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 the 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.
The year at a glance

**Performance**

294 performances on the main stage

250 performances on other stages

696,791 attended performances

---

**Access**

13,023 children attended our schools’ matinees

48% of patrons were new to the ROH

22,025 students registered for our Standby scheme

---

**Reach**

400,000 unique users visited our website monthly

385,000 ROH podcasts were downloaded

24,225 people watched our work on 18 screens nationwide

---

**Finance**

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

9th successive balanced result

£13.25m+ generated by online ticket sales
OUR ACHIEVEMENT IS MEASURED
IN OUR AUDIENCES’ RESPONSE.
BUT THERE IS ALWAYS MORE TO DO.

“When the music and dancing makes hair stand up on the back of your neck - you know it’s good!”  Dawn Hazlewood

“My seven-year-old loved it! We will definitely be coming back!”  Marcia Allen

“I loved everything, from the building, staff, organization, ballet… until the end.”  Chauhan Chan

“It was very friendly, great atmosphere, very accessible.”  Chris Dove

“I was made to feel very welcome by all your staff.”  Mrs R K Lines, Hants

“I organized a group from Great Chart school many of whom had never been to the ROH before. They were all amazed and said they would come again.”  Karen Johnson

“I hadn’t realized how much was available beforehand for which tickets were not required.”  Rachel Samengo-Turner

“It was good to see the children so involved and inspired by the leaders of the activities.”  Carol Saker

“Liked everything, especially trying on the clothes and having a photo to take home.”  Nine-Year-Old Audience Member

“None of the men who came on Saturday had even been to a ballet before – they all now have a very different opinion of what ballet really is.”  Vivien Oakes

“A totally moving experience which everyone should experience at least once in their lifetime.”  John Wells

“It was fantastic, refreshing to see whole families.”  Mrs de la Warr

“An amazing day, how fabulous encouraging young people through affordable performance.”  Helen Potter

“The whole experience was very affordable – an important consideration for pensioners.”  Vera Hunter

“It was the most wonderful experience and I am hooked now. I had thought that opera was boring and pompous before!”  Ian Cooper

Audience for the Das Rheingold Student Performance
Chairman’s statement

In the cycle of the Royal Opera House nothing stands still. Many things change but there are also constants – excellence, support and commitment. The Royal Opera House has enjoyed another successful year artistically, financially and in achieving many of its strategic audience-centred objectives. Once again it has been the beneficiary of unstinting support, from a variety of different sources, which helps to erect the scaffolding around which this organization constructs its art. This directly enables audiences to see some of the most memorable performances of opera and ballet that the world has to offer.

This year sees some changes in the composition of the Board of Trustees. Anya Sainsbury, Sir David Lees and Marco Compagnoni have all contributed considerable time to the Royal Opera House providing their perspective and expertise, and I would like to thank them as their periods on the Board conclude. As one term ends, another begins and I welcome Peggy Dannenbaum as the new Chairman of The Friends of Covent Garden who will, I am sure, bring so much to the role. Another new appointee is John Morlock as the Royal Opera House’s Company Secretary, a position in which his experience as Deputy Director of Finance will doubtless serve him well.

It is a truism that Art has never been able to exist in a vacuum; it has always relied on sponsors and benefactors to enable it to flourish. The Royal Opera House could be seen as a partnership between those who make Art and those who love Art. It receives an exceptional level of support from many extraordinarily generous individuals and organizations. There are certain foundations and companies who choose to give to many areas of our work, year after year. Their sustained generosity is hugely significant in allowing the Royal Opera House to function at the level that it does. For this I thank The Dalriada Trust, Freshfields Bruckhaus Deringer, The Genesis Foundation and Huntswood. Numerous individuals make a similarly concerted effort to give regularly to enable and empower our work: Dianne and Michael Bienes, Peter Borender, Peter and Fiona Cruddas, Marina Hobson MBE and The Hobson Charity, Tamar and Bob Manoukian, Mr and Mrs Alec Reed, Simon and Virginia Robertson, and The Robey Family. They play a central part in assuring that the Royal Opera House remains world class. In terms of individual productions, Jewels was made possible by Van Cleef & Arpels and Coutts & Co; the Estate of Dr John Hayes underpinned Electric Counterpoint; The Jean Sainsbury Royal Opera House Fund helped to fund Tales of Beatrix Potter and Xtrata supported Die Zauberflöte. Families and young people were given opportunities through the generosity of Lord and Lady Laidlaw of Rothiemay who supported
Chairman’s statement

I have relished the opportunity to contribute in a direct fashion to the wellbeing of the Royal Opera House, and been fortunate to be in a position to do so. I feel that in the capable hands of its leaders - Tony Hall, Monica Mason, Antonio Pappano and the Executive Team - this world class home of opera and ballet will continue to flourish and to offer an unmatched experience to its audiences. I hand over the baton of Chairman to Simon Robey who has been on the Board of Trustees for the past two years and knows this place intimately. I wish him every success and I am certain that he will perform his role superlatively. Finally, I would like to thank all of my colleagues on the Board for their contribution to the Royal Opera House and for being such a pleasure to work alongside. It has been an honour to be Chairman and it is an experience that I shall always treasure.

“ It has been a labour of love which I have enjoyed immensely.”

Judith Mayhew Jonas
Chairman
Chief Executive's report

Welcome to another year in the life of the Royal Opera House. In the lift of our main building you pass many floors. Each of those floors has dozens of rooms and spaces. Each of those places has scores of expert people in them. Whenever I reflect upon our year I am frequently left with a sense of wonder by the sheer breadth and quality of what has gone on in so many different departments here. As ever, it has been a period full of achievement, innovation and excellence, powered by the dedication of our people. The scale and range of our work this Season has been inspiring and perhaps, as important, has proved immensely popular with our audiences who continue to enjoy our work in ever greater numbers. It is a collective achievement that I feel proud to be part of.

I was delighted with the news that Monica Mason has been a Dame for her services to dance. Monica joined The Royal Ballet when she was 16, the youngest member of the Company at the time, and after being anointed by Kenneth MacMillan in 1962 as the Chosen Maiden in The Rite of Spring, she became a Principal in 1968. In her sixth Season as Director of The Royal Ballet she continues to give so much to her art and to the Royal Opera House as an organization. Her appointment of Wayne McGregor as Resident Choreographer and his blueprint for tomorrow, which he articulates in the Enrichment chapter of this book, demonstrates her vision for the future of the Company to which she has devoted her life with unparalleled commitment and warmth. She is, quite simply, an exceptional individual and an extraordinary artist, and this award is a just recognition of those facts.

There have been several changes of staff during the past year. The Royal Ballet bid fond farewell to Darcey Bussell and Belinda Hatley, two supremely gifted dancers who have given so much to the Company and to their audiences over the years. Sarah Kemp resigned as Director of Finance and Business Affairs and I would like to express my personal thanks for her pivotal role in the acquisition of Opus Arte for the Royal Opera House. Hazel Province resigned as Orchestra Director and I am pleased to be able to welcome her back in her new role of Director of Planning. Deborah Bull has taken on a larger role in masterminding innovative new programmes for the Royal Opera House as Creative Director. Finally I would like to express our heartfelt thanks to Judith Mayhew Jonas who has served with such distinction as Chairman of the Board of Trustees for the past five years. Simon Robey takes over the reins for the start of the 2008/09 Season, and his background of business and finance, married to a passionate lifelong interest in music, makes him a worthy successor.

There are certain events in the life of any opera house that mark a distinct point in its history. I believe that the staging of a full Ring Cycle is one of them. This year I had the pleasure of seeing the
fruition of years of effort, in every corner of our organization, when we presented Der Ring des Nibelungen in its entirety, in four cycles of performance. The result was truly awe-inspiring and I cannot begin to express my admiration for the sustained levels of excellence, by all concerned, that bringing such a towering work to the stage demanded. It also underlined for me just how fortunate we are to have Tony Pappano as Music Director and an orchestra in such fine shape. This Season, the Chorus showed just how very good it is too.

We never forget that we are the nexus for opera and ballet in this country. A key aspect of that responsibility is investing in the people who will sustain our art forms, from the multiplicity of talent nurtured through the Jette Parker Young Artists Programme, to the diverse range of ongoing education and outreach initiatives in which we are involved. This year the JPYA Programme took on its first conductor associated with The Royal Ballet, a direct result of the focus that Barry Wordsworth, our recently appointed Music Director of The Royal Ballet, is bringing to this aspect of our musical life. We also launched our Creative Apprenticeship Scheme to fulfil a desperate national skills’ shortage in production staff. Scenic carpentry and armourer apprentices have now started, the first of many more to come. We hope that where we lead with this initiative other arts organizations will follow. It is crucial that the creative arts sector offers training and opportunities for young people, providing a clearly defined pathway to professional employment. Inspiring young people and encouraging their participation is also why I agreed to lead and write The Dance Review, a report for the Government on dance education and youth dance in England, commissioned by David Lammy and Lord Adonis. It formulates a framework as to how the Department of Culture Media and Sport can best ensure greater access to dance for young people. Finally we have begun work on the Royal Opera House Production Park in Purfleet, Thurrock. Within this development ROH Thurrock will provide a world class home for our set-building and scenic artists teams. The wider Production Park will bring much-needed jobs and opportunities to the people of Thurrock and we have already established strong links with the local community through our Education programme. One of the great distinctions of the last year is the growth of the scale of our Education work, led by Paul Reeve. Watching young people embracing the art forms we all love is a tremendous joy.

