

GOLDEN LILIUM  
GALLERY

# 2019 Annual report

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Cover image:  
*Il viaggio a Reims*  
 enjoyed seasons  
 in Melbourne and  
 Sydney playing to  
 over 12,000 people  
 and earning three  
 Green Room  
 Awards. 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

80%

self-generated revenue

775  
performances

\$73.6M

Box office

1495  
employees

664,667  
attendees

540,000  
tickets sold

60,600  
school audience

11  
productions new to Australia

313  
performances in schools



# Productions

## Performances and total attendance



Graeme Murphy's production of Puccini's *Turandot*. Photo: Jeff Busby



Donizetti's *Anna Bolena* directed by Davide Livermore with Ermonela Jaho in the title role. Photo: Prudence Upton



Aribert Reimann's *Ghost Sonata* played in Sydney and Melbourne. Photo: Prudence Upton

Productions	Performances	Attendance
<i>Andrea Chénier</i> , Melbourne, Sydney	3	6,270
<i>Anna Bolena</i> , Sydney	8	9,742
Bryn Terfel in Concert, Melbourne, Sydney	2	3,693
<i>By the Light of the Moon</i> , NSW Schools tour	222	42,049
<i>Così fan tutte</i> , Melbourne	5	6,294
<i>Faust</i> , Melbourne	5	6,748
<i>Ghost Sonata</i> , Melbourne, Sydney	8	2,087
Great Opera Hits, Sydney	35	27,781
<i>Il viaggio a Reims</i> , Melbourne, Sydney	9	12,800
<i>La Bohème</i> , Sydney	23	29,305
<i>Madama Butterfly</i> , National Tour	24	10,836
<i>Madama Butterfly</i> , Sydney	23	29,958
<i>Mazda Opera in the Domain</i> , Sydney	1	16,000
<i>Mazda Opera in the Bowl</i> , Melbourne	1	10,000
<i>Rigoletto</i> , Melbourne	7	10,230
<i>Salome</i> , Sydney	7	8,102
Studio Recitals, Sydney	3	448
<i>The Barber of Seville</i> , VIC Schools tour	91	18,574
<i>The Marriage of Figaro</i> , Sydney	10	13,543
The Opera Gala on NYE, Sydney	1	2,407
<i>Turandot</i> , Melbourne, Sydney	31	44,504
<i>Two Weddings, One Bride</i> , Melbourne	5	2,425
<i>Werther</i> , Sydney	8	7,403
<i>Whiteley</i> , Sydney	6	6,411
<i>Wozzeck</i> , Sydney	7	7,728
Other Productions	230	329,329
<b>Totals</b>	<b>775</b>	<b>664,667</b>

# Season star ratings

## Sydney and Melbourne seasons 2019

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

Answer: 2019 season average 4.27



2019 season average: 4.27



*La Boheme*, Sydney: 4.03



*Madama Butterfly*, Sydney: 3.98



*The Marriage of Figaro*, Sydney: 4.69



*Ghost Sonata*, Melbourne: 3.72



*Turandot*, Sydney: 4.21



*Anna Bolena*, Sydney: 4.20



*Il viaggio a Reims*, Sydney: 4.54



*Andrea Chenier*, Melbourne: 4.66



*Wozzeck*, Sydney: 3.96



*Whiteley*, Sydney: 4.06



*Rigoletto*, Melbourne: 4.24



*Turandot*, Melbourne: 4.51



*Werther*, Sydney: 4.09



*Andrea Chenier*, Sydney: 4.83



*Così fan tutte*, Melbourne: 4.07



*Faust*, Melbourne: 4.51



*Salome*, Sydney: 4.13



*Ghost Sonata*, Sydney: 4.16



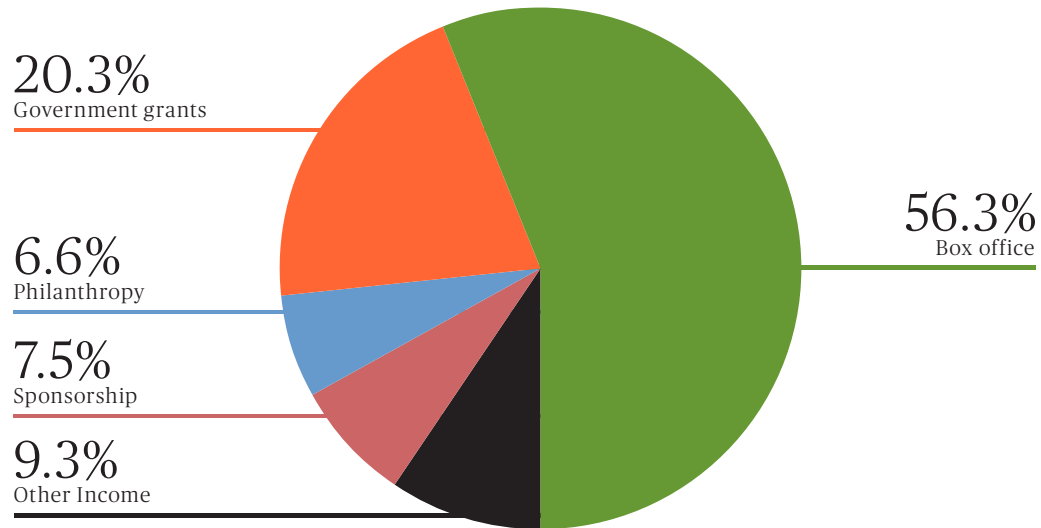
*Il viaggio a Reims*, Melbourne: 4.14



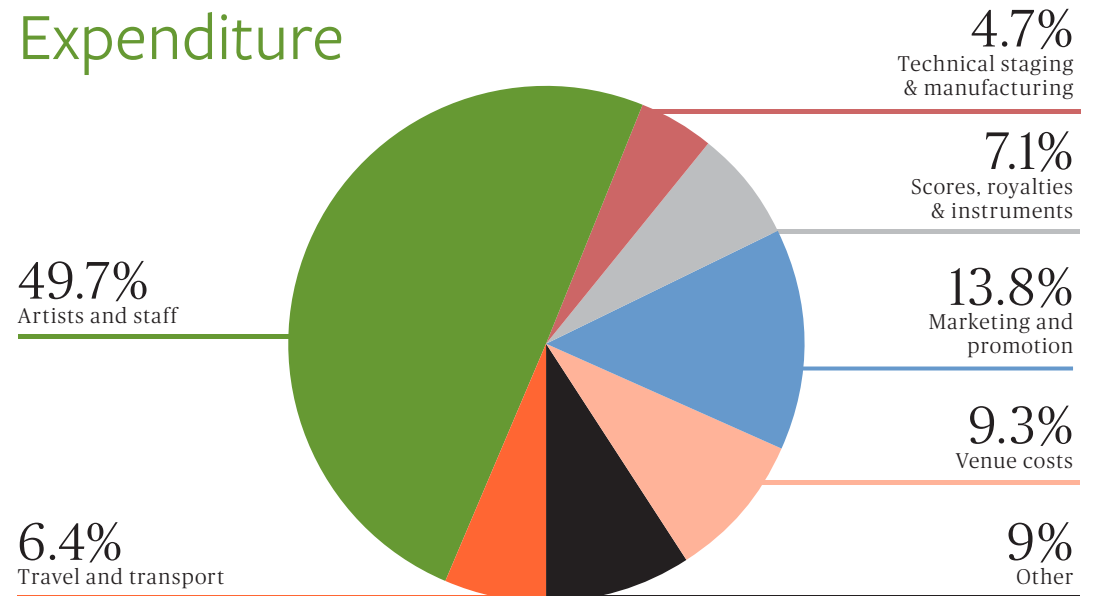
*Two Weddings, One Bride*,  
Melbourne: 3.79

# Revenue and expenditure

## Income



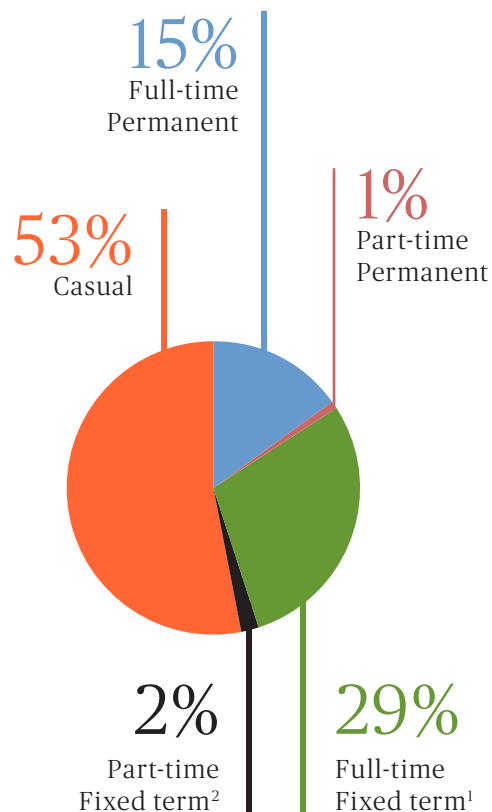
## Expenditure



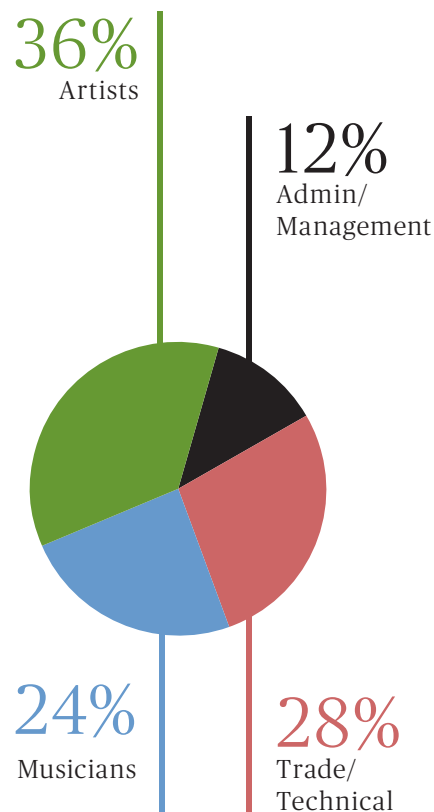
# Australia's biggest arts employer

Opera Australia employees

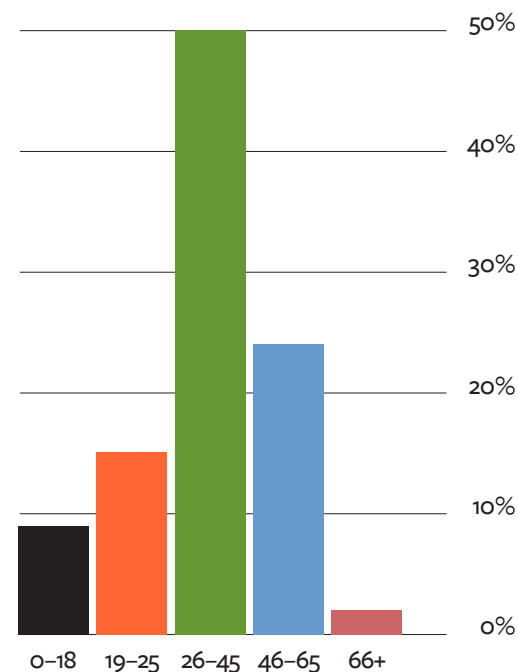
Total employees 1495



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

**3,581,538**

unique visits

**4,935,906**

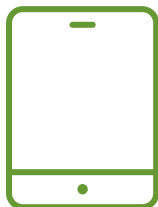
page views



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

**181,597**

subscribers



**eNews**

**750,000**

listeners



**ABC Classic FM**

**105,000**

print run



**Subscription brochures**



# Community reach

## Social channels

**7,989**  
followers



**8,050**  
subscribers



**22,500**  
followers



**23,277**  
followers



**60,647**  
likes



## The Opera Centre tours

**98**  
tours

**800<sup>+</sup>**  
visitors

**12**  
volunteer  
guides



**“built with the  
foresight of so many  
of our past and  
present benefactors.”**

# Chairman's Report

Opera Australia has completed two years of consolidation after the closure of the Joan Sutherland Theatre for a major updating of its theatre machinery in 2017. The comprehensive and imaginative 2019 program generated total revenue of \$130.7 million, up from \$116.2 million in 2018, an increase of 12.5%. During the year we entertained over 660,000 people and presented 775 performances. These numbers reflect our strengths: the quality of our productions and the dedication of our people in inspiring and entertaining our community.

