



2020

Annual report

Vision Mission

Enriching Australia's
cultural life with
exceptional opera.

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

TABLE OF CONTENTS 2

Click on page names or
numbers to link directly

At a glance	3	Chief Executive Officer's Report	8	Orchestra, Chorus	20
2020 productions, attendance	4	Artistic Director's Report	9	Opera Australia Capital Fund	21
Revenue and expenditure	5	Key impacts of COVID-19	10	Development	24
Community reach	6	Reflections on 2020	11	Board and Management	28
Chairman's Report	7	Artists	19	Partners	30

At a glance

	2020	2019
<i>self-generated</i>	43%	80%
<i>box office</i>	\$10.6M	\$73.6M
<i>attendees</i>	91,549	664,667
<i>tickets sold</i>	80,000	540,000
<i>donations and sponsorship</i>	-28%	+6%
<i>school audience</i>	2,400	60,600
<i>performances</i>	108	775
<i>performances in schools</i>	16	313
<i>productions new to australia</i>	1	11

Productions

Performances and total attendance



Faust Teddy Tahu Rhodes as Mephistopheles, and dancers. Photo: Prudence Upton



Julie Lea Goodwin in *La Bohème* 2019. Photo: Prudence Upton



Luca Micheletti as Don Giovanni being dragged to hell by demons. Photo: Prudence Upton

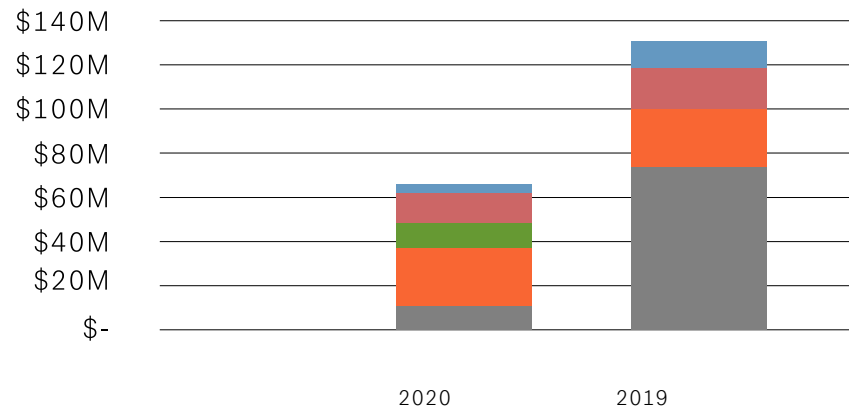
bold = performed grey = cancelled

Productions	Performances	Attendance
<i>La Bohème</i> , Sydney	15	17,238
<i>Carmen</i> , Sydney	18	23,065
<i>Don Giovanni</i> , Sydney	13	14,402
<i>Opera for the People</i> , Melbourne	1	2,200
<i>Faust</i> , Sydney	8	9,562
<i>Great Opera Hits</i> , Sydney	12	11,077
<i>Attila</i> , Sydney	2	1,755
<i>La Traviata</i> , Handa Opera on Sydney Harbour	0	0
<i>Bran Nue Dae</i>, Parramatta	23	9,850
<i>Bran Nue Dae</i> , Sydney	0	0
<i>Bran Nue Dae</i> , Melbourne	0	0
<i>Bran Nue Dae</i> , Canberra	0	0
<i>Madama Butterfly</i> , Melbourne	0	0
<i>Lohengrin</i> , Melbourne	0	0
<i>Attila</i> , Melbourne	0	0
<i>Aida</i> , Sydney	0	0
<i>Roberto Devereaux</i> , Sydney	0	0
<i>La Juive</i> , Sydney	0	0
<i>Eugene Onegin</i> , Sydney	0	0
<i>The Secret Garden</i> , Sydney	0	0
<i>The Light in the Piazza</i> , Sydney	0	0
<i>Carmen</i> , Canberra	0	0
<i>Rembrandts Wife</i> , Melbourne	0	0
<i>Rembrandt's Wife</i> , Sydney	0	0
<i>Lucrezia Borgia</i> , Melbourne	0	0
<i>Lucrezia Borgia</i> , Sydney	0	0
<i>Fiddler on the Roof</i> , Melbourne	0	0
<i>Fiddler on the Roof</i> , Sydney	0	0
<i>The Ring Cycle</i> , Brisbane	0	0
<i>Aida</i> , Brisbane	0	0
<i>Joseph Calleja</i> , Sydney	0	0
<i>Joseph Calleja</i> , Melbourne	0	0
<i>Carmen</i> , National Tour	0	0
<i>The Barber of Seville</i>, Schools Tour, NSW	16	2,400
<i>Cinderella</i> , Schools Tour, Vic	0	0
Totals	108	91,549

