

Annual Report 2016



Vision

Enriching Australia's cultural life with exceptional opera.

Mission

To present opera that excites audiences and sustains and develops the art form.

Corporate Governance

Opera Australia is a Company Limited by Guarantee. Its governance is the responsibility of its Board of Directors, who are elected by its Members. The Board is responsible for the overall strategic direction of the Company and its ongoing viability. The Company's direction and activities are underpinned by its agreed Values:

- Pursuit of excellence in everything we do
- Respect for knowledge, imagination and creative ambition
- Honesty and integrity in all our dealings
- Fairness
- Sustainability
- Encouragement of professional development
- Respect and compassion for people
- Safe working environment

The Board of Directors of Opera Australia is also the Board of Directors of the Australian Opera and Ballet Orchestra Limited, a wholly-owned subsidiary company of Opera Australia. The Board of Directors delegates to the Chief Executive, and through him to the executive team, authority to manage, within the parameters set by the Board, the Company's activities.

The work of the Board is supported by:

Audit Committee - meets before each Board meeting and otherwise as required and is responsible for scrutinising the Company's management systems, financial processes and the financial prudence of its strategies. The Company's auditors meet with the Audit Committee on a regular basis and report on their processes and findings.

Development and Government Committee - meets as required and provides strategic advice on corporate partnerships, philanthropy and government engagement.

Property Advisory Committee - meets as required and makes recommendations to the Board regarding the Company's property portfolio.

Remuneration and Nominations Committee - meets as required and is responsible for overseeing the Company's remuneration policy, including remuneration of the senior management team.

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Photographs

Jeff Busby, Albert Comper, Branco Gaica, Jim Lee, Hamilton Lund, Keith Saunders, Ben Symons, Prudence Upton

Cover: Handa Opera on Sydney Harbour - *Turandot*

Inside front cover spread: *Mazda Opera in the Bowl*, Sidney Myer Music Bowl, Melbourne

Inside back cover spread: *Mazda Opera in the Domain*, Domain, Sydney



Clémentine Margaine with members
of the Opera Australia Chorus
Carmen

Chairman's Report

David Mortimer AO



In 2016 – also Opera Australia's 60th anniversary – the Company ended the year with a strong financial result. I am delighted to announce that we made strong gains on the 2015 financial performance resulting in a significant trading surplus of \$3.0 million. Over the year, the Opera Australia Capital Fund group returned comprehensive income of \$0.59m which, along with a booked gain of \$9.6 million on disposal of our Melbourne property, resulted in net consolidated income of \$13.3 million for 2016.

The result compared with the 2015 year when we ended with a trading surplus of \$0.24m. This together with the Opera Australia Capital Fund Group returning \$0.32m gave the company a net consolidated comprehensive income of \$0.55m.

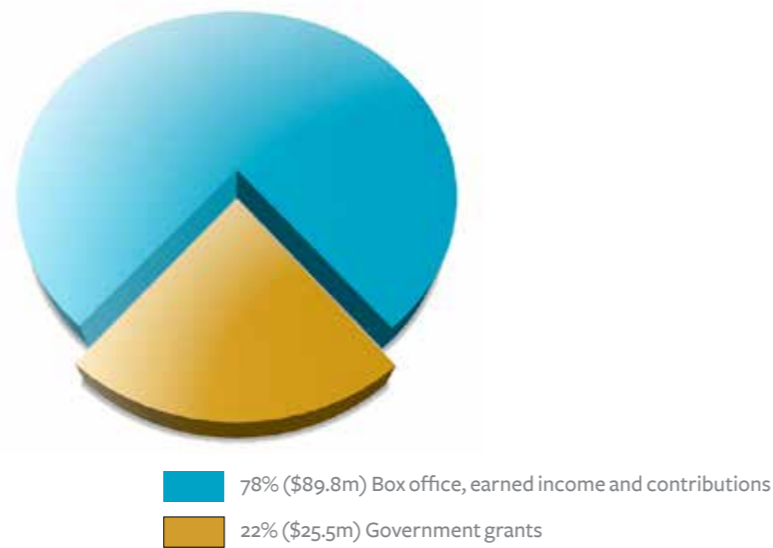
The outcome is a considerable turnaround year-on-year for the Company and a tribute

to Chief Executive Craig Hassall's leadership and Artistic Director Lyndon Terracini's inspired programming. It is also a tribute to the considerable output from the hard-working, productive and creative workforce which forms the backbone of Australia's largest performing arts company.

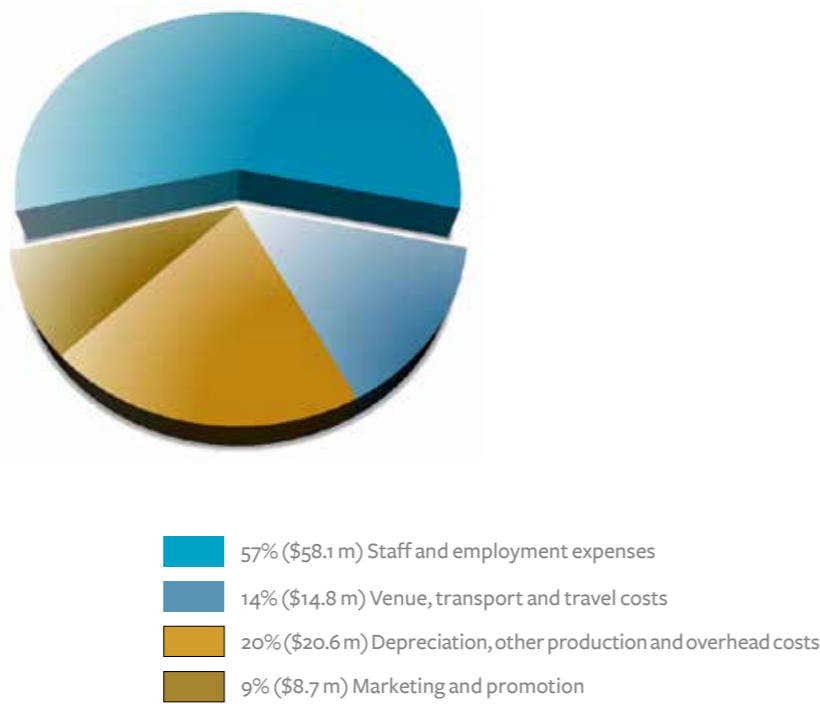
Our anniversary year was also marked by much needed structural change within the Company, ensuring our ongoing sustainability into the 21st century. In order to reduce costs and add opportunities we created three new Executive Producer roles. These senior positions were charged with oversight of three key areas of Opera Australia's activities namely "In Theatre" (Sydney and Melbourne mainstage productions), "Major Events" (such as Handa Opera on Sydney Harbour) and "Touring and

Income and Expenditure Components 2016

Income



Expenditure



Opera Australia
Annual Report 2016

CHAIRMAN'S REPORT CONTINUED

Commercial” (including the annual musical, regional and school tours). This restructure has allowed for a streamlining of operations across artistic, orchestral, creative and management services. It has proved to be very successful and a significant contributor to the year’s outstanding financial results. I must also acknowledge that every employee has contributed to this success, from our principal artists, chorus and musicians – the finest Australia and the world has to offer – to the technical and manufacturing crews and all of our administrative and support services. The success of 2016 is very much a group effort.

