ANNUAL REVIEW
2008/9

VALUE
GOVERNANCE AND MANAGEMENT

The direction and control of the Royal Opera House is determined by the Board of Trustees, which meets at least six times per year. The role of the Board is to direct the Royal Opera House strategy to ensure that it is on the right course and that it is properly and 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.
PERFORMANCE

309 performances on the main stage

380 performances on other stages

710,000+ total tickets sold

ACCESS

19,000+ students registered for our Student Standby scheme

70,329 people participated in Education events

50.7% of patrons were new to the ROH

REACH

80 regional On the Road events, nationwide, plus two exhibitions

13 countries our work was seen in:
Australia, Austria, Belgium, Canada, Cuba, Denmark, Eire, Germany, Japan, Luxembourg, Netherlands, South Africa, Spain, USA

1,553,850 ROH YouTube views

FINANCE

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

10th successive balanced full accounting year

73% of resources directed to frontline performance, education and outreach
In the ten years since the Royal Opera House reopened to the general public on 4 December 1999, we have consolidated our position as one of the world’s leading cultural institutions. We are defined by world-class facilities, stages and performances, and recognized globally for our unrelenting pursuit of excellence and our continuing efforts to increase participation and widen access to our work. During the past decade we are proud to have staged thousands of opera and ballet performances and attracted millions of visitors. In the last ten years we have hosted myriad exhibitions, events and workshops and supported schools and colleges across the country. Throughout the day, every day, there is always something to inspire at the Royal Opera House. The Royal Ballet has bedded into its new home led by Monica Mason. It has produced exceptional work, evolved groundbreaking choreography through Wayne McGregor and others and facilitated the emergence of great new dancing talent. Under the musical direction of Antonio Pappano The Royal Opera has replenished the core repertory with some significant new productions and introduced a number of pieces never before seen at Covent Garden. As well as some spectacular Italian and German operas, Pappano has reintroduced French repertory and commissioned new works to great critical and audience acclaim. Deborah Bull has shaped ROH2’s programme across all of our spaces to create a multifaceted body of work which develops and nurtures new artists and appeals to a broad cross-section of audiences. This year also represents nearly ten years of Tony Hall’s leadership in shaping the organization for the 21st century. His vision has resulted in the Royal Opera House leading in digital developments and new technologies. We have increased our reach through new initiatives: developing education and embracing opportunities to lead regeneration projects in bold and innovative ways, such as in Thurrock and Manchester. Throughout this period we have developed our international partnerships and touring to wide acclaim. Our building is world-class. After a decade in our new home we will continue to ensure that we do it justice with the quality of our work and our ambitions for the future.
This has been an amazing year. I think it has really highlighted the multilayered nature of the Royal Opera House – why it matters in so many different ways. Clearly there is value for the nation in the notion of having an organization that is world-class, which is absolutely the best in its field. We are, after all, internationally recognized as being one of the leading opera houses on the planet. The greatest artists are drawn here, which puts the best in the world at the centre of what we do. Of course, you have to look at value from the point of view of our audiences. The joy of seeing opera, seeing ballet, seeing new performances, is absolutely enormous. We have to be a place that people love and think is worthwhile. Somewhere that moves them and amuses them.

You’re right. I think there’s a culture of excellence here which goes from the top of the organization right down to those who do the jobs furthest away from artistic leadership. That’s a hugely important part of the DNA of this place, because I think people really feel it and it fits with the Royal Opera House’s standing in the world as an extraordinary living institution. It’s a very, very easy place to fall in love with, and to fall in love with over and over again in different ways.

Reaching out with fantastic opera and ballet is what it’s all about. Today we’re able to reach all sorts of people including those who before they come to us might not have even known that they would love or value or cherish what we do. For example somebody who was one of the 84,600 that watched us in the cinemas or the live screens of La traviata with Renée Fleming, is sharing a really big moment. It went out to 24,600 people watching...
live on free big screens, 60,000 in cinemas in the UK and around the world, and then many more in subsequent relays and cinemas. There’s a huge value in that kind of reach if you can inspire a new passion in someone.

**SR:** I suppose I see my role as helping to ensure that we’re always strong enough to be able to facilitate the kind of incredible productions and performances that will inspire that passion. In the next few years, given the extraordinary intersection of huge artistic challenges and ambitions, a very tough economic climate, uncertain political structures and the looming unique event of the Olympics in London, my challenge with the Board is to be able to leave this organization in even better shape than I found it. The great thing is that we don’t sail alone. We’re very lucky that there are so many people who support the Royal Opera House as a favourite place. Obviously we don’t take that for granted at all, ever. Their generosity with time and money is simply because we remain somewhere that they love and feel is really important.

**TH:** A year ago we were thinking about the collapse of Lehman’s and what it would mean for us. Yet our audiences have held up amazingly well. I think that’s because of an attitude that says ‘well look, there are things I want to do, even though times are really hard. I want to go to the opera. I want to go to the ballet. It’s something I care about. It’s going to take me to a different place. It has real value to me.’ The applause at the end of a performance tells you how people judge what you’ve done but then so does someone saying, ‘here, I want to support you and give to you financially.’

**SR:** Absolutely. I’m overly fond of saying that this place is an excellent partner; but I really feel that it is. I mean I’ve seen it from the other side of the fence running Morgan Stanley in the UK. We’ve had important corporate partnerships here, and with the British Museum and one or two other places. The Royal Opera House is a very, very good partner. There is an old fashioned caricature of arts institutions sort of folding their arms and saying, ‘thanks for the money’ and that being the end of the relationship. There’s simply no room for indulging in that kind of entitlement–mentality with your funders. I think here we are good partners to our corporate sponsors, to our individual philanthropists, and to our great body of supporters through organizations such as the Friends and Patrons of Covent Garden who provide a bedrock of recurring revenue. I hope, passionately, that we show ourselves to be considerate and generous partners with all of them and that we’re giving every bit as much as we’re receiving. For example we’re working very hard to ensure that if we’re lucky enough to be supported by a particular company its entire workforce feels engaged with this place. Whether that be conducting workshops, or getting The Royal Ballet out to the location of a corporate sponsor so that they can actually see ballet at work and share in some of the creative processes. That’s also absolutely
consistent with our wider mission to broaden audiences. I don’t think corporate sponsorship is terminally in decline, but I think we have to make sure that we demonstrate to organizations, as well as individuals, the value they get from this place, in all sorts of different ways, to justify the money and support that they’re putting in.

TH: You can extend that idea of being a good partner in so many ways. You know, from supporting other creative companies like Ballet Black in a mixed dance bill, to productions like George Benjamin’s Into the Little Hill which ROH2 brought to London for the first time.

SR: I believe in terms of working alongside people, over the last five years, our Education programme has become even more central to our work too.

TH: Actually, I think our Education work, our transformative impact in communities, the training and employment opportunities we provide for people, lies at the heart of our concept of partnership sitting alongside the public benefit we provide. The value of training can never be underestimated. We invest in that from singers to backstage skills. It leads to proud moments like last Season when two of our apprentices were given their graduation certificates. What is the value to those two people whose families said to me, ‘they now know what they want to do with their lives’? It’s incalculable.

Investing in communities as our Education work in Thurrock does connecting with something like 120 schools in just that one area, is so important. Recently I went to The Grays School Media Arts College which is a school that has come out of special measures in the Thurrock area. We did some work there for On the Rim of the World, a Main Stage production that involved kids and adults from local communities. One of the posters stuck up by a Year Ten student, said ‘I can now put ROH on my CV. Isn’t that amazing?’ That is what is transformative about what’s happening in Thurrock. That’s what’s transforming about On the Rim of the World. People talk about regeneration and transformation, but that doesn’t really speak the language of individual lives and what that means. We take huge pride in the fact that the Royal Opera House, in the middle of Covent Garden, can do something in permanent partnership with a community beyond London. Thurrock is a symbol of a different sort of Royal Opera House and all things flow from that.

SR: That’s what makes initiatives like Royal Opera House Manchester so exciting, or the tours like The Royal Ballet’s visit to Cuba, which I’ll never forget. They take our presence directly into people’s lives nationally and internationally, who may not otherwise get the chance to experience us.

TH: The challenge is to reach people in ways that will resonate and inspire. We have to lead them into our world; we have to do things that will draw attention to what we’re doing, irrespective of whether it might ruffle feathers. For example creating events like Twitterdämmerung – The Twitter Opera or having a Facebook site to make new audiences aware of what we have to offer them and
how they can become involved with us. There are so many initiatives by the right people doing the right things here now. I think that’s because they know that this is allowed. They’re not indulging in novelty for novelty’s sake. They’re thinking of ways to connect with people. Getting cameras in here, getting the media deals done, getting Opus Arte on board, setting up an online team, it’s all helped to challenge perceived boundaries and to open us up. Add to that the artistic push from ROH2 and events like the celebration of innovation that Deloitte Ignite represents and I think it’s clear that we’re a contemporary and relevant organization that genuinely believes in connecting locally, nationally and internationally.