Revenue and expenditure

for OA and its controlled entities

INCOME 2020 VS 2019



KEY



BOX OFFICE

GOVERNMENT GRANTS

JOB KEEPER SUBSIDY

DONATIONS + SPONSORSHIPS

OTHER INCOME

TOTAL

2020

2019

\$10,633,499

\$73,622,285

\$26,350,532

\$26,553,780

\$11,441,985

\$-

\$13,300,411

\$18,399,528

\$4,143,334

\$12,078,163

\$65,869,761

\$130,653,756

KEY



ARTISTS AND STAFF

PRODUCTION COSTS

VENUE COSTS

MARKETING + PROMOTION

OTHER

TOTAL

2020

2019

\$42,005,341

\$63,349,307

\$7,236,032

\$23,188,575

\$3,216,113

\$11,868,176

\$3,298,250

\$17,627,275

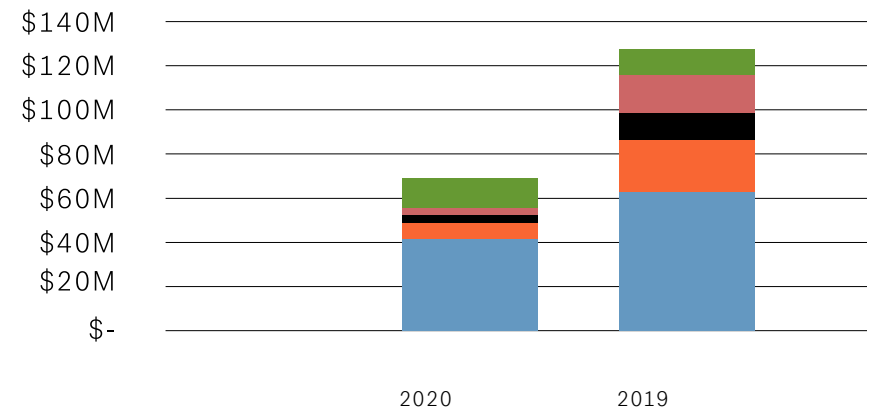
\$13,424,530

\$11,333,655

\$69,180,265

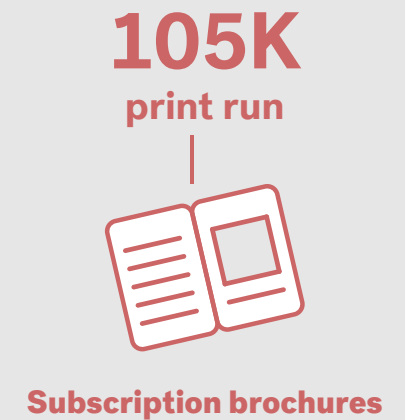
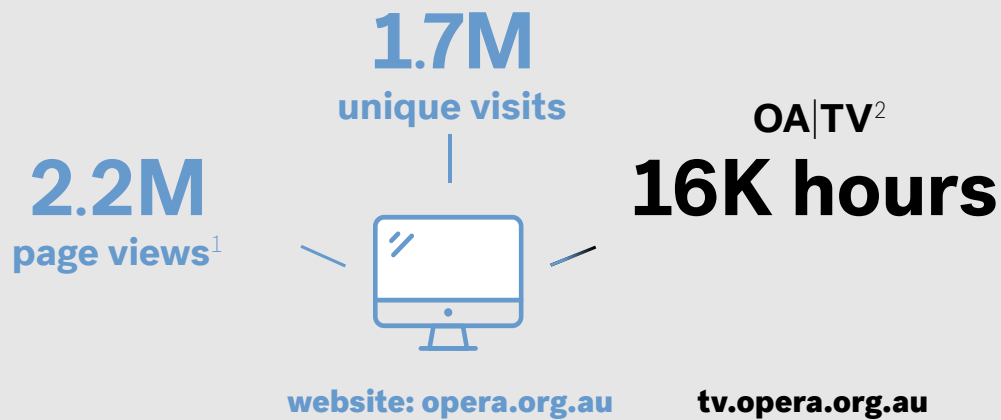
\$127,366,988

EXPENDITURE 2020 VS 2019

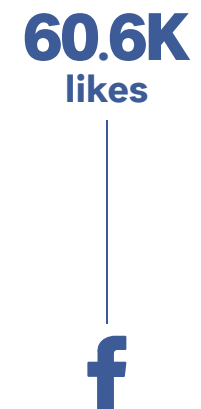
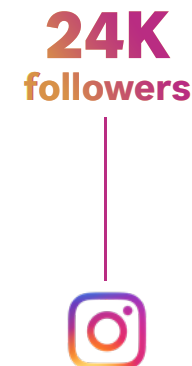
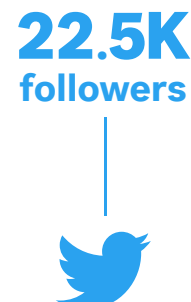
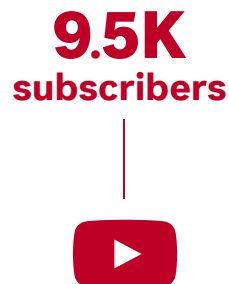


Community reach

Own channels and broadcast



Social Channels



¹ Website visit data is low due to not selling tickets for six months ² Launched 4 May



“The strength of the company and its ability to survive reflects well on the foresight of predecessor Boards.”

Chairman's Report

The end of 2020 could not have come quickly enough for Opera Australia (OA). We have experienced possibly the most challenging year.

OA began the year with an exciting operatic program and in a sound financial position; we ended the year after having survived a cash crisis and with a huge drain on our modest profitability. In March unexpected forces came into play; *Attila* was cancelled after two performances, *Handa Opera* on Sydney Harbour had to be entirely dismantled days before opening.

The lockdowns and cancellations totally disrupted our Sydney and Melbourne operas, *The Ring Cycle* planned for late 2020 in Brisbane and our touring programs.

The pandemic obviously had a major impact on our financial wellbeing and on our dedicated professional staff.

Results for the year show an operating loss of \$7,105,727, reduced to a loss of \$2,974,416 following receipt of bequest income and distributions from the Capital Fund. OA concluded the financial year with total equity of \$39.1 million, down from \$42 million the previous year. The strength of the company and its ability to survive reflects well on the foresight of predecessor Boards who wisely secured valuable real estate assets and established the Opera Australia Capital Fund.

Opera Australia has an essentially fixed cost structure relying heavily on box office revenue from the programs we offer each year. The absence of such revenue combined with the obligation to refund prepaid tickets naturally placed a huge and unexpected burden on the company. Whilst we started the year with a strong cash position following the sale of our Melbourne offices, the obligations on ticket refunds combined with our desire to ensure retention of our highly skilled team of talented singers and members of our orchestra had a significant impact on our cash resources. The importance of retaining our skilled staff demanded we introduced a safety net financial package for employees. This unsurprisingly has resulted in a huge outflow of cash from the company. The plans we put in place enabled our staff to receive remuneration of up to 80% of their pre-existing package (after allowing concessions on long service leave and holiday leave).

Reluctantly, we have had to reduce our workforce in certain areas. This resulted in a degree of disruption but was essential if we were to remain financially stable.

Government support in the form of the JobKeeper program was invaluable to the company and our employees. The Board also acknowledges the support of the Australia Council which assisted our cash position by advancing 2021 grants and

relieving the company of certain KPIs which were unable to be met under conditions of COVID.

Towards the end of the 2020 calendar year, we entered into arrangements to sell our Alexandra warehouse. The sale has been in contemplation for some time as the board recognised that we could secure warehousing facilities further from the city and improve our capital management. The advent of COVID accelerated the sale and in early 2021 the sale was completed. We have agreed to lease back the facility for two perhaps three years as we identify a suitable, long-term replacement site.

The sale of the warehouse reinstates the company's cash position and provides the financial resilience for Opera Australia to rebuild after activity returns to more normal conditions. We recognise that the rebuilding will be a slow, uncertain process. Whilst it is far too early, we expect 2021 to also be a difficult year as numbers at the box office slowly build and we face further challenges.

OA is particularly proud to have been the first arts company to recommence opera performances in Australia with *The Merry Widow* in January 2021. With opera still very much in shutdown throughout the world our reopening is both a first and a proud achievement.

Whilst 2020 has been a difficult year the OA team has responded magnificently. Our thanks go out to all of you, our dedicated colleagues, you have been resolute in assisting Opera Australia through a most unusual and unexpected period. Our thanks also go to our patrons, sponsors and governments both State and Federal for their support.

Following news of lockdowns many ticket holders and subscribers converted tickets to donations. We thank them so much for confirming opera's importance in the lives of Australian audiences.

There have been exceptional demands placed on our senior management. The Board asked a lot of them, and they readily responded to such unexpected demands. Our eternal gratitude goes to the leadership team of Rory Jeffes and Lyndon Terracini without whose tireless efforts OA would not have completed the year so well. Thank you all so much.

Finally, I want to thank my Board. We have asked so much more of Directors this past year and indeed in the current year. I know we would not have achieved so much without their strong support and firm commitment.

David Mortimer AO

“Our high fixed cost base and forward commitments immediately made this the biggest crisis in the Company’s history.”

Chief Executive’s Report



2020 was a year that tested the Company – and indeed the whole performing arts sector – like no other. It started well in January, with the whole organisation firing on all cylinders in presenting outstanding full-run performances of *La Bohème*, *Don Giovanni* and *Faust* in our Sydney Summer Season at the Sydney Opera House. Yet from early on in these performances there was the creeping realisation that the insidious spread of coronavirus would have a global impact, and this became a focus for the whole community. Then, just as we launched our wonderful production of *Attila* in March with two performances of the planned eight, the world changed.

Over the past decade OA has grown its reach and audience participation nearly twofold. In 2019 it was the only major opera company in the world that generated more than half of its income from ticket sales – a fact of which all the Company has been justifiably proud. Yet, with the shutdown this became our Achilles heel. From the (perhaps appropriately totemic) Ides of March to the end of 2020 OA lost some \$75m in budgeted ticket sales through cancelled or postponed events. Our high fixed cost base and forward commitments immediately made this the biggest crisis in the Company’s history.

