Board of Trustees
Dame Judith Mayhew Jonas – Chairman
The Countess of Chichester
Sir David Clementi (appointed July 2006)
Marco Compagnoni
Peggy Dannenbaum (appointed July 2006)
Sir David Lees
Sir Frank Lowe
Thomas Lynch
Professor Margaret Maden
Nicholas Prettejohn
Simon Robertson
Simon Robey (appointed July 2006)
Dame Gail Ronson
The Lady Sainsbury
Kenneth Tharp
Judith Weir

Bonnie Greer (resigned May 2006)
Lord Eatwell (retired January 2006)
Sir Stuart Lipton (retired February 2006)

Executive Management Team
Tony Hall – Chief Executive
Monica Mason – Director, The Royal Ballet
Antonio Pappano – Music Director, The Royal Opera
Deborah Bull – Creative Director, ROH2
Caroline Bailey – Director of Marketing
Elizabeth Bridges – Director of Personnel
Ruth Jarratt – Director of Policy Development
Darryl Jaffray – Director of Education and Access (retired May 2006)
Peter Katona – Director of Opera Casting
Sarah Kemp – Director of Finance and Business Affairs
Christopher Millard – Director of Press and Communications
John Mortlock – Deputy Director of Finance
Elaine Padmore – Director of Opera
Hazel Province – Orchestra Director
Paul Reeve – Director of Education (appointed May 2006)
Anthony Russell-Roberts – Administrative Director, The Royal Ballet
Amanda Saunders – Director of Development
John Seekings – Director of Operations and Company Secretary

Governance and Management
The direction and control of the Royal Opera House is determined by the Board of Trustees, which meets at least seven times per year. The role of the Board is to approve and monitor strategy of the Royal Opera House and ensure that it is being effectively managed. The Trustees are also responsible for the appointment of the Chief Executive as well as the most senior management positions. The Chief Executive, with the assistance of the Executive Team, manages the day-to-day operations of the Royal Opera House.
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Finance
FINANCE

£2 Raised for every £1 received as public subsidy

7th Successive balanced budget

Over £7 million generated by online ticket sales.
Performance

285 performances on the main stage

426 performances on other stages
Reach

41,000+
People watched our work on 19 relays to BP Summer Big Screens

140,000+
Children and adults reached by our education programmes

9324
Children attended our schools’ matinees
Access

58% of Travelex £10 Monday ticket-holders were new customers

42% of Travelex £10 Monday attendees came from outside London

50% of e-tickets were sold to new customers
Dame Judith Mayhew Jonas
Chairman
2005/06 has been another year of progress and success. This is due partly to the drive and devotion of the staff of the Royal Opera House, but also to the rather humbling level of support that we receive. Quite simply the Royal Opera House could not exist without the extensive and generous financial commitment of so many people to our cause.

We are extremely fortunate that we have so many supporters – companies and individuals, trusts and charities – who share our vision of how the Opera House should be during the first decade of the 21st century, and how we deliver this through the varied work that we do. We cannot stand still, however, and we need to look to extend the circle of our support ever wider.

Among our most consistent supporters are BP, JPMorgan, Legal & General, Travelex plc, The Paul Hamlyn Foundation and Oak Foundation, the Trust Members, Friends of Covent Garden and the American Friends. This year a new American Friends of Covent Garden Honorary Chairman and Chairman, Mrs Walter Annenberg and Mr Alexander Ercklentz, respectively, have taken over the reins, and their involvement and energy is most welcome. They have a variety of new ideas to augment all of the positive work that has been done in the past.
As ever, many of our cornerstone productions have been made possible by sponsorship. Our Ring cycle continued this year, enabled by the extremely generous lead support of The Dalriada Trust with significant commitment from Peter Borender, Marina Hobson MBE and The Hobson Charity. Coutts generously sponsored the revival of Otello in their third Season as a partner with the Royal Opera House. Zoe and Martin Harris kindly supported the revival of The Royal Ballet’s Nutcracker. We would also like to thank Dianne and Michael Bienes, David Brownlow, The Linbury Trust, Deirdre and Thomas Lynch, and Tamar and Bob Manoukian, for their continued commitment to productions by The Royal Ballet.

In addition, we are very grateful to Simon and Virginia Robertson for their unstinting support of work presented by ROH2, enabling audiences to enjoy new choreography by The Royal Ballet in the Linbury Studio Theatre. We are also grateful to the Robey Family for their support of Open House initiatives and free lunchtime recitals in the Crush Room.

Various legacies and bodies continue to make significant contributions to our current and future stability as an organization. Sir Donald Gordon, the Royal Opera House Endowment Fund, whose chairmanship Dame Vivien Duffield has now assumed after Lord Sainsbury’s invaluable work in the role, and the Jean Sainsbury Royal Opera House Fund, are all central to our ability to steer a steady course.

No Chairman’s statement would be complete without an acknowledgement of the calibre of the individuals responsible for the creative output of the
Royal Opera House. Monica Mason’s leadership of The Royal Ballet has taken the company to new heights in its 75th year; Antonio Pappano continues to inspire with his musical insight and virtuosity, supported by an exceptional orchestra; and Deborah Bull never ceases to stimulate and surprise with ROH2. Their contribution to our artistic reputation cannot be overstated. In addition, I must also thank Tony Hall for his pioneering leadership of an inspired and dedicated executive team who, in turn, are supported by a huge family of committed employees, all sharing the same goals. It is undoubtedly through the strength of this teamwork that the Royal Opera House continues to provide a financially secure, forward thinking and vibrant home for our artistic companies.

This year has seen some changes to our Board of Trustees. We have has said goodbye to Sir Peter Davis, Lord Eatwell, Bonnie Greer and Sir Stuart Lipton, all of whom have given so much to the Royal Opera House. In their place we welcome the arrival of Sir David Clementi, Peggy Dannenbaum and Simon Robey. They join a Board which is absolutely committed to continuing the great work that goes on here.

Finally, I would like to extend our sincere thanks to Arts Council England, whose consistent support is the bedrock upon which the Royal Opera House rests.

It has been a privilege to have witnessed this year’s achievements, and to have participated in them in a small way, and I look forward to even greater things to come.

Dame Judith Mayhew Jonas
Chairman, Royal Opera House
TONY HALL
Chief Executive
I believe that the Royal Opera House represents something that is absolutely world-class. This is not meant as an arrogant or hubristic statement. Without doubt, there are certain facts about which we can be proud. This Review documents many of them and demonstrates that ‘world-class’ is neither an idle nor boastful claim. In the context of the Royal Opera House the term refers to the quality of our people, the standards of our productions and the diversity of our work and initiatives. Unique? Unashamedly so.

We shy away from labels such as ‘elite’, because of the obvious negative connotations of exclusiveness. But I want people to take away from here the fact that we are elite in the sense that we have the best singers, dancers, directors, designers, orchestra, chorus, backstage crew and administrative staff. We are also amongst the best in our ability to reach out to as wide and diverse a community as possible, and this Review includes a wealth of information about the programmes that we run to inspire and interest a vast number of people in opera and ballet. We do everything that we can to ensure our audiences arrive to a warm welcome and leave with unforgettable, exceptional experiences.