 Broadening our appeal through the deployment of new media in an appropriate and strategic fashion is a key aspect of our widening access strategy. Opus Arte has just completed its first year of trading under our ownership and we will continue to develop its DVD catalogue of our own and other outstanding opera and ballet performances. Our presence online in forums such as Facebook and YouTube has proved wildly popular with the number of hits every day demonstrating how important it is to reach our
audiences of every age using relevant media. This year we will beam live and recorded performances into cinemas in both the UK and North America, extending to further areas of the globe in the near future. Together with the exceptional television and radio coverage we receive from the BBC, and in particular BBC Radio 3, this means that our work will never be restricted simply to our Covent Garden site. This partnership with the BBC has been going a long time, but it’s deepening with the years, and delivering wonderful performances and insight to people in this country and around the world. While there is no substitute for the unique experience of attending a live performance at the Royal Opera House, the democratization of our art forms via new media is a development that we wholeheartedly embrace and will continue to pioneer.

Internationally we have established a major and exciting partnership, which we have now formalized, with the National Centre for the Performing Arts (NCPA) in Beijing. This will allow for mutual cultural and creative skills’ exchanges and lead to reciprocal touring. It is a stimulating and important development that has taken us on an arc through the Beijing Olympics and on to London’s own hosting of the event.

Creatively we have enjoyed an exceptional year with a wealth of new work, new productions and revivals, to stimulate our audiences. *Jewels* was a fantastic production and marvellous addition to The Royal Ballet’s repertory. Will Tuckett’s *The Seven Deadly Sins* and his enchanting production in the Linbury for ROH2, *Into the Woods*, David McVicar’s *Salome*, a new *Owen Wingrave* and Christopher Wheeldon’s extraordinary *Electric Counterpoint* all crackled with the verve and excitement of new work. Special mention should also be made of the Royal Opera Chorus who gave a series of splendid concerts in the Paul Hamlyn Hall and St Paul’s Church, Covent Garden. Their huge contribution to the strength of our operatic offering should never be overlooked.

The solid financial foundation on which our artistic excellence is built continues to prove robust. We have broken even for the ninth successive year, demonstrating a consistently sound stewardship that I believe we can take quiet pride in as an organization. We will never take this for granted, and each year presents its own unique challenges, but we will continue to ensure that the creativity of the Royal Opera House is matched by its strategic and financial strength.

This book is a testament to the people of the Royal Opera House. It is a showcase of their passion, commitment and dedication to furthering opera and ballet. It is a reflection of their effort in connecting and reaching our audiences. It is a privilege to lead this organization and a privilege to lead such staff.
There are many nations.  
There are many traditions.  
There are many artists.  

There is only one Royal Opera House.  

A unique home for unique talent.
Leanne Benjamin and Edward Watson. Different Drummer in rehearsal.

John Tomlinson as Siegfried. Der Ring des Nibelungen.
Alina Cojocaru and Johan Kobborg Mayerling

Marina Poplavskaya, Gerald Finley and The Royal Opera Chorus Eugene Onegin
### Chapter | Quality

<table>
<thead>
<tr>
<th>Carlos Acosta</th>
<th>Cuban</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prince Rudolf Mayerling</td>
<td></td>
</tr>
<tr>
<td>Prince Siegfried Swan Lake</td>
<td></td>
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<tr>
<td>Messenger of Death</td>
<td></td>
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<td>Song of the Earth</td>
<td></td>
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<tr>
<td>Solor La Bayadère</td>
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<td>Marcelo Álvarez</td>
<td>Argentinian</td>
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<tr>
<td>Don José Carmen</td>
<td></td>
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<td>Alexandra Ansanelli</td>
<td>American</td>
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<td>Gammazatti La Bayadère</td>
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<tr>
<td>Red Queen Cheekmate</td>
<td></td>
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<tr>
<td>Rabaïs Jewels</td>
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<tr>
<td>Sugar Plum Fairy</td>
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<td>The Nutcracker</td>
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<td>Piotr Beczala</td>
<td>Polish</td>
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<tr>
<td>Wenceslas Eugene Onegin</td>
<td></td>
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<tr>
<td>Jiří Belohlávek</td>
<td>Czech</td>
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<tr>
<td>Conductor Eugene Onegin</td>
<td></td>
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<tr>
<td>Leanne Benjamin</td>
<td>Australian</td>
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<td>Mary Vetsera Mayerling</td>
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<td>Song of the Earth</td>
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<td>Juliet Romeo and Juliet</td>
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<td>Emeralds Jewels</td>
<td></td>
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<tr>
<td>Federico Bonelli</td>
<td>Italian</td>
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<tr>
<td>Prince The Nutcracker</td>
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<tr>
<td>Chroma</td>
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<td>Prince Florentin</td>
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<tr>
<td>The Sleeping Beauty</td>
<td></td>
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<td>Aminta Sylvia</td>
<td></td>
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<tr>
<td>John Browne</td>
<td>Irish</td>
</tr>
<tr>
<td>Composer Demon Juice</td>
<td></td>
</tr>
<tr>
<td>Patrizia Giofi</td>
<td>Italian</td>
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<tr>
<td>Gilda Rigoleto</td>
<td></td>
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<tr>
<td>Alina Cojocaru</td>
<td>Romanian</td>
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<tr>
<td>Mary Vetsera Mayerling</td>
<td></td>
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<tr>
<td>Nikiya La Bayadère</td>
<td></td>
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<tr>
<td>Juliet Romeo and Juliet</td>
<td></td>
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<tr>
<td>Sugar Plum Fairy</td>
<td></td>
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<tr>
<td>The Nutcracker</td>
<td></td>
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<tr>
<td>Alessandro Corbelli</td>
<td>Italian</td>
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<tr>
<td>Don Magnifico La Cenerentola</td>
<td></td>
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<tr>
<td>José Cura</td>
<td>Argentinean</td>
</tr>
<tr>
<td>Title role Stiffelio</td>
<td></td>
</tr>
<tr>
<td>Plácido Domingo</td>
<td>Spanish</td>
</tr>
<tr>
<td>Siegmund Der Ring des Nibelungen</td>
<td></td>
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<tr>
<td>Gerald Finley</td>
<td>Canadian</td>
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<td>Golaud Pelléas et Médanade</td>
<td></td>
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<tr>
<td>Title role Eugene Onegin</td>
<td></td>
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<tr>
<td>Renée Fleming</td>
<td>American</td>
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<tr>
<td>Title role Thais (in concert)</td>
<td></td>
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<tr>
<td>Mihoko Fujimura</td>
<td>Japanese</td>
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<tr>
<td>Waltraute Der Ring des Nibelungen</td>
<td></td>
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<tr>
<td>Mara Galeazzi</td>
<td>Italian</td>
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<tr>
<td>Tatiana Onegin</td>
<td></td>
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<tr>
<td>Mary Vetsera and Countess Marie Larisch Mayerling</td>
<td></td>
</tr>
<tr>
<td>Gammazetti La Bayadère</td>
<td></td>
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<tr>
<td>Juliet Romeo and Juliet</td>
<td></td>
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<tr>
<td>Lisa Gasteen</td>
<td>Australian</td>
</tr>
<tr>
<td>Brünnhilde Der Ring des Nibelungen</td>
<td></td>
</tr>
<tr>
<td>Susan Graham</td>
<td>American</td>
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<tr>
<td>Title role Iphigénie en Tauride</td>
<td></td>
</tr>
<tr>
<td>Kenneth Greve</td>
<td>Danish</td>
</tr>
<tr>
<td>Prince Siegfried Swan Lake</td>
<td></td>
</tr>
</tbody>
</table>
Bernard Haitink
Dutch
Conductor Parsifal

Nancy Fabiola Herrera
Spanish
Title role Carmen

Jacques Imbrailo
South African
Title role Owen Wingrave

Philippe Jordan
Swiss
Conductor Salome

Jonas Kaufmann
German
Alfredo La traviata

Kyle Ketelsen
American
Leporello Don Giovanni
Escamillo Carmen

Angelika Kirschbuehlger
Austrian
Melisande Pelleas et Melisande

Johan Kobborg
Danish
Prince Rudolf Mayerling
Prince Siegfried Swan Lake
Prince The Nutcracker
Prince Florimund
The Sleeping Beauty