Financial results for the year were pleasing with a trading profit of \$198,534 up from \$161,728 the previous year. After allowing for bequests and the contribution from the Opera Australia Capital Fund, the Company's consolidated surplus for the year was \$6,313,226. These results include unrealised profits from the group's investment portfolio which we are required to bring to account under current accounting standards.

The Company finished the 2019 year with total equity of \$42 million (up from \$36 million in 2018) and total assets of \$85.5 million (including property assets built up over many years).

Whilst the content of this report relates to 2019, it is important to note the radically changed environment in 2020. The coronavirus pandemic clearly means 2020 will be a difficult year for Opera Australia, the whole arts sector and the nation. The pandemic has led to the cancellation of productions, lost employment and the loss of the majority of revenue budgeted for the year. The Company faces an extended and unknown period without income, but with many continuing obligations, making it necessary to temporarily stand down a large proportion of our people.

The strength of the 2019 financial performance, together with the support of the Capital Fund, gives us confidence in our ability to weather these unprecedented times and to resume activities to the high standards our stakeholders expect once we emerge from the coronavirus crisis. At the same time we have to acknowledge that there will be a substantial reversal of the investment portfolio's value in 2020, given the volatility in the investment markets. During March and April 2020, management and the Board have focused their efforts on securing the Company's financial position

and ensuring we can provide some financial support to our artists and staff. Our executive team has made substantial financial and personal sacrifices to support the Company during this shutdown period, working tirelessly to produce information to assist the Board in our decision making, working with employees and unions to see we all get the best possible outcome in the most trying circumstances. The company has been well supported by the Federal and State Governments with JobKeeper allowances and other support programs, and these have been critical in helping support our employees through this period.

While we will suffer a serious financial reversal in 2020, the Company has robust management, good banking relationships, and solid support from stakeholders and sponsors, built with the foresight of so many of our past and present benefactors.

You, our patrons, audiences and supporters, have been exceptionally generous; many have converted refunds of tickets to donations or have deferred refunds and accepted credits. The Company is unbelievably grateful.

The Board greatly appreciates the efforts of management who have committed unfailingly in these difficult times. The quality of our executive team continues to develop and this is a credit to the leadership of Rory Jeffes, who has systematically strengthened the team over recent years.

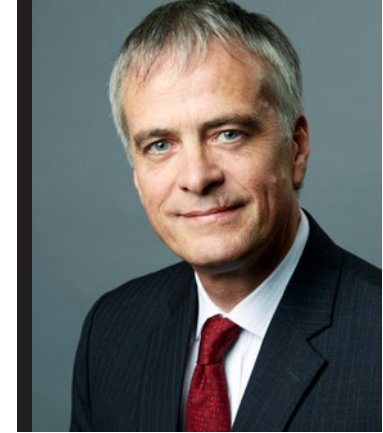
Lately, the Board has been called on to make some difficult decisions. I must extend my appreciation to them for their wisdom, commitment and guidance in dealing with the current crisis.

For my part I remain optimistic. I hope the worst is behind us and we can commence rebuilding our vibrant operatic and artistic community and the Australian economy as soon as practical.

David Mortimer AO

**“The arts give the heartbeat to the body of our community. It is part of what makes us know we are not simply alive – but living life.”**

# Chief Executive’s Report



2019 was in every way an exceptional year and one that we will look back on with great joy, pride and, for some time to come, fond nostalgia.

The Sydney Summer Season started the year with a mix of popular operas together with rewarding though less-often performed works – including the extraordinary William Kentridge production of Alban Berg’s *Wozzeck*, as well as Richard Strauss’s *Salome* and Massenet’s *Werther*.

This approach to programming, balancing audience favourites with a drive for innovation in creativity, was further shown in the Sydney Winter Season which saw three new productions with fully digital sets: Graeme Murphy’s *Madama Butterfly*; *Anna Bolena*, directed by Davide Livermore; and the world premiere of the Opera Australia-commissioned work *Whiteley*, with libretto by Justin Fleming and music composed by Elena Kats-Chernin AO.

These innovative productions were complemented with the rarely offered *Ghost Sonata*, the striking *Il viaggio a Reims*, *The Marriage of Figaro*, and a concert presentation of *Andrea Chénier* with the extraordinary trio of soloists Eva-Maria Westbroek, Jonas Kaufmann and Ludovic Tézier – supported by ten principal singers from the Company.

*Ghost Sonata* and *Il viaggio a Reims* played in Melbourne as well as in Sydney, drawing enthusiastic audiences, with *Rigoletto*, *Così fan tutte*, *Turandot*, *Faust* and *Andrea Chénier* rounding out our opera presentations at the Arts Centre Melbourne.

Victorian audiences also strongly embraced the musicals *Evita*, which continued its run from 2018, and *West Side Story*.

These seasons all demonstrate Opera Australia’s ambitions for the future in delivering new works and classics in new ways, while still presenting popular favourites under the exceptional leadership and vision of our Artistic Director, Lyndon Terracini AM.

Opera Australia’s comprehensive programs throughout the year, the exceptional standard of the casts, orchestra, chorus and our wonderfully talented production team and crews, delivered to our audiences an exceptional year of many highlights.

In 2019 the Company presented an all-time record of 775 performances, confirming Opera Australia as one of the busiest opera companies in the world. Over 660,000 people attended an Opera Australia production in 2019, generating over \$73 million in ticket sales, making the Company one of the most successful box office earners among the world’s major opera companies.

Opera by its nature has very high fixed costs, being a labour-intensive artform. It needs many people to realise productions at the level to which the Company strives: principal artists, musicians and chorus; creatives, production crews and administrative staff.

In 2019 the Opera Australia Orchestra gave 304 performances of 22 productions of opera, ballet, musical theatre and concerts. The 58 permanent and 100+ freelance musicians are among 1,495 employees for whom the Company provided livelihoods in the year, making it the largest arts employer in Australia.

As the coronavirus crisis led to the effective shutdown of performing arts across Australia in March 2020, our high reliance on our success at the box office, combined with our large workforce, presents new challenges in a radically changed world. Compulsory closures and cancelled seasons have put a stop to the best-laid plans, with uncertainty as to when we will be able to return to theatres with grand opera.

Across the Company, our extraordinary people are committed to seeing us through this period of crisis and to rebuilding for the future, continuing to develop the art form in contemporary contexts, inspiring our audiences and supporting the nation’s creative ecology.

The support and understanding of our government partners, the Australia Council for the Arts, Create NSW and Creative Victoria, is more critical than ever and we are grateful for their commitment to both Opera Australia and the broader arts sector.

We are enormously grateful to the philanthropists and patrons and those faithful supporters whose backing and belief in the vision of the Company make it possible for us to try to achieve ever-expanding goals.

We acknowledge the corporate partners with whom we deliver unique opportunities and bring great cultural experiences to new audiences.

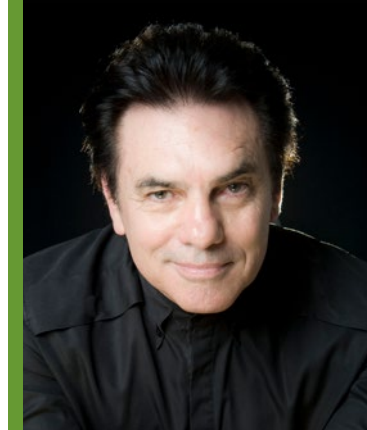
I pay tribute to our incredibly talented and dedicated staff. All our employees own the success of 2019, as do our generous volunteers, who show another side of opera to so many visitors, both Australian and from overseas.

Particularly in this unprecedented environment I pay tribute to David Mortimer AO, Chairman of Opera Australia, and to every one of our Board members for their support, encouragement and commitment to the Company.

The arts give the heartbeat to the body of our community. It is part of what makes us know we are not simply alive – but living life. Together we will navigate the challenging future of this magnificent company and play our part in the re-emergence of our nation.

Rory Jeffes

**“Every single person who worked for us in 2019 is responsible for this success.**



# Artistic Director's Report

2019 was one of the greatest years in the Company's history. For now at least, let's celebrate the great artists who in 2019 moved us, thrilled us, and gave us many moments to treasure.

Amber Wagner and Yonghoon Lee were magnificent in Graeme Murphy's stunning production of *Turandot*. Conductor Christian Badea energised the performances with passion. William Kentridge's production of Alban Berg's *Wozzeck* was a landmark production imbued with Kentridge's extraordinary eye. Michael Honeyman as *Wozzeck*, Lorina Gore as Marie and conductor Andrea Molino were outstanding. Michael Fabiano and Elena Maximova were superb as Werther and Charlotte respectively, and Lise Lindstrom and Alexander Krasnov were spectacular in Richard Strauss' *Salome*. *West Side Story*, directed by Francesca Zambello with Brian Thomson's brilliant design, became a huge success at Handa Opera on Sydney Harbour. Graeme Murphy's striking new production of Puccini's *Madama Butterfly*, with Opera Australia's new digital technology designed by Michael Scott-Mitchell and Sean Nieuwenhuis, had a powerful effect on audiences. Karah Son as Cio-Cio-san was close to perfection.

We were fortunate to engage Ermonela Jaho in the title role in Donizetti's *Anna Bolena*, with Carmen Topciu as Jane Seymour. Davide Livermore directed this new digital production and Renato Palumbo conducted the exceptional Opera Australia Orchestra with finesse.

The world premiere of *Whiteley* by Elena Kats-Chernin AO, with libretto by Justin Fleming, was a major accomplishment: powerful and beautiful music, and *Whiteley*'s artwork looked superb. Conductor Tahu Matheson, Director David Freeman assisted by John Sheedy, and the cast, led by Leigh Melrose and Julie Lea Goodwin, were all outstanding.

Damiano Michieletto's sensational production of Rossini's *Il viaggio a Reims* was a tremendous success in Sydney and Melbourne: visually stunning and brilliantly conducted by Daniel Smith, the cast both funny and virtuosic.

In his Australian debut in Moshinsky's production of *Rigoletto*, Amartuvshin Enkhbat confirmed his reputation as one of the greatest baritones. Stacey Alleaume was an outstanding Gilda and Liparit Avetisyan made the very difficult role of the Duke sound easy.

Sir David McVicar's magnificent production of *Così fan tutte* is the benchmark production, and I was pleased we could bring

it to Melbourne. The outstanding cast was conducted by Keri-Lynn Wilson in her Opera Australia debut.

*Andrea Chénier* needs the world's greatest singers and a brilliant conductor. For these concert performances, we were blessed to have the greatest living tenor, Jonas Kaufmann, in spectacularly good form; arguably the world's greatest baritone, Ludovic Tézier; and the magnificent Eva-Maria Westbroek singing Maddalena. Pinchas Steinberg conducted in masterly fashion.

*West Side Story* had sell-out seasons in Sydney and Melbourne, and Tina Arena enjoyed huge success as Eva Peron in *Evita*. Charles Gounod's epic *Faust* was performed in Melbourne in Sir David McVicar's incomparable production. Saimir Pirgu and Maria Mudryak were superb, as was conductor Guillaume Tourniaire. Aribert Reimann's powerful and disconcerting *Ghost Sonata* was appreciated in both Sydney and Melbourne.