I was particularly pleased to announce the extension of Artistic Director Lyndon Terracini’s contract through to 2021. Lyndon has been with Opera Australia since his initial appointment in 2009 and he has been integral in the Company’s continued success and worldwide acclaim. His innovative approach and artistic integrity ensured Opera Australia’s stature, both here and on the international stage, will continue and that even more opera companies and performers from Australia and internationally will work with the Company to present the best opera in the world.

It is worth reiterating that Opera Australia is the world’s third busiest opera company and Australia’s largest arts employer with around 925 employees (621 FTEs), undertaking an exhausting annual schedule of more than 640 performances that, in addition to main stage programs in Sydney and Melbourne, also included 300 performances in more than 239 primary schools to around 65,000 children. In addition, our regional tour of *The Marriage of Figaro* opera was presented 28 times in 20 towns across Victoria, ACT, NSW and Tasmania. The Company has doubled its annual turnover in the past five years, doubling its audience in the process with more than 475,000 people attending Opera Australia productions and performances around the country each year. We are rightly proud of these achievements and acknowledge the untiring contribution of the Opera Australia team.

It was with regret that the Company accepted the resignation of Chief Executive Craig Hassall at the end of 2016. Craig’s contribution was significant and no small part of Opera Australia’s ongoing success. We congratulate



Nicole Car and Dalibor Jenis
Luisa Miller

CHAIRMAN'S REPORT CONTINUED

Craig on his appointment as Chief Executive of the Royal Albert Hall, London and wish him all the best in his new role.

Looking forward the Company is delighted that Rory Jeffes, Managing Director of the Sydney Symphony Orchestra has accepted the role of our new Chief Executive. Rory brings a diverse set of skills and a wealth of experience to Opera Australia and we look forward to welcoming him in 2017. During the period between Craig's departure and Rory commencing, Lyndon has assumed the additional role of acting Chief Executive. The Board greatly appreciates Lyndon assuming this additional role for the duration of the recruitment process. Lyndon is an extraordinary talent and he has ably led the Company through this period.

2016 marked the long-awaited final report of the National Opera Review first announced by Attorney General George Brandis (and then Minister for the Arts) in 2014. The report was comprehensive, detailed and fact-based. It encompassed a substantial analysis of the operations of the four federally-funded companies (Opera Australia, Opera Queensland, State Opera of South Australia and West Australian Opera) and the sector more widely. The report recognised the difficult financial environment in which our opera companies operate within the wider Australian arts context. The Board supports the report and its recommendations and is encouraged by the

analytical approach undertaken by the Review panel. This substantial report will, over time, lead to a better outcome for Opera Australia and our opera colleagues.

2016 saw the revival of the most challenging work in the operatic repertoire, Wagner's *Der Ring des Nibelungen*. Last seen in 2013 at the Arts Centre Melbourne, the revival of Neil Armfield's productions was, again, a huge undertaking. The production of the four operas making up 'The Ring Cycle' requires collaboration on a vast scale. As in 2013, without the support of Maureen Wheeler AO and Tony Wheeler AO, the successful presentation of this operatic 'Everest' would not have been possible.

Opera Australia's 60th anniversary also marked the premières of two significant, very different, artistic firsts. Our annual musical introduced audiences to a new production of one of the world's favourite musicals, *My Fair Lady*, directed by none other than Dame Julie Andrews. In 1956, Andrews created and made the role of Eliza Doolittle in the original Broadway production. 60 years later, the recreation of the iconic musical made its debut in the Joan Sutherland Theatre in September and smashed box office records for selling more tickets than any other production in the history of the Sydney Opera House. However, this was not just 'putting on a show', taking many years of research and collaboration along with overseas trips, trawling over drawings, costume and set designs in the Victoria and Albert Museum and



Paolo Bordogna
The Barber of Seville

the Arts Centre Melbourne Performing Arts Collection to bring a great idea to life.

Our anniversary year brought contemporary Australia opera to the fore again with a unique production of *Sydney Opera House – The Opera*. Originally titled *The Eighth Wonder*, the opera was first performed in the (then) Opera Theatre in 1995 and Lyndon harboured a dream to present the work (based on the drama surrounding Jørn Utzon and the making of the Opera House) outside on the Forecourt with the building itself forming the stunning set and stage. For our Company's 60th anniversary, what better idea than to present a work by an Australian composer and librettist about the emblematic venue that is also Opera Australia's Sydney home. In what was a major event, *Sydney Opera House – The Opera* also made a world first as a 'silent opera' with the audience provided with headphones relaying the orchestra and chorus from inside the building.

This year, we saw the retirement of three Opera Australia Board members – Virginia Braden, Judith Stewart and Mary Waldron. I thank them for their unwavering support, contribution and strategic advice over their years of service. Three new Board members have been appointed commencing in February 2017 and I am delighted to announce that all three are Melbourne-based, once again demonstrating the Company's commitment to our Melbourne

opera and regional seasons. Further to this, in 2016, we banked the proceeds of the sale of our Melbourne headquarters with the future of that city's operations now guaranteed with lease back arrangements in place and, eventually, the provision of improved rehearsal, technical and administrative premises. On a personal level, I would like to thank Board member Tim McFarlane for his wonderful contribution and support over the year while I was unavailable due to illness.

With the closure of our Sydney venue, the Joan Sutherland Theatre in the second half of 2017, we will be unable to present our usual Sydney winter season. The forward strategy to managing this impact on subscribers, single ticket buyers and overall income has been challenging. However the company under Artistic Director Lyndon Terracini's guidance has created a fantastic program across several alternative venues which has achieved a brilliant advanced response from audiences.

I am excited about the future of Opera Australia. With such a strong financial result for 2016, an exceptional management and artistic team in place, a refreshed Board and a stronger business structure, Australia's premier Arts Company is well-placed to embrace the 21st century and succeed in the years ahead.