Magdalena Közená
Czech
Angelina La Cenerentola

Alessandra Kurzak
Polish
Adina Lelisir d’amore

Sarah Lamb
American
Countess Marie Larisch Mayerling
Odette/Odile Swan Lake
Title role Sylvia
Nikiya La Bayadere

Petra Lang
German
Kundry Parsifal

Stefanos Lazaridis
Greek
Designs Der Ring des Nibelungen

Steven McRae
Australian
Bratfisch Mayerling
Symphonic Variations
Romeo Romeo and Juliet
Les Patineurs

Charles Mackerras
Australian
Conductor Katiya Kabawava

David Machateli
Georgian
Title role Onegin
Soler La Bayadère
Emeralds Jewels
Aminta Sylvia

Roberta Marquez
Brazilian
Tatiana Onegin
Princess Stephanie Mayerling
Odette/Odile Swan Lake
Nikiya La Bayadere

Nadja Michael
German
Title role Salome

Laura Morera
Spanish
Countess Marie Larisch
Mayerling
Gamzatti La Bayadere
Emeralds Jewels
Sugar Plum Fairy
The Nutcracker

Maricela Nuñez
Argentinian
Olga Onegin
Odette/Odile Swan Lake
Nikiya and Gamzatti
La Bayadere
Sugar Plum Fairy
The Nutcracker

Simon O’Neill
New Zealander
Florestan Fidelio
Siegmund Der Ring des Nibelungen

Antonio Pappano
Anglo-Italian
Conductor Der Ring des Nibelungen, Fidelio
Marina Poplavskaya  
Russian  
Donna Anna Don Giovanni  
Third Norn Der Ring des Nibelungen  
Tatyana Eugene Onegin  

Jean-Marc Puissant  
French  
Designs Jewels  

Ivan Putrov  
Ukrainian  
Title role Pierrot Lunaire  
Prince Siegfried Swan Lake  
Solor La Bayadère  
Romeo Romeo and Juliet  

Sondra Radvanovsky  
American  
Lina Stiffler  

Tamara Rojo  
Spanish  
Mary Vetsera Mayerling  
Odette/Odile Swan Lake  
Nikiya La Bayadère  
The Chosen Maiden  
The Rite of Spring  

Viacheslav Samodurov  
Russian  
Drum Major Different Drummer  
Prince Florimund  
The Sleeping Beauty  

Erwin Schrott  
Uruguayan  
Title role Don Giovanni  

Thiago Soares  
Brazilian  
Title role Onegin  
Prince Siegfried Swan Lake  
Solor La Bayadère  
Prince The Nutcracker  

Violeta Urmana  
Lithuanian  
Title role Tosca  

Michael Volle  
German  
Jokana Salome  

Martha Wainwright  
Canadian-American  
Anna I The Seven Deadly Sins  

Eva-Maria Westbroek  
Dutch  
Sieglinde Der Ring des Nibelungen  

Zenaida Yanowsky  
Spanish  
Odette/Odile Swan Lake  
Nikiya La Bayadère  
Rubies Jewels  
Title role Sylvia  

Miyako Yoshida  
Japanese  
Symphonic Variations  
Juliet Romeo and Juliet  
Sugar Plum Fairy  
The Nutcracker
We cultivate and nourish outstanding talent to ensure that opera and ballet flourish in our country. We give our audiences the chance to see truly great British artists on our stages, presenting the stellar names of today alongside the household names of tomorrow.

ROYAL OPERA HOUSE ANNUAL REVIEW 2007/08

Chapter | Quality

Darren Abrahams
Singer The Shops

Christopher Akrill
Dancer Pinocchio

Nick Barnes
Designer and puppet maker
Real Man Blind Summit Theatre

Harrison Birtwistle
Composer Punch and Judy

Ivor Bolton
Conductor Don Giovanni, Iphigenie en Tauride

Lez Brotherston
Designer The Seven Deadly Sins, Into the Woods

Darcey Russell
Song of the Earth

Joe Carey
Actor Gentle Giant

Paule Constable
Lighting Design
The Seven Deadly Sins

Lauren Cuthbertson
Juliet Romeo and Juliet
Odette/Odile Swan Lake
Gamzatti La Bayadère
Chroma

Colin Davis
Conductor Cosi fan tutte

Mark Down
Director Real Man
Blind Summit Theatre

Mark Elder
Conductor Stiffelio

Rebecca Evans
Despina Cosi fan tutte

Harry Fehr
Director Gentle Giant

Susan Gritton
Micaela Carmen

Thomas Guthrie
Director Rita

Martin Harvey
Prince Rudolf Mayerling
Mercutio Romeo and Juliet
Eros Sylvia
Drum Major Different Drummer

Belinda Hatley
Countess Marie Larisch
Mayerling

Tim Hopkins
Director and set designs
Owen Wingrave

Yvonne Howard
Leonore Fidelio
Second Norn
Der Ring des Nibelungen
Chapter 1 | Quality

Royal Opera House Annual Review 2007/08

Simon Keenlyside
Papageno Die Zauberflöte
Pelléas Pelléas et Mélisande
Oreste Iphigénie en Tauride

Jonathan Kent
Director Tosca

Beaverley Klein
The Witch Into the Woods

Robert Lloyd
Arkel Pelléas et Mélisande
Don Fernando Fidelio
Palémon Thais (in concert)
Speaker of the Temple
Die Zauberflöte

Wayne McGregor
Choreographer Chroma

David McVicar
Director Salome, Die Zauberflöte

Rory Macdonald
Conductor Owen Wingrave,
A Midsummer Night's Dream,
Das Rheingold

Clare McCaldin
Singer Gentle Giant

Christopher Maltman
Papageno Die Zauberflöte

Cathy Marston
Choreographer
Echo and Narcissus

Alastair Miles
Jorg Jaffelio

Jonathan Miller
Director Cosi fan tutte

Robert Murray
Jaquino Fidelio
Don Ottavio Don Giovanni

Frederick Opoku-Addai
Choreographer
Summer Collection

Felicity Palmer
Kabanicha Katya Kabanova

Rupert Pennefather
Prince Siegfried Swan Lake
Symphonic Variations
Romeo Romeo and Juliet
Prince The Nutcracker

Rosalind Plowright
Fricka Der Ring des Nibelungen

Mikaela Polley
Choreographer
Summer Collection

Phil Porter
Writer Pinocchio

Anne Reid
Jack's Mother Into the Woods

Arlene Rolph
Title role Julie

Matthew Rose
Masetto Don Giovanni
Bottom A Midsummer Night's Dream

Simon Rattle
Conductor Pelléas et Mélisande

Clive Rowe
The Baker Into the Woods

Toby Spence
Václav Kudrjás Katya Kabanova
Don Ramiro La Cenerentola

Vivien Tierney
Miss Wingrave Owen Wingrave

John Tomlinson
Wotan/Wanderer
Der Ring des Nibelungen
Gurnemanz Parsifal

Edward Watson
Romeo Romeo and Juliet
Prince Rudolf Mayerling
Brighella Pierrot Lunaire
Messenger of Death
Song of the Earth

Janice Watson
Title role Katya Kabanova

Christopher Wheeldon
Choreographer
Electric Counterpoint

Barry Wordsworth
Conductor Mayerling,
Checkmate, Symphonic Variations,
Song of the Earth
Chroma, Different Drummer,
The Rite of Spring
Afternoon of a Faun, Tzigane,
A Month in the Country

John Treleaven
Siegfried Der Ring des Nibelungen

Will Tuckett
Choreography
The Seven Deadly Sins, Pinocchio

Martin Ward
Composer Pinocchio

Keith Warner
Director Der Ring des Nibelungen
Demon Juice was an exciting, new dance-opera created and performed by 60 young people aged 14 - 21 from East London, alongside professional singers. It was the result of ‘Street Stories’, a partnership project between Royal Opera House Education and East London Dance, and used Mozart’s Don Giovanni as its inspiration. It told the story of Juice, a bad boy from ‘No-Go estate, London East’ and his lady-killing adventures.

The ideas for the finished piece were developed during a series of creative workshops in which the young people worked alongside composer John Browne, director Karen Gillingham, choreographer Robert Hylton, designer Emma Wee, DJ Billy Biznizz, vocal coach Suzi Zumpe, spoken word and dance artist Sean Graham and dance artist Natasha Khamjani. It was supported by Northern Trust.

The project aimed to offer opportunities for the participants to develop their skills in dance, choreography, composition, singing and acting, and to give young people the chance to understand and participate in all stages of the creation and performance of a complete stage production. Demon Juice encompassed a diverse range of performance styles including opera, hip-hop, street-dance, krumping and acting. It played in The Clore Studio Upstairs and Stratford Circus, in November, and proved a dynamic, memorable piece of work, demonstrating that a bridge from opera to the street can be built with the right inspiration and ingredients.
Scope

No two audiences are ever the same. The tastes, enthusiasms and backgrounds of the people for whom our work is made are diverse. Our productions reflect that. But breadth without depth is nothing. We strive to offer an exceptional range of artistic experiences, creating new work and breathing fresh life into established classics. We believe that the Royal Opera House is defined by eclectic excellence. That is what our audiences expect from us. That is what we deliver.

