Chief Executive's Introduction



This reported period marked the beginning of ENO's new way of working, following the 30% reduction of our public funding. The 2016/17 season was presented in the autumn and spring at the London Coliseum with eight main-stage productions alongside a summer season taking ENO to other venues across London. Over the coming two years we will increase to nine and then 10 main-stage productions as well as scheduling further work at other venues.

The first ENO Outside summer season saw us presenting work at venues across London, taking the opportunity to develop internal and emerging talent as well as presenting opera in new and different ways to audiences who might not have considered it before. We performed Jonathan Dove's *The Day After* and Gilbert and Sullivan's *Trial by Jury* at Lilian Baylis House as the inaugural ENO Studio Live. We also gave the UK premiere of *Charlie Parker's YARDBIRD* with Hackney Empire, presented *The Dream of Gerontius* at Southbank Centre and supported Silent Opera's *Vixen* at The Vaults, Waterloo.

We remained focused on making great opera widely available to all, ensuring

that as wide a range of people as possible feel welcome in our theatre as well as significantly increasing the level of our education and outreach activity.

We have reduced ticket prices for the third year in a row to work towards ensuring that price is not a barrier for people wanting to experience world class opera. We continued to offer 500 tickets at £20 or less for every performance: more than 52,000 of these tickets were available during this period.

Through ENO Baylis, our learning and participation programme, we continue to focus on young people aged 11-18 years who may not have access to the arts, working in economically deprived areas and in boroughs close to ENO hubs of activity. We are proud that more than 17,000 people took part in a programme or event run by ENO Baylis during the 2016/17 period.

It is vital that we continue to support the development of talent at ENO whether on-stage, off-stage, in the pit or behind the scenes. We appointed two ENO Mackerras Conducting Fellows, welcomed 14 young singers to take part in our training programme Opera Works, and on stage our

ENO Harewood Artists took on 15 principal roles across the season.

We continue to develop our non-opera programming at our home, the London Coliseum. 2017 marked the third year of our collaboration with our commercial partner GradeLinnit, and our presentation of *Carousel* featured our wonderful chorus and orchestra. In addition, we re-affirmed our association with English National Ballet to present works over the Christmas period as well as continuing to develop a series of one night events which will showcase everything from Bollywood to Jazz.

This will be my last full reporting year as ENO's Chief Executive. It has been a privilege to lead this wonderful institution alongside so many extraordinary people. Together we have brought stability to the organisation and secured ENO's future. I wish the very best to Stuart, my successor, who will continue to focus on ensuring ENO's success.

A handwritten signature in black ink, reading 'Cressida Pollock'.

Cressida Pollock  
Chief Executive, English National Opera

# Who We Are





# ENO: Who We Are

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 and 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 learning and 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.



# At A Glance

1 April 2016–31 July 2017

In April 2017 we changed the dates of our financial year to line up with our artistic season. This means that ENO's financial year now runs from 1 August to 31 July, rather than from 1 April to 31 March. Because of this, our most recent financial accounts and this review cover a 16-month period (1 April 2016–31 July 2017). The additional four months (1 April–31 July) cover *Carousel* as well as ENO's first summer season of *Outside Work*. All Coliseum opera productions are covered in the first 12 months of this 16-month period. For additional clarification or information, please contact the ENO Press Office.



# The numbers

18

Productions across  
the 16-month period

13

Productions at the  
London Coliseum

4

New Opera Productions  
(1 World Premiere)

7

Opera Revivals

2

Musical Theatre Collaborations

5

Productions outside the London  
Coliseum or in collaboration with  
other companies across London  
(2 UK Premieres)



of Singers and Conductors  
British born/trained/resident

216

ENO Performances

104

Performances of operas at  
the London Coliseum

28

Performances outside the London  
Coliseum or in collaboration with  
other companies across London

84

Performances of our musical  
theatre collaborations, *Sunset  
Boulevard* and *Carousel*

24

ENO Co-Productions or rentals  
opened around the world

# Productions

Summer 2016



## Madam Butterfly

16 May–7 July 2016  
Revival

Anthony Minghella's Olivier Award-winning production of *Madam Butterfly* returned to ENO for its sixth revival. The first and only opera directed by the late Minghella and his wife Carolyn Choa, this production was revived by Sarah Tipple and conducted by Sir Richard Armstrong, leading his first Puccini opera for ENO. Soprano Rena Harms made her role debut as Cio-Cio San alongside British tenor David Butt Philip as F.B. Pinkerton. Expert puppeteers Blind Summit portrayed Butterfly's child in puppet form, inspired by Japanese Bunraku theatre.



## Tristan and Isolde

9 June–9 July 2016  
New Production

An epic drama told on a grand scale, *Tristan and Isolde* was directed by Daniel Kramer with designs from Anish Kapoor, one of the most influential sculptors of his generation. Former ENO Music Director Edward Gardner returned to conduct a cast that featured outstanding Wagnerian heldentenor Stuart Skelton as Tristan and American dramatic soprano Heidi Melton as Isolde. Karen Cargill, Matthew Rose and Craig Colclough were highly praised for their performances as Brangäne, King Marke and Kurwenal respectively.



## Jenůfa

23 June–8 July 2016  
Revival

Mark Wigglesworth conducted this revival of David Alden's viscerally powerful production, first seen at ENO in 2009. Laura Wilde made her European debut in the title role, with ENO Harewood Artists Nicky Spence and Soraya Mafi as Števa Buryja and Karolka. Michaela Martens returned after her much praised performances as Kostelnička Buryja in 2009.