Ekaterina Siurina
and Pavol Breslik
The Pearlfishers

Artistic Director's Report

Lyndon Terracini AM



Opera Australia celebrated its 60th anniversary in 2016 with a resoundingly successful artistic program and some new initiatives designed to consolidate our position as an opera company firmly positioned in the 21st century and embracing the changes new technology offers. The magical and multi-award winning production of *The Rabbits* continued to delight audiences with sell-out seasons in Sydney and Brisbane. The presentation of *Sydney Opera House – The Opera* (formerly *The Eighth Wonder*) broke new ground with its presentation on the Forecourt of Sydney Opera House with those famous soaring sails taking mainstage focus as the set and staging. We finished 2016 with our second production of Wagner's epic Ring Cycle in Melbourne. Once again, this revival was hugely successful and an

acknowledgement that *The Ring Cycle* can only be presented by international opera companies with the resources, talent and infrastructure to mount it.

One of the most anticipated events on the Sydney calendar, *Handa Opera* on Sydney Harbour, once again wowed audiences from here and around the world with a stunning production of *Turandot*, directed by Chen Shi-Zheng. In a coup for our annual musical, we engaged Dame Julie Andrews to direct a recreation of the production that made her a star, *My Fair Lady*. Breaking Opera House box office records, this sparkling production celebrated the 60th anniversary of the original Broadway production and wowed critics and audiences alike.

We travelled the states with our regional production of *The Marriage of Figaro* and visited schools with a new opera for children, *El Kid*. Our level of community engagement continued with our regional children's choirs and our regional student scholarship program.

2016 was also a significant year organisationally with the resignation of our Chief Executive Craig Hassall in late 2016, a restructure of our business and staff model, the settlement of the sale of our Melbourne premises, and the release of the final report of the National Opera Review.

In Theatre Productions

Our ever popular Sydney New Year's Eve Gala and production of *La Bohème* were sold out with a brilliant performance by Natalie Aroyan as Mimi. In Melbourne, Armenian soprano Lianna Haroutounian made her Australian debut in the same role. For the summer holidays in Sydney, Julie Taymor's delightfully playful production of *The Magic Flute* returned to the Sydney Opera House in a version specially designed to appeal to families and children. The season included a 'relaxed' performance in which children with learning difficulties could talk and walk around. Our traditional season openers were closely followed by a new production of *The Pearlfishers* created by the great team of director Michael

Gow and set and costume designer Robert Kemp. The opera introduced the wonderful Russian soprano Ekaterina Siurina to Sydney audiences in the role of Léïla with Dmitry Korchak making his Opera Australia debut in the role of Nadir to Melbourne audiences.

In a first for Opera Australia we presented a co-production with Lausanne Opera of the early Verdi work, *Luisa Miller*. The brilliant young Opera Australia star Nicole Car sang the title role in Sydney and Melbourne, winning the 2016 Helpmann Award for Best Female Performer in an Opera for her performance. The Sydney season also welcomed the return of Dalibor Jeniš winning considerable acclaim for his performance in the role of Miller.

In Sydney, we presented a new production of *Carmen*, directed by the great John Bell with set design by Michael Scott-Mitchell. French mezzo-soprano Clémentine Margaine made a stunning Australian debut in the title role with audience favourite Yonghoon Lee marking a welcome return to Australia in the role of Don José. Francesca Zambello's production of the rarely performed Prokofiev opera, *The Love for Three Oranges*, returned to the Sydney stage with an all-Australian cast led by revival director Matthew Barclay. The English translation by renowned playwright Tom Stoppard guided this lively opera with eye-popping costumes, physical comedy

and sets of acid colour resulting in what can be described as a screwball comedy for adults.

Mozart's so-called Da Ponte trilogy – named after the librettist Lorenzo Da Ponte – features three of the great operas of the classical repertoire. In 2016 we presented the final of the trilogy, *Così fan tutte*, following *The Marriage of Figaro* in 2015 and *Don Giovanni* in 2014. Opera Australia had the privilege of acquiring the services of English director Sir David McVicar for all three, winning Helpmann awards for the first two and hopefully a trifecta when the next round of awards are announced. With gorgeous performances from Nicole Car, Anna Dowsley and Taryn Fiebig, and with Jonathan Darlington conducting, McVicar's trilogy marks a wonderful, welcome addition to the Opera Australia repertoire.

Based on an original production by Moffatt Oxenbould, Verdi's *Simon Boccanegra* is a rarity on the opera stage with its extraordinary musical demands and sprawling story. Opera Australia favourite, Diego Torre, joined a major cast including the magnificent George Petean and Giacomo Prestia under the baton of the great Verdi conductor Renato Palumbo, in a production that gripped audiences and critics alike.

In honour of Opera Australia's 60th anniversary we prepared a real treat for audiences with an outdoor production of *Sydney Opera House – The Opera* on the Forecourt of the Opera House. This Australian opera by Alan John and Dennis Watkins was originally called *The Eighth Wonder* and had two earlier seasons inside the Opera House. This time, the iconic sails, tiles and angles formed the backdrop to the opera itself – probably the best set in the world. In a world first, *Sydney Opera House – The Opera* was presented as a silent opera. With the orchestra and chorus inside the building, the audience was provided with individual sets of earphones, providing crystal clear musical backing to the visual spectacle designed by Dan Potra and directed by David Freeman. Fittingly, Danish singer Adam Frandsen sang the role of the original architect Jørn Utzon, and the opera was a significant success for a contemporary work.

Opera Australia Annual Report 2016



Opera Australia Company
60th Anniversary photograph



ARTISTIC DIRECTOR'S REPORT CONTINUED

Commonly known as the Everest of opera, Wagner's *Der Ring Des Nibelungen* is a huge undertaking for any opera company. Also, known as The Ring Cycle, Opera Australia's largest and most ambitious production returned to Melbourne in 2016 following its original production in 2013. Directed by Neil Armfield and conducted by Pietari Inkinen, the cycle of four operas was performed three times at the Arts Centre Melbourne between November and December. The epic 16-hour story follows the rise and fall of gods and humans, dragons and dwarves, giants and valkyries, set to Wagner's unforgettable score. Lise Lindstrom sang her first full Ring Cycle as Brünnhilde and some wonderful Australian singers made their role debuts, including Bradley Daley as Siegmund. Stefan Vinke returned with his phenomenal performance as Siegfried and Daniel Sumegi, Jacqueline Dark and Warwick Fyfe reprised their outstanding performances. The Ring Cycle requires huge orchestral forces. The Melbourne Ring Orchestra united 135 musicians - Opera Australia's Melbourne performance partner, Orchestra Victoria, was joined by outstanding musicians from national and international orchestras, including our own Opera Australia Orchestra.