Much has been written about the effects of the pandemic on individuals and communities – and no doubt it will be talked about for many years to come. What became clear to us was that any thoughts on how it would play out were based solely on hope or fear – as nobody knew with any certainty how long the disruption of our ability to operate would last.

In responding to the crisis, Management and Board were united in the priority to provide as much support to our people as possible, leading to a support package implemented across the Company that was put in place within two weeks of the shutdown – and later supported by the JobKeeper subsidy. Some 80% of employees were stood down on this support package across much of the remainder of 2020.

With events cancelled, all those who had bought tickets were of course offered refunds; it is testament to the passion for the artform in our community that a significant proportion of people declined these refunds instead making them into donations to support OA’s survival. We are both indebted and enormously grateful to all those who provided this support through those darkest days.

Senior management continued to work full time, whilst all taking voluntary reductions in their remuneration given the financial

stress of the organisation, and I pay tribute to this team of individuals for their commitment and dedication in navigating the constantly changing environment with the intense pressures that evolved and morphed throughout the year.

Our COVID Crisis Recovery plan became focussed on three stages – Respond, Recover, Thrive. In recognising that the only thing that was foreseeable about the coming months and, indeed, years, was that it was unforeseeable, we undertook a restructure to support a revised operating model that streamlined the organisation, with a one-company approach that would allow flexibility to respond to the opportunities and challenges as they appeared. This led to some difficult decisions; not taken lightly, yet essential in giving the Company the best chances of survival, and to re-emerge whole and vibrant as soon as we were able.

In recovery mode towards the end of the year, considerable work was done to ensure OA had the best chance of returning to stages with the safety of our people and community as the prime consideration. Each season for 2021 would be seen as an individual undertaking, allowing decisions to be made on a project management basis, as late as practical, to have as much information on the external

environment as possible. This approach, tied to innovative initiatives such as instigating the world-first fast antigen testing procedure for performers to ensure they were COVID negative before going on stage or into the pit, allowed us to plan our return to stages in the first week of 2021. The fact the Company was able to is an extraordinary achievement of which everyone involved should be enormously proud.

To quote Sir Winston Churchill – “when you are going through hell, keep going”. I am enormously proud of how everyone in OA did exactly that and aligned in ensuring both the survival of the Company and a ready return to stage.

I also acknowledge and thank the Chairman, David Mortimer, and all our Board for their steadfast and wise counsel and support through what I pray will remain the most challenging year that this extraordinary organisation will ever need to navigate.

Rory Jeffes

“Many of you, our loyal and passionate supporters, have played a major role in this battle and the knowledge that you are standing shoulder to shoulder with us has given us strength...”



Artistic Director's Report

Reflecting on 2020 is a bittersweet experience.

On the one hand Opera Australia found itself in the middle of the most devastating crisis in its history; COVID-19 took a terrible toll.

On the other hand, as we began 2020, we were full of optimism and excitement for a bumper year which would have reflected a true 21st century opera company.

However... it was not to be.

After wonderful performances by Kang Wang, Julie Lea Goodwin and Karah Son in *La Bohème*, stunning performances of *Carmen* with Carmen Topciu, Veronica Simeoni and a powerful Don Jose by Roberto Aronica, a superb *Don Giovanni* from Luca Micheletti, sensational performances of *Faust* with Ivan Magri,

Irina Lungu and Teddy Tahu Rhodes and two performances of the much anticipated *Attila* featuring standout performances from Natalie Aroyan and Diego Torre.

In Melbourne our one performance pre shutdown was the free community event Opera for the People, which was generously supported by Anthony Pratt.

During this time we presented *Bran Nue Dae* in Parramatta, which was the realisation of a long held dream for me, but after the season in Perth that national tour was gone.

...and then on March 14 it was all over. There was no more singing, the orchestra was silent and the theatres were closed.

I wrote in *The Australian* on March 18 about the devastating effect the pandemic was

having on everyone at Opera Australia and that devastation continued until the end of 2020, when we decided we needed to get back to work, doing what we do best; to get back on stage.

We began slowly at 50% capacity with *The Merry Widow*, as we knew would be the case, but I'm pleased to say, at the time of writing, that we can see the light at the end of the tunnel.

We are selling tickets and there is great enthusiasm for our programme.

We have managed to do this because of the resilience and courage of everyone at OA.

These have been extremely difficult times, but we have rolled up our sleeves and worked extremely hard through 2020 with

our focus on re-building for the future.

Many of you, our loyal and passionate supporters, have played a major role in this battle and the knowledge that you are standing shoulder to shoulder with us has given us the strength to continue with our struggle.

We will achieve our goal and we will continue to celebrate the great history of this company and to honour those who have contributed so generously to OA's success in the past.

On behalf of everyone at OA, thank you all for your support and we welcome your participation in a wonderful future.

With respect and admiration

Lyndon

“These have been extremely difficult times, but we have rolled up our sleeves and worked extremely hard through 2020 with our focus on re-building for the future.”

Key impacts of COVID-19



23 productions and 954 performances cancelled

80% of employees stood down in March

Stood down employees
supported with 50-80% wages

OA received \$11.4M through JobKeeper
in support of 449 employees

Organisation restructure to support recovery plan

\$75M in budgeted ticket sales lost

\$30M+ of reserves committed to supporting artists and
employees and the ongoing viability of the company

Strong support from patrons and corporate partners
including 1,000+ first time donors

Our people
reflect on a year
unlike any other

Chorus

Paul Fitzsimon, Chorus Master

“

When we shut down in March we didn't know what sort of timeline it would stretch to. And then when we were preparing for the Brisbane season and that got cancelled, it was very clear we were in big, big trouble.

Going back into the season, getting back on stage in that week before Christmas last year was one of the most joyous things; so beautiful to all be together again in that place, in the Opera House with that beautiful production of *The Merry Widow*.

We're doing exceptionally well now in this country. That we're even in a position as a company to be putting on shows is a wonderful thing.

”



Productions

Phoebe Lane, Associate Producer



“

We were halfway through the build of HOSH (Handa Opera on Sydney Harbour), and we had to unbuild. It was quite common to walk around a corner and there'd be someone in tears.

Those days at home, of not knowing when it was going to change - I went through a time where I questioned who I was as a person because I realised I had defined myself a lot on what I do.

We know a lot of people went through a really hard time. We lost people as well, and that is heartbreaking. During that time though, I felt very supported by Opera Australia. And I felt lucky to be on JobKeeper. I think Rory communicated really well through that period, his emails regularly updated us with what was happening, or what was not happening or what couldn't be answered. I felt the company did the best they could.

I was very emotional watching *The Merry Widow*; we've been through so much and look here we are. The stakes have changed from it being a job and a place that employs me, to something I really care about. I really love working for the company and I'm really proud of what we create.

”

Ticketing

Byron McDonald, Ticketing Manager



“

2020 will forever be the year of devastating cancellations and refunds. It took a good six months to get it finished: ticket refunds, vouchers for the value of tickets, putting money on account to use later. It was seat by seat, one customer at a time.

It was also an extraordinary display of patience, support and generosity from our fiercely loyal customers who offered to donate the value of their tickets to us. This contributed immeasurably to us becoming one of the first opera companies in the world to resume like we did, when we did.

Eventually we were in a position to exchange tickets from what was cancelled into what had just been put on sale. People are demonstrating a real desire to get back to seeing us performing, and they're very quick to do it.

”

Wardrobe

Rebecca Ritchie, Wigs and Wardrobe Manager

“

It was devastating to have the costume uprights packed and ready to go to stage, only to then turn around, take the labels off, unpack them and put them straight into storage. Just as quickly we were saying goodbye on the Friday afternoon, not knowing when we we'd see each other again.