## Autumn 2016



### Don Giovanni

30 September–26 October 2016  
New Production

Returning ENO director Richard Jones launched the 2016/17 season with his dark and mischievous new version of Mozart's masterpiece, with Mark Wigglesworth conducting. Christopher Purves performed the title role with Clive Bayley as his manservant Leporello. Caitlin Lynch, Christine Rice and Mary Bevan sung as his female conquests and antagonists Elvira, Anna and Zerlina respectively.



### Tosca

3 October–3 December 2016  
Revival

Catherine Malfitano's 2010 production of *Tosca* returned to the Coliseum in October. Keri Alkema made her ENO debut in the title role while Gwyn Hughes Jones sang as Cavaradossi alongside Craig Colclough as the villainous Scarpia. ENO Harewood Artist Andri Björn Róbertsson made his company debut as Angelotti and Oleg Caetani made a welcome return to the Coliseum to conduct.



### The Pearl Fishers

19 October–2 December 2016  
Revival

Penny Woolcock's staging of Bizet's early opera saw its second revival at ENO with Claudia Boyle as the mysterious priestess Leïla. The contemporary Sri Lankan fishing village of designer Dick Bird was brought to life once again by the video artistry of 59 Productions, a regular ENO collaborator. Jacques Imbrailo made his ENO debut as Zurga while Robert McPherson sung his great friend Nadir.



### Lulu

9–19 November 2016  
New Production

The acclaimed artist William Kentridge made his ENO directorial debut with this visually stunning new production of Alban Berg's masterpiece. Nominated for an Olivier Award for Best New Opera Production, Kentridge's ink drawings suffused the piece in the form of projections and design, with Brenda Rae taking the title role in her ENO debut. The cast also featured Sarah Connolly, James Morris and Willard White in this critically lauded production. Mark Wigglesworth was awarded the Olivier Award for Outstanding Contribution to Opera for his conducting of *Lulu* and *Don Giovanni*.



Spring 2017



## Rigoletto

2–28 February 2017  
Revival

Jonathan Miller's much-loved 'mafia' production of Verdi's tragedy returned for its 13th revival since its first outing in 1982, with the action transplanted to 1950s gangland Little Italy. Nicholas Pallesen took the title role with Sydney Mancasola making her house debut as Gilda and Joshua Guerrero making his UK debut as the Duke. Former ENO Harewood Artist Barnaby Rea appeared as the assassin Sparafucile and Sir Richard Armstrong returned to ENO to conduct.



## The Pirates of Penzance

9 February–25 March 2017  
Revival

Mike Leigh's massively popular production of the Gilbert and Sullivan comedy returned for its first revival since its 2015 debut. Seen by over 26,000 visitors to the Coliseum, this revival proved another audience favourite. ENO Harewood Artists David Webb and Soraya Mafi took the leads as the romantic duo Frederic and Mabel, while Andrew Shore returned as Major General Stanley. ENO favourite Sir John Tomlinson delighted audiences as the Sergeant of Police.



## The Winter's Tale

27 February–14 March 2017  
World Premiere

ENO Composer-in-residence Ryan Wigglesworth's first opera was given its World Premiere at ENO in February. An adaptation of one of Shakespeare's most elusive and beguiling works, it drew on the experience of Shakespearean actor Rory Kinnear in his directorial debut. Ryan Wigglesworth also conducted the performances, leading some of ENO's most cherished singers including Iain Paterson, Susan Bickley, Sophie Bevan and Leigh Melrose.



## Partenope

15–24 March 2017  
Revival

Christopher Alden's 2008 production was revived for the first time, conducted by baroque specialist Christian Curnyn. Taking inspiration from the surrealist imagery of Man Ray, this show brought Handel's story of love and war into the 20th century salon, with Sarah Tynan leading a cast of fine baroque singers including James Laing, Patricia Bardon and Rupert Charlesworth.

## Summer 2017



### ENO Studio Live: The Day After and Trial by Jury

(26 May–6 June 2017)

The first in a new annual summer series from ENO bringing the full power of the company's musical forces into intimate studio environments, the inaugural ENO Studio Live took place in May and June 2017. Set within ENO's historic rehearsal studios, Lilian Baylis House, Jamie Manton directed the UK premiere of Jonathan Dove's apocalyptic *The Day After* (in a new choral arrangement) and Matthew Monaghan directed Gilbert and Sullivan's farcical *Trial by Jury*. Internationally acclaimed singers such as Richard Suart performed alongside exciting up-and-coming talent drawn from Harewood Artists and the ENO Chorus.



### Vixen

26 May–10 June 2017

As part of its ongoing commitment to nurturing exciting UK operatic talent ENO provided support in technical, production and marketing capacities to Silent Opera, whose adaptation of Janáček's *The Cunning Little Vixen* ran at The Vaults, deep below Waterloo Station. By fitting the audience with headphones the specially-recorded orchestra was streamed directly into their ears, accompanying the live singers and transporting the Czech fable to an urban wasteland.



### Charlie Parker's YARDBIRD

6–17 June 2017

In this first collaboration between Hackney Empire and ENO, June saw the UK premiere of Daniel Schnyder and Bridgette A. Wimberly's jazz-infused opera in the great Matcham-designed East London venue. Acclaimed American tenor Lawrence Brownlee portrayed the bebop legend Charlie Parker, with Angela Brown as his mother Addie Parker. The ENO Orchestra was led by Clark Rundell.