Handa Opera on Sydney Harbour

Handa Opera on Sydney Harbour returned in March/April with *Turandot* in a lavish production that merged contemporary cinema and traditional Chinese acrobatics to present a world of splendour and passion. Directed by Chen Shi-Zheng, this new production drew upon his unique combination of experience of studying Chinese opera in Beijing at a young age before moving to New York to work in acting and directing. Dragana Radakovic starred as Turandot, Riccardo Massi played Calaf with Hyeseoung Kwon as Liù. The extraordinary set and costumes by Dan Potra dominated by a towering pagoda against a backdrop of the Sydney Opera House and Sydney Harbour, attracted thousands of tourists and people new to the world of opera. In addition, the film of the production was screened in 740 international cinemas and more than 27,000 recordings were sold.

Top Left: Stefan Vinke and Lise Lindstrom
Der Ring des Nibelungen
Left: Luke Gabbedy, Rosario La Spina,
David Parkin and Kanen Breen
The Love for Three Oranges

Opera Australia Annual Report 2016

I must acknowledge our production partner, John Frost, for his exceptional contribution to the art form and his unwavering and enthusiastic contribution to our annual musical.

National Engagement

Through 2016, our Touring and Outreach program continued to build family, regional and school audiences around the country. Our production of *The Rabbits* based on John Marsden and Shaun Tan's 1998 picture book of the same name with music composed and performed by Kate Miller-Heidke continued its family-friendly success around the country, following sold out 2015 seasons at the Perth and Melbourne International Festivals with a sell-out season in January at the Sydney Festival and a subsequent season at Brisbane's QPAC.

A part of Opera Australia's annual calendar since 1998, our primary school tours have now performed to well over one million students. Giving people of all ages, especially children, the idea that operas come in all shapes and sizes, is proving to be a strong way to develop a foundation of knowledge and interest in opera within the

wider community. In 2016 we premiered a new opera for children, *El Kid*, in association with the Arts Centre Melbourne. Based on *Three Billy Goats Gruff*, this 50-minute opera uses the popular tunes of Bizet's *Carmen*, introducing the drama of opera to primary school students. *El Kid* toured Victorian schools in 2016 and played a season at Arts Centre Melbourne, to the delight of thousands of children. Over time, this production will receive over 240 performances in more than 145 primary schools to around 45,000 children. 2016 also saw the launch of a new production of *The Marriage of Figaro* specially designed for regional touring. The opera was presented 28 times in 20 towns across Victoria, ACT, NSW and Tasmania. In addition, Opera Australia Regional Student Scholarships were awarded to four teenagers selected from more than 50 finalists who auditioned during the regional tour of *The Marriage of Figaro*. The winners will receive professional training from artistic, music, language and drama coaches at Opera Australia, as well as spending time backstage at the Sydney Opera House, gaining insights into a professional operatic career.

We also continued our successful collaboration with Barkly Regional Arts in Northern Territory's Tennant Creek, working with local Indigenous group Rayella. In this instance, Opera Australia's touring chamber orchestra provided orchestral backing to Rayella's original songs, arranged by Iain Grandage and Erkki Veltheim. This was then performed as part of Territory Day celebrations, and released as an EP.

Our Principal Partner Mazda Australia once again generously contributed to our level of public engagement through two major free outdoor events, *Mazda Opera in the Domain* (Sydney) and *Mazda Opera in the Bowl* (Melbourne). These annual, free outdoor events allow thousands of people to experience the brilliant sounds of Opera Australia soloists and orchestra in a casual, family-friendly setting. Alongside Mazda sits a long list of ongoing partnerships with Australian companies that allow us to present work in our major cities and regional centres.

ARTISTIC DIRECTOR'S REPORT CONTINUED

Annual Musical

The 60th Anniversary production of *My Fair Lady* sold more tickets than any other production in the history of the Opera House with more than 112,000 tickets sold to both subscribers and single ticket buyers. The stunning recreation of the 1956 beloved Broadway musical, directed by stage and screen legend Julie Andrews, received rapturous reviews since it opened on September 6 at the Joan Sutherland Theatre and I look forward to sharing it with audiences in Melbourne and Brisbane in 2017.

Our musical partnership with the Gordon Frost Organisation has been a very successful one, both artistically and commercially. The involvement of Julie Andrews as director of this faithful recreation of the original 1950s Broadway production was a coup for Opera Australia and undoubtedly contributed to the musical's huge success.



Diego Torre and Giacomo Prestia
Simon Boccanegra

ARTISTIC DIRECTOR'S REPORT CONTINUED

Our continued national and international expansion and evolution is only possible due to the support of many key stakeholders. The Federal Government, through the Australia Council for the Arts, is our primary government supporter with funding from Playing Australia essential for our regional activities. The New South Wales' and Victorian Government's ongoing support is vital and I must acknowledge the investment of Destination NSW and the extraordinary generosity of Dr Haruhisa Handa for our annual presentation of Handa Opera on Sydney Harbour. Our Melbourne Ring Cycle would not have been possible without the magnificent support of Maureen Wheeler AO and Tony Wheeler AO.

Our level of private support continues to grow. We have an incredibly committed and loyal group of philanthropists who assist us in providing some of our most valuable programs such as supporting emerging artists and the development of educational and outreach programs.

Finally, our Board of Directors - chaired by David Mortimer continue to be essential to our longer term planning and continues to drive the strategy necessary to navigate an always challenging financial environment. Our fantastic teams and crews in Sydney and Melbourne keep everything ticking over, working assiduously and creatively to keep our organisation lean and nimble.



Sydney Opera House - The Opera
The Eighth Wonder

Our People

Opera Australia is one of the largest employers in the Live Performance industry in Australia. We employ about 925 permanent, seasonal and casual employees (621 FTEs) throughout the year on different productions. Our staff include highly acclaimed performing artists, musicians, artisans and technicians in manufacturing and stage performance, who bear the hallmarks of superior skills in their respective crafts and passion for the Opera. The experienced and competent artistic and business administrators based in our

offices in Sydney and Melbourne form a robust support infrastructure for all productions. Opera Australia partners with venue providers, such as the Sydney Opera House, the Arts Centre Melbourne and various schools and regional art centres to work collaboratively with their backstage and front-of-house staff. Opera Australia is also fortunate to have a vast reserve of passionate volunteers who significantly contribute to all our activities.