Darcey Bussell’s final curtain call
8 June 2007

Main Auditorium
152 opera and 142 ballet performances seen by 620,805 people

Clore Studio Upstairs
71 performances seen by 10,437 people

Linbury Studio Theatre
131 performances seen by 52,735 people

Paul Hamlyn Hall
15 events entertaining 7,063 people

Crush Room
33 performances seen by 5,751 people
Opera

The year has been characterized by a range of innovative new productions and inspiring performances. It has been particularly gratifying to see so many Jette Parker Young Artists (JPYA) excel as they took their opportunities on our stages. The conclusion of our Ring Cycle, a monumental undertaking for any company, gave British audiences the opportunity to journey through a 21st-century interpretation of this magisterial work in its entirety. Opera on a more modest scale, in a tremendous range of chamber works from Punch and Judy to Rita, as well as the music-theatre jewel Into the Woods, performed in the intimacy of the Linbury Studio Theatre, offered audiences a parallel and different quality of experience.

New productions

Benjamin Britten’s Owen Wingrave played eight sell-out performances in the Linbury Studio Theatre in April 2007, re-scored by Britten expert David Matthews, directed by Tim Hopkins, who also designed the set, and conducted by Rory Macdonald. Jette Parker Young Artist Jacques Imbrailo excelled in the title role. In the same month Debussy’s haunting masterpiece Pelléas et Mélisande, conducted by Simon Rattle, featuring Angelika Kirchschlager,
Gerald Finley and Simon Keenlyside, was very well received, winning ‘Best New Opera Production’ at the 2008 Laurence Olivier Awards.

In May we staged Fidelio in a production from The Metropolitan Opera, New York, by Jurgen Flimm, conducted by Antonio Pappano with a cast that included Karita Mattila, Yvonne Howard and Endrick Wottrich in his Royal Opera debut as Florestan. JPYA Rory Macdonald also conducted a performance. The Chorus of The Royal Opera was outstanding throughout.

Gluck’s rarely heard tragedy Iphigénie en Tauride opened the 2007/08 season in September. Directed by Robert Carsen and designed by Tobias Hoheisel, the cast was conducted by Ivor Bolton and featured Susan Graham and Simon Keenlyside in a co-production with Lyric Opera Chicago and San Francisco Opera.

New talent was given the reins with Rita, Donizetti’s one-act comic opera, which played three performances in the Linbury Studio Theatre as part of the Meet the Young Artists Week in October 2007. Andrew Griffiths conducted an inventive production by director Thomas Guthrie, with Australian soprano Anita Watson, Chinese tenor Haoyin Xue and Polish baritone Krzystof Szumanski, all of whom are JPYA. They were accompanied by members of the Southbank Sinfonia.
Hot on the heels of last season’s tour de force *La Fille du régiment*, French director Laurent Pelly returned to the Royal Opera House with another Donizetti production *L’elisir d’amore*, which proved a huge hit with audiences. Conducted by Mikko Franck, the cast featured Aleksandra Kurzak, Stefano Secco, Dmitry Korchak and Paolo Gavanelli.

*Salamone* by Richard Strauss appeared in a new production by director David McVicar and his designer Es Devlin, which was set in 1930s’ fascist Italy. Conducted by Philippe Jordan, Nadja Michael was breathtaking in the title role opposite the excellent Michael Volle as Jokanaan. The rehearsal period featured in a South Bank Show called ‘David McVicar’s Salome: a Work in Process’. It was also filmed for DVD release by Opus Arte.

Other new productions in the Linbury Studio Theatre included *Julie*, a one-act opera by Philippe Boesmans, which was given its UK premiere by Music Theatre Wales, who returned in March 2008 with Harrison Birtwistle’s tragicomedy *Punch and Judy*, co-produced with ROH2.
Major revivals

*Don Giovanni* was a production directed by Francesca Zambello with designs by the late Maria Björnson that created a stir with the flamboyant physicality of Erwin Schrott, who took the title role opposite Anna Netrebko and Marina Poplavskaya sharing Donna Anna. It also enjoyed a BP Summer Big Screen presentation. Charles Mackerras conducted six performances of Trevor Nunn’s production of *Katya Kabanova*. David McVicar’s dynamic *Rigoletto* also played for six performances in July, followed by *Così fan tutte* conducted by Colin Davis in Jonathan Miller’s production. *Parsifal*, Wagner’s final epic music drama, was revived and marked the return to The Royal Opera of veteran maestro Bernard Haitink, former Music Director of the Company. Rossini’s comic *La Cenerentola* played at the end of 2007, and Britten’s *A Midsummer Night’s Dream* came back to the Linbury Studio in Olivia Fuchs’s sell-out production, as did Will Tuckett’s Christmas hit for ROH2, *Pinocchio*.

*Die Zauberflöte*, a David McVicar production with sets by John Macfarlane, brought Simon Keenlyside back to reprise his iconic Papageno which has proved such a draw for our audiences.
This was a year in which Ashton and MacMillan, the great names of the past, stood together with McGregor, Wheeldon and Tuckett, the names of today, to offer a range of exciting and truly stimulating work. Whether revisiting and reinvigorating what has gone before, or conceiving and crafting new pieces, our audiences were given an unparalleled range of choice in ballet at the Royal Opera House.

New productions

*The Seven Deadly Sins*, by Bertolt Brecht/Kurt Weill, enjoyed a new world premiere production with choreography by Will Tuckett and sets by Lez Brotherston. It was performed in a Mixed Programme with two revivals, Glen Tetley's *Pierrot Lunaire* and Kenneth MacMillan's *La Fin du jour*.

We welcomed a major addition to The Royal Ballet's repertory in *Jewels*. Consisting of three one-act ballets *Emeralds/Rubies/Diamonds* it was originally created by George Balanchine in 1967 for New York City Ballet.

*Electric Counterpoint*, choreographed by Christopher Wheeldon, was given its world premiere in February 2008 in a Mixed Programme that included *Afternoon of a Faun* by Jerome Robbins, *Tzigane* by George Balanchine and Ashton's *A Month in the Country*. 
Set to a score by J S Bach and Steve Reich, *Electric Counterpoint* featured a video film installation from The Ballet Boyz - Michael Nunn and William Trevitt - and designs by Jean-Marc Puissant with a digital corps de ballet to support the four live dancers.

**Major revivals**

Kenneth MacMillan’s three-act ballet *Mayerling* returned in April 2007, conducted by The Royal Ballet’s Music Director, Barry Wordsworth. The following month *Swan Lake* also made a triumphant return with two Royal Ballet School graduates, Lauren Cuthbertson and Rupert Pennefather making debuts as Odette/Odile and Prince Siegfried.

Three great British ballets, *Checkmate* choreographed by Ninette de Valois (1937), *Symphonic Variations* choreographed by Fredrick Ashton (1946) and *Song of the Earth* choreographed by Kenneth MacMillan (1965) all played over the summer. The performance of *Song of the Earth* on 8 June was Darcey Bussell’s last at The Royal Ballet.

*La Bayadère* opened The Royal Ballet’s 2007/08 Season in October, followed by MacMillan’s enduring *Romeo and Juliet*. The performance, featuring Tamara Rojo and Carlos Acosta, was recorded by Opus Arte for DVD release. In the run up to Christmas *The Nutcracker*, and a double bill of two ballets by Frederick Ashton, *Les Patineurs* and *Tales of Beatrix Potter* (also recorded by Opus Arte for DVD and shown by the BBC over Christmas 2007), delighted audiences old and young alike.

