The Royal Opera House is the home of three world class performing companies – The Royal Ballet, The Royal Opera, and The Orchestra of the Royal Opera House. It is a focal point for national and international artistic excellence, where the evolving traditions of opera and ballet are taken to the highest levels. In its iconic building, renowned stars and rising talent inspire diverse audiences from around the world. Excellence without compromise. Open to all. A progressive tradition. This is the Royal Opera House.
## Table of contents

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

### 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
- 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
- Anthony Russell-Roberts – Administrative Director, The Royal Ballet
- Amanda Saunders – Director of Development
- John Seekings – Director of Operations and Company Secretary

### Finance and Audit Committee
- Sir David Lees – Chairman
- Dame Judith Mayhew Jonas
- Thomas Lynch
- Simon Robertson
- Nicholas Prettejohn
- Sir David Clementi
- Simon Robey

### Remuneration Committee
- Dame Judith Mayhew Jonas – Chairman
- Sir David Lees
- Thomas Lynch
- Sir David Clementi

### ROH2, Education and Access Committee
- Professor Margaret Maden – Chairman
- Dame Judith Mayhew Jonas
- Kenneth Tharp
- Judith Weir
- The Lady Sainsbury

### Nominations’ Committee
- Dame Judith Mayhew Jonas – Chairman
- Sir David Lees
- Simon Robertson
- Thomas Lynch
- Professor Margaret Maden

### Development Committee
- Simon Robertson – Chairman
- Michael Bienes
- David Brownlow
- The Countess of Chichester
- Marco Compagnoni
- Peggy Dannenbaum
- Thomas Lynch
- Simon Robey
- Dame Gail Ronson
- Bernard Taylor
- Sir Brian Williamson
- Lady Young of Graffham

### Contents

- The year at a glance page 02
- Chairman’s statement page 06
- Chief Executive’s report page 10
- Voices of Value page 15
- Part 1 Quality page 17
- Part 2 Scope page 37
- Part 3 Participation page 57
- Part 4 Enrichment page 73
- Part 5 Innovation page 85
- Part 6 Finance page 97
- Part 7 Reference page 108
<table>
<thead>
<tr>
<th>Performance</th>
<th>Reach</th>
</tr>
</thead>
<tbody>
<tr>
<td>293</td>
<td>9600+</td>
</tr>
<tr>
<td>performances on the main stage</td>
<td>children attended our schools’ matinees</td>
</tr>
<tr>
<td>274</td>
<td>4815</td>
</tr>
<tr>
<td>performances on other stages</td>
<td>Paul Hamlyn Club tickets sold</td>
</tr>
<tr>
<td>613,000</td>
<td>80,000+</td>
</tr>
<tr>
<td>people attended performances</td>
<td>people saw the <em>Dancing Through The War</em> exhibition</td>
</tr>
</tbody>
</table>
Access

7th successive season, half of all tickets, for every performance, cost £50 or less*

13,500 students registered for £10 Student Standby tickets

45% of patrons were new to the ROH

Finance

£2+ raised for every £1 received as public subsidy

8th successive balanced result

£11m+ generated by online ticket sales

* Excluding *The Ring* performances
Chairman’s statement

Whenever I pause to reflect on a year at the Royal Opera House, I frequently find myself surprised at just how much has been offered on our stages, and how many things have been achieved. So much goes on in addition to The Royal Ballet and The Royal Opera’s productions in the main auditorium, which is wonderful. What underpins the ability of the Royal Opera House to produce such rich, diverse work is the support of individuals, companies, Trusts and Foundations who give their time, effort and money to our enterprise. But financial durability, the prerequisite for any serious artistic institution, also requires vision: the ability to see what needs to be done, and how to do it, so that today strengthens tomorrow. It is this marriage of an accomplished executive management team to an array of unwavering supporters that permits the Royal Opera House to set a unique level of excellence in everything that it does.

I am delighted to be able to report the acquisition of Opus Arte, the renowned classical music and dance DVD-production and distribution company. It was bought through the use of a special fund of accumulated reserves, held by the Trustees of the Royal Opera House for the sole purpose of capital and infrastructure projects. This is the first time that any opera house in the world has acquired a proprietary production company of this nature. Tony Hall and his Executive Team have demonstrated considerable ambition in their business strategy by securing this major acquisition. Sarah Kemp and the digital strategy team played a pivotal role in this transaction and I thank them for their efforts.

“To me, there is no better opera house anywhere in the world. It is the fusion of the dedication of staff and supporters that makes this a reality.”

Judith Mayhew Jonas
Chairman
A further layer of significant financial support has been added by the most generous donation of £10 million towards the establishment of a permanent Paul Hamlyn Education Fund, within the Royal Opera House Endowment Fund. This was a major achievement by the Chief Executive and Director of Development and a major act of generosity by the donor. To commemorate this exceptional contribution, the Floral Hall has been re-dedicated the Paul Hamlyn Hall. The endowment will energize the work of ROH Education for generations to come, and marks a major step towards our five-year objective of increasing the Royal Opera House Endowment Fund to £50 million.

I would like to offer my heartfelt thanks to our varied and generous supporters who, year in, year out, make possible so much that happens here. Opera received a considerable boost with the aid of Peter Borender, The Hobson Charity, and The Dalriada Trust on *The Ring*, and Coutts & Co on *Tosca*. It was given further support by The Genesis Foundation and Hélène and Jean Peters. Dance and ballet, in all its varied forms at the Royal Opera House, was empowered by a long list of philanthropists: Dianne and Michael Bienes, The Dalriada Trust, The Friends of Covent Garden, our Trust Members, Marina Hobson MBE, Huntswood, The Blavatnik Family Foundation, the Estate of Dr John Hayes, The Jean Sainsbury Royal Opera House Fund, The Royal Opera House Endowment Fund, Tamar and Bob Manoukian, Mr and Mrs Alec Reed, and Simon and Virginia Robertson. Together, they facilitated a staggering wealth of contrasting productions and work. Our Jette Parker Young Artists were bolstered by the continuing support of the Oak Foundation, and our organization as a whole was augmented by Sir Donald Gordon’s generous contributions. Access was widened yet again, in numerous ways, by people and organizations committed to opening our stages to everyone. Paul Hamlyn Performances and Paul Hamlyn Club, BP Summer Big Screens, Legal & General Schools’ Matinees, Travelex £10 Mondays and Travelex Student Standbys, and the Robey Family’s backing of Open House initiatives, have all helped more people than ever to enjoy our work.

I would like to thank the people whom I sit alongside - my colleagues on the Board and Development Committee. Their unstinting support of all that we do and aspire to, the enormous assistance they give to our Development Department, and the sound business acumen and vision they bring to achieving our objectives, is invaluable. I would also like to thank Tony Hall, Monica Mason, Antonio Pappano and the Executive Team for their leadership and dedication.

The backing of Arts Council England and the DCMS continues to enable the Royal Opera House to be a place whose reputation is something that this country can be proud of. Our gratitude for this cannot be measured.

To me, there is no better opera house anywhere in the world. It is the fusion of the dedication of staff and supporters that makes this a reality. This has been a landmark year for the Royal Opera House and the groundwork has been laid for even greater success. It is very gratifying to be part of that process.

Judith Mayhew Jonas
Chairman
To my mind there is no more exciting moment than the few seconds when the house lights go down and the curtain is about to go up. Preparing for that moment makes extraordinary demands on people and necessitates exceptional levels of skill and commitment, in a breathtaking range of disciplines. When audiences watch a production at the Royal Opera House they have an expectation that what they see will be genuinely outstanding, something completely beyond the ordinary. Thanks to the work of our artists and all of our staff, in myriad roles, who support them, I believe we deliver on that expectation night after night. Our attendance figures demonstrate the thirst for what we do. We continue to augment our ability to reach out, in varied ways, to an increasingly diverse audience. The financial strategy that has brought increased stability to the Opera House over the last few years, assures our ability to create some of the greatest opera and ballet in the world, and to foster new talent so that it may flourish and empower our art forms. There is nowhere else in the world that has the range of programme that we have, year in and year out, and I would argue nowhere else with our range of talent either. That breadth is something to be celebrated and is well illustrated in this Review.

