



O|PERA AUSTRALIA

2022 ANNUAL REPORT

Opera Australia recognises and acknowledges the Traditional Custodians of the unceded lands and waters across Australia on which we live, perform and work. We pay our respects to Elders past and present.

We recognise, celebrate and respect all Aboriginal and Torres Strait Islander peoples as the first storytellers who carry the cultural wisdom, traditions and Dreaming of this ancient land.

## PURPOSE

*An opera company for a 21st century Australia*

## MISSION

*To bring an Australian stamp to telling great stories through music and song*



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THE YEAR IN

# BRIEF

Self-generated  
revenue

75%

Box  
office

\$79.8M

Employees

1,504

Performances

507

Schools  
Performances

119

Attendees

627,568

School  
Audience

18,688

# 2022 PRODUCTIONS

	Performances	Total attendance
<i>Attila</i> , Sydney	4	5,024
<i>Carmen on Cockatoo Island</i> , Sydney	21	26,761
<i>Cinderella</i> , The Schools Tour, NSW and VIC	119	18,688 10,885 digital views
<i>Rodgers &amp; Hammerstein's Cinderella</i> , Sydney, Melbourne and Brisbane	196	243,618
Great Opera Hits, Sydney	14	3,458
<i>Il Trovatore</i> , Sydney	6	6,914
<i>La Bohème</i> , Sydney	11	6,891
<i>La Juive</i> , Sydney	7	6,001
<i>La Traviata</i> , Sydney, Melbourne	25	29,844
<i>Lohengrin</i> , Melbourne	4	5,950
<i>Mefistofele</i> in Concert, Melbourne	2	1,903
New Year's Eve Concert, Sydney	1	1,479
<i>Otello</i> , Sydney	8	6,958
<i>Madama Butterfly</i> , Sydney	11	12,259
<i>Maria Stuarda</i> in Concert, Sydney	2	1,596
<i>The Marriage of Figaro</i> , Sydney	10	8,099
<i>The Phantom of the Opera</i> , Handa Opera on Sydney Harbour, Sydney	26	63,054
<i>The Barber of Seville</i> , National Tour, ACT, NSW, TAS, VIC	28	> 10,000
<i>The Phantom of the Opera</i> , Sydney and Melbourne	139	202,116
<i>Turandot</i> , Sydney	16	12,478



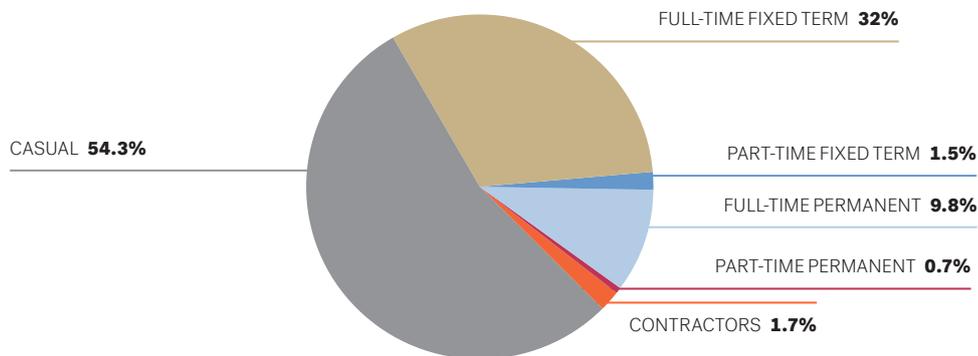
Opera Australia's performance of Cameron Mackintosh's *The Phantom of the Opera* drew in record-breaking crowds in Melbourne and Sydney, with over 200,000 tickets sold.