The new year was welcomed in by *Sylvia* Ashton’s three-act ‘lost’ ballet, previously restored for The Royal Ballet’s 75th anniversary in 2006. A Mixed Programme in February 2008 saw Wayne McGregor’s visceral, award-winning 2006 ballet *Chroma* in its first revival alongside two significant works by MacMillan – *Different Drummer* and *The Rite of Spring*. It marked exceptional performances by both the Company and the Orchestra of the Royal Opera House. *The Sleeping Beauty* was revived in March, having been restored in 2006 from the renowned De Valois/Sergeyev-Messel production of 1946. The production was filmed for an Opus Arte DVD release.
HIGHLIGHTS OF THE YEAR 2007

APRIL

New productions
Owen Wingrave Benjamin Britten/Rory Macdonald/Tim Hopkins
The Seven Deadly Sins World Premiere Kurt Weill/Will Tuckett/
Lez Brotherston

Key debuts
Martin Harvey Prince Rudolf Mayerling
Jacques Imhorst title role Owen Wingrave
Martha Wainwright Anna I The Seven Deadly Sins
Zenaida Yanowsky Anna II The Seven Deadly Sins

Landmark performances
Edward Watson Prince Rudolf Mayerling
Mark Elder conducting Stiffelio
Ivan Putrov title role Pietro Lunaria

MAY

New productions
Pelléas et Mélisande Claude Debussy/Simon Rattle/
Stanislas Nordey/Emmanuel Cholus
Eno Eris & Echo and Narcissus Liz Lea/John Metcalfe/Cabriella
CooneyWills/Cathy Marston/Stuart MacRae/John Bawso

Key debuts
Lauren Cuthbertson Odette/Odile Swan Lake
Rupert Pennefather Prince Siegfried Swan Lake
Endrik Wottrich Florestan Fidelio
Alexander Zaitsev title role Pietro Lunaria

Landmark performances
Angelika Kirchschlager Mélisande Pelléas et Mélisande
Simon Keenlyside Pelléas et Mélisande
Gerald Finley Golaud Pelléas et Mélisande
Simon Rattle and the Orchestra of the Royal Opera House
Pelléas et Mélisande

JUNE

New productions
Fidelio Ludwig van Beethoven/Antonio Pappano
Jürgen Flimm/Robert Israel
Into the Woods Stephen Sondheim/James Lapine/
James Holmes/Will Tuckett/Lez Brotherston

Key debuts
Marina Poplavskaya Donna Anna Don Giovanni
Robert Murray Don Ottavio Don Giovanni
Kyle Ketelsen Leporello Don Giovanni
Mariamela Núñez The Black Queen Cheekmate

Landmark performances
Darcey Bussell Song of the Earth
Erwin Schrott title role Don Giovanni
Karita Mattila Leonore Fidelio
Charles Mackerras conducting Katya Kabanova

JULY

New productions
Summer Collection New Lines in Dance Choreographers: Mikaela
Polley/Frederick Opoku-Maido/Sajid Hart/Sophie Schober

Key debuts
Woo Kyung Kim Duke of Mantua Rigoletto
Violetta Urmaza title role Tosca
Mark Delavan Scarpia Tosca
Elina Garanca Dorabella Così fan tutte

Landmark performances
Patricia Gelfi Golda Rigoletto
Rebecca Evans Despina Così fan tutte
Dorothea Röschmann Fiordiligi Così fan tutte
SEPTEMBER

New productions
Iphigénie en Tauride Christophe Willibald Gluck/Ivor Bolton/
Robert Carsen/Tobias Hoheisel
The Shops London Premiere Edward Rushton/Dagny
Gioulami/Patrick Baile John Fulljames/Sonita Gilmore

Key debuts
Eva-Maria Westbroek Seglinde
Der Ring des Nibelungen
Simon O’Neill Siegmund
Der Ring des Nibelungen

Landmark performances
Susan Graham title role Iphigénie en Tauride
Simon Keenlyside Oreste Iphigénie en Tauride

OCTOBER

New productions
Der Ring des Nibelungen/ Richard Wagner / The Royal Opera/
Antonio Pappano / Keith Warner / Stefanos Lazaridis
Rita Gaetano Donizetti / Andrew Griffiths / Thomas Guthrie /
Kevin Knight

Key debuts
Rory Macdonald conducting Das Rheingold
Roberta Marquez Juliet Romeo and Juliet
Rupert Pennefather Romeo Romeo and Juliet
Steven McRae Romeo Romeo and Juliet
Valeri Hristov Romeo Romeo and Juliet
Ivan Putrov Romeo Romeo and Juliet

Landmark performances
Der Ring des Nibelungen / Richard Wagner / The Royal Opera/
Antonio Pappano / Keith Warner / Stefanos Lazaridis
John Tomlinson Wotan / Wanderer Der Ring des Nibelungen
Renata Balsadonna and The Royal Opera Chorus concert series

NOVEMBER

New productions
Jewels George Balanchine / Gabriel Fauré / Igor Stravinsky /
Pyotr Il’yich Tchaikovsky / Jean-Marc Puissant / Barbara Karinska
L’elisir d’amore Gaetano Donizetti / Mikko Franck /
Laurent Pelly / Chantal Thomas
Julie London Premiere Philippe Boesmans / Lin Bondy & Marie-
Louise Bischofberger / Michael Rafferty / Michael McCarthy
Firsts Real Man Blind Summit

Key debuts
Aleksandar Kurzak Adina L’elisir d’amore
Stefano Secco Nemorino L’elisir d’amore
Dmitry Korchak Nemorino L’elisir d’amore

Landmark performances
The Royal Ballet Jewels
Paolo Gavanelli Doctor Dulcamara L’elisir d’amore
Der Ring des Nibelungen / Richard Wagner / The Royal Opera/
Antonio Pappano / Keith Warner / Stefanos Lazaridis
John Tomlinson Wotan / Wanderer Der Ring des Nibelungen

DECEMBER

Major revival
Pinocchio Will Tuckett / Martin Ward / The Quay Brothers

Key debuts
Magdalena Kožená Angelina La Cenerentola
Toby Spence Don Ramiro La Cenerentola
Christopher Ventris title role Parsifal
Ewan Wardrop Stromboli Pinocchio

Landmark performances
Bernard Haitink conducting Parsifal
Petra Lang Kundry Parsifal
John Tomlinson Gurnemanz Parsifal
The Royal Ballet Tales of Beatrix Potter
HIGHLIGHTS OF THE YEAR 2008

JANUARY

Major revival
A Midsummer Night’s Dream
Benjamin Britten/Rory Macdonald/Olivia Fuchs/Nicki Turner

Key debuts
Sarah Lamb title role Sylvia
Federico Bonelli Aminta Sylvia
Christoph Strehl Tamino Die Zauberflöte
Christopher Maltman Papageno Die Zauberflöte

Landmark performances
Anna Netrebko Violetta La traviata
Jonas Kaufmann Alfredo La traviata
Matthew Rose Bottom A Midsummer Night’s Dream
Simon Keenlyside Papageno Die Zauberflöte

FEBRUARY

New productions
Salome Richard Strauss/Philippe Jordan/David McVicar/Es Devlin
Electric Counterpoint Christopher Wheeldon/Steve Reich/Jeun-Marc Puissant/Michael Nunn and William Trevis
Beijing Modern Dance Company Oath-Midnight Rain/Unfettered Journey

Key debuts
Alexandra Ansanelli Natalia Petrovna A Month in the Country
Edward Watson Woyzeck Different Drummer
Ivan Putrov Woyzeck Different Drummer
Mara Galeazzi Chroma

Landmark performances
Nadja Michael title role Salome
Michael Volle Jokanaan Salome
Philippe Jordan conducting Salome
Gerald Finley title role Eugene Onegin

MARCH

Major revival
Punch and Judy Music Theatre Wales/Michael Rafferty/Michael McCarthy/Simon Banham

Key debuts
Hibla Gerzmava Tatiana Eugene Onegin
Jiří Bělohlávek conducting Eugene Onegin
Marina Poplavskaya Tatiana Eugene Onegin
Zenaida Yanowsky Natalia Petrovna A Month in the Country

Landmark performances
Nancy Fabiola Herrera title role Carmen
Marcelo Alvarez Don José Carmen
Music Theatre Wales Punch and Judy
For the artists concerned it was not only a learning process but a great life experience to bond and form new friendships with people in a contrasting area of dance.

"The Royal Opera House is not an island. Extending our ability to involve more people in its daily life, to illuminate what we do, how we do it and the thrill of our art forms, is central to our ethos. This opera house is open to all, and we will do everything possible to encourage that perception and make it a reality for people of all backgrounds. We exist to enhance life and exhilarate the senses, within our walls and beyond.

Susan Graham Iphigénie en Tauride
Opera

We recognize that teachers are a conduit for inspiration and arts education and that we must work directly with the profession to encourage a positive response to opera and ballet in schools. In partnership with the Specialist Schools and Academies Trust (SSAT), the Royal Opera House has developed a new secondary school course for teachers, building on the success of ROH Education’s primary-school-focused Creative Teachers and Write an Opera courses. The Creative Cornwall project aimed to equip teachers with the necessary skills to create an original opera with their pupils from five schools with specialist Performing Arts and Music status ranging from Penzance to the borders of Plymouth. 15 teachers of music, drama and design attended a four-day Continuing Professional Development course and then, with their year 7-12 pupils, saw a performance of Carmen at the Royal Opera House. Each school subsequently received three further support sessions from the ROH artistic and technical teams. The students then formed their own opera companies and set to work creating original operas, taking responsibility for every element from libretto to lighting. Their hard work was rewarded by performances of each opera in the Linbury Studio Theatre in July 2007.
Chapter 3 Participation

Braned Schöll
Creative Teachers Cornwall
Writ an Opera
Two geographically diverse schools, King Edward’s VI Community College, Totnes (Devon), and Streatham & Clapham High School for Girls (London) rose to the challenge of producing a short, ten-minute film as a response to Tosca, which was shown in the opera’s first interval on 3 July 2007 across the UK via BP Summer Big Screens. Workshops and support from the ROH team helped to engage the young people in producing creative pieces of work that delighted the nationwide audience.