The greatest area of change has been within The Royal Ballet. It is a big thing when Darcey Bussell announces she is going to retire, and Sylvie Guillem decides to pursue a new direction. Sad moments, for the Royal Opera House, but when you look at the talent being nurtured by The Royal Ballet, you can see we’re lucky to have
A hugely exciting development for our future was our acquisition this year of the internationally respected classical music and dance DVD company, Opus Arte UK. It brings with it not only cutting edge production and post-production facilities, but also a rich catalogue of performances. Over the coming years, we will add more of our own recordings, and those of other like-minded opera and ballet companies. Opus Arte will be the engine room that drives the distribution of what we do here to a global audience, not just through releasing DVDs but also through broadcast, cinema relays, and broadband internet; the possibilities are enormous.

I believe that we have to look outwards. We have to keep scanning the horizon for innovative, exciting ideas, and fresh ways of doing things and connecting with people. It has been good to see our Education department attract so much attention for all the positive things they’ve been doing such as *Azucena’s Revenge* with Dowdales Performing Arts College. This year has also seen the launch of a programme to build a new home for our workshops in Thurrock, where we can offer apprenticeships and learning opportunities to young people locally. 1000 people from the area attended a Paul Hamlyn Performance at the Royal Opera House recently, and it was very exciting to be able to welcome them to Covent Garden. Drawing people here in new ways is key to what we do, and always will be.

Financially, once again, it has been an encouraging twelve months. We have broken even for the eighth successive year which is not something to be complacent about. The rate of growth, in terms of people supporting us financially, has increased by something like 9%
to £16.5 million. It is remarkable, and is terrific work by all those involved in making that happen. I hope that when reading about the achievements of this year it will become clear just how much is on offer and how high the standard of our work is. This is a direct result of the monumental effort of the people who work at the Royal Opera House. They make us a world class home for opera and ballet. I believe that what they do matters deeply and I applaud them for it.

Tony Hall
Chief Executive
Part 1  Quality

“I thought opera was something for people in higher circles. But when I got there and saw how friendly and helpful the staff were, and how inspiring the place is, I was totally shocked. I had no idea what to expect. I went to the Hamlyn Performance of Eugene Onegin and was just blown away. To experience something in a different language and completely understand it, was incredible. If someone had said to me that I’d feel like that, I’d never have believed them. It really opened my eyes. I’d love to go again.”

Claudius Francis, resident of The Nehemiah Project, remembering his first ROH performance.

Nehemiah is a charity established to help people overcome life-controlling issues, to fulfil their potential in life.
The stars of ballet and opera are not celebrities. They are people who have worked ceaselessly to master their art. They are people who are able to perform to an extraordinary level. They are people who can connect, uniquely, with their audiences. Their performances illuminate a role, enflame new passions and live in the memory. This is their contribution.
Eric Underwood
Chroma

Anna Caterina
Antonacci Carmen
The World Stage

The Royal Opera House is a nexus for some of the greatest talent in the world. This year alone, the following artists have delighted our audiences.

Carlos Acosta
Cuban
Requiem and Rhapsody
Colas La Fille mal gardée
Prince Florimund
The Sleeping Beauty
Prince Siegfried
Swan Lake
The Four Temperaments

Marcelo Alvarez
Argentinian
Caravadossi Tosca
Rodolfo La bohème
Manrico Il trovatore

Orlin Anastassov
Bulgarian
Méphistophélés Faust

Anna Caterina Antonacci
Italian
Title role Carmen

Isabel Bayakdarian
Armenian
Susanna
Le nozze di Figaro

Piotr Beczala
Polish
Title role Faust

Leanne Benjamin
Australian
Title role Giselle

Federico Bonelli
Italian
Romeo Romeo and Juliet
Count Albrecht Giselle
Prince Florimund
The Sleeping Beauty
James La Sylphide
Chroma

Nicole Cabell
American
Princess Eudoxie
La Juive in concert

Bruno Campanella
Italian
Conductor
Don Pasquale and La Fille du régiment

Alina Cojocaru
Romanian
Princess Aurora
The Sleeping Beauty
Sugar Plum Fairy
The Nutcracker
Sylph La Sylphide
Odette/Odile
Swan Lake
Tatiana Onegin

Alessandro Corbelli
Italian
Title role Don Pasquale

Yu Qiang Dai
Chinese
Calaf
Turandot
Angela Denoke
German
The Woman Erwartung

Natalie Dessay
French
Marie La Fille du régiment

Albert Dohmen
German
Title role Duke Bluebeard’s Castle

Plácido Domingo
Spanish
Title role Cyrano de Bergerac

Gerald Finlay
Canadian
Count Almaviva Le nozze di Figaro

Juan Diego Flórez
Peruvian
Tonio La Fille du régiment

Mihoko Fujimura
Japanese
Waltraute Götterdämmerung

Mara Galeazzi
Italian
Princess Aurora The Sleeping Beauty Tatiana Onegin

Vladimir Galouzine
Russian
Gherman The Queen of Spades

Lisa Gasteen
Australian
Brünnhilde Götterdämmerung

Angela Gheorghiu
Romanian
Title role Tosca Marguerite Faust

Ben Heppner
Canadian
Calaf Turandot

Soile Isokoski
Finnish
Countess Almaviva Le nozze di Figaro

Philippe Jordan
Swiss
Conductor Eugene Onegin and La bohème

Jonas Kaufmann
German
Don José Carmen

Elena Kelessidi
Greek
Liù Turandot

Kyle Ketelsen
American
Title role Le nozze di Figaro

Johan Kobborg
Danish
Prince Florimund The Sleeping Beauty Prince The Nutcracker James La Sylphide Prince Siegfried Swan Lake Title role Onegin

Sophie Koch
French
Cherubino Le nozze di Figaro Ramiro La finta giardiniera

Alekandra Kurzak
Polish
Norina Don Pasquale

Sarah Lamb
American
Princess Aurora The Sleeping Beauty Sugar Plum Fairy The Nutcracker Sylph La Sylphide Odette/Odile Swan Lake Polyphonia

Petra Lang
German
Judith Duke Bluebeard’s Castle

Stefanos Lazaridis
Greek
Designer Götterdämmerung

Nicola Luisotti
Italian
Conductor Il trovatore and Madama Butterfly

Georgina Lukacs
Hungarian
Title role Turandot

Charles Mackerras
Australian
Conductor Orlando

Robert Marquez
Brazilian
Lise La Fille mal gardée Princess Aurora The Sleeping Beauty Swanilda Coppélia Odette/Odile Swan Lake