Full Time Equivalents				
	Ongoing	Seasonal	Casual	Total
ARTISTIC				
Principal singers	7	104	2	113
Chorus	26	4	15	45
Orchestral players	57	1	52	110
Dancers	0	0	15	15
Extras	0	0	19	19
Music and language staff	4	9	4	17
Other artist support	4	11	3	18
Artistic administration	6	2	2	10
TOTAL ARTISTIC	104	131	112	347
TECHNICAL				
Stage management	3	13	2	18
Stage staff	3	24	20	47
Workshop staff	6	7	10	23
Wardrobe and Wigs Staff	12	38	10	60
Stores Staff	2	2	13	17
Facilities	3	5	16	24
Technical Administration	9	4	2	15
TOTAL TECHNICAL	38	93	73	204
OTHER				
Marketing Development and Sales Staff	28	7	6	41
Management and Admin	24	2	3	29
TOTAL OTHER	52	9	9	70
TOTAL	194	233	194	621

Artists 2016

Principals

Stacey Alleaume* Hollie Andrew Natalie Aroyan Amanda Atlas Emily Barber Nicole Car Jermaine Chau Olivia Cranwell Hannah Dahlenburg Belinda Dalton Jacqueline Dark Anna Dowsley Jane Ede Tania Ferris Taryn Fiebig Julie Lea Goodwin* Lorina Gore Antoinette Halloran Lianna Haroutounian Roxane Hislop Jessica Hitchcock Angela Hogan Anke Höppner Liane Keegan Eva Kong* Maija Kovalevska	Hyeseoung Kwon Victoria Lambourn Kristen Leich Lise Lindstrom Jenny Liu Clémentine Margaine Daria Masiero Dominica Matthews Emma Matthews Lisa Maza Kate Miller-Heidke Robyn Nevin AM Milijana Nikolic Anna O'Byrne Sian Pendry Dragana Radakovic Deidre Rubenstein Agnes Sarkis Ekaterina Siurina Janet Todd Amber Wagner Jessica Westcott Sophie Yelland Nicole Youl Jonathan Abernethy Raymond Aceto	Richard Anderson Pelham Andrews Jud Arthur Jonathan Biggins Paolo Bordogna Kanen Breen Pavol Breslik Andrew Brunsdon Martin Buckingham Giorgio Caoduro José Carbó Conal Coad Andreas Conrad Marcus Corowa Bradley Daley Lucas de Jong Gennadi Dubinsky Samuel Dundas James Egglestone Blake Fischer Adam Frandsen Warwick Fyfe Luke Gabbedy Steven Gallop Ashley Giles David Greco	David Hamilton Christopher Hillier Michael Honeyman Dalibor Jenis Alex Jennings James Johnson Andrew Jones Nicholas Jones Brandon Jovanovich Yosep Kang Wade Kernot Simon Kim Dmitry Korchak Rosario La Spina Christopher Lawrence Yonghoon Lee David Leha Juan José de Leon Reg Livermore AO Tony Llewellyn-Jones Jared Lillehagen John Longmuir Shane Lowrencev Graeme Macfarlane Douglas McRae Riccardo Massi	Simon Meadows Robert Mitchell Andrew Moran Nikhil Navkal Guy Noble James Olds Ji-Min Park Soonki Park David Parkin George Petean Michael Petruccelli David Portillo Giacomo Prestia Eugene Raggio Arnold Rawls Daniel Sumegi Andrea Tabili Adrian Tamburini Kenneth Tarver Gianluca Terranova Diego Torre Mark Vincent Stefan Vinke David Whitney Andrew Williams
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Chorus

Chloris Bath Jennifer Bonner Emma Castelli Annabelle Chaffey Anna-Louise Cole Rebecca Currier Mary-Ann Fraser Celeste Lazarenko	Vanessa Lewis Yolanda Lorenzato Marjory McKay Ke Lu Ma Lynette Murray Sandra Oldis Sharon Olde Leah Thomas	Margaret Trubiano Katherine Wiles Anna Yun Dean Bassett Christopher Bath Gregory Brown Brad Cooper Malcolm Ede	Thomas Hamilton Scott Hannigan Alexander Hargreaves Stuart Haycock Jin Tea Kim Nara Lee David Lewis	Jeffrey Lock Jonathan McCauley Kent McIntosh Anthony Mackey Clifford Plumpton Benjamin Rasheed Ryan Sharp Sitiveni Talei
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Conductors

Christian Badea Brian Castles-Onion AM Jonathan Darlington Paul Fitzsimon	Iain Grandage Isaac Hayward Pietari Inkinen	Anthony Legge Andrea Licata Rory Macdonald	Tahu Matheson Andrea Molino Carlo Montanaro	Renato Palumbo Guy Simpson Guillaume Tourniaire
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Music Staff

Chorus Master Assistant Chorus Master	Anthony Hunt Michael Curtain			
Repetiteurs Siro Battaglin Brian Castles-Onion Pamela Christie Michael Clark	Michael Curtain Paul Fitzsimon Bradley Gilchrist Sue Goessling	Robert Greene John Haddock Tahu Matheson Stephen Walter	Language Coaches Tanja Binggeli Nicole Dorigo	

Directors

Julie Andrews DBE Neil Armfield AO Matthew Barclay John Bell AO OBE Sally Blackwood Kate Champion	Chen Shi-Zheng Constantine Costi Giancarlo del Monaco Gale Edwards Greg Eldridge	David Freeman Michael Gow Hugh Halliday Karen Johnson Mortimer David McVicar	Tama Matheson Andy Morton Elijah Moshinsky Moffatt Oxenbould AM Roger Press	Johanna Puglisi John Sheedy Barbara Staffolani Julie Taymor Francesca Zambello
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Designers

Jim Atkins Alice Babidge Cecil Beaton CBE Naomi Berger Russell Cohen Robert Cousins Tony David Cray	Michael Curry Marco Devetak Peter England Dona Granata John Isaacs Moritz Junge Robert Kemp	Julie Lynch Teresa Negroponete Tanya Noginova William Orlandi Dan Potra John David Ridge	Pip Runciman Rosaria Sinisi Leigh Sachwitz Michael Scott-Mitchell Rick Sharp Oliver Smith	Julie Taymor Brian Thomson AM George Tsypin Gabriela Tylesova Michael Waters Michael Yeargan
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Choreographers

Kelley Abbey Matthew Barclay Stephen Bienskie Chen Shi-Zheng	Mark Dendy Christopher Gattelli Andrew Hallsworth Denni Sayers	Vinicio Cheli Damien Cooper David Finn Michael Gottlieb Howard Harrison Donald Holder	Mark Howett Gary Marder Matthew Marshall Nigel Levings Jacopo Pantani Richard Pilbrow	John Rayment Matt Scott Trent Suidgeest Gavan Swift Scott Zielinski
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My Fair Lady Ensemble

Andrew Broadbent Deborah Caddy Elisa Colla Zoy Frangos Josh Waiss Gates Alex Given	Matt Heyward Glen Hogstrom Matt Holly Kate Maree Hoolihan Georgina Hopson Erin James	Hollie James Todd Keys James Lee Vanessa Lewis Julia McRae Octavia Barron Martin	Allyce Martins James Maxfield Holly Meegan Joel Parnis Jackie Rees Greta Sherriff	David Sirianni Sophie Viskich Paul Whiteley Katherine Wiles Karlis Zaid
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* Members of the Moffatt Oxenbould Young Artist Program
Program Coordinator: Andrew Greene



Australian Opera and Ballet Orchestra Report

The Australian Opera and Ballet Orchestra (AOBO) is the busiest of all Australian orchestras, giving over 300 performances each year. A wholly owned subsidiary of Opera Australia, the AOBO performs for Opera Australia and The Australian Ballet during their respective Sydney seasons, as well as Handa Opera on Sydney Harbour.