One of the compelling things about the Royal Opera House today is that we have grown to become a
place that is delivering a broader range of opera and ballet, music and dance, than any other opera house in the world. Fact. There is an enormous array of activity going on here, day in, day out, throughout the year and over our long Season. This is something which distinguishes us and we will continue to build on that.

The Royal Opera House’s role is more, though, than just being a place that does opera and ballet. We contribute to the artistic wellbeing of this country. If we are somewhere that is world-class, somewhere that is training the next generation to be world-class, and somewhere that is offering the chance for anyone to come and see opera and ballet, we are somewhere that is giving real value to the public. Equally, if you go to a school that is working with our Education Department, the young people there are learning the joy of opera and ballet; but they are also learning some very basic things to do with team building, creativity and communication, as well as developing their own self-esteem. All those skills and competencies are things which Britain needs if it is to build on the growth that we have seen in our cultural and creative sector, which has grown faster than the rest of the economy by an average of 8%, in the last five or six years.

I hope that during the course of the last year the Royal Opera House has proved that we have things to say, and contributions to make, that affect the broader cultural sector positively, and that we can offer insights into where we should be going. We must be a key part of the big debate about arts and culture in this country, and the creative economy. Organizations tend to focus on what they are doing, at any particular
moment, because that’s what they are judged by. We are judged by what goes on stage tonight, not great thoughts about the future. Yet both have value and are vitally important for the artistic welfare of the country. We will work alone, and with others, to secure and invigorate the present and future of the arts.

We are ambitious, and to realize our ambitions we must increase our revenue potential beyond our public grant. The issue for us over the next five years will be to find new sources of income for the Opera House. This document highlights some of the ways in which we are already doing that.

This year has marked a transition in Finance Directors from Anne Bulford, who left us to go to Channel 4, to Sarah Kemp. She brings with her a remarkable array of skills, not just as a Director of Finance, but also in business affairs and rights and commercial developments. We need the breadth of her expertise as we look to the future progress of this organization. We have broken even for the seventh year and, as ever, that has taken a supreme effort achieved through the hard work of people inside the ROH, and a lot of support from people and organizations outside, not least the Arts Council.

Having directed the Development Department for five years, Ruth Jarratt moved across to become Director of Policy Development in January. Ruth has made a terrific contribution to the Opera House, directing a strong team of individuals successfully doubling development income over the period. I’m delighted that her deputy, Amanda Saunders, is our new Director of Development.
Another change in core personnel is the retirement of Darryl Jaffray, who has had a remarkable career working in the Education Department and as Director of Education. Darryl’s achievement has been to make education central to the work of the Royal Opera House. I’m thrilled that her deputy, Paul Reeve, will be our new Director of Education.

This has been another year of significant achievement for the Royal Opera House facilitated by countless numbers of dedicated, incredibly talented people. We will develop and build on our successes to make this place that we love even stronger and more exciting, with a sound and sustainable long-term future. To everyone who works here and supports us: thank you.

Tony Hall
Chief Executive, Royal Opera House
The Royal Opera House has four strategic considerations:

- **Audiences**
- **Public value**
- **Nurture**
- **Best practice**
This Review illustrates how we make the Royal Opera House what it is today:

A world-class stage for ballet & opera
Part I

Quality
GREAT NAMES RESONATE FOR A REASON: 
Our stage is the place that outstanding artists come to show the world what they can do. Audiences have recognized that they are capable of the extraordinary. There is never a day when we are without talent of this magnitude.
Carlos Acosta  
Cuban  
Des Grieux *Manon*  
and Romeo *Romeo and Juliet*

Marcelo Alvarez  
Argentinian  
Riccardo *Un ballo in maschera*

Ildebrando d’Arcangelo  
Italian  
Selim *Il turco in Italia*

Cecilia Bartoli  
Italian  
Fiorilla *Il turco in Italia*

Piotr Beczala  
Polish  
Duke of Mantua *Rigoletto*

Leanne Benjamin  
Australian  
Title roles *Manon*  
and *The Firebird*

Federico Bonelli  
Italian  
*Polyphonia* and Albrecht *Giselle*

Alina Cojocaru  
Romanian  
*The Lesson* and *Gloria*

José Cura  
Argentinian  
Dick Johnson  
*La fanciulla del West*

Joyce DiDonato  
American  
Rosina *Il barbiere di Siviglia*

Plácido Domingo  
Spanish  
Siegmund *Die Walküre*

Sorella Englund  
Danish  
Madge *La Sylphide*

Renée Fleming  
American  
Desdemona *Otello*

Flemming Flindt  
Danish  
Choreographer *The Lesson*

Cristina Gallardo-Domas  
Chilean  
Cio-Cio-San *Madama Butterfly*

Lisa Gasteen  
Australian  
Brünnhilde
Angela Gheorghiu  
Romanian  
Mimi La Bohème

Sylvie Guillem  
French  
Title roles Manon and Marguerite and Armand

Thomas Hampson  
American  
Renato Un ballo in maschera

Ben Heppner  
Canadian  
Title role Otello

Dmitri Hvorostovsky  
Russian  
Renato Un ballo in maschera and title role Eugene Onegin

Johan Kobborg  
Danish  
Production La Sylphide and Dance Teacher The Lesson

Stefanos Lazaridis  
Greek  
Designer Die Walküre

Dominique Le Gendre  
Trinidadian  
Composer Tales of the Islands

Robert Lepage  
Canadian  
Director 1984

Lorin Maazel  
American  
Composer and conductor 1984

Charles Mackerras  
Australian  
Conductor Un ballo in maschera and The Bartered Bride

Roberta Marquez  
Brazilian  
Sugar Plum Fairy The Nutcracker and title role Giselle

Ana Maria Martinez  
Puerto Rican  
Violetta La traviata

Karita Mattila  
Finnish  
Amelia Un ballo in maschera

Waltraud Meier  
German  
Sieglinde Die Walküre
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<td>Miyako Yoshida</td>
<td>Japanese</td>
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Anna Netrebko as Gilda in *Rigoletto*
Ivan Putrov
as Pierrot in Glen Tetley's
Pierrot Lunaire
Home Grown

The Royal Opera House is the guardian of its art forms in Britain. Its stages, influence and profile help to encourage, inspire and sustain British artists. In turn their work encourages, inspires and sustains our audiences.
Thomas Allen
Sharpless Madama Butterfly
and Prosdocimo Il turco in Italia

Emma Bell
Leonora Maskarade

Les Brotherston
Designer The Soldier’s Tale

Paul Brown
Designer The Midsummer Marriage

Susan Bullock
Marie Wozzeck

Darcey Bussell
A Month in the Country
and La Fête étrange

Charlotte Broom
Mrs Alving Ghosts and Fox Pinocchio

Paule Constable
Lighting Macbeth
and Le nozze di Figaro

Jonathan Cope
Beliaev A Month in the Country

Adam Cooper
Title role The Soldier’s Tale

Lauren Cuthbertson
Symphonic Variations

Edward Downes
Conductor Rigoletto

Mark Elder
Conductor La bohème
and Il barbiere di Siviglia

Richard Eyre
Director La traviata

Susan Gritton
Ismene Mitridate, re di Ponto
and Mařenka The Bartered Bride

Daniel Harding
Conductor Wozzeck

Matthew Hart
The Devil The Soldier’s Tale,
Osvald Ghosts
and title role Pinocchio