So much of our work is collaboration and working together as a team, so it was a very odd year to not have that connection. When we did finally come back and start preparing for The Ring Cycle, the first day was a blur with us not quite knowing what we were doing. Once the rhythm was back, and the machines were buzzing again, we realised just how much we'd missed the creative collaboration.

”



Photo: Rhiannon Hopley

Orchestra

Jun Yi Ma, Concertmaster and Orchestra Director



“

The pressure from media it was tough, along with the pandemic situation, and I have older parents to look after. It was hard. We had to make tough decisions, but I believe we handled it well, because our goal is to make sure this company survives. As the Chinese always say, “If you don’t burn the mountain, there’s plenty of wood to leave for the future rebuild”. That is why we saved the mountain, for we have enough wood in the future to rebuild, but a lot of people don’t see that. They would rather burn the whole mountain, and perhaps hope that some leftover wood can make a bit of fire, but that’s not going to last. We must have a longer vision.

I’m not a give up person. I stick with Opera Australia because I fully believe we can have a bright future.

I want to express my appreciation of Lyndon’s leadership. We were the first opera company in the world back on stage with a live audience. It is amazing what we have achieved, and we feel so proud.

”

Marketing and Communications

Joshua Dang, Video Producer

“

My 2020 was lots of up and down, like everyone's. It was a roller coaster. Suddenly everything got ripped from underneath us. I went from filming live productions regularly to having nothing because all the shows were cancelled.

We just had to find ways forward.

I was asked to come back to start the new online channel OA|TV. We needed to show everyone that we were hanging in there, that we still wanted to share our work. At first we were releasing commercial recordings of classic operas, then Lyndon started interviewing someone every week; directors, producers, singers, technical staff, and more recently politicians. We had no money, so we just started filming on an iPhone, we had some lighting, we created a little studio. It's been amazing to see the interest in this channel.

”



Capital Fund

Philip Bacon AM,
Chairman

“

The music might have stopped but the love for it played on. Despite what we thought was going to happen, 2020 was in fact, the largest ever fundraising year for the Capital Fund.

People have been extraordinarily generous. Many of our donors not only committed to contributions they had promised but increased them; they brought them forward; they were so quick to rally around in this important time.

The absence of being able to go to a concert or come to the opera really brought into sharp relief just what people miss, or what they would miss, if the Opera House was suddenly a museum because we couldn't afford to perform there anymore. “What if we didn't have Opera Australia? Wait, I can do something about this!”

That's why 2020, against all the predictions, was in fact a stunningly good year for the Capital Fund.

”



Artists 2020

Principals

Stacey Alleaume
Richard Anderson
Roberto Aronica
Natalie Aroyan
Taras Berezhansky
Czack Bero
Jennifer Black
José Carbó
Caitlin Cassidy**
Anna-Louise Cole*
Marcus Corowa
Adi Cox
Ernie Dingo
Anna Dowsley
Jeremy Dube**
Gennadi Dubinsky
Samuel Dundas
Jane Ede
Luke Gabbedy
Steven Gallop
Lukasz Golinski
Julie Lea Goodwin
Celeste Haworth
Christopher Hillier
Michael Honeyman
Damar Isherwood
Taj Jamieson
Tehya Jamieson

Nicholas Jones*
Simon Kim
Eva Kong
Michael Lampard
Yonghoon Lee
Shane Lowrencev
Irina Lungu
Eleanor Lyons
Graeme Macfarlane
Ivan Magri
Imogen-Faith Malfitano**
Virgilio Marino
Juan de Dios Mateos
Dominica Matthews
Simon Meadows
Luca Micheletti
Simona Mihai
Teresa Moore
Andrew Moran
Ji-Min Park
David Parkin
Claudia Pavone
Simone Piazzola
Bojesse Pigram
Ngairé Pigram
Callan Purcell
Haotian Qi*
Arnold Rawls

Teddy Tahu Rhodes
Sophie Salvesani**
Agnes Sarkis
Samuel Savage
Valeria Sepe
Shanul Sharma*
Sian Sharp
Danielle Sibosado
Veronica Simeoni
Karah Son, Karah
Rocco Speranza**
Carmen Topciu
Diego Torre
Kang Wang
Danita Weatherstone*
Sharon Zhai

Conductors

Christian Badea
Brian Castles-Onion
Carlo Goldstein
Dane Lam
Andrea Licata
Tahu Matheson
Michael Mavromatis
Lorenzo Passerini
Luke Spicer*
Zhong XU

Music and Language Staff

Head of Music
Tahu Matheson
Language Staff
Nicole Dorigo
Music Staff
Siro Battaglin
Simon Bruckard
Brian Castles-Onion
John Haddock
Kate Johnson
Jonathan Wilson
Antonio Fernandez**
Christopher Milbourn**

Directors

Christine Anketell
Liesel Badorrek
Matthew Barclay
John Bell
Constantine Costi
Gale Edwards
Hugh Halliday
Priscilla Jackman
Davide Livermore
Tabatha McFadyen*
David McVicar
Andy Morton
Naomi Pigram
Shane Placentino
Alessandra Premoli
Andrew Ross
Miranda Summers

Designers

D-Wok
Charles Edwards
Gianluca Falaschi
Giò Forma
Richard Jeziorny
Robert Jones
Julie Lynch
Teresa Negroponte
Brigitte Reiffenstuel
Michael Scott-Mitchell
Mark Thompson
Brian Thomson

Lighting Designers

Antonio Castro
Paul Collison
Paule Constable
David Finn
Mark Howett
John Rayment
Trent Suidgeest

Sound Designers

Ian Cooper
Des O'Neill
Michael Waters

Choreographers

Kelley Abbey
Shannon Burns
Amy Campbell
Andrew George
Tara Gower
Michael Keegan-Dolan
Shane Placentino

Opera Australia Orchestra

*Concertmaster and
Orchestra Director*
Jun Yi Ma

*Associate
Concertmaster*
Huy-Nguyen Bui

Edmund Batian
Diane Berger
Brett Berthold
Virginia Blunt
Bourian Boubbov
Sydney Braunfeld
Julia Broom
Mark Bruwel
David Clarence
Joshua Clarke
Virginia Comerford
Jacqueline Cronin
Edwin Diefes
Rachel Easton
Pierre Emery
Brian Evans
Douglas Eyre
William Farmer
Brett Favell
Mark Fitzpatrick
Anthony Gault
Philip Green
Colin Gridale
Gillian Hansen
Andrew Hines
Amanda Hollins
Tara Houghton
Teije Hylkema
Margaret Iddison
Peter Jenkin

Adrian Keating
Magdalena Kryszynska
Marek Kryszynski
John Lewis
Katherine Lukey
Kevin Man
Conall McClure
Andrew Meisel
Eszter Mikes-Liu
Amanda Murphy
Airena Nakamura
Matthew Ockenden
Brett Page
Elizabeth Pring
Daniel Rosenbaum
Jane Rosenson
Craig Ross
Richard Rourke
Jonathan Ryan
Benjamin Smith
Kelly Tang
Matthew Tighe
Shaun Trubiano
Catalin Ungureanu
Gregory Van der Struik
Lee Wadenpfuhl
Allan Watson
Rachel Westwood
Bonita Williams
Lisa Wynne-Allen

Opera Australia Chorus

Chorus Master
Paul Fitzsimon

Assistant Chorus Master
Michael Curtain

Jonathan Alley
Dean Bassett
Chloris Bath
Jennifer Bonner
Gregory Brown
Emma Castelli
Annabelle Chaffey
Chanyang Choi
Bradley Cooper
Rachael Cunningham
Rebecca Currier
Tomas Dalton
Keara Donohoe
Malcolm Ede
Thomas Hamilton
Scott Hannigan
Alexander Hargreaves
Stuart Haycock

Angela Hogan
Phoebe-Celeste
Humphreys
Jin Tea Kim
Nathan Lay
Celeste Lazarenko
Nara Lee
Yolanda Lorenzato
Anthony Mackey
Jonathan McCauley
Kent McIntosh
Lynette Murray
Sharon Olde
Adam Player
Clifford Plumpton
Benjamin Rasheed
Matthew Reardon
Ryan Sharp
Ruth Strutt
Sitiveni Talei
Leah Thomas
Margaret Trubiano
Ashlyn Tymms
Katherine Wiles
Kathryn Williams



Opera Australia Capital Fund

“Despite current circumstances, the OACF continues to prosper with 2020 being the most successful fundraising year since the Fund began.”