The national tour of *Madama Butterfly* was performed over seven weeks across Australia. Our wonderful Schools Company played to over 60,000 schoolchildren in NSW and Victoria. The New Year's Eve Gala Concert and *La Bohème* in Sydney, a wonderful *Turandot*

in Melbourne with Karah Son and our free community performances all contributed to 2019 as a phenomenally successful year.

The Opera Australia Chorus performed superbly in absolutely everything. I thank the Opera Australia Orchestra, and in particular, the Concertmaster and Orchestra Director Jun Yi Ma, for their exceptional musicianship, while maintaining a heavy workload.

I thank, too, Orchestra Victoria for its valued contribution to the Company's Melbourne seasons. Every single person who worked for us in 2019 is responsible for this success.

Now however is the most difficult time in Opera Australia's history. COVID-19 is devastating our industry. We will rebuild and again create some of the most wonderful productions on earth to move and thrill our audiences. We ask simply for your support and understanding in the coming years.

Un abbraccio

A stylized, handwritten signature in black ink, likely belonging to Lyndon Terracini. The signature is fluid and cursive, with a prominent 'L' and 'T'.

Comm. Lyndon Terracini AM



# National Tour

Bringing great opera to all Australians, wherever they live

*"It was life changing."*

- April, Rockhampton QLD

*"I was moved to tears.  
It was an unforgettable  
experience. Thank you."*

- Jeannette, Gold Coast QLD

*"Just fantastic that  
regional places like  
Alice Springs get the  
opportunity to see  
world class opera."*

- Vicki, Alice Springs NT

*"Eva Kong as Butterfly,  
I cried for you nearly  
the whole second act.  
The entire cast  
and performance  
was breathtaking."*

- Tenneale, Gladstone QLD

*"Fantastic to have  
our national opera  
company reaching out  
to regional Australia."*

- Elise, Mount Gambier SA



The 2019 tour of *Madama Butterfly* was a resounding success. On the second year of its two-year regional tour, Puccini's opera played 24 performances in 20 venues over 7 weeks. Of venues visited in both 2017 and 2019, 78% reported an increase in sales. The overall attendance of 10,836 exceeded anticipated audience figures.

During 2019 the production travelled across Queensland, the Northern Territory, Western Australia and South Australia, with 10 singers and an 11-piece chamber orchestra.

Over two years our National Tour:

- visited every state and territory in Australia
- reached over **30,000** audience members
- performed in theatres, lecture halls, school gyms and cinemas.

Travelling to large regional centres, small towns and remote communities, Opera Australia's National Tour reaches far beyond traditional touring circuits.

**95%**

rated the *Madama Butterfly* experience at 5 stars



**94%**

enjoyed that the opera was performed in its original language

**94%**

would attend an Opera Australia performance in the future

**94%**

agreed or strongly agreed that in performing locally, Opera Australia fosters a greater sense of community and improves the quality of life in their region.

(760 respondents)



# National Tour

## Tennant Creek



Room for the orchestra in Tennant Creek. Photo: Prudence Upton



The audience in Tennant Creek. Photo: Prudence Upton

Returning to Tennant Creek, Opera Australia transformed the Civic Hall for one night only as part of the annual Desert Harmony festival, building an entire stage, lighting rig, backstage area and auditorium with help from locals working with the festival through the Barkly Work Camp. We supplied half of the house seats to Barkly Regional Arts who distributed those tickets to locals who would otherwise have had no means of attending.

The Opera Australia chamber orchestra performed a pre-show concert with local musicians. This followed a day of working together, providing a live orchestral backing track to the artists' original compositions. Alan Murn, Executive Officer at Barkly Regional Arts, says their relationship with Opera Australia "is a special one of collaboration, mutual respect and excitement on many layers... It's about the whole far exceeding the sum of the parts."



<https://www.youtube.com/watch?v=rSzMc4K6alM&feature=youtu.be>

To sense the magic of opera in the outback, please take one minute and 20 seconds to view **this beautiful video** produced by the Leading Partner of Opera Australia's National Tour, QBE Insurance. You'll appreciate the logistical challenges and why the tour is so important to communities across the nation.

QBE Insurance shares our dedication to making great opera accessible to all Australians, and we salute them for the contribution they make to the arts in Australia.

*Madama Butterfly* is supported by the Australia Council for the Arts, Create NSW and Creative Victoria. Invaluable support is also provided by The Opera Conference, the national partnership of professional opera companies.

# National Tour

## Community engagement

The 2019 tour of *Madama Butterfly* garnered large audiences and appreciative feedback across the country. The community engagement programs Opera Australia runs alongside the tour were also very well received, with the Regional Vocal Scholarship program, Regional Children's Chorus program and Education Workshops engaging 572 people across the country.

# 330

children participated

# 24

performances

# 22

local choir leaders

## Regional Children's Chorus

The Regional Children's Chorus program gives young singers in each town the chance to perform as the chorus in Opera Australia's touring productions. In 2019, the program also provided professional development through masterclasses for 22 local Choir Leaders, ensuring that they had the skills and resources to take back to their community and teach their Children's Chorus. 330 children participated in the program, training for several months before final rehearsals.

After being costumed and warming up, finally they step onstage, putting all they have learnt into practice: performing alongside a company of professional singers in front of their family, friends and local community.



The Regional Children's Chorus. Photo: Jeff Busby



# National Tour

## Workshops

# 186

participants

# 13

workshops

*“When everyone works together we can make magic. We can be spectacular! We can make this a night to remember for both the performers and the audience.”*

- Elsa, 14 yrs, Rockhampton QLD

*“A wonderful opportunity for young people to experience the performing arts and be shown respect and gratitude for their efforts by the company.”*

- Colleen, grandparent, Darwin NT

*“I was blown away. I think the children’s chorus is great for local children and I hope some of them may be inspired to a future in music or opera because of it.”*

- Paul, Broome WA.



Alywarre musician Lester Peterson played his own composition with the orchestra. Photo: Prudence Upton

Cultivating a love of live music and engagement with their local arts ecology, we offer Education workshops to venues, secondary schools and local community groups. Company members share their personal experience, techniques, tips and tricks to demystify the art form and break down pre-conceived notions of Opera. This is an opportunity to transfer skills to emerging artists, music lovers and eager theatre technicians living in regional and remote areas.

Over the course of the tour, 186 students and members of the public participated in over 13 workshops, in Alice Springs, Cairns, Geraldton, Gladstone, Gold Coast, Kalgoorlie, Karratha, Mackay, Maryborough, Mount Gambier and Tennant Creek.

*“The introductory meeting with the performers and conductor was a new and rewarding experience. To hear them sing so intimately and to be able to discuss and ask questions about their lives and work was wonderful. Thank you so much.”*

- Graham, Mount Gambier SA

*“I enjoyed the string master class. The musicians were thoughtful and their expertise helped me a great deal.”*

- Emma, Burnie TAS

*“It was marvellous for the children to experience the magic of theatre. Children still stop me in the street to talk about how wonderful it was to be involved.”*

- Neville, Albany WA

# Regional scholarships

## The Regional Vocal Scholarship finds four talented stars of tomorrow

Four young singers from Toowoomba, Orange, Tamworth and Speewah won the highly competitive Opera Australia Regional Student Scholarships for 2019.

Vocally gifted senior students across regional Australia applied, auditioning for the scholarship online for the first time in 2019. Open to all Year 11 and 12 students who live more than 100km from a capital city, the Scholarship aims to create pathways in the arts accessible to those living in regional and remote areas.

The winners were selected based on their skill and potential to develop careers in opera and musical theatre. This year's recipients join an alumni of 19 talented singers who have used their scholarship to go on to enjoy success in music, education and the performing arts. Previous recipients have studied at the Sydney and Queensland Conservatoriums and the Western Australian Academy of Performing Arts. Some have become singing and music teachers while others have performed with Pacific Opera and, in 2019 for the first time, been employed in Opera Australia's Extra Chorus.



The 2019 Opera Australia Regional Vocal Scholarship winners are: Amelia Bland, 18 (Orange, NSW), Hannah Burton, 18 (Tamworth, NSW), Luke London, 17 (Speewah, QLD) and Aylish Ryan, 16 (Toowoomba, QLD).

Photo: Keith Saunders

The four travelled to Sydney for a week of intensive training with Opera Australia's artistic, music, drama and language coaches, gaining exclusive behind-the-scenes insight into the working life of an opera singer.

Both Aylish and Hannah were previously participants in the Regional Children's Chorus when the National Tour visited their home towns of Toowoomba and Tamworth respectively. Opera Australia's Regional Children's Chorus Master Mark Connors said, "The fact that two of our winners were previous members of the Regional Children's Chorus means we are successfully fostering a love of opera with our touring program."

Nor is this the end of our involvement with our young singers. We stay in contact as they progress, keeping up to date with their education, achievements and career prospects. Hopefully, in a few years' time, we'll see them at a Schools or General Audition, and know that the Scholarship helped them on the path to achieve their dreams.

Thanks go to the Australia Council, Create NSW, Creative Victoria and the Bourne Foundation.



# Schools Tour

Accessible, engaging and entertaining



Launching the NSW Schools Tour and *By the Light of the Moon* in The Opera Centre, Surry Hills. Photo: Keith Saunders

*“Our students were... absolutely enthralled, clapping and smiling throughout the entire performance. Thank you very much for providing the students with an insight into opera, in a way that is highly accessible, engaging and entertaining for all.”*

- Lucas Gardens School, NSW

This year over 60,000 school children enjoyed Opera Australia’s new Australian commission *By the Light of the Moon* in NSW, and Opera Australia’s production of *The Barber of Seville* in Victoria.

Our primary schools company toured NSW and Victoria for 36 weeks, performing 313 times. Every day a small group of four talented opera singers and a pianist drove to a school, built the set, organised their costumes and props, and then performed up to three times in one school.

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

# 60,623

School children saw an opera

# 37

weeks touring



*"It was a major success...  
presenting the arts as  
an everyday experience"*

- Nillumbik Shire Council, VIC

41  
Western  
Sydney  
school shows

189  
schools as venues

40  
regional  
school shows

42,049  
children  
saw

222  
performances  
in NSW

18,574  
children  
saw

91  
performances  
in Victoria

# Schools Tour

## 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 2019 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.

*“Our students  
and teachers  
absolutely LOVED  
the performance.  
It was wonderful...  
your best to date.”*

- Deputy Principal Hearing,  
Nuwarra Public School, NSW

2,767  
children  
saw

9  
performances  
in Victoria

1,228  
children  
saw

7  
performances  
in NSW

## Benefits of music in our schools

We believe that music and singing are a universal language, an inspiring way to bridge communities and a profound stimulus to learning. Participating in music creation has been shown to lead to better learning outcomes, improve literacy and numeracy, and help develop confidence, collaboration and communication skills.

The benefits of music education are well established. Music making, and exposure to music in everyday environments, helps to prime children to more diverse and expansive learning, aiding results in traditional subjects such as Maths and English. Music programs have also been shown to help with attendance, and can be beneficial for students who are not achieving well in school.

### Music

- improves confidence and self-expression, and fosters creativity
- promotes teamwork and collaboration
- improves fine-motor skills and audio and visual sensory perception
- develops neural pathways and social cognition
- provides joy and variety in the classroom environment.



# Professional and Talent Development Programs



Young artists Shanul Sharma and Danita Weatherstone in *Ghost Sonata*. Photo: Prudence Upton

## The Young Artist Program

The 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.

