

OPERA AUSTRALIA

# *Annual Report 2017*



## 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 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 the:

Audit and Risk Committee, which 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, which meets as required and provides strategic advice on corporate partnerships, philanthropy and government engagement.

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

People, Remunerations and Nominations Committee, which 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

Alex Budd, Jeff Busby, Albert Comper, Oliver Eclipse, Branco Gaica, Hamilton Lund, Keith Saunders, Ben Symons, Prudence Upton

Cover: Handa Opera on Sydney Harbour – *Carmen*

Inside front cover spread: *Mazda Opera in the Domain*, Domain, Sydney 2017

Inside back cover spread: Handa Opera on Sydney Harbour – *Carmen*



Michael Honeyman as King Roger  
and Arthur Espiritu as Shepherd  
King Roger

# Chairman's Report

David Mortimer AO



The year 2017 was one of significant achievement for our Company in spite of many challenges. These include managing the transition from retiring CEO Craig Hassall to our new Chief Executive Officer Rory Jeffes, and the foreshadowed closure of the Joan Sutherland Theatre for more than half of the 2017 year.

Following Craig's decision to move to London and take up the appointment as CEO of the Royal Albert Hall, we commenced a global search for a suitable replacement. As a result we were able to announce Rory Jeffes' appointment during the year and Rory took up his position on 31 July 2017.

Rory has brought a wonderful portfolio of skills with his appointment, including his impressive personal style, considerable musical expertise and wide experience in the world of theatre and entertainment. He came

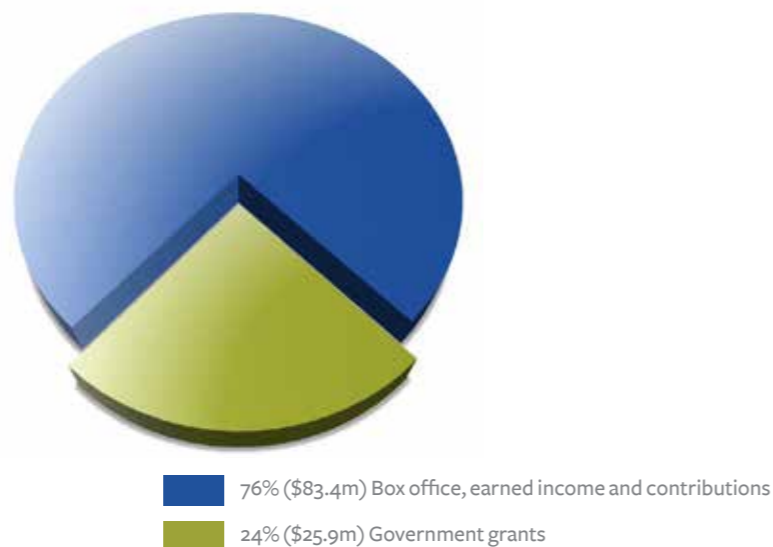
to Opera Australia from his position as CEO of the Sydney Symphony Orchestra where he served so well for so many years.

On taking up his appointment Rory has embraced the challenges of our Company, introducing structural changes to strengthen the organisation and bringing fresh energy, enthusiasm and scholarship to Opera Australia.

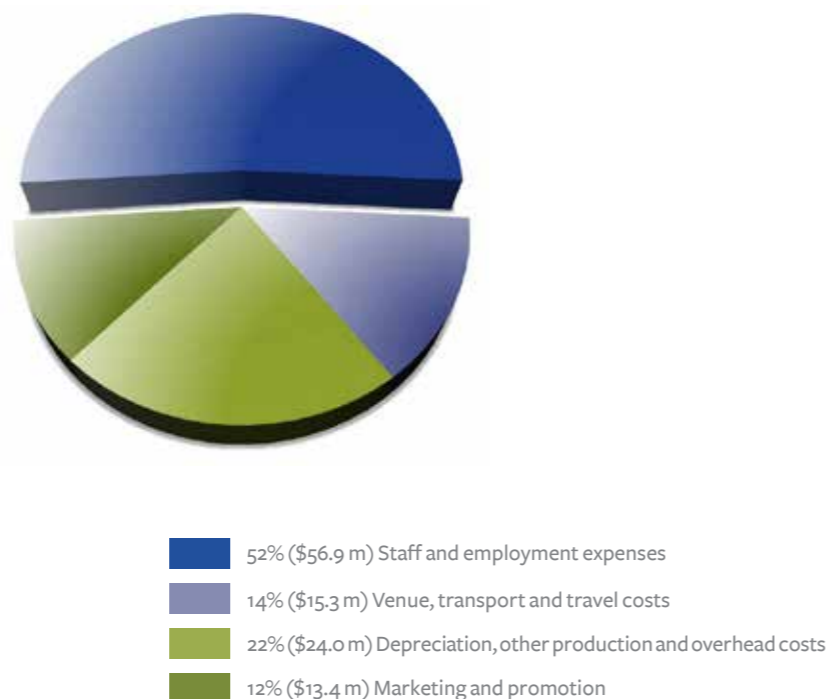
We are indeed blessed to have secured Rory, with his deep knowledge of music and with a strong understanding of the disciplines and management in the complex world of opera and theatre.

## Income and Expenditure Components 2017

Income



Expenditure



# Opera Australia Annual Report 2017

### CHAIRMAN'S REPORT CONTINUED

After such sterling results in 2016, 2017 was always going to be a challenge financially. These difficulties were not unexpected and we had foreshadowed a substantial loss in this year.

We knew we would have to find new homes for the seven-month closure of the Joan Sutherland Theatre. The work completed at the theatre was principally mechanical and behind the scenes. The work was necessary and long overdue. The Sydney Opera House Trust managed the process very effectively, completing works in time for our critical New Year's Eve performances.

Magnificent programming by our Artistic Director Lyndon Terracini AM and his team, strongly supported by our subscribers and patrons, assisted us throughout the year. Performances to packed houses of *Thaïs*, *Parsifal*, recitals by Ferruccio Furlanetto, and Verdi's Requiem, to mention only some (at various locations, all led by world-class artists), enabled OA to exceed budgetary expectations. Lyndon has been outstanding during the interim period, fulfilling the additional duties of acting Chief Executive Officer. Thank you Lyndon; the Company and I will forever be grateful.

These wonderful artistic achievements, combined with strong fiscal discipline, delivered a result some \$600,000 ahead of our plan. At the operating level our loss was reduced to \$2.1 million compared with our budgetary expectations of a \$2.6 million deficit. The deficit includes an amount of \$1.222 million representing a revision of past superannuation contributions, the result of short payments to employees (identified and rectified during the year). In addition, the Company provision for long service leave has been increased by \$217,000.