Catherine Naglestad
American
Title role Tosca
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Role(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camilla Tilling</td>
<td>Swedish</td>
<td>Arminda, La finta giardiniera</td>
</tr>
<tr>
<td>Katie Van Kooten</td>
<td>American</td>
<td>Aminta, Il re pastore, Marguerite Faust, Mimi, La bohème</td>
</tr>
<tr>
<td>Zenaida Yanowsky</td>
<td>Spanish</td>
<td>Odette/Odile Swan Lake Stravinsky Violin Concerto, The Four Temperaments, Apollo</td>
</tr>
<tr>
<td>Marina Poplavskaya</td>
<td>Russian</td>
<td>Title role Carmen, Cio-Cio-San Madama Butterfly, Colas La Fille mal gardée, Sugar Plum Fairy, The Nutcracker</td>
</tr>
<tr>
<td>Eva-Maria Westbroek</td>
<td>Dutch</td>
<td>Katerina, Lady Macbeth of Mtsensk</td>
</tr>
<tr>
<td>Francesca Zambello</td>
<td>American</td>
<td>Director Carmen and The Queen of Spades</td>
</tr>
<tr>
<td>Liping Zhang</td>
<td>Chinese</td>
<td>Cio-Cio-San, Kyjiki, The Sleeping Beauty, Prince Florimund</td>
</tr>
<tr>
<td>Marina Poplavskaya</td>
<td>Russian</td>
<td>Title role Carmen, Cio-Cio-San Madama Butterfly, Colas La Fille mal gardée, Sugar Plum Fairy, The Nutcracker</td>
</tr>
<tr>
<td>Sondra Radvanovsky</td>
<td>American</td>
<td>Roxanne, Cyrano de Bergerac</td>
</tr>
<tr>
<td>Samuel Ramey</td>
<td>American</td>
<td>Baron Scarpia Tosca</td>
</tr>
<tr>
<td>Tamara Rojo</td>
<td>Spanish</td>
<td>Princess Aurora, The Sleeping Beauty, Sugar Plum Fairy, The Nutcracker, Sylph La Sylphide, Odette/Odile Swan Lake Requiem</td>
</tr>
<tr>
<td>Nicola Rossi Giordano</td>
<td>Italian</td>
<td>Caravadossi Tosca</td>
</tr>
<tr>
<td>Viacheslav Samodurov</td>
<td>Russian</td>
<td>Colas La Fille mal gardée, Requiem, The Four Temperaments, Prince The Nutcracker, Prince Florimund, The Sleeping Beauty</td>
</tr>
<tr>
<td>Thiago Soares</td>
<td>Brazilian</td>
<td>Prince Florimund, The Sleeping Beauty, Prince The Nutcracker, Franz Coppélia</td>
</tr>
<tr>
<td>Tamara Rojo</td>
<td>Spanish</td>
<td>Princess Aurora, The Sleeping Beauty, Sugar Plum Fairy, The Nutcracker, Sylph La Sylphide, Odette/Odile Swan Lake Requiem</td>
</tr>
<tr>
<td>Nicola Rossi Giordano</td>
<td>Italian</td>
<td>Caravadossi Tosca</td>
</tr>
<tr>
<td>Viacheslav Samodurov</td>
<td>Russian</td>
<td>Colas La Fille mal gardée, Requiem, The Four Temperaments, Prince The Nutcracker, Prince Florimund, The Sleeping Beauty</td>
</tr>
<tr>
<td>Thiago Soares</td>
<td>Brazilian</td>
<td>Prince Florimund, The Sleeping Beauty, Prince The Nutcracker, Franz Coppélia</td>
</tr>
<tr>
<td>Tamara Rojo</td>
<td>Spanish</td>
<td>Princess Aurora, The Sleeping Beauty, Sugar Plum Fairy, The Nutcracker, Sylph La Sylphide, Odette/Odile Swan Lake Requiem</td>
</tr>
<tr>
<td>Nicola Rossi Giordano</td>
<td>Italian</td>
<td>Caravadossi Tosca</td>
</tr>
<tr>
<td>Viacheslav Samodurov</td>
<td>Russian</td>
<td>Colas La Fille mal gardée, Requiem, The Four Temperatures, Prince The Nutcracker, Prince Florimund, The Sleeping Beauty</td>
</tr>
<tr>
<td>Thiago Soares</td>
<td>Brazilian</td>
<td>Prince Florimund, The Sleeping Beauty, Prince The Nutcracker, Franz Coppélia</td>
</tr>
</tbody>
</table>
Home Grown

Our country boasts a wealth of world class artists. Because we are the national focus for our arts, we are committed to supporting them, as well as discovering, training, nurturing and exposing new British talent so that we may swell their ranks.
Richard Jones  
Director  
Lady Macbeth of Mtsensk  
Gianni Schicchi and  
L’Heure espagnole  

Eddie Ladd  
Choreographer and performer  
Blodeuwedd and  
Cof y Corff/Muscle Memory  

Simon Keenlyside  
Prospero The Tempest  

Jonathan Kent  
Director Tosca  

John Macfarlane  
Designer  
Lady Macbeth of Mtsensk  
Gianni Schicchi and  
L’Heure espagnole  

Stuart MacRae  
Composer  
The Assassin Tree  

Wayne McGregor  
Choreographer  
Chroma  

David McVicar  
Director Faust  
Le nozze di Figaro  

Christopher Maltman  
Doctor Malatesta  
Don Pasquale  
Roberto/Nardo  
La finta giardiniera  
Ramiro  
L’Heure espagnole  

Alastair Marriott  
Widow Simone  
La Fille mal gardée  
Choreographer  
Children of Adam  

Cathy Marston  
Choreographer  
Ghosts  

Jonathan Miller  
Director  
Don Pasquale  

Diana Montague  
Marcellina  
Le nozze di Figaro  

Robert Murray  
Agenore  
Il re pastore  

Dennis O’Neill  
Eléazar  
La Juive in concert  

Ben Park  
Composer  
5 2 10  
(Walker Dance Park Music)  

John Pawson  
Designer Chroma  

Rupert Pennefather  
Prince  
The Sleeping Beauty  
Requiem  

Christine Rice  
Judith Duke  
Bluebeard’s Castle  
Siébel Faust  
Sonjetka  
Lady Macbeth of Mtsensk  
Concepcion  
L’Heure espagnole  

Joan Rogers  
Nella Gianni Schicchi  

Kate Royal  
Miranda The Tempest  

Liam Scarlett  
Choreographer  
Vayamos al Diablo  
(In Good Company)  
Choreographer  
Hinterland  
(Ballet Black)  

Andrew Shore  
Don Inigo Gomez  
Gianni Schicchi  

Bryn Terfel  
Baron Scarpia  
Tosca  
Title role  

John Tomlinson  
Hagen  
Götterdämmerung  

John Treleaven  
Siegfried  
Götterdämmerung  

William Tuckett  
Widow Simone  
La Fille mal gardée  
Director and  
Choreographer  
The Wind in the Willows  
Director and  
Choreographer  
TimeCode  

Fin Walker  
Choreographer 5 2 10  
(Walker Dance Park Music)  

Keith Warner  
Director  
Götterdämmerung  

Edward Watson  
Count Albrecht  
Giselle  
Polyphonia  
Castle Nowhere  
Chroma  

Judith Weir  
Composer  
Blond Eckbert  

Jonathan Watkins  
Choreographer  
Silent Vision  
(In Good Company)  

Christopher Wheeldon  
Choreographer  
Polyphonia  

Adam Wiltshire  
Designer  
Children of Adam  
and Blond Eckbert
“Black and Asian faces are virtually absent from ballet. Ballet Black was set up to address this by providing coaching, role models, and performances. When the ROH offered us ongoing rehearsal and training space, we thought we’d be in a dank, basement studio. When we got here we were just awed by the facilities; it’s still hard to believe we’re allowed to use them! It’s the most incredible place to be and it lifts all of us. By performing in The Linbury we demonstrate our capabilities, raise our profile and make ourselves as accessible as possible, which is what we’re about.”

Cassa Pancho, Director, Ballet Black, discussing ethnic diversity in dance.

Ballet Black is the UK’s only neo-classical ballet company for dancers of Black and Asian descent.
Scope

We strive to create genuine breadth in the experiences we can offer our audiences. The range of the Royal Opera House is unique in the world today. Each of our stages has its own distinct personality, and this allows us to present an exciting array of talent, fully-formed or just starting to set the world alight, in an eclectic range of work and productions.

Main Auditorium
152 opera and 140 ballet performances seen by 564,084 people

Clore Studio Upstairs
66 performances and events seen by 8270 people

Linbury Studio Theatre
162 performances and events seen by 47,456 people

Paul Hamlyn Hall
48 events entertaining 11,733 people

Crush Room
31 performances seen by 4960 people
Andrea Baker and Betsabée Haas
*Bird of Night*

Alina Cojocaru
*The Sleeping Beauty* in rehearsal
Tamara Rojo
Swan Lake

Natalie Dessay
La Fille du régiment
Angela Gheorghiu and Bryn Terfel in Tosca

Carlos Acosta in Apollo
Opera
Our audiences have been challenged and delighted in equal measure this year. The landmark conclusion of Wagner’s Ring Cycle, Götterdämmerung, was an enormous edifice to scale, artistically and logistically. The immensely positive reactions from those who saw it underlined the real public passion for ambitious, world class productions. Having now presented all four parts of Wagner’s meisterwerk, we have the wonderful prospect of being able to offer a complete Cycle next Season.

Revivals have offered a wide array of strong work. In September the first revival of The Royal Opera’s Olivier Award-winning production of Shostakovich’s Lady Macbeth of Mtsensk was a critical and public success. It marked the first time that Antonio Pappano has returned to a work to conduct its revival, and typifies the ensemble philosophy that has evolved under his musical leadership. Pappano and his collaborators, director Richard Jones and designer John Macfarlane, ended our year with another widely-acclaimed production with the double-bill of Ravel’s L’Heure espagnol, and Puccini’s Gianni Schicchi. In March, the first revival of Thomas Adès’s modern operatic masterpiece, The Tempest, originally seen at the ROH in 2004, was well received.

