

O|PERA AUSTRALIA|A

# 2018

## ANNUAL REPORT



Cover image:  
Simon Lobelson  
as Gregor in  
*Metamorphosis*,  
which played  
at the Opera  
Australia Scenery  
Workshop in  
Surry Hills and  
the Malthouse  
Theatre in  
Melbourne.  
One of Opera  
Australia's new  
productions,  
it was written  
by Australian  
Brian Howard,  
performed by an  
all Australian cast  
and produced by  
an all Australian  
creative team.  
Photo:  
Prudence Upton

# Vision Mission

Enriching Australia's  
cultural life with  
exceptional opera.

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

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# At a glance

77%

Self-generated revenue

\$61m

Box office

1351

jobs provided

543,500  
attendees

58,000  
student  
attendees

7

productions new to Australia

637

performances



# Productions

## Performances and total attendances



The chorus of Bizet's *Carmen*, directed by John Bell. Photo: Prudence Upton



Rossini's comedy *The Turk in Italy*. Photo: Keith Saunders



Shostakovich's *The Nose* directed by Barrie Kosky. Photo: Keith Saunders

Productions	Performances	Attendance
A Night at the Opera, Sydney	1	2,182
<i>Aida</i> , Sydney	19	26,266
<i>By the Light of the Moon</i> , Victorian Schools tour	85	17,706
<i>Carmen</i> , Sydney	13	18,536
<i>Die Meistersinger von Nürnberg</i> , Melbourne	4	6,175
<i>Don Quichotte</i> , Melbourne	4	5,269
<i>Don Quichotte</i> , Sydney	6	7,889
Great Opera Hits 2018	27	23,664
<i>La Bohème</i> , Handa Opera on Sydney Harbour	26	48,267
<i>La Bohème</i> , Melbourne	7	11,228
<i>La Bohème</i> , New Year	1	1,458
<i>La Traviata</i> , Melbourne	9	14,322
<i>La Traviata</i> , Sydney	11	15,634
<i>Lucia di Lammermoor</i> , Sydney	9	11,032
<i>Madama Butterfly</i> , China tour	8	7,100
<i>Madame Butterfly</i> , Regional tour	33	19,323
Mazda Opera in the Bowl, Melbourne	1	12,000
Mazda Opera in the Domain, Sydney	1	30,000
<i>Metamorphosis</i> , Melbourne	3	1,232
<i>Metamorphosis</i> , Sydney	4	1,133
<i>Rigoletto</i> , Sydney	15	18,114
<i>The Magic Flute</i> , NSW Schools tour	205	40,117
<i>The Merry Widow</i> , Sydney	33	38,286
<i>The Nose</i> , Sydney	5	6,914
The Opera Gala Concert	1	2,552
<i>The Turk in Italy</i> , Sydney	8	8,447
<i>Tosca</i> , Melbourne	6	9,052
<b>TOTALS</b>	<b>637</b>	<b>543,498</b>

# Season star ratings

## Sydney and Melbourne seasons 2018

QUESTION: If you were reviewing this production, how many stars would you give it?

ANSWER: 85% of our audience gave a 4 or 5 star rating to our 2018 productions.



2018 season average: 4.3



*The Merry Widow*, Sydney: 4.55



*Don Quichotte*, Sydney: 4.07



*The Turk in Italy*, Sydney: 4.45



*Don Quichotte*, Melbourne: 3.95



*Carmen*, Sydney: 4.16



*Lucia di Lammermoor*, Sydney: 4.35



*Metamorphosis*, Sydney: 4.03



*Metamorphosis*, Melbourne: 3.91



*The Nose*, Sydney: 3.90



*Rigoletto*, Sydney: 4.47



*Tosca*, Melbourne: 4.45



*Die Meistersinger von Nürnberg*,  
Melbourne: 4.10



*La Traviata*, Sydney: 4.75



*Aida*, Sydney: 4.23



*Tosca*, Melbourne: 4.43



*La Bohème*, Melbourne: 3.92

# Revenue and expenditure

## Income

23%

Government grants

8%

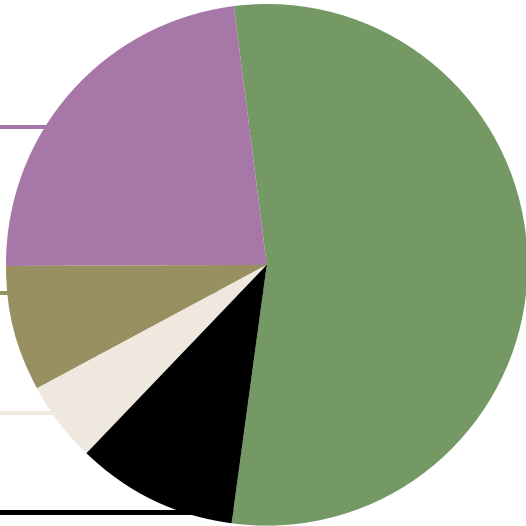
Other income

5%

Sponsorship

10%

Philanthropy



54%

Box office



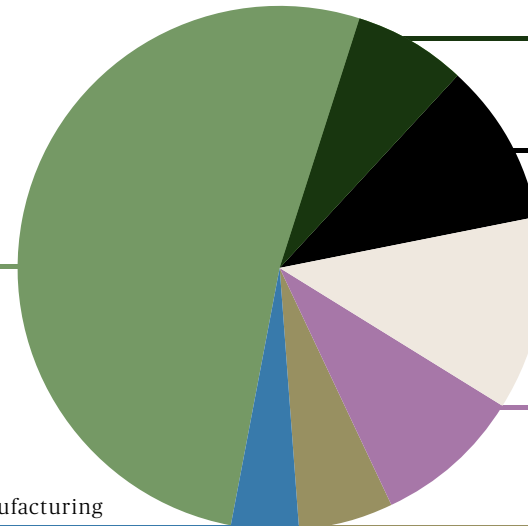
## Expenditure

52%

Artists and staff

4%

Technical staging & manufacturing



7%

Travel and transport

10%

Venue costs

12%

Marketing and promotion

9%

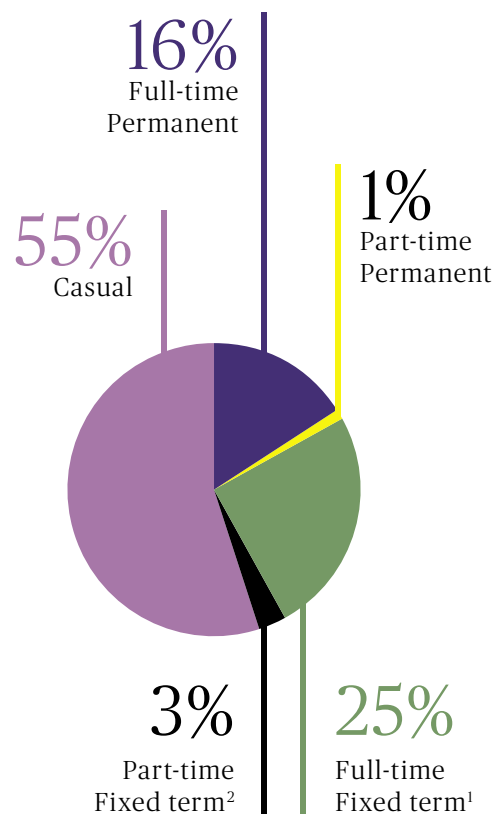
Other

6%

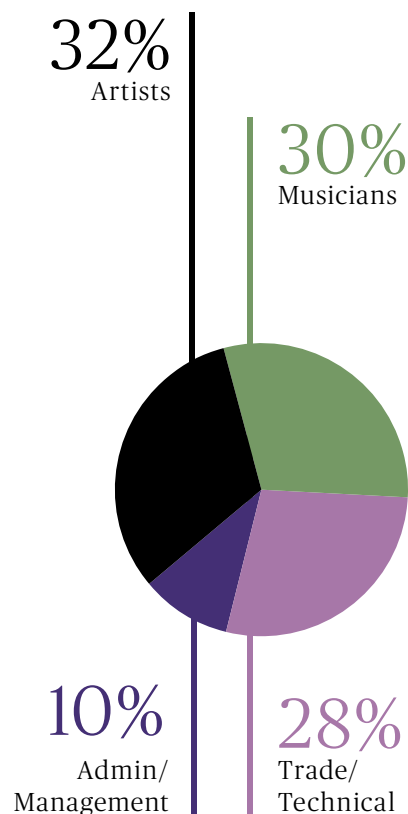
Scores, royalties & instruments

# Australia's biggest arts employer

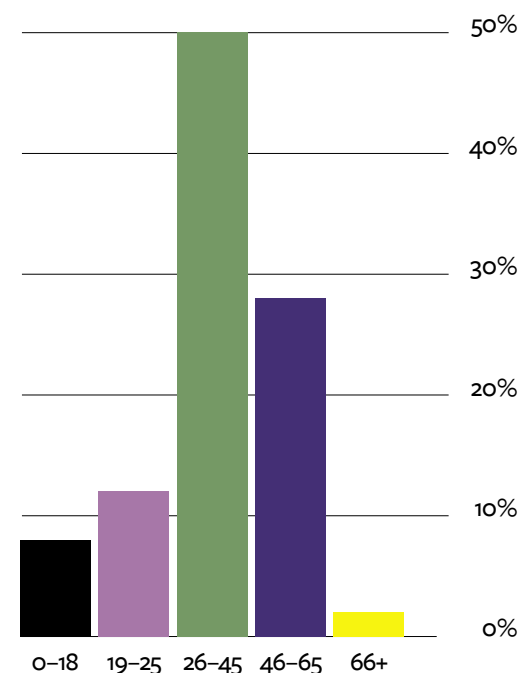
## Opera Australia employees



By work status



By employment category



By age

All figures are headcounts.