A substantial surplus from the Capital Fund of \$3.418 million has enabled OA to report a net surplus for the year of \$688,000 (see page 7 of the Financial Report). This end result is an outstanding achievement given the challenges we have faced and I thank every member of the Company for their contribution during the year. I must however remind our stakeholders that



Adrian Tamburini as Alcindoro  
and Taryn Fiebig as Musetta  
*La Bohème*

#### CHAIRMAN'S REPORT CONTINUED

whilst the result is excellent, we always remain exposed to the vagaries of the capital markets and any fall in market values of our investments will be reflected in the results of future years. The Company finished the year in a strong cash position with \$13.5 million cash and cash equivalents on hand, and with our total equity at \$30.2 million.

I want to congratulate all of the Opera Australia team for the superb artistic season, good financial results and the invaluable contribution they have made to the Company.

Opera Australia is undoubtedly world class. We have scaled these heights with a modest level of support from governments (total support from governments in 2017: 24% of total revenue) when compared to the other great opera companies of the world. This is a terrific achievement but we still have much to do to continue our tradition of excellence and to encourage more Australians to see and enjoy opera. We have a strongly committed Board, and together with our stakeholders and supporters we will continue pursuing our mission with enthusiasm and great energy.



Pagliacci

# Chief Executive Officer's Report

Rory Jeffes



It is my great pleasure to present this, my first report as the incoming Chief Executive Officer of Opera Australia. It is no small honour to have been given the opportunity to contribute to this wonderful Company and to sit alongside so many passionate and talented people in the future development of this art form to which we are all committed, both as custodians of its heritage and as innovators for its future success.

2017 was a year that challenged Opera Australia to be flexible in its approach, both artistically and operationally. With the renovations to the Joan Sutherland Theatre (JST) at the Sydney Opera House – and the resulting loss of our Sydney home venue for the last seven months of the year – the company planned for seasons in both Melbourne and Sydney that adapted to the pressures this created on our business model.

### In-Theatre Productions

This is not to say that the Company compromised on its artistic ambitions for the year. Lyndon Terracini, our inspirational Artistic Director, who continues to lead the Company with such vigour, modelled the year's program around outstanding casts and productions – and his report in this document demonstrates the acclaim and strong audience support that we enjoyed for this approach. The year featured productions of some of the most famous operas in the world – including *La Bohème*, *Cavalleria Rusticana/Pagliacci*, *Carmen*, *La Traviata*, *Madama Butterfly* and *Tosca*. Of particular note was Karol Szymanowski's *King Roger*, with OA's very own Michael Honeyman in the lead role, which was presented in both Melbourne and Sydney – attracting both strong audience support and outstanding critical acclaim.



Ho-Yoon Chung as Alfredo, Ermonela Jaho as Violetta and the Opera Australia Chorus  
*La Traviata*

With the closure of the JST, OA's Sydney Winter Season delivered a number of concert-style performances that will live in the memory for a long time. Jules Massenet's *Thaïs* was presented in two performances in the outstanding acoustic of the Sydney Town Hall to standing ovations from sold-out houses. Three performances of Richard Wagner's *Parsifal*, featuring truly world-class artists led by Jonas Kaufmann, were nominated by one critic as the musical highlight of the century.

Other concert presentations included Verdi's Requiem, and recitals in both Sydney and Melbourne by the outstanding Ferruccio Furlanetto.

#### Outdoors

*Handa Opera on Sydney Harbour* has become one of the region's most anticipated outdoor events, and the presentation of *Carmen* in 2017 was no exception. Some 50,000 people attended over the four weeks of spectacular performances – with more than 16,890 of these coming from intrastate, interstate or overseas. This demonstrates the national and international recognition of this wonderful addition to Sydney's summer, and its power in supporting the State's drive to attract national and international visitors. Opera Australia applauds and thanks the NSW Government through Destination NSW and the vision and generosity of Patron-in-Chief Dr Haruhisa Handa in supporting this project.

This was also a year that saw OA perform *Griffith Opera on the Beach* at Coolangatta, Queensland, with over 10,000 people enjoying this wonderful production in such a unique and inspiring location.

#### Annual Musical

*My Fair Lady* was presented in both Brisbane and Melbourne during the year – followed by a return season to the Capitol Theatre in Sydney after the musical's success in the city in 2016. Across the three cities over 280,000 people enjoyed this beautiful restaging of one of the best-loved theatre pieces of our times. We acknowledge the support of our co-production partner, the Gordon Frost Organisation, for their contribution and help in making this production such a success.

#### National Engagement

Since 1996 Opera Australia has toured to 111 venues around Australia, presenting 598 performances of opera to regional audiences of over 260,000. Our 2017 regional tour of *The Marriage of Figaro* toured 16 regional centres with 20 performances throughout Queensland, Northern Territory and Western Australia. We also undertook an extensive tour of primary schools through Victoria, South Australia, New South Wales and the Australian Capital

# Opera Australia Annual Report 2017

Territory performing to over 71,700 children. This included *El Kid* – a specially commissioned short opera based on *Three Billy Goats Gruff* and touching on issues of peer pressure and schoolyard bullying in a gentle yet effective way to connect with the age group – as well as performances of *The Magic Flute*.

Opera Australia is committed to bringing opera to everyone around Australia. By bridging the education gap for arts in regional Australia we aim to foster a lifelong love for the arts and create opportunities for learning and connection with the wonders of opera that otherwise would not be available to so many people outside of the capital cities of this great country.

#### Our Stakeholders

The success of the mission of Opera Australia is only possible thanks to the commitment and support of many stakeholders. The Federal Government, through the Australia Council for the Arts, is our primary government support. The New South Wales and Victorian Governments' ongoing support is critical to many of the mutual ambitions we share, and I acknowledge again the generosity of Dr Haruhisa Handa for our annual presentation of *Handa Opera on Sydney Harbour*. The Federal Government is also a key partner of our national touring program through Playing Australia.

Our Principal Partner, Mazda Australia, once again provided OA with significant support in

bringing our performances to so many people across the country, including our annual free outdoor event, *Mazda Opera in the Domain* in Sydney. The vagaries of weather got in the way of the 2017 *Mazda Opera in the Bowl*, much to the disappointment of the thousands of Victorians for whom this is an annual highlight, but we thank Mazda for their commitment and belief in the power of what we are achieving together.

Alongside Mazda sit other partners from amongst the corporate world and we thank them for their invaluable contribution to the arts in people's lives around Australia.

The level of private support from philanthropists and patrons again grew in 2017. We are humbled by the dedication and generosity of our committed group of supporters, and thank them all on behalf of the young people and artists for whom connections with opera are made possible as a result of their belief and commitment.