Richard Hickox
Conductor
The Midsummer Marriage
and A Midsummer Night’s Dream

Gwyn Hughes Jones
Pinkerton Madama Butterfly

Simon Keenlyside
Winston 1984

Matilda Leyser
Aerialist Deadpoint
Phyllida Lloyd  
Director *Macbeth*

Alastair Marriott  
Choreographer *Tanglewood*

Cathy Marston  
Choreographer *Ghosts*

Sally Matthews  
Sifare *Mitridate, re di Ponto*

David McVicar  
Director *Le nozze di Figaro*

Steven Pimlott  
Director *Eugene Onegin*

Rosalind Plowright  
Fricka *Die Walküre*

David Pountney  
Director *Maskarade*

John B. Read  
Lighting consultant to The Royal Ballet

Christine Rice  
Emilia *Otello*

Amanda Roocroft  
Jenifer *The Midsummer Marriage* and Tatiana *Eugene Onegin*

Toby Spence  
Count Almaviva *Il barbiere di Siviglia*

Bryn Terfel  
Wotan *Die Walküre*

John Tomlinson  
Wanderer *Siegfried*

John Treleaven  
Title role *Siegfried*

Will Tuckett  
Choreographer *Timecode, The Soldier’s Tale* and *Pinocchio*

Graham Vick  
Director *The Midsummer Marriage*

Edward Watson  
Palemon *Ondine* and Dance Teacher *The Lesson*

Keith Warner  
Director *Die Walküre, Siegfried* and *Wozzeck*

Christopher Wheeldon  
Choreographer *Polyphonia*

Jane and Louise Wilson  
Video installation *The Knot Garden*
Edward Watson and Lauren Cuthbertson in Ashton’s Symphonic Variations
Bryn Terfel as Wotan in *Die Walküre*
Adam Cooper
in the title role *The Soldier’s Tale*
Part II

Scope
Our Covent Garden site is alive with performances and events as richly varied as the tastes and faces of those who come to watch our work. The main auditorium, Clore Studio Upstairs, Linbury Studio Theatre, Floral Hall, Crush Room: the moods of the Royal Opera House.
Main Auditorium

Mozart's *Le nozze di Figaro*
Main Auditorium

Tamara Rojo and Federico Bonelli in Kenneth MacMillan’s *Requiem*
Leanne Cope in Will Tuckett’s *Timecode*
Will Kemp as the narrator in Will Tuckett’s *The Soldier’s Tale*
Linbury Studio Theatre
Floral Hall

Snow Patrol in concert in the Floral Hall
Crush Room

ROH Orchestra Section Principal
Timpanist Russell Jordan taking part in Percussion Day in the Crush Room
Main Auditorium
146 opera and 139 ballet performances seen by 555,657 people

Clore Studio Upstairs
95 performances seen by 12,590 people

Linbury Studio Theatre
208 performances seen by 50,540 people

Floral Hall
62 performances seen by 13,985 people

Crush Room
61 performances seen by 8118 people
The unparalleled spectacle of attending a performance in the main auditorium, the feeling of privilege when witnessing the rise of a new talent in the Clore Studio Upstairs or the Linbury Studio Theatre, the simple pleasure of dancing in the Floral Hall, or the old-world salon elegance of a recital in the Crush Room, every experience of the Royal Opera House is unique. Our stages continue to offer a truly stimulating range of work and the opportunity to enjoy wonderful artists, both established and emerging, in outstanding productions.

In a year full of memorable performances, a key highlight of 2005 was the Company’s performance of Wagner’s *Die Walküre* at the BBC Proms in the Royal Albert Hall, half way through its new *Ring* cycle. With Music Director Antonio Pappano creating an immediate rapport with the Orchestra of the Royal Opera House from the opening bars, the performance ended with an exhilarating ovation for Plácido Domingo (making his long awaited Proms debut), Lisa Gasteen, Eric Halfvarson, Waltraud Meier and Bryn Terfel. In November 2005 the Company had the
pleasure of celebrating the 80th birthday of the remarkable Sir Charles Mackerras when he conducted performances of Verdi’s *Un ballo in maschera* and Smetana’s *The Bartered Bride*.

**Ballet**

The Royal Ballet continued to flourish under the steady yet inspired direction of Monica Mason. The return of Kenneth MacMillan’s *The Rite of Spring* thrilled audiences afresh, with the full force of the Company on display and a direct link to MacMillan’s original choreography through the coaching of his original Chosen One, Monica Mason herself. In the 80th birthday year of the great American choreographer Glen Tetley, Royal Ballet dancers played out his great masterpiece of the 20th century, *Pierrot Lunaire*, with the natural élan that has come to characterize the Company.
Tamara Rojo as the Chosen One in MacMillan’s *The Rite of Spring*
Cecilia Bartoli as Fiorilla
in *Il turco in Italia*
HIGHLIGHTS OF THE YEAR

2005

APRIL

NEW PRODUCTIONS

Un ballo in maschera
Antonio Pappano/
Mario Martone/Sergio Tramonti
Rhapsody
Frederick Ashton/Sergey Rachmaninoff/Jess Curtis
00:00:00 Timecode
Will Tuckett/Martin Ward/Robin Husband

KEY DEBUTS

Karita Mattila – Amelia Un ballo in maschera
Marcelo Alvarez – Riccardo Un ballo in maschera
Thomas Hampson – Renato Un ballo in maschera
Zenaida Yanowsky – Chosen One The Rite of Spring
Alina Cojocaru and Federico Bonelli – Ondine and Palemon

LANDMARK PERFORMANCES

Tombeaux revival
David Bintley/William Walton/Jasper Conran
Jane and Louise Wilson – video artists – The Knot Garden
The Rite of Spring
Kenneth MacMillan/
Igor Stravinsky/Sidney Nolan
Tales of the Islands
World Premiere
Dominique Le Gendre,
concert performance
Tamara Rojo and Jonathan Cope – Ondine and Palemon
MAY

NEW PRODUCTIONS
1984 Lorin Maazel World Premiere
Lorin Maazel/Robert Lepage/Carl Fillion
*Orphée* Philip Glass British Premiere Rory MacDonald/
Francisco Negrin/Es Devlin
*Three Songs – Two Voices* World Premiere Christopher Bruce/
Jimi Hendrix/Marian Bruce
*Il turco in Italia* Adam Fischer/ Moshe Leiser and Patrice Caurier
.

KEY DEBUTS
Marianela Nuñez – Odette/Odile *Swan Lake*
Thomas Allen – Prosdocimo *Il turco in Italia*
.

LANDMARK PERFORMANCES
Simon Keenlyside – Winston 1984
Miyako Yoshida and Edward Watson – *Ondine*
Cecilia Bartoli – Fiorilla *Il turco in Italia*
.

AWARDS
ROYAL PHILHARMONIC SOCIETY AWARDS 2006
Antonio Pappano – named conductor of the year
Ben Heppner – named singer of the year for his performance
of the title role in *Peter Grimes* with The Royal Opera
Thomas Adès – won best large-scale composition for *The Tempest*
Charles Mackerras – awarded the RPS Gold Medal and the
BBC Radio 3 Listeners’ Prize
.