<sup>1</sup> includes Full-time temporary and Contractors

<sup>2</sup> includes Part-time temporary

# Community reach

Own channels and broadcast

**4,104,840**

page views

**3,007,351**

unique visits

**1,455,453**

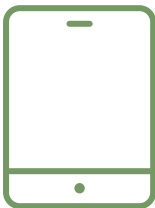
visits



website: [opera.org.au](http://opera.org.au)

**173,763**

on database



eNews

**1,080,000**

listeners



ABC Classic FM

**105,000**

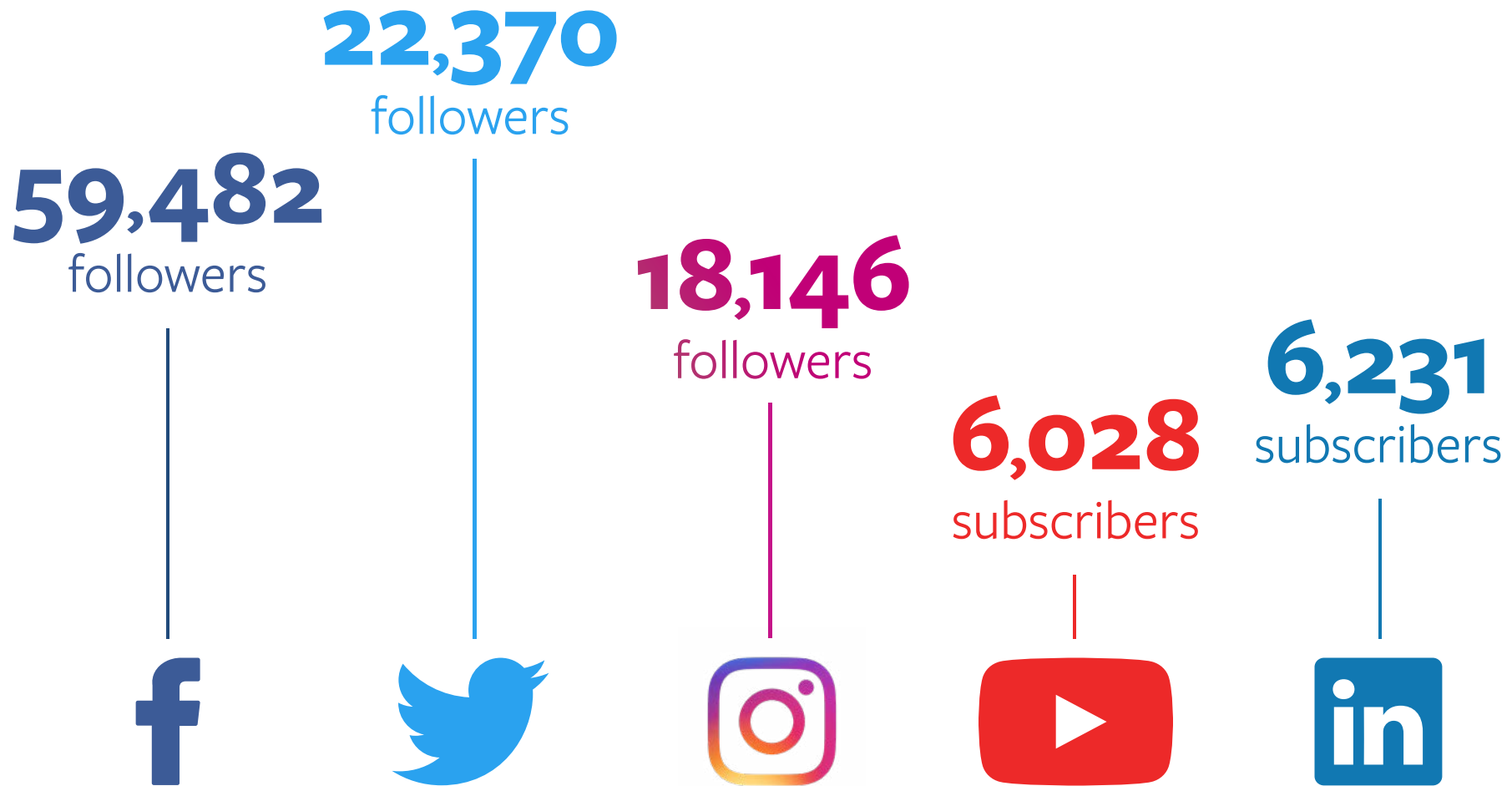


Season brochure



# Community reach

Social channels





**“we are in a robust position artistically and financially”**

## Chairman's Report

2018 was a year of consolidation across the Company. Having experienced a seven-month closure of the Joan Sutherland Theatre in 2017, 2018 was going to be a year in which we would continue to build and place the Company on very solid footings. I am pleased to report we have achieved this with a positive operating result for the organisation.

The positive result is due to a number of factors, not least of which is a revamped Executive Management team under the leadership of CEO Rory Jeffes. I particularly want to congratulate Rory for his delivery of a strengthened management capability and its successful outcomes for the year.

We are committed to the delivery of great opera performances, our core objective. This can only be achieved with stellar programming. Credit, along with my thanks, go to our Artistic Director Lyndon Terracini AM and his team for once again delivering on this brand promise to our audience. Lyndon has introduced innovative and ground-breaking initiatives. In 2018, this was exemplified with our first ever production

featuring a digital set, *Aida*. Opera Australia is leading opera companies around the world in new ways of delivering opera and the Board and I congratulate Lyndon on his vision.

Opera Australia is proud of its strong subscriber base who are buoyed year-on-year by outstanding artistic offerings. Our overall ticket sales continue to be strong across all audience segments and programs – a resounding testament to our marketing team and their seamless support.

Opera Australia offers performances on its two home stages of the Arts Centre Melbourne and the Joan Sutherland Theatre at the Sydney Opera House. Importantly we also engage with audiences across Australia with our annual Regional Tour and our schools tours throughout Victoria and New South Wales.

Much of the touring and engagement work we do ‘out of theatre’ is only possible thanks to the support we receive from our generous donors – I thank them for their ongoing support in making these programs possible.

I also thank our corporate partners for their continuing support. Corporate sponsorship is a two-way business relationship and I know our partners greatly appreciate the way we approach these relationships.

And to our Government partners – Australia Council for the Arts, Create NSW and Creative Victoria – thank you. We continue to work hard in diversifying our product and revenue streams to support our business while continuing to demonstrate to government the impact of its investment.

With all our 2018 artistic achievements, coupled with our strong audience and stakeholder support, the Company is able to report a surplus for 2018 of \$342,676. The Company also received a number of bequests which during the year amounted to \$4,482,518.

Opera Australia also received strong philanthropic support during the year and this, together with the bequests, when combined with our operating profit from trading, resulted in a consolidated profit for the year of \$5,590,519.

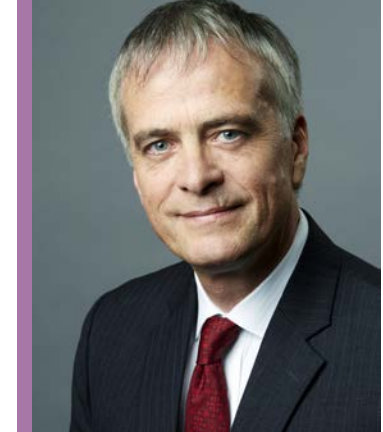
This strong result is dramatically influenced by the ‘one off’ nature of the bequests. The Company is very conscious of the ever-increasing pressure on our cost base and the need to conserve capital so that we have the financial strength to continue to produce imaginative and appealing opera for our audiences. Our Board continues its vigilance of our capacity to meet our objective of artistic excellence. The success of the bequest program is critical to this.

I wish to thank my fellow Board Directors for their support and commitment throughout 2018. We are in a robust position both artistically and financially. With a strong administration team. Supporting the work of all our artists and artisans, I expect 2019 and beyond to be an exciting time for opera lovers throughout Australia.