Anna O'Byrne as Eliza Doolittle  
*My Fair Lady*

#### CHIEF EXECUTIVE OFFICER'S REPORT CONTINUED

##### **The Team**

By its very nature, opera needs many people to make it succeed. In 2017 532 people were employed by Opera Australia in presenting, creating, touring, marketing and broadcasting opera and engaging people across communities in its wonders. The Opera Australia Orchestra is one of the busiest in the country and is a solid foundation on which the Company relies. In 2017 it was involved in over 300 performances, including the Sydney seasons of The Australian Ballet. I acknowledge the professionalism and commitment of the musicians of the orchestra and applaud their endless dynamism and pride in building the ensemble to be its finest. I also acknowledge the support and contribution made by Orchestra Victoria to our Melbourne seasons.

The Opera Australia Chorus also deserves special mention as another foundation block of this great Company. Each of these singers has honed their talents and skills over many years; coming together as a group they achieve a remarkable and admirable quality of vocal magic that inspires and thrills our audiences. The whole community is immensely proud of them.

The creative, production and administration staff of OA work with immense dedication and professionalism to achieve standards that consistently place the organisation alongside the aspirational excellence of any of the great opera houses of the world, and I both acknowledge and thank them for their tireless dedication.

I also acknowledge our Board of Directors – chaired by David Mortimer – for their skills and wisdom in guiding the Company over recent years, and I look forward to working with them in designing and navigating the future of this wonderful organisation.

Opera Australia is well placed for the future, both creatively and financially. However, this does not mean that the challenges facing our art form into the future have been negated. The long-term future of opera (and indeed of many performing arts disciplines), its role in the community and ensuring its contemporary relevance will be the subject of considerable debate and strategic planning in the coming period. It is this challenge that energises us all – to ensure that Opera Australia thrives into the future and remains a leader and exemplar for opera, for the performing arts and for Australia.



# Artistic Director's Report

Lyndon Terracini AM



The year 2017 featured some truly wonderful productions and performances and some surprising discoveries. It was a year, too, that many of us were extremely worried about and we spent many months agonising over what the program might be to alleviate the pressure of being out of our beloved home, the Sydney Opera House, for seven months.

We were all pleased with the final artistic result, however, and I want to pay tribute to the extraordinary amount of work everyone at Opera Australia contributed to make 2017 genuinely a year to cherish.

We began our year with *La Bohème* as we have done on a number of occasions and it proved to be tremendously popular. There were wonderful performances from the talented casts and we welcomed Carlo Montanaro and Pietro Rizzo to share the conducting duties, which they accomplished superbly.

*Mazda Opera in the Domain* saw a massive crowd celebrate the greatest hits in opera and they all seemed to luxuriate in the wonderful singing and a beautiful Sydney summer evening.

Opera Australia now has many productions which are jointly commissioned and presented with other major opera companies around the world. *Cavalleria Rusticana* and *Pagliacci* are superb operas by Mascagni and Leoncavallo respectively

Opposite: Julie Lea Goodwin as Giroflé and Andrew Jones as General Modigliani  
*Two Weddings, One Bride*

and they were brought to life in this brand new co-production with the Royal Opera House, Covent Garden by the exceptionally talented Stage Director Damiano Michieletto. The outstanding casts included a searing portrayal by Diego Torre, singing both Turiddu and Canio on the same evening – an extraordinary achievement. He was strongly supported by Dragana Radakovic, José Carbó, Anna Princeva and Samuel Dundas. Andrea Licata was the excellent conductor of this great production.

*King Roger* by Karol Szymanowski was another co-commission by Opera Australia with the Royal Opera House, Covent Garden and it was also a tremendous success. This was the first time this opera had been performed in Australia and this remarkable production directed by Kasper Holten was one of the many highlights in 2017. The outstanding cast was led by Michael Honeyman, Lorina Gore and Saimir Pirgu. It was conducted passionately and brilliantly by Andrea Molino.

The grand and stunningly beautiful Elijah Moshinsky production of *La Traviata* provided the platform for a transfixing performance by Ermonela Jahović as Violetta; this was a truly magnificent interpretation for which Ms Jahović received standing ovations every night. She was strongly supported by Ho-Yoon Chung, Liparit

Avetisyan and José Carbó, while conductor Renato Palumbo crafted the music in such an astonishingly beautiful way that it seemed like we were hearing it for the very first time.

*Tosca* was an evening of high drama both musically and theatrically. Ainhoa Arteta, Teodor Ilincai and Diego Torre were outstanding singer/actors, and conductor Christian Badea ensured that Giacomo Puccini's masterpiece was tremendously powerful.

*Handa Opera on Sydney Harbour* saw the return of *Carmen*, and what a great season it was. Superb performances from both casts conducted by Brian Castles-Onion captivated the massive numbers of people who travelled to Mrs Macquarie's Point for the experience.

In 2017 Opera Australia presented a new opera for children and a new operetta. *El Kid* was created by Liesel and Michael Badorrek and played with great success to school children in New South Wales after the premiere season in Victoria in 2016, with Victorian children being treated to *The Magic Flute* this year. *Two Weddings and One Bride*, created by Robert Greene, played to a large number of people, ensuring nostalgia is alive and well in the operetta form.

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The National Tour of *The Marriage of Figaro* continued this year, opening in Geelong before travelling through Queensland, the Northern Territory and Western Australia to great acclaim. At closing night in Geraldton, WA, the tour had played to over 23,000 people in 2016 and 2017; with 772 children taking part as members of the Children's Chorus.

The closure of the Joan Sutherland Theatre meant that we needed to find new venues, so we performed *Thaïs* by Jules Massenet at the Sydney Town Hall, in concert. Glorious performances by Nicole Car and Etienne Dupuis, conducted by the exceptional Guillaume Tourniaire, revealed a magnificent score that was greeted with tremendous enthusiasm by the capacity audiences.

The Concert Hall was Opera Australia's venue of choice for the Verdi Requiem and for *Parsifal* by Richard Wagner. The Verdi Requiem, conducted superbly by Renato Palumbo, was a magnificent occasion with the Opera Australia Chorus again demonstrating why they are one of the greatest opera choruses in the world. A wonderful cast and the superb Opera Australia Orchestra made this a night to remember.

Wagner's *Parsifal* is one of the supreme creations in the history of western music and in these concert performances, it was conducted in an extraordinary manner by Pinchas Steinberg and featured the world's greatest tenor, Jonas Kaufmann, in the title role. This was an experience that will last for a lifetime in the memory of those fortunate enough to have heard it. Kwangchul Youn, Michael Honeyman, Warwick Fyfe and Michelle DeYoung were all superb in their almost perfect realisations of their respective roles.