### The Dream of Gerontius

1–2 July 2017

Continuing its summer programme of work outside the London Coliseum, ENO presented Elgar's magisterial meditation on life, death and the journey of the soul at Southbank Centre as part of the venue's Chorus Festival. Under the baton of Simone Young, the ENO Orchestra and Chorus joined forces with the BBC Symphony Orchestra and singers Gwyn Hughes Jones, Patricia Bardon and Matthew Rose. The celestial lighting designs of Lucy Carter gave the performance a unique visual element.

## Musical Theatre and Special Projects



### Sunset Boulevard

4 April–7 May 2016

Famed Hollywood legend Glenn Close starred as Norma Desmond in this second collaboration between ENO and GradeLinnit to produce semi-staged musicals on the London Coliseum stage. Andrew Lloyd Webber's adaptation of the classic 1950 Billy Wilder film provided Close with her West End stage debut, for which she was accompanied by ENO's award-winning Orchestra. The production made its Broadway transfer in February 2017.



### Marvellous Miller

16 November 2016

The iconic productions of director Jonathan Miller, from *The Mikado* to *The Barber of Seville* and *Rigoletto*, have been a pillar of ENO for four decades. In November his many extraordinary achievements were celebrated with a gala evening raising funds to support ENO's talent development programmes. Featuring performances from Andrew Shore, Susan Bullock, Alan Opie and many more of ENO's most valued singers, alongside ENO's Orchestra and Chorus, it was a very special opportunity to reflect on the brilliance of this remarkable man.



### North by Northwest Live

27 November 2016

The ENO Orchestra demonstrated its ability to thrill when it played the score to the Hitchcock classic in a live showing of the film in the Coliseum. Michael Seal conducted the two performances.



### Carousel

7 April–13 May 2017

The third GradeLinnit partnership with ENO saw Alfie Boe and Katherine Jenkins take the stage for Rodgers and Hammerstein's 1945 musical. Lonny Price returned to direct, while the ENO Orchestra and Chorus were featured in a series of brilliantly choreographed numbers. Nicholas Lyndhurst and Brenda Edwards shone in supporting roles.



## Musical Theatre and Special Projects

### West End Live

24 and 25 June 2017

On Saturday 24 and Sunday 25 June West End Live took place in Trafalgar Square. This free event welcomed tens of thousands of people to Trafalgar Square to hear performances from and find out more about the many different shows taking place in the West End.

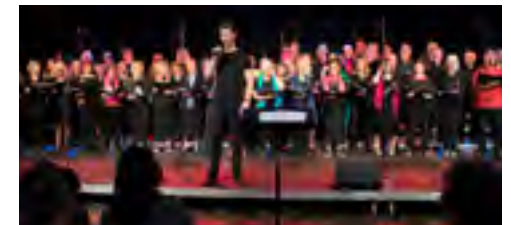
The ENO Chorus performed on Saturday 25 June alongside soloists Monica McGhee and Elgan Llŷr Thomas. They were accompanied by a track that had been specially recorded by our Orchestra, and performed *Brindisi* from *La traviata*, The Chorus of the Hebrew Slaves from *Nabucco* and *You'll Never Walk Alone* from *Carousel*.

ENO hosted a marquee across the whole weekend where over 3,000 ENO goodie bags were given out, hundreds of people had their faces painted like an opera character, 2,100 fairy wings were decorated and hundreds of people took photos dressed up in some of our costumes.



### ENO Big Sing

In July 2017, ENO led a Big Sing event on the Southbank Centre Riverside Terrace as part of the public programme around ENO's performances of *The Dream of Gerontius* and Southbank Centre's Chorus Festival. Hundreds of people gathered in the sunshine to sing together with members of the ENO Chorus and ENO music staff.



# Audiences



# ENO Audiences

More than  
**1,040,800**  
people saw or listened to an ENO performance or production either live in the UK or around the world, on the radio or on television between April 2016 and July 2017.

**47%**  
of our audience were first-time bookers at ENO

More than  
**346,400**  
people came to an ENO performance either at the London Coliseum or at another venue in London

**171,000**  
people came to ENO operas performed at the London Coliseum (representing 69% of capacity)



**90,000**  
people saw *Sunset Boulevard*, featuring our Orchestra, and

**77,000**  
people saw *Carousel*, featuring both our Orchestra and Chorus

More than  
**8,400**  
people watched an ENO collaboration or supported performance away from the London Coliseum



Performances of *Tristan and Isolde*, *Lulu* and *The Winter's Tale* were broadcast on BBC Radio 3 and reached an estimated audience of over

**535,000**  
More than  
**20,000**

people watched ENO's Chorus perform with a backing track specially recorded by ENO's Orchestra, alongside soloists Elgan Lyr Thomas and Monica McGhee, at West End Live on 24 June

More than  
**100,000**

people watched one of the ENO productions on Sky Arts. In addition, 31,000 people downloaded one of these operas to watch later. The productions included:

*The Barber of Seville*  
*The Mikado*  
*Peter Grimes*  
*Benvenuto Cellini*  
*La traviata*



# International Audiences

ENO collaborates with opera houses all around the world. By co-producing with other companies we reduce the costs of our sets, props and costumes and facilitate the sharing of skills between our technical teams and those with whom we collaborate. Whenever an ENO production appears around the world, members of our technical and production teams work with the receiving opera house to present the opera at the highest possible standard. At its most collaborative, the co-production process can include shared workshops, a journey towards a genuinely collective vision and chances to share and develop skills both for ENO and all other opera companies involved.