David Mortimer AO

**“We are proud to be one of Australia’s Major Performing Arts Companies and recognise the responsibilities of that privilege.”**

# Chief Executive’s Report



In its sixty-second year Opera Australia has truly lived up to its mission of “enriching Australia’s cultural life through exceptional opera.” 2018 began with the Company’s return to the Joan Sutherland Theatre at the Sydney Opera House following the venue’s program of renovations. A strongly supported Sydney Summer Season set the tone for the year, leading to total sales revenue of \$67 million. We are proud to be the only major opera company in the world generating over half its income from ticket sales (54% in 2018).

The Company showed an operating surplus of \$342,676 on turnover of \$115,287,341, in line with expectations. A not-for-profit company, we operate a commercial business model to enhance our artistic vibrancy, effectively connect with our community of stakeholders and ensure fiscal responsibility. In building reserves to ensure the Company’s future, additional support from philanthropists—through the Company and the Opera Australia Capital Fund—saw the consolidated profit for the year at \$5,590,519. This is largely due to a number of significant bequests to the organisation during 2018.

Opera Australia presented some 640 performances in 2018 attended by over 543,500 people, making it one of the busiest opera companies in the world. We never close.

As the largest arts employer in Australia, many Australians rely on us for their livelihoods. We remain committed to building the Company for the future, developing our art form as one of contemporary relevance, broadening our reach and supporting creative industries across Australia.

We are proud to be one of Australia’s Major Performing Arts Companies and recognise the responsibilities of that privilege. The support of Australian governments, through the Australia Council for the Arts, Create NSW and Creative Victoria, is critical to the Company’s capacity for creative risk taking, innovation, sector development and building connections with our audiences and the broader community.

Our sincere thanks go to our philanthropists and patrons. We are humbled by the dedication and generosity of our loyal supporters, and thank them on behalf of all the young artists for whom connections with opera are made possible as result of their belief and commitment to our artform and organisation.

We also acknowledge our corporate partners for building mutually beneficial relationships with Opera Australia and for their invaluable contribution to the arts in people’s lives around Australia.

Personally, I pay tribute to the extraordinary people I am proud to call colleagues. By its very nature, opera needs many people to make it succeed. Whether artists or creative, production or administrative staff – all share a sense of dedication to excellence that consistently places the Company alongside the great opera houses of the world. I both acknowledge and thank them for their tireless dedication.

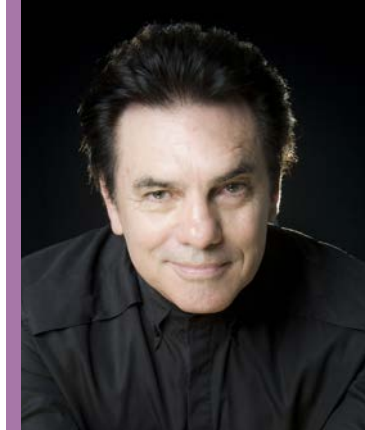
I also acknowledge our Board of Directors, chaired by David Mortimer, for their skills and wisdom in guiding the Company. I look forward to continuing to work with them in designing and navigating the future of this wonderful organisation.

Opera is often described as a “heritage” art form. That may be, yet Opera Australia is committed to building on its proud history and into the future as a powerful and contemporary art form within the broad diversity of Australian arts.



Rory Jeffes

**“passion, commitment  
and hard work”**



# Artistic Director's Report

2018 was a wonderfully successful year for Opera Australia. Magnificent international and local singers singing the great repertoire to full houses is always exciting to see and hear.

I was particularly pleased that Nicole Car made her debut as Violetta in *La Traviata* to great acclaim with Opera Australia in Sydney, and it was thrilling to see and hear Jessica Pratt sing one of her favourite roles, Lucia di Lammermoor, and have such a wonderful success in her debut with Opera Australia.

Ferruccio Furlanetto, who continues to be one of the greatest basses in operatic history was deeply moving as *Don Quichotte*. It was a privilege to present this neglected opera with such an outstanding artist.

Danielle de Niese was delightful in Graeme Murphy's stunning production of *The Merry Widow* in Sydney and in Melbourne, as was Alexander Lewis in *The Merry Widow* and Barrie Kosky's production of *The Nose*, conducted by the brilliant Andrea Molino and performed with a stellar cast for the first time in Australia.

Our new production of *Aida* was a huge success. Magnificent singing from Amber Wagner, Yonghoon Lee, Natalie Aroyan and Diego Torre together with Elena Gabouri made the performances thrilling. Andrea Battistoni conducted with extraordinary power and passion and ensured that every performance was electric. It was the production, however, directed by Davide Livermore, and utilising our digital sets for the first time that made a tremendously powerful impression. We will be using much more digital technology in the future and we are leading the way globally in this 21st-century technology.

*The Turk in Italy* was a wonderful vehicle for the great talents of Stacey Alleaume and the fabulous Paolo Bordogna but the whole cast had a great time... as did the audience!

*Metamorphosis* by Brian Howard was staged in Opera Australia's scenery workshop, as well as in Melbourne's Malthouse Theatre to great acclaim. It was the first of a regular season of contemporary operas which will be staged in these venues.

Our tour of John Bell's production of *Madame Butterfly* through regional New South Wales, Victoria, Tasmania and Canberra was one of the most successful in our history, with sold-out houses and the local children's choruses a highlight wherever we went. We also presented Opera Australia's Schools Company to primary school children. We are particularly pleased that well over 57,000 children across New South Wales and Victoria saw one of 290 performances of *By the Light of the Moon* or *The Magic Flute*.

*Tosca* was conducted magnificently by Andrea Battistoni in Melbourne with a cast that brought this wonderful opera to life in an extraordinary way. Latonia Moore, Diego Torre and Marco Vratogna were sensational and the tension and beauty in this opera were powerfully realised.

We concluded our year in Melbourne with a magnificent production of *Die Meistersinger von Nürnberg*. This extraordinary masterpiece, directed by Kasper Holten, featured exceptional artists including Michael Kupfer-Radecky, Stefan Vinke, Natalie Aroyan, Warwick Fyfe, Daniel Sumegi and Nicholas Jones.

I would like to congratulate everyone at Opera Australia for their passion, commitment and hard work in making this success possible. We all strive to develop the artform in new directions to excite our audiences, be they long term supporters or first time attendees.

Finally I would like to thank the Chairman of Opera Australia, David Mortimer OA, the Board of Directors and Rory Jeffes for their outstanding support. Everyone at Opera Australia has played their part in our success.

A stylized, handwritten signature in black ink, appearing to read 'Lyndon Terracini'.

Comm. Lyndon Terracini AM



# Regional Tour

Ensuring all Australians have access to world-class opera performances



Sharon Zhai and Anna Yun in Opera Australia's Regional Tour of *Madame Butterfly*.  
Photo: Jeff Busby

**77%**

rated the *Madame Butterfly* experience at 4 or 5 stars

**84%**

were likely to attend an Opera Australia performance in the future

**57%**

had not seen a touring performance by Opera Australia before

**91%**

strongly agreed or agreed that our national tour enhances the local music scene by providing the opportunity to see a world-class performance.

More than 19,000 people outside the major cities saw an opera this year, with Opera Australia's Regional Tour travelling across Victoria, New South Wales, the Australian Capital Territory and Tasmania.

Over 12 weeks, we performed in 27 towns including Mildura, Wangaratta, Dubbo and Burnie. In Yarram more than 450 people attended from a population of less than 2,000.

Regional tours can only happen with the support of our sponsors and government partners: the Australia Council for the Arts, Create NSW and Creative Victoria; the Opera Conference, Australia's national partnership of professional opera companies; and our Lead Partner of the Regional Tour, QBE Insurance.

- **19,000+** audience members
- **520** students attended **31** music workshops
- **591** children in the Children's Chorus or auditioned for the Regional Student Scholarship
- **4,000** people attended *Madame Butterfly* in Canberra, the most successful Canberra tour in our history

**“My name is Mia and I am 7. My grandma asked me if I would go with her to *Madame Butterfly* and I said I would because I love Musical Theatre, but I didn't know what to expect from opera. I loved, loved, loved it and wish I didn't have to wait two years for you to come again.”**

Hobart, Tasmania

# Regional Tour

## Regional Children's Chorus

The Regional Children's Chorus program runs alongside our Regional Tour, offering 20 children (aged between 8 and 14 years) in regional communities the chance to perform as the Chorus in a professional, regional touring production.

The program pairs Opera Australia with Choir Leaders in each of its tour locations, providing workshops, educational materials and support, with the aim to hone the skills and practice of the children participating in the Chorus. After months of hard work and rehearsals, the Children's Chorus step onstage and perform side-by-side with some of Opera Australia's finest singers.

This experience; feeling the magic of taking a curtain call, hearing the rapturous applause from friends and family in the audience, not only encourages children to work hard but can inspire a lifetime love of opera and appreciation for the arts.