The Opera Australia Orchestra, as it always does, played phenomenally well, affirming why they are one of the great opera orchestras.

One of the world's greatest basses, Ferruccio Furlanetto, performed in two recitals, *Winterreise* and a program of Russian songs. These were performances of rare beauty, power and insight with this most beautiful of bass voices filling the space with velvet sound.



Sian Pendry as Carmen and Arnold Rutkowski as Don José  
*Carmen (Handa Opera on Sydney Harbour)*

ARTISTIC DIRECTOR'S REPORT CONTINUED

*Madama Butterfly* played at the Capitol Theatre with outstanding performances from Karah Son, Hyeseoung Kwon, Diego Torre, Andeka Gorrotxategi and Sian Pendry, conducted by the indefatigable Brian Castles-Onion.

*Griffith Opera on the Beach* is a relatively new initiative by Opera Australia and the production of *Aida* was a tremendously successful event at Coolangatta Beach on Queensland's Gold Coast. An outstanding cast led by Natalie Aroyan, Anna-Louise Cole, Milijana Nikolic, Arnold Rawls, Sian Pendry and Michael Honeyman with the Opera Australia Community Chorus enthralled the capacity audiences. Opera Australia's Head of Music, Tahu Matheson, conducted the large cast in an outstanding series of performances.

Dame Julie Andrews was a very special guest Director for *My Fair Lady*, which played to record crowds at Melbourne's Regent Theatre, and in Brisbane and Sydney. This stunning production boasted a brilliant cast and was a thrilling addition to the Melbourne season.

*The Merry Widow*, in a fabulous new production by Graeme Murphy, concluded 2017. This Opera Conference production, with its stunning choreography and beautiful design, has been a sell-out hit for Opera Australia, rounding out a year of intensely moving musical and theatrical experiences with a number of performances.

The exceptionally high standards of performance achieved over the past few years have positioned Opera Australia as one of the great opera companies of the world and the significantly increased audience attendances are a reflection of the performances and the artists involved.

It is interesting for us to reflect on the artistic experiences of 2017 that rekindle our love of the art form and to marvel at the extraordinarily talented people who make this world a better place for all of us.



Danielle de Niese as Hanna Glavari  
and the Opera Australia Chorus  
*The Merry Widow*

# Our People

Opera Australia seeks to attract, develop and retain highly skilled performing artists, musicians, artisans and stage technicians who are masters in their respective crafts in putting complex live performances on stage. They are supported by specialised administrators based in our offices in Sydney and Melbourne.

## Workplace Profile

We employed 532 permanent, seasonal and casual employees throughout the year on different productions. Employees in Opera Australia are covered by various industrial instruments including four enterprise agreements that set the terms and conditions of employment of our performing artists, musicians, manufacturing staff and staging crew.

	Full Time Equivalents			
	Ongoing	Seasonal	Casual	Total
<b>ARTISTIC</b>				
Principal singers	4	103	0	107
Chorus	37	3	7	47
Orchestral players	65	3	22	89
Dancers	0	0	7	7
Extras	0	1	4	5
Music and language staff	10	2	1	13
Other artist support	4	4	11	19
Artistic administration	4	0	0	4
<b>TOTAL ARTISTIC</b>	<b>124</b>	<b>116</b>	<b>52</b>	<b>292</b>
<b>TECHNICAL</b>				
Stage management	6	5	2	13
Stage staff	12	18	20	50
Workshop staff	14	1	9	24
Wardrobe and wig staff	23	9	17	49
Stores staff	5	1	6	12
Facilities	3	1	1	5
Technical administration	10	3	0	13
<b>TOTAL TECHNICAL</b>	<b>73</b>	<b>38</b>	<b>56</b>	<b>167</b>
<b>OTHER</b>				
Marketing development and sales staff	19	8	3	30
Management and admin	33	9	1	43
<b>TOTAL OTHER</b>	<b>52</b>	<b>17</b>	<b>4</b>	<b>73</b>
<b>TOTAL</b>	<b>249</b>	<b>171</b>	<b>111</b>	<b>532</b>

We are also fortunate to have a vast reserve of passionate volunteers who contribute to a significant number of our activities related to productions, events and tours of the Opera Centre.

We review our organisational structure, systems and processes on a regular basis in response to our evolving business needs, and leverage technological advancements to deliver results more efficiently and effectively.

## Safety and Well-Being in the Workplace

Our people management strategy is based on building and fostering a positive, inclusive and safe work environment for all employees with zero tolerance of bullying, harassment, discrimination or victimisation.

This stand is supported by appropriate policies and their strict implementation. Through on-going educational workshops, all staff have been empowered to bring any such incidents to the notice of OA Management at the earliest opportunity.

We have strict reporting and monitoring processes of all hazards, accidents and injuries in each of our work venues on and off stage, backed up by swift actions to rectify issues.

The Human Resources team in collaboration with employees and supervisors work towards minimising injuries and implementing sustainable injury rehabilitation programs. Our Workers Compensation claims saw a reduction of 9.1% in 2017 compared to 2016.

OA staff regularly receive training in First Aid, manual handling and risk management in other technical functions.

## Staff Development

OA places a strong emphasis on fulfilling the potential of every individual employee by creating a whole range of on-and off-the-job development opportunities. Staff are encouraged to take on more complex work through secondment to higher positions or to different productions challenging their existing skills and abilities. Our Study Assistance policy encourages staff to return to further tertiary education or build specialist skills aligned to their existing expertise.

In addition, Opera Australia collaborates with NIDA and other domestic and international educational institutions to host more than 100 work experience students and interns in all functional areas, particularly in performing arts, costume manufacturing and stagecraft. We are committed to creating successors in these highly specialised areas for sustained growth in a rapidly evolving industry.

A special mention should be made of our Young Artist Program. This program provides a structured development path and professional opportunities to up-and-coming young and talented performing artists. To hone their operatic skills they attend training in language, movement and acting, as well as master classes by renowned local and international artists.