During this period:

**7** international co-productions were staged at the London Coliseum

**24** ENO co-productions or rentals opened around the world

**12** countries saw ENO co-productions or rentals

**175** More than 175 performances of ENO co-productions or rentals took place around the world

**188,000**

More than 188,000 people saw an ENO co-production or rental outside the UK

## Co-productions performed by ENO in the UK

*Madam Butterfly*: Co-production with the Metropolitan Opera, New York and Lithuanian National Opera

*Don Giovanni*: Co-production with Theater Basel, Den Norske Opera and Ballet (Oslo), Teatro Real (Madrid)

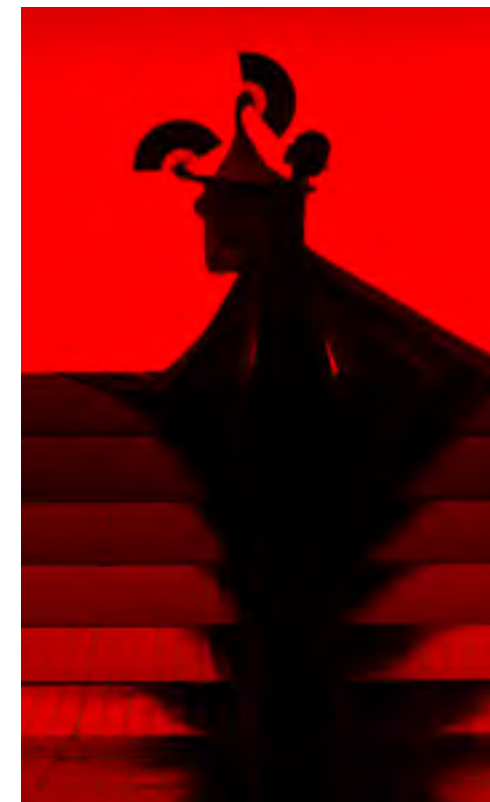
*The Pearl Fishers*: Co-production with the Metropolitan Opera, New York

*Lulu*: Co-production with the Metropolitan Opera, New York and Dutch National Opera

*The Pirates of Penzance*: Co-production with Les Theatres de la Ville de Luxembourg and Saarländisches Staatstheater Saarbrücken

*Partenope*: Co-production with Australian Opera

*Charlie Parker's YARDBIRD*: Commissioned by Opera Philadelphia, European premiere presented by ENO and Hackney Empire





## ENO Co-Productions and Rentals

		Opening Night
<i>The Passenger</i>	Florida Grand Opera, Miami	2 April, 2016
<i>The Way Back Home</i>	Royal Swedish Opera	16 May, 2016
<i>La bohème</i>	Liceu, Barcelona	18 June, 2016
<i>The Girl of the Golden West</i>	Santa Fe Opera	1 July, 2016
<i>Otello</i>	Teatro Real, Madrid	12 September, 2016
<i>The Passenger</i>	Wielki Teatr, Warsaw	18 September 2016
<i>Carmen</i>	Sao Carlos, Lisbon	8 October, 2016
<i>Akhnaten</i>	Los Angeles Opera	29 October, 2016
<i>Lucia di Lammermoor</i>	Bonn Opera	30 October, 2016
<i>Billy Budd</i>	Bolshoi Opera	25 November, 2016
<i>Madam Butterfly</i>	Lithuanian National Opera	28 January 2017
<i>La traviata</i>	Seattle Opera	14 January, 2017

		Opening Night
<i>Don Giovanni</i>	Theater Basel	27 January, 2017
<i>Carmen</i>	Norwegian National Opera	30 January 2017
<i>Sunset Boulevard</i>	Broadway transfer	9 February, 2017
<i>Otello</i>	Trondheim Opera	15 March, 2017
<i>The Gospel According to the Other Mary</i>	Bonn Opera	26 March, 2017
<i>Eugene Onegin</i>	Metropolitan Opera, New York	30 March, 2017
<i>A Dog's Heart</i>	Dutch National Opera	22 April, 2017
<i>Lulu</i>	Rome Opera	19 May, 2017
<i>The Damnation of Faust</i>	Berlin Staatsoper	27 May, 2017
<i>Peter Grimes</i>	Sao Carlos, Lisbon	29 May, 2017
<i>La bohème</i>	Cincinnati Opera	15 June, 2017

# Affordable Opera

# 52,000

We continued our pledge, made at the beginning of the 2015/16 season, to provide 500 tickets for sale at £20 or less for every ENO opera performance at the London Coliseum.

During this 16-month period more than 52,000 tickets were made available at £20 or less.

# 699

people attended an Opera Undressed event

## Opera Undressed

Our Opera Undressed scheme for first-time opera attendees continues to engage audiences. For just £20 audience members can experience their first opera from a fantastic seat, and also enjoy a pre-performance talk and post-show party with the cast. We then provide Opera Undressed attendees a one year discount for future ENO performances.

In this period, 699 people attended an Opera Undressed event. More than 33% of Opera Undressed attendees have returned at least once since the scheme began.



# 1,900

Access All Arias tickets were sold

## Access All Arias

provides a free membership for people who are under 30 or in full-time education, offering great seats at significantly reduced prices to all performances. Ticket prices for members are £30 in the stalls, £20 in the dress circle and £10 in the upper circle.

During this 16-month period over 1,900 Access All Arias tickets were sold.