Almost 40,000 visitors to the Newham Town Show in July were treated to an original opera, The Runaway: Lost and Found, set in a fictional east London borough, written and performed by Focus Academy. This was the result of a partnership between ROH Education and the London Borough of Newham involving young people from locally-based charity East Potential’s Foyer – Focus East 15. Foyers provide a secure ‘home’ and the right level of support to ‘at risk’ and disadvantaged young people from the local area. The project involved ten weeks of singing, song-writing and exploring music through story-telling, providing a group of 16 to 24-year-olds with the opportunity to develop their musical skills, drawing on a diverse range of musical styles, with experienced professionals from the Royal Opera House, culminating in a performance at Covent Garden. Bayo Bamgbose, a participant, enthused, ‘The course has been great and has given...
everyone a chance to write lyrics based on their life experiences. Some of the singing styles were new to me but the Royal Opera House artists have helped us to relax and I’ve really enjoyed it. Performing at the Newham Town Show and alongside opera professionals at the Royal Opera House has been the icing on the cake.’

Ballet

We want to empower the future of dance in the UK. ROH2’s DanceLines is an annual specialist choreographic development initiative hosted in the dance studios of The Royal Ballet and led by Kim Brandstrup, in which selected choreographers and dancers are invited to participate. This is one of several creative opportunities for choreographers within the ROH2 programme and is designed to meet the needs of today’s dance-makers. DanceLines provides a stimulating environment in which to experiment and research, with finished performance being a secondary consideration. Each year, four choreographers and 15 dancers from different backgrounds participate in the free two-week course. At the end of this period, key individuals from the dance world attend a sharing of the work in the Clore Studio Upstairs. For the first time this year’s course spotlighted choreographers whose work is based on, or derives from, classical technique, nominated by key figures within the discipline. Our Summer in the Clone season was based around work developed as part of DanceLines 2006.

New Dance Makers was a partnership between ROH Education and East London Dance that offered three intensive workshops in Truro, St Austell and Weymouth. The project, led by Royal Ballet dancers paired with street-dance leaders from East London Dance, was aimed at GCSE, National Diploma, and A and A/S level students. They had the opportunity to try both ballet and street-dance technique, develop their choreographic skills, explore the fusion of different dance disciplines, and interact with working dance artists. As a result of the workshop in Weymouth one of the participants changed his focus at school from auto mechanics to BTEC in dance, as well as auditioning for some pre-professional training programmes. The project benefited both dancers and students alike, as Jonathan Watkins of The Royal Ballet explains: ‘For the artists concerned it was not only a learning process but a great life experience to bond and form new friendships with people in a contrasting area of dance.’

Sustainability

Sustaining engagement with young people, rather than simply creating one-off projects, is pivotal to our
ability to inspire a new generation so that it can develop its artistic and creative passion, fulfilling its potential. *Chance to Dance* runs five days a week during term time, throughout the year, providing 250 children of all backgrounds with a bridge to movement and ballet and an insight into the thrill of performance. This year 150 of them shared the stage with Royal Opera House dancers and musicians at the annual performance.

In a similar way *Turtle Opera*, our music, design and performance project for children aged 10-14 with Autistic Spectrum Disorder, and *Monday Moves*, our weekly dance classes for blind or partially-sighted, create long-term, life-enhancing and enabling initiatives that remove barriers to the enjoyment of our art forms. *Turtle Opera* is the result of our partnership with Turtle Key Arts, an arts company specializing in disability arts provision.

**Open house**

The Royal Opera House’s *Insight* programme is one of the largest adult education initiatives of any lyric theatre, with over 80 events per Season covering both opera and ballet. Our audiences have the opportunity to learn about the repertory, the artists and production staff, as well as the backstage departments, through study days, masterclasses, international artist interviews, open orchestra rehearsals, pre-performance talks and one-off festival events.

**Media**

Our work was seen across the country on 18 screens via BP Summer Big Screen and BBC presentations, giving almost 25,000 people the chance to experience it. The BBC continues to make a massive contribution to our ability to reach audiences far and wide. In December *Tales of Beatrix Potter* attracted 1.9 million BBC1 viewers, and 2.4 million people watched Darcey Bussell’s Farewell Gala Performance in June on BBC2.

**BP Summer Big Screen and BBC Screen Sites**

Aberdeen
Belfast
Birmingham
Bradford
Derby
Hull
Ipswich
Leeds
Liverpool
London
Manchester
Rotherham
Sunbury
Chapter 4 Enrichment

Enrichment

Creating depth within our artists and our art forms, and making life richer and more vivid for our audiences of all ages, is a task to which we continuously apply ourselves. We endeavour to make a positive difference to people every day, encouraging new insights, developing fresh talent and expanding creative vistas for public and performers alike.
Talent

The lifeblood of opera and ballet is new talent. We contribute directly to the continuous reinvigoration of our disciplines through our Jette Parker Young Artists Programme, which supports the development of young professional singers, conductors, directors and répétiteurs. With the support of the Oak Foundation, each Young Artist receives a salary for the duration of their two-year attachment, and the opportunity to learn, embrace the rehearsal process and perform. The programme is tailored to meet individual needs and JPYA work with a wide range of coaches learning music and languages, as well as movement, stage fighting and stagecraft. It also funds private voice lessons with approved teachers. Workshops and individual coaching with leading international singers, conductors, directors, composers and other opera professionals, are organized on a regular basis. JPYA stage directors act as assistant directors on Royal Opera productions, and stage their own production in the Linbury Studio Theatre as part of the annual Meet the Young Artists week as well as the annual JPYA main stage performance. The programme also assists its graduates, who can apply to become a Jette Parker Principal, with a year’s contract including performing roles for The Royal Opera, enabling further professional development. The creative lifeblood is further enriched by various ROH2 initiatives such as the Associates Programme, OperaGenesis and DanceLines.

Jette Parker Young Artists 2007/08

Catriona Beveridge
British répétiteur

Timothy Burke
British associate conductor/répétiteur

Robert Gleadow
Canadian bass

Andrea Griffiths
British conductor

Liina Grodnikaite
Lithuanian mezzo-soprano/Jette Parker Principal Artist

Thomas Guthrie
British stage director

Jacques Imbrailo
South African baritone

Harry Fehr
British stage director

Ana James
New Zealander soprano

Kishani Jayasinghe
Sri Lankan soprano

Monika-Evelin Liiv
Estonian mezzo-soprano

Nikola Matišić
Swedish tenor

Pumeza Matshikiza
South African soprano

Vuyani Mlinde
South African bass

Ji-Min Park
Korean tenor

Vera Petrova
Bulgarian stage director

Marina Poplavskaya
Russian soprano

Andrew Sritheran
New Zealander tenor

Kostas Smoriginas
Lithuanian bass-baritone

Ji-Min Park
Korean tenor

Krystof Szumanski
Polish bass-baritone

Anita Watson
Australian soprano

Haoyin Xue
Chinese tenor
Dance

Wayne McGregor’s appointment as Resident Choreographer of The Royal Ballet sent a clear signal of Monica Mason’s intent and ambition for The Royal Ballet. McGregor has laid out his vision for the future in the Choreographic Matrix, a strategic overview that will touch all aspects of dance at the Royal Opera House. McGregor notes: ‘Working alongside all of the choreographic champions inside the ROH, I would like to identify and implement a rigorous methodology by which real choreographic opportunities are afforded, unearthing new talent and nurturing that talent long term. The Choreographic Matrix is the beginning of this process.’ The programme encourages young and emerging choreographers and establishes ‘ladders of opportunity’ for new choreography. ‘It is important to value, respect and promote the notion that the ladders of choreographic development should lead to a place where an individual artist’s talents and interests most appropriately place them,’ McGregor explains. The programme embraces the continuum from The Royal Ballet School to The Royal Ballet, collaborations with external choreographers and dancers, and cross-disciplinary creative dialogues. To ensure that the strategy is acted upon, a Choreographic Forum has been
Christopher Akrill *Pinocchio*

Choreographic development is ultimately and most simply about providing opportunities for emerging and experienced talent to practice. The wealth of opportunities across the full artistic spectrum of the ROH is exceptional.’

**Music**

The collaboration between the Orchestra of the Royal Opera House (OROH) and Southbank Sinfonia (SbS), the orchestra which provides a bridge for young graduate musicians into the professional orchestral world, has flourished for the last five years. During that time, more than a third of the OROH have shared their musical expertise and experience with the musicians of SbS through the *Sharing the Stage* programme, which includes masterclasses, mock auditions with feedback, talks from ROH music staff, coaching sessions led by OROH players and recitals at the ROH. As part of this programme, the professional development day *Side by Side* extended an opportunity for members of SbS to explore opera and ballet repertory with ROH music staff and members of the OROH. The day addressed the skills required to accompany singers and dancers, offered coaching and sectional rehearsals, and gave
the musicians the chance to develop their musical experience. This year, for the first time, SbS musicians worked with both ROH Music Directors, Antonio Pappano and Barry Wordsworth, exploring the skills required for playing for opera and ballet. Side by Side culminated with a short concert featuring JPVAs Liora Grodnikaite, Kishani Jayasinghe and Andrew Sritheran, and Royal Ballet dancers Tamara Rojo, Martin Harvey and Paul Kay.