### 2019 Young Artists:

Anna-Louise Cole, soprano

Nicholas Jones, tenor

Haotian Qi, baritone

Shanul Sharma, tenor

Luke Spicer, conductor

Danita Weatherstone, soprano

[TAP TO FIND OUT MORE](#)

# Professional and Talent Development Programs

## 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.

### **2019 Recipients:**

Anna-Louise Cole

Shanul Sharma

Danita Weatherstone

Tomas Dalton

## 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

## Regional Conservatorium Interns

The five Regional Conservatorium Interns observe rehearsals and performances from the pit and auditorium, experience two rounds of practice auditions and learn about the life of an opera orchestra musician.

### **Conservatorium interns for 2019:**

Andrew Collins, flute

Jessica An, violin

Heejin Kwen, viola

Hayley Witmore, double bass

Zoe Chen, oboe

## Internship: Emerging Directors

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

### **2019 Observers:**

Christian Cavallo, Mikala Westall, Rebecca Hart, Sarah Ampil  
(*Il viaggio a Reims*, Melbourne)

Lucinda Pezzimenti (*Rigoletto*)

Justice Jones (*Salome*)

Jessica Westcott (*Werther*)

Tait de Lorenzo (*Wozzeck*)

Mikala Westall, Keiren Brandt-Sawdy  
(*Il viaggio a Reims*, Sydney)

Keiren Brandt-Sawdy  
(*The Marriage of Figaro*)

[TAP TO FIND OUT MORE](#)



# Student Placements and Workplace Learning

## West Side Story on Sydney Harbour

In 2019 Handa Opera on Sydney Harbour partnered with institutions to deliver formal placement programs:

**Charles Sturt University (Bathurst):**

one student specialised in stage management, the other student in event administration.

**Enmore Design Centre:**

one Diploma of Live Production student regularly assisted with research and sourcing for the site design and set-up, including signage and furniture.

**International College of Management:**

one student in an event administration capacity.

**National Institute of Dramatic Arts (NIDA):**

one student focused on lighting and production, the other on stage management.

**Queensland University of Technology (QUT):**

one student majoring in Fine Arts (Technical Production) worked on lighting set-up and design during the bump-in period.

**University of Sydney:**

A group of 10 international students were hosted for a performance of *West Side Story*, including a pre-performance backstage tour and a discussion outlining the logistics of event delivery.

*“Observing how a professional production works was incredible. I feel like I have a much better understanding of how professionals in my industry conduct themselves and their roles. I especially loved being able to watch how all the different roles interacted with each other.”*

- Student



West Side Story. Photo: Hamilton Lund



# Community events

## Free and first class!

Opera Australia is committed to presenting operas and musicals to as wide an audience as possible. We want all Australians, old and young, near and far, to have the opportunity to see live music of quality, performed and presented by passionate, professional Australians.

Our free community events this year included:

**Mazda Opera in the Domain:** a much-loved free outdoor event stretching back to 1982. Under the sparkling January night sky, thousands enjoy some of opera's finest moments.

**Mazda Opera in the Bowl:** the largest opera event in Victoria, attracting groups, families, new and existing opera attendees.

Outstanding feedback from audience members claimed this to be the best free opera concert they have attended.

**Mazda Opera in the Domain**  
**The Domain**  
**Saturday 19 January 2019**

**Mazda Opera in the Bowl**  
**Sidney Myer Music Bowl**  
**Saturday 30 November 2019**

### **What was the best part?**

"I still can't believe this is a free event.

The quality of the orchestra and the artists is mind blowing! I love this event so much."

"It was free and the entertainment was first class!"

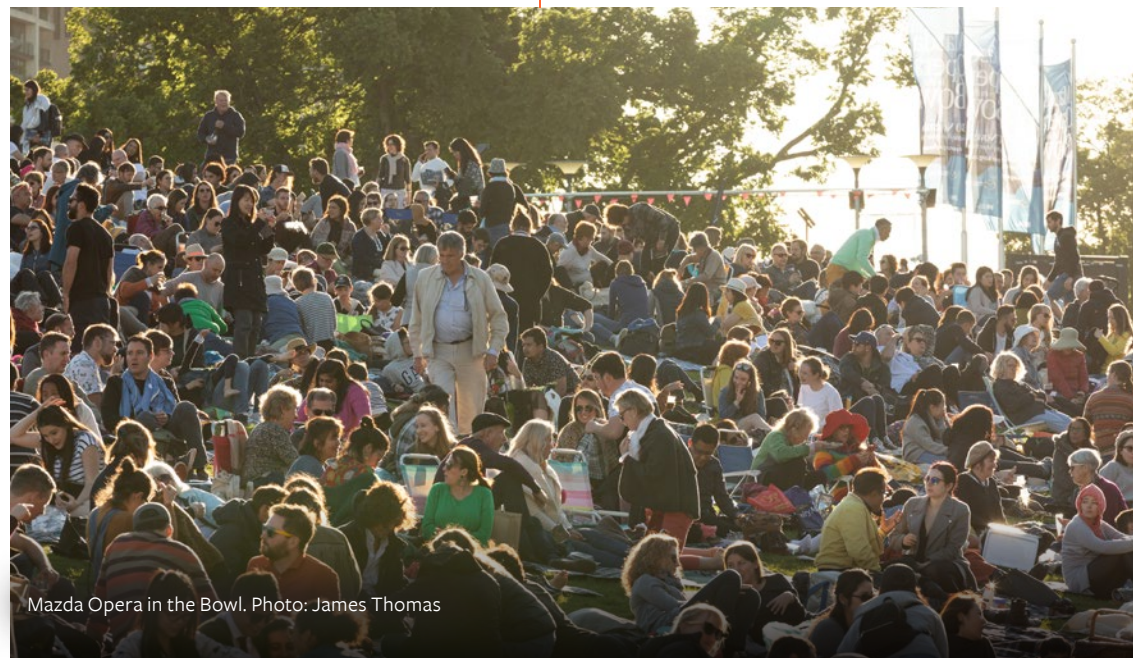
"Just Wow"

"I would find it impossible to name a 'best part', it was all in the best part category!"

"Being able to see opera live even though I'm broke; I recently lost my job so it's comforting to know that culture isn't out of reach."



Mazda Opera in the Domain. Photo: Ben Symons



Mazda Opera in the Bowl. Photo: James Thomas



# The Melbourne Opera Centre

## New contemporary spaces

Demonstrating its long-term commitment to Victoria, Opera Australia is currently completing works on a new Melbourne Opera Centre, due to become operational in 2020.

The new Melbourne Opera Centre is on the premises of Opera Australia's former offices: 35–47 City Road Southbank. Opera Australia sold its freehold to the site in 2017 and the Company has since spent \$3 million fitting out a floor specifically constructed as a modern contemporary centre for opera. The larger building will also contain commercial offices, retail shops and a hotel.

The new Opera Australia premises are approximately the size of the old building: 14,025 square metres. The premises contain the following spaces for Opera Australia use, which are also available for third-party, commercial hire:

- Three musical coaching rooms
- Two soundproof, acoustically treated rehearsal spaces (one mixed-use space includes sprung floors, mirrors and ballet barres)
- Greenroom, conference and board rooms
- Office space for 25 staff.

Continuing its support of the wider arts sector in Victoria, Opera Australia will offer these spaces to arts companies at significantly reduced hire rates. The Melbourne Opera Centre will also be used for public recitals, seminars and ticketed events.

At the conclusion of 2019, Opera Australia employed 14 staff based in Melbourne. They support:



New Melbourne Opera Centre. Photo: Jeff Busby

- Two eight-person school touring companies
- Opera Australia's national touring company of 32 cast, musicians and technicians
- Philanthropic operations for Melbourne donors
- Box Office operations for Melbourne ticketing
- Opera Australia's Commercial Division, which coordinates two touring music theatre companies (each with over 100 singers, musicians, technicians and creatives), free community concerts at Sidney Myer Music Bowl and the Sydney Domain (each involving 100 staff), and commercial New Year's Eve events at the Sydney Opera House involving 250 employees.

# Sector Services

## Collaborating across the arts

Opera Australia is an integral part of the Australian arts sector, providing a broad range of services to small, medium and large performing arts companies across Australia.

Over \$500,000 per annum is provided in services, in-kind, discounted, lent or free of charge to other arts companies. This ranges from lending Victorian Opera the set, properties and costumes for their 2019 production of *A Little Night Music*, to providing office and rehearsals space, ticketing and marketing support for Pinchgut Opera.

In Melbourne alone Opera Australia provides props to 60 Melbourne-based arts companies: large and small theatre and opera companies, film and TV production houses, dance studios and 40 schools and universities.

We retain the best artisan technicians, all experts in producing the highest quality, world-class productions, from grand opera to touring musicals, concert staging to media launches.

### Companies we support include:

- Pinchgut Opera
- The Australian Ballet
- Sydney Theatre Company
- Melbourne Theatre Company
- Australian Brandenburg Orchestra
- Australian Youth Orchestra
- Belvoir St Theatre
- Sydney Philharmonia Choirs
- Pacific Opera
- Victorian Opera

### Opera Australia provides:

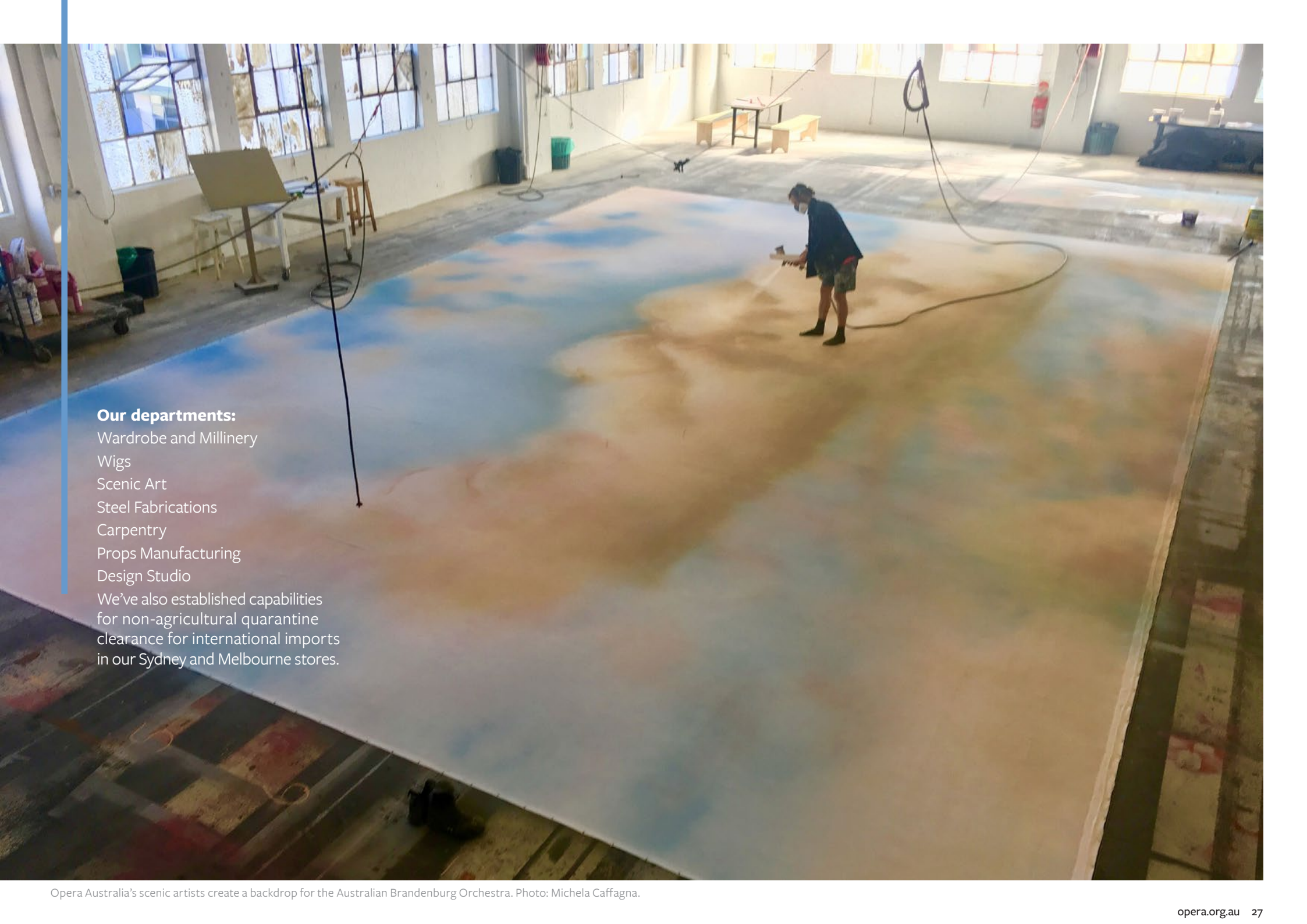
- office space
- ticketing services
- manufacture of sets
- costume making
- providing / manufacturing props
- instrument hire
- free and discounted studio time
- loans of sets, props, costumes, instruments
- donated tickets
- orchestra time
- conductor time, and more

[TAP TO FIND OUT MORE](#)



Creating props for The Australian Ballet's *Happy Prince*. Photo: Derrin Brown





**Our departments:**

Wardrobe and Millinery

Wigs

Scenic Art

Steel Fabrications

Carpentry

Props Manufacturing

Design Studio

We've also established capabilities for non-agricultural quarantine clearance for international imports in our Sydney and Melbourne stores.