SR: Being globally prominent is actually also important for our national cultural landscape. It helps to attract the best artists, it projects a positive image of our nation and it brings in income.

TH: You’re right. Ultimately the aim is to have a basis of support across the world because of those things. It’s perfectly possible with digital media. It’s amazing how many dancers will say to you, ‘I originally learnt about The Royal Ballet through watching videos and DVDs.’ I suspect in the future that we will find many people who are first reaching and feeling passionate about us through cinema, through broadcasts, through online sites and through video on demand when we get there. We’re entering a period where as our audience extends geographically, some people might not come here in person regularly. They might not even come here ever in their lives, but they will know what we do and be touched by it. That matters. I suppose we could come to be perceived a bit like the BBC World Service in the sense that we possess a kind of Britishness forged in internationalism, which has resonance because of an unequivocal stamp of quality. Actually we owe enormous thanks to the BBC for its support of our work through television and radio.

SR: It so pleases me when I hear artists saying that this is their favourite place to dance, or this is their favourite place to sing, or their favourite place to conduct. It so pleases me when I hear conductors from around the world say that the Orchestra of the Royal Opera House is the best there is, or when they pay tribute to the unsurpassed quality of the Royal Opera Chorus. It so pleases me to hear visiting ballet coaches, or keepers of one flame or another from around the world come here and say that it’s just a fantastic privilege to be working here. Nobody here is remotely complacent about our standing in the world, but we do get a lot of validation of the excellence that we sustain here by people who really do have an inside understanding of what’s going on in other places. Cultural excellence is exceptionally hard to create, but it’s extremely easy to damage. It seems to run through this organization in an extraordinary way.

TH: Having Monica Mason, Tony Pappano, and Deborah Bull alongside new blood like Wayne McGregor, the singers, the dancers, the musicians – their collective and individual contribution is absolutely immense. The people who work backstage, in finance, in our enterprises, on the stage, in marketing, in the box office, or in development, to name just a few: they’re all of such high calibre. What is the value of a team like that? We are a real
team, one that is truly world class which is a powerful exemplar. The one thing which is non-negotiable here is excellence. The setting of standards is inherently valuable. I was sitting in with a class of kids recently and they were trying to work out where they should pitch their work. It came down to if they went for level seven, they would be eligible for a certain kind of grade; if they went for level three, they’d be eligible for a lower grade. These two girls were saying, ‘Let’s go for five or six.’ I said, ‘Go for seven.’ Excellence means a degree of risk because you have to take the chance that you won’t meet your own high standards. I think being a place that aspires to be the very best in all that we do we won’t always meet the mark, but that must be the lead motive of everything that is done here.

SR: There is definitely that sense of always trying to do even better than we did last night. As an organization we owe a tremendous debt of gratitude to Jeremy Isaacs and the leadership that was around in the period prior to the closure for the redevelopment. They helped to raise standards and pointed the way to better financial management. I’m very conscious of the fact that we’re ambitious as an organization because we have a financial situation which enables us to be so. Breaking even for the tenth consecutive year, which almost shadows our life in the new building, is such an achievement and not one we ever take for granted.

TH: Alan Davey, the Arts Council Chief Executive, made a speech which basically used the analysis that we’ve been using for the last three or four years: ‘give us a pound and we’ll make two.’ I think that’s an axiom for our financial health. Hopefully it means that we warrant the incredible support we receive from the Arts Council too.

SR: Obviously we’re grateful for that and without it nothing would be possible. But I do believe that whatever government’s in power they must look at the very small amount of public money that goes on the Arts objectively. There are so many important, value for money arguments that one can make about the relatively small amount of money as part of the aggregate public spending that goes on the Arts. We will make those arguments loudly to whichever government’s in place.

TH: Clearly the future’s impossible to know, but we will continue to do what we do here, which is to work every day to offer the best opera and ballet, unequivocally, to people of every age and background. That’s a promise.

EXCEPTIONAL PHILANTHROPY

As we celebrate the tenth anniversary of our re-opening, the Chief Executive, Chairman and Trustees of the Royal Opera House would like to acknowledge the exceptional philanthropy of the many generous individuals and organizations who have supported the Royal Opera House during our 2008/9 Season. Thanks goes to Peter Borender, BP, Sir Donald Gordon, The Helen Hamlyn Trust, Ron and Marina Hobson, Alan and Sabine Howard, Aud Jebsen, Lord and Lady Laidlaw of Rothiemay, Bob and Tamar Manoukian, Oak Foundation, Paul Hamlyn Foundation, The Peter Cruddas Foundation, Peter Moores Foundation, The Robey Family, Simon and Virginia Robertson, Rolex and the Patrons and Friends of Covent Garden.
‘So many exceptional artists, both from the UK and overseas, appear on our stages and continually set new standards of excellence that are seen and appreciated world-wide. My international colleagues so admire the production values in this theatre that are upheld by the many gifted and dedicated people who work across all departments in the Royal Opera House.’

Dame Monica Mason DBE, Director of The Royal Ballet
Carlos Acosta and Marianela Nuñez Giselle

Angelika Kirchschlager and Diana Damrau Hansel and Gretel
Sergei Polunin La Bayadère

Alina Cojocaru Dances at a Gathering
THE WORLD STAGE

Carlos Acosta
Cuban
Prince Siegfried Swan Lake
Des Grieux Manon
Solor La Bayadère
Dances at a Gathering

Roberto Alagna
Sicilian–French
Manrico Il trovatore

Alexandra Ansanelli
American
Odette/Odile Swan Lake
Sugar Plum Fairy The Nutcracker
Title role Ondine
Rubies (Jewels)

Leanne Benjamin
Australian
Title role Manon
Title role The Firebird
Title role Giselle
Dances at a Gathering

Carlos Acosta
Cuban
Prince Siegfried Swan Lake
Des Grieux Manon
Solor La Bayadère
Dances at a Gathering

Federico Bonelli
Italian
Des Grieux Manon
Prince The Nutcracker
Palemon Ondine
Prince Siegfried Swan Lake

Semyon Bychkov
Russian
Conductor Lohengrin

Bruno Campanella
Italian
Conductor L’elisir d’amore

Patricia Ciofi
Italian
Donna Anna Don Giovanni

Alina Cojocaru
Romanian
Title role Giselle
Diamonds (Jewels)
Les Lutins

José Cura
Argentinian
Dick Johnson
La fanciulla del West
Calaf Turandot

Diana Damrau
German
Gretel Hansel and Gretel
Adina L’elisir d’amore

Willy Decker
German
Director Die tote Stadt

Laila Diallo
Canadian
Choreographer/Royal Opera
House Associate Artist
Assistant Director Dido and Aeneas/Acis and Galatea

Joyce DiDonato
American
Donna Elvira Don Giovanni
Rosina Il barbiere di Siviglia

Sarah Dowling
Irish
Choreographer/Royal Opera
House Associate Artist

Agneta Eichenholz
Swedish
Title role Lulu

Diana Damrau
German
Gretel Hansel and Gretel
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Irish
Choreographer/Royal Opera
House Associate Artist

Agneta Eichenholz
Swedish
Title role Lulu

Gerald Finley
Canadian
Frank/Fritz Die tote Stadt

Renée Fleming
American
Violetta Valéry
La traviata

Juan Diego Flórez
Peruvian
Corradino Matteo di Shaban
Count Almaviva
Il barbiere di Siviglia

Mara Galeazzi
Italian
Title role Manon
Title role Giselle
Title role The Firebird
Emeralds (Jewels)

Elina Garanča
Latvian
Romeo I Capuleti e i Montecchi

Paolo Gavanelli
Italian
Title role Rigoletto

Artists of The Royal Ballet Infra
Angela Gheorghiu
Romanian
Title role Tosca

Valentina Golferi
Italian
Megan, the Monkey
The Thief of Baghdad

Eric Halfvarson
American
Commendatore Don Giovanni
Ashby La fanciulla del West

Jane Henschel
American
Klytemnestra Elektra

Dmitri Hvorostovsky
Russian
Count di Luna Il trovatore

Vesselina Kasarova
Bulgarian
Edoardo Matilde di Shabran

Kyle Ketelsen
American
Leperello Don Giovanni

Angelika Kirchschlager
Austrian
Hansel Hansel and Gretel

Blazej Klepczarek
Polish
Muscles The Red Balloon

Kathleen Wilkinson
Die tote Stadt

Johan Kobborg
Danish
Prince Siegfried Swan Lake
Des Grieux Manon
Solor La Bayadère
Dances at a Gathering

Aleksandra Kurzak
Polish
Title role Matilde di Shabran

Mariusz Kwiecien
Polish
Title role Don Giovanni

Sarah Lamb
American
Sugar Plum Fairy The Nutcracker
Nikiya La Bayadère
Dances at a Gathering