**Mature**

To celebrate the final Paul Hamlyn Performance of Tosca, members of the Greater London Forum for Older People worked with acclaimed public artist Martin Firrell to develop original textual ideas in response to Puccini's opera, in a piece called Feeling Remembered. The text reflected the themes of the opera – love, desire, passion, jealousy and betrayal – and was projected onto the stage curtains of the Royal Opera House before each act of the Hamlyn performance of Tosca on 15 July. Martin Firrell worked with a group of older women to develop the piece, drawing on their experiences of life and love in an informal, creative workshop. He explains: 'We drank tea, chatted about memory, about things like the first time they fell in love (or out of love), what jealousy feels like, desire remembered, lovers, husbands, friends, affairs.' The central ideas that evolved from this session provided the foundation for his work designed to illuminate Tosca for the audience and celebrate the voices of experience that contributed to Feeling Remembered.

**Youth**

Pupils from Beacon Hill School, Thurrock, designed and produced an outsized tapestry inspired by Swan Lake that was showcased at the ballet’s 12 May Paul Hamlyn performance. Working with the ROH Education team during a four-day residency, the pupils explored the themes of water and flight. The arresting finished work utilized a variety of textures to conjure the mood and environment of the lake that provides the backdrop to the ballet. Pupils, staff and families from Beacon Hill School then saw a performance of Swan Lake and took part in interactive workshops to explore the ballet. Paul Hamlyn audiences are composed of a wide range of groups, with a particular focus on those who have never experienced it before, visiting the Royal Opera House for the first time. Due to the generous support of the Paul Hamlyn Foundation, tickets ranged from £5 to £15.
Gentle Giant, an opera for children by composer Stephen McNeff and playwright Mike Kenny, made a triumphant return to the Royal Opera House at the end of February. The production was re-staged for the Linbury Studio Theatre by Harry Fehr, a former stage director from the JPYA Programme. Puppetry consultant Toby Olié joined forces with designer Alex Lowde to create a brand new Gentle Giant for this production, conducted by Tim Murray. Lighting was by David Holmes with choreography by Mandy Demetriou. Based on the book by the former Children's Laureate Michael Morpurgo, the story, as told by a small ensemble of singers and instrumentalists including Joe Corbett, Richard Edgar-Wilson, Clare McCaldin and Jessica Summers, explored themes of friendship, community and the environment. Family workshops accompanied the performances and Gentle Giant toured to Seckford Theatre, Woodbridge, Suffolk with exclusive schools’ performances and workshops at both venues.

Reaching into the imagination of children is key to our future. Our Schools’ Matinees provided thousands of children, from all over the country, with a taste opera and ballet throughout the year.

They came to see:
- Echo and Narcissus
- Stiffelio
- Into the Woods
- La Bayadère
- Romeo and Juliet
- Sylvia
- Pinocchio
- Die Zaubernacht
- A Midsummer Night’s Dream
- Eugene Onegin

They came from:
- Birmingham, Bristol, Cleveland, Derbyshire, Devon, Dorset, Durham, Gloucestershire, Hull, Hereford, Lincolnshire, Liverpool, London, Monmouth, Newcastle upon Tyne, Norfolk, Nottingham, Salford, Scarborough, Shropshire, Solihull, Somerset, Wales, Isle of Wight, Wolverhampton, Wiltshire, Yorkshire.
It is essential that we remain open, responsive, flexible and creatively courageous to ensure that we do not stagnate. We will never pursue novelty for the sake of novelty, however. We continually assess the ways in which we function as an organization and remain conscious of our role as a national and global leader for our art forms. Central considerations for the Royal Opera House are facilitating new artistic dialogues, encouraging creative ambition, and examining the methods by which we interact with our audiences. We embrace the challenge of remaining a contemporary, relevant and exciting forum for our arts.
Dance

In May the Linbury Studio Theatre was host to two fascinating world premieres, commissioned by ROH2. In *Echo and Narcissus* Cathy Marston and composer Stuart MacRae blended dance, opera and live video to explore the themes of the famous Greek myth from Ovid’s *Metamorphoses*. The tale relates how Narcissus falls in love with his own reflection while Echo is cursed only to repeat the words of others. She uses his own words to woo him but is rejected. The piece portrayed echoes virtually and reflections audibly, exploring evolution, reinvention and self-obsession. Cathy Marston was the first Associate Artist of the Royal Opera House and subsequently formed her own dance company The Cathy Marston Project. She is now Artistic Director of Bern Ballet. Stuart MacRae had the London premiere of his first opera *The Assassin Tree* in the Linbury Studio Theatre last year. The second world premiere was *Eros Eris* a collaboration between Australian choreographer and performer Liz Lea and Sarah Rubidge, creator of live digital interactive images. Inspired by the Greek philosopher Empedocles, who expressed life as a pendulum ceaselessly moving back and forth from love (Eros) to strife (Eris), the work juxtaposed real and virtual worlds to a score by New Zealand composer John Metcalfe.
In September 2008, the first Jette Parker Young Artist conductor associated with The Royal Ballet will join the Programme, a new position created with the permission and support of the Oak Foundation. Dominic Greer will work with the music staff of The Royal Ballet for rehearsals and performance duties of new and revived ballets in his first year, and in his second year will act as a full cover conductor for ballet. Throughout his time he will be mentored by Barry Wordsworth, Music Director of The Royal Ballet. The new position is the result of a number of concerns that the Royal Opera House wished to address, as Wordsworth explains: ‘Music colleges don’t have access to ballet companies, so nobody is actually training young conductors to make them aware of the specific demands and nuances of conducting for dance. There is a worldwide shortage of conductors who are sufficiently aware of what it takes to conduct in this medium - in terms of theatrical, orchestral and choreographic balance - but these days learning on the job isn’t possible due to orchestral and performance expectations. So we’re fulfilling a vital role in helping to address that, and for a Young Artist getting to work with one of the world’s finest theatrical orchestras is an incredible opportunity. Dominic was trained at The Royal Academy and temperamentally and musically I think he really stood out. I would love him to be the first in a long line of conductors working in dance and ballet, trained at the Royal Opera House.’

Summer Collection marked another stimulating showcase of some of the newest and most exciting contemporary dance in the UK, returning to the Clore Studio Upstairs in July with two distinct programmes, incorporating five world premieres. It provided a unique opportunity for emerging choreographic talents Mikaela Polley, Frederick Opoku-Addae, Saju Hari and Stephanie Schober to present newly commissioned pieces. Their work drew on their experiences with Artistic Director Kim Brandstrup at ROH2’s 2006 DanceLines laboratory. Alongside short, diverse works by UK-based choreographers, these commissions formed the centrepiece of two varied programmes exploring the shifting relationship between music, sound and movement.

**Opera**

The Shōps was an engaging co-commission by The Opera Group and the Bregenz Festival in Austria of acclaimed young talent Edward Rushton and librettist Dagny Gioulami. Playing at the ROH in July, the new opera was a darkly comic exploration of life in a commercial culture. It told the story of a thief in a sequence of 40 short scenes that were filmically linked and interwoven - from his raids on galleries
and museums, to his trial and psychological and criminal analysis. The piece was a rumination on acquisitiveness. Rushton’s *Birds. Barks. Bones.* toured to the Royal Opera House in 2004 and won ‘Best Stagework’ at the British Composer Awards.

**Exposure**

For the fifth year running ROH2 presented *FIRSTS*, a week of innovative and exciting performances showcasing a variety of art forms by some of the most daring and innovative artists working in the UK today. Tickets cost only £5, thanks to the support of the Helen Hamlyn Trust. With three different programmes presenting contemporary music theatre, South Asian dance, aerial performance and puppetry, and a variety of artists, *FIRSTS* was an eclectic and absorbing offering. It included three world premieres, one of which, *Real Man*, was an ROH2 commission of innovative puppeteers Blind Summit Theatre. Other highlights included *Tongue Tied*, a new short opera about a couple with an uncommunicative son, developed through OperaGenesis, the ROH2 initiative created in association with the Genesis Foundation. It featured the soundscapes of creators Askew and Avis and was directed by Emma Bernard. Choreographer Nina Rajarani, winner of the Place Prize 2006, presented her winning piece *Quick!* which used classical Bharatanatyam technique and South Indian rhythms to portray today’s cut-throat business culture, a fine illustration of the breadth that *FIRSTS* offered its audiences.