# Orchestra

## The hardest-working orchestra in Australia

The Opera Australia Orchestra maintains its international reputation as highly skilled, professional and nuanced. It is Australia's busiest orchestra with over 300 annual performances of more than 22 productions of opera, ballet, musical theatre and concerts. Performing under some of the world's finest conductors, the core orchestra is supported by exceptional seasonal and freelance musicians.



Andrea Chénier in rehearsal. Photo: Keith Saunders

*“You could sense the enthusiasm emanating from the orchestra pit as the musicians were let loose on a score so adventurous and outside their usual remit.”*

- Ben Neutze, Time Out Sydney  
Wozzeck review

### High points for 2019

*Wozzeck*: An extraordinary and difficult score, challenging for all, and successfully realised.

*Salome*: Conducted by the brilliant Johannes Fritzsche – the spectacular score was musically and artistically, a highlight of the season.

*Whiteley*: A brand new score, changing right up until the last dress rehearsal. The orchestra took everything in their stride. The percussion section in particular had all sorts of unusual and strange instruments (car brake drums, tuned cowbells, singing bowls, and pots and pans).

*Andrea Chénier*: A collaboration with the world's most famous tenor, Jonas Kaufmann, and eminent conductor Pinchas Steinberg shed light on this seldom-performed gem.

*Ghost Sonata*: A demanding, contemporary chamber music score. The players enjoyed bringing it to life!

The Orchestra also featured in the Handa Opera on Sydney Harbour production of *West Side Story*.



# Orchestra

The hardest-working orchestra in Australia



Members of the Orchestra perform on stage for *Wozzeck*. Photo: Keith Saunders

In addition, the Orchestra was pleased to support the following initiatives:

The Sydney Conservatorium Internship program sees five students observe rehearsals and performances, practise auditions and learn about the life of an opera orchestra musician.

Each year the Orchestra plays for the finals concert of the Australian Singing Competition: a great opportunity to perform on a concert platform, and for some of the young singers, the first time they have performed with a full orchestra.

Studio recitals: put together with limited rehearsals around the orchestra's busy schedule and working on some challenging repertoire, chamber music is a very different way of working for the players, with distinct demands and rewards.

The Opera Australia Orchestra list is on [page 41](#).

*"The orchestra negotiated the remarkable demands Berg places on them seemingly without effort."*

- Nicholas Routley, Australian Stage  
*Wozzeck* review

*"There are riches to be found in Kats-Chernin's score, colourful and propulsive and confidently realised by Tahu Matheson and the Opera Australia Orchestra."*

- Justine Nguyen, Limelight Magazine  
*Whiteley* review

*"Conductor Pinchas Steinberg and Opera Australia Orchestra's shrewd tempo and dynamic control ensured their accompaniment was ideally paced, seamlessly negotiating the many changes of mood and atmosphere."*

- Murray Black, The Australian  
*Andrea Chénier* review

Opera Australia is the only opera company in Australia with a full-time orchestra

304 performances in 2019

58 permanent players

100+ freelance players

# West Side Story

*"The lyrics and music still blaze a trail like shooting stars in the musical theatre night sky."*

- The Sydney Morning Herald



*"Electrifying dance numbers...executed perfectly."*

- Time Out



Opera Australia boldly presented two separate productions of *West Side Story* in 2019. Hailed as “the No. 1 greatest musical of all time”, the genius of its four original creators – a remarkable collaboration between composer Leonard Bernstein, author Arthur Laurents, lyricist Stephen Sondheim and choreographer Jerome Robbins – produced a timeless masterpiece whose thrilling unity of music, dance, book and lyrics has been rarely matched since.

The Opera Australia, GWB Entertainment and BB Group production of *West Side Story* played to rave reviews, and was seen by over 168,000 people. Both this production and Handa Opera on Sydney Harbour were hugely successful; together accounting for more than 35% of our total audience last year.

*West Side Story* toured both Australia and internationally for a period of nine months from April to December 2019. In Australia, Opera Australia presented 124 performances across four cities: Melbourne (27), Sydney (61), Canberra (22) and Adelaide (14).

The touring company also performed 58 times internationally in the opera houses of Wellington in New Zealand and Cologne, Berlin and Dresden in Germany.

The all-Australian cast of 34 featured a dynamic mix of established performers alongside some of Australia’s most exciting emerging talent. One of the key points of difference for this particular production was the youth of the cast members.

“What makes this production stand out,” said director and choreographer Joey McKneely, “is the youth of the cast. The youngest member is 16...It’s teens playing teens for the first time.”

A retelling of *Romeo and Juliet* set in 1950s Upper West Side New York, this story of rival gangs and racially motivated violence lost none of its power and relevance.

*“A ground-breaking musical  
for a new generation with  
a cast of fresh young faces.”*

-Broadwayworld.com

*“It’s the perfect combination  
of dance, music, and theatre,  
and... it features a bunch  
of young Aussie talent  
performing the original  
choreography which still  
takes your breath away  
despite being more than  
five decades old.”*

-Melbournelyf.com

*West Side Story*. Photo: Jeff Busby

# Handa Opera on Sydney Harbour *West Side Story*

Opera Australia's first musical on the Handa Opera on Sydney Harbour stage proved a smash hit, the most successful production in the event's eight year history.

A record 65,000 people watched this retelling of *West Side Story*, which was nominated for seven Helpmann Awards including Best Musical, and feedback from audiences was immensely positive.



*West Side Story* opening night. Photo: Hamilton Lund

315  
project staff and  
crew employed

85  
artists employed

137  
volunteers

With a growing international reputation as a must-see event, Handa Opera on Sydney Harbour has attracted 400,000 attendees over the past eight years, assuring its place as a signature not-to-be-missed event in Sydney.

In 2019 Opera Australia introduced to the season a dedicated relaxed and accessible performance, working closely with Vision Australia, The Captioning Studio and Autism Spectrum Australia (Aspect).

The performance was audio-described for those with sight considerations, a tactile backstage tour was offered and the performance was also live captioned on handheld devices for guests with hearing considerations.



# Handa Opera on Sydney Harbour *West Side Story*

The following data is from Destination NSW post-show surveys (2900 respondents):

**69%** of non-Sydney respondents said Handa Opera on Sydney Harbour was a main reason for their visit to Sydney/NSW

**56%** were attending an Opera Australia event for the first time

## Demographics

**56%** of respondents came from Sydney

**33%** from elsewhere

**17%** came from interstate

**14%** came from regional NSW

**13%** or 9,000 came from overseas (the highest figure on record)

## Travel

Of the non-Sydney respondents:

**52%** stayed at a luxury hotel/serviced apartment/resort

**52%** travelled to Sydney by plane

## Annual personal income

The biggest clusters (pre-tax):

**16.5%** earn \$40–\$60K p.a.

**16.4%** earn \$60–\$80K p.a.

**15.8%** earn \$80–\$100K p.a.

## Feedback

Nine in ten rated the event as ‘Good or Very Good’

## Best part of the event?

“Everything. With such a large stage to work on/with (especially for the dancing), this is truly what Bernstein and Sondheim would have wanted for this musical. The best *West Side Story* production I have ever seen.”

“...the future of performing arts in Australia is in very good hands!!”

“EVERYTHING WAS GREAT”

“The location was outstanding. This was the first time for us visiting Australia and this show was one of our favourite things we did.”

“Everything – it ticked all the boxes – exquisite singing, incredible dancing, top notch production values all around.”

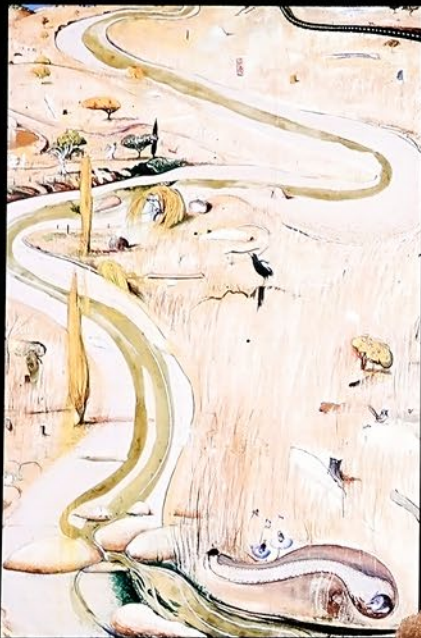
# 65,000

attended *West Side Story* on Sydney Harbour (record box office!)

Handa Opera on Sydney Harbour *West Side Story*. Photo: Hamilton Lund



# New Australian works



## *Whiteley*

Workshops, auditions, rehearsals, performance season July 2019.

*Whiteley*, the opera based on the life of iconic Australian artist Brett Whiteley, premiered in July 2019, playing to 6,400 people.

Produced by an all Australian creative team, *Whiteley* was composed by Elena Kats-Chernin AO with libretto by playwright Justin Fleming and directed by David Freeman.

*"It's quite startling to watch an opera unfold on stage that is so unashamedly, so unapologetically, so gloriously Australian."*

- Daily Telegraph, Australia



# New Australian productions

## *The Track*

Commission (2018),  
workshops (2019).

Set in outback Queensland in 1936, this story of grief, violence and retribution is set against the boxing tournaments then popular.

Workshops were held on this opera with music and libretto by John Haddock, a member of the Opera Australia music staff.

Reviving *Bran Nue Dae*, a new production  
Workshops,  
auditions, rehearsals

*Bran Nue Dae* originated in Broome thirty years ago. The creative team on this Opera Conference production worked with the Broome community during 2019 to workshop, audition and rehearse a revival of this first-ever Aboriginal musical. Singing and dancing workshops were conducted there, along with auditions and rehearsals. Eight of the cast, three of the band and two of the creative/production team subsequently hailed from Broome.

2019 productions new to Australia

*Anna Bolena*, Sydney

*Così fan tutte*, Melbourne

*Evita*, Melbourne

*Faust*, Melbourne

*Ghost Sonata*, Melbourne, Sydney

*Il viaggio a Reims*, Melbourne, Sydney

*Madama Butterfly*, Sydney

*Two Weddings, One Bride*, Melbourne

*West Side Story*, Handa on Sydney Harbour

*Whiteley*, Sydney

*Wozzeck*, Sydney



Rehearsing *Bran Nue Dae* in Broome. Photo: Julia Rau

# 245,373

people saw a production new to Australia



# 2019 Awards



*Salome* earned Lise Lindstrom the 2019 Helpmann Award for Best Female Performer in an Opera. Photo: Prudence Upton

In the midst of the most difficult time in living memory for the arts in Australia, it was heartening to see Opera Australia recognised so comprehensively at the 37th Annual Green Room Awards in Victoria.