# 6,150

Secret Seat tickets were sold

## 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.

More than 6,150 Secret Seat tickets were sold during this time.

# 4,639

tickets were issued through Baylis in the Balcony

## Baylis in the Balcony

We continued our successful scheme offering 450 dress rehearsal tickets for every production in the season at no cost to individuals or groups. Between April 2016 and March 2017, 4,639 tickets were issued through Baylis in the Balcony to primary and secondary state school groups, youth groups and networks of looked after children, Higher Education students, social housing groups, homeless and vulnerable adults through our artistic partnership with Streetwise Opera.



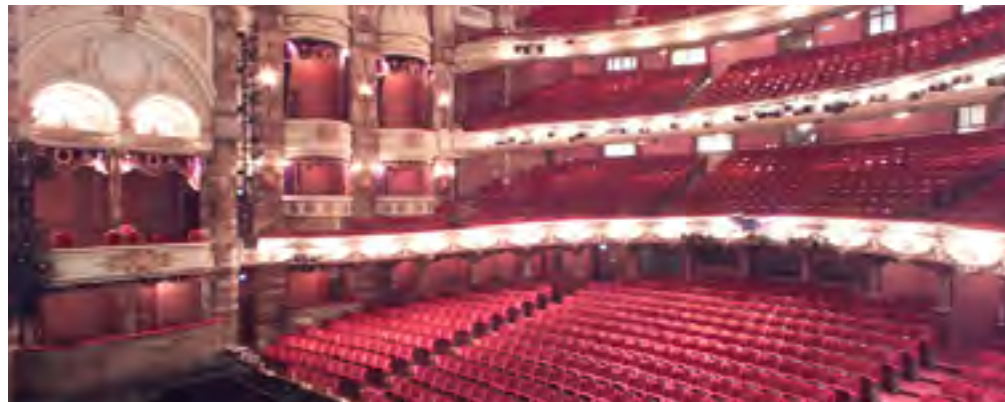


# London Coliseum: Audiences

Our home, the London Coliseum, is London's largest theatre. Designed for Sir Oswald Stoll by Frank Matcham, their vision was to create the largest and finest 'people's palace of entertainment' of the age.

When we are not performing opera at the Coliseum we welcome visiting companies and performances.

We were pleased to welcome back English National Ballet for *Nutcracker* and *Giselle*, and were delighted to host the International Opera Awards for the first time. Our Orchestra, conducted by Michael Seal, played the score for a special screening of Alfred Hitchcock's *North by Northwest* in association with Universal Music Arts & Entertainment Ltd. This period included our first summer presenting work away from our home, the London Coliseum, and so while we performed at Hackney Empire, Royal Festival Hall and Lilian Baylis House, the world premiere of Jim Steinman's *Bat Out of Hell* played at the Coliseum for an extended period.



## 252,900

More than 252,900 people (140,500 in the first 12 months) came to a performance from a visiting company at the London Coliseum

## 150

150 performances (83 in the first 12 months) were given by visiting companies at the London Coliseum

## Visiting Companies at the London Coliseum

The Australian Ballet,  
*Swan Lake/Cinderella* (13-23 July 2016)

Shanghai Opera,  
*Thunderstorm* (11-14 August 2016)  
and Shanghai Ballet,  
*Echoes of Eternity* (17-21 August 2016)

St Petersburg Ballet Theatre,  
*Her Name Was Carmen* (23-28 August 2016)

*North by Northwest* (27 November 2016)

Eifman Ballet, *Up and Down*  
(6-10 December 2016)

English National Ballet, *Nutcracker*  
(14 December 2016 – 7 January 2017)

English National Ballet, *Giselle*  
(11–22 January 2017)

Russian Ballet Icons Gala  
(In the Steps of Ballets Russes)  
(12 March 2017)

The International Opera Awards  
(1 performance)

Jim Steinman's *Bat Out of Hell*  
(5 June–22 August 2017)

# ENO Baylis Learning and Participation



# Young People: Secondary age group

## Secondary schools programme

We expanded our work with schools, actively working with 14 secondary schools across the period and investing in new relationships with four schools across the 2016/17 academic year through our Opera Squad residency programme, selected through our ongoing partnerships with the Tri-borough Music Hub, Brent Music Service and Lambeth Music Service.

We kicked off residencies at College Park SEN School (Westminster), Preston Manor School

Through ENO's 2016/17 schools programme:

**3,500** children experienced live opera in their schools

**746** took part in practical workshops to develop their skills

**913** pupils attended Baylis in the Balcony, receiving free tickets to ENO Dress Rehearsals. In total, 4,639 Baylis in the Balcony tickets were given away to children, vulnerable adults and community groups.

(Brent), UCL Academy (Camden) and The Norwood School (Lambeth) with a whole school takeover in the Autumn term involving large scale interactive workshops and pop up performances across the school, before delivering a bespoke programme of in-school activity to support the curriculum, developed in response to each school's needs. This activity was supported with free tickets to ENO dress rehearsals, masterclasses and work experience opportunities at ENO.

We continued to support other schools through onstage events and industry insight encounters with ENO staff working in artistic, technical and production departments, exposing pupils to professionals working across the industry. Our series of events for teachers provided peer sharing opportunities and opened up the potential of using opera as a stimulus for learning across a range of subjects. We continued our collaboration with Mousetrap Theatre Projects delivering a Young Critics project for KS4 and 5 pupils studying English, Theatre Studies and Music to support critical writing skills and encourage young people to articulate their opinions about opera.