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 \$25.3 million at the end of 2020, well exceeding the original aim of our 20/20 Campaign to achieve a corpus of \$20 million by 2020. With the uncertainty brought about by the pandemic, it was wonderful to again contribute \$1 million in 2020 to Opera Australia. This brings the total funds distributed to \$9 million.

The success of the OACF is a result of judicious investment and the remarkable support of our loyal donors. We acknowledge with deep gratitude the vote of confidence from committed opera lovers who, through donations and bequests totalling \$3.9 million, made 2020 OACF's strongest fundraising year to date.

Opera Australia, along with every arts organisation in the country, has been under enormous pressure. I reflect again on the perspicacity of David Clarke, our founding Chairman, who established the OACF to ensure that the national opera company could not only survive, but thrive.

I would like to thank our Council of Governors whose unwavering support sustains the OACF. Particular thanks are due to Michael and Helen Gannon, Dr Haruhisa Handa and Ros Packer who joined the Leadership Circle in 2020 following their exceptional generosity. We were delighted to welcome Margaret Swanson, Paul Lindwall and Joanne Frederiksen as new Council members.

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

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.

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.

Council of Governors

Leadership Circle

Philip Bacon AM* (Chairman)
Jane Clarke and David Newby
Martin Dickson AM and Susie Dickson
Michael and Helen Gannon
Dr Haruhisa Handa
Shaun and Suzanne Kenny
Phil and Helen Meddings
Rupert Myer AO and Annabel Myer
Roslyn Packer AC*
Hamish Parker
Kenneth Reed AM and Leonard Groat

Benefactor Circle

David Armstrong*
Mary-Jane Brodribb
Jennifer Brukner
Kay Bryan
Anthony and Bronny Carroll
Andrew and Jane Clifford
Ken Coles AM
Rowena Danziger AM
Ashley Dawson-Damer AM*
Gretchen Dechert
Mark Dimmitt
Rory Jeffes*
Iphygenia Kallinikos
Judith Kinnear
Wayne Kratzmann
The Hon Justice François Kunc*
Paul Lindwall and
Joanne Frederiksen
Chris Lynch and Tania Seary*
Nicholas and Helen Moore
David Mortimer AO*
Roger Muller
Gary Payne
John Reid AO
Gary Singer and Geoffrey Smith
Margaret Swanson
Jill Thorpe
Michael Traill AM and
Jenny Gage Traill
Barbara van Ernst AM
Ray Wilson OAM
Roy and Gay Woodward

*denotes Opera Australia Capital Fund Director

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.

Russell and Lucinda Aboud
Antoinette Albert
Robert Albert AO RFD RD and
Elizabeth Albert
Nicholas Allen and Helen Nicolay
Betty Amsden AO
Megan and David Armstrong
Philip Bacon AM
(Mrs) Carole Bailey
Jim and Janette Bain
Ballandry (Peter Griffin Family) Fund
Mim and Michael Bartlett
Alasdair Beck
Lewis and Sally Bell
Berg Family Foundation
Alan and Christine Bishop
Allan and Jane Blaikie
Stephen Blamey
Jan Bowen
Alix Bradfield
Dr and Mrs P Breidahl
In memory of Lennox Brewer
Dr Roderick Brooks
Dr Catherine Brown-Watt PSM
Jennifer Brukner
Kay Bryan
Carolyn Cameron
Anthony and Bronny Carroll
Louise Christie
Mr David Clarke AO and Mrs Jane Clarke
Tony and Hellen Clarke
Andrew and Jane Clifford
Adrian Collette AM and Victoria Watson
Andrew Connolly
Prof Malcolm Coppleson AO and
Mrs Patricia Coppleson

Mr Bruce Corlett AM and Mrs Ann Corlett
Alan and Elisabeth Cornell
Robin and Judy Crawford
Michael Crouch AC and Shanny Crouch
Crowe Horwath
Cruise Brokers Australia Pty Ltd
Mr Charles P Curran AC and Mrs Eva Curran
Win Danby
Elizabeth Dangar
Mrs Rowena Danziger AM and Mr K G Coles AM
Mrs David Darling
John Dauth AO LVO
Sir Mick and Lady Barbara Davis
The Hon Mrs John Dawson-Damer AM
Matthew Delasey
Suvan and Shamistha de Soysa
Ian Dickson and Reg Holloway
Martin Dickson AM and Susie Dickson
Mr Jim Dominguez CBE AM and
Mrs Dominguez
Francis Douglas
Mrs Gordon Douglass AM and
the late Mr Gordon Douglass
Dr William Downey
Shane and Maggie Doyle
Marie Dreux
Jane and David Duncan
Suellen and Ron Enestrom
James Fairfax AO
The late Lady (Mary) Fairfax AC OBE
Pip and Gordon Fell
Jenny Ferguson
The Hon W K and Mrs M Fisher
Mr Bill Fleming
Chris and Judy Fullerton
Michael and Helen Gannon

Mrs Peter Geddes
 Donald and Rosita Gibson
 The Goodman Family
 Alexander Gosling AM and Wirat Sukprem
 Ian and Ruth Gough
 Grant Family Charitable Trust
 Robert and Beatrice Gray
 Peter Griffin AM
 John and Jo Grigg
 Leonard Groat
 Deirdre Hall and David Greatorex AO
 Mr and Mrs Ian Harper
 Dr John Harvey AO and Mrs Yvonne Harvey
 In memory of the late Philip Hemstritch
 Hans and Petra Henkell
 Jennifer Hershon
 Hershon Family
 Neroli Hobbins OAM
 Miss Jennifer Hole
 Mrs Cynthia Jackson AM and
 the late Dr Edward Jackson AM
 Major General Michael and Mrs Marlena Jeffery
 Reg and Marie Jewell
 Mrs Diana Jones AM DSJ and
 Mr David Jones AM OBE
 Despina and Iphygenia Kallinikos
 Noelene Keen-Ward and David Whitfield
 The Hon Ros Kelly AO and Dr David Morgan AO
 Shaun and Suzanne Kenny
 Dr Timothy Keogh
 Dr Judith Kinnear
 Mrs Jean E Kirk
 Aron and Helen Kleinlehrer
 Kloeden Foundation
 The Hon Justice François Kunc and
 Felicity Rourke
 John Lamble AO
 Dr Joan M Lawrence AM
 Liangrove Foundation Pty Ltd
 Paul Lindwall and Joanne Frederiksen
 Juliet Lockhart
 Drs Kathryn Lovric and Roger Allan