# Opera Australia Activities

## Attendances and Box Office 2017

Season	Opera	Composer	Performances	Venues	Admissions		Box Office	
					2017	2016	2017	2016
<i>In Theatre</i>								
<i>Sydney Summer</i>								
<b>Sydney Opera House</b>	La Bohème	Puccini	19					
	Cavalleria Rusticana/Pagliacci	Mascagni / Leoncavallo	9					
	King Roger	Szymanowski	8					
	La Traviata	Verdi	22					
	Tosca	Puccini	13					
			<b>71</b>					
					<b>83,871</b>	<b>75,828</b>	<b>11,678,941</b>	<b>10,749,385</b>
<i>Melbourne Autumn</i>								
<b>Arts Centre Melbourne</b>	Carmen	Bizet	10					
	Cavalleria Rusticana/Pagliacci	Mascagni / Leoncavallo	5					
	King Roger	Szymanowski	4					
			<b>19</b>					
					<b>27,024</b>	<b>26,430</b>	<b>3,501,279</b>	<b>3,337,814</b>
<i>Sydney Winter Concerts</i>								
<b>Sydney Opera House</b>	Two Weddings, One Bride	Greene	53					
<b>Sydney Town Hall</b>	Studio Recital	Various	3					
<b>Joan Sutherland Studio, The Opera Centre</b>	Thais	Massenet	2					
	Parsifal	Wagner	3					
	Verdi Requiem	Verdi	2					
	Ferruccio Furlanetto	Various	2					
	Madama Butterfly	Puccini	11					
			<b>76</b>					
					<b>41,970</b>	<b>51,754</b>	<b>5,316,760</b>	<b>8,159,125</b>
<i>Melbourne Spring</i>								
<b>Arts Centre Melbourne</b>	Ferruccio Furlanetto		1					
	The Merry Widow	Lehár	12					
			<b>13</b>					
					<b>12,834</b>	<b>17,955</b>	<b>1,366,245</b>	<b>6,573,058</b>
<i>Sydney New Years Eve</i>								
<b>Sydney Opera House</b>	The Merry Widow	Lehár	1					
			<b>1</b>					
					<b>1,430</b>	<b>1,500</b>	<b>487,542</b>	<b>496,617</b>
<b>In-Theatre Sub Total</b>			<b>180</b>	<b>4</b>	<b>167,129</b>	<b>173,467</b>	<b>22,350,767</b>	<b>29,315,999</b>
<i>Musical Theatre</i>								
<b>Queensland Performing Arts Centre</b>	My Fair Lady	Loewe	55					
<b>Regent Theatre Melbourne</b>			92					
<b>The Capitol Theatre Sydney</b>			61					
			<b>208</b>	<b>3</b>	<b>283,801</b>	<b>108,699</b>	<b>30,205,834</b>	<b>17,615,942</b>
<i>Handa Opera on Sydney Harbour</i>								
<b>Mrs Macquarie's Chair, Sydney</b>	Carmen	Bizet	26					
<b>Opera on Sydney Harbour</b>			<b>26</b>	<b>1</b>	<b>51,148</b>	<b>48,621</b>	<b>7,447,881</b>	<b>7,710,860</b>
<i>Griffith Opera on the Beach</i>								
<b>Coolangatta Beach</b>	Aida	Verdi	6					
			<b>6</b>	<b>1</b>	<b>10,331</b>		<b>648,113</b>	
<b>Sydney Opera House</b>	Great Opera Hits	Various	13					
<b>Sydney Opera House</b>	New Year's Eve Gala	Various	1					
			<b>14</b>	<b>1</b>	<b>16,223</b>	<b>13,464</b>	<b>1,911,994</b>	<b>1,562,298</b>
<i>Free Events</i>								
<b>Mazda Opera in the Domain</b>			1					
			<b>1</b>	<b>1</b>	<b>30,000</b>	<b>31,000</b>		
<i>Touring and Outreach</i>								
<b>Schools Tour:</b>								
<b>Victoria &amp; South Australia</b>	The Magic Flute	Mozart	116	86	22,403	16,042		
<b>New South Wales &amp; ACT</b>	El Kid	Bizet	242	161	49,301	49,008		
<b>Regional Tour:</b>								
<b>Victoria, QLD, NSW, NT, WA</b>	The Marriage of Figaro	Mozart	20	16	10,291	13,117		
<b>Touring and Outreach Subtotal</b>			<b>378</b>	<b>263</b>	<b>81,995</b>	<b>78,167</b>	<b>718,000</b>	<b>863,000</b>
<i>Other</i>								
<b>The Nixon Tapes</b>			1		846		67,266	
<b>Szymanowski Concert</b>			1		149		10,979	
			<b>2</b>	<b>2</b>	<b>995</b>	<b>0</b>	<b>78,245</b>	<b>0</b>
<b>TOTAL - All Activities</b>			<b>815</b>	<b>276</b>	<b>641,622</b>	<b>453,418</b>	<b>63,360,834</b>	<b>57,068,099</b>

# Artists 2017

## Principals

Stacey Alleaume* Natalie Aroyan Ainhoa Arteta Greta Bradman Nicole Car Olivia Cranwell Jacqueline Dark Danielle de Niese Michelle DeYoung Anna Dowsley Jane Ede Elvira Fatykhova Taryn Fiebig Julie Lea Goodwin Lorina Gore Ermonela Jaho Eva Kong Hyeseoung Kwon José Maria Lo Monaco	Daria Masiero Dominica Matthews Emma Matthews Robyn Nevin AM Milijana Nikolic Anna O'Byrne Sian Pendry Anna Princeva Pamela Rabe Dragana Radakovic Ileana Rinaldi Deidre Rubenstein Agnes Sarkis Rinat Shaham Mariangela Sicilia Karah Son Sarah Sweeting Geraldine Turner OAM Jonathan Abernethy	Richard Anderson Pelham Andrews Liparit Avetisyan Carlos Barcenan Jonathan Biggins John Bolton Wood Kanen Breen José Carbo Ho-Yoon Chung Gennadi Dubinsky Samuel Dundas Etienne Dupuis Charles Edwards James Egglestone Arthur Espiritu Ferruccio Furlanetto Warwick Fyfe Luke Gabbedy Lucio Gallo	Andeka Gorrotxategi David Hibbard Christopher Hillier Glen Hogstrom Michael Honeyman Teodor Ilincal Andrew Jones Nicholas Jones Jonas Kaufmann Simon Kim Rosario La Spina Christopher Lawrence Alexander Lewis Reg Livermore AO Tony Llewellyn-Jones John Longmuir Shane Lowrencev Graeme Macfarlane Virgilio Marino	Simon Meadows Ji-Min Park David Parkin Michael Petrucci Saimir Pirgu Dmytro Popov Arnold Rawls Arnold Rutkowski Barry Ryan Roberto Scanduzzi Adrian Tamburini Christopher Tonkin Diego Torre Mark Vincent David Whitney Kwangchul Youn
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## Chorus

Chloris Bath Jennifer Bonner Emma Castelli Annabelle Chaffey Anna-Louise Cole Rebecca Currier Mary-Ann Fraser Celeste Lazarenko	Yolanda Lorenzato Ke Lu Ma Lynette Murray Sharon Olde Sandra Oldis Vanessa Rosewarne 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 Jeffrey Lock Jonathan McCauley Kent McIntosh	Anthony Mackey Clifford Plumpton Benjamin Rasheed Ryan Sharp Sitiveni Talei
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## Schools Tour