Formerly the Sydney Elizabethan Orchestra, the AOBO has earned a reputation for warmth of sound and impressive flexibility in the most challenging of environments. The repertory performance schedule of Opera Australia means that up to five different productions are being performed and prepared at any one time, resulting in up to eight performances per week. Excellent seasonal and casual musicians provide respite for the permanent musicians of the Orchestra.

Notable recent productions for Opera Australia in the last year have included: Handa Opera on Sydney Harbour - *Turandot*, which saw the orchestra playing once again on the harbour stage in the acclaimed fifth season of this

landmark Sydney event; *Luisa Miller*, Verdi's seldom-performed masterpiece conducted by Andrea Licata in a striking Giancarlo del Monaco production featuring Australia's star soprano Nicole Car; David McVicar's wonderful new production of Mozart's *Così fan tutti* conducted by Jonathan Darlington, and The Australian Ballet's acclaimed new production of John Neumeier's *Nijinsky* conducted by Nicolette Fraillon.

Building on the successes in previous years of OA's Musicals, *My Fair Lady* stormed the box office in a production directed by Dame Julie Andrews. The orchestra received glowing praise from the show's Music Director, Guy Simpson.

Sydney Opera House the Opera marked a new way of working for the Company – not least the orchestra, which played all performances from the Sydney Opera House Studio, with the sound being conveyed to the audience through headphones and the conductor communicating with the cast via large monitors out of view of those watching the spectacle.

Concertmaster and Artistic Adviser, Jun Yi Ma
Australian Opera and Ballet Orchestra
Opera Australia's 60th Anniversary Gala Concert



In a significant step, and following considered review and consultation, the decision was taken to fully integrate the orchestra into the Company and change the name to Opera Australia Orchestra. The structure of the orchestra as a stand-alone, wholly owned company within OA was made redundant and the AOBO was voluntarily deregistered by the Directors. The transfer date was January 1, 2017.

There are clear administrative advantages to the new structure, with more straightforward reporting without the need for a separate constitution or office bearers. OA continues to

maintain the ability to report the orchestra's financial position separately to stakeholders like The Australian Ballet and funding bodies.

Funding arrangements for the orchestra remain unchanged. The Enterprise Bargaining Agreement between OA and the orchestra continues to apply in full and there was no need for any redundancies as a result of this measure.

The new name and structure does not in any way diminish OA's commitment to The Australian Ballet and the Company looks forward to continuing the orchestra's successful collaborations with TAB each season.

**Simone Young and the
Australian Opera and Ballet Orchestra and Chorus
Opera Australia's 60th Anniversary Gala Concert**



Bradley Cooper, Kristen Leich,
Simon Meadows and Steven Gallop
The Marriage of Figaro - Regional Tour

Australian Opera and Ballet Orchestra



Concertmaster and Artistic Adviser Jun Yi Ma†
Associate Concertmaster Huy-Nguyen Bui

Violin	Flute	Horn
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Tony Gault <i>Principal 1st Violin</i>	Piccolo	Lisa Wynne-Allen
Airena Nakamura <i>Principal 2nd Violin</i>	Diane Berger <i>Principal</i>	Julian Leslie <i>Guest Principal 3rd Horn</i>
Mark Fitzpatrick <i>Assoc. Principal 2nd Violin</i>	Oboe	Trumpet
Virginia Blunt	Conall McClure <i>Principal</i>	Joshua Clarke <i>Principal</i>
Thomas Dundas	Matthew Tighe <i>Associate Principal</i>	Craig Ross <i>Associate Principal</i>
Rachel Easton	Mark Bruwel	Cornet
Yu-Qing Rebecca Irwin	Cor Anglais	Brian Evans <i>Principal</i>
Adrian Keating	Rebekka Loëw <i>Guest Principal</i>	Trombone
Marek Kruszynski	Clarinet	Gregory van der Struik <i>Principal</i>
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† The Australian Opera and Ballet Orchestra's Concertmaster is proudly supported by John Frost AM

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The Patron Program is an important and integral part of Opera Australia. Opera lives in the hearts and imagination of the more than 550,000 people who enjoy our performances each year.

Opera Australia is sincerely grateful to the individuals, organisations, trusts and foundations whose loyal support underpins everything we do.

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The Moffatt Oxenbould Young Artist Program is a two-year training program for selected young Australian opera singers. Designed to strengthen and supplement their already evident talent and performance skills, the program involves them closely with the rehearsal and performance activity of the Company. Opera Australia is most grateful for the support provided to enable the participation of singers in the Young Artist Program. Members of the program in 2017 are:

Stacey Alleaume (supported by The Robert Lomax Young Artists Scholarship)
Eva Kong (supported by Roy and Gay Woodward)
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The Moffatt Oxenbould Young Artist Program is generously supported by the SkyHigh Foundation

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Many people will experience opera for the first time this year thanks to the generous support of the Susan and Isaac Wakil Foundation. The Susan and Isaac Wakil Foundation Access Program was established to give people who would not otherwise have access to opera the opportunity to attend Opera Australia performances at the Sydney Opera House and Arts Centre Melbourne for just \$20. We are indebted to the Susan and Isaac Wakil Foundation for their inspired philanthropy.



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Opera Society Inc. is a Melbourne-based organisation which supports Opera Australia through its fund-raising activities and provides its members with informative and entertaining events throughout the year. The Society offers access to dress rehearsals, insights, film nights, lunches, brunches, concerts and recitals. Information about the Society is available from the office on (03) 9685 3757 or at www.operasociety.org.au

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Così fan tutte

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Philip Bacon AM
Chairman



The market value of the Opera Australia Capital Fund's investments continued to improve during 2016 and at year end the total equity was \$15.39 million. The Board of Directors approved an increase in the distribution to Opera Australia to \$600,000 and in doing so the Capital Fund continued to fulfil its role of supporting the work of the Company through an annual grant. The cumulative distributions from the Capital Fund to Opera Australia now total \$4.88 million.