Chris Lynch and Tania Seary
 Mr Kevin McCann
 Tim McFarlane AM and
 Caroline McFarlane
 Peter and Pamela McKee
 Judy Mackinnon
 Mrs Barbara McNulty OBE
 Dr Penelope McNulty
 Macquarie Group Foundation
 David Malouf AO
 Maple-Brown Family Foundation
 Susan Maple-Brown AM
 Peter and Kate Mason
 Phil and Helen Meddings
 Don and Angela Mercer
 Nicholas and Helen Moore
 Robert Morgan
 David Mortimer AO and
 Barbara Mortimer
 The Dame Elisabeth Murdoch
 Charitable Distribution Account
 Rupert Myer AO and Annabel Myer
 Dr and Mrs Ken Neale
 Mark and Louise Nelson
 David Newby
 Jim and Shirley Nield
 Liz Nield OAM
 Michael and Helen Nugent
 Justin and Sally O'Day
 Conrad and Alice Oppen
 Meredith O'Rourke
 Richard Owens OAM
 Roslyn Packer AC
 Pages Event Equipment
 Hamish Parker
 peckvonhartel architects
 John and Moya Phillips
 Valmai Pidgeon AM
 Robin Potter OAM
 PricewaterhouseCoopers
 Greeba Pritchard
 Kenneth Reed AM

Andrew Thyne Reid Charitable Trust
 Thyne Reid Trust No. 1
 John B Reid AO and Lynn Rainbow Reid
 Patricia H Reid Endowment Pty Ltd
 Renaissance Tours
 In memory of Lilian Renard
 Michael Rennie
 David and Gillian Ritchie
 Alex and Brady Scanlon
 Juliana Schaeffer
 In memory of Clare Scott-Mitchell
 Eddie Scuderi
 Penelope Seidler AM
 Servcorp
 Gary Singer and Geoffrey Smith
 The Hon Warwick L Smith AM and
 Mrs Kathryn Joy Smith
 Suzanne and Peter Steigrad
 James and Jeanne-Claude Strong
 John and Jo Strutt
 Antony and Josephine Sukkar
 Simon Swaney and Carolyn Kay
 Dr Hugh Taylor and Mrs Elfie Taylor
 Jill Thorpe
 Robert Tobias OAM
 Michael Traill AM and Jenny Gage Traill
 Caroline Travers OAM
 Kevin Troy
 Michael Troy
 Ann and Larry Turner
 Professor Barbara van Ernst AM
 Isaac and Susie Wakil
 Maureen Wheeler AO
 A D White
 Raymond Wilkinson
 Lyn Williams AM
 C R Wilshire
 Ray Wilson OAM and the late
 James Agapitos OAM
 Jill Wran
 Anonymous (26)

Bequests

You can make a lasting contribution to the future of opera in Australia by making a bequest to the Opera Australia Capital Fund.

Your bequest will provide financial security to enhance Opera Australia's artistic achievements and outreach programs.

The Company is enormously grateful for the support it has received through bequests from the estates of:-

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

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

Development

When Opera Australia needed loyalty and generosity, you, our donors, funders and sponsors stood by us



A year in which Opera Australia gave only 113 performances would seem an impossible year to raise money. And yet the philanthropic target for 2020 was exceeded by almost \$400,000 and we retained over 90% of our corporate partners. At a time when Opera Australia needed loyalty and generosity more than at any other time in its history, you, our donors, funders and sponsors stood by us and extended an altruistic hand.

Some extraordinary acts of generosity took place.

- 1,803 people donated the cost of their tickets, raising \$1.3M.
- Major donors continued to make their gifts as normal, knowing we were unable to deliver the project as intended.
- Corporate partners shifted their benefits to future years and waived those that put too much pressure on the company.
- Unsolicited gifts were made through the website, over the phone and through the mail.
- Gifts came from children, from 1,047 first time donors, and many existing donors made multiple gifts throughout the year.

We particularly want to acknowledge Dr Haruhisa Handa and the International Foundation for Arts and Culture and Metal Manufactures for their extraordinary acts of generosity during the disruption of 2020.

Our heartfelt thanks is resounding and sincere.

Laura Dee, Development Director

Philanthropy at work

In 2020:

1,300+

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

\$6M

raised towards areas of greatest need

\$1.1M+

raised from trusts and foundations towards various community projects

\$2.06M

raised from our corporate partnerships



DONORS

Dr Haruhisa Handa, Patron-in-Chief

LEADERSHIP DONORS - \$100,000+

Philip Bacon AM, Hans and Petra Henkell, Dr Lydia and Dr Irvine Hunter, In memory of Elizabeth Maher, Metal Manufactures Ltd, Pratt Foundation, Renaissance Tours, Andrew Sisson AO and Tracey Sisson, Susan and Isaac Wakil Foundation, Mr Geoffrey White OAM and Mrs Sally White OAM

PRINCIPAL DONORS - 50,000+

Rachel Verghis and Sigurdur Arngrimsson, Ina Bornkessel-Schlesewsky and Matthias Schlewsky, Maureen Wheeler AO, Anonymous (2)

AMBASSADOR DONORS - \$20,000+

Antoinette Albert, Robert Albert AO RFD RD and Elizabeth Albert, Esther and Brian Benjamin, Kay Bryan, Juliana and Robert Clemesha, Christine Davis, Martin Dickson AM and Susie Dickson, Mr John Frost AM, Ingrid Kaiser, Tom and Ruth O'Dea, Tim Robertson, Dr Alison Pert and Rod Sims, Carol Sisson, Anonymous (2)

ARTIST DONORS - \$15,000+

Rosemary Block, Tom and Eva Begg, Mrs Rowena Danziger AM and Mr Ken Coles AM, Ballandry (Peter Griffin Family) Fund, Jane Hemstritch, Iphygenia Kallinikos and in Memory of Despina Kallinikos, Lisa McKern, Nick and Caroline Minogue, Kenneth R Reed AM, Leslie C Thiess, Mark Walker, Roy and Gay Woodward, Anonymous (2)

MAESTRO PATRONS - \$10,000 +

Michael Ball, Jim and Chris Barker, Richard Campbell, Louise Christie, Roxane Clayton, The Denton Family Trust, Diane and Edward Federman, Margaret Gibbs, Graf Family, Jane Hansen AO, Peter and Melissa Hebbard, The Hon Justice F Kunc and Ms F Rourke, Rosie Lew AM and Family, Peter Mason AM and Kate Mason, David Mortimer AO and Barbara Mortimer, Lady Potter AC CMRI, Deena Shiff and James Gillespie, John and Diana Smythe Foundation, Tony and Josephine Sukkar AM, Mr Kevin Troy, Michael Troy, Judge Robyn Tupman, Anonymous (2)

GOVERNOR PATRONS - \$7,500+

The Hon Bronwyn Bishop AO, M H Carriol AM and Julie Carriol OAM, Nance Atkinson Trust, Tatiana Crockett, Mr Gerhard and Mrs Monica Flechsig, Pat and Frank Harvey, Mrs Cynthia Jackson AM and The Late Dr Edward Jackson AM, Dr Judith Kinnear, Suzanne Kirkham, Paul Lindwall and Joanne Frederiksen, Fiona and Miles Prince, Mark Sampson and in memory of Ruth Sampson, James and Alice Spigelman, Lyn Williams AM, Ray Wilson OAM in memory of James Agapitos OAM, I.S. and H Wilkey, Katie and Vic French