This is an extraordinarily trying time for artists and theatre workers, and recognition by the artists' peers brightens the otherwise gloomy times many people are experiencing.

This recognition is a tremendous boost for all of the nominees as well as the eventual winners during this most difficult of times.

These successes would not be possible without the support and commitment of everyone at Opera Australia, so while we applaud those in the spotlight, I also want to thank and congratulate the whole company of Opera Australia for playing your roles in our continued success.

Congratulations to the winners and hats off to the Melbourne Green Room Awards for not only recognising the outstanding artists named above, but for also finding an innovative mechanism to present the awards in 2020.

Bravi tutti!

Comm. Lyndon Terracini AM

*Il viaggio a Reims*, Melbourne. Photo: Jeff Busby



Congratulations to  
Opera Australia's  
Green Room Award  
winners:

**Female Lead**

Kara Son  
*Turandot*

**Artist in a  
Supporting Role**

Luke Gabbedy  
*Faust*

**Lighting, Set and  
Costume Design**

Alessandro Carletti,  
Paolo Fantin and  
Carla Teti  
*Il viaggio a Reims*

**Conductor**

Christian Badea  
*Turandot*

**Direction**

Damiano Michieletto  
*Il viaggio a Reims*

**Production**

*Il viaggio a Reims*

Congratulations also  
to Opera Australia's 2019  
Helpmann Award winners:

**Best Female Performer  
in a Supporting Role  
in an Opera**

Taryn Fiebig  
*Metamorphosis* (2018)

**Best Female Performer  
in an Opera**

Lise Lindstrom  
*Salome* (2019)

**Best Male Performer  
in an Opera**

Michael Honeyman  
*Wozzeck* (2019)

**Best Direction of a Musical**

Francesca Zambello  
Handa Opera on Sydney Harbour –  
*West Side Story* (2019)

# Ambitions for the future



Madama Butterfly. Photo: Prudence Upton

Opera Australia's 2019 Sydney winter season showed the extent of our ambition for the future of opera. As the first opera company in the world to present a fully digital repertory season, we are proud of these three new productions:

- Graeme Murphy's new *Madama Butterfly*
- Davide Livermore's striking interpretation of Donizetti's *Anna Bolena*
- the world premiere of *Whiteley* by Australians Elena Kats-Chernin and Justin Fleming

all incorporated 14 seven metre high, suspended LED screens, each weighing 650kg, choreographed to create a dynamic landscape.

The season marked the company's ongoing commitment to engaging new audiences in the modern era. Again, most subscribers (65%) and single ticket buyers (75%) strongly agreed that the digital sets added to their overall experience.

As a contemporary arts company still steeped in tradition, the 2019 program indicated our forward-thinking approach to the art form, along with a mix of crowd favourites, revivals and concert presentations:

- the rarely offered *Ghost Sonata*, staged in the industrial surrounds of our Surry Hills scenery workshop
- Rossini's rediscovered opera *Il viaggio a Reims*, a visually striking production, set in an art gallery, as famous artworks come to life
- crowd favourite *The Marriage of Figaro*
- superstar tenor Jonas Kaufmann as *Andrea Chénier*, with the celebrated Eva-Maria Westbroek, Ludovic Tézier and conductor Pinchas Steinberg.

Opera Australia presented *Aida*, our first entirely digital production in 2018. It remains a fervent hope to stage one of our most ambitious projects to date: a brand new, fully digital production of Wagner's epic *Ring* cycle at the Queensland Performing Arts Centre in November 2020. Internationally acclaimed movie, theatre and opera director Shi-Zheng Chen will be the first Chinese director to take on the *Ring* at this scale, bringing the epic Norse saga into the future but with Chinese mythology woven into the production.



# Opera Gala at Uluru

In another first, Opera Australia staged an outdoor concert at Uluru in partnership with Voyages Indigenous Tourism:

- Five of our Principal Artists were accompanied by a chamber ensemble made up of players from the Opera Australia Orchestra
- Local school children also attended a rehearsal, followed by a school-based engagement
- Opera Australia's crew worked in 40° temperatures with high winds, dust storms, flies and bush fires
- Opera Australia aims to return to Uluru with an expanded program offering a range of packages and featuring four unique performances.

For more information visit: [opera.org.au/on-tour/opera-gala-at-uluru](https://opera.org.au/on-tour/opera-gala-at-uluru)

# Artists 2019

## Principals

Stacey Alleaume  
Kate Amos  
Richard Anderson  
Enkhbat Armartuvshin  
Natalie Aroyan  
Liparit Avetisyan  
Taras Berezhansky  
Jonathan Biggins  
Jennifer Black  
John Bolton Wood  
Andrei Bondarenko  
Paolo Bordogna  
Martin Buckingham  
Mitchell Butel  
Giorgio Caoduro  
José Carbó  
Conal Coad  
Anna-Louise Cole  
Andreas Conrad  
Leonardo Cortellazzi  
Jacqueline Dark  
John Daszak  
Paul Dawber  
Anna Dowsley  
Zoe Drummond  
Gennadi Dubinsky  
Samuel Dundas  
Jane Ede  
Joyce El-Khoury  
Andrea Fabi  
Michael Fabiano  
Taryn Fiebig  
Walter Fraccaro  
Warwick Fyfe  
Luke Gabbedy  
Steven Gallop  
Julie Lea Goodwin

Keanu Gonzalez  
Lorina Gore  
Andeka Gorrotxategi  
Paul Hanlon  
Celeste Haworth  
Christopher Hillier  
Jared Holt  
Michael Honeyman  
Mariana Hong  
Nigel Huckle  
Todd Jacobsson  
Ermonela Jaho  
Barbara Jin  
Naomi Johns  
Andrew Jones  
Nicholas Jones  
Jonas Kaufmann  
Simon Kim  
Eva Kong  
Maija Kovalevska  
Alexander Krasnov  
Michael Lapina  
Yonghoon Lee  
Kristen Leich  
Alexander Lewis  
Lise Lindstrom  
John Longmuir  
Shane Lowrencev  
Graeme Macfarlane  
Ivan Magrì  
Virgilio Marino  
Juan de Dios Mateos  
Dominica Matthews  
Elena Maximova  
Leigh Melrose  
Andrew Moran  
Maria Mudryak

Noah Mullins  
Paul O'Neill  
David Parkin  
Emma Pearson  
Sian Pendry  
Pavel Petrov  
Michael Petruccelli  
Saimir Pirgu  
Anna Princeva  
Haotian Qi  
Dragana Radakovic  
Kathryn Radcliffe  
Matthew Reardon  
Teddy Tahu Rhodes  
Ekaterina Sadovnikova  
Sophie Salvesani  
Agnes Sarkis  
Roberto Scandiuizi  
Shoumendu Schornikow  
Berryn Schwerdt  
Shanul Sharma  
Mariangela Sicilia  
Ritchie Singer  
Karah Son  
Ruth Strutt  
Bryn Terfel  
Ludovic Tézier  
Carmen Topciu  
Diego Torre  
Geraldine Turner  
Dean Vince  
Amber Wagner  
Lyndon Watts  
Danita Weatherstone  
Eva-Maria Westbroek  
Sharon Zhai  
Chloe Zuel

## Conductors

Christian Badea  
Donald Chan  
Paul Fitzsimon  
Johannes Fritzsich  
Gareth Jones  
Dane Lam  
Andrea Licata  
Tahu Matheson  
Nicholas Milton  
Andrea Molino  
Carlo Montanaro  
Benjamin Northey  
Renato Palumbo  
Guy Simpson  
Daniel Smith  
Pichas Steinberg  
Warwick Stengaards  
Guillaume Tourniarie  
Keri-Lynn Wilson  
Massimo Zanetti

## Music Staff

Head of Music  
Tahu Matheson

Chorus Master  
Anthony Hunt

Assistant  
Chorus Master  
Michael Curtain

Language Coach  
Nicole Dorigo  
Tanja Binggeli

Repetiteurs  
Siro Battaglin  
Simon Bruckard  
Brian Castles-Onion AM  
Antonio Fernandez  
Paul Fitzsimon  
Andrew Robert Greene  
John Haddock  
Kate Johnson  
Jonathan Wilson

## Directors

John Bell  
Dean Bryant  
Constantine Costi  
Luc De Wit  
Gale Edwards  
Greg Eldridge  
David Freeman  
Hugh Halliday  
Sally Hare  
William Kentridge  
Davide Livermore  
Joel McKneely  
David McVicar  
Damiano Michieletto  
Andy Morton  
Elijah Moshinsky  
Graeme Murphy  
Roberto Pizzuto  
Johanna Puglisi  
Bruno Ravella  
Janet Vernon  
Kim Walker  
Francesca Zambello

## Designers

Robert Bryan  
Alessandro Carletti  
Tim Chappel  
Paul Collison  
Paule Constable  
Damien Cooper  
Tony David Cray  
D-Wok  
Charles Edwards  
Paolo Fantin  
David Finn  
Giò Forma  
Mariana Fracasso  
Kristian Fredrikson  
Paul Gallis

Ludovico Gobbi  
Greta Goiris  
Matt Grounds  
Kim Gunning  
Peter Halbsgut  
David Harvey  
Jennifer Irwin  
Moritz Junge  
Emma Kingsbury  
Julie Lynch  
Catherine Meyburgh  
John Drummond Montgomery  
Sabina Myers  
Sean Nieuwenhuis  
David Parsons  
Owen Phillips  
Dan Potra  
John Rayment  
Brigitte Reiffenstuel  
Renate Schmitzer  
Urs Schönebaum  
Matt Scott  
Michael Scott-Mitchell  
Adam Sutton  
Jennie Tate  
Carla Teti  
Sabine Theunissen  
Brian Thomson  
Jenny Tiramani  
Michael Yeargan

## Choreographers

Kelley Abbey  
Andrew Hallsworth  
Michael Keegan-Dolan  
Julio Monge  
Graeme Murphy  
Shane Placentino  
Nigel Poulton (Fight Director)  
Sachiko Tange



# Opera Australia Orchestra

Concertmaster and Orchestra Director

Jun Yi Ma

Associate Concertmaster

Huy-Nguyen Bui

Deputy Concertmaster

Katherine Lukey

## Violin

*Principal 1st Violin*  
Catalin Ungureanu\*

*Principal 1st Violin*  
Tony Gault\*

*Principal 2nd Violin*  
Airena Nakamura

*Associate Principal*  
*2nd Violin*  
Mark Fitzpatrick\*

Virginia Blunt  
Rachel Easton  
Yu-Qing Rebecca Irwin  
Adrian Keating  
Marek Kruszyński  
Daniel Rosenbaum  
Rachel Westwood  
Kelly Tang *seasonal*  
Ben Smith *seasonal*

## Viola

Virginia Comerford  
Jacqui Cronin\* *seasonal*  
Tara Houghton  
Magda Kruszyńska  
Amanda Murphy

## Cello

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

## Double Bass

Brett Berthold  
Andrew Meisel\*  
Edmund Bastian  
Bonita Williams

## Flute

Elizabeth Pring  
Amanda Hollins\*  
Nicola Crowe *seasonal*

## Piccolo

Diane Berger

## Oboe

Conall McClure  
Matthew Tighe\*  
Mark Bruwel

## Cor Anglais

Jonathan Ryan *seasonal*

## Clarinet

Peter Jenkin  
Phillip Green\*  
Richard Rourke

## Bass Clarinet

John Lewis

## Bassoon

Douglas Eyre  
Matthew Ockenden\*  
Gillian Hansen

## Horn

Sydney Braunfeld  
Bourian Boubbov  
Lisa Wynne-Allen  
Robert Johnson *seasonal*  
Lee Wadenpfohl *seasonal*