Stephan Loges
German
Bruno Parthenogenesis

Nicola Luisotti
Italian
Conductor Turandot

Steven McRae
Australian
Lescaut Manon
Prince The Nutcracker
Damon Acis and Galatea
DGV: Danse à grande vitesse

Charles Mackerras
Australian
Conductor Don Giovanni

David Makhateli
Georgian
Prince Siegfried Swan Lake
Prince The Nutcracker
Solor La Bayadère
The poet Les Sylphides

Roberta Marquez
Brazilian
Odette/Odile Swan Lake
Title role Manon
Sugar Plum Fairy The Nutcracker
Title role Ondine

Ingo Metzmacher
German
Conductor Die tote Stadt

Nadja Michael
German
Marie/Marietta Die tote Stadt

Laura Morera
Spanish
Title role Manon
Sugar Plum Fairy The Nutcracker
Ganzatti La Bayadère
Dances at a Gathering

Ann Murray
Irish
Witch Hansel and Gretel

Anna Netrebko
Russian
Giulietta I Capuleti e i Montecchi

Leo Nucci
Italian
Title role Rigoletto
Marianela Nuñez
Argentinian
Odette/Odile Swan Lake
Sugar Plum Fairy The Nutcracker
Title role Giselle
Diamonds (Jewels)

Simon O’Neill
New Zealander
Title role Lohengrin

Antonio Pappano
Anglo–Italian
Conductor Don Giovanni
La fanciulla del West
Britten War Requiem
Verdi Requiem
Les Contes d’Hoffmann
Lulu
La traviata
Il barbiere di Siviglia

Laurent Pelly
French
Director L’elisir d’amore

Miah Persson
Swedish
Zerlina Don Giovanni

Marina Poplavskaya
Russian
Donna Anna Don Giovanni

Ivan Putrov
Ukrainian
Des Grieux Manon
Prince The Nutcracker
Solor La Bayadère
Count Albrecht Giselle

Carlo Rizzi
Italian
Conductor
Matilde di Schabran

Tamara Rojo
Spanish
Odette/Odile Swan Lake
Title role Manon
Title role Ondine
Title role Isadora

Gidon Saks
Israeli–South African
Four Villains
Les Contes d’Hoffmann

Viacheslav Samodurov
Russian
Lescaut Manon
Captain Carmen
Count Albrecht Giselle

Anne Schwanewilms
German
Chrysothemis Elektra

Micko Shimizu
Japanese
Composer/Street Furniture
The Red Balloon

Enkelejda Shkosa
Albanian
Contessa d’Arco
Matilde di Schabran

Anja Silja
German
Witch Hansel and Gretel

Thiago Soares
Brazilian
Prince Siegfried Swan Lake
Lescaut Manon
Solor La Bayadère
Diamonds (Jewels)

Rolando Villazón
Mexican
Title role
Les Contes d’Hoffmann

Eva–Maria Westbroek
Dutch
Minnie La fanciulla del West

Zenaida Yanowsky
Spanish
Anna 2 The Seven Deadly Sins
Odette/Odile Swan Lake

Miyako Yoshida
Japanese
Sugar Plum Fairy The Nutcracker
Title role Ondine

Francesca Zambello
American
Director Don Giovanni

Lisa Gasteen Elektra
HOME GROWN

Tim Albery
Director Der fliegende Holländer

Thomas Allen
Peter Hansel and Gretel

Gary Avis
Principal Character Artist and Assistant Ballet Master
DGV: Danse à grande vitesse
Drosselmeyer The Nutcracker
High Brahmin La Bayadère
Paris Singer Isadora

Jon Bausor
Designs The Thief of Baghdad

Emma Bell
Donna Elvira Don Giovanni

George Benjamin
Composer and conductor Into the Little Hill

Richard Rodney Bennett
Composer Isadora

Michael Berkeley
Composer For You

Susan Bickley
Singer Into the Little Hill
Mrs Peachum The Beggar’s Opera

Alfie Boe
Young Servant Elektra

Ivor Bolton
Conductor La Calisto

Claire Booth
Singer Into the Little Hill

Ian Bostridge
Don Ottavia Don Giovanni
Britten War Requiem

Charlotte Broom
Bee, the Princess
The Thief of Baghdad

Paul Brown
Designs Tosca

Susan Bullock
Title role Elektra

Giles Cadle
Designs The Red Balloon

Laura Caldow
Mother/Winged Horse
The Thief of Baghdad

Lucy Carter
Lighting design
Dido and Aeneas/Acts and Galatea
Parthenogenesis, Infra

Graham Clark
Four Servants
Les Contes d’Hoffmann

Aletta Collins
Director and choreographer
The Red Balloon

Christopher Colquhoun
Narrator The Thief of Baghdad

Sarah Connolly
Dido Dido and Aeneas

Alice Coote
Hansel Hansel and Gretel

Paule Constable
Lighting Design Rigoletto
The Seven Deadly Sins

Joy Constantinides
Mother The Red Balloon

John Copley
Director La bohème

Michael Corder
Choreographer
L’Invitation au voyage

Martin Crimp
Libretto Into the Little Hill

Lucy Crowe
Belinda Dido and Aeneas

Bob Crowley
Designs La traviata

Lauren Cuthbertson
Nikiya La Bayadère
Odette/Odile Swan Lake
Galatea Acis and Galatea
Dances at a Gathering

Colin Davis
Conductor Hansel and Gretel

Ravi Deepres
Photographer Inside Out (Deloitte Ignite 08)

Anthony Dowell
Production Swan Lake

Mark Elder
Conductor Elektra
I Capuleti e i Montecchi

Charles Edwards
Director and set designs Elektra

Paul Englishby
Composer The Thief of Baghdad

Rebecca Evans
Zerlina Don Giovanni

Richard Eyre
Director La traviata

Sarah Fox
Lucy Lockit The Beggar’s Opera

John Fulljames
Director Into the Little Hill

Karen Gillingham
Director On the Rim of the World

Orlando Gough
Composer On the Rim of the World

Dominic Grier
Conductor Façade
Thomas Guthrie
Director The Bear
Reciter Façade

Matthew Hart
King of the Mountains
The Thief of Bagdad

Philip Herbert
Ringmaster/School Teacher
The Red Balloon

William Hobbs
Fight Director
Les Contes d’Hoffmann
Il trovatore

Christopher Hogwood
Conductor Dido and Aeneas/
Acis and Galatea

Gwyn Howell
Jake Wallace
La fanciulla del West
Schigolch Lulu

Leah–Marian Jones
Polly Peachum
The Beggar’s Opera

Simon Keenlyside
Title role Don Giovanni

Jonathan Kent
Director Tosca

Philip Langridge
Price/Manservant/Marquis Lulu

Charlotte Loach
Anna Parthenogenesis

Ed Lyon
Pane La Calisto

Frances McCafferty
First Maid Elektra
Diana Trapes The Beggar’s Opera
Mother Lulu

John Macfarlane
Designs Giselle

Wayne McGregor
Curator Deloitte Ignite 08
Director and choreographer
Dido and Aeneas/ Acis and Galatea
Choreographer Infra

James MacMillan
Composer and conductor
Parthenogenesis

David McVicar
Director Rigoletto

Christopher Maltman
Marcello La bohème

Alastair Marriott
Choreographer Sensorium

Cathy Marston
Choreographer Wuthering Heights

Sally Matthews
Title role La Calisto

Donald Maxwell
Lockit The Beggar’s Opera

Anthony Michaels–Moore
Belcore L’elisir d’amore

Katie Mitchell
Director Parthenogenesis

Peter Morris
Composer/Street Furniture
The Red Balloon

Vicki Mortimer
Designs Parthenogenesis

John Napier
Designs Lobengrin

Dominic North
Pascal The Red Balloon

Michael Nyman
Composer
DGV: Danse à grande vitesse

Julian Opie
Artist Deloitte Ignite 08
Set designs Infra

Freddie Opoku–Addaie
Choreographer
Royal Opera House Associate
Artist

Rupert Pennefather
Sensorium
Prince The Nutcracker
Prince Siegfried Swan Lake
Count Albrecht Giselle

Julian Phillips
Composer Varjak Paw

Paul Pyant
Lighting Design Don Giovanni
L’Invitation au voyage

John B. Read
Lighting design Isadora
Voluntaries
Ondine
La Bayadère
Les Sylphides/Sensorium/
The Firebird

Christine Rice
Giulietta Les Contes d’Hoffmann

Matthew Rose
Crespel Les Contes d’Hoffmann

Peter Rose
Animal Trainer/Rodrigo Lulu

Stuart Stratford
Conductor
On the Rim of the World

David Syrus
Conductor Don Giovanni

Bryn Terfel
Title role
Der fliegende Holländer
Scarpia Tosca

Robin Ticciati
Conductor Hansel and Gretel

Will Tuckett
Director and choreographer
The Thief of Bagdad
Choreographer
The Seven Deadly Sins

Liz Walker
Puppeteer
The Red Balloon
Edward Watson
Des Grieux Manon
Acis Acis and Galatea
Palemon Ondine
Edward Gordon Craig Isadora