BENEFACITOR PATRONS - \$4,000+

David and Elizabeth Adams, David and Judith Beal, Margaret and James Beattie, Nicole Berger, Jannie Brown, Dr Andrew Buchanan, Pam Caldwell, Jenny and Stephen Charles,

John C Conde AO, Maxwell J Connery OAM and Joan R Connery OAM, Leith Cooper and David Bruce-Steer, Jennifer Crivelli, Michael Crouch AC and Shanny Crouch, Mrs Joan Darling, Catherine Davies, Bronwyn Devine, John and Ros Dowling, Mrs Rose Downer, Sandy and Phil Dudgeon, Charles Edmonds and Bernadette Slater, Suellen and Ron Enestrom, Dr Helen Ferguson, Dr Daniel Foster, Donald Campbell and Stephen Freiberg, Chris and Judy Fullerton, Alexander Gosling and Wirat Sukprem, The Greatorex Foundation, Derrick Heywood and Lola Baumgart, Ervin and Judith Katz, Mr Robert Kenrick, Kloeden Foundation, Marianne and Warren Lesnie, Tony and Helen Lewis, Mrs Juliet Lockhart, The Alexandra and Lloyd Martin Family Foundation, Judith McKernan, Drs Mark and Alla Medownick, Thomas Timothy Murphy, Neil Hendry and Jean-Claude Niederer Fund, Dr Paul Nisselle AM, Ms Miki Oikawa, Timothy and Eva Pascoe, Susan Perrin-Kirby, Ms Jo Phillips, Greeba Pritchard, Dr Mark Renehan, Garry Richards, Bruce Rosenberg, Jacqueline Rowlands, Mr John Sheahan QC, Gary Singer and Geoffrey Smith, Dr Michael Slaytor, Jo Strutt, Victoria Taylor, Mrs Alma Toohey, Claire and Elizabeth Weis Fund, Anne White, Cameron Williams, Sue and Bill Wood, Carla Zampatti Foundation, Anonymous (1)

PATRONS - \$2,000 +

Jeannette Abrahams, Richard and Colin Adams, Prof Noel and Sylvia Alpins, Dr Ben Anderson, Sidney and Lynn Anderson, Rosalind Baker, Jenny Barnes,

Ross and Ann Barnetson, Tony Barnett, Peter Bartholomew and Donna Pelka, Dedicated to John Stuart Beaton, In Memory of Beryl Stephens, Laurie Bebbington and Elizabeth O'Keeffe, Alasdair Beck and William Brooks, Dr Jane Beeby, Dr Simon Bell and Dr Jennifer Coghlan-Bell, Gita Bellin, Ellen Borda, Mrs Jan Bowen AM, Barbara Brady, Ms Jane Brodribb, Dr Roderick Brooks, Diana Burleigh, Ita Buttrose AC, OBE, Prof Anthony Buzzard AM and Dr Pamela Craig, Dr Andrew Byrne and Mr Allan Gill, Hugh and Hilary Cairns, Elise Callander, Ian Cameron, Emily Chang, Jan and Andrew Cheetham, Dr Janice Cheng, Terry Cheshier, Mrs Margot Chinneck, Ms Linda Chung, Pauline Cleary, Caroline and Robert Clemente, P F and M J Crane, Malcolm and Heather Crompton, Mr Charles P Curran AC and Mrs Eva Curran, Mary Curtis and Richard Mann, Marie Dalziel,

Ernest Dawes OBE OAM and Nola Dawes, Sue and Jim Dominguez CBE AM, Dr William Downey, Dana Dupere, Mr C W Dyer, Professor Jenny Edwards, Melody and Jonathan Feder, Sabina and David Full, Robert Furley and Leon Nicholas, Tonia and Eric Gale, Anne and Justin Gardener, Fleur Gibbs, Dr Rosita Holenbergh-Gibson, Hon. Geoff Giudice AO and Mrs Beth Giudice, Beatrice Gray, Catherine Gray, Mrs Jean Hedges, Louis Hamon OAM, Dr Laurence Harewood, Judy Hastings, Peter and Barbara Hennings, Jennifer Hershon, Dr and Mrs R F Hicks, Nora Hinchin and John Flint OAM, John David Hobbs, In memory of Beryl Hooley, Dr Alastair Jackson AM, John S Jessup, Dr Michael Joel AM and Mrs Anna Joel, Anne and Bruce Judd, Dr Kun-Gay Yap and Dr Kuldip Kaur, Mrs Mathilde Kearny-Kibble, Dr S M Kelly, Margaret Kimber, James and Diana Kimpton, In Memory of Dr Suzanne Korbel, Beatrice Lang, Peter Lazar AM, Stephanie Lee, Catherine and Yick Him Lee, Richard and Elizabeth Longes, Mr Ashley Lucas, Geoffrey Magney, Jennifer K. Marshall, Graham Matheson, Susan McCarthy, Peter and Avril McGrath, Patricia and George McGregor, Mrs A McNamara, Helen and Phil Meddings, Dr Bryan and Mrs Debora Mendelson, Mrs Isobel Morgan OAM, Mr Adrian Morris and Dr Eileen Chanin, Professor Stephen Mulligan, B P Murphy, Alan Hauserman and Janet Nash, Patricia Novikoff, Professor G C O'Brien and Dr I E O'Brien,

A/P Emeritus Robert and Mrs Joan Osborn, A Wilmers and R Pal, George Pappas AO and Jillian M Pappas, G Pearson, Dr Kevin Pedemont, D E Pidd, Mr Ian Plater, Mr Peter Charles Prior CLJ, Janice Roberts and Achim Leistner, Bruce and Ruth Rodell, Rowan and Susie Russell, Mrs M Saunders, Aubrey G Schrader, Edward and Susan Schutz, Selwyn Shineberg, Mrs H Showniruk, Margot Smith, Dr Lourdes and Spencer White Family – StudioW Woolloomooloo, Ross Steele AM, Mr Nigel Stoke, Richard and Caroline Travers, Peter Tremewen, Laurel Tsang, Suzanne and Ross Tzannes AM, John S Walton AM, The Shirley Ward Foundation, Louise and Suzanne Waterhouse, Derek Watt and Cathy Brown-Watt, Mr David Wayne, Robert and Diana Wilson, Anonymous (22)

SUPPORTERS \$500 +

Florence L Adamson, The Aldridge Family Endowment, Carole Bailey, Mr Dennis Bluth, Lyn Casey, The Cheung Family, Margot Costanzo and Chris Arnold AM, Crane Family at the APS Foundation, Dr Marie Dreux, Kay Fell, Frances Garrick, Mr Richard Gastineau-Hills, Gillian Gould, Mr Robert Green, Kathleen Hannay, Vicki Harpur, David Heames, Dorothy Hoddinott AO, Alun and Patricia Kenwood, Wolf Krueger, Desmond B. Misso Esq., Dr Robert Pickles, Dr Michael Prichard and Benita Panizza, Jonquil Ritter, Dr Richard Grant and Dr Raechelle Rubinstein, Sparky Foundation, The Shephard Family,

Dr John Sime, Brendan Sowry, Cheryl Brennan, Mrs Caroline Vaillant, Ms Meredith Verge, Roelof and Catherine Vogel, Kylie Winkworth, Damian Young, Anonymous (15)

OPERA AUSTRALIA SYNDICATES

We sincerely thank our syndicate donors for supporting new productions and participating directly in the work of Opera Australia.