**"I was honoured to have my daughter participate as part of the Children's Chorus... a valuable opportunity and something she will no doubt take with her into adulthood."**

Anneika, Horsham (mother)



The Children's Chorus in *Madame Butterfly* at Parramatta. Photo: Ashlee Hints

- Participants: **537** children in **28** choruses and **33** performances
- **34** from ACT, **254** from NSW, **66** from TAS, **183** from Victoria
- **6** children identified as Aboriginal, **1** as Aboriginal and Torres Strait Islander
- **20** identified as having a disability
- **29** children travelled over **50km** to take part
- **17** children travelled over **100km**



# Regional Tour

## LOCATIONS FOR REGIONAL TOUR



**“The masterclass with the orchestra was terrific and a fantastic opportunity for local, young musicians to see how the professionals do it. Thanks.”**

David, Burnie

## Workshops

Opera Australia continues to offer Education Workshops and Masterclasses to encourage participation in the arts by young people in regional locations. Targeted at music and drama students, as well as local community groups, this free program offers a valuable insight into the world of opera through the eyes of the artists and technical team.

Workshops are tailored to the needs of the community, and can cover a variety of topics and disciplines from singing, acting, to orchestral training and technical skills. The workshops are guided by the participants and their particular interests; they are able to ask questions, share their own stories and are encouraged to perform themselves.

- **500+** students in **30+** workshops
- **381** in VIC
- **75** in NSW
- **64** in TAS



Kristen Leigh as Suzuki, Danita Weatherstone as Cio Cio San, Thomas Gallop as Sorrow in *Madame Butterfly*. Photo: Jeff Busby

# Regional Student Scholarships

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**“I had an amazing experience, I didn’t want it to end!”**

**Monique, Bathurst**  
(re: Scholarship Week)

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Three young singers from Hobart, Newcastle and Bathurst won the highly sought-after Opera Australia Regional Student Scholarships for 2018. The teenagers were selected during over 50 auditions held across regional Australia during our 2018 National Tour of *Madame Butterfly*.

The scholarship program gives high school students from regional areas the opportunity to develop their musical training with some of Australia’s leading industry professionals during a week-long intensive residency in Sydney with the national opera company.

Recipients receive professional training from artistic, music, vocal, and language and drama coaches; attend Opera Australia performances; are given a behind-the-scenes tour of the Opera Centre and the Sydney Opera House; and perform on conclusion of the residency. Each recipient is fully supported and receives return domestic airfares, accommodation and touring allowances.



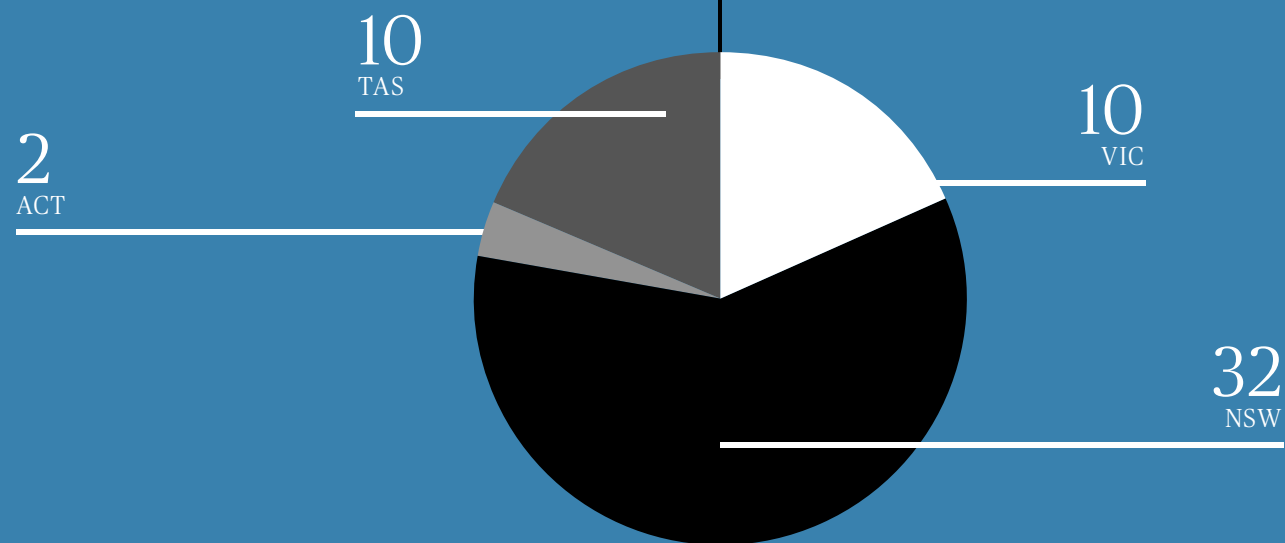
Olivia Cranwell rehearsing the 2018 Regional Scholars Monique Grima, Galatea Kneath and Ellie Rose. Photo: Jane Williamson



# Regional Student Scholarships

# 54

Auditions



# 14

previously participated  
in the Children's Chorus

# 5

had auditioned  
before

**“Thank you for this wonderful experience and opportunity! I will look forward to improving my voice with the tools I have learnt through the audition and feedback.”**

Francesca, Port Macquarie



# Schools Tour



Opera Australia performed *By the Light of the Moon* in schools in regional and metropolitan Victoria. Photo: Jeff Busby

**“Thank you for bringing world-class cultural experiences to a small regional area. Such a great opportunity for our students. Please come again.”**

Young Public School

This year over 57,000 school children enjoyed Opera Australia’s version of *The Magic Flute* in NSW, and a new Australian commission, *By the Light of the Moon* in Victoria.

Our primary schools company toured NSW and Victoria for 36 weeks, performing 290 times. Every day a group of five young, talented opera singers and a pianist drove to a school, built the set, organised their costumes and props, and performed sometimes at multiple schools.

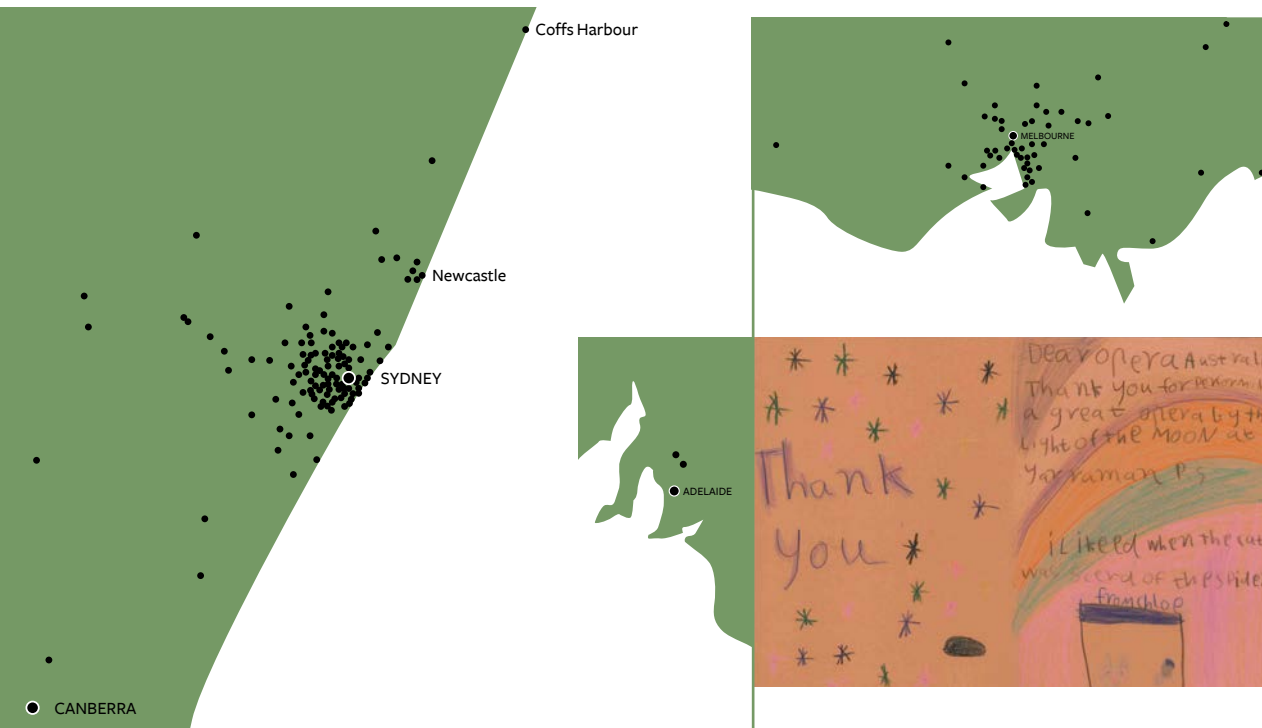
Opera Australia has been touring to primary schools since 1997. Our repertoire of schools performances are adapted classics or commissioned works such as *By the Light of the Moon*, by Liesel and Michael Badorrek.

**57,823**  
School children saw an opera





The Magic Flute performance. Photo: Keith Saunders



36  
weeks touring

171  
schools as venues

35  
Western Sydney  
schools

35  
regional  
schools

“My class thoroughly enjoyed today’s performance... they were all so engaged! They even tried to sing along with the songs they’d heard snippets of during the show. Afterwards they drew pictures of the characters they liked seeing. A fantastic performance, and to get 6-year-olds not only interested but understanding everything, you did an amazing job!”