Our core repertory was invigorated by fresh perspectives and new talent. In December, The Royal Opera staged a new production of Bizet’s Carmen, the first at the ROH for nearly 15 years. Conducted by Antonio Pappano and directed by Francesca Zambello, it featured the thrilling partnership of Anna Caterina Antonacci in the
title role and Jonas Kaufmann as a hot-blooded Don José. In January, Donizetti’s comic masterpiece La Fille du régiment proved a massive hit. Natalie Dessay and Juan Diego Flórez took the lead roles to universal applause in Laurent Pelly’s stunning production. The show has been filmed by the ROH for a BBC broadcast; a DVD may follow. Another new offering of a much-loved classic was Jonathan Kent’s Tosca. It supplanted our previous production, which was 40 years old, with a dynamic, 21st century incarnation brought to life by the dazzling cast of Angela Gheorghiu, Marcelo Alvarez and Bryn Terfel.

New work and premieres abounded. In September, The Assassin Tree, a new opera by Scottish composer Stuart McRae, commissioned by ROH2 and the Edinburgh Festival, packed the Linbury Studio Theatre. The following month, in the same venue, the world premiere of Bird of Night was staged. This was a new opera by Dominique Le Gendre, commissioned by The Royal Opera, having originally started life as a 20-minute project in ROH2’s A NITRO at the Opera.

**Ballet**

This year featured some incredible new pieces created for The Royal Ballet. A landmark Mixed Programme at the end of 2006, featured the work of two of the world’s most exciting young choreographers. The world premiere of Chroma by Wayne McGregor, subsequently appointed as Resident Choreographer, was a stunning success. Collaborating with architect John Pawson for the sets, and with Joby Talbot and The White Stripes for the music, McGregor established a new choreographic language and gripped young audiences for sell-out performances with a top ticket-price of only £37.50. Chroma won both the South Bank Show Awards and an Olivier Award. On the same programme, Christopher Wheeldon presented another world premiere which drew the plaudits, with DGV (Danse à grande vitesse) accompanied by Michael Nyman’s vibrant score. Wheeldon’s innovative choreography took elements of travelling by train as a key theme and DGV shared Chroma’s Olivier Award. In March, Alastair Marriott’s second ballet for the main stage, Children of Adam, presented yet another original choreographic sensibility to the world, with designs by Linbury Prize-winning designer Adam Wiltshire.

The Royal Ballet celebrated its glorious heritage this year in its ongoing 75th Anniversary programme of performances and events. As part of this, ROH2 staged its first international project, to commemorate the global legacy of Dame Ninette de Valois, the founder of The Royal Ballet. Companies were invited from Canada and Australia to perform in the Linbury in two programmes that also featured Birmingham Royal Ballet and The Royal Ballet. In Good Company featured ballets from two companies that Dame Ninette played a part in founding, as well as work from her own companies. 35 Degrees East was an evening of performance from the Ankara and Istanbul companies of the Turkish National Ballet, which Dame Ninette also founded. Another aspect of the 75th Anniversary celebration was a new production of The Sleeping Beauty, for The Royal Ballet, a signature piece of the Company for over 50 years, featuring a refreshing evolution by Monica Mason, in collaboration with Christopher Newton and Peter Farmer, of its familiar elements.
Highlights 2006

April

**New Productions**
*Götterdämmerung* Richard Wagner/
Antonio Pappano/Keith Warner/Stefanos Lazaridis

*Il re pastore* Wolfgang Amadeus Mozart/
Edward Gardner/John Lloyd Davies

**Key debuts**
Edward Gardner conducting *Il re pastore*
Mihoko Fujimura Waltraute *Götterdämmerung*
Edward Watson Count Albrecht *Giselle*

**Landmark performances**
Lisa Gasteen Brünnhilde *Götterdämmerung*
John Tomlinson Hagen *Götterdämmerung*
Jaimie Tapper and Darcey Bussell in the title role *Giselle*

May

**New Productions**
*Cyrano de Bergerac* Franco Alfano/Mark Elder/Francesco Zambello/Peter J. Davison

*The Sleeping Beauty* Marius Petipa/Piotr Ilyich Tchaikovsky/Monica Mason/Christopher Newton/Oliver Messel/Peter Farmer

**Key debuts**
Sarah Lamb Princess Aurora *The Sleeping Beauty*
Viacheslav Samodurov Prince Florimund
*Ruprecht Pennefather* Prince Florimund

**Landmark performances**
Plácido Domingo in the title role *Cyrano de Bergerac*
The Royal Ballet 75th Anniversary production *The Sleeping Beauty*
Petra Lang Judith *Duke Bluebeard’s Castle*
Angela Denoke The Woman *Erwartung*

June

**New Productions**
*Blond Eckbert* The Opera Group Judith Weir/
John Fulljames/Adam Wiltshire

**Key debuts**
Isabel Bayrakdarian
Susanna *Le nozze di Figaro*

**Landmark performances**
Soile Isokoski
Countess Almaviva *Le nozze di Figaro*
The Royal Ballet 75th Anniversary production *Homage to The Queen*

July

**New Productions**
*Tosca* Giacomo Puccini/Antonio Pappano/
Jonathan Kent/Paul Brown

**Key debuts**
Angela Gheorghiu title role *Tosca*

**Landmark performances**
Bryn Terfel Baron Scarpia *Tosca*
Alessandro Corbelli title role *Don Pasquale*
September

**New Productions**

*La finta giardiniera* Wolfgang Amadeus Mozart/John Eliot Gardiner/Annika Haller after Christof Loy/Herbert Murauer

**London Premiere**

*The Assassin Tree* Stuart McRae/Garry Walker/Emio Greco/Pieter C. Scholten

**Landmark performances**

Piotr Beczala title role *Faust*
Nicole Cabell Princess Eudoxie *La Juive*
in concert at the Barbican
Marina Poplavskaya Rachel *La Juive*
in concert at the Barbican
The Royal Opera/Chorus/orchestra/
Antonio Pappano/Richard Jones
*Lady Macbeth of Mtsensk*

October

**New Productions**

*Bird of Night* World Premiere Dominique Le Gendre/Yuval Zorn/Irina Brown/Rae Smith

**London Premiere**

*House of the Gods* Lynne Plowman/Michael Rafferty/Michael McCarthy/Colin Richmond

**Key debuts**

*The Phantom of the Opera* (1925) Rupert Julian’s silent film/Carl Davis/The Orchestra of the Royal Opera House

**Landmark performances**

Marianela Nuñez and Roberta Marquez
Swanilda *Coppélia*
Marcelo Alvarez Rodolfo *La bohème*
Edward Watson *Stravinsky Violin Concerto*
Zenaida Yanowsky *Stravinsky Violin Concerto*

November

**New Productions**

*Chroma* World Premiere Wayne McGregor/
Joby Talbot/John Pawson
*DGV* World Premiere Christopher Wheeldon/
Michael Nyman/Jeane Marc Puissant
*La serva padrona* Giovanni Battista Pergolesi/
Andrew Griffiths/Harry Fehr/Becs Andrews

**Key debuts**

Carlos Acosta Prince Florimund
*The Sleeping Beauty*
Lauren Cuthbertson Princess Aurora
*The Sleeping Beauty*
Darcey Bussell
*The Four Temperaments*

**Landmark performances**

Vladimir Galouzine Gherman
*The Queen of Spades*
Alina Cojocaru *Chroma*
Edward Watson *Chroma*

December

**New Productions**

*Carmen* Georges Bizet/Antonio Pappano/
Francesca Zambello/Tanya McCallin

**Key debuts**

Lauren Cuthbertson Sugar Plum Fairy
*The Nutcracker*
Ewan Wardrop Toad *The Wind in the Willows*

**Landmark performances**

Anna Caterina Antonacci title role *Carmen*
Jonas Kaufmann Don José *Carmen*
Highlights 2007

January

New Productions

*La Fille du régiment* Gaetano Donizetti/Bruno Campanella/Laurent Pelly/Chantal Thomas
*Napoli Divertissements* August Bournonville/
Helsted and Paulli/Johan Kobborg

Key debuts
Nicola Luisotti conductor *Il trovatore*
Ballet Black

Landmark performances
Natalie Dessay Marie *La Fille du régiment*
Juan Diego Flórez Tonio *La Fille du régiment*
The entire supporting cast, Chorus and
Orchestra *La Fille du régiment*
Marcelo Alvarez Manrico *Il trovatore*
Stephanie Blythe Azucena *Il trovatore*