Rachel Verghis and Sigudur Arngrimsson
Philip Bacon AM
Mrs Christine Bishop
Rosemary Block
Audrey Blunden
Embassy of France in Australia
Fiona Martin-Weber and Tom Hayward
Iphygenia Kallinikos and in Memory of Despina Kallinikos
Tom Hayward and Fiona Martin-Weber
Dr Robert Mitchell
Colin and Rosalyn Nicholson
Penelope Seidler AM
Victoria Taylor

TRUSTS AND FOUNDATIONS

The Bourne Foundation, Crown Resorts Foundation, Dr Lee McCormick Edwards Charitable Foundation, Packer Family Foundation, Patricia H Reid Endowment, Susan and Isaac Wakil Foundation, Donald Allan Wright Opera Trust, Supported by Australian Communities Foundation

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

Board and Management

Board

Chairman David Mortimer AO
Philip Bacon AM
Brian Benjamin
Jonathan Feder
Jane Hansen AO
Tim McFarlane AM
Alison Pert
Deena Shiff
Andrew Sisson AO
Josephine Sukkar AM

Management

Chief Executive Officer
Rory Jeffes
Artistic Director
Lyndon Terracini AM
Chief Operating Officer
John Horn

Executive Support

Executive Assistant
Angeline Long
Government Relations and Grants Advisor Leonie Hellmers

Artistic Unit

Head of Music Tahu Matheson
Concertmaster and Orchestra Director
Jun Yi Ma
Chorus Master Paul Fitzsimon
Assistant Chorus Master Michael Curtain
Music Staff Siro Battaglin, Brian Castles-Onion, John Haddock, Kate Johnson, Jonathan Wilson
Language Staff Nicole Dorigo
Senior Manager, Artistic
Joanne Goodman
Guest Artist Lead Laura Watson
Orchestra Lead Emma In der Maur
Chorus and Music Staff Lead
Isabella Sampson
Music Library Lead Peter Alexander
Music Library Administrator
Jennifer Fung
Assistant Music Editor Noel Grove

Productions Unit

Executive Producer Louisa Robertson
Planning Advisor Ian McCahon
Senior Producers Pella Gregory, Penelope Hills, Ruth Thomas
Associate Producers Jennifer Bartlett, Katie Flood, Arnold Klugkist, Phoebe Lane, Amy Morcom
Productions Support Lead
Suzanne Tunchon
Productions Administrators
Ellen Lancuba, Rebecca Moret, Lucy Tesoriero

Technical Unit

Technical Director Clif Bothwell
Senior Manager, Production and Delivery Mitchell Dunn
Senior Manager, Operations
James Wheeler
Production Managers
Ryan Paine, Pablo Puig, Michael Rogerson, Samuel Thomas
Production Coordinator Courtney Snell
Facilities Manager Neal Hughes
Facilities Mathew Hughes, Aleksandar Milinkovic
Stage Managers
Eugenia Farrell, Benjamin Lynch
Deputy Stage Managers
Garry Alcorn, Phillip Serjeant
Stage Operations Coordinator
Rhonda Jones
Head of Lighting and Sound
Jason Morphet
Senior Supervisor Sound and AV
Alison Bremner
Head of Mechanist and Props
Jeremy McComish
Deputy Head Mechanists
Rob Bristow, John Mackay
Deputy Head Props Stephen Adamson
Supervisor Mechanist
Samuel Kilpatrick
Advanced Mechanist Whetu Haddon
Senior Wardrobe and Wigs Supervisor
Hamish Peters

Head of Stores, Sydney
William Dunshea
Stores Supervisor, Sydney
Andrew Storey
Supervisor, Melbourne Stores
Gilles Gundermann
Wigs and Wardrobe Manager
Rebecca Ritchie
Wardrobe Senior Technical Supervisor
Thorsten Ohst
Senior Ladies Cutters Beryl Waldron
Deputy Supervisors Wardrobe
Erika Schwarz, Samuel St Aubyn
Wardrobe Production Coordinators
Bronwyn Jones, Cassandra Pascoli
Wardrobe Buyer Miranda Brock
Wardrobe Technical Supervisor (Stores)
Bonnie-Louise Harris
Wardrobe Alterations Technician
Hanneke Raanhuis
Wardrobe Technicians
Julie-Anne Beach, Angeline Cheah, Jessica Grantham, Kate Herrett, Orana Talbot
Wardrobe Assistants
Nicole Artsetos, Stephanie Coe
Acting Head of Wigs Carla D'Annunzio
Wigs Technicians
Cheryl Ball, Lynn Coubrough
Technician (Milliner) Rebecca Read
Manufacturing Administrator Zoe Zhiying Li
Workshop Manager Tim Madden
Senior Technical Draughtsperson David Spark

Technical Draughtsperson Nina McDonald
Senior Supervisor Carpentry Charles Chen
Deputy Supervisors Carpentry
 Robert Dai, Mitchell Ramsey, Michael Vogt
Senior Supervisor Metal Work Adam
 Christie
Deputy Supervisors Metal Work
 Arend Beekhoven, Benjamin Ramos
 Freifeld
Senior Supervisor Scenic Art Emelia
 Simcox
Deputy Supervisor Scenic Art Meg Roberts
Head of Props Manufacturing Simon Craw
Deputy Supervisors Props Manufacturing
 Roswitha Addinger, Carlos Johnson,
 Jo-Anne Parkin
Props Maker Sergio Hernandez
Props Buyer Martin Jay

Finance

Chief Operating Officer John Horn
Group Financial Controller Michael Johnson
Finance Business Partner
 Liam Gretgrix, Bobby Phang
Finance Manager Annette Wong
Finance and Systems Administrator
 Pauline Fitzsimons
Senior Financial Accountant
 Treska Janecek, Ann Wang
Assistant Accountant Ethel Wong
IT Manager Rasim Ustun
Payroll Manager Anthony Gale
Senior Payroll Officer Elisa Alecci
Payroll Officer Carla Nahlous

Marketing & Communications

Acting Marketing & Communications Director
 John Quertermous
Ticketing and Tessitura Manager
 Byron McDonald
Communications Manager Janet Glover
Direct Marketing Lead Phillip Booth
Digital Marketing Specialist Ben Neutze
Publicist Christy Seddon
Public Relations Assistant
 Maddison McCauley
Tourism Administrator Andrew Guy
Video Producer Joshua Dang
Writer Jennifer Williams
Ticketing Administrator Emma Kersey
Customer Service Administrator
 Andrew Castle
Ticketing Operations Administrator
 Stephen Haimes, Jennifer Horler,
 Rebecca Lahanas, Christine Robb
Customer Service Assistant
 Brad Langby, Mitchell Lowrey,
 Daniel Macey, Wendy Strehlow

Development

Development Director Laura Dee
Major Gifts Specialist Amelia Jones
Annual Giving Manager Jake Shavikin
Philanthropy Specialist Clare Kelly
Annual Giving Administrator Chelsie Jones
Trust and Foundations Specialist Retha Howard
Stewardship Lead Olivia Mesley
Corporate Partnerships Officers
 Christina Blanco, Linh Tran

Human Resources

Human Resources Director Jessica Platts
Human Resources Coordinators
 Bill Koukoumas, Justin Saba
HR Senior Project Manager Kelly Iverach

Governance & Risk

Governance & Risk Director Tammy Cootes
Senior WHS Advisor Eva Sarah

Opera Australia Capital Fund

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

Opera Australia Thanks its Partners

Patron-in-Chief
Dr Haruhisa Handa



Hero Partners



Platinum Partner



Gold Partners



Silver Partners



Bronze Partners



Marketing Partners



Government Partners



Proudly funded by



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