**Collaboration**

*Chinatown Arts Festival 2008: Five Circles*, organized by Chinatown Arts Space (CAS), was a series of five, groundbreaking contemporary exchange events in rap music, film and music, contemporary dance and visual public arts, running throughout 2008. It followed the success of the previous *The Circle* festival staged at the Linbury Studio Theatre in 2007. *Five Circles ’08* drew its inspiration from the Olympic logo with its five interlocking circles symbolising international co-operation and competition, and highlighted the best in contemporary Chinese performance. In February 2008 at the Linbury Studio Theatre, CAS, in partnership with ROH2, presented a bi-lingual performance by Mandarin-rapping Dragon Tongue Squad from Beijing, a leading hip-hop crew in China formed by three of the best Mandarin-speaking MCs. They performed with London-born Kevin Quan (aka DJ Phat), a highly rated scratch hip-hop DJ working uniquely with Suki Mok on Spanish guitar. blaZian, an exciting young Black and East Asian hip-hop dance crew (UK) kicked off the evening.
Westminster City Council commissioned a series of creative workshops by Dragon Tongue Squad and the other hip-hop artists for local people to take part in.

**Opportunity**

Creating awareness of the career possibilities for people to pursue at the Royal Opera House is part of our commitment to being an open organization. To dispel stereotypes about who you have to be to work at the ROH, and to demonstrate that we are an accessible, exciting place to work, a unique recruitment campaign was devised. It aimed to illuminate career paths in customer service, backstage, costume, and arts administration at the ROH. A multimedia recruitment campaign was developed under the title ‘Find Yourself’. Alongside this, several viral spots on YouTube were created featuring members of ROH staff dancing with abandon to a variety of rock and pop songs, followed by the end line: ‘Get into the arts without the song and dance’. Both elements of the campaign won ad industry awards and raised a smile whilst presenting a warm, contemporary and human face of the ROH.

In September the Royal Opera House launched a Creative Apprenticeship Scheme. This arose in response to the lack of adequate work-based learning provision for 14 -19 year olds, a lack of diversity in the profile of backstage employees and a national industry skills’ deficit in production staff. The ROH Apprenticeship Scheme, aimed at the 18+, has taken on a scenic carpentry apprentice and an armoury apprentice. We will now develop the scheme to offer further apprenticeships across other departments. We hope to establish an industry-recognized template that other organizations can emulate to encourage the wider creation of apprenticeship schemes. Ian Cowie, our new scenic carpentry apprentice comments: ‘I’d never been backstage at any big theatre and I wondered how it all happened and how the scenery could change so fast. I hope this apprenticeship will lead to me getting a job as a scenic carpenter. Coming from where I come from, you have no idea; it’s not just the place it’s the people too - it’s a culture shock.’
Sound financial stewardship underpins every aspect of the work of the Royal Opera House; it lies at the heart of our responsibility to the nation for its public subsidy. Without rigorous planning and prudence we would be unable to create world class work for our audiences, or to house our performers and productions in a unique home. Each year presents its own challenges; each year we consistently meet them. It is never an easy task, but it is one that we embrace to ensure that ballet and opera at the Royal Opera House is never compromised and never will be.
For the ninth successive year we have broken even, giving a surplus on the unrestricted general fund of £296,000 for the 53 week period ended 30 March 2008. Furthermore, we continued to hold positive cash balances throughout the year.

Total income on the unrestricted fund for the year reached £90.4m, an increase of £0.2m over the previous year.

In the main auditorium 152 Royal Opera, 142 Royal Ballet, and six visiting company performances attracted total audiences of almost 630,000. The Royal Opera Company staged 23 productions including six new productions. The Royal Ballet staged 16 full length and mixed programmes including three new one-act commissions. ROH2 presented its sixth season.

Box office income was healthy across the year and average main stage audiences were 93% of capacity. 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 £26.3m, representing some 29% of our total income in the unrestricted general fund. As in previous years, we generated more than £2 for every £1 received in public subsidy.

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

9th successive balanced result

9th successive year of positive cash balance retained throughout the year
**Chapter 6 Finance**

### Total Income

2008 **£90.4M**

- **a. ACE** £26.3m
- **b. Box Office** £35.6m
- **c. Donations, legacies and similar income** £15.3m
- **d. Commercial trading, touring and other income** £11.8m
- **e. Other income** £1.6m

2007 **£90.2M**

- **a. ACE** £25.6m
- **b. Box Office** £33.5m
- **c. Donations, legacies and similar income** £16.2m
- **d. Commercial trading, touring and other income** £8.0m
- **e. Other income** £6.9m

### Total Costs

2008 **£90.1M**

- **a. Performance, education and outreach** £63.5m
- **b. Premises and depreciation** £10.4m
- **c. Marketing and publicity** £5.9m
- **d. Management and administration** £5.4m
- **e. Fundraising** £2.5m
- **f. House management** £1.9m
- **g. Capital Fund** £0.5m

2007 **£90.2M**

- **a. Performance, education and outreach** £59.1m
- **b. Premises and depreciation** £9.6m
- **c. Marketing and publicity** £6.1m
- **d. Management and administration** £4.8m
- **e. Fundraising** £2.7m
- **f. House management** £1.8m
- **g. Other** £6.1m

(Note: last year’s other costs also related to Capital Fund transfer)
Chapter 6 Finance

70% + of resources directed to frontline performance, education and outreach

£90.4m total income (an increase of £0.2 million over last year)

£2.1m increase in box office income over last year

Pierre Arpels, Suzanne Farrell and George Balanchine in the Paris atelier of Van Cleef and Arpels, 1967
COMMUNITY PRODUCTION

In spring 2009, construction work will begin on The Royal Opera House Production Park in Purfleet, Thurrock. This will be a unique British resource for the performing arts and live music industries. It will house a world class production facility for the Royal Opera House, and a National Skills Academy for backstage technical skills in theatre and live music. The Royal Opera House Production Park will be the new base for our internationally renowned production department, housing our set building and scenic artists’ teams and will aim, in due course, to provide space for other Royal Opera House activities.

ROH Education has established a local Education and Community Engagement programme in order to raise awareness of the future plans for the region and raise local aspirations by providing opportunities for participation in project activities.

Thurrock’s community has been consulted at every stage of the development, and links have been forged with local schools, as well as with further and higher education centres. To give an insight into the ROH, schools in Thurrock have been offered subsidised tickets and transport for performances in Covent Garden. To date, 3500 Thurrock residents have enjoyed pre-show workshops, talks, tours and performances at the Royal Opera House, as part of the ROH’s Paul Hamlyn programme and Continuing Professional Development design workshops, have been set up for local teachers. A ‘Creative Careers Fair’ was held at the Lakeside shopping centre in March 2008 and several hundred young people and their teachers benefited from an exciting day of participatory activities and information sharing about current and future industry-linked opportunities.

The Royal Opera House Production Park will act as a focus and catalyst for the skills that it hosts, providing training, education, business and community spaces, and much needed regeneration and opportunities for the local area. It will be built with quality and environmental sustainability as key considerations.

The Royal Opera House Production Park has been developed in partnership with Arts Council England, the East of England Development Agency, Thurrock Council and the Thurrock Thames Gateway Development Corporation, and will help to fulfil their objectives of establishing a hub for the creative and cultural industries in Thurrock, within the Thames Gateway, the largest regeneration area in Europe.

Royal Opera House
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The Royal Opera House would like to express its gratitude to all mentioned here.
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- Simon Robertson
- Peter Troughton
Reference

Access
6,039 Paul Hamlyn Club discounted tickets sold
13,023 children attended Schools' Matinees
22,025 students registered for £10 Student Standby tickets
48% of bookings for the main auditorium were first-timers

Reach
400,000 unique, monthly users of ROH website
385,000 downloads of ROH podcasts
200,000 views of online, production support videos
200,000+ visitors to ROH YouTube channel
18 screens, nationwide, showed our work
24,225 people watched BBC and BP Summer Big Screens

Performances
Total main auditorium 294
Opera 152
Ballet 142
Linbury Studio Theatre 131
Clore Studio Upstairs 71
Crush Room 33
Paul Hamlyn Hall 15 events

Audience numbers
93% attendance in the main auditorium
Opera main auditorium 318,130
Ballet main auditorium 302,675
Linbury Studio Theatre 52,735
Clore Studio Upstairs 10,437
Crush Room 5,751
Paul Hamlyn Hall 7,063

Finance
£2+ raised for every £1 received in public subsidy
9th successive balanced result
9th successive year of positive cash balance retained throughout the year
Total income grew to £90.4 million (an increase of £0.2 million over last year)
Over 70% of resources directed to frontline performance, education and outreach
Photography

Catherine Ashmore  28, 48, 79
Clive Barda   23, 27, 30, 43, 44, 46
John Bishop     38
Sim Canetty-Clarke  9
Bill Cooper  24, 26, 81, 91
Robert Kusel     60
Rob Moore       3, 33
Alastair Muir  92
Johan Persson  20, 22, 25, 40, 50, 82, 115
Van Cleef and Arpels 106
Steve Wharton  63, 64, 66, 68, 76

Darcey Bussell waiting to make her final entrance on to the stage in Song of the Earth, 8 June 2007