*The Phantom of the Opera*, Arts Centre Melbourne. Photo: Daniel Boud

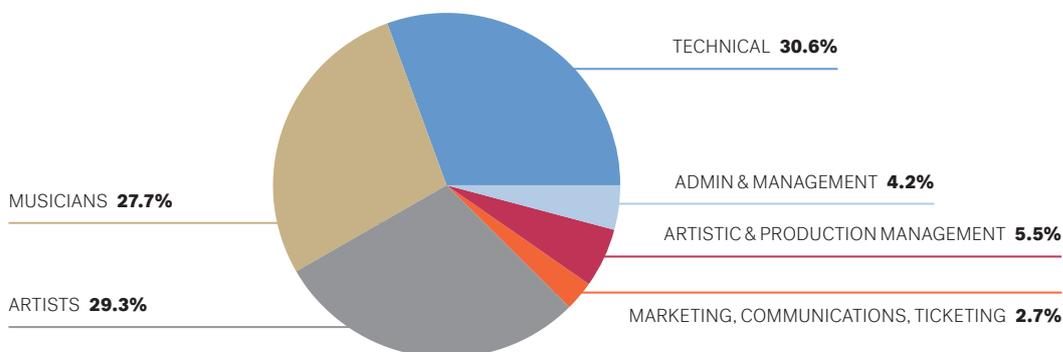
# AUSTRALIA'S LARGEST ARTS EMPLOYER

TOTAL NUMBER OF EMPLOYEES **1,504**

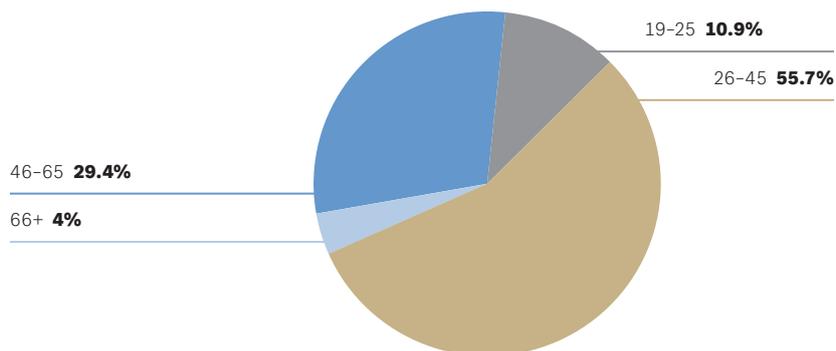
## By employment type



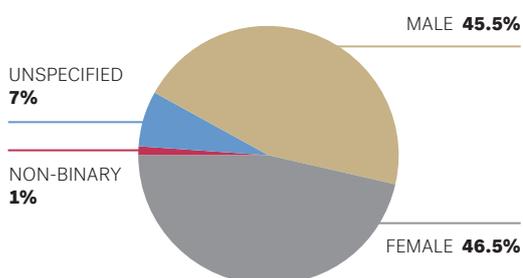
## By department



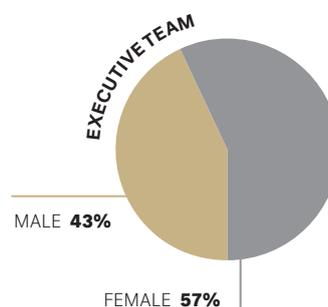
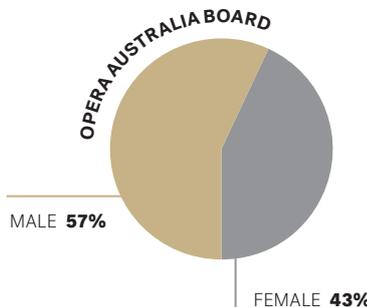
## By age