Christopher Wheeldon
Choreographer
DGV: Danse à grande vitesse

Jeremy White
Peachum The Beggar’s Opera

Kathleen Wilkinson
Brigitta Die tote Stadt

Barry Wordsworth
Conductor
Serenade/Theme and Variations
Ondine
Les Sylphides/SENSORIUM/The Firebird

Peter Wright
Production and scenario
The Nutcracker

Paul Wynne Griffiths
Conductor Il barbiere di Siviglia

Martin Yates
Conductor Manon
L’Invitation au voyage
The Seven Deadly Sins

In summer 2009 The Royal Ballet made history by touring to Havana, in a schedule which also took in Granada and Washington. As well as offering works never before seen on the island the Company embraced the leaders and dancers of the National Ballet of Cuba. Monica Mason, Director of The Royal Ballet, explained: ‘I have the most enormous respect for the great Alicia Alonso and everything that she has achieved for the National Ballet of Cuba, the company that she founded, and for its dancers who are known and admired worldwide.’ A Mixed Programme featuring Chroma, Divertissements and A Month in the Country was performed at the Gran Teatro de la Habana, Sala Garcia Lorca, followed by two performances of Kenneth MacMillan’s Manon in the larger Teatro Karl Marx to an audience of more than 4,500. Cuban Royal Ballet Principal Guest Artist, Carlos Acosta, led the Company in Manon partnering Tamara Rojo, the first time the ballet has ever been performed in Cuba. Live, free broadcasts on big screens in the centre of Havana helped to cater for the exceptional number of people who were eager to see the performance. The Royal Ballet was joined by guest stars from the National Ballet of Cuba, including Viengsay Valdés, Anette Delgado, Yolanda Correa and Joel Carreño. Carlos Acosta commented: ‘This is the first time that the Company has ever been to Cuba and I’m proud to have been able to play a part in making this happen.’ Award-winning filmmakers Michael Nunn and William Trevitt, known as The Ballet Boyz, captured the tour in a documentary that was screened on More4 at Christmas. One of the highlights of the film showed former Principal dancer Jonathan Cope coming out of retirement to replace an injured Rupert Pennefather in A Month in the Country. The extraordinary reaction and appreciation of Cuban audiences to the tour was deeply gratifying and a clear demonstration of the importance of this cultural exchange.
‘After years of being amazed on a daily basis by the brilliance, dedication and beauty of the work of The Royal Ballet, it was with great joy that I was able to perform on stage with them, as the two great companies of the Royal Opera House combined in Acis and Galatea, led by the inspirational Wayne McGregor. Weeks that I will cherish always.’

Matthew Rose, bass, graduate of the Jette Parker Young Artists Programme
The Royal Opera House offers unparalleled breadth and depth in its performances. The Royal Opera, The Royal Ballet and ROH2 have an extraordinary array of productions for audiences to enjoy, presenting celebrated, core repertory in rotation with innovative new productions. Operas span from the 17th to 21st centuries, ranging from *La Calisto* to *Les Contes d’Hoffmann* to *Lulu* and *The Minotaur*. Perennially popular draws remain in the shape of *La bohème*, *La traviata* and *Carmen*. The Royal Ballet also reflects this range with its signature works such as *The Sleeping Beauty*, *Swan Lake* and *The Nutcracker*. The tradition of presenting new work began with De Valois, Ashton and MacMillan. Many of their ballets evolved into core works now synonymous with the Company such as MacMillan’s *Romeo and Juliet* and *Manon*, or Ashton’s *Ondine* and *The Dream*. The strength of new choreographers such as Wayne McGregor, Christopher Wheeldon, Alastair Marriott, Jonathan Watkins, Liam Scarlett, Will Tuckett and Kim Brandstrup, who are producing award-winning, contemporary work, assures the vigorous future of The Royal Ballet and dance at the Royal Opera House. Our work is varied and stimulating. It has only one thing in common: an uncompromising commitment to excellence.

**MAIN STAGE**
157 OPERA AND 134 BALLET PERFORMANCES
SEEN BY 700,194 PEOPLE

**CLORE STUDIO UPSTAIRS**
86 PERFORMANCES
SEEN BY 13,365 PEOPLE

**LINBURY STUDIO THEATRE**
163 PERFORMANCES
SEEN BY 51,499 PEOPLE

**PAUL HAMLYN HALL**
90 EVENTS
ENTERTAINING 17,770 PEOPLE

**CRUSH ROOM**
41 PERFORMANCES
SEEN BY 5,356 PEOPLE
The Royal Ballet returned to China in 2008, for the first time in nearly ten years. In a major five–week tour to Beijing, Shanghai and Hong Kong it performed Kenneth MacMillan’s *Manon* and Monica Mason and Christopher Newton’s production of *The Sleeping Beauty*. Alongside these two full length ballets was a programme of mixed work that reflected the broad range of choreographic styles the Company performs. This included Wayne McGregor’s *Chroma*, Frederick Ashton’s *Thaïs pas de deux*, his *pas de quatre* from *Swan Lake* and a recreation of his *Homage to The Queen* which included new choreography from David Bintley, Christopher Wheeldon and Michael Corder. Kenneth MacMillan’s *Romeo and Juliet pas de deux*, George Balanchine’s *Tchaikovsky pas de deux*, and the final *pas de deux* from Marius Petipa’s *Don Quixote* were also part of the programme. Performances by The Royal Ballet in Beijing were accompanied by a series of workshops delivered by the Education Department of the Royal Opera House for the National Centre for the Performing Arts, generously supported by the British Council, China, Connections Through Culture Programme. The tour was sponsored by Rio Tinto.

The rich legacy of the history of the Royal Opera House is brought to life in our Collections, which are frequently displayed to the public in various locations and presented to the widest possible audience online. They evolve every year with new acquisitions and compositions. This year we received marked–up scores given by Edward Downes to the Music Library, a collection of designs by Sophie Fedorovitch and a
variety of French 19th-century ballet prints from the collection of Frederick Ashton. In addition we acquired a small number of personal items from the collection of the great soprano Conchita Supervia. Funds donated by the Clothworkers Foundation enabled us to complete the rehousing of our costume collection, whilst the Mercers’ Charitable and Marsh Christian Trusts contributed to materials for rehousing the Donald Southern Photographic Collection. The Collections’ website continues to grow with a staggering 600% increase in the number of records in the performance database added since March 2008. In that same period, seven new collections went online, the records in the costume collection increased by 100% and there are now catalogue records for all the productions by The Royal Ballet and The Royal Opera in the Roger Wood Photographic Collection. The majority of catalogue records are accompanied by digital images of the objects.
Exhibitions at the Royal Opera House are seen by more than one million people per Season by both day time visitors and ticket–holders attending performances. Robert Helpmann, a Celebration, February–August 2009, paid tribute to the great man’s significant contribution to the early history of The Royal Ballet, as well as examining his career as actor on stage and screen to commemorate the centenary of his birth. Spotlight exhibitions during this period saw us celebrating Black History Month and the Handel anniversary and commemorating former artists Nadia Nerina, Peter Glossop and Edward Downes. As part of On the Road, we installed an exhibition on La traviata in the historic room–settings in Christchurch Mansion, Ipswich, June – September 2009, which was seen by more than 30,000 visitors, double their usual visitor numbers. The Royal Opera House also took a Collections Road Show to The Lowry gallery in Salford for family week, May 2009, where we were able to introduce entirely new audiences to the work of the department.
In summer ROH2 and innovative chamber orchestra Britten Sinfonia offered an extraordinary production in the Linbury Studio Theatre, directed by Katie Mitchell. The UK premiere of acclaimed Scottish composer James MacMillan’s *Parthenogenesis* related the story of a German woman shocked by a 1944 bombing raid into conceiving a child without a father. (The title refers to the term for the creation of a child solely with the genetic material of its mother.) With a libretto by Michael Symmons Roberts the piece juxtaposed the religious symbolism of virgin birth with contemporary genetic science. The cast included two singers, soprano Amy Freston and baritone Stephan Loges, and an actress, Charlotte Roach, accompanied by Britten Sinfonia conducted by James MacMillan himself.

ROH2’s *The Red Balloon* was an original dance piece created by Aletta Collins for family audiences. Based on Albert Lamorisse’s Palme d’or–winning film and children’s story of the same name, it played over Easter in the Linbury Studio Theatre. The production followed the escapades of Pascal, a young Parisian boy, who finds a balloon and attempts to defend his rubber companion from a gang of cruel children. Aletta Collins directed and choreographed the production, which also toured to Ipswich’s New Wolsey theatre as part of the *On the Road* programme, having made her name with productions such as *His Dark Materials* and
Honk. She was also a 2008 Place Prize finalist and has created work for her own and other dance companies. Original music was composed by Street Furniture’s Mieko Shimizu and Peter Morris. The production inspired Sounding Out for Families, a week of activities at the Royal Opera House which included workshops on movement, puppetry, composition, storytelling and music. It culminated in an interactive music performance with members of the Orchestra of the Royal Opera House and musicians from The Red Balloon production performing a special orchestration of the score with narration by the director.