Rebecca Michael, classroom teacher/music coordinator,  
Mittagong Public School



# Auslan shadow-interpreting

Opera Australia is dedicated to making opera performances accessible to Deaf and hard of hearing audiences through our Auslan Shadow-interpreting program.

In 2018 we continued to offer shadow-interpreted versions of our schools touring production in both Victoria and New South Wales. Shadow-interpreting incorporates Auslan interpreters into the onstage action with stage direction and costumes, rather than having them stand to the side of the stage. The result is a more comprehensive and exciting theatre-going experience for Deaf, hard of hearing and hearing audiences.

“We have had Opera Australia each year for the past approx. **7 years** for an Auslan signed performance and everyone here agreed that this one was the BEST SO FAR! We loved that there was a whole **integrated story** but the performance could also be enjoyed as vignettes. The costumes and props were amazing and **we loved the use of recycled materials**. The performers were as **charming** and **engaging** as ever and we really enjoyed having them at our school. Thanks so much – our children **absolutely** loved the performance and so did we!”

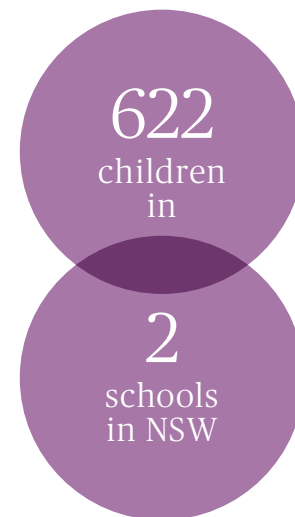
Gillian Ovens, Assistant Principal, Grovedale West Primary School

“I have had so much positive feedback from students and staff about this year’s show... it was spectacular! We thoroughly enjoyed the story line, the amazing voices and the signed singing by the incredible Auslan interpreters. Students were engaged through the whole performance.”

Simone Poyner, Auslan Specialist Teacher,  
Rosanna Golf Links Primary School



Georgia Knight, Shadow Interpreter and Ruth Struss as Fernando in *El Kid*. Photo: F Basile



The audience using Auslan to 'applaud'. Photo: F Basile



# Community Events

Opera Australia's annual free community concerts in Melbourne and Sydney returned in 2018.

Mazda Opera in the Bowl was a highlight of the Melbourne spring cultural calendar, and Sydney's Mazda Opera in the Domain was a highlight of the Sydney Festival season.

These free events give people an insight into the history and joys of opera. Enjoying the power of the human voice is an annual pleasure for so many people who enjoy the outdoor setting.

These are feel-good community events!

Saturday 24 November 2018  
Sidney Myer Music Bowl

Mazda Opera in the Bowl is the largest opera event in Victoria, attracting 12,000 people.

**CONDUCTOR** Tahu Matheson  
**HOSTED BY** Christopher Lawrence  
**FEATURING** Natalie Aroyan  
Sian Pendry  
Virgilio Marino  
Luke Gabbedy

Saturday 13 January 2018  
The Domain

Mazda Opera in the Domain: tens of thousands of Sydneysiders headed to the Domain with picnics packed and friends in tow.

**CONDUCTOR** Tahu Matheson  
**HOSTED BY** Christopher Lawrence  
**FEATURING** Lorina Gore  
Sian Pendry  
Diego Torre  
Michael Honeyman



Mazda Opera in the Bowl. Photo: James Thomas



Mazda Opera in the Domain. Photo: Ben Symons



# NSW Regional Conservatoriums Project



Tahu Matheson conducts students of the NSW Regional Conservatoriums at the Sydney Opera House. Photo: Phillip Booth

Every two years, students from the NSW Regional Conservatoriums come to Sydney for a three-day 'intensive', experiencing a range of our activities and working with our orchestra, a conductor and a singer on a specific work.

In 2018, 40 students were part of this project which involved tours of the Sydney Opera House and the Opera Centre in Surry Hills, sectional rehearsals with the orchestra, a full orchestral rehearsal conducted by Tahu Matheson and observing an *Aida* stage orchestral rehearsal. Finally the group performed the Grand March from *Aida*, and 'La donna è mobile' from *Rigoletto* with Diego Torre for their friends, family and musicians. Most of the students had not played in an orchestra or accompanied a singer, much less one of the calibre of Diego Torre.

The project was again hugely successful in growing the students' capabilities over three days.

# Sydney Conservatorium of Music Internships



General Manager, Orchestra Gérard Patacca observes tenor Diego Torre singing with the regional conservatorium student orchestra. Photo: Phillip Booth

This internship broadens Conservatorium of Music students' exposure to operatic repertoire, deepens their understanding of interdisciplinary art forms and enhances future employment prospects by providing insight into the practices of one of the world's busiest opera companies.

Over five months students attend a range of rehearsals and performances to see management, the orchestra, conductors and artists work together to bring an Opera Australia production to the stage.

Students have one-on-one tuition with the orchestra, as well as WH&S and sound protection training. Simulated orchestra auditions provide a live audition experience with excerpts from the current opera season and a panel of judges providing feedback.

Up to five internships are available each year as an elective subject with 60 to 80 contact hours; worth six credit points towards their degree.



# Professional and Talent Development



While here singing Rodolfo in *La Bohème*, Italian tenor Ivan Magri gave a masterclass to the Young Artists including Shanul Sharma (pictured). Photo: Anna-Louise Cole

## The Moffatt Oxenbould Young Artist Program

The Moffatt Oxenbould Young Artist Program is a two-year training program for selected young Australian opera singers to supplement their already evident talent and performance skills.

Opera Australia funds the Young Artists' salaries; provides opportunities for principal roles in the company's performance program; prepares and presents the Young Artists in recital; and conducts regular workshops for the Young Artists that include language coaching, acting, stagecraft and choreography.

More than 100 artists have been through Opera Australia's Young Artist Program since its inception in 1984.

### 2018 Young Artists:

Anna-Louise Cole  
Shanul Sharma  
Haotian Qi

## The George and Nerissa Johnson Memorial Scholarship

The George and Nerissa Johnson Memorial Scholarship provides funds for individuals to pursue overseas study and professional development in opera. It is available to performing musicians, including conductors and répétiteurs.

The scholarship also funds residencies of up to six weeks twice-yearly for international vocal coaches to work with Opera Australia's principal singers, chorus and music staff.

### 2018 Recipients:

Christopher Hiller (Baritone)  
Luke Gabbedy (Baritone)  
Margaret Trubiano (Mezzo)  
Constantine Costi (Director)



# Professional and Talent Development



Emerging Director Liesel Badorrek, right, coaches Regional Scholarship recipient Galatea Kneath.  
Photo: Jane Williamson

## The Hephzibah Tintner Conducting Fellowship

The Hephzibah Tintner Conducting Fellowship goes to an emerging talent who is expected to contribute to the cultural and artistic life of Australia.

The fellowship provides training and mentorship opportunities for two years. The fellow will take part in the conducting activities at The Australian Ballet, Opera Australia and the Sydney Symphony Orchestra.

### 2017-2019 Fellow:

Patrick Burns

### Observers

Paull-Anthony Keightley,  
IFAC singing competition winner  
(*Lucia*, *Rigoletto*, *Aida*)

Max Walburn, Secondary student  
(*Metamorphosis*)

Hseuh-Min Tsai, Voice  
(*Rigoletto*, *Turco*)

## Internship: University of Sydney, Sydney Conservatorium of Music Capstone Experience

This provides industry-based experience for selected students in the Master of Music (Opera Performance) program at the Sydney Conservatorium to observe and take part in the rehearsal process of an operatic production.

### 2018 participants:

Haotian Qi (baritone)

Sitong Liu (soprano)

Jeremy Dube (baritone)

Esther Song (soprano)

### During Handa Opera on Sydney Harbour *La Bohème*

Jess Tran, Production and Company Administration,  
University of Technology, Sydney

Tanwee Shrestha, Production (Stage)  
University of Technology, Sydney

Christina Cai, Lighting /Site, University of New South Wales  
Catia Rizio, Operations (Site), Australian National University

## Internship: Emerging Directors

Emerging Directors are offered opportunities to aspiring, emerging and established theatre and opera assistant directors and directors to observe Opera Australia's production, rehearsal and preparation processes.

### 2018 Observers:

Diana Alvarado (*The Merry Widow*,  
*Carmen*, *The Nose*, *Don Quichotte*)

Daniel Sinfield  
(*The Merry Widow*, *Lucia*)

Liesel Badorrek  
(Handa Opera on Sydney Harbour *La Bohème*)

Ian Warwick, Pacific Opera  
(Handa Opera on Sydney Harbour *La Bohème*)

Antoinette Barbouttis (*Aida*)

Robert M Johnson (*Carmen*)

Tabatha McFadyen (*Metamorphosis*)

Joseph Restubog (*Meistersinger*)

Suzanne Chaundy (*Meistersinger*)

# Evita

*Evita*, starring Tina Arena as Eva Perón, was a phenomenal success for Opera Australia and John Frost, in association with David Ian Productions.