## Gender diversity

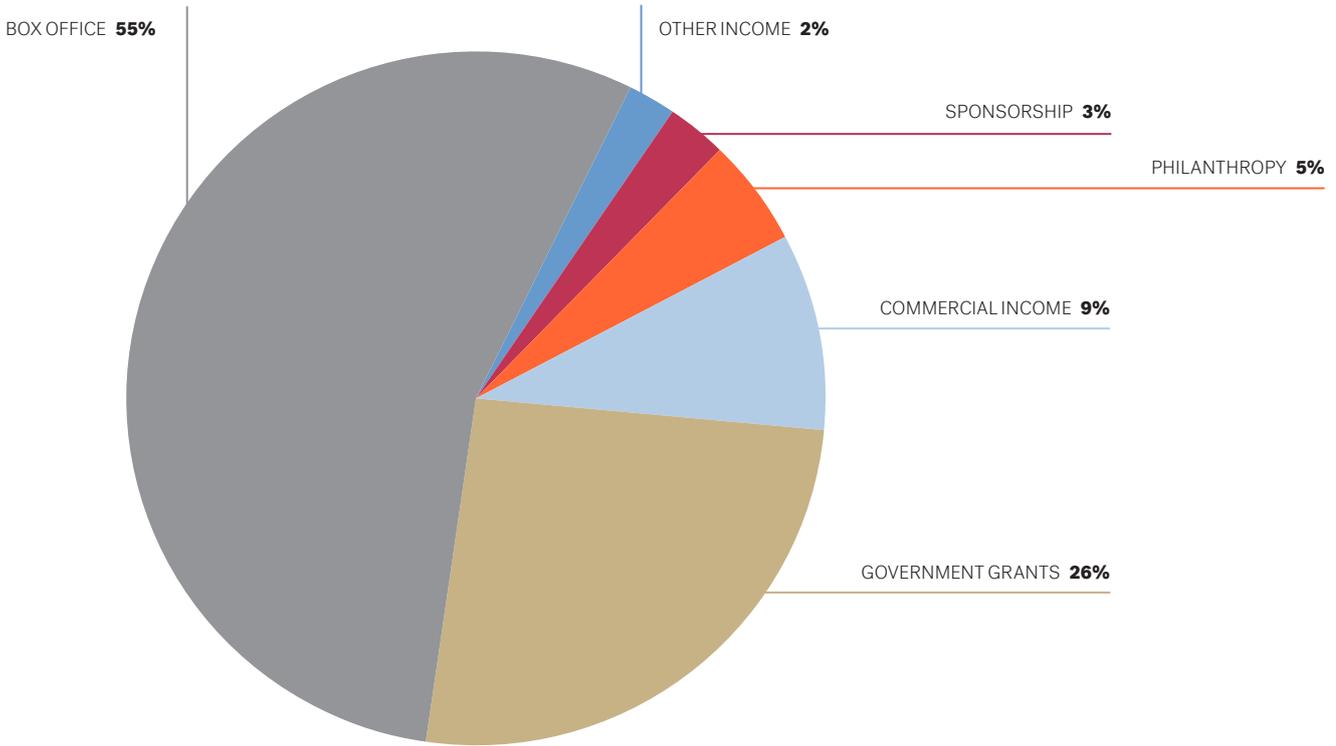


### SENIOR MANAGEMENT

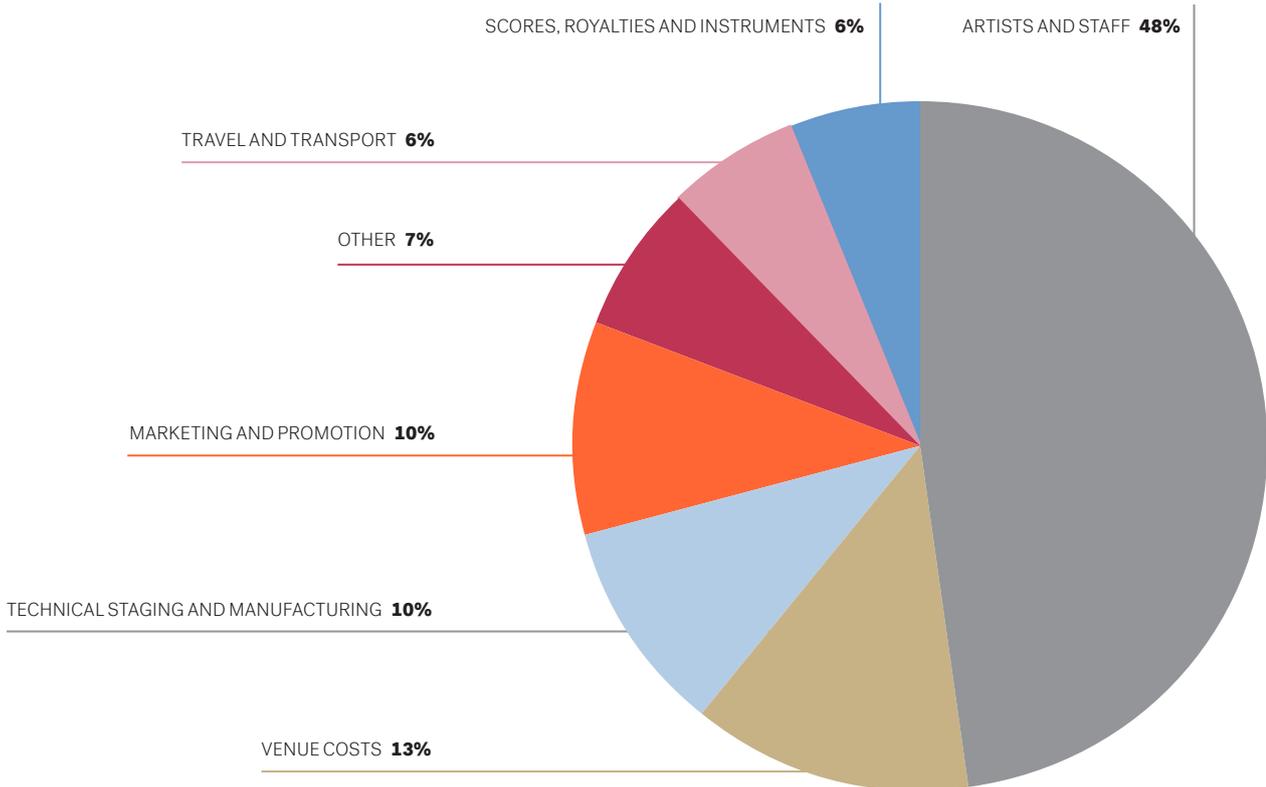


# REVENUE AND EXPENDITURE

## Revenue

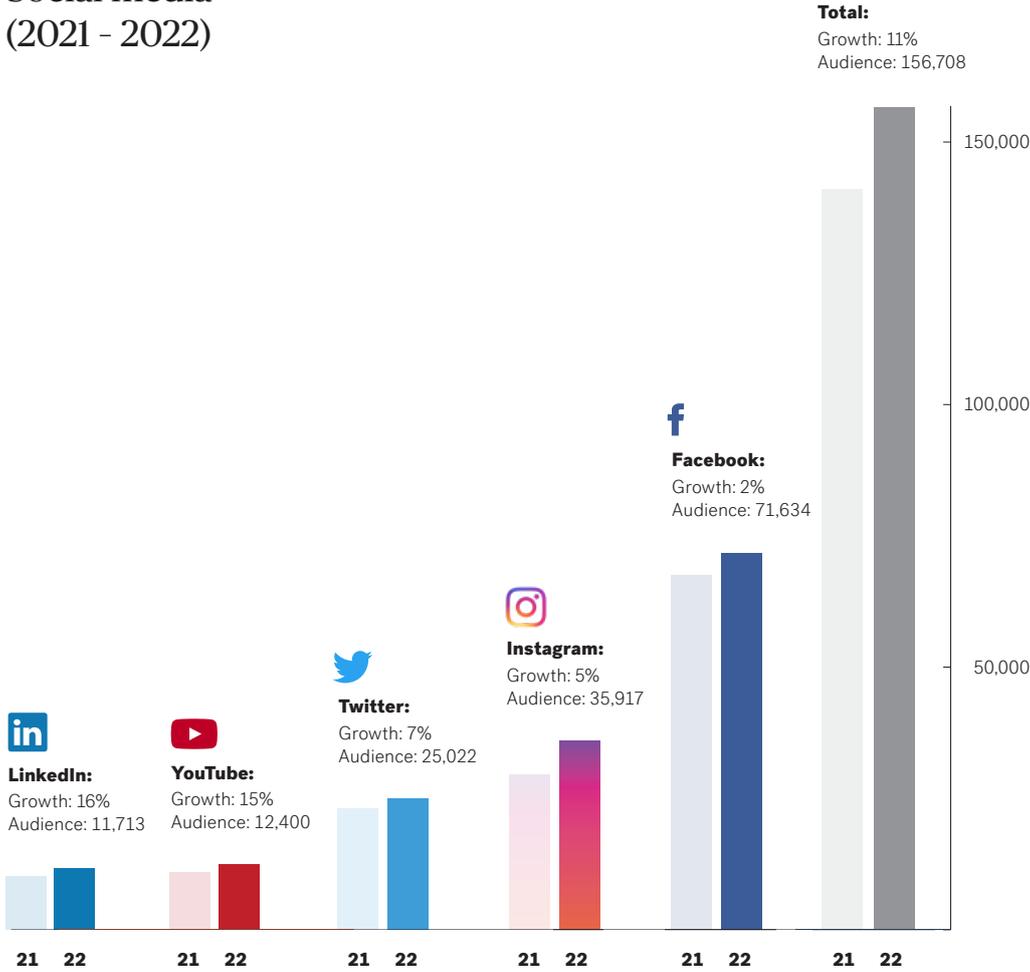


## Expenditure

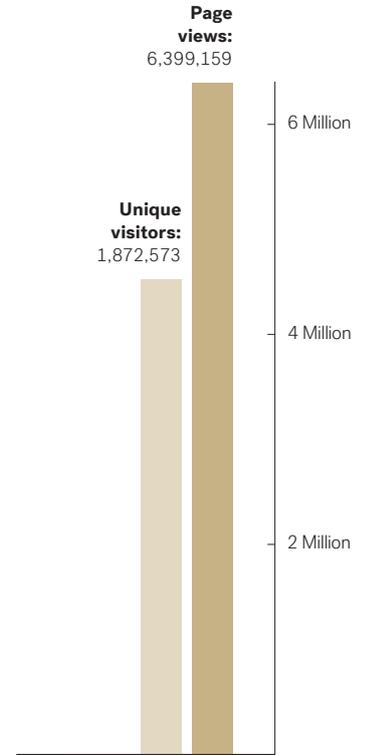


# DIGITAL OUTREACH

## Social media (2021 - 2022)



## Website (2022)



## TOP 10 COUNTRIES OF AUDIENCE MEMBERS





Il Trovatore. Photo: Keith Saunders



# Chair's

## MESSAGE

I feel privileged and a little daunted to be the Chair of Opera Australia. Privileged because it is a terrific company, full of talented people doing wonderful work to enhance this extraordinary art form that brings so much to so many people. A little daunted because of the responsibility all of us involved have to see Opera Australia prosper and soar.

Moving from being a long-time supporter and patron of Opera Australia to being its Chair is a big change. You move from sitting back and simply enjoying wonderful performances, to having some level of responsibility for the company.

Fortunately, when I joined Opera Australia there was an excellent Board and Executive team in place, both of which have recently added more depth of experience and expertise to their ranks. They make it all manageable and, indeed, exciting.