It was an honour for me to be appointed Chairman of the Capital Fund earlier in the year when Michael Traill stepped down after three years as Chairman and 12 years as a Director, and to follow his eminent predecessors, Rupert Myer and the founder of the Capital Fund, the late David Clarke. We are grateful to Michael for his inspired leadership and for the significant achievements made by the Capital Fund during his term as Chairman. We are also delighted

that he and his wife, Jenny, will maintain their close association through their membership of the Council of Governors. I have been fortunate to have the support of my fellow Directors, David Armstrong, Ashley Dawson-Damer, Craig Hassall, François Kunc, David Mortimer, Roslyn Packer and Carena Shankar. As always, the General Manager, Neroli Hobbins has worked tirelessly to ensure the success of all aspects of the Capital Fund.

Successful events were held during the year. In Melbourne, Maureen and Tony Wheeler were gracious hosts who created a stunning setting for the recital by Teddy Tahu Rhodes and dinner



at their home. In Sydney, AMP's Harbour Terrace was the venue for a recital by Taryn Fiebig and reception, sponsored by AMP to farewell outgoing Chairman, Michael Traill.

As part of the Opera Australia Capital Fund UK's initiative to raise funds in the UK, two events took place in London. The first, a reception in January was generously sponsored by Rio Tinto and hosted by Chris Lynch, its Chief Financial Officer, at the Company's London headquarters in St.James's Square. The Capital Fund was fortunate in securing the services of two young Australian singers resident in the UK, Lauren Fagan and Morgan Pearse who performed to an enthusiastic and largely expat audience. In July, Dorchester Collection sponsored a superb dinner at Alain Ducasse at The Dorchester. The exclusive use of the restaurant and the performance by Kiandra Howarth, who chose an excellent repertoire, provided our guests with an exceptional experience. We continue to be indebted to Dorchester Collection for its ongoing support of our OACF UK venture.

pledged a bequest of at least \$500,000. We welcomed Roy and Gay Woodward as new members of the Council this year.

Congratulations are due to Opera Australia for staging the outstanding performances of The Melbourne Ring Cycle 2016. To Maureen and Tony Wheeler as Principal Supporters and Hans and Petra Henkell as Major Supporters of Opera Australia's second staging of this monumental production, we extend our heartfelt thanks.

In October, the 12th annual dinner of the Council of Governors was our last event for the year. Board Member, David Armstrong, kindly hosted the dinner in the Macleay Room at The Australian Club. The Council of Governors comprises the Capital Fund's Directors and donor members who have contributed at least \$250,000 or

During 2017 the Capital Fund is conducting a Capital Campaign to fulfil its primary role – to build capital reserves to help secure the future of the national opera company. The Campaign, known as the 20/20 Campaign - \$20 million by 2020, has as its objective to increase the annual distribution to Opera Australia to reach \$1 million by 2020.

For those of us who share a love of opera and a desire to see Opera Australia meet its artistic objectives, the 20/20 Campaign is a fundraising challenge worth striving for as we pursue our aim to help secure the future of Opera Australia for generations to come.

Above left: Philip Bacon, Gretel Packer and Michael Traill
Kind courtesy of Robin Amadio, *Wentworth Courier*
Left: Bernard and Georgie Curran
Kind courtesy of Robin Amadio, *Wentworth Courier*





Cast of *My Fair Lady*

OPERA AUSTRALIA

CAPITAL FUND

The Opera Australia Capital Fund was established to build capital reserves to help ensure the ongoing financial viability of Opera Australia.

Council of Governors

Philip Bacon AM (Chairman)	Martin Dickson AM and Susie Dickson	Hamish Parker
David Armstrong	Mark Dimmitt	Gary Payne
Michael and Mim Bartlett	Lady (Mary) Fairfax AC OBE	Kenneth R Reed AM
Jane Brodribb	Leonard Groat	John Reid AO
Jennifer Brukner	Iphy Kallinikos	Carena Shankar
Kay Bryan	Judith Kinnear	Gary Singer and Geoffrey Smith
Anthony and Bronny Carroll	The Hon Justice François Kunc	Jill Thorpe
Jane Clarke and David Newby	Phil and Helen Meddings	Michael Traill AM and Jenny Gage Traill
Ken Coles AM	David Mortimer AO	Barbara van Ernst AM
Rowena Danziger AM	Roger Muller	Ray Wilson OAM
Ashley Dawson-Damer AM	Rupert Myer AO and Annabel Myer	Roy and Gay Woodward
Gretchen Dechert	Roslyn Packer AC	

The Council of Governors comprises Directors of the Trustee Company; Donor Members who have either contributed a significant donation or pledged a specific bequest; and Special Members who actively participate in the Capital Fund’s fundraising efforts.

The Capital Fund continues to grow and makes an annual distribution to Opera Australia. This significant achievement has been made possible through the generosity of the following donors as well as the Australian Government and the State Governments of New South Wales and Victoria through the Reserves Incentive Funding Scheme.

Russell and Lucinda Aboud	Tony and Hellen Clarke	Mrs Gordon Douglass AM and the late Mr Gordon Douglass
Antoinette Albert	Adrian Collette AM and Victoria Watson	Dr William Downey
Robert Albert AO RFD RD and Elizabeth Albert	Prof Malcolm Coppleson AO and Mrs Patricia Coppleson	Marie Dreux
Betty Amsden AO	Mr Bruce Corlett AM and Mrs Ann Corlett	Jane and David Duncan
Megan and David Armstrong	Alan and Elisabeth Cornell	Suellen and Ron Enestrom
Philip Bacon AM	Robin and Judy Crawford	James Fairfax AO
(Mrs) Carole Bailey	Michael and Shanny Crouch	Lady (Mary) Fairfax AC OBE
Jim and Janette Bain	Crowe Horwath	Pip and Gordon Fell
Ballandry (Peter Griffin Family) Fund	Cruise Brokers Australia Pty Ltd	Jenny Ferguson
Mim and Michael Bartlett	Mr Charles P Curran AC and Mrs Eva Curran	The Hon W K and Mrs M Fisher
Alasdair Beck	Win Danby	Mr Bill Fleming
Lewis and Sally Bell	Elizabeth Dangar	Chris and Judy Fullerton
Berg Family Foundation	Mrs Rowena Danziger AM and Mr K G Coles AM	Mrs Peter Geddes
Alan and Christine Bishop	Mrs David Darling	Donald and Rosita Gibson
Allan and Jane Blaikie	The Hon Mrs John Dawson-Damer AM	The Goodman Family
Stephen Blamey	Mrs R Dechert	Alexander Gosling AM and Wirat Sukprem
Jan Bowen	Matthew Delasey	Ian and Ruth Gough
Alix Bradfield	Suvan and Shamistha de Soysa	Grant Family Charitable Trust
Dr and Mrs P Breidahl	Ian Dickson	Robert and Beatrice Gray
In memory of Lennox Brewer	Martin Dickson AM and Susie Dickson	Deirdre Hall and David Greatorex AO
Dr Roderick Brooks	Francis Douglas	Peter Griffin AM
Jennifer Brukner		John and Jo Grigg
Carolyn Cameron		Leonard Groat
Louise Christie		Mr and Mrs Ian Harper
Mr David Clarke AO and Mrs Jane Clarke		Dr John Harvey AO and Mrs Yvonne Harvey