<b>Musical Directors</b> Raymond Lawrence Luke Spicer	<b>Pianists</b> Benjamin Burton Pamela Christie	Antonio Fernandez Jane Matheson		
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## Cast

Jessica Boyd Tomas Dalton Giuseppina Grech	Jared Lillehagen Oliver Mann Andrew Moran	Timothy Newton Sarah Jane Pattichis Rachel Pines	Shoumendu Schornikow Ruth Strutt Danita Weatherstone	Raphael Wong
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## Regional Tour

Lee Abrahmsen Olivia Cranwell James Egglestone	Steven Gallop Christopher Hillier Andrew Jones	Kristen Leich Jenny Liu Simon Meadows	Agnes Sarkis Suzanne Shakespeare Adrian Tamburini	
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## Conductors

Christian Badea Brian Castles-Onion AM Robert Greene	Simon Kenway Anthony Legge Andrea Licata	Tahu Matheson Andrea Molino Carlo Montanaro	Renato Palumbo Vanessa Scammell Guy Simpson	Pinchas Steinberg Laura Tipoki Guillaume Tourniaire
--	--	---	---	---

## Music Staff

<b>Chorus Master</b> Anthony Hunt	<b>Assistant Chorus Master</b> Michael Curtain			
<b>Repetiteurs</b> Siro Battaglin Brian Castles-Onion AM Pamela Christie	Paul Fitzsimon Bradley Gilchrist Sue Goessling	John Haddock Tahu Matheson Stephen Walter	<b>Language Coaches</b> Tania Birggelli Nicole Dorigo Adriana Hanic	

## Directors

Julie Andrews DBE Gale Edorrek Matthew Barclay John Bell AO OBE Dean Bryant	Constantine Costi Gale Edwards AM Rodula Gaitanou Michael Gow Hugh Halliday	Kasper Holten Trent Kidd Amy Lane Damiano Michieletto Karen Johnson Mortimer	Andy Morton Elijah Moshinsky Graeme Murphy AO Moffatt Oxenbould AM Shane Placentino	Roger Press Johanna Puglisi Sally Hare Janet Vernon
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## Designers

Steffen Aarfing Cecil Beaton Tim Chappel Russell Cohen Anna Cordingley Tony David Cray	Marco Devetak Peter England Paolo Fantin David Fleischer Peter J Hall Luke Halls	Jennifer Irwin John Isaacs Richard Jeziorny Robert Kemp Julie Lynch Teresa Negroponte	Owen Phillips Michael Scott-Mitchell Rick Sharp Oliver Smith Carla Teti Brian Thomson AM	Mark Thompson Michael Waters Michael Yeargan
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## Lighting Designers

Robert Bryan Alessandro Carletti Jon Clark	Damien Cooper Gary Dooley Nigel Levings	Richard Pilbrow John Rayment Nick Schlieper	Matt Scott Trent Suidgeest David Walters	
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## Choreographers

Kelley Abbey Matthew Barclay Christopher Gattelli	Andrew Hallsworth Cathy Marston Elise May	Graeme Murphy AO Shane Placentino		
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## My Fair Lady Ensemble

Justin Anderson Octavia Barron Martin Daniel Belle Deborah Caddy Elisa Colla Rodney Dobson Mark Doggett	Josh Gates Tom Handley Michael Hart Matt Heyward Kate Maree Hoolihan Georgina Hopson Erin James	Hollie James Todd Keys James Lee Julia McRae Allyce Martins Holly Meegan Scott Morris	Meredith O'Reilly Joel Parnis Jackie Rees Vanessa Rosewarne Ashleigh Rubenach Greta Sherriff David Sirianni	Sophie Viskich Paul Whiteley Katherine Wiles Don Winsor Karlis Zaid
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\*Members of the Moffatt Oxenbould Young Artist Program



Jonas Kaufmann  
*Parsifal*

# Opera Australia Orchestra Report

The Opera Australia Orchestra celebrated its 50th anniversary and a new name in 2017. Formed in 1967 as the Sydney Elizabethan Trust Orchestra to be the performance partner of Opera Australia and The Australian Ballet, it was known for many years as the Australian Opera and Ballet Orchestra. 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 and no need for a separate constitution or office bearers. OA continues to maintain the ability to report the orchestra's financial position separately to stakeholders such as 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 do not diminish OA's commitment to The Australian Ballet, and the Company looks forward to continuing the orchestra's successful collaborations with The Australian Ballet each season.

In the 50 years since its inception, the orchestra has earned an international reputation as an expert orchestra of the highest calibre. With over 300 annual performances of more than 20 productions of opera, ballet, musical theatre and concerts, it is also Australia's busiest orchestra. Performing under some of the world's finest conductors, the core orchestra is supported by excellent seasonal and freelance musicians.

The seven-month closure for renovations of the Sydney Opera House's Joan Sutherland Theatre provided the orchestra with the opportunity to perform in a range of diverse venues and performance formats, including the Sydney Town Hall, the Sydney Opera House Concert Hall, the Capitol Theatre, The Concourse Chatswood and Melbourne's Hamer Hall.





Highlights for the year included concert performances of Wagner's *Parsifal* with Jonas Kaufmann, conducted by Pinchas Steinberg; Gala concerts in Melbourne and Sydney with superstar soprano Anna Netrebko; Massenet's *Thaïs* with Nicole Car under Guillaume Tourniaire; and Verdi's *Requiem*, performed with the Opera Australia Chorus under Renato Palumbo. The Orchestra also featured in the sixth season of the now iconic *Handa Opera*

*on Sydney Harbour*. For The Australian Ballet, milestones included the highly acclaimed production *Faster*, featuring a triple bill of modern works by Max Richter, Matthew Hindson and Michael Gordon, and Christopher Wheeldon's *Alice in Wonderland*, conducted by Nicolette Fraillon. As always, the orchestra was proud to support emerging young operatic talent by playing for the Australian Singing Competition Finals Concert.

In December the orchestra took part in the commissioning process for the refurbished Orchestra Pit of the Joan Sutherland Theatre and was delighted to find a space that had been lovingly and carefully renewed by the Sydney Opera House with improvements to the physical and acoustic environment.