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JUNE

NEW PRODUCTIONS
Inspired by Ashton Kim Brandstrup/Antony Dowson/Wayne McGregor/Peter Quanz

KEY DEBUTS
Dmitri Hvorostovsky – Rigoletto
Leanne Benjamin – Girl in Blue Les Biches
Darcey Bussell and Rupert Pennefather – A Month in the Country

LANDMARK PERFORMANCES
Rolando Villazón – Duke of Mantua Rigoletto
Anna Netrebko – Gilda Rigoletto
Alina Cojocaru and Johan Kobborg – Two Footnotes to Ashton
Tea Dance in Trafalgar Square – Guinness World Record for the biggest ever open air tea dance, with 195 couples
Sylvie Guillem and Jonathan Cope – A Month in the Country

AWARDS
BBC Cardiff Singer of the World Competition:
Andrew Kennedy winner Rosenblatt Recital Song Prize
Ha Young Lee winner the Audience Prize
JULY

KEY DEBUTS
Aleksandra Kurzak – Aspasia *Mitridate, re di Ponto*
David Daniels – Farnace *Mitridate, re di Ponto*
Sally Matthews – Sifare *Mitridate, re di Ponto*

LANDMARK PERFORMANCES
Renée Fleming – Desdemona *Otello*
Plácido Domingo and Waltraud Meier – Siegmund and Sieglinde *Die Walküre*
The Royal Opera and the Orchestra of the Royal Opera House conducted by Antonio Pappano BBC Proms *Die Walküre*

AWARDS
Tamara Rojo winner 2005 Prince Asturias Award for the Arts
SEPTEMBER

NEW PRODUCTIONS

Maskarade  Carl Nielsen  Michael Schönwandt/
        David Pountney/Johan Engels

Ghosts  World Premiere  Cathy Marston/Dave Maric/
        Jon Bausor/Peter Anderson

KEY DEBUTS

Emma Bell – Leonora  Maskarade

LANDMARK PERFORMANCES

Dom Sébastien, roi de Portugal  Gaetano Donizetti
    The Royal Opera/Mark Elder in concert

La fanciulla del West  Giacomo Puccini  Antonio Pappano/
    Piero Faggioni/Kenneth Adam
    Matthew Hart – Osvald  Ghosts


October

New Productions
Siegfried Richard Wagner Antonio Pappano/
Keith Warner/Stefanos Lazaridis
The Lesson Flemming Flindt/Georges Delerue/Bernard Dayde
La Sylphide August Bournonville/Johan Kobborg
FIRSTS Deadpoint New Commission Matilda Leyser

Key Debuts
Glen Tetley choreographer Pierrot Lunaire
Tamara Rojo – Marguerite Marguerite and Armand
Alina Cojocaru – The Sylph La Sylphide

Landmark Performances
Lisa Gasteen – Brünnhilde Siegfried
John Tomlinson – Wanderer Siegfried and
King Fisher The Midsummer Marriage
Sorella Englund – Madge La Sylphide
Johan Kobborg – The Lesson
Ivan Putrov – Pierrot Lunaire
November

New Productions
A Midsummer Night’s Dream Benjamin Britten Richard Hickox/Olivia Fuchs/Nicky Turner
Tanglewood Alastair Marriott/Ned Rorem/Adam Wiltshire

Key Debuts
Alina Cojocaru and Thiago Soares Gloria

Landmark Performances
Charles Mackerras conducting Un ballo in maschera
Zenaida Yanowsky – title role Manon
Nina Stemme – Amelia Un ballo in maschera
December

New Productions

*Pinocchio* World Premiere Will Tuckett/Martin Ward/Quay Brothers/Nicky Gillibrand

*Il barbiere di Siviglia* Gioachino Rossini Mark Elder/Moshe Leiser and Patrice Caurier

Key Debuts

Roberta Marquez and Sarah Lamb – Sugar Plum Fairy *The Nutcracker*

Federico Bonelli, Rupert Pennefather and Viacheslav Samodurov – Prince *The Nutcracker*

Rory MacDonald conducting *Il barbiere di Siviglia*

Landmark Performances

Joyce DiDonato – Rosina *Il barbiere di Siviglia*

Will Kemp – Stromboli *Pinocchio*

Mark Elder conducting *Il barbiere di Siviglia*
Carlos Acosta and Sarah Lamb
in Jerome Robbin’s *Afternoon of a Faun*
Plácido Domingo as Siegmund in *Die Walküre*
HIGHLIGHTS OF THE YEAR
2006

JANUARY

NEW PRODUCTIONS
*Le nozze di Figaro* Wolfgang Amadeus Mozart
Antonio Pappano/David McVicar/Tanya McCallin

KEY DEBUTS
Simon O’Neill – Jeník *The Bartered Bride*
Miah Persson – Susanna *Le nozze di Figaro*
Rinat Shaham – Cherubino *Le nozze di Figaro*

LANDMARK PERFORMANCES
Charles Mackerras conducting *The Bartered Bride*
Antonio Pappano conducting *Le nozze di Figaro*
Irwin Schrott – Figaro *Le nozze di Figaro*
Paule Constable lighting – *Le nozze di Figaro*

AWARDS
The National Dance Critics’ Awards
Best female dancer Marianela Nuñez
Outstanding artist (Classical) Rupert Pennefather
Best Choreography (Classical) Christopher Newton
recreating Frederick Ashton’s *Sylvia*
Company Prize for Outstanding Repertoire (Classical)
The Royal Ballet
Outstanding achievement in Dance Monica Mason
FEBRUARY

NEW PRODUCTIONS
* Gentle Giant World Premiere Stephen McNeff/Mike Kenny/Alex Lowde

KEY DEBUTS
* Yakov Kreizberg conducting Macbeth
* Mara Galeazzi and Viacheslav Samodurov Giselle
* Alexandra Ansanelli and Federico Bonelli – Tchaikovsky pas de deux
* Susan Bullock – Marie Wozzeck
* Valeri Hristov – Ivan Tsarevitch The Firebird

LANDMARK PERFORMANCES
* Johan Reuter – title role Wozzeck
* Sarah Lamb and Carlos Acosta – Afternoon of a Faun

AWARDS
* Lisa Gasteen awarded the Order of Australia
March

New Productions

Eugene Onegin Pyotr Il’yich Tchaikovsky Philippe Jordan/
Steven Pimlott/Antony McDonald

Castle Nowhere World Premiere Matjash Mrozewski/
Arvo Pärt/Yannick Larivee

Thérèse Raquin European Premiere Tobias Picker/
Timothy Redmond/Lee Blakeley/Emma Wee

Key Debuts

Carlos Acosta – Romeo Romeo and Juliet
Sarah Lamb, Martin Harvey, Steven McRae and
Gary Avis – Polyphonia
Rupert Pennefather and Martin Harvey – Requiem

Landmark Performances

First Drafts – Vayamos al Diablo Liam Scarlett
The Chorus of the Royal Opera – Eugene Onegin

Awards

Simon Keenlyside winner, 2006 Laurence Olivier Award
for Outstanding Achievement in Opera, for performances
in The Royal Opera’s 1984 and ENO’s Billy Budd.
Part III

Participation
THE ROYAL OPERA HOUSE IS NOT AN EXCLUSIVE CLUB.