In memory of the late Philip Hemstritch	Mrs Barbara McNulty OBE	In memory of Lilian Renard
Hans and Petra Henkell	Dr Penelope McNulty	Michael Rennie
Jennifer Hershon	Macquarie Group Foundation	David and Gillian Ritchie
Hershon Family	David Malouf AO	Juliana Schaeffer
Neroli Hobbins	Maple-Brown Family Foundation	In memory of Clare Scott-Mitchell
Miss Jennifer Hole	Peter and Kate Mason	Eddie Scuderi
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Kloeden Foundation	Justin and Sally O’Day	Jill Thorpe
The Hon Justice François Kunc and Felicity Rourke	Conrad and Alice Oppen	Robert Tobias OAM
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Dr Joan M Lawrence AM	Roslyn Packer AC	Kevin Troy
Liangrove Foundation Pty Ltd	Pages Event Equipment	Michael Troy
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Juliet Lockhart	peckvonhartel architects	Isaac and Susie Wakil
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Mr Kevin McCann	Valmai Pidgeon AM	A D White
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Judy Mackinnon	Greeba Pritchard	Ray Wilson OAM and the late James Agapitos OAM
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	Andrew Thyne Reid Charitable Trust	Dr Anna Ziegler
	Thyne Reid Trust No 1	Anonymous (21)
	John B Reid AO and Lynn Rainbow Reid	
	Patricia H Reid Endowment Pty Ltd	
	Renaissance Tours	

Bequests

You can make a lasting contribution to the future of opera in Australia by making a bequest to the Opera Australia Capital Fund. Your bequest will provide financial security to enhance Opera Australia’s artistic achievements and outreach programs. The Company is enormously grateful for the support it has received through bequests from the estates of:

Mrs Diana Chapman	Mrs Elise Herrman	Ivy Marshall
David Clarke AO	Irwin Imhof	Mr Will Noble
Ruth Davidson	Mr G H Johnson for the George and Nerissa Johnson Memorial Scholarship	Dimiter Kanev Stantchev
Dame Joyce Margaretta Daws DBE	Mr Stefan Kruger	Dr Dawn Thew
Mrs Leslie Feather	Miss Patricia Lance	Mrs Nancy Williamson
Ms Wendy Fenson	Barbara McNulty OBE	Dr Donald Wilson
Mr Jonathon Greening		Betty Wright
Mrs Nola J Hassall		Mr Gerald Sidney Wronker

If you wish to discuss either a donation to the Capital Fund or your bequest hopes, please contact Neroli Hobbins in Sydney on 02 9318 8386 or Sally Percival in Melbourne on 03 9685 3761.



Rosario La Spina and Kanen Breen with
members of the Opera Australia Chorus
The Love for Three Oranges

Opera Australia Activities

Attendances and Box Office 2016

Season	Opera	Composer	Performances	Venues	Admissions		Box Office	
					2016	2015	2016	2015
In Theatre								
Sydney Summer								
Sydney Opera House	The Magic Flute	Mozart	8					
	La Bohème	Puccini	16					
	The Pearlfishers	Bizet	17					
	The Barber of Seville	Rossini	16					
	Luisa Miller	Verdi	8					
			65		75,828	77,818	10,749,385	10,231,606
Melbourne Autumn								
Arts Centre Melbourne	La Bohème	Puccini	10					
	The Pearlfishers	Bizet	8					
	Luisa Miller	Verdi	4					
			22		26,430	30,345	3,337,814	3,812,912
Sydney Winter								
Sydney Opera House	Carmen	Bizet	19					
	The Love for Three Oranges	Prokofiev	8					
	Così fan tutte	Mozart	8					
	Simon Boccanegra	Verdi	9					
			44		51,754	61,763	8,159,125	9,127,062
Melbourne Spring								
Arts Centre Melbourne	Das Reingold	Wagner	3					
	Die Walküre	Wagner	3					
	Siegfried	Wagner	3					
	Götterdämmerung	Wagner	3					
			12		17,955	17,313	6,573,058	2,079,110
Sydney New Years Eve								
Sydney Opera House	La Bohème	Puccini	1					
			1		1,500	1,442	496,617	487,223
In-Theatre Sub Total			144	2	173,467	188,681	29,315,999	25,737,913
Musical Theatre								
Sydney Opera House	My Fair Lady	Lerner & Loewe	80					
			80	1	108,699	136,641	17,615,942	14,486,228
Handa Opera on Sydney Harbour								
Mrs Macquarie's Chair, Sydney Opera on Sydney Harbour	Turandot		27					
			27	1	48,621	55,011	7,710,860	8,643,205
Handa								
Sydney Opera House	Sydney Opera House The Opera	John & Watkins	5					
			5	1	6,495		559,574	
Concerts								
Sydney Opera House	Great Opera Hits	Various	12					
Sydney Opera House	New Year's Eve Gala	Various	1					
			13	1	13,464	13,705	1,562,298	1,578,505
Free Events								
Mazda Opera in the Domain			1					
Mazda Opera in the Bowl			1					
			2	2	31,000	31,000		
Touring and Outreach								
Schools Tour:								
Victoria	El Kid		75	76				
New South Wales	Hansel and Gretel		247	163				
Regional Tour:								
VIC, NSW, ACT, TAS	The Marriage of Figaro	Mozart	28	20				
Touring and Outreach Subtotal			350	259	78,167	85,422	1,103,562	770,251
Other Events								
Sydney Opera House	60th Gala Concert	Various	1	1	1,320		262,307	
Roslyn Packer Theatre	The Rabbits	Kate Miller-Heidke	14					
Queensland Performing Art Centre	The Rabbits	Kate Miller-Heidke	7	2	14,657	10,713	642,245	
TOTAL - All Activities			643	270	475,890	514,673	58,213,213	51,216,102



Hannah Dahlenburg
The Magic Flute

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Opera Australia

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