February

New Productions
Eddie Ladd *Cof y Corff* London Premiere

Key debuts
Bellowhead *Voices Across the World* Paul Hamlyn Hall
Joana Amendoiera and Mitsoura *Voices Across
the World* Linbury Studio Theatre

Landmark performances
Liping Zhang Cio-Cio-San *Madama Butterfly*
Bejun Mehta title role *Orlando*
Charles Mackerras conductor *Orlando*

March

New Productions

*Children of Adam* World Premiere Alastair Marriott/Christopher Rouse/Adam Wiltshire

European Premiere
*Constantinople* Multi Music Theatre/Linbury Studio Theatre/Christos Hatzis/Gryphon Trio

Key debuts
Kate Royal Miranda *The Tempest*

Landmark performances
Simon Keenlyside Prospero *The Tempest*
Cynthia Sieden Ariel *The Tempest*
Thomas Adés conductor/composer and
The Orchestra of the Royal Opera House *The Tempest*
Part 3 Participation

“He grew in so many ways. James can’t pretend or lie and there was nobody he didn’t like at Turtle Opera. He hadn’t had a birthday party since he was very little – he just doesn’t do them but he celebrated his 14th birthday there. He said: “It’s so nice being with normal people,” meaning people similar to him, and he’s never said that before. I think he felt truly comfortable. He made a new friend too. To see James enjoying himself so much in a social context was a special experience for us. At school he’d found drama very frustrating and so had never really done any, so I think he found Turtle Opera liberating; all the musicians and helpers were excellent. He’d do it every weekend given half a chance.”

Anne Rhodes, recalling the experience of her son, James, aged 14, violin-player and Turtle Opera participant.

Turtle Opera is a music, movement and performance project for children, aged 10–14 years, with Autistic Spectrum Disorder (ASD).
The Royal Opera House has no value as a national institution unless we seek to involve and engage with as many people as possible. It is our job to remove any barriers to participation and ensure that our policies and activities encourage people to explore the Royal Opera House in its various facets. Broadcast media – web, television, radio and BP Summer Big Screens – help us to interact more broadly with potential audiences, and we continue to take our productions and expertise to various regions within the UK, and beyond. But it is our choice of work, and commitment to inclusion strategies, that enables us to embrace diversity and deliver as the nation’s opera house.
Paul Hamlyn Performance

Intergenerational Tea Dance
Ballet Black
Richard Glover
Taniec

BP Summer Big Screens, Victoria Park, Tower Hamlets
Youth

We have an energizing range of programmes and events aimed at young people. Introducing and involving the young in opera and dance is a central objective of the Royal Opera House, as a failure to engage with what we have to offer often arises simply from a lack of familiarity.

In a youth culture dominated by music and dance, it should always be possible to build bridges to our world. Projects such as *New Dance Makers*, perfectly illustrate this. A collaboration between The Royal Ballet, ROH Education, and East London Dance, it culminated in two performances at Stratford Circus, the second of which also celebrated ELD’s 20th anniversary. Choreographers Jonathan Watkins of The Royal Ballet, and Vicky ‘Skytiz’ Mantey (ELD), worked together to create *Abstract Balance* fusing street styles and ballet into an exciting whole. The production was danced by The Royal Ballet’s Kristen McNally and James Wilkie, alongside Vicky Mantey and two of her dancers.

This year we are proud to have celebrated the 15th anniversary of *Chance To Dance*, our extensive programme that provides opportunities for children to taste dance and movement for themselves, perhaps for the first time. In May, children who had experienced the scheme performed their own versions of *Homage to the Queen* and *Birthday Offering* on the Linbury stage. They were joined by members of The Orchestra of the Royal Opera House, conducted by Paul Stobart, and Royal Ballet dancers Alexandra Ansanelli and Valeri Hristov. Violinist David Butler made a special arrangement of Sir Malcolm
Arnold’s score for *Homage to the Queen*, and Sir Malcolm sent his best wishes to all the children.

Individual schools and colleges continue to benefit directly from our work. A four-year, ongoing, ROH Education project with Dowdales Performing Arts College, Cumbria, culminated this year in *Azucena’s Revenge*, a fully-staged, 30-minute version of *Il trovatore*. The performance took place at the Forum 28 theatre in Barrow. Students and adults from the local music centre formed a chorus and design/stage management team, and worked alongside a professional team of 11 people including Royal Opera Chorus members Tom Barnard and Luke Price, with usher Richard Jones as Assistant Director. The project was covered on Radio 3’s *Music Matters*.

**Teachers**
The *Creative Voices* South African township project, part of the *Creative Teachers* scheme, which aims to inspire and offer further training to teaching professionals, commemorated its 5th anniversary with a unique festival of original operas. Staged at the National School of the Arts, Braamfontein, it was performed by 500 South African primary school children in the presence of the British High Commissioner The Rt Hon Paul Boateng. The ten new works were all written, composed, choreographed and designed by school children living in Johannesburg and surrounding townships, including Soweto, whose teachers attended *Creative Voices’* training courses. Over the past five years, the scheme has provided 480 teachers with the skills, training and support required to create entirely original pieces of musical theatre with their students. *Creative Voices* is generously funded by the Donald Gordon Foundation and has benefited almost 42,000 South African children to date.

**Families**
Will Tuckett’s winning production of *The Wind in the Willows* returned to the Linbury Studio Theatre for the festive season, and as with its previous two Christmas runs proved a huge draw. It followed up this success with a tour in spring 2007 to The Lowry, Salford Quays, and the Coronation Hall, Ulverston.

Another Will Tuckett offering, *TimeCode*, toured to Woodbridge (Suffolk) and also to Devon, delighting new audiences with the adventures of Professor Deeply Dullish, as well as offering them the chance to participate in a series of creative family workshops.

At the end of May, *Sounding Out!* was an action-packed musical week offered to children and their families during the half term holiday featuring drama, music, dance and story workshops in a range of ROH venues.

**Media**

**BBC2**
The Royal Ballet’s *Giselle* was shown on BBC2 on Boxing Day 2006. There were also two showings over the Christmas period of *Dreams to Reality*, a documentary about students at The Royal Ballet School and various members of The Royal Ballet discussing career paths and aspirations.

*Siegfried* and *Götterdämmerung* were both screened on BBC2 in March 2007.

**BBC4**
During October 2006, the BBC filmed The Royal Ballet in three specially arranged rehearsal sessions in the Clore Studio Upstairs. Anthony Dowell and Antoinette Sibley coached extracts from *Swan Lake*; Peter Wright from *The Nutcracker*; and Monica Mason and Anthony Dowell rehearsed...
The Sleeping Beauty. The three 45 minute-long programmes were aired in 2007 on BBC4 as part of the BBC’s Tchaikovsky season, alongside the transmission of The Sleeping Beauty, introduced by Deborah Bull.

Das Rheingold and Die Walküre were shown on BBC4 in February 2007.

Touring
As an opera house with a world-class reputation, we have a part to play in sharing our work with the wider, global community. The Royal Ballet toured extensively over the summer, taking its uniquely expressive signature to the USA, Spain and Turkey, with performances of Manon, the new Sleeping Beauty and Romeo and Juliet, as well as a mixed programme of La Valse, Tanglewood, Enigma Variations and Gloria. Members of The Orchestra of the Royal Opera House played two successful concerts in August 2006, in the Italian hill town of Cortona, as part of the ROH’s third visit to the Tuscan Sun Festival. The programme featured music ranging from Mozart to Wagner and Stravinsky. Antonio Pappano conducted the Chamber Orchestra of the ROH with pianist Lang Lang and violinist Nikolai Znaider joining for two Mozart concertos.

Breadth
Preconceptions about the Royal Opera House should be challenged. By expanding the range we have to offer, in exciting new ways, we hope to encourage a sense of discovery in our audiences and be as inclusive as possible of other companies and artists.

In January, ROH2, as part of the 29th London International Mime Festival, hosted a programme comprising three pieces by aerialist company Ockham’s Razor. It began with a world premiere of the company’s work Arc, followed by the award-winning Momento Mori and concluding with the daring Every Action. Swiss duo, Zimmermann/De Perrot, presented the UK premiere of Gaff Aff. On a giant record turntable, rubber-limbed circus artist Martin Zimmermann, spun his way around a day’s existence, lived out in DJ Dimitri de Perrot’s live soundscape.