## Trumpet

Joshua Clarke  
Craig Ross\*  
Colin Grisdale *seasonal*

## Cornet

Brian Evans

## Trombone

Gregory van der Struik  
Brett Favell\*  
William Farmer

## Bass Trombone

Brett Page

## Tuba

Edwin Diefes

## Percussion

Shaun Trubiano  
Kevin Man\*

## Timpani

David Clarence  
Allan Watson\*

## Harp

Jane Rosenson

# Opera Australia Chorus

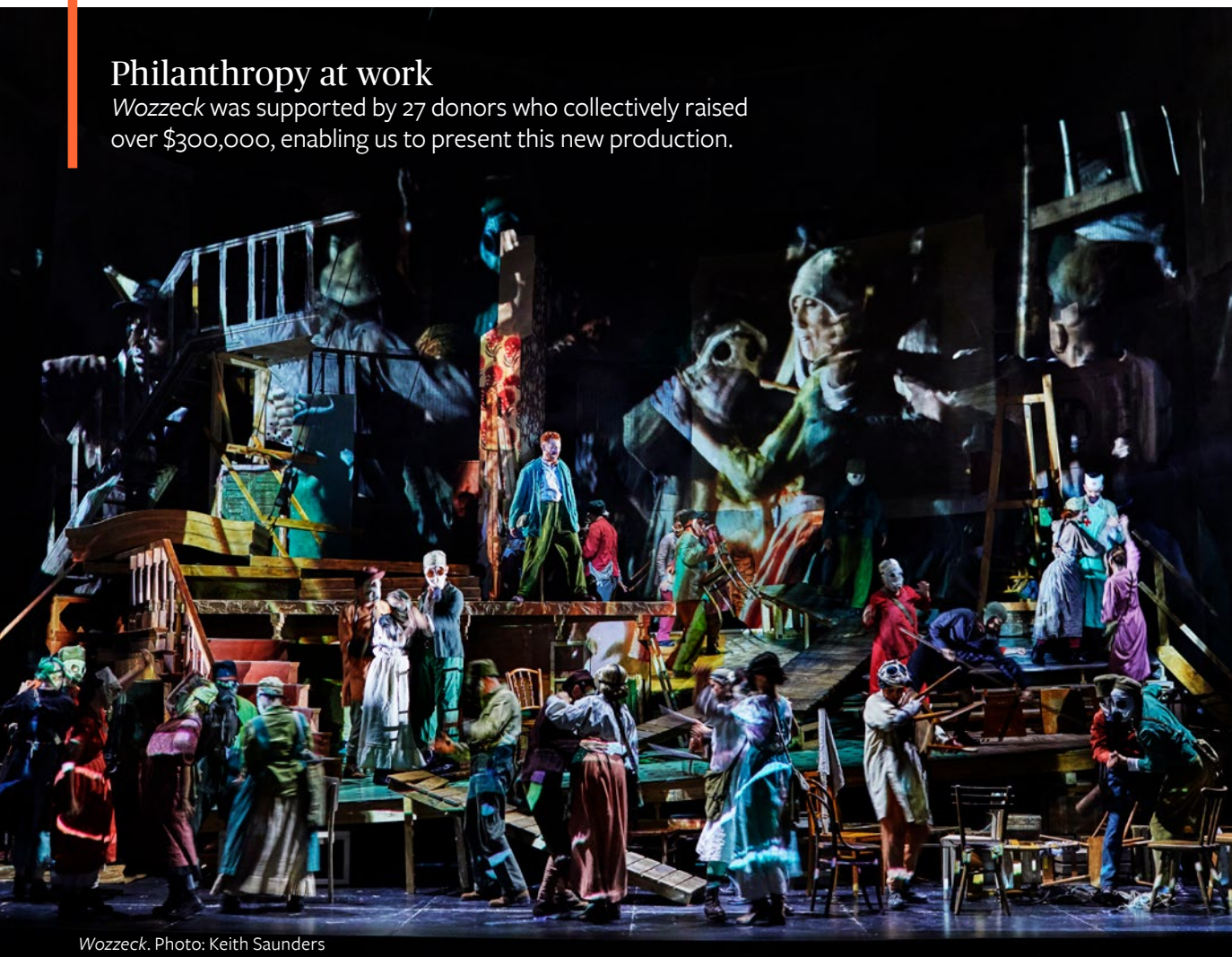
Jonathan Alley	Nara Lee
Dean Bassett	Yolanda Lorenzato
Chloris Bath	Anthony Mackey
Christopher Bath	Jonathan McCauley
Jennifer Bonner	Kent McIntosh
Gregory Brown	Lynette Murray
Emma Castelli	Sharon Olde
Annabelle Chaffey	Sandra Oldis
Changyang Choi	Adam Player
Bradley Cooper	Clifford Plumpton
Rebecca Currier	Benjamin Rasheed
Tomas Dalton	Vanessa Rosewarne
Keara Donohoe	Ryan Sharp
Malcolm Ede	Ruth Strutt
Tom Hamilton	Sitiveni Talei
Scott Hannigan	Leah Thomas
Alexander Hargreaves	Margaret Trubiano
Stuart Haycock	Ashlyn Tymms
Angela Hogan	Katherine Wiles
Phoebe-Celeste Humphreys	Kathryn Williams
Jin Tea Kim	Anna Yun
Celeste Lazarenko	

# Philanthropy

Loyalty, commitment and generosity

## Philanthropy at work

*Wozzeck* was supported by 27 donors who collectively raised over \$300,000, enabling us to present this new production.



*Wozzeck*. Photo: Keith Saunders

It is never more clear than in our current turbulent times that Philanthropy is the backbone of the arts, innovation and creativity. It remains a vital component of Opera Australia's income and we are sincerely grateful for the loyalty, commitment and generosity of our donors.

In 2019 Opera Australia realised some outstanding projects due to the generosity of our donors. One of the most extraordinary was the opportunity to commission and perform a new opera, *Whiteley*, based on the life of Australian artist Brett Whiteley. Donors to this syndicate made it possible to create this new work, which is now a part of contemporary repertoire. A second syndicate helped us bring William Kentridge's innovative and visually sumptuous production of *Wozzeck* to Sydney. The newly formed Artistic Directors Circle has established a fund with the purpose of nurturing artistic excellence, pushing the boundaries of the art form and bringing the best of opera to Australia.

Alongside these projects, many donors have supported us through the Patron Program, the Young Artist Program, the Regional Tour and the Schools Tours of NSW and Victoria. Thank you for your loyalty and commitment to these core programs.

We particularly want to acknowledge Dr Haruhisa Handa and the International Foundation for Arts and Culture which supports Handa Opera on the Harbour, the Susan & Isaac Wakil Foundation whose access program makes it possible for thousands of people to experience opera for the first time, and Dr Lydia and Dr Irvine Hunter whose love for opera has ensured that The Opera Centre rehearsal floor is refurbished and available to artists for years to come.

From all of us at Opera Australia to all of you – thank you!

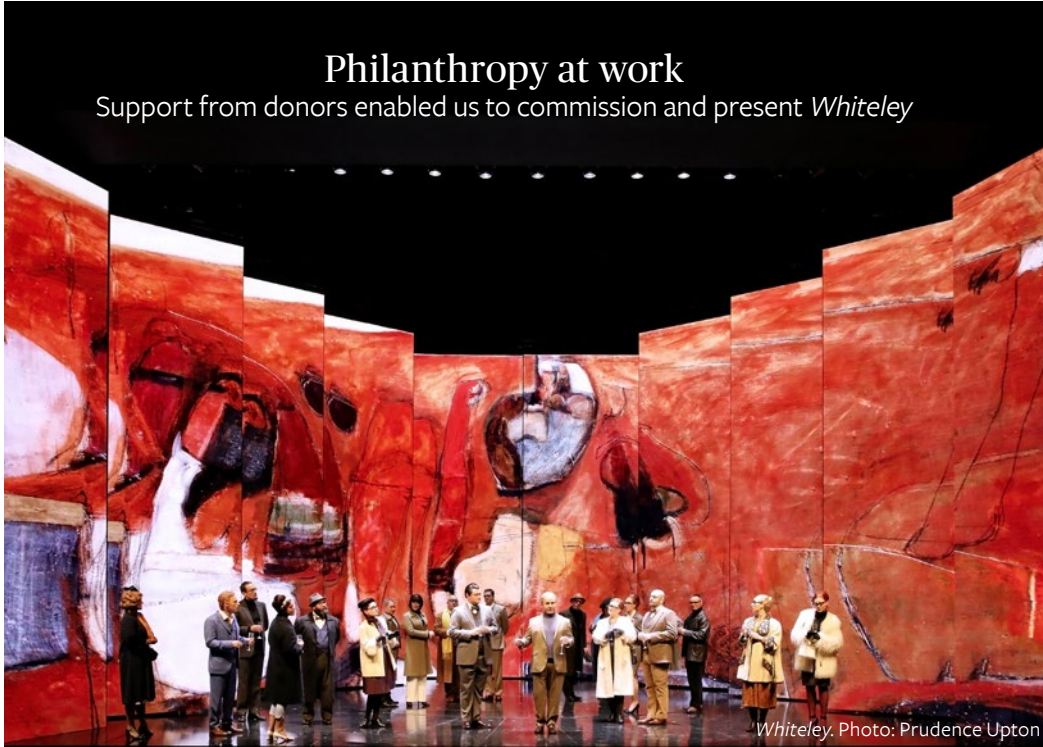


# \$460,000

raised to support new productions,  
*Whiteley* and *Wozzeck*

## Philanthropy at work

Support from donors enabled us to commission and present *Whiteley*



*Whiteley*. Photo: Prudence Upton

# 5

singers supported  
through our Young  
Artist Program

# \$1M+

raised for education,  
outreach and access  
programs

# \$1.5M

raised by the  
Patron Program

# \$500,000

raised towards  
artistic excellence



Wakil Access Program ticket buyers at a performance of *Madama Butterfly*

# 2,600+

people experienced opera for  
the first time through the  
Susan & Isaac Wakil Foundation  
Access Program

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Dr Haruhisa Handa, Patron-in-Chief

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We are grateful to the Mary Dolores David Estate, John Stuart Drabble Estate, Mrs Eva Nissen and Mr Albert H Ullin OAM for their generous bequests.

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Donald Wright Opera Trust  
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**If you would like to know more about making a gift to Opera Australia please contact our Development Office on 02 9318 8283.**



# Opera Australia Capital Fund

**“The success of the OACF is a result of judicious investment and the remarkable support of our loyal donors.”**

The Opera Australia Capital Fund (OACF) plays a vital role in supporting Opera Australia and never has its contribution to the national opera company been more important. Established twenty years ago to help secure the future of Opera Australia, it has been able to make consistent annual grants and support the Company as it responds to the considerable challenges of recent times.

It is with pleasure I report that the OACF's total equity reached \$21.8 million at the end of 2019. This significant increase in reserves has enabled the Capital Fund to make its annual distribution to Opera Australia this year of \$1 million. The cumulative distributions to the Company now total \$7.9 million.

The success of the OACF is a result of judicious investment and the remarkable support of our loyal donors. I reported last year on the outcome of the 20/20 Campaign which aimed to create a corpus of \$20 million by 2020. I can now report that due to the magnanimity of our donors we are well on the way to achieving a new target of \$25 million, through additional pledges and donations of \$2.5 million in 2019. The success of this campaign is a welcome vote of confidence by committed opera lovers.

As I write, I know that Opera Australia, along with every arts organisation in the country, is under enormous pressure. I reflect on the perspicacity of David Clarke, our founding Chairman, who established the OACF to ensure that the national opera company could always withstand extreme headwinds.