Further, at the time I became Chair, Fiona Allan was celebrating her first year as Opera Australia's CEO. In this role, Fiona has proven to be a passionate advocate for the artistic excellence and creative ambition that have always defined Opera Australia. She has great organisational and leadership skills, and has demonstrated a vision and insight that will push the boundaries of who we are as a company and, importantly, establish us as a national leader for the vital arts industry in Australia.

As a long-term patron and subscriber, I have found it immensely satisfying to see how the generosity of our donors and partners helps young artists through our programs and scholarships, supports our principal artists and allows us to continue to expand our repertoire. Our outreach work, including our school performances and national tours, gives Australians around the country the opportunity to experience the magic of opera, often for the first time.

Importantly, I also believe there is more that we can do on many of these essential fronts.

So many talented and passionate people make Opera Australia the dynamic and exciting company it is today. It's not just the small army of people on stage and behind the scenes who make the magic happen every performance, but also our terrific support staff.

I'm honoured to follow in the footsteps of my predecessor, Glyn Davis AC. His sure hands guided Opera Australia's strategic direction through the first half of 2022, ensuring we made artistically and financially sound decisions in the wake of severe disruption from the COVID-19 pandemic. Glyn, of course, followed David Mortimer AO who served nine years as Chair and left Opera Australia in a strong position in so many ways.

I would also like to extend deep thanks to Opera Australia's Artistic Director, Lyndon Terracini AM, who moved on to new endeavours after a marathon 13 years in the role. Lyndon's contribution will be long-lasting, from creating the annual Handa Opera on Sydney Harbour to championing



new Australian operatic works. The programming successes of 2022 are in many ways his legacy, reflecting his exacting artistic vision.

Economically, in 2022 we still faced headwinds from the pandemic as we worked hard to get back onto the stage with performances in the face of significantly increased costs and lower attendances. Some of these challenges remain with us. I am confident, however, that our team can overcome the challenges we face.

I am looking forward to what 2023 and beyond will bring for Opera Australia. With the reforms made in the past year, the Government's recent National Cultural Policy – Revive, a new and talented Executive team, and the support of the wider opera community, the stage is set for Opera Australia to prosper and soar.