The following month, ROH2 also staged the Chinatown Arts Festival, including performances of The Circle, in association with the Chinatown Arts Space. It featured a kaleidoscope of British, East-Asian, dance, theatre and music, fusing the best of East and West in performances and workshops with Korean, Chinese, and Japanese influences and performers.
Emma Hoekstra, talking about *Azucena’s Revenge*, a fully-staged, 30-minute version of *Il trovatore* her school performed, working with ROH members. Emma is in Year 7 at Dowdales Performing Arts College, Dalton in Furness, Cumbria.
Enrichment

Adding to people’s lives is central to our ethos. We aim to augment skills, provide opportunities, expand interests, provoke thought and stimulate emotions. By doing this we will develop a wealth of new talent in every aspect of opera and dance, and create ideas, initiatives, events and performances that will give even more to the public.
Eva-Maria Westbroek 
and Christopher Ventris 
Lady Macbeth of Mtsensk
Opera

Opera productions demand an enormous collective effort, from a diverse array of talents. We want to develop the abilities of all those who contribute to a performance, and equip them with experiences that they can take with them on their career paths. The bi-annual Linbury Prize offers bursaries to two young theatre designers, recommended by the Linbury Prize Committee. This year the recipients were Giles Smith and Becs Andrews. Smith worked alongside Tanya McCallin on Carmen, and Andrews partnered Rae Smith on Bird of Night. Each of the winners gained unique and invaluable insights into the process of creating a new production by assisting, and being mentored by, the two established designers.

Opera is a dynamic art form and it cannot be allowed to ossify. ROH2’s OperaGenesis programme acts as a powerful catalyst for innovative work, bringing new composers and writers to the unique challenges of creating contemporary opera. Over 20 projects are currently in development, with premières of recent work developed through the initiative, such as Stuart MacRae’s The Assassin Tree, being well received. The interactive OperaGenesis website (operagenesis.com) now has over 10,000 visitors a month.

Dance

As an organization we must help to support and empower individuals who will make meaningful contributions to our art forms. This year choreographer Cathy Marston, former Associate Artist of the Royal Opera House, launched her new dance company, The Cathy Marston Project.
A national tour followed during autumn, 2006, which included two London performances at the Linbury Studio Theatre. This featured the world premiere of *Arcana*, and two existing works originally commissioned by the Royal Opera House: *before the tempest... after the storm*, and *Traces.* Combining music, literature, visual art and fashion, the triple bill presented Marston’s unique blend of classical and contemporary dance, performed by seven classically-trained, international dancers.

**Music**

The common denominator for opera and ballet is music and it is vital that we hone the skills of the musicians who may come to form the backbone of orchestras in this country. *Side by Side Day* was a professional development opportunity for The Orchestra of the Royal Opera House and Southbank Sinfonia, (an orchestra which provides a bridge for newly-trained musicians to enter the professional world). The day enabled the young musicians to perform side by side with experienced members of The Orchestra of the Royal Opera House, who led coaching and sectional rehearsals. It also facilitated close work with Royal Opera House music staff and conductors, and an exploration of the skills required to play for both opera and ballet. The combined orchestra accompanied two dancers from The Royal Ballet, and singers from the Jette Parker Young Artists Programme, culminating in a short concert featuring the music rehearsed throughout the day. It proved a mutually productive exercise as members of The Orchestra of the Royal Opera House developed their skills as coaches, and Southbank Sinfonia musicians received expert and practical guidance to help further their careers.

**International**

Where possible, we strive to present our work to new regions around the world. At the end of August, Peter Manning directed members of The Orchestra of the Royal Opera House in an outstanding Trinidadian premiere of Dominique Le Gendre’s *Tales of the Islands* at the Queen’s Hall in Port of Spain. He also led a workshop performance, in which young musicians of the Trinidad and Tobago Sinfonia participated. Our World Music Season, *Voices Across the World*, was a series of concerts and workshops that celebrated the diversity and innovation of vocal music from around the globe. During the course of three days, audiences engaged with a multiplicity of singing styles, experienced the interaction of traditional musical forms with modern multimedia technology, and enjoyed original and striking performances of the highest calibre. These included the young, innovative fado singer, (the expressive folk music of Portugal), Joana Amendoeira; Mitsoura an Eastern European world music group; and the eleven-piece English, folk-big-band, Bellowhead.

**Engagement**

Enabling people to explore our work, and providing a permanent record of what we do, is an essential part of the work of ROH Collections. In May, *Plácido Domingo and The Royal Opera* was launched as the latest in the Royal Opera House Heritage Series, the first opera book in the series. The lavish Royal Ballet *75th Anniversary Photographic Print Collection* contained 24 unique images featuring iconic figures from the Company’s history who have epitomized its spirit. This beautiful and unique pictorial record was complemented by the year-by-year photographic
In February, Royal Ballet dancers appeared at a reception to mark the opening of Dancing Through the War, an exhibition presented by The Churchill Museum and Cabinet War Rooms, in association with the Royal Opera House and seen by over 80,000 people. Curated by ROH Collections, it showcased the contribution made by The Royal Ballet (then Sadler’s Wells Ballet) towards the war effort during World War II. It included previously unseen letters by Margot Fonteyn, recently acquired by ROH Collections, as well as photographs and excerpts from dancers’ personal letters, and a specially commissioned film by documentary-maker Lynne Wake.

In the autumn, the Royal Opera House, in association with the Zagreb City Museum, presented an exhibition to celebrate the centenary year of the final performance of Milka Ternina, the acclaimed Croatian soprano. Her fame was assured when she sang the title role in Puccini’s Tosca at its first performance at the Royal Opera House in 1900. Puccini himself was in the audience and took a curtain call with Ternina, describing her as “the ideal Tosca”. The exhibition included vintage, exquisitely-decorated costumes, one of which took more than 2000 hours to restore, jewellery, original costume designs and memorabilia. This exhibition was followed by a celebration of the 60th anniversary of The Royal Opera, opened by Natalie Dessay and Juan Diego Flórez joined by past and current members of The Royal Opera. ROH Collections Touring Exhibition programme launched in 2006/07, when Will Tuckett: Creating Danced Theatre toured to Ulverston and Totnes. During this period, ROH Collections also marked Black History Month and the work of ROH Education.

Training
Our contribution to training the next generation takes many forms. We recently worked with the Conference of Drama Schools to produce a Guide to Careers Backstage brochure. This went out to over 5000 schools and colleges to encourage young people to consider careers in technical and production disciplines. Many Royal Opera House staff featured in the guide, describing their jobs and the routes which led them to their positions.

The development of the Olympic Games site in East London necessitated a new location for our scenery-production facility. Choosing Thurrock as the home for our main set-construction, carpentry, metal work and scenery-painting units, has provided an unprecedented opportunity for the Royal Opera House to create a production campus that will not only produce world-class work for our stages, but will also provide training in the disciplines for young people. Thurrock will now become a focal point for creative and craft-based industries in the heart of Europe’s largest regeneration area. The new facilities will also enable us to expand our training and youth apprenticeship programme, and build on our flourishing relationship with schools and the local community in the Thames Gateway region. We hope that the presence of the Royal Opera House in Thurrock will also attract other businesses to the area, to bring further employment to local people.
“My ambition is to be the first Sri Lankan soprano ever to make it on the international stage. As a Jette Parker Young Artist having access to the best House, the best directors, the best everything, so early on in your career, is unbelievable. It was never part of my plan to be an opera singer - I actually came to the UK to study law - but the support of my family, and my teacher at Nottingham University, Pamela Cook, who changed the course of my life, convinced me it was the right thing to do. I’ve never looked back. This is an amazing opportunity and I feel extremely privileged.”

Kishani Jayasinghe, soprano, revealing her dreams.

The Jette Parker Young Artists Programme supports the artistic development of young professional singers, conductors, directors and répétiteurs, for two years at the ROH.
Innovation

Maintaining our dynamism as an organization entails engendering a culture of openness, both creatively and strategically. We continuously assess the way we do things now, to see what can be improved to sustain our future. Embracing new insights, encouraging creative exploration, and aiming to surprise and excite, are constants in the life of our organization.
Part 5 – Innovation

**Opera**

In November, as part of Meet the Young Artists Week, a rare performance of Pergolesi’s *La serva padrona*, once one of the most famous of all 18th century intermezzi, was presented in the Linbury Studio Theatre. Staged by Harry Fehr, with Ana James as Serpina, and conducted by Andrew Griffith, all of whom are Jette Parker Young Artists, the production also featured members of the Southbank Sinfonia. It was designed by Linbury Prize winner Becs Andrews.