OPERA AND BALLET CAN IGNITE ANYONE’S PASSION, BUT TO GIVE THAT EXPERIENCE TO AS MANY PEOPLE AS POSSIBLE MEANS PROVIDING SUSTAINED SUPPORT AND OPPORTUNITIES TO THOSE THAT MIGHT OTHERWISE NEVER STEP OVER OUR THRESHOLD.
Children from all walks of life come to the Royal Opera House and experience an incredible range of events, performances, workshops and activities, stimulating the mind and heart.
The Creative Teachers initiative provides courses with creative writing, composing, singing and design elements, reaching 50 schools each year, with 3000 participants.

A Creative Teachers working session
More than 500 students booked online for the Travelex £10 Student Standby tickets for the first night performance of Wozzeck.
Turtle Opera, a ten-week creative project culminating in a performance in the Clore, involved 14 young people with autism in music-making, singing, dancing and design.
There were 19 events on BP Summer Big Screens, in locations around the country, including a mixed programme from The Royal Ballet, *Rigoletto* and *La bohème*. 
Touring internationally allows us to export our creativity and maintain our global reputation for excellence.
Our aim is to sustain attendance rather than just encourage a once-in-a-lifetime attitude for people new to what we do. To this end The Paul Hamlyn Club, now in its second year, was established giving all those who previously attended a Paul Hamlyn Foundation performance the opportunity to return to the ROH at a discounted price.
We are thrilled that people want to come to the Royal Opera House, but beyond that we also have to open them to the possibilities and experiences that our performances offer. We have to make them feel the incredible array of emotions that our work can provoke. There is no point to what we do unless it has meaning for all those who experience the work of the Royal Opera House whether in person at Covent Garden, through touring, on television, through our BP Summer Big Screens, through an education activity or via our website. We need to help people feel that they have a stake in what we do, that our existence matters to them because of the wonderful sights, sounds and emotions we create. Many of our initiatives enable this to happen: from our education programme, through to our technological innovations, and a new commitment to regional touring.

We would be unable to open the Royal Opera House so effectively to our audiences without the support of our sponsors, both individual and corporate. Businesses such as BP, Coutts, JPMorgan, Legal & General and Travelex. Supporting bodies such as the Paul Hamlyn Foundation, with its patronage of discounted tickets, and The Oak Foundation, which continues to support
the Jette Parker Young Artists Programme and Chamber Opera Series. Individuals such as the Robey Family, who have supported our Open House initiatives allowing us to give such things as free lunchtime recitals to the public; Simon and Virginia Robertson with their backing of choreographic development with The Royal Ballet in the Linbury Studio Theatre and the Clore Studio Upstairs; and Marina Hobson and the Hobson Charity for significant support of both The Royal Ballet and The Royal Opera. Their participation in the cause of the Royal Opera House enables the participation of thousands of other people. We need to make our sponsors feel involved and valued, so that in turn we can continue to make our audiences feel involved and valued.

**Youth**

A child from any walk of life can come to the Royal Opera House and experience an amazing range of events, performances, workshops and activities with a single aim: to stimulate the mind and heart.

There were a number of pieces guaranteed to captivate a young audience, this year. *Timecode*, a new small-scale dance work for children and families, opened at the Clore Studio Upstairs in April 2005 and then embarked on a regional tour. *Pinocchio* was a new music/dance/theatre production by Will Tuckett, building on the success of his previous work, *The Wind in the Willows*, which then became our first ever mid-scale tour. *Gentle Giant* was a fresh opera for children and families. First performed in the Clore in February
2006 with special schools’ performances, it too enjoyed a short regional tour and, thanks to the support of JPMorgan was performed for certain schools in particularly disadvantaged areas to an enthusiastic reception. All performances were supported by workshops for schools and families based around the various productions.

*Chance to Dance* introduced 48 London schools to ballet, benefiting 1800 children of all backgrounds and cultures aged between 7 and 11. In addition, the scheme provided scholarship classes for 300 children.

**Teachers**

Our initiatives to inspire teachers and equip them with better skills, and a greater creative ability to invest in their pupils, entered into its 21st year in the form of the umbrella programme *Creative Teachers*. This provides courses with creative writing, composing, singing and design elements, reaching 50 schools each year, and a total of 3000 participants in the resulting in-school projects. The location varies and in 2005/06 centred on Kent, Cornwall, Slough and Sunderland. *Creative Voices* is a *Creative Teachers* course specifically developed for South Africa, for teachers and students aged 9 to 14 in Johannesburg, Soweto and various townships. *Continuing Professional Development (CPD)* features ongoing artistic professional development for in-house dancers, chorus members and musicians, to ensure wave after wave of people who can pass on their skills to the young.
Pricing

While there are many ways to experience the Royal Opera House we wish to ensure that price is never an obstacle to attendance. Removing price barriers to participation is a core consideration of our strategy to enable as wide and diverse an audience as possible to attend our performances and other activities.

Once again, the six Legal & General Schools’ Matinees last Season gave 12,000 children from across Britain the chance to see a performance, with ticket prices kept to £6 and newcomers prioritized.

The Travelex Student Standby scheme was introduced in September 2005, allowing students to sign up to receive last-minute e-mail/text offers of tickets for only £10. In the first eight months of the scheme more than 7000 students subscribed.

January 2006 marked the 20th anniversary of our relationship with the Paul Hamlyn Foundation, during which time almost 170,000 people have experienced a performance at the ROH. The Paul Hamlyn Performances are given by The Royal Ballet and The Royal Opera at hugely reduced prices for people who have never attended the Royal Opera House, with ticket prices from £5 – £15. All performances in the 2005/06 season were sold out. Prior to each performance, there are activities for both children and adults – backstage tours, music, dance or singing workshops, the opportunity to try on hats and costumes, or see how shoes are dyed – designed to demystify and delight. Our aim is to sustain attendance rather than just encourage a once-in-a-lifetime
“You have certainly given a priceless educational experience that many would never experience in their lifetime.”

Teacher – Granville Community School, Derbyshire – at a schools’ matinee
attitude for people new to what we do. To this end The Paul Hamlyn Club, now in its second year, was established giving all those who previously attended a Paul Hamlyn Foundation performance the opportunity to return to the ROH at a discounted price. In the 2006/07 Season 6500 tickets across the year are allotted for members, (20 tickets for every main stage performance), and 500 across the year at the Linbury Studio Theatre. We hope that this will encourage people to come again and again to the Royal Opera House.

During Christmas 2005 we presented a record number of free events in the Floral Hall and Crush Room, including carol concerts, jazz, ROH brass, a mini Messiah, sing-a-long, a Teadirect Floral Dance and participatory orchestral workshops. These formed the Twelve Days of Christmas, complementing the performances of Pinocchio in the Linbury Studio Theatre, and The Nutcracker and Il barbiere di Siviglia on the main stage. We are also pleased to be able to offer a variety of free events such as ROH Jazz The Lunchtime Line-up in the Floral Hall on Tuesdays, and a range of Monday lunchtime chamber music recitals by members of the Orchestra of the ROH, the Royal Opera Chorus, and the Jette Parker Young Artists Programme.