We also delivered a series of art/design based workshops in collaboration with The Whitechapel Gallery Schools Programme around the work of William Kentridge, opening pupils up to set and costume design, and delivered a cross-discipline CPD day for art, music and drama teachers.





## Youth Programme

We continued to develop our youth programme for young people aged 13-18 interested in developing their music, drama, creative writing and design skills outside of school.

## Unplugged events

Our regular series of after school events across the year exposed young people to a variety of industry professionals and working practice, supporting Arts Awards, making visible different career routes and opening up how productions are created.

## Creative projects

We piloted a series of creative projects in the school holidays, bringing young people from across London together with professional artists, and supporting them to create and perform new work in response to the music and themes raised by an opera in the ENO season.

These projects focused particularly around *Jenůfa* (July 2016), *The Winter's Tale* (February 2017) and *Aida* (July 2017).

## Collaborations with other organisations

We continued to work in collaboration with other organisations, enhancing their arts offer and exposing young people in their networks to opera. In Autumn 2016 we delivered a term-long series of masterclasses and workshops with the Whitechapel Gallery Youth Forum around the work of William Kentridge and our production of *Lulu*. We also delivered a pilot song writing and singing workshop with the NSPCC.

In spring 2017 we delivered a term-long series of design/making workshops with the Sorrell Foundation's Saturday Club programme at Cranford Community College in response to *The Winter's Tale*, and delivered props and costume masterclasses with the Saturday Club at London Met, building on our collaboration around *Akhmat*. Headaddresses made by Saturday Club members for our *Millions of Years* project in Spring 2016 were displayed at Somerset House as part of the Sorrell Foundation Saturday Club Exhibition in June 2016.

## Work Experience

We continued to provide work experience opportunities for young people across the company. Priority was given to young people from our schools and youth programme.

A mask made by a Year 10 student during work experience with ENO Costume department was selected to be worn by Christopher Purves in the ENO production of *Don Giovanni*.



## Young People: Primary age group

We continued to support families that don't typically access the arts through our series of Family Days, targeting families of pupils at primary schools in Brent, Lambeth and the Tri-borough identified by our Music Service partners, networks of looked-after children and vulnerable families living across London through our relationship with the NSPCC. Each Family Day offered a morning of practical making, singing and storytelling activities in the London Coliseum foyer, to learn about the opera before experiencing the production. Young people from the ENO Youth Programme took part as volunteer Baylis ambassadors, supporting the delivery of the workshops and helping to welcome families.



# Young People: 18-25 year olds, Higher Education and Further Education Students

We continued to work with a broad range of Higher Education colleges to support learning across a range of disciplines, connecting students with professionals working in the industry and developing their understanding of the art form and career possibilities.

Students were supported with bespoke backstage and rehearsal visits and access to our productions through free dress rehearsal tickets and student ticket discounts.

Our series of free Salon Discussions continued, offering 60 minutes of in-depth conversation and Q&A, designed to open up creative practice across artistic and technical disciplines. These continued to be targeted at specific groups of students and emerging artists to support their learning, enabling them to discuss practice with experienced professionals.

We continued to collaborate on course modules with University College London and University of the Arts, London as a way to support learning and expose students of other disciplines to opera. We continued our Autumn term module with MA Character Animation at Central St Martin's, supporting students to create short fiction animation films inspired by operas in our season. We delivered a term-long Knowledge Economy module with UCL BASc students exploring sustainability in our production processes, which resulted in the development of a prototype online carbon calculator which was presented at the Opera Europa Sustainability Conference in Spring 2017.

We sustained the support of student placements across the company, notably including a 9-month sandwich year industry placement for a BA Music student from the University of Surrey in the ENO Baylis department, and an 8-week summer placement for a 2nd year BASc student at UCL in the ENO Chief Executive's Office.



# Adults & Community Programme

We continued to provide access and learning opportunities for adults, with a particular focus on supporting vulnerable and isolated individuals and those who might not otherwise engage with opera or the arts.

## Community Projects

We continued to use ENO productions as a springboard for bringing members of the community together to create work in response.

We developed an all-male project in Autumn 2016, inspired by ENO's new production of *Don Giovanni* and in collaboration with Southbank Centre *Being a Man* Festival. We targeted male carers, individuals from Streetwise Opera's network and men that had not previously engaged with opera, bringing together a diverse group of men of different generations and backgrounds who



worked with a team of professional artists to explore male archetypes in response to the male characters in the opera. The project culminated in a public performance in the Southbank Centre Ballroom as part of their festival.

In Spring 2017 we developed an all-female project inspired by the female characters in *Partenope*. We targeted members of the Bengali community in Tower Hamlets, working in collaboration with Mulberry School for Girls, and adult ESOL language learners, working in collaboration with Tower Hamlets College (renamed in Autumn 2017 as New City College) as a pilot to support language skills through singing and song writing. We brought these women together with a diverse group of other women of all ages from across London to rehearse and perform together, supporting social inclusion. The project culminated in a performance for family and friends at Mulberry and Bigland Green Community Centre in Shadwell.

## ENO Community Choir

Our popular un-auditioned community choir continued with weekly rehearsals during all three terms. 110 people took part each term, with a mix of returning regulars and new members, all with a range of singing abilities. We continued to support the musical development of the choir with leadership from Murray Hipkin of the ENO Music Staff.