Sian Pendry as Amneris  
Aida - Griffith Opera on the Beach

## Opera Australia Orchestra

Jun Yi Ma<sup>^</sup> Concertmaster and Orchestra Director  
Huy-Nguyen Bui Associate Concertmaster  
Katherine Lukey Deputy Concertmaster

### Violin

Catalin Ungureanu\* (Principal 1<sup>st</sup> Violin)  
Tony Gault\* (Principal 1<sup>st</sup> Violin)  
Airena Nakamura (Principal 2<sup>nd</sup> Violin)  
Mark Fitzpatrick\* (Assoc. Principal 2<sup>nd</sup> Violin)  
Virginia Blunt  
Thomas Dundas  
Rachel Easton  
Yu-Qing Rebecca Irwin  
Adrian Keating  
Marek Kruszynski  
Daniel Rosenbaum  
Robert Sek  
Jaroslaw Talar  
Rachel Westwood

### Viola

Virginia Comerford  
Tara Houghton  
Magda Kruszynska  
Amanda Murphy

### Cello

Teije Hylkema  
Eszter Mikes-Liu\*  
Andrew Hines\*\*  
Pierre Emery  
Margaret Iddison

### Double Bass

Brett Berthold  
Andrew Meisel\*  
Edmund Bastian  
Bonita Williams

### Flute

Elizabeth Pring  
Amanda Hollins\*

### Piccolo

Diane Berger

### Oboe

Conall McClure  
Matthew Tighe\*  
Mark Bruwel

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Phillip Green\*  
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Matthew Ockenden\*  
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Victoria Chatterley  
Lisa Wynne-Allen

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Joshua Clarke  
Craig Ross\*  
Brian Evans

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Gregory van der Struik  
Brett Favell\*  
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Brett Page

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Edwin Diefes

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### Percussion

Shaun Trubiano  
Kevin Man\*

### Harp

Jane Rosenson

### *Italics* Principal

\* Associate Principal

\*\* Acting Assistant Principal

<sup>^</sup> The Opera Australia Orchestra Concertmaster is proudly supported by John Frost AM

### Orchestra Management

General Manager, Orchestra Gérard Patacca  
Orchestra Manager Emma In der Maur  
Deputy Orchestra Manager Ella Howard  
Orchestra Operations Manager Rhonda Jones

Assistant Orchestra Manager – Production Valérie Morgan-Pertus  
Assistant Orchestra Manager Anna Bennett

# Philanthropy Report



Alexander Lewis as Danilo Danilovich  
and Danielle de Niese as Hanna Glawari  
*The Merry Widow*

## **Opera Australia salutes its Patrons**

Opera Australia wishes to thank its patrons and donors who are at the heart of everything we do. An opera company would not survive in the 21<sup>st</sup> century without the generosity of philanthropists, and Opera Australia is sincerely grateful for the immense support it receives from opera-loving individuals. In particular, we salute the support of our Patron-in-Chief, Dr Haruhisa Handa for the International Foundation for Arts and Culture, and our Leading Patrons, the Susan and Isaac Wakil Foundation. In 2017 we were fortunate to present the remarkable Jonas Kaufmann in *Parsifal* and this would not have been possible without the incredible support of the John and Jennifer Brukner Foundation.

Our artists and our audience thank the following donors for enabling us to continue to present our finest Australian and international singers in the greatest operas ever written.

# The Patron Program

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.

Dr Haruhisa Handa, Patron-in-Chief

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The Susan & Isaac Wakil Foundation

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Diego Torre as Turiddu  
Cavalleria Rusticana

## Syndicate 30 – Parsifal

Opera Australia salutes those Patrons who have joined Syndicate 30: *Parsifal* for 2017. Members of each year's Syndicate support a new production and participate directly in the work of Opera Australia. We sincerely thank our Syndicate 30 Patrons for their generosity.

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Jonathan Abernethy is supported by John Lamble AO and Suzanne Kelly  
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Jun Yi Ma, Opera Australia Orchestra's Concertmaster and Orchestra Director, is supported by John Frost AM  
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Emma Matthews is supported by Jennifer Brukner  
Milijana Nikolic is supported by Mrs K E Bryan  
Diego Torre is supported by Jennifer Brukner  
Stefan Vinke is supported by Hans and Petra Henkell

## Moffatt Oxenbould Young Artist Program

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)

The Moffatt Oxenbould Young Artist Program is generously supported by the SkyHigh Foundation.

## The Susan and Isaac Wakil Foundation Access Program

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.



## Opera Society Inc.

Opera Society Inc. is a Melbourne-based organisation supporting Opera Australia through its fundraising activities and providing its members with informative and entertaining events. 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](http://www.operasociety.org.au)



Ermonela Jaho as Violetta  
*La Traviata*

# Opera Australia Capital Fund

Philip Bacon AM  
Chairman



Thanks to consistent investment returns and the success of the 20/20 Campaign, it is with pleasure I report that the Opera Australia Capital Fund's combined total equity reached \$18.1 million at the end of 2017. This significant increase in reserves has enabled the Capital Fund to make its annual distribution to Opera Australia this year of \$800,000. The Capital Fund's cumulative distributions to the Company now total \$6 million.

The Opera Australia Capital Fund has become a critically important arm of the funding of Opera Australia. Through prudent investment and the generosity of donors it has built a healthy corpus, and the Fund's goal, to help secure the future of our national opera company is well established. Last year in the Annual Report I referred to the intention to conduct a Capital Campaign in 2017 to fulfil the primary role of the Capital Fund – to build on our capital reserves by raising \$5 million to add to the corpus, which then stood at \$15.39 million.

In order to increase the annual distribution to an even more useful \$1 million per annum, it has been our aim to grow the corpus to \$20 million. The certainty of a significantly larger distribution will assist Opera Australia to better plan, take risks, and generally be more entrepreneurial than otherwise possible.

Thus the 20/20 Campaign – \$20 million by 2020 – got underway to an encouraging start in January with a leadership donation of \$1 million, followed over the next six months by ten donations and pledges totalling \$2.5 million. With other donations received and pledged, to date we have raised \$4 million of the target of \$5 million.



We extend sincere thanks to those generous supporters who hosted fundraising events for the Capital Fund during the year: to Tim and Janet Storrier for the recital by Greta Bradman and lunch at their beautiful home in the Southern Highlands; to Gary Singer and Geoffrey Smith for the recital by Taryn Fiebig and dinner, as part of the Centenary Exhibition of the works of Sidney Nolan at Sotheby's Australia in Woollahra; and to Chris Lynch and Tania Seary for the recital and lunch at The Lanesborough in London at which two young Australian singers, Ashlyn Tymms and Samuel Sakker, sang for the British and Australian guests.

Opera Foundation Australia, for 53 years she championed the careers of young Australian singers through the generous overseas scholarships she supported to the world's finest opera houses. Lady Fairfax was one of the first members of the Council of Governors.