Disability

Our commitment to enabling more direct engagement with our art forms by people with disability continues.
Turtle Opera, a ten-week creative project culminating in a performance in the Clore, involving 14 young people with autism in music-making, singing, dancing and design. Monday Moves is a weekly creative dance class for visually-impaired adults.

Media

Our ability to reach into every region and every home was extended in 2005/06. The influence of television, in particular, in not only carrying our performances but raising our profile and awareness of what we have to offer the public, cannot be underestimated.

BBC2
Darcey Bussell: Britain’s Ballerina was broadcast in December 2005, followed immediately by her performance in the title role of Sylvia. The new production of Le nozze di Figaro was broadcast in April 2006.

BBC4
A live relay of Il barbiere di Siviglia was shown in December 2005. Pinocchio, a new ROH2 production with choreography by Will Tuckett, aired in January 2006.

ITV
ITV News, London Tonight, showed a piece in December 2005 on the Paul Hamlyn Foundation performances of The Nutcracker. This included a feature on two of the children in the performance who are currently at The Royal Ballet School and had attended the Chance to Dance scheme.
Channel 4
In September 2005 Channel 4 News filmed a rehearsal of *The Lesson*, prior to its first performance by The Royal Ballet at the Royal Opera House. Flemming Flindt and Monica Mason were both interviewed.

Our relays and outdoor events have gone from strength to strength. There were 19 events on BP Summer Big Screens, in locations around the country, including a Mixed Programme from The Royal Ballet, *Rigoletto* and *La bohème*.

Touring
Taking our work to targeted areas in England is an ongoing endeavour for the Royal Opera House through our *On the Road* programme. It is particularly important for us to reach young audiences to enable them to experience our work in their own environment. This year *Gentle Giant* toured to Hextable, Cambridge and Totnes, *Pinocchio* toured to Norwich, Salford and Ulverston, and further tours of *The Wind in the Willows* and *Timecode* are planned.

Touring internationally allows us to export our creativity and maintain our global reputation for excellence. In summer 2005, The Royal Ballet completed a successful tour of the Far East, taking in Korea, Singapore and Japan.

Explore
We want people to be able to engage as fully as possible with the life of a piece. Our Insight Programme
has been created to inform and stimulate our audiences. Its events are linked to specific opera and ballet performances. They provide a unique opportunity to find out more about each production and feature invited specialists, members of the production team, and artists. Pre-performance talks are free to performance ticket holders, and are given an hour before the start of a production by invited speakers, or staff and artists of the Royal Opera House. Masterclasses take members of the public behind the scenes to watch artists overcome the challenges facing them in the roles they undertake.
PART IV

ENRICHMENT
Allowing artists the freedom to develop different facets of themselves and to attempt new challenges in an encouraging environment nurtures our creative essence. We have a responsibility to help individuals to recognize and fulfil their potential.
To enable the Royal Opera House to become a laboratory for new opera, ROH2 has formed OperaGenesis.
Choreographer Cathy Marston completed her final year as an Associate Artist in 2006 with the creation of her first full evening work, *Ghosts*.
Sharing the Stage is now in its third year of partnership with Southbank Sinfonia, an orchestra which bridges the gap between graduation and the winning of a first contract.
We hope to recruit up to 20 apprentices each year who will undertake full-time vocational training in stagecraft practices such as prop and costume making, armoury, stagehand work and set-building.
ENRICHMENT

We have a responsibility to help individuals to recognize and fulfil their potential, but in addition we want to support maturing artists as they progress their careers, even if their paths ultimately take them beyond the Royal Opera House. By doing this we fulfil our obligation to our art forms and help to invigorate them with new skills and talent. We are the home of opera and ballet in Britain and as such we should be accountable to our public. We have a duty, as a leading arts organization, to demonstrate sound strategic and day-to-day administration. Our continuous examination of how we can improve to make us an even better run, more responsive, modern institution, will uphold the Royal Opera House’s position as a beacon for best practice in the arts.

Opera

Without risk art stagnates. As much as any other art form opera needs a place to experiment. To enable the Royal Opera House to become a laboratory for new opera, ROH2 has formed OperaGenesis, with support from the Genesis Foundation. Its objectives are to encourage new writing and performance at all levels, to unite talented composers with librettists, and to
evolve new opera and new operatic forms within a structured programme. The Genesis Foundation is one of the UK’s leading philanthropic foundations and in 2005 a five-year plan for opera development was agreed with ROH2. This has already begun to bear fruit, with 16 creative teams formed to develop new ideas. One of these projects – *nitrogenesis – the rake in progress* – builds on our collaboration with black theatre group NITRO. Within this, we plan to create a single work based on *The Rake’s Progress*, involving eight composers, three writers and a photographer. To extend the potential of the programme an online community, Operagenesis.com, has now been established. It allows users, worldwide, to share insights and thoughts and seek out potential creative partners.

**Dance**

*Dancelines* is a new initiative to assist in developing new choreographic talent. Choreographer Kim Brandstrup led a two-week course for choreographers, from 25 July to 6 August, in the dance studios at the Royal Opera House. *Music Seen, Motion Heard: a new dance and music synergy* focused on the relationship between music and dance and involved five choreographers, three musicians and fifteen dancers.

Our Associate initiative, across opera and dance, exists to build creative relationships with artists and companies which we believe can help us to meet our artistic objectives. Associates come to us with fresh ideas which we can then develop in partnership with
them, often leading to productions in the Linbury and Clore. Choreographer Cathy Marston completed her final year as an Associate Artist in 2006, with the creation of her first full evening work, *Ghosts*. Our other Associates are Dominique Le Gendre, Walker Dance Park Music and NITRO.

ROH2 continues to give groups of young people the opportunity to perform in the Linbury through the ROH2 programme *Springboard – Platform for Work by and for Young People*. This year we have welcomed groups from Ballet Central, Bird College, Rambert School, the Orpheus Trust, and Diamohk Children’s Dance Company.

**Music**

*Sharing the Stage* is now in its third year of partnership with Southbank Sinfonia, an orchestra which bridges the gap between graduation and the winning of a first contract. The scheme helps to explore and address the concerns and needs of young professional musicians as they look to begin their careers. Access to rehearsals of the Orchestra of the Royal Opera House, opportunities to perform with them, orchestral and sectional coaching, talks from leading members and the staging of mock auditions, all come under the umbrella of the programme. Members of the Orchestra of the Royal Opera House work closely with Southbank musicians on a range of performance skills, guiding and supporting their development. In doing so, we are exploring some of our own attitudes to the role of the musician and
I LOVED THE ACTIVITIES WE DID TODAY AND I ESPECIALLY LOVED PLAYING THE MUSIC.

Charlotte, aged 6 – Rolyenden Primary, Kent
the orchestra within the community, including the way in which we seek out and recruit musicians into our orchestra, resulting in new training and interactive projects for our own musicians.

We should challenge received wisdom if better ways of doing things become apparent. In spring 2005 we interviewed all applicants for two Second Violin posts, abandoning the traditional, prescriptive process of CV-based shortlists and rigid auditions. Each candidate was given feedback and advice after their performance, an innovation that was received extremely positively by all. By doing this we hope to lead the way towards a more productive audition process whereby appropriate talent is found for a position, but all talent is helped and encouraged.