Premiering in Sydney at the Sydney Opera House, the original West End and Broadway production – with lyrics by Tim Rice, music by Andrew Lloyd Webber and directed by Hal Prince – was critically acclaimed and adored by fans.

The premiere season in Sydney broke box office records, achieving the highest grossing advance for any production in the history of the Sydney Opera House. The record breaking run continued in Melbourne when *Evita* became the highest-selling show ever staged at the Arts Centre Melbourne.

## “Tina Arena was stellar”

Audience member

### EVITA COMPANY

#### PRINCIPALS

Tina Arena  
Michael Falzon  
Kurt Kansley  
Jemma Rix  
Paulo Szot  
Alexis van Maanen

#### ENSEMBLE

Justin Anderson  
Anton Berezin  
Michael Camilleri  
Olivia Carniato  
Rachel Cole  
Alie Coste  
Jade Coutts  
Kristian Crowe  
Todd Dewberry  
Rodney Dobson  
Samantha Dodemaide  
Laura Field  
Zoy Frangos  
Ashleigh Gurnett  
Kate Maree Hoolihan  
Georgina Hopson  
Thomas Johansson  
Kathleen Moore

Thern Reynolds  
Christopher Scalzo  
David Sirianni  
Tod Strike  
Simon Tichelaar  
Dean Vince  
Rachael Ward  
Paul Whiteley

#### CONDUCTORS

Simon Holt  
Guy Simpson

#### REPETITEURS

Jack Earle

#### DIRECTORS

Daniel Kutner  
Hal Prince

#### DESIGNERS

Duncan McLean  
Tim O'Brien  
Mick Potter  
Richard Winkler

#### CHOREOGRAPHERS

R Kim Jordan  
Larry Fuller



Photo: Jeff Busby



**“Once in a lifetime opportunity...  
When I describe my visit to Australia  
to my friends in the States, our night  
at *Evita* in the Opera House is the  
thing they want to hear about most.”**

Audience member



Photo: Jeff Busby

The following data is from Destination NSW's post-show surveys of the 2018 Sydney season of *Evita* (4,808 respondents):

#### DEMOGRAPHICS

- 49%** of respondents came from *Sydney*
- 25%** of respondents came from *interstate*
- 17%** of respondents came from *regional NSW*
- 9%** of respondents came from *overseas*

#### EVENT FEEDBACK

- 80%** of online respondents rated their experience at *Evita* as **good** or **very good**.

#### TOP INCOME GROUPS: ANNUAL PERSONAL INCOME

- 18%** have pre-tax annual income of \$40,001-60,000
- 17%** have pre-tax annual income of \$60,001-80,000

**“The singing was spot on. The set and music was perfect, the acting great. Everything. Two hours of WOW”.**

Audience member



*Handa Opera on Sydney Harbour*  
*La Bohème*

Photo: Prudence Upton

48,267

attended *La Bohème*



The original bohemian love story *La Bohème* was transformed to modern times as snow fell on Sydney Harbour in autumn. Mimì and Rodolfo's romantic awakening was set against the political awakening of Paris during the student uprising of the late 1960s.

Andy Morton directed two brilliant casts in this new production, and designer Dan Potra created the volatility of French streets on stage.

Pop-up bars and restaurants on site made a night of it for over 48,000 guests: food, fireworks, singing and spectacle under the stars.

**“If I never saw another  
after this production  
I could accept that I had  
seen the very best that  
theatre has to offer.  
Thank you!”**

Audience member



Photo: Prudence Upton

The following data is from Destination NSW's post-show surveys of the 2018 season of *La Bohème* (2,000 respondents):

#### MAIN REASON AND PRIMARY PURPOSE OF VISIT

**66%** of non-Sydney respondents said Handa Opera on Sydney Harbour was a **main reason** for their visit to Sydney / NSW.

Of those who said it was one of the main reasons, **70%** said it was **the primary purpose** of their visit.

#### DEMOGRAPHICS

**54%** of respondents came from Sydney

**21%** came from interstate

**14%** came from overseas

**11%** came from regional NSW

#### EVENT FEEDBACK

**90%** of respondents rated their experience Handa Opera on Sydney Harbour – *La Bohème* as good or very good.

#### What was the best part of Handa Opera on Sydney Harbour – *La Bohème*?

“The whole experience ... opera/view/program/drinks/meeting people I did not know/ great weather !!!! So well organized!!! Personnel all friendly and makes the experience even more special!”

“Bucket list moment: ambience, location, performance, professionalism, dining options.”

“Combination of sea, sunset and superlative voices against a background like nowhere else in the world topped off with fine food, wine and fireworks. A stunning evening.”

“Can't wait for next year making Handa Opera on Sydney Harbour from this year an 'annual pilgrimage to Sydney'.”

“Amazing feats of engineering via cranes and fireworks, really blew me away!!! This is the best production I have ever attended.”

# New works in development



Developing *Whiteley*: Composer Elena Kats-Chernin, Head of Music Tahu Matheson and Director David Freeman. Photo: Prudence Upton

## *Whiteley* workshops August and December 2018

To premiere in July 2019, this work focusses on the Australian artist, rebel and icon Brett Whiteley. Two great Australian artists, composer Elena Kats-Chernin and librettist Justin Fleming, collaborated through 2018 on this brand new work for the Australian stage.

The August workshop involved six singers and a creative team of seven; the December workshop five singers and the creative team of seven.

# New works in development

## *Opera the Opera* workshop, January 2018

This piece used pre-existing music by Wagner, Rossini, Mozart, Verdi, Dvořák and Puccini and new music, lyrics and dialogue by Guy Noble. Six singers worked with Guy and a presentation was given at the end of the week's workshop.

## *Gold Diggers* workshop, May 2018

This new music theatre project written by Jonathan Biggins and Linda Nagle re-imagines the Gilbert and Sullivan repertoire with a completely new book and lyrics. Set in 1860 on the goldfields in Australia, it's a story of star-crossed lovers, mistaken identity, gender politics, immigration, greed and sweet resolution.

For this workshop we used seven performers, a music director and worked with 22 music theatre students from Brent Street performing arts training centre.

## *The Track*, commission, October- November 2018

An opera with music and libretto by John Haddock, *The Track* is set in outback Queensland in 1936. It's a story of grief, violence and retribution set against the boxing tournaments then popular, with fighting and preaching the central attraction.

## 2018 productions new to Australia

	Attendance
<i>Aida</i> , Sydney	26,266
<i>By the Light of the Moon</i> , Victorian Schools tour	17,706
<i>Die Meistersinger</i> <i>von Nürnberg</i> , Melbourne	6,175
<i>Don Quichotte</i> , Melbourne	5,269
<i>Don Quichotte</i> , Sydney	7,889
Handa Opera on Sydney Harbour – <i>La Bohème</i>	48,267
<i>Metamorphosis</i> , Melbourne	1,232
<i>Metamorphosis</i> , Sydney	1,133
<i>The Nose</i> , Sydney	6,914

# 120,851

people saw a production new to Australia



# Screens on stage:

investing in the future of opera



The Triumphal March in the 2018 premiere production of *Aida*. Photo: Prudence Upton.





*Aida*. Photo: Prudence Upton

## Screens on stage

Ten towering digital screens formed a dramatic, dynamic set for *Aida* this year. Our first production to feature the new LED screens, *Aida* delivered cinematic style and vivid imagery.

Post-performance surveys show:

- **84% of single ticket buyers agreed the digital sets added to the overall experience**
- **65% of subscribers agreed that the digital sets added to the overall experience.**

The screens are an investment in future audiences used to cinema, and an investment in our financial future, as designers will use them again and again to create new theatrical experiences.

In 2019, Opera Australia will be the world's first opera company to present a repertory season using digital sets:

- *Madama Butterfly* – a new production by Graeme Murphy
- *Anna Bolena* – a new production by Davide Livermore, who directed *Aida*
- *Whiteley* – a new Australian opera from Elena Kats-Chernin and Justin Fleming

# 84%

of single ticket buyers said the digital sets added to their experience

**“The screens were incredible, added so much to the performance to make an amazing spectacle on stage. This is the future of Opera I believe. This type of production takes it into the 21st century.”**

Subscriber

**“It was terrific overall. The digital screens were hugely successful; they enlivened normally static scenes, added atmosphere, meaning, symbolism and visual pleasure. The start of the triumphal march was a triumph – marrying visuals with music to dramatic and unusual effect – particularly for a small stage such as ours!”**

Subscriber

# 2018 awards

**“an outstanding result and wonderful recognition of the incredibly hard work that goes into staging each and every production”**

CEO Rory Jeffes







At the 35th annual Green Room Awards in April 2018 Opera Australia won all nine awards in the Opera category, and five awards in the Music Theatre category.

Opera Australia's production of Karol Szymanowski's *King Roger* won seven awards. Damiano Michieletto won Best Direction for *Cavalleria Rusticana/Pagliacci*, with Dominica Matthews taking the award for Female in a Supporting Role.