ROH2’s magical new dance theatre work The Thief of Baghdad, choreographed and directed by Creative Associate Will Tuckett, offered families a Christmas spectacle that blended classic tales from the Arabian Nights with a contemporary setting. The spellbinding story of three children transported from a war–torn future to a fantastical other world was told through dance, theatre and puppetry and combined Middle Eastern and Western instrumentation, themes and rhythms. UNICEF was consulted in the research process and Tuckett and his composer, Paul Englishby, went on a fact-finding trip to Syria. JPMorgan supported this research and development.
HIGHLIGHTS OF THE YEAR 2008

SEPTEMBER

New productions
Deloitte Ignite 08 curated by Wayne McGregor
For You Michael Berkeley/ Ian McEwan/ Michael Rafferty/
Michael McCarthy/ Simon Banham
Varjak Paw London Premiere Julian Phillips/ Kit Hesketh–Harvey/
Gerry Cornelius/ John Fulljames/Rhys Jarman

Major revival
Don Giovanni Wolfgang Amadeus Mozart/ Charles Mackerras/
Antonio Pappano/ Francesca Zambello/ Maria Björnson
La fanciulla del West Giacomo Puccini/ Antonio Pappano/
Piero Faggioni/ Kenneth Adams

Key debuts
Mariusz Kwiecien title role Don Giovanni

Landmark performances
Joyce DiDonato Donna Elvira Don Giovanni
Eva–Maria Westbroek Minnie La fanciulla del West

OCTOBER

New productions
La Calisto Francesco Cavalli/ Ivor Bolton/ David Alden/ Paul Steinberg/ Buki Shiff
Matilde di Shabran Gioachino Rossini/ Carlo Rizzi/ Mario Martone/
Sergio Tramonti

Major revival
L’Invitation au voyage Michael Corder/ Yolanda Sonnabend/ Henri Duparc

Key debuts
Alexandra Ansanelli Odette/ Odile Swan Lake
Edward Watson Des Grieux Manon

Landmark performances
Sally Matthews title role La Calisto
Juan Diego Flórez Corradino Matilde di Shabran

NOVEMBER

New productions
Infra World Premiere Wayne McGregor/ Max Richter/ Julian Opie/ Moritz Junge
Firsts, featuring ground breaking work by young and emerging artists appearing
in the Linbury Studio Theatre at the Royal Opera House for the first time

Major revival
Voluntaries Glen Tetley/ Francis Poulenc/ Rouben Ter–Arutunian
Elektra Richard Strauss/ Mark Elder/ Charles Edwards/ Brigitte Reiffenstuel
Les contes d’Hoffmann Jacques Offenbach/ Antonio Pappano/
John Schlesinger/ William Dudley/ Maria Björnson

Key debuts
Roberta Marquez title role Manon
Ivan Putrov Des Grieux Manon
Laura Morera title role Manon
The Royal Ballet Company Infra

Landmark performances
Susan Bullock title role Elektra
The Royal Opera Chorus Britten War Requiem (Royal Albert Hall)

DECEMBER

New productions
Hansel and Gretel Engelbert Humperdinck/ Colin Davis/ Robin Ticciati/
Moshe Leiser and Patrice Caurier/ Christian Fenuillat/ Agostino Cavalca
The Thief of Baghdad Will Tuckett/ Paul Englishby/ Moira Buffini/ Jon Bausor

Major revival
Turandot Giacomo Puccini/ Nicola Luisiotti/ Andrei Serban/ Sally Jacobs

Key debuts
Roberta Marquez title role Ondine
Yuhui Choe Sugar Plum Fairy The Nutcracker
Steven McRae The Prince The Nutcracker
Sergei Polunin The Prince The Nutcracker

Landmark performances
Alexandra Ansanelli title role Ondine
CHAPTER 3 SCOPE
HIGHLIGHTS OF THE YEAR

MARCH
New productions
*Dido and Aeneas/Acis and Galatea* Henry Purcell/George Frideric Handel/
Christopher Hogwood/Wayne McGregor/Hildegard Bechtler
*Isadora* Kenneth MacMillan/Richard Rodney Bennett/
Deborah MacMillan/Barry Kay

Major revival
*I Capuleti e i Montecchi* Vicenzo Bellini/Mark Elder/Pier Luigi Pizzi
*Isadora* Kenneth MacMillan/Richard Rodney Bennett/
Barry Wordsworth/Deborah MacMillan/Barry Kay
*Dances at a Gathering* Jerome Robbins/Frédéric Chopin/Joe Eula

Key debuts
Tamara Rojo title role *Isadora*
Edward Watson Edward Gordon Craig *Isadora*
Isabel McMeekan title role *Isadora*
Rupert Pennefather Edward Gordon Craig *Isadora*

Landmark performances
Elina Garanča and Anna Netrebko as Romeo and Juliet *I Capuleti e i Montecchi*
The Royal Ballet dancing *Dances at a Gathering*
*On the Rim of the World (Voices of the Future)* an ROH Education project
on the main stage of the Royal Opera House
Antonio Pappano, the Orchestra of the Royal Opera House,
The Royal Opera Chorus performing the Verdi Requiem and Britten
*War Requiem* at Symphony Hall Birmingham and Verdi’s Requiem
at the Royal Opera House

APRIL
New productions
*The Red Balloon* World Premiere Aletta Collins/Giles Cadle/
Street Furniture

Major revival
*Giselle* Marius Petipa/Adolphe Adam/Peter Wright/John Macfarlane

Key debuts
Thiago Soares Count Albrecht *Giselle*
Rupert Pennefather Count Albrecht *Giselle*
Simon O’Neill title role *Lohengrin*
Edith Haller Elsa *Lohengrin*
CHAPTER 3  SCOPE
HIGHLIGHTS OF THE YEAR

**Landmark performances**
Marianela Nuñez debut in the title role of *Giselle*
Semyon Bychkov conducting *Lohengrin*
The Royal Opera Chorus *Il trovatore*

**MAY**
**New productions**
*Sensorium* Alastair Marriott/ /Claude Debussy/Colin Matthews/
Barry Wordsworth/Adam Wiltshire
*Wuthering Heights* UK Premiere Cathy Marston/Dave Maric/
Janne Meszieri/Dorothee Brodrück

**Major revival**
*The Firebird* Mikhail Fokine/Igor Stravinsky/Barry Wordsworth/
Sergey Grigoriev/Lubov Tchernicheva/Natalia Goncharova

**Key debuts**
Alina Cojocaru *Les Sylphides*
Tamara Rojo *Les Sylphides*
Roberta Marquez title role *The Firebird*

**Landmark performances**
Diana Damrau Adina *L’elisir d’amore*

**JUNE**
**New productions**
*Lulu* Alban Berg/Antonio Pappano/Christof Loy/Herbert Murauer
*Parthenogenesis* James MacMillan/Michael Symmons Roberts/
Katie Mitchell/Vicki Mortimer

**Major revival**
*La traviata* Giuseppe Verdi/Antonio Pappano/Richard Eyre/Bob Crowley
*L’elisir d’amore* Gaetano Donizetti/Bruno Campanella/
Laurent Pelly/Chantal Thomas

**Key debuts**
Jennifer Larmore Countess Geschwitz *Lulu*
Klaus Florian Vogt Alwa *Lulu*

**Landmark performances**
Agneta Eichenholz title role *Lulu*
Alexandra Ansaneli and Carlos Acosta *Rubies (Jewels)*
Antonio Pappano conducting *La traviata* and *Lulu*
Renée Fleming Violetta Valéry *La traviata*
The Royal Ballet Kennedy Center, Washington, USA/Mixed Programme:
Wayne McGregor’s *Chroma*/Frederick Ashton’s *A Month in the Country*/Christopher Wheeldon’s *DGV: Danse à grande vitesse* and
Kenneth MacMillan’s *Manon*

**JULY**
**New productions**
Summer Collection, a biannual showcase for some of the newest and most
exciting contemporary dance in the UK, including emerging Royal Ballet
choreographic talents Kristen McNally and Ludovic Ondiviela and
Royal Opera House Associate Artists Laila Diallo, Sarah Dowling and
Freddie Opoku–Addae
Voices Across the World Artists from Niger, Romania, Sweden, Japan and the
UK presented a variety of musical styles including Nomad blues,
Gypsy folk, Ladino, electronic and jazz

**Major revival**
Il barbiere di Siviglia Gioachino Rossini/Antonio Pappano/Moshe Leiser
and Patrice Caurier/Christian Fenouillat/Agostino Cavalca
*Tosca* Giacomo Puccini/Jacques Lacombe/Jonathan Kent/Paul Brown

**Landmark performances**
The Royal Ballet’s tour to The Granada Festival, Alhambra Gardens,
Granada, Spain *Swan Lake*
The Royal Ballet’s historic tour to Havana, Cuba dancing at both the Gran
Teatro de la Habana, Sala Garcia Lorca and Teatro Karl Marx, Havana
Latitude Festival Suffolk ROH2 presented three different programmes of work

**AUGUST**
While The Royal Ballet and The Royal Opera were on holiday or
in rehearsal, the Royal Opera House hosted visits from the Mariinsky
Theatre from St Petersburg including a complete Wagner *Ring* Cycle by
its Opera Company and four programmes from its Ballet Company
PARTICIPATION

noun.