Two new initiatives have been created by the Jette Parker Young Artists Programme, aimed at fostering a continuing association with former Young Artists while supporting their further development. The first is a position for singers called Jette Parker Principal. It will be an occasional position offered when a balance of roles with The Royal Opera is available for a suitable singer. Recipients will be offered a one-year contract which will allow them to undertake roles for The Royal Opera, while having access to all of the coaching facilities provided by the Programme. Liora Grodnikaite will be the first Jette Parker Principal, beginning work with the company at the start of the 2006/07 Season. In addition, the Programme has started a scheme which allows all Young Artists who have left, the chance to return in order
to prepare entire roles intensively with the Director of Musical Preparation, David Gowland, and the Programme’s language, movement and acting coaches.

**Training**

We have initiated an innovative new scheme to tackle skills shortages and increase diversity within the cultural sector. Following discussions with a wide range of potential partners, including Creative and Cultural Skills (the sector skills’ council), the National Theatre and several other national and regional theatres, a range of education providers (including RADA and LAMDA) and The Prince’s Trust, we are now able to outline our plans. We hope to recruit up to 20 apprentices each year who will undertake full-time vocational training in stagecraft practices such as prop and costume making, stagehand work and set-building. This will be complemented by learning and the gaining of qualifications in conjunction with a further or higher education body. Apprenticeships will initially be aimed at the 16 – 24 age-group. The programme will last approximately 15 months. The ROH and other participating theatres’ employees will act as mentors, sharing their experience and skills with apprentices. We aim to attract young people from a broad range of social, economic and cultural backgrounds, and The Prince’s Trust has offered to refer young people to us and help to deliver a two-week *Get Into Stagecraft* course, offering socially excluded 16 – 24 year-olds a taste of theatre life. It will continue to support those who progress to an apprenticeship.
“THE COURSE HAS GIVEN ME THE OPPORTUNITY TO DEVELOP MANY CREATIVE SKILLS AND GO BACK TO SCHOOL TO GIVE MY CHILDREN A CHANCE TO DO THE SAME.”

Amy Scholey – Teacher, Auriol Junior School
"I feel empowered. The team ensured all technical, creative and performance skills necessary for children to learn were covered, so I will be able to lead their journey from my own base of knowledge and understanding."

Kirsten Simmons – Teacher, Burbage Primary School
This is an important and exciting programme that will enhance the pool of employees available to the ROH and theatres across the country. At a later date we also hope to be able to offer new apprenticeships in administration, aimed at graduates.

Value

As a national icon it is important that we help to shape the future of this country in situations where our expertise and experience may be beneficial. This is why we are the sponsoring organization, from the cultural sector, for the Public Value Project being led by The Work Foundation. The project aims to help policy makers, public managers and institutions to understand the idea of public value and to see how it can be applied in practice. We believe that this will prove immensely productive in making British organizations more responsive to the public’s needs.
Part V

Innovation
Innovation

We strive to set the creative agenda for opera and ballet in Britain and influence it internationally, by producing performances of distinction. This means being bold in our artistic decisions, encouraging, facilitating and hosting new work, and refusing to rest on our laurels.
April 2005 saw a controversial world premiere of *1984*, a new opera by Lorin Maazel based on George Orwell’s dystopian vision.

Simon Keenlyside as Winston in Lorin Maazel’s *1984*
The Royal Ballet presented a hugely exciting number of premiere productions, with new talent and stimulating work to the fore.

Leanne Benjamin and Martin Harvey in Christopher Wheeldon’s *Polyphonia*
First Drafts in November 2005 and March 2006 featured more than ten new ballets by emerging choreographers from amongst the ranks of The Royal Ballet.
By utilizing the latest technology the Royal Opera House can better support its productions, offer greater creative options to our directors and designers, and give more to our audiences.

A computer animated image for Stefanos Lazaridis’ designs for Wagner’s *Der Ring des Nibelungen*
INNOVATION

We are a complex, multi-faceted organization and we must foster fresh ideas in all areas of our operation to be the benchmark for excellence in everything that we do, thereby ensuring our current and long-term future success.

Opera

This year proved exceptionally fertile for new and creatively audacious productions and the presentation of neglected pieces.

April 2005 saw a controversial world premiere of 1984, a new opera by Lorin Maazel based on George Orwell’s dystopian vision. A strong cast, including Simon Keenlyside in an award-winning performance, was directed by Robert Lepage, making his Royal Opera debut. The following month the British premiere of the Philip Glass opera Orphée was staged in the Linbury Studio Theatre by The Royal Opera in a production by Francisco Negrin, conducted by Rory Macdonald, and featuring a number of Jette Parker Young Artists in principal roles.

September 2005 offered two contrasting works. At the start of the month Dom Sébastien, roi de Portugal was performed in concert, offering a rare opportunity...
to hear Donizetti’s dark, dramatically satisfying final work. *Maskarade*, Carl Nielsen’s effervescent comedy, featured for the rest of the month in a new production by David Pountney.

The ROH2 programme in the Linbury Studio Theatre included a new co-production, with Music Theatre Wales, of Michael Tippett’s *The Knot Garden*, with specially commissioned video installations by Jane and Louise Wilson. Upstairs in the Clore, ROH2 premiered a new opera for families, *Gentle Giant*, by Stephen McNeff.

In a music-based project, ROH Associate Artist Dominique Le Gendre was commissioned to create a new chamber piece, *Tales of the Islands*, which set the poems of Derek Walcott for a group of players from the Orchestra of the Royal Opera House.

**Dance**

Both The Royal Ballet and ROH2 presented a hugely exciting number of premiere productions, with new talent and stimulating work to the fore.

We staged world premieres in the shape of Christopher Bruce’s ballet *Three Songs – Two Voices*, May 2005, Alastair Marriott’s *Tanglewood*, November 2005, and Canadian choreographer Matjash Mrozewski’s *Castle Nowhere* in March 2006.

As part of the *Ashton Centenary* Monica Mason commissioned new work in June 2005 by Kim Brandstrup, Antony Dowson, Wayne McGregor and Peter Quanz, presented by The Royal Ballet in the Linbury Studio Theatre. The ROH2 programme also
Open online 24 hours a day

50% Sales to new customers

69% Percentage of tickets available online to new customers

81,799 Patrons

£7,376,853 Value
commissioned a new full-evening work from Cathy Marston, *Ghosts*, given its premiere in September 2005. A collaboration between choreographer Marston, designer John Bausor, video artist Peter Anderson and dramaturg Edward Kemp, *Ghosts* proved to be a captivating piece which sold-out two runs of performances.

For Christmas, ROH2 commissioned a hugely successful new work for families from Will Tuckett. *Pinocchio*, integrating song, dance and narrative in a fast paced re-telling of the familiar story, won widespread critical acclaim and delighted packed houses. In addition, ROH2 re-staged Tuckett’s adaptation of Stravinsky’s *The Soldier’s Tale*, which had proved so popular at its first run of performances.

ROH2 spilled out of the building into the Covent Garden Piazza with *Gravity and Levity*, by Lindsey Butcher, which fused aerial dance with film shorts, woven together through sight and sound, to create a live arts event that took place partially within the Linbury StudioTheatre as well as outdoors.