In the Music Theatre category Opera Australia and John Frost's revival of *My Fair Lady* won five awards.

The Green Room Awards recognise the outstanding achievement of performers and technicians in the professional performing arts in Melbourne across theatre, music theatre, opera, dance and cabaret.

At the 2018 Helpmann Awards Nicole Car won Best Female Performer in an Opera for Opera Australia's *La Traviata*, and Jonas Kaufman won Best Individual Classical Music Performance for Opera Australia's *Parsifal*.

## Congratulations to our Helpmann Award winners:

BEST FEMALE  
PERFORMER IN AN OPERA

Nicole Car (*La Traviata*)

BEST INDIVIDUAL CLASSICAL  
MUSIC PERFORMANCE

Jonas Kaufmann (*Parsifal*)

## Congratulations to Opera Australia Green Room Award winners:

### OPERA

FEMALE LEAD

Lorina Gore (*King Roger*)

MALE LEAD

Michael Honeyman (*King Roger*)

FEMALE IN A SUPPORTING ROLE

Dominica Matthews (*Cavalleria Rusticana*)

MALE IN A SUPPORTING ROLE

James Egglesstone (*King Roger*)

CONDUCTOR

Andrea Molino (*King Roger*)

LIGHTING DESIGN

Jon Clark (*King Roger*)

SET & COSTUME DESIGN

Steffen Aarfing (*King Roger*)

DIRECTION

Damiano Michieletto  
(*Cavalleria Rusticana/Pagliacci*)

PRODUCTION

King Roger

### MUSIC THEATRE

MALE LEAD

Charles Edwards (*My Fair Lady*)

FEMALE IN A SUPPORTING ROLE

Robyn Nevin (*My Fair Lady*)

MALE IN A SUPPORTING ROLE

Reg Livermore (*My Fair Lady*)

SOUND DESIGN

Michael Waters (*My Fair Lady*)

MUSIC DIRECTION/SUPERVISION

Guy Simpson (*My Fair Lady*)



8  
Performances

7,100  
Attendees

## Our first tour of mainland China

Nearly 40 Opera Australia performers, crew and staff toured Puccini's *Madama Butterfly* across four Chinese cities during October.

Our partnership with XDR Cultural Promotions and Poly Theatre Management Co., Ltd, meant the tour was self-funding, with no risk to Opera Australia.

Audiences were enthusiastic, with sell-out crowds in Qingdao and Shenzhen.

The tour strengthened Opera Australia's brand with Chinese audiences, and complemented our inbound tourism activities. Opera Australia now presents simplified Mandarin surtitles for performances at the Sydney Opera House and Handa Opera on Sydney Harbour.



**“We performed for foreign audiences who have little or no knowledge of opera, to standing ovations. That proves opera can be enjoyed by all, abroad and at home”**

Artistic Director, Lyndon Terracini AM



**“How can it be so beautiful? Opera is a very ‘addictive’ art. Once you watch it, you are addicted.”**

Professor Tao, Audience member



Opera Australia cast and crew on stage in Shenzhen with local stage management, technical staff, child performers and musicians of the China National Opera House Orchestra.



# ARTISTS 2018

## PRINCIPALS

Stacey Alleaume  
Richard Anderson  
Natalie Aroyan  
Jud Arthur  
Atalla Ayan  
Taras Berezghansky  
Vitaliy Bilyy  
John Bolton Wood  
Paolo Bordogna  
Kanen Breen  
Giorgio Caoduro  
Nicole Car  
José Carbó  
Ho-Yoon Chung  
Iulia Maria Dan  
Jacqueline Dark  
Danielle de Niese  
Anna Dowsley  
Gennadi Dubinsky  
Samuel Dundas  
Jane Ede  
James Egglestone  
Michael Fabiano  
Taryn Fiebig  
Ferruccio Furlanetto  
Warwick Fyfe  
Luke Gabbedy  
Elena Gabouri  
Steven Gallop  
Julie Lea Goodwin

Lorina Gore  
Antoinette Halloran  
Christopher Hillier  
Michael Honeyman  
Dalibor Jenis  
James Johnson  
Andrew Jones  
Nicholas Jones  
Otar Jorjikia  
Yosep Kang  
Wade Kernot  
Simon Kim  
Eva Kong  
Maija Kovalevska  
Hyeseoung Kwon  
Yonghoon Lee  
Kristen Leich  
Alexander Lewis  
Simon Lobelson  
John Longmuir  
Shane Lowrencev  
Irina Lungu  
Graeme Macfarlane  
Clémentine Margaine  
Virgilio Marino  
Riccardo Massi  
Dominica Matthews  
Emma Matthews  
Elena Maximova  
Simon Meadows

Latonia Moore  
Andrew Moran  
Milijana Nikolic  
Jessica Nuccio  
Paul O'Neill  
Ji-Min Park  
Michael Petruccelli  
Jessica Pratt  
Marcelo Puente  
Ileana Rinaldi  
Agnes Sarkis  
Roberto Scandiuizzi  
Shoumendu  
Schornikow  
Rinat Shaham  
Sian Sharp  
Ruth Strutt  
Daniel Sumegi  
Adrian Tamburini  
Gianluca Terranova  
John Tomlinson  
Christopher Tonkin  
Diego Torre  
Stefan Vinke  
Marco Vratogna  
Amber Wagner  
Danita Weatherstone  
David Whitney  
Martin Winkler  
Corinne Winters  
Sharon Zhai

## CONDUCTORS

Andrea Battistoni  
Brian Castles-Onion  
Paul Fitzsimon  
Carlo Goldstein  
Pietari Inkinen  
Andrea Licata  
Tahu Matheson  
Andrea Molino  
Carlo Montanaro  
Giorgio Pier Morandi  
Renato Palumbo  
Pietro Rizzo  
Vanessa Scammell  
Warwick Stengaards  
Guillaume Tourniaire

## MUSIC STAFF

HEAD OF MUSIC  
Tahu Matheson

CHORUS MASTER  
Anthony Hunt

ASSISTANT  
CHORUS MASTER  
Michael Curtain

LANGUAGE COACH  
Nicole Dorigo

REPETITEURS  
Siro Battaglin  
Pamela Christie  
Brian Castles-Onion AM  
Paul Fitzsimon  
Sue Goessling  
Thomas Johnson  
John Haddock  
Jonathan Wilson

## DIRECTORS

Liesel Badorrek  
Matthew Barclay  
John Bell  
Constantine Costi  
Dan Dooner  
John Doyle  
Gale Edwards  
Kate Gaul  
Hugh Halliday  
Sally Hare  
Roger Hodgman  
Kasper Holten  
Priscilla Jackman  
Trent Kidd  
Barrie Kosky  
Davide Livermore  
Tama Matheson  
Andy Morton  
Elijah Moshinsky  
Graeme Murphy  
Simon Phillips  
Shane Placentino  
Roger Press  
Johanna Puglisi  
Felix Seiler  
John Sheedy  
Janet Vernon

## DESIGNERS

Liz Ascroft  
Tony David Cray  
Marco Devetak  
Gianluca Falaschi  
Ralph Funicello  
Tracy Grant Lord  
Klaus Grünberg  
Peter J Hall  
Jennifer Irwin

Anne Kuhn  
Davide Livermore  
Julie Lynch  
Teresa Negroponte  
Dan Potra  
Richard Roberts  
Michael Scott-Mitchell  
Mia Stensgaard  
Jennie Tate  
Mark Thompson  
Brian Thomson  
Gabriela Tylesova  
Anja Vang Kragh  
Missy West  
Michael Yeargan  
Marie Barrett  
Paul Collison  
Damien Cooper  
Jane Cox  
Klaus Grünberg  
Chad R Jung  
Jesper Kongshaug  
Nigel Levings  
Matthew Marshall  
John Rayment  
Nick Schlieper  
Matt Scott  
Trent Suidgeest

## CHOREOGRAPHERS

Kelley Abbey  
Kate Champion  
Signe Fabricius  
Thomas Herron  
Otto Pichler  
Nigel Poulton  
Sachiko Tange

# OPERA AUSTRALIA ORCHESTRA

The Sydney Opera House refurbished the Joan Sutherland Theatre including the pit and the auditorium through seven months in late 2017. A complex project, it was completed on time and on budget. Opera Australia regained access to the Joan Sutherland Theatre pit, as scheduled, for the New Year performance of *The Merry Widow*.

The refurbishment of the pit has been a huge success. The pit now delivers a much richer experience; the quality of Opera Australia's Orchestra - the nuance, the detail, the colour - is clear in every performance.

Giving up to 300 performances each year at the Sydney Opera House, the Orchestra has earned an international reputation as an opera orchestra of the highest calibre.