In October, at the annual Council of Governors' dinner at The Guest House at the Park Hyatt Sydney, we were able to introduce our guests to Opera Australia's new Chief Executive Officer, Rory Jeffes and his wife, Jane, and to wish Rory well in fulfilling his vision for the Company.

In September, Lord Goodlad, Chairman of Opera Australia Capital Fund UK and I hosted a recital and dinner to thank our loyal supporters, Trustees and the OACF UK Committee in the Penthouse and Pavilion, a suite of rooms designed by Oliver Messel at The Dorchester, London. Australian soprano Lauren Fagan, accompanied by Jayson Gillham, sang for our guests who included the Australian High Commissioner and Mrs Downer, and Nicole Car who at the beginning of the week had made her debut as Mimi at Covent Garden. The dinner was generously sponsored by Dorchester Collection.

We also welcomed new members to the Council and thanked them for their outstanding contributions to the 20/20 Campaign – Kay Bryan, Anthony and Bronny Carroll, Andrew and Jane Clifford, Martin and Susie Dickson and Jill Thorpe. Absent new members were Chris Lynch and Tania Seary.

It is my great privilege to chair the Capital Fund with its talented Board of Directors. Opera Australia's Chairman, David Mortimer, and CEO Rory Jeffes are joined by David Armstrong and our longest-serving Director, Justice François Kunc. Ashley Dawson-Damer, Ros Packer and Carena Shankar are Directors who are also enthusiastic members of the Opera Australia Capital Fund UK Committee and regularly support our fundraising activities in London.

I would like to take this opportunity to acknowledge the enormous contribution to opera in Australia made by Lady (Mary) Fairfax who died in September. As Founder of

The 20/20 Campaign will continue throughout 2018 with the goal to reach our target and exceed it. We are grateful to those generous benefactors who share the desire to secure the future of Opera Australia.

Top: Geoffrey Smith and Taryn Fiebig;  
bottom: Ken Reed, Jan Bowen, Jill Thorpe  
and Leonard Groat at a Capital Fund event  
hosted by Sotheby's Australia





Diego Torre as Pinkerton, Karah Son as Butterfly and Gennadi Dubinsky as The Bonze  
*Madama Butterfly*



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

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 Australia Council for the Arts and the Government of New South Wales and the Government of Victoria through the Reserves Incentive Funding Scheme.

Russell and Lucinda Aboud	Adrian Collette AM and Victoria Watson	the late Mr Gordon Douglass
Antoinette Albert	Andrew Connolly	Dr William Downey
Robert Albert AO RFD RD and Elizabeth Albert	Prof Malcolm Coppleson AO and Mrs Patricia Coppleson	Marie Dreux
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Philip Bacon AM	Robin and Judy Crawford	James Fairfax AO
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Dr Roderick Brooks	Martin Dickson AM and Susie Dickson	John and Jo Grigg
Jennifer Brukner	Francis Douglas	Leonard Groat
Carolyn Cameron	Mrs Gordon Douglass AM and	Deirdre Hall and David Greatorex AO
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Maureen Wheeler AO  
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Lyn Williams AM  
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Ray Wilson OAM and the late James Agapitos OAM  
Dr Anna Ziegler  
Anonymous (21)

### 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  
David Clarke AO  
Ruth Davidson  
Dame Joyce Margaretta Daws DBE  
Kenneth Engelsmann  
Mrs Leslie Feather  
Ms Wendy Fenson  
Mr Jonathon Greening  
Mrs Nola J Hassall

Mrs Elise Herrman  
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Ivy Marshall

Mr Will Noble  
Dimiter Kanev Stantchev  
Dr Dawn Thew  
Mrs Nancy Williamson  
Dr Donald Wilson  
Betty Wright  
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.

# Touring Report

In 2017, Opera Australia toured our wonderful production of *The Marriage of Figaro*, directed and adapted by Michael Gow and designed by Robert Kemp. Through 16 venues across Queensland, the Northern Territory and Western Australia, more than 10,000 people attended. In addition a Gala concert was held in Lismore, NSW, to support Northern Rivers Performing Arts (NORPA), which suffered severe flooding in the wake of Tropical Cyclone Debbie early in 2017.

Tour highlights included performances at Munro Martin Parklands, Cairns' outdoor amphitheatre to an audience of more than 1,200, and at the Empire Theatre in Toowoomba with more than 1,250 in attendance – an increase of 161.7% on our 2015 performance.

In Tennant Creek our partnership with Barkly Regional Arts and their *Desert Harmony Festival* continued, with a capacity crowd filling the Tennant Creek Civic Hall for the performance of *The Marriage of Figaro*, as well as for our collaborative performance between the Opera Australia Chamber Orchestra and local indigenous musicians. Our Tennant Creek Children's Chorus was a highlight of the tour, with one of its members a young boy with cerebral palsy who performed from his wheelchair, bringing the chorus together.

Opposite (clockwise from top): Lee Abrahmsen at the Devil's Marbles as part of OA's tour of *The Marriage of Figaro* through NT; students from Port Melbourne Primary School at the launch of *The Magic Flute*; (left to right) Kristen Leich, Lucy Warren, Chris Martin, Simon Meadows in Alice Springs during *The Marriage of Figaro* tour; members of the Tennant Creek Children's Chorus.

Our community engagement program continued to grow. Regional Children's Choruses joined us in each tour location, with 300 participants across the 20 performances. More than 10% of participants were returning choristers from 2015. Education workshops provided one-on-one coaching and small group masterclasses in many venues. Over 225 participants engaged with this program across the tour.

The Regional Student Scholarship recipients joined professional singers and coaches in Sydney and gained a first-hand insight into company life at The Opera Centre and the Sydney Opera House. Two recipients from 2017 are now studying at the Melbourne and Sydney conservatoriums, and we look forward to seeing their talents develop.

The NSW and Victorian Schools tours went from strength to strength in 2017. We presented our new production of *El Kid* to 49,301 children across 242 performances in NSW and the ACT. The Victorian tour took *The Magic Flute* to 22,403 children in 116 performances and for the first time travelled into South Australia. The Schools Tour's Auslan Shadow Interpreting programs remained popular, with 6,026 children seeing an interpreted performance in 2017 – our largest ever attendance.





Raphael Wong as Papageno and Jessica Boyd as Papagena in the 2017 Victorian Schools Tour *The Magic Flute*

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**Opera Australia**

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ABN 26 000 755 153  
The liability of the members of Opera Australia is limited. Incorporated in New South Wales in 1970, Opera Australia is an authority holder under the Charitable Fundraising Act 1991.

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Opera Australia is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and by the NSW Government through Create NSW. Opera Australia is supported by the Victorian Government through Creative Victoria.

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