Music Theatre Wales is a Royal Opera House Associate Company that enjoys an ongoing partnership with ROH2. The London premiere of MTW’s production of *House of the Gods*, by Lynne Plowman, ran in the Linbury Studio Theatre in October, bringing a taste of its distinctive work to London audiences.

**Dance**

Following the huge success of Ballet Black’s sell-out performance in November 2005, Britain’s only black ballet company returned to the Linbury Studio Theatre at the end of January. ROH2’s support enabled Ballet Black to commission innovative new work from emerging choreographic talent. *Hinterland*, the latest work by The Royal Ballet’s Liam Scarlett, was inspired by the music of Shostakovich. African choreographer Bawren Tavaiziva transformed his 2004 Place Prize Finalist work *Umdlalo kaSisi*, into a classical work especially for Ballet Black, fusing ballet with traditional African movement, accompanied by his own musical composition. A revival of Antonia Franceschi’s *Shift, Trip… Catch* was set to a cello
score, specially composed and performed live by Zoe Martlew. *Taniec*, a classical trio choreographed by company Ballet Master Raymond Chai, completed the programme.

ROH2’s production of Eddie Ladd’s extraordinary *Cof y Corff*, took dance set in a digital environment to new levels and explored Welsh history through movement analysis—a challenging combination that proved a boundary-breaking triumph.

**Film**

This year there was an extraordinary range of BP Big Summer Screens stretching from Aberdeen, Belfast, Lake Windermere and Hull right up to the doors of the ROH. A new and exciting development was the presence of two presenters at the London sites - one backstage in the theatre at Covent Garden and the other in the crowds of Trafalgar Square. Audiences around the country were able to interact with special guests, including Darcey Bussell and Jette Parker Young Artist Robert Murray, via text messaging. Two specially commissioned films – the first highlighting a day in the life of The Royal Ballet’s Liam Scarlett, and the second featuring Jette Parker Young Artists Robert Murray and Ana James - entertained audiences during the intervals.

**Web**

The immediacy and power of the Internet is a channel that we are keen to maximize, to provide even greater access to our work.

ROH Education has launched a new website: *Swan Lake: From Planning to Performance*, which provides a fascinating insight into the working life of The Royal Ballet, and the process of bringing a production to the stage. The site includes interviews with Monica Mason, Company dancers, choreographers and other artistic and production staff, as well as featuring exclusive footage shot from the side stage and detailed information on the history, music and story of *Swan Lake*.

Various Podcasts on the ROH website were each downloaded over 10,000 times during the first quarter of 2007, and we will continue to offer a range of unique material using the medium, such as excerpts from Bryn Terfel’s *In Conversation* evening, and José Cura discussing his role in *Stiffelio*. In the same period videos on the site were watched 50,000 times.

**Exposure**

A fourth season of *Firsts*, sponsored by the Helen Hamlyn Trust in memory of Paul Hamlyn, in November 2006, introduced a variety of creative artists new to the Royal Opera House. Presented and produced by ROH2 all tickets were only £5 for this mini-season of contemporary dance, theatre and music. *Firsts* took place in the Linbury Studio Theatre in three different programmes offering a selection of different artists and art forms, including bungee-assisted dance, aerial performance and puppetry. Highlights included Wendy Hesketh and Wired Aeriel Theatre in a specially commissioned work; Ockham’s Razor, offering a unique blend of physical theatre and sharpened wit; Blind Summit, who raise puppetry to an art form; and Helen Chadwick’s *Dalston Songs*, based on a dialogue with the diverse population of her local area, which has led to a full commission for the ROH2 programme in 2008.

An elevation of the Royal Opera House became the stage for a piece of public art, during February, when ROH2 commissioned Martin Firrell’s piece, *It’s Passion That Binds Us*. The
We have taken a unique and significant step forward in strengthening our commercial capabilities by fulfilling a key objective of our digital media strategy. By purchasing Opus Arte UK, the first time any opera house has made an acquisition of this kind, the Royal Opera House will widen access to our work and record it for posterity, as well as the output of other performing companies. Opus Arte also possesses state-of-the-art production and post production skills that will enable many of our own digital ambitions. There are currently over 40 recordings of productions by The Royal Opera and The Royal Ballet available for distribution, and Opus Arte has a catalogue of a further 140 titles. The company will be managed by a new Board comprising two Trustees: Sir David Lees and Simon Robey; two members of the Executive Team: Tony Hall and Sarah Kemp; and Hans Petri who continues as Managing Director. Other non-executive directors with relevant experience will be appointed in due course.

International
Exploring new creative frontiers helps to energize any organization. The Royal Opera House is working with the National Theatre for the Performing Arts in Beijing in a mutually productive, ongoing programme of exchanges and training, designed to share skills and expertise. The partnership will also facilitate the exchange of high profile Chinese and UK performing arts, 2008-2012, a period which will incorporate both countries’ hosting of the Olympic Games. This development will provide a platform to support ROH tours to China, and in particular the return of The Royal Ballet to Beijing in June 2008.

Commercial
The splendour of the Royal Opera House was recognised with 24 external organizations choosing to stage events in the building in September alone, starting with the GQ Men of the Year Awards. The ROH also provided the backdrop to other high profile happenings such as the Orange British Film Awards (BAFTAs), which were hosted live in February. In summer, The Royal Ballet, together with Eaglemoss publications, launched a major new magazine, *Magic of Ballet*, for young girls interested in ballet and dance. Published fortnightly, and distributed across the whole of the UK and overseas, the launch campaign featured The Royal Ballet’s Helen Crawford. The magazine aims to give young readers a unique insight into the world of The Royal Ballet and fuel their enthusiasm for the art form.

renowned public artist projected text around the Covent Garden piazza exploring the central and cohesive role of passion between individuals. The commission marked ROH2’s second world music season *Voices Across the World*, which presented geographically and musically diverse artists, representing three distinctive vocal traditions. *Flock* was a free installation staged in Trafalgar Square, in February. Inspired by Tchaikovsky’s *Swan Lake*, the work was commissioned by the ICA, with the support of ROH2. It created a “virtual Swan Lake” where members of the public formed a fluid corps de ballet. As each passer-by entered the installation area they received their own personal spotlight which, when followed, revealed a series of ghostly projections. Exploring their section, each participant was woven into part of a larger, connected public performance.
Part 6  Finance

“It’s probably more selfish than altruistic! I get so much from being a Friend; particularly watching rehearsals which give a unique, intimate insight into what it takes to dance to the level of The Royal Ballet. It’s an unbelievable privilege to be afforded that access, and I know other Friends feel the same. I took my grandchildren to a performance of *Coppélia* and we were lucky enough to get a tour. They were bowled over by the scale, complexity and commitment of what goes on at the ROH. We have made donations, on a modest scale, to play a part in supporting that. When I come out of a performance I feel as if I’ve been on holiday. This is a ‘thank you’.”

Julie Jarman, explaining why she has become so involved with The Royal Ballet.

There are 26,000 Friends of Covent Garden who play an active role in supporting the ROH.
Finance

£2 raised for every £1 received in public subsidy

8th successive balanced result

8th successive year of positive cash balance retained throughout the year

Our world class performances, our capacity to engage in so many different ways with our audiences, our ability to support rising talent, and to maintain our iconic landmark home, are built on the bedrock of responsible and sustainable financial management.

We recognise that it is increasingly important to seek new and innovative ways of attracting fresh audiences. In pursuit of this goal, we have acquired Opus Arte as a fundamental element of our digital and commercial ambitions. In addition to this acquisition, we have supported the development and implementation of new ticketing and marketing systems to enhance customer service and experience, and have also begun initiatives to significantly develop our web environment. Good progress has been made with existing commercial revenue streams, with increases in revenues significantly ahead of inflation. We won considerable critical acclaim for the release of our Heritage CD label during the year, and made very effective commercial use of the theatre, on otherwise dark nights, through venue hires. A particularly noteworthy event was hosting the BAFTAs in the spring.

For the eighth successive year we have produced a balanced result, giving a surplus on unrestricted funds of £62,000 for the year to 26 March 2007. Furthermore, we continued to hold positive cash balances throughout the year.