A handwritten signature in black ink, which appears to read 'Rod Sims'.

Rod Sims AO  
Chair, Opera Australia Board of Directors

# CEO's MESSAGE

For Opera Australia, 2022 was a year of renewal, both on and off stage.

Everyone across the company was excited to be able to return to live performances in January. And while audiences were initially cautious, we were happily enjoying full houses just a few months into 2022.

It was a year of many highlights. In a world often fraught with religious tensions, Olivier Py's haunting production of the rarely performed *La Juive* could not have felt more relevant. Jonas Kaufmann's impassioned performance in *Lohengrin* at Arts Centre Melbourne will be remembered for years to come, as will the spellbinding new production of *Il Trovatore* at Sydney Opera House.

It was an honour for Opera Australia to present the Australian premiere of Cameron Mackintosh's new production of *The Phantom of the Opera* at Sydney Opera House and Arts Centre Melbourne. The performance sold out in both cities, becoming the highest-selling show in Arts Centre Melbourne's history. A remarkable achievement for a remarkable production.

The past year also brought renewal behind the scenes at Opera Australia.

As part of this, we took important steps towards genuine cultural change. This included appointing our first Senior Manager Diversity, Inclusion and Belonging, and establishing employee working groups to focus on three key diversity areas at Opera Australia: Aboriginal and Torres Strait Islander peoples, LGBTQIA+ people, and gender equity. All three groups have made strong progress, and I'm delighted to say we started working on our first Reconciliation Action Plan for submission in early 2023.

We also conducted Opera Australia's first ever employee engagement survey asking employees to tell us about their experience with working for Opera Australia. The survey results were sobering, but with the frank and fearless feedback shared by our employees, we were able to start instituting real and lasting change beginning with more open communication, feedback opportunities and leadership development.



In light of this, I'd like to recognise the efforts of our employees. I always say there are no small roles at Opera Australia – and I mean it. Everyone contributes, from the performers and orchestra giving it their all on the stage and in the pit, to the backstage crew, artistic management, manufacturing teams, music staff, producers and support teams. For all your efforts, I say a heartfelt thank you.

My sincere gratitude also goes to our donors, partners and supporters, and the Opera Australia Capital Fund. None of what we do would be possible without your unstinting support, which has helped see us through the most difficult financial times we have ever faced.

Similarly, to the Australian, New South Wales and Victorian governments who provided additional COVID-19 funding support of \$21.1 million in 2021 and \$10 million in 2022, without which we could not have remained viable. This generosity allowed us to come through the pandemic and to continue delivering quality opera and musicals to our audiences.

I'd also like to thank our Board of Directors for the time and counsel they each donate on a voluntary basis to Opera Australia. In particular, I'd like to thank our outgoing Chair, Glyn Davis AC, who stepped down at the end of September 2022 having been appointed as Secretary of the Department of Prime Minister and Cabinet. Glyn departed after preparing Opera Australia for an exciting and prosperous future, having begun the development of a new company strategy, mission and

purpose, commenced the recruitment of the new Artistic Director, and overseen the company's successful return to the stage after the interruptions of COVID-19.

We were delighted to welcome Rod Sims AO as our new Chair. After 11 years, Rod stepped down as the Chair of the Australian Competition and Consumer Commission in March 2022. He is an opera lover who has been a passionate supporter of the company for many years and brings his deep background of expertise in public policy and business to Opera Australia. We are honoured to have him as our Chair.

I don't want to underplay the economic challenges still ahead of us. The ramifications of cancellations due to COVID-19 echoed throughout 2022 and will continue to do so well into 2023. This is in addition to the impacts of inflation on production costs, and the difficulty of securing venues in Melbourne to present a full season while Arts Centre Melbourne is being refurbished.

However, this is also an exciting time for Opera Australia as we embrace the challenge of change and set about becoming an opera company for a 21st century Australia – one that reflects the complexity and diversity of our community in all its richness, in front of and behind the curtain. There is a real sense of excitement across the company. I firmly believe that if 2022 was a year of renewal, when we set changes in motion and defined a new strategy, purpose and mission, then 2023 will be the year we start to reap the benefits.