## Singing and drama workshops

We delivered a series of open access one-day Know the Show workshops across the year, designed to open up the music and story of operas in our season and provide an opportunity to work alongside professional opera singers from the production. In 2016/17 we delivered workshops on *Madam Butterfly*, *Tosca* and *Partenope*, the latter as part of the *Women of the World* Festival at Southbank Centre, which was accompanied by pop up performances across Royal Festival Hall public spaces by female ENO Harewood Artists, celebrating the power of the female voice.



## Streetwise Opera

Our artistic partnership with Streetwise Opera continued, with ENO productions providing the stimulus for Streetwise Opera's main workshop programme at The Passage day centre and Crisis. Individuals accessing these workshops were supported with free tickets to dress rehearsals across the year, and regular pop-up performances by ENO singers in the day centres. Members of the Streetwise Opera London Explore group continued to be supported to take part in other aspects of the ENO Community Programme, as a progression opportunity to support social inclusion. In April 2017, ENO hosted the culmination of Streetwise Opera's Opera Hours commission in Lilian Baylis House.



## Public Talks

We continued to deliver our programme of Pre-Performance Talks on every production in the season. These were hosted by broadcaster Christopher Cook, with guest speakers and members of the company providing audiences with insights into the opera and the choices made on the ENO production. All talks were recorded and made available as a podcast on the ENO website.

# Talent Development





# ENO Harewood Artists

The ENO Harewood Artists programme enabled 13 exceptionally talented British and British-trained singers to perform with English National Opera while receiving specialist coaching, support and guidance.

During this period, 15 principal roles were performed by ENO Harewood Artists.

Each Harewood Artist undertakes a programme of vocal and language training, is coached by experts in their repertoire and is fully supported through auditions for career-building performance opportunities with ENO, around the UK and abroad.

The programme is led by members of the ENO Casting and Music team who oversee the programme and ensure that its members receive a variety of training, including coaching sessions with ENO's Head of Vocal Coaching & Development, Jane Robinson, consultant coach Michael Pollock and ENO music staff.

In addition, Harewood Artists receive dramatic, movement, performance psychology and language coaching, as well as opportunities to learn from distinguished artists and leading figures from the operatic world, including Ann Murray DBE, Brindley Sherratt and Dame Felicity Lott.

## ENO Harewood Artists (April 2016–July 2017)

### 2016/17 season:

Andri Björn Róbertsson – Bass-Baritone  
Katie Coventry – Mezzo-Soprano  
Eleanor Dennis – Soprano  
Matthew Durkan – Baritone  
Rhian Lois – Soprano  
Soraya Mafi – Soprano  
Samantha Price – Mezzo-Soprano  
Nicky Spence – Tenor  
David Webb – Tenor

### For the 2017/18 season they were joined by:

David Ireland – Bass-Baritone  
Elgan Llyr Thomas – Tenor  
Božidar Smiljanić – Bass-Baritone  
Katie Stevenson – Mezzo-Soprano





# Opera Works

14 singers took part in ENO Opera Works, our singer training programme for young singers with strong vocal technique and a clear commitment to developing a career in opera. The 2016/17 course took place between December and April, offering individual coaching sessions and tailored group workshops enabling singers to develop their vocal and dramatic skills in a professional environment, with access to the wealth of expertise at ENO. The course culminated in a workshop performance at ENO Rehearsal Studios for an invited audience of industry guests, family and friends.



## Case Study: Eleanor Garside, soprano

Eleanor graduated from the RNCM in 2012 and immediately began working as a freelance soprano, singing chorus for seasonal opera festivals, performing roles for smaller regional operatic companies and singing solos for choral societies before auditioning for ENO's Opera Works training programme. The guidance Eleanor received from the Opera Works tutors proved invaluable for Eleanor's performance career as well as her outreach work.

**Eleanor** said: 'Since I had only studied singing as a postgraduate student for 2 years, I looked for a course which would help guide my career as a solo performer, broaden my experience of repertoire and develop my practical skills such as audition technique and outreach education work. Opera Works fit my needs exactly.'

Since completing Opera Works in April 2017, Eleanor had the opportunity to be part of the Aida Youth Project run by ENO Baylis where she helped to facilitate the participants' devising and performance process responding to Verdi's *Aida*. This summer, Eleanor sang the role of Jano, *Jenůfa* for Grange Park Opera and worked with outreach projects at Pimlico Opera. She has future plans for an audition tour to Germany.

# ENO Mackerras Conducting Fellowship

The ENO Mackerras Conducting Fellowship, supported by the Philip Loubser Foundation, offers exceptionally talented young conductors the opportunity to work and develop at ENO for two seasons. For the first time, in 2016, we appointed two Mackerras Conducting Fellows: Toby Purser and Matthew Kofi Waldren.

During their time with ENO, Matthew Kofi Waldren and Toby Purser have assisted on a number of ENO Productions and will each conduct an ENO performance at the London Coliseum later in the 2017/18 season. In addition, Toby Purser will conduct ENO's performances of Britten's *The Turn of the Screw* at Regent's Park Open Air Theatre in June 2018, and Matthew Kofi Waldren will conduct *Paul Bunyan* at Wilton's Music Hall in September 2018.

**Toby Purser** said: 'The ENO Mackerras Fellowship has enabled me to engage with ENO and develop my skills on a level far wider than just the many invaluable and inspiring musical experiences and opportunities. I will complete the Fellowship this summer with a fuller appreciation of the many brilliant people and skills needed to run an opera house, and an understanding of how I would wish to approach being Music Director to an opera house myself, hopefully one day.'