Total income for the year reached £90.2m, an increase of £10m over the previous year. Highly effective and responsive marketing campaigns supported both opera and ballet, and gave rise
to a 12% increase in the Box Office over the previous year.

In the main auditorium we achieved a total of 152 performances by The Royal Opera, 140 performances by The Royal Ballet and welcomed 30 performances by The Bolshoi. The Royal Opera staged 19 productions, including six new productions. The Royal Ballet created 16 full length and mixed programmes including four new, one act commissions. ROH2 presented its fifth successful season. Average audiences reached 91% of the physical capacity of the theatre. Effective cost control continues to form a significant element of our financial management and is crucial for the long term health of the Royal Opera House.

The Royal Opera House received Arts Council England funding of £25.6m, representing some 29% of our total income. As in previous years, we generated more than £2 for every £1 received in public subsidy.

Finance

£90.2m
Total income (An increase of £10 million over last year)

65%+
of resources directed to front-line performance, education and outreach

12%+
increase in box office over last year
Royal Opera House
Philanthropists and Sponsors 2006/07

The Royal Opera House gratefully acknowledges the generosity of all those who have supported us this financial year.

Thanks to:
Arts Council England

Individuals
Anonymous (6)
Peter Borender
Peggy Broad
David Brownlow/Huntswood
Alan Carr
The Countess of Chichester
Marco Compagnoni
Leigh Collins
Kar l and Peggy Dannenbaum
Alex and Susan De Mont
Mr and Mrs Peter Espenhahn
Mr Irving David
Peter and Barbara Elliston
Mr Graham Fletcher
The late Mr John A. Franklin
Gabriela Gadelius
Sir Donald Gordon
Dr Carolyn Greenwood
Michael Hartnall
Estate of Dr John Hayes
Marina Hobson MBE
Sarah-Jane Ingham
Mr and Mrs Christopher W.T. Johnston
Mrs Philip Kan
Michael Lehman
Nick Leslau
Lord and Lady Laidlaw of Rothiemay
Tamar and Bob Manoukian
Mrs Andrew Morison
Catherine and David Moss
Sara Naudi
Jürgen and Clarissa Pierburg
David and Diana Pilling
The Pitblado Family
Stephanie Powell
The Priestley Family
Mr and Mrs Alec Reed
Simon and Virginia Robertson
The Robey Family
Janine Roxborough Bunce
Mrs Coral Samuel
John Studzinski
Phil and Caroline Swallow
Mrs Maurice Trowbridge
Bonnie Ward
Dr and Mrs Michael West
Adrienne Waterfield
David and Liz Wootton

Trusts and Foundations
American Friends of Covent Garden
American Fund for the Royal Opera House
Anonymous Trust (2)
Andaspirit.com
The Archie Sherman Charitable Trust
Armourers and Brasiers’ Gauntlet Trust
The Audrey Sacher Charitable Trust
BBC Children in Need
The Candide Trust
The Clothworkers’ Foundation
The Dalriada Trust
Dunard Fund
The Friends of Covent Garden Genesis Foundation
The Shauna Gosling Trust
Paul Hamlyn Foundation
The Headley Trust
Hedley Foundation
The Helen Hamlyn Trust
The Henry Lumley Charitable Trust
The Hobson Charity
King’s College London
The Linbury Trust

The Stella and Alexander Margulies Charitable Trust
MLA (Museums, Libraries and Archives) London.
Newcomen Collett Foundation
Oak Foundation
Reed Elsevier
The Jean Sainsbury Royal Opera House Fund
The Royal Opera House Endowment Fund
Walcot Educational Foundation (Lambeth Endowed Charities)

Corporate
3i plc
ABN Amro Hoare Govett
Apollo Real Estate Advisors
Allen and Overy
Audi UK Ltd
Any Event International Ltd
Barclays PLC
BASF plc
BBC
Bentley Motors Ltd
Bombardier Skyjet International
Booz Allen Hamilton
BP International
The British Land Company
The Canary Wharf Group
Capital Shopping Centres PLC, Chapelgate Asset Management
Coutts & Co
De Beers
DFS Furniture Company Plc
Dunnhumbly
Esure
Extenda, Sevilla
First Protocol
Hilton
HSBC Private Bank
Huntswood
Investec
Johnson Matthey PLC
Junta de Andalucia
JP Morgan KPMG
Legal & General
L K Bennett
MAC
Markit Group
McKinsey & Company Inc
Mont Blanc
Morgan Stanley & Co
Permira Advisers Limited
Pernod Ricard UK
Perrier Jouët
Prudential plc
Sainsbury’s
Saint Gobain
Sibeliu s Ltd (Colin Southgate)
The Spanish Embassy
Turismo de Andalucia
The Sherry Institute of Spain
Strategic Real Estate Advisors Teadirect
Telegraph Media Group
Ten UK
Travel for the Arts
Travelex Plc
UBS
Urenco
Waitrose
Wells & Young’s Brewing Company
Wines from Spain

American Fund for the Royal Opera House Supporters
The Annenberg Foundation
The Blavatnik Family Foundation
Dianne and Michael Bienes
Aline and Philippe Foriel-Destezet
Joseph Hackney
Hélène and Jean Peters
Robert W. Wilson

The American Friends of Covent Garden Supporters
Jayne Wrightsman

The Royal Opera House Endowment Fund is grateful for the generous bequests that have been received over the past year.
The Royal Opera House benefits from the continued efforts and donations of so many different individuals and organizations. Their support has contributed immeasurably to the many achievements of our year.
Reference

Access
7th successive season, half of all tickets for every performance, cost £50 or less*
4,815 Paul Hamlyn Club tickets sold
13,500 students registered for £10 Student Standby tickets
9,628 children reached through Schools’ Matinees

BP Summer Big Screens
Aberdeen
Belfast
Birmingham
Bowness-on-Windermere
Bradford
Hull
Ipswich

Leeds
Liverpool
London
Manchester
Plymouth
Rotherham

Performances
Total Main Stage 293
Opera 152
Ballet 140
ROH2 1

Linbury 132
Clore 26
Crush Room 31
Paul Hamlyn Hall 38

Audiences
Attendance
Opera main stage 295,977
Ballet main stage 268,107
Linbury Studio Theatre 42,625

Clore Studio Upstairs 2971
Crush Room 4960
Paul Hamlyn Hall 2569
Hamlyn Performances 4124

Composition
Total
Male/Female Ratio: 40%/50%

Opera
Male/Female Ratio: 47%/45%

Ballet
Male/Female Ratio: 35%/55%

ROH2
Male/Female Ratio: 39%/52%

Under 35s:
Opera: 17%
Ballet: 19%
Mainstage: 18%

New Royal Opera House patrons: 45%

* Excluding The Ring performances
Finance
More than £2 generated for every £1 received in public subsidy
An 8th successive balance result
An 8th successive year of positive cash balance retained throughout the year
Total income grew to £90.2 million (An increase of £10 million over last year)
Over 65% of resources directed to front-line performance, education and outreach
12% increase in box office over last year

E-sales
New Customers 62,964 – 58%
% of Total sales 28%
Value £11,123,468.08

“It’s been a bit mad lately. We’ve been over to Turkey, recording in Wales and mid-July we’re off to Italy for ten days. In between all of that, spending time with the players at the ROH has been fantastic. It’s great to get their feedback on what you’re doing well, and where you need to practise and improve. Everyone’s been so helpful and friendly. Five of us accompanied four ROH players on a children’s ballet, which was a fabulous experience. It’s a real treat going to the ROH and using what they give you to make yourself a better musician.”

Amy Fawcett, viola player with Southbank Sinfonia, reflecting on the mentoring experience afforded by the ROH.

Southbank Sinfonia is an orchestral project designed to support and train outstanding musicians for the year following graduation.

Photography kindly supplied by
Johan Persson (Pages 19, 20, 22/23, 41, 42, 87, 89), Rob Moore (Pages 21, 40, 46, 65, 75, 90), Bill Cooper (Pages 24, 25, 39, 43, 64), Clive Barda (Pages 26, 77, 78), Catherine Ashmore (Page 44), Dee Conway (Page 45), Sim Canetty-Clarke (Pages 59, 60, 63), Carmen Klammer (Page 61), Susie Bond (Page 62), Kate Mount (Page 66), Ravi Deepres (Page 74), Simon Richardson (Page 88)