THE FACT OR CONDITION OF SHARING IN COMMON; ASSOCIATION AS PARTNERS. THE ACTIVE INVOLVEMENT OF MEMBERS OF A COMMUNITY.

‘Many residents were unsure of how the ROH could connect to any part of their life when it was first announced that it was on its way to Purfleet. Now people are becoming excited by the possibilities offered by the doorway to art, music and history that has been opened. They are slowly, but surely, realising that the ROH is not an establishment for the elite but a vehicle for community cohesion. One of your strengths has been your ability to listen – to hear what residents are expressing, add it to their own aims and objectives and begin to meld it into something rather good.’

Maggie Pollock, Chair, High House Community Group
How audiences choose to participate with the Royal Opera House is entirely up to them. Our job is simply to make it possible for the greatest number of people to be engaged, challenged, inspired and supported by our art forms and initiatives. We offer extended runs of our classic main stage repertory of performances such as La bohème, La traviata, Carmen, The Sleeping Beauty, Swan Lake and The Nutcracker. By giving a greater opportunity to engage with popular and familiar works we hope to entice and encourage people across our threshold. Equally we recognize that pricing is always an issue. Main Stage ticket prices start at £4 and every regular performance has 67 seats available to allow tourists and day trippers to London to participate. Our Student Standby scheme has 19,000 registered for it, allowing young people to develop a taste for opera and ballet. We strive to ensure that disability is not an impediment to participating with our work. The Royal Opera House has sign language interpreted performances as well as audio introduced performances. We also offer extensive wheelchair access in the main auditorium. In myriad ways we endeavour to remove all barriers to enjoying the varied performances and events that we offer.
On the Rim of the World
It is important that we are a permeable organization and that people are given the opportunity to broaden their professional horizons by experiencing us at first hand. Our Personnel department has launched a new scheme called First Stage. It aims to make the Royal Opera House the employer of choice for people considering a career in the arts sector and to provide pathways for jobs within it. In particular it seeks to offer opportunities to people from backgrounds that have not traditionally had access to the career options we can offer. Ultimately this will contribute to a diverse talent pool. This year we provided work experience opportunities to over 180 people with placements ranging from two days to three months. We are constantly working throughout our departments to identify additional opportunities for future Seasons.

Getting the best from people is central to our ethos as an organization. Our Volunteer Programme aims to include and involve our supporters and make best use of their considerable talents in the service of the Royal Opera House. We recently undertook a process of interviewing both existing and new volunteers to familiarize ourselves with their diverse skills and interests. This enabled us to steer them towards roles that they were well suited for, in positions where they could make a truly
positive difference to the organization. Our new crop of volunteers has brought in an array of talents, including Lloyd Bracey, a broadcaster and media coach, who was introduced to the Press and Communications Department. He has now made a number of short films for the Department, including one for The Royal Ballet tour of China, and is currently providing media training to our dancers and Jette Parker Young Artists.

This year our Family Performances, aimed at families who have never attended a performance in the main auditorium, offered tickets ranging from £5 to £20. Three Family Performances were made possible by the generosity of Lord and Lady Laidlaw of Rothiemay. Family-friendly matinee performances provide an opportunity for people of all ages and backgrounds to see The Royal Opera and The Royal Ballet. Pre-performance activities included backstage tours and mystery trails and family workshops on the stories of the ballet or opera, as well as dressing up in costume and prop making. This year’s performances included a matinee of The Sleeping Beauty in March 2008, followed by Romeo and Juliet and La bohème.

Our work continued to reach beyond our walls with our On the Road programme, which takes the work of the Royal Opera House to audiences across the UK. We began a three year commitment to the North West and East regions, in collaboration with key partners The Lowry in Salford and DanceEast in Ipswich. Working in partnership with local organizations, On the Road activity reached some 37,334 people in these regions through a range of education projects with families, schools and communities. It also toured exhibitions, Big Screen relays and productions, including ROH2’s The Red Balloon. The short tour to the New Wolsey Theatre in Ipswich included a linked education programme and family day. We increased our number of free BP Summer Big Screen and BBC presentations across the UK during 2009, with The Royal Ballet’s 50th anniversary revival of Ondine and The Royal Opera’s La traviata and The Barber of Seville beamed to dozens of screens. La traviata was also screened live in 177 cinemas around the UK and Europe, reaching a further 26,000 people who were able to watch an incredible production in highest quality digital sound and vision, featuring the peerless Renée Fleming as Violetta. In total we offered 42 free screenings in 20 locations around the country which were enjoyed by thousands of people in their local area.

Sun and Heir was a landmark music theatre event created with and for the people of Thurrock. It was the first community production delivered through our work in the area, and was performed at the Tilbury Cruise Terminal in July 2008. Over 500 local people were involved in the production in various capacities from props to costume-making. Inspired by Wagner’s Das Rheingold this people’s play also offered key roles and participation in the chorus to the local community who got the opportunity to appear alongside Royal Opera House professionals. A truly memorable experience and performance.

We want our work to be an integral part of the nation’s artistic life and to do this we recognize that our productions and artists need to be seen as widely as possible. This summer we participated in the Latitude Festival in Suffolk presenting an eclectic music and dance programme, representative of some of the contemporary art forms produced by ROH2, to the festival’s audiences. This included Royal Opera House Associate Orlando Gough’s The Shout, an engaging choral theatre piece. We also offered a mixed dance bill featuring Ballet Black with work by Will Tuckett and Royal Opera House Associate Artists Freddie Opoku-Addaie, Laila Diallo and Sarah Dowling. On the final day extracts from Faeries, Will Tuckett’s family-orientated show, were performed using a combination of puppetry, dance and storytelling.
‘So many dreams and ambitions came true for myself and my daughter that afternoon. My parents would never have had the means or confidence to have taken me to the ROH. As a child and adult I have always wanted to watch a ballet or opera there but felt I could never afford it. You’re reaching out to different communities of people.’

Fatima Salaria, after attending a Family Performance of *Giselle*
Creative Partnerships is the government’s flagship creative learning programme. It is designed to use creativity to develop the skills of young people across England, raising their aspirations and achievements, and offering greater opportunities for their futures. The Royal Opera House is now playing a key role within the programme having taken responsibility for Creative Partnerships in the Thames Gateway. This is part of our contribution to the region which will come to house the Royal Opera House Production Park in Purfleet, the UK’s first national centre of excellence for technical skills, crafts and production for the performing arts and live music industries. As well as housing new production facilities for the ROH, the site will also accommodate the new National Skills Academy for Creative and Cultural Skills, provide workspaces for creative enterprises and areas for education and community activities. We are delighted to have been able to extend the reach of Royal Opera House Creative Partnerships. It now offers opportunities to 110 schools in Essex to participate in projects and benefit from the presence of talented artists in a variety of fields. Research has demonstrated that schools that work with Creative Partnerships improve their GCSE results more quickly, improve pupil behaviour in their schools and increase parental engagement in children’s learning. We hope that we can play a significant role in that positive process.
Part of our responsibility as an organization that leads the arts sector is to enable other companies to give their work to wider audiences, to nurture artistic talent and to collaborate with like-minded individuals and organizations. *For You* was an opera world premiere from our Associate Company Music Theatre Wales. Written by Michael Berkeley, in collaboration with award-winning novelist Ian McEwan, it presented a dark and tragic contemporary tale. It played in October in the Linbury Studio Theatre, supported by the Dalriada Trust, with Alan Opie singing the lead. In February 2009, ROH2, The Opera Group and London Sinfonietta presented the first London production of George Benjamin’s music theatre work, *Into the Little Hill*. It formed part of a double-bill with another classic of music theatre, *Down by the Greenwood Side* by Harrison Birtwistle, with a text by Michael Nyman derived from mummers’ plays. Both appeared in the Linbury Studio Theatre. This was followed by the triumphant return of Ballet Black the neo-classical company that showcases the best of Black and Asian talent. The company presented three extraordinary world premieres featuring a mixture of work from renowned and emerging talent. The work, made especially for Ballet Black, included two new pieces for the full company by Will Tuckett and by Antonia Franceschi. The bill also included a new *pas de deux*
by rising British choreographer Martin Lawrance. A re–staging of *Hinterland*, Liam Scarlett’s 2007 debut with Ballet Black, completed the programme.