CONCERTMASTER AND  
ORCHESTRA DIRECTOR  
Jun Yi Ma<sup>1</sup>

ASSOCIATE  
CONCERTMASTER  
Huy-Nguyen Bui

DEPUTY  
CONCERTMASTER  
Katherine Lukey

VIOLIN  
Catalin Ungureanu  
*Principal 1st Violin*

Tony Gault  
*Principal 1st Violin*

Airena Nakamura  
*Principal 2nd Violin*

Mark Fitzpatrick  
*Associate Principal  
2nd Violin*

Virginia Blunt

Thomas Dundas

Rachel Easton

Yu-Qing Rebecca Irwin

Adrian Keating

Marek Kruszyński

Daniel Rosenbaum

Robert Sek

Jaroslav Talar

Rachel Westwood

Kelly Tang<sup>2</sup>

VIOLA

Virginia Comerford

*Principal*

Tara Houghton

Magdalena Kruszyńska

Amanda Murphy

CELLO

Teije Hylkema

*Principal*

Eszter Mikes-Liu

*Associate Principal*

Andrew Hines

*Acting Assistant*

*Principal*

Pierre Emery

Margaret Iddison

DOUBLE BASS

Brett Berthold

*Principal*

Andrew Meisel

*Associate Principal*

Edmund Bastian

Bonita Williams

FLUTE

Elizabeth Pring

*Principal*

Amanda Hollins

*Associate Principal*

PICCOLO

Diane Berger

*Principal*

OBOE

Conall McClure

*Principal*

Matthew Tighe

*Associate Principal*

Mark Bruwel

CLARINET

Peter Jenkin

*Principal*

Philip Green

*Associate Principal*

Richard Rourke

BASS CLARINET

John Lewis

*Principal*

BASSOON

Douglas Eyre

*Principal*

Matthew Ockenden

*Associate Principal*

Gillian Hansen

HORN

Bourian Boubbov

*Acting Associate*

*Principal*

Victoria Chatterley

Lisa Wynne-Allen

Robert Johnson<sup>2</sup>

*Guest Principal*

TRUMPET

Joshua Clarke

*Principal*

Craig Ross

*Associate Principal*

Brian Evans

*Principal 3rd Trumpet/  
Cornet*

TROMBONE

Gregory van der Struik

*Principal*

Brett Favell

*Associate Principal*

William Farmer

BASS TROMBONE

Brett Page

*Principal*

TUBA

Edwin Diefes

*Principal*

TIMPANI

David Clarence

*Principal*

Allan Watson

*Associate Principal*

PERCUSSION

Shaun Trubiano

*Principal*

Kevin Man

*Associate Principal*

HARP

Jane Rosenson

*Principal*

## OPERA AUSTRALIA CHORUS

Dean Bassett

Chloris Bath

Christopher Bath

Jennifer Bonner

Gregory Brown

Emma Castelli

Annabelle Chaffey

Brad Cooper

Rebecca Currier

Keara Donohoe

Malcolm Ede

Tom Hamilton

Scott Hannigan

Alexander Hargreaves

Angela Hogan

Phoebe-Celeste Humphreys

Jin Tea Kim

Celeste Lazarenko

Nara Lee

Jeffery Lock

Yolanda Lorenzato

Ke-Lu Ma

Anthony Mackey

Jonathan McCauley

Kent McIntosh

Lynette Murray

Sharon Olde

Sandra Oldis

Adam Player

Clifford Plumpton

Vanessa Rosewarne

Ryan Sharp

Sitiveni Talei

Leah Thomas

Margaret Trubiano

Katherine Wiles

Anna Yun

<sup>1</sup> The Opera Australia Orchestra's Concertmaster is proudly supported by John Frost AM

<sup>2</sup> Contract musician

# Philanthropy

## THANK YOU TO OUR DONORS

Opera is the ultimate art form, requiring the skills and expertise of a vast number of artists, artisans and craftsmen. We create the best that opera has to offer for this and future generations yet to discover it, but we would be unable to do this without the support of the many individuals who make donations towards our work each year.

We particularly want to acknowledge Dr Haruhisa Handa for the International Foundation for Arts and Culture, the Susan and Isaac Wakil Foundation, and those many donors who support our work through the Patron Program, production syndicates, the artist program and school and regional tours.

This loyal support underpins everything we do – thank you.

## DONORS

Dr Haruhisa Handa, Patron-in-Chief  
The Susan and Isaac Wakil Foundation

## LEADERSHIP PATRONS – 50,000+

Robert Albert AO RFD RD and Elizabeth Albert, Philip Bacon AM, Hans and Petra Henkell, Catriona Mordant AM and Simon Mordant AM, Hamish Parker, Andrew Sisson AO and Tracey Sisson, The Susan and Isaac Wakil Foundation, Ms Gabby Walters, Maureen Wheeler AO, Anonymous (2).

## AMBASSADOR PATRONS – \$20,000+

John and Jennifer Brukner Foundation, Mrs K E Bryan, Richard Campbell, Mrs Rowena Danziger AM and Mr Ken Coles AM, Ms Christine Davis, Martin Dickson AM and Susie Dickson, Lady (Mary) Fairfax AC OBE, Jane Hansen, Ingrid Kaiser, Iphygenia Kallinikos and in memory of Despina Kallinikos, David and Angela Li, David Mortimer AO and Barbara Mortimer, Dr Alison Pert and Rod Sims, Lady Potter AC CMRI, Ina Bornkessel-Schlesewsky and Matthias Schlewsky, Carol Sisson, Anonymous (2).

## ARTIST PATRONS – \$15,000+

Antoinette Albert, Ballandry (Peter Griffin Family) Fund, Juliana and Robert Clemesha, Ian Dickson and Reg Holloway, Katie and Vic French, Mr John Frost AM, Tom Hayward and Fiona Martin-Weber, Mrs Jane Hemstrich, Rex Irwin, Esq., Mr Aron Kleinlehrer OAM,

## Philanthropy at work

*Die Meistersinger von Nürnberg* was supported by a group of 45 donors who collectively raised \$600,000, enabling us to present this new production.



Photo: Jeff Busby



John Lamble Foundation, Marianne and Warren Lesnie, Lisa McKern, Nick and Caroline Minogue, Colin and Rosalyn Nicholson, In memory of Katharine Olsen, Kenneth R Reed AM, Fred Street AM and Dorothy Street, Emeritus Professor Barbara van Ernst AM, Cameron Williams, Roy and Gay Woodward, Anonymous (2).

### **GOVERNOR PATRONS – \$7,500+**

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If you would like to know more about making a gift to Opera Australia please contact Laura Dee on 0293188220





# Opera Australia Capital Fund

**“The generosity of those leadership donors committed to the goals of the Capital Fund was beyond our expectations.”**

The Opera Australia Capital Fund’s reserves continued to grow in 2018, with total equity reaching \$18.9 million at year end. In keeping with the Fund’s aim to build capital reserves to help ensure the ongoing financial viability of Opera Australia, a distribution of \$900,000 was made to the Company. The cumulative distributions to Opera Australia now total \$6.9 million.

I reported last year on the initial success of the 20/20 Campaign (a corpus of \$20 million by 2020) which exceeded its target of \$5 million in 2018. The generosity of those leadership donors committed to the goals of the Capital Fund was beyond our expectations.

On behalf of my fellow Directors, I would like to thank His Excellency General The Hon David Hurley AC DSC (Ret’d), Governor of New South Wales and Mrs Linda Hurley for kindly hosting a reception and recital by soprano, Taryn Fiebig, a great favourite of our supporters,

at Government House Sydney in September. A Night at the Opera with special guest Dame Edna Everage in the Concert Hall of the Sydney Opera House in October benefitted both Opera Australia and the Capital Fund and was a result of the generosity of Anthony Pratt and the Pratt Foundation. The event sold out, and attracted new operagoers: 40% of the audience had not previously purchased a ticket to an opera. Anthony Pratt’s aim to popularise classical music and opera was achieved when the audience spontaneously rose to its feet in applause at the end of the concert.

At the Council of Governors’ dinner at Macquarie Group in Martin Place in October, I was able to welcome new Council members, Shaun and Suzanne Kenny and Wayne Kratzmann. This annual gathering brings together supporters who have either made leadership contributions or pledged significant bequests to the Capital Fund.

In London another hugely successful dinner was held in July at Alain Ducasse at The Dorchester with the newly appointed Australian High Commissioner, The Hon George Brandis QC as guest of honour. An excellent repertoire for the recital was chosen by the talented young Australian tenor, Kang Wang. We continue to be indebted to Dorchester Collection for its support of our Opera Australia Capital Fund UK venture over the past five years.

I am grateful to my dedicated fellow directors, David Armstrong, Ashley Dawson-Damer, Rory Jeffes, Justice François Kunc, David Mortimer, Roslyn Packer and Tania Seary, all of whom join me in extending our deep appreciation for the generous benefaction of the loyal supporters to the Opera Australia Capital Fund.

Philip Bacon AM, Chairman

## CAPITAL FUND

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

The Council of Governors comprises Directors of the Trustee Company; Donor Members who have either contributed a significant donation or pledged a specific bequest.

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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 Government of New South Wales and Government of Victoria through the Reserves Incentive Funding Scheme.

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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:

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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.

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