I would like to thank our Council of Governors whose unwavering support sustains the OACF. In 2019 we introduced a Leadership Circle to acknowledge the increasing number of benefactors who have contributed, or are in the process of contributing, a donation of at least \$500,000: exemplary philanthropists whose contribution makes all the difference to our cultural life. An annual dinner, held in October in the Utzon Room at the Sydney Opera House, paid tribute to the extraordinary generosity of our Council of Governors.

We are fortunate to have had the ongoing involvement of the Australian High Commission in London. Last July His Excellency The Hon George Brandis QC, Australian High Commissioner to the UK, hosted a fundraising dinner at Australia House. Sixty guests

enjoyed a memorable recital by British-Australian soprano Samantha Clarke, who recently won the Guildhall School's 2019 Gold Medal.

I thank Roslyn Packer AC most sincerely for hosting an intimate fundraising dinner at her home, featuring an unforgettable recital by Nicole Car and her husband, Etienne Dupuis. This dazzling couple has international commitments well into the future so it was thrilling to hear each of them up close and in splendid voice.

I could not be more proud of the board of the OACF and for the wisdom, enthusiasm and steadfastness brought to the table by my fellow Directors, David Armstrong, Ashley Dawson-Damer AM, Rory Jeffes, Justice François Kunc, David Mortimer AO, Roslyn Packer AC and Tania Seary.

2020 will probably be the toughest year our national opera company will endure. We also know that humanity is turning to the arts to seek solace and make sense of the new world order. Opera is on the front page again as a way of transcending abnormal times. I offer my profound thanks to all those generous supporters of the OACF whose mission continues to be to secure the future of Opera Australia. You inspire us.

A handwritten signature in dark ink that reads "Philip Bacon". The script is cursive and fluid.

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 and members who have either contributed a significant donation or pledged a specific bequest.

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\*denotes Opera Australia Capital Fund Director, some of whom are also donors

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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Angeline Long

## In Theatre

*Executive Producer*

Georgia Rivers

*Business and Operations Manager*

Linda Barrie

*Technical Director* Clif Bothwell

*Associate Producer* Anika Vilée

*Director – Technical Production*

Chris Potter

*Senior Production Manager*

James Wheeler

*Production Manager*

Michael Rogerson

*Surtile Supervisor/*

*Business Operations Executive*

Gillian Maddern

*Company Office Supervisor*

Katharina Houy

*Casting Supervisor/Company*

*Office* Jocelyn O'Brien

*Company Office Assistant*

Caitlyn Livingston

*Travel Consultant* Lilla Ito

*Planning Consultant* Ian McCahon

*Program Editor* Clive Paget

*Design Manager* Linda Matthews

*Head Mechanist* Jeremy McComish

*Deputy Head Mechanists*

John Mackay, Ryan Paine

*Head Flyman* Robert Bristow

*Deputy Head Flyman* Sam Kilpatrick

*Mechanist Supervisor*

Tony Bergin, Ken Frost

*Advanced Mechanist* Whetu Haddon

*Head of Lighting* Jason Morphet

*Deputy Head of Lighting*

Catherine Alexander, David Parsons

*Advanced Lighting Technician*

Sam Wylie

*Head of Stage Props* Gerard Foley

*Stage Props Supervisor*

Stephen Adamson

*Sound & Vision Supervisor*

Alison Bremner

*Sound & Vision Operator*

Helge Schlosser

*Senior Stage Manager* Crissie Higgins

*Stage Managers*

Eugenia Farrell, Ben Lynch

*Deputy Stage Managers*

Garry Alcorn, Phillip Serjeant

*Head of Performing Wardrobe*

Bobby McKenzie

*Head of Performing Wigs/*

*Makeup* Andrew Keshan

## Major Projects

*Executive Producer* Louisa Robertson

*Production Manager* Pablo Puig

*Site and Venue Operations Manager*

Mitchell Dunn

*Assistant Producer* Lucy Tesoriero

*Assistant Producer Production*

Phoebe Lane

*Recording & Broadcast Consultant*

Ian McCahon

## Touring and Commercial

*Executive Producer* Alex Budd

*Associate Producer* Susie Parks

*Associate Producer Touring*

Ashlee Hints

*Touring Coordinator* Jane Williamson

*Office Administrator* Tara Smith

*Operations Coordinator*

Jennifer Bartlett

*Production Coordinator*

Robbie Carmellotti

## Artistic Services

*Senior Manager – Performing Artists*

Joanne Goodman

*Supervisor, Performing Artists*

Isabella Sampson

*Assistant, Performing Artists*

Janet Brown, Arnold Klugkis

*Senior Resident Director*

Matthew Barclay

*Music Librarian* Peter Alexander

*Music Library Coordinator*

Jennifer Fung

*Music Editor* Noel Grove

*Young Artist Manager* Donna Balson

## 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* Anna Bennett

*Orchestra Coordinator* Ashley Retter

*Orchestra Coordinator* Brighdie Chambers

## Manufacturing and Stores

*Business Operations Manager* Derrin Brown

*Business Coordinator* Katie Flood

## Workshop

*Head of Workshop* Tim Madden

*Workshop Administrator* Emma Davis

*Head of Props Manufacturing* Simon Craw

*Props Technician* Sergio Hernandez

*Scenic Art Supervisor* Emelia Simcox

*Workshop Supervisor* Charles Chen

*Scenery Technician* Robert Yi Min Dai

*Head of Steel Fabrication* Adam Christie

*Technical Scenery Steel Fabrication*

Benjamin Freifeld

*Scenery Technician* Arend Beekhoven

*Deputy Supervisor / Scenic Art*

Meg Roberts

*Deputy Supervisor* Mitchell Ramsay

*Senior Draughtsman* David Spark

*Constuction Draughtsperson*

Nina McDonald

*Props Coordinator* Carlos Johnson

*Deputy Supervisors/Props Technicians*

Roswitha Adlidingner, Jo-Anne Parkin

*Props Buyer* Marty Jay

*Head of Wardrobe/Wig Manager,*

*Manufacturing* Rebecca Ritchie

*Wardrobe Production Coordinators*

Bronwyn Jones, Cassandra Pascoli,

Sara Koliijn, Kathleen Szabo

*Wardrobe Coordinator* Zoe Zhiying Li

*Wardrobe Buyer* Miranda Brock

*Wardrobe Technical Supervisor*

Thorsten Ohst

*Senior Ladies Cutter* Beryl Waldron  
*Costumiers* Erika Schwarz, Sam St Aubyn  
*Head of Manufacturing Wigs*  
 Stefanie Paglialonga  
*Costume Alterations Supervisor*  
 Hanneke Raanhuis  
*Costume/Wig Makers* Cheryl Ball, Julie  
 Beach, Patricia Butterworth, Angeline  
 Cheah, Stephanie Coe,  
 Lynn Coubrough, Carla D'Annunzio  
 (Deputy Head of Wigs), Tracey Datson,  
 Sonja Forza, Kate Herrett,  
 Genevieve Reynolds, Steven Vella  
 (Art Department)  
*Wardrobe Assistant* Nicole Artsetos  
*Costume Storage Supervisor*  
 Bonnie Harris

### **Stores**

*Head of Sydney Stores* Geoff Holmes  
*Stores Supervisor Sydney*  
 William Dunshea  
*Props Hire Coordinator* Simon Calton  
*Props and Scenery Coordinator,*  
*Melbourne* Gilles Gundermann  
*Storesperson* Rory Verrenkamp

### **Human Resources**

*Human Resources Director*  
 Jessica Platts  
*HR Advisory Manager/*  
*Workplace Relations Lawyer*  
 Alishan Megerdichian  
*HR Business Partners*  
 Bill Koukoumas  
*HR Coordinator*  
 Justin Saba, Jodie Comac

### **Corporate Affairs**

*Corporate Affairs Director* Yvonne Zammit  
*Government Relations & Grants Manager*  
 Leonie Hellmers  
*Head of Corporate Relations* Benjamin Moh  
*Corporate Partnerships Coordinator*  
 Christina Blanco  
*Corporate Partnerships Coordinator* Linh Tran  
*Events Manager* Georgie Parker  
*PR Manager* Janet Glover  
*Publicist* Kate Warnock  
*Publicist* Emma O'Brien  
*PR Coordinator* Maddison McCauley

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*Financial Manager* Mark Hansen  
*Assistant Finance Manager* Ann Wang  
*Senior Financial Accountant* Treska Janacek  
*Finance and Systems Administrator*  
 Pauline Fitzsimons  
*Finance Analyst* Bobby Phang  
*Finance Business Partner* Wendy Tee,  
 Liam Gretgrix, Andras Varadi  
*Payroll Manager* Anthony Gale  
*Payroll Officer* Elisa Alecci, Carla Nahlous  
*Assistant Accountant* Ethel Wong  
*Accounts Payable Officer* Amarpreet Misra  
*Planning and Analysis Manager* Ban-Foo Leong  
*Production Analyst In Theatre* Silvana de Oliveira  
*Finance Analyst* Bobby Phang  
*Manager Operational Risk and Compliance*  
 Tammy Cootes  
*Executive Assistant* Alissa Greenhaw

### **Operations**

*Facilities Manager* Neal Hughes  
*Facilities Assistant* Joshua Peacocke  
*Receptionist* Susie Bennetts

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*Marketing Director* Georgia Rivers  
*Head of CRM and Digital Marketing* Adriana Law  
*Head of Marketing and Tourism* John Quertermous  
*Head of Ticketing, Sales and Tessitura* Byron McDonald  
*Ticketing Supervisor* Emma Kersey  
*Ticketing Coordinators* Catherine David, Stephen Haimes,  
 Jenny Horler, Christine Robb  
*Customer Service Coordinator* Andrew Castle  
*Marketing Manager* Lara Mahood  
*Direct Marketing Manager* Phillip Booth  
*Community Manager* Audé Viart  
*Content Manager* Janina Key  
*Digital Content Editor* Jennifer Williams  
*Video Producer* Joshua Dang  
*Customer Service Representatives* Robert Bevan,  
 Andrew Guy, Monique Jacobsen, Brad Langby,  
 Mitchell Lowrey, Daniel Macey, Rebecca Moret,  
 Laurence Stark, Wendy Strehlow, Rebecca Watene

### **Philanthropy**

*Director of Philanthropy* Laura Dee  
*Major Gifts Managers* Anna d'Ersu, Amelia Jones  
*Annual Giving Manager, Sydney* Jake Shavikin  
*Annual Giving Manager, Melbourne* Clare Kelly  
*Trusts and Foundations Manager* Retha Howard  
*Stewardship Manager* Olivia Mesley  
*Annual Giving Executive, Sydney* Olivia Schmid  
*Annual Giving Executive, Melbourne* Chelsie Jones

### **Opera Australia Capital Fund**

*General Manager* Neroli Hobbins OAM  
*Manager* Meredith O'Rourke  
*Administrator* Jennifer Meek



# Opera in the Kimberley

## Unforgettable experiences

Opera Australia's partnerships open up unique opportunities for bringing great cultural experiences to new audiences. One striking example in 2019 came about in response to the desire of our Platinum Partner, APT, to create unforgettable experiences for their guests. By making good use of Opera Australia's talents we were together able to mount three special performances at the magnificent Cathedral Gorge in Purnululu National Park, WA.

The sandstone formation, the very blue sky and stencil art by the traditional owners already overwhelm visitors. Deploying the divine acoustic for beautiful arias, accompanied by cello in a natural amphitheatre 350 million years old, this was a concert experience like no other.

Our artists presented three performances over three days to about 80 APT guests and others. The performances were very well received with standing ovations.

It takes a massive effort from both partners to put a project like this together, but the results speak for themselves.



Lorina Gore, Paul Fitzsimon and Taryn Fiebig receive a standing ovation in Cathedral Gorge. Photo: Benjamin Moh

# We thank our partners

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