Enrichment takes many different forms. We need to expose our artists to new experiences to bolster their creativity and augment their skills. This process makes a direct contribution to the quality of our performances for our audiences. The bridge between our art forms is music. We are proud of the remarkable standards of the Orchestra of the Royal Opera House, one of the key engines of our performances. Bringing it out of the pit for Verdi’s *Requiem* gave its musicians the welcome chance to receive more of the recognition that they so richly deserve. Joined by the Royal Opera Chorus, it gave two towering performances of Britten’s *War Requiem* alongside Verdi’s work at Birmingham Symphony Hall and performed the Britten again at the Royal Albert Hall. The opportunities for our musicians and singers to stretch themselves will be extended in the near future when the Orchestra of the Royal Opera House tours to Vienna in 2010, and then goes on to Japan. The Royal Ballet and The Royal Opera will also be touring there separately.
ROH2’s OperaGenesis, in its fourth and final year, continued to develop contemporary opera on many fronts. It evolved over 20 projects this year featuring artists including Joseph Phibbs, Ed Hughes, Yuko Katori and Arlene Sierra, and helped to enable world premieres such as *Varjak Paw*. It also linked with American Opera Projects in a workshop showing of Tarik O’Regan and Tom Phillips’s opera *Heart of Darkness* in the Linbury Studio Theatre. This was followed by another workshop—showing of Will Todd and Ben Dunwell’s political opera *EDSA*. The first results of the ten composers on the innovative VOX composing for the voice course, led by Dominic Muldowney, were seen in the Guardian/London Sinfonietta festival in January 2009 to launch the Sinfonietta’s new home at Kings Cross. Our first ever project, from the original intake of the OperaGenesis programme, Jean–Philippe Calvin’s opera *The Bald Soprano* (seen in workshops at the Linbury Studio Theatre in November 2006) received its world premiere in Paris in May 2009. Misato Mochizuki’s opera *The Bakery Attacks* was given its premiere at Luzern, Linz and Vienna towards the end of the 2008 season. OperaGenesis has played a critical role in nurturing talent, expanding networks and opening doors to stimulating, creative work and we are grateful for the support of the Genesis Foundation.

The ROH2 *Summer Collection* – a bi–annual season of contemporary dance – returned in July 2009 to the Clore Studio Upstairs. This year its focus was on work coming from or rooted within the Royal Opera House. Contributions came from our Associate Artists, Laila Diallo, Freddie Opoku–Addaie and Sarah Dowling, as well as commissions from emerging Royal Ballet choreographers, Kristin McNally and Ludovic Ondiviela. The result was four sold out performances playing to highly appreciative audiences.

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WE WOULD LIKE TO EXTEND OUR PROFOUND THANKS TO THE FOLLOWING FOR THEIR CONTRIBUTION IN FACILITATING OUR WORK IN THURROCK

BOB AND TAMAR MANOUKIAN PRODUCTION WORKSHOP

THURROCK

Arts Council England, East
East of England Development Agency
The Foyle Foundation
Medicor Foundation
The Rayne Foundation
Redcase Limited
Thurrock Borough Council
Thurrock Thames Gateway Development Corporation
INNOVATION

noun.

THE INTRODUCTION OF A NEW THING. THE ALTERATION OF SOMETHING ESTABLISHED.

‘Good for me, good for my mum who loves opera. One way to harness technology in her and my cause.’

Katharine Hillier, user of AudioBoo which shares audio clips online
We are fully committed to our audience engagement strategy which aims to maximize access to opera and ballet through live performance, educational activities and via new media. Two key initiatives were launched this year as part of this programme. Deloitte Ignite is an exciting, innovative and provocative new three-day festival to showcase the very best of contemporary culture. In its inaugural year it was curated by Wayne McGregor, The Royal Ballet’s Resident Choreographer and founder of Wayne McGregor | Random Dance. Each year a different curator will bring his or her creativity to inspire a festival marked by innovation and excellence, and engage and stimulate in new thought-provoking ways throughout our spaces. In 2009 Deloitte Ignite won both the Hollis Sponsorship Award and the Arts & Business Cultural Branding Award.

Our ability to support ourselves financially is essential. By generating more than double the income we receive in public subsidy we ensure that our standards are never compromised and demonstrate our commitment to responsible financial stewardship. The creation of our new commercial trading division, Royal Opera House Enterprises, is a key aspect of that process. It consolidates our merchandising and licensing businesses and includes Opus Arte, the Royal
Tom Randle in The Beggar's Opera
Opera House’s multi–platform arts production and distribution company, Royal Opera House Enterprises is led by recently appointed Managing Director Stephen Michael, who has a strong commercial business pedigree and expertise in emerging media technologies. The new division will prove invaluable in its contribution to the strength of our financial base.

The Creative Apprenticeship Scheme was created to address specific skills gaps within the performing arts sector and to increase the diversity of our backstage staff by promoting different methods of gaining access to training. We began the Season with five creative apprentices studying for NVQs (National Vocational Qualifications) at level 2 or 3. They are now working at the Royal Opera House gaining experience as scenic carpenters, armourers, scenic metalworkers and scenic artists. Our first scenic carpentry apprentice won Apprentice of the Year at The Building Crafts College, in Stratford, East London. Two apprentices graduated in the summer and this Season we have expanded the scheme to offer an apprenticeship in tailoring and a further one in Community Arts Management, which would be the first to be provided within the Creative and Cultural Skills Creative Apprenticeships framework. We will confirm an education partner and further technical apprenticeships in 2010. The Scheme is successfully engaging a diverse range of young people. It is enabling their participation within the creative industries, answering the needs of the sector, offering fresh career paths and developing the workforce of the future. We will continue to target young people who live in areas of socio–economic disadvantage, who are from ethnically diverse backgrounds or who are unlikely to engage with further or higher education. We will help them to realize and fulfil their potential to become valued members of our industry.

We aim to facilitate and expose new work and engage fresh audiences through our strategic programmes and partnerships. In autumn 2008 an opera based on S.F. Said’s awarding–winning children’s book Varjak Paw, about the trials and tribulations of a cat, toured, and played in the Linbury Studio Theatre, with music by Julian Philips and lyrics by Kit Hesketh–Harvey. The production benefitted from workshop development within OperaGenesis. It was commissioned by The Opera Group, an opera company that aims to fuse the best of contemporary theatre and music, telling an energetic musical tale that appealed to all generations. Varjak Paw was directed by The Opera Group’s Artistic Director, John Fulljames, designed by Linbury Stage Design Prize winner, Rhys Jarman and featured an ensemble cast of singers and actors led by Akiya Henry in the title role.
For the sixth year running, *FIRSTS* returned to the Linbury Studio Theatre to offer a week of groundbreaking performances showcasing a variety of art forms by some of the most exciting, cutting edge artists working in the UK today. All tickets were priced £5, thanks to the support of the Helen Hamlyn Trust. Art forms such as contemporary dance, film, theatre, hip–hop, music and physical theatre were performed by a range of artists and companies including Ajose Cutting Dance, Matthias Sperling, A2, Compãnia LA, Chisato Minamimura, Vera Tussing and Albert Quesada, Impact Dance and Modified Toy Orchestra.

In March 2009, a packed Royal Opera House auditorium played host to *Voices of the Future* which celebrated the enjoyment of singing among young people, and the hugely valuable role it can play in their development. It marked the first ever outing on the main stage of a production created through our Education Programme. More than 200 primary school children, 100 parents and teachers, and 20 orchestral players from the Orchestra of the Royal Opera House, were brought together in a world premiere performance of Orlando Gough’s *On the Rim of the World* with the generous support of the Paul Hamlyn Education Fund and StratREAL Foundation. This was a new choral work, co–commissioned with seven other UK opera companies, which was the centrepiece of the evening. Depicting family life at bedtime, with tired parents trying to get their energetic children to settle down and go to bed, the piece took the audience on a magical journey. Once in bed the children’s imagination took over and they entered a world where dreams and reality met. The vast majority of the audience had never visited the Royal Opera House before. Complementing *On the Rim of the World* was a short work produced by students who had worked with English Touring Opera, and a song written for the occasion by National Singing Ambassador, Howard Goodall, who also compered the evening. The young people and their teachers had been rehearsing with Royal Opera House professionals since October 2008 and the production was a triumph for all concerned.
Artists of The Royal Ballet in rehearsal for Sensorium
OPENING DON GIOVANNI

Providing access to what we do is an overriding consideration for the Royal Opera House. Enabling audiences to enjoy our art forms and removing any barriers to participation is an ongoing commitment. In October we hosted our first full-length opera online. Don Giovanni was filmed in September and then put online the following month, divided into ten natural chapters of approximately 20 minutes each. This allowed viewers to watch at their convenience or simply to sample certain sections; the viewing experience was entirely defined by them. The opera was made available free of charge and was subtitled and accompanied by optional listening notes and a podcast featuring the internationally renowned director, Francesca Zambello. Although there can be no substitute for the live experience of attending opera and ballet, the power of the Internet to offer productions to people either in their entirety or as a means of tasting our art forms before coming to see them is clear. Helping people unfamiliar with opera and ballet to engage with what we do is a vitally important part of our daily work. The Paul Hamlyn First Night of Don Giovanni saw almost 2,000 people attend the Royal Opera House for the first time thanks to the generosity of the Helen Hamlyn Trust which enabled tickets to be priced between £7.50 and £30. Members of the audience were invited through a ballot run in The Sun newspaper. 89% were new to the Royal Opera House. The production, with an all star cast including Simon Keenlyside and Marina Poplavskaya, conducted by Charles Mackerras, was also screened live in 113 cinemas across the UK and Europe. The Royal Opera House believes passionately in inclusion. Harnessing the potential of digital and traditional media, in parallel with other initiatives, strengthens our ability to reach new minds and kindle new enthusiasms.