Fiona Allan  
CEO, Opera Australia

EXCITING

# AUDIENCES

Opera's combination of gripping narrative, striking sets and remarkable music has the power to move people in extraordinary ways. From our innovative digital production of *Il Trovatore* to a daring reimagining of *Carmen* in the era of #MeToo, we're pushing the boundaries and challenging audiences to think about our art form in new ways.

In 2022, we presented the Australian premiere of Cameron Mackintosh's *The Phantom of the Opera* at the Sydney Opera House and Arts Centre Melbourne, working with Australian talent to bring an exciting and lavish production to the stage. We also performed the Tony award-winning *Rodgers and Hammerstein's Cinderella* in Sydney, Melbourne and Brisbane in a co-production with Crossroads Live Australia, with a diverse cast of talented Australian performers.

50% of all opera tickets sold,  
and 75% of all musical tickets  
sold were to first-time buyers.

The Phantom of the Opera, Handa Opera on Sydney Harbour. Photo: Hamilton Lund



LA TRAVIATA

“This production is an utter treat for the ears and the eyes.”

CITYHUB

“Heading to the opera? This classic production is the one you can’t miss.”

THE SYDNEY MORNING HERALD



**CARMEN ON COCKATOO ISLAND**



★★★★★

“Bonkers and fabulous, crazy-brave spectacle...”

STAGE NOISE

“... opera like you’ve never seen...”

AUSTRALIAN FINANCIAL REVIEW

**OTELLO**

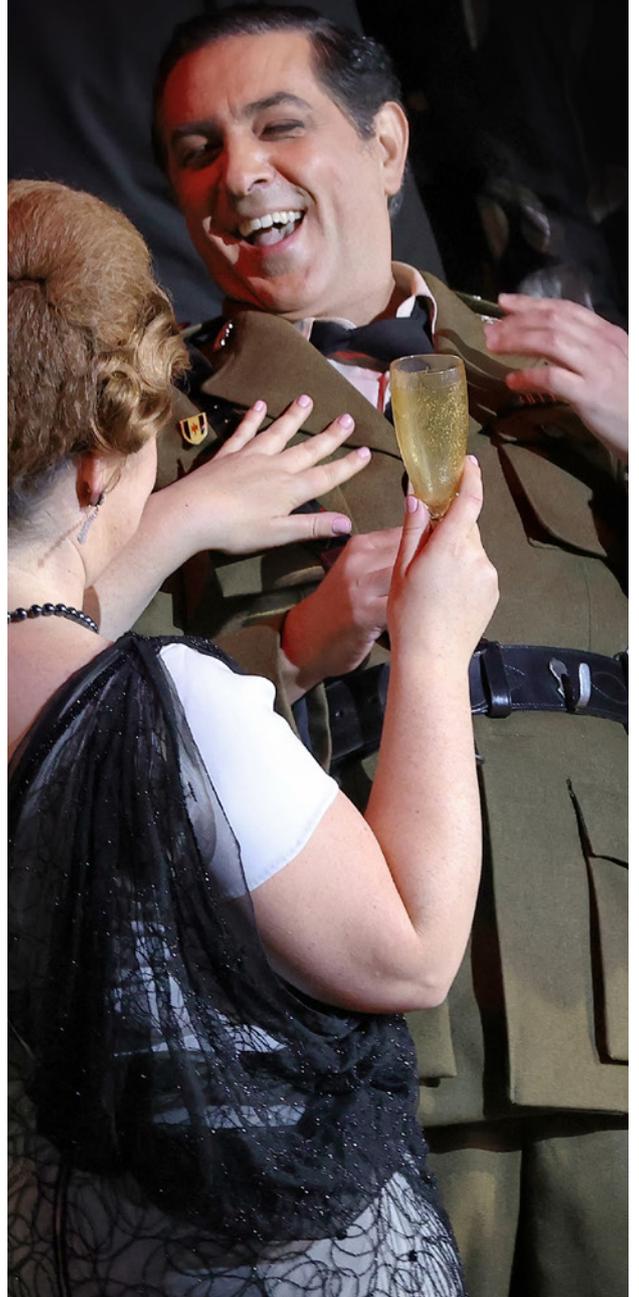
“... hair-raising...”

OPERAWIRE

★★★★★

“Opera Australia has done Verdi, and opera, proud...”

AUSTRALIAN BOOK REVIEW



“...stellar performances that will take your breath away.”

LIMELIGHT

“... magic.