**Matthew Kofi Waldren** said: 'The ENO Mackerras Fellowship has afforded me the opportunity of working at the heart of ENO alongside extraordinary colleagues from every department. The list of positive benefits continues to grow: working closely with the exceptional music staff and wonderful singers; media, business and social media training; travelling to Opera Houses in the USA for introductory meetings; assisting the Music Directors of ENO; making my ENO debut in April 2018 conducting a performance of *The Marriage of Figaro*; being closely involved with all stages of ENO Studio Live at Wilton's Music Hall where I will conduct *Paul Bunyan* in September 2018. It's been a wonderful experience and I hope the relationships formed continue to grow and develop into the future.'

We were delighted to announce our next ENO Mackerras Conducting Fellow, Valentina Peleggi, earlier this year. She will take up the two-year post in September 2018.



# ENO Evolve

ENO Evolve gives third and fourth year undergraduates from the Royal College of Music the opportunity to work with the ENO Orchestra, providing experience and insight into life as a professional musician.

The scheme is the only programme in the UK to offer students the chance to work alongside a dedicated full-time opera orchestra.

During the 2016/17 season, 15 students joined the orchestra for selected production within ENO's season. During this time the students shadow the orchestra through all offstage rehearsals, from the Sitzprobe—the first rehearsal at which the singers join the orchestra—through to onstage rehearsals at the London Coliseum, where students are invited to attend and observe final preparations before the dress rehearsal. In this period, students worked on the productions of *Lulu* and *Rigoletto*.

A number of alumni from the scheme have been invited back to work with the orchestra on particular projects or productions and many are now regular extra members of the orchestra. The ENO Evolve scheme seeks to create a supportive environment for students to learn and help them prepare for life as professional musicians. Everyone who takes part in the scheme is also offered individual lessons and masterclasses, as well as being assigned a personal player mentor.





# Finance

# Summary Income and Expenditure Account:

## Sixteen month period ended 31 July 2017

	Unrestricted Funds £'000	Designated Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total Funds 2017 £'000
<b>Income</b>					
Box office receipts	8,749	–	–	–	8,749
Commercial Trading & Other Activities	16,863	–	–	–	16,863
Sponsorship and donations	2,564	–	1,060	–	3,624
Investment Income	48	–	–	263	311
ACE Grant	16,507	–	3,007	–	19,514
<b>Total Income</b>	<b>44,731</b>	<b>–</b>	<b>4,067</b>	<b>263</b>	<b>49,061</b>
<b>Expenditure</b>					
Costs of productions, sales & operations	41,597	29	3,784	–	45,410
Raising funds	1,184	–	–	–	1,184
Costs of generating Investment Income	–	–	–	50	50
<b>Total Expenditure</b>	<b>42,781</b>	<b>29</b>	<b>3,784</b>	<b>50</b>	<b>46,644</b>
Transfers	(1,134)	1,444	400	(710)	–
(Losses)/Gains on Investments	–	–	–	873	873
<b>Net Movement in Funds</b>	<b>816</b>	<b>1,415</b>	<b>683</b>	<b>376</b>	<b>3,290</b>
<b>Reserves</b>					
Reserves brought forward	1,886	204	3,502	13,894	19,486
Reserves carried forward	2,702	1,619	4,185	14,270	22,776

**Note:** English National Opera has changed its financial accounting year end to 31 July in order to be in line with the company's artistic season. Following this change, the accounting period for these accounts is a sixteen month long period. No prior period comparison figures are included since the 2016 accounts are based on a twelve month period.



# ENO People





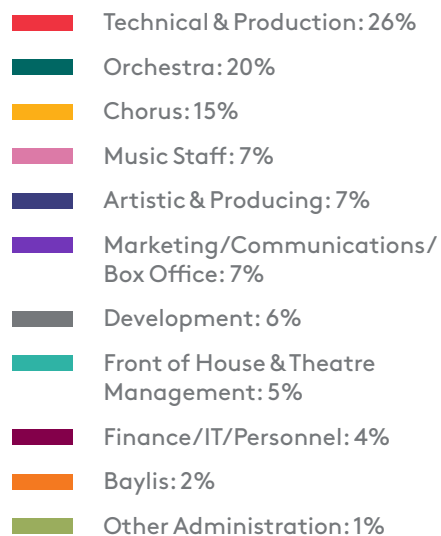
# ENO People

1,140

people were engaged by  
ENO during this period

333

people were employed as permanent staff



807

were engaged on a contractual, freelance,  
commissioned or temporary basis.  
This included:

273

orchestral players

157

members of our  
Front of House team

22

people in the  
Box Office

106

singers

178

technicians



# Supporting ENO



# Supporters 2016/17

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

Throughout the 2016/17 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 2016/17 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 £250,000 to support this talent development programme
- Assembled supporter syndicates for five different productions
- Founded a President's Committee and continued to work with our 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 a fundraising gala at the Rosewood Hotel with over 250 guests, with performances from the full ENO Orchestra and Chorus, raising over £250,000
- Hosted over 100 events to fundraise and thank existing donors for their support
- Mounted a celebratory gala concert, Marvellous Miller, in aid of ENO's work in Learning, Participation and Talent Development
- Had a record-breaking year in corporate fundraising, raising nearly £300,000 for ENO
- Opened 11 dress rehearsals to ENO Friends, raising over £100,000 in the process
- Saw Baylis in the Balcony receive significant support from members of the past and present Board, enabling school, higher education 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 and in our Orchestra itself



Thank you

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

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