FINANCE

noun.

THE MANAGEMENT OF (ESPECIALLY PUBLIC) MONEY.

‘In 2001, 40% of our total income came from government grant, now it’s just under 30%. The £27.3million grant that we are so generously awarded by Arts Council England is the bedrock for all our financial achievements. The investment made in the Royal Opera House over the last ten years by government and ACE has been a great success story. We thank them for placing us at the centre of British cultural life recognizing our value to the nation.’

Tony Hall, Chief Executive, Royal Opera House
For the tenth full accounting year since the Royal Opera House re-opened in 1999, we have achieved a break even financial result. A small surplus on the unrestricted general fund of £39,000 was achieved for the 52 week period ended 30 August 2009. Furthermore we continued to hold positive cash balances throughout the year.

Total income on the unrestricted fund for the year reached £96.4 million, an increase of £6 million over the previous full accounting year.

In the main auditorium 157 Royal Opera, 134 Royal Ballet and 18 visiting company performances attracted total audiences of some 710,000. The Royal Opera staged 23 productions including seven new commissions. The Royal Ballet staged eight full length productions and five mixed programmes including two new one-act commissions.

The quality of our work, together with the wide range of ticket prices and subsidy schemes, has enabled us to continue to attract healthy audiences despite an extremely challenging year for the international global economy. Box office income was strong throughout the year and average main stage audiences were 93% of capacity.

The Royal Opera House received Arts Council England funding of £27.3 million representing 28% of our total income. As in previous years we have generated more than £2 for every £1 received in public subsidy.
**TOTAL INCOME**

2009 **£96.4MILLION**

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**TOTAL COSTS**

2009 **£96.4MILLION**

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**2008**

2008 **£90.4MILLION**

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**2008**

2008 **£90.1MILLION**

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73% of resources directed to frontline performance, education and outreach

£96.4 million total income

10%+ increase in investment in performance, education and outreach
TWITTER OPERA

Reaching audiences in new and stimulating ways, challenging preconceptions and encouraging exploration of our art forms is an essential aspect of keeping the Royal Opera House relevant and contemporary. As part of 2009’s Deloitte Ignite, in summer 2009 we invited people to use the online social networking site Twitter to submit tweets (messages) of up to 140 characters which would go to form a libretto that would ultimately be performed in the Paul Hamlyn Hall. The intention was to highlight the power of storytelling in opera and to create a genuine people’s opera through a collective effort that utilised a contemporary, cultural phenomenon particularly popular with younger people. The project began with a sentence put up on the ROH website to begin the story of the world’s first Twitter opera: ‘One morning, very early, a man and a woman were standing, arm-in-arm, in London’s Covent Garden.’ Laptops were made available during Deloitte Ignite itself for people to submit further tweets to augment those flooding in from all around the country and beyond. Almost 900 people used the Twitter website to compose tweets, creating enough content for a seven-act opera. The final performance was edited down to a more manageable 25 minute piece with music by two composers Helen Porter and Mark Teitler, performed by mezzo-soprano Hannah Pedley and baritone Andrew Slater to a piano accompaniment. As an event, Twitterdämmerung – The Twitter Opera remains unique and proved a flexible tool for directly involving people in our art forms. It sat comfortably under the umbrella of Deloitte Ignite, a festival which aims to stimulate and innovate and gained media coverage in 33 countries, prompting dialogue and debate.

INDIVIDUALS

Mr Jon Aisbitt
Lady Ashcroft
Mr Robert Ashley Jones
Edward and Celia Atkin
Mr and Mrs Alexander Badenoch
Mercedes and Sid Bass
Timothy and Christina Benn
Anthony & Sarah Bolton
Dame Margaret Booth
Peter Borender
Lorna and Christopher Bown
Lord Browne of Madingley
Gillian Buckle
Anthony Bunker
John and Susan Burns
Sue Butcher
The Earl and Countess of Chichester
Kathleen and Giuseppe Ciucci
Sir David and Lady Clementi
Sir Ronald and Lady Cohen
Siri and Rob Cope
Mr and Mrs Nicholas Coulson
Richard and Jennie Cunis
Karl and Peggy Dannenbaum
Mr Irving David
Lady Linda Wong Davies
David Davies
Sarah and Lloyd Dorfman
Lord and Lady Drayson
Kim and Yelana Duncan
Peter and Barbara Elliston
Peter and Fiona Espenhahn
Tony Evans
Tania and Fares Fares
Patrice and Frederica Feron
Mr Graham Fletcher
Mina Gerowin Herrmann and Jeffrey Herrmann
Sir Donald Gordon
Grant and Brigitte Gordon
Julio Grau
Stephen and Peg Hale
Deborah Hannam
Zoe and Martin Harris
Malcolm Herring
Lynda Hillyer
Marina Hobson MBE and The Hobson Charity
Christopher Holder
Alan and Sabine Howard
Sarah Ingham
Lady Jarvis
Aud Jebsen
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Frances Kirsh
Karin Klossek
Mr Timur Kuanyshhev and Mrs Aliya Kuanysheva
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Mr Michael Mallinson
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The Metherell family
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Fraser Partridge
Ruth and Michael Phillips
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Judith Portrait
Janine Rensch
Simon and Virginia Robertson
The Robey Family
Mrs Olaf Rogge
Janine Roxborough Bunce
Roland Rudd
Mrs Lily Safra
Mrs Dania Sakka
Sally and Anthony Salz
Bryan and Sirkka Sanderson
Sir James and Lady Sassoon
Dr Daniela Sieff
Rosalyn and Nicholas Springer
INDIVIDUALS continued

Julie Newton and Marc St John
Phil and Caroline Swallow
Sir David Tang
Mr and Mrs Louis A Tanner
Lindsay and Sarah Tomlinson
Mrs Maurice Troubridge
Mr and Mrs Graham Turner
Bonnie Ward
Adrienne Waterfield
Dr and Mrs Michael West
Dr Yvonne Winkler
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Anonymous (41)

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David Brooks Gendron
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PHILANTHROPY AND BEQUESTS TO THE ROYAL OPERA HOUSE ENDOWMENT FUND

The Estate of the late John Franklin
Jean Sainsbury Royal Opera House Fund
Paul Hamlyn Foundation

We are grateful for the many other bequests that are left to the Royal Opera House Endowment Fund
REFERENCE

ACCESS
50%+ of tickets less than £50
11,000+ free tickets for daytime performances
24,225 tickets for mixed Royal Ballet programmes frozen at 2007/8 prices
19,000+ students registered for our Student Standby scheme
87,925 people participated in Education events
50.7% of patrons were new to the ROH

REACH
80 regional On the Road events, nationwide
13 countries saw our work
3,267,415 total website views
453,493 ROH Video Player views
1,553,850 ROH Channel YouTube views
143,089 podcast downloads

PERFORMANCE
Total main stage 309
Opera 157
Ballet 134
18 visiting company performances
Linbury Studio Theatre 163
Clore Studio Upstairs 86
Crush Room 41
Paul Hamlyn Hall 90

AUDIENCE NUMBERS
Main stage
93% attendance
371,647 Opera
328,547 Ballet
Linbury Studio Theatre 51,499
Clore Studio Upstairs 13,365
Crush Room 5,356
Paul Hamlyn Hall 17,770

FINANCE
£2+ raised for every £1 received in public subsidy
10th successive balanced full accounting year
10th successive positive cash balance retained throughout the year
£96.4 million total income
73% of resources directed to frontline performance, education and outreach
10%+ increase in investment in performance, education and outreach
Photography

Sim Canetty-Clarke  Front cover (Mara Galeazzi model), 10, 19, 63, 82
Rob Moore  3
Johan Persson  20, 22, 26, 38, 50, 68/69, 88, 91, 92/93, 98/99, 115
Bill Cooper  23/24, 25, 27, 28/29, 30, 46/47, 48/49, 54/55, 60/61,
              66/67, 76
Clive Barda  33, 42/43, 56/57, 58/59
Dee Conway  40, 44/45
Stephen Cummiskey  53
Richard H. Smith  79
Alastair Muir  81
N D Hunt  86/87
Catherine Ashmore  64/65
José Goitia  106