**Exposure**

As a leader in the arts we welcome to Covent Garden new artists, and those from different disciplines and traditions, to broaden their experiences, nurture their talent and enrich what we can offer to our audiences.

*First Drafts* in November 2005 and March 2006, featured more than ten new ballets by emerging choreographers from amongst the ranks of The Royal Ballet, including Erico Montes, Pietra Mello-Pittman,
Ernst Meisner, Xander Parish, Kristen McNally, Liam Scarlett, Jonathan Watkins, Ludovico Ondiviela and Vanessa Fenton.

In October 2005 *Firsts*, in its third season, introduced a startlingly original range of talented new artists. This year the programme included *Deadpoint*, a world premiere by aerial artist Matilda Leyser. Other aerial theatre was presented by Wired Aerial Theatre with their solo piece performed by bungee expert Wendy Hesketh. Irven Lewis Dance Theatre and Indian dance artist Vena Ramphal presented further eclectic dance work.

The *Summer Collection* was a double season in the Clore featuring *new:currents*, followed by *Snagged* and *Clored*, 12 – 23 July 2005. *new:currents* comprised four programmes of choreography by a range of international artists, based in the UK, whose work has developed out of diverse cultural traditions. It included new ROH2 commissions for Saju Hari and Cody Choi and the world premiere of a new work by Bawren Tavaziva. *Snagged* and *Clored* offered an exhaustive menu of innovative choreographers, highlighting the vibrant creative energy of today’s contemporary dance scene. It included new work by Snag choreographer Joanna Fong and New Art Club.

In October 2005, Ballet Black, a neo-classical ballet company for dancers of black and Asian descent, made its first appearance in the Linbury Studio Theatre as part of *Black History Month*. Its distinctive blend of beautiful music and stunning choreography demonstrated the artistic strength of the company.

Mavin Khoo Dance presented *Devi: the Female Principle,*
a world premiere performance in the Linbury Studio Theatre, in February 2005. This major new work was also officially selected to be performed at the Venice Biennale in June of the same year. Using Sufi poetry and ancient Tantric texts, the piece fused classical ballet and Bharata Natyam, (one of India’s oldest dance-forms), to celebrate the sensuality and physicality of the feminine within Hindu and Islamic perceptions.

Technology

Staying at the forefront of technical developments is essential for any organization with a global standing. By utilizing the latest technology the Royal Opera House can better support its productions, offer greater creative options to our directors and designers, and give more to our audiences.

We are the first opera house in the world to incorporate virtual reality as a core aspect of our production design process. Our NVIDIA Quadro technology enables lighting and set changes to be designed and animated in a virtual computer environment, which can then be replicated in the real world. The ROH team spent two years producing an accurate model of the main auditorium which was then imported into the virtual environment of the system. Once a sequence of lighting movements has been finalized in the virtual system it can then be used to programme the lighting console which controls the lights on the physical stage. The system also allows better planning of scenery and set piece changes as it
enables a view of the stage from the perspective of any seat in the house.

The work of the Royal Opera House should be preserved for posterity and be made available as widely as possible. To this end we have installed a state of the art high-definition mixing and production system from Sony, now housed in a purpose-built audiovisual production suite in our sub-stage floors. This gives us the ability to produce full, live or recorded broadcasts. Consequently we will develop a range of CD and DVD recordings of our productions, broadening our reach across the world and expanding our income potential. This new development will complement the Royal Opera House Heritage Series CDs, launched during 2006, which will release 25 operas over the next four years, immortalizing some of the greatest performances of the last few decades.
Part VI

Finance
More than £2 generated for every £1 received in public subsidy

A seventh successive balanced budget

A seventh successive year of positive cash balances retained throughout the year

Our income grew to £80.2m
(2004/05: £74.5m)

70% of resources allocated to front-line performance, education and outreach activities

More than 40% of donors/spONSoring organizations were new to the Royal Opera House.
The Royal Opera House exists to produce extraordinary opera and ballet. Sound financial governance and strategic planning enable that to happen in perpetuity. They also maintain our unique landmark site in an appropriate state for one of the world’s great opera houses. We have taken significant steps in this financial year to establish and invigorate new income streams, particularly in the area of commercial licensing and CD sales. We anticipate that the tangible financial benefits of these enterprises will be seen in the near future. They demonstrate our ability to augment our various public subsidies through our own initiatives, in order to support and expand our artistic ambitions.

Results

For the seventh year in succession we have balanced the books, with the result for the year ending 26 March 2006 being a surplus on unrestricted general funds of £40,000. This takes account of monies needed for the essential replacement and major refurbishment of capital equipment. Also for the seventh year in succession, the Royal Opera House held positive cash balances throughout the year.
Our balanced budget was achieved by responsible cost-control and by meeting increased income targets. In 2005/06 our income grew to £80.2m. We staged 285 Royal Opera and Royal Ballet performances, as well as hosting three weeks of performances by the Kirov. Box Office income was strong across the year, with the majority of performances sold out – our average audience attendance is 90%. Private sector funding continued at last year’s levels. Commercial income from retail sales, catering, and commercial venue-hires kept pace with inflation. We are confident that significant revenues can be generated from commercial activities including books, CDs, and licensed product and substantial progress to enable this has been made this year.

**Investment**

In 2005/06 we once again directed around 70% of resources to front-line performance, education and outreach activities.

As in previous years, we generated more than £2 for every £1 received in public subsidy. The Arts Council England grant is, however, the foundation on which our finances are built. In 2005/06 the Royal Opera House received Arts Council England funding of £24.9m, including an increase over the 2003/04 grant of some £1.2m, ahead of inflation, to enable further expansion of the ROH2, Education and Access programmes.
Capital Fund

In 2005/06 we set aside £2.6m in a capital fund to maintain our heritage site in the heart of London and to invest in future capital equipment requirements.
**Total Income**

**2006 £80.2M**

A  ACE £24.9M
B  Box office £30M
C  Donations, legacies and similar incoming resources £16.2M
D  Commercial trading, touring and other income £7.6M
E  Summer season £0.7M
F  Interest income £0.8M

**2005 £74.5M**

A  ACE £23.1M
B  Box office £27.2M
C  Donations, legacies and similar incoming resources £15.8M
D  Commercial trading, touring and other income £6.9M
E  Summer season £0.8M
F  Interest income £0.7M
**Total Costs**

**2006 £80.2M**

- A Performance, education and outreach £55.6M
- B Premises and depreciation £9.3M
- C Marketing and publicity £5.6M
- D Management and administration £3.0M
- E Fundraising £2.4M
- F House management £1.7M
- G Capital fund £2.6M

**2005 £74.5M**

- A Performance, education and outreach £52.4M
- B Premises and depreciation £8.7M
- C Marketing and publicity £5.3M
- D Management and administration £2.9M
- E Fundraising £2.6M
- F House management £1.8M
- G Capital fund £0.8M
Royal Opera House

Supporters and Sponsors

ROYAL OPERA HOUSE
DEVELOPMENT COMMITTEE 2005/06

Simon Robertson – Chairman
David Brownlow
The Countess of Chichester
Marco Compagnoni
Peggy Dannenbaum
Thomas Lynch
Dame Judith Mayhew Jonas
Simon Robey
Dame Gail Ronson
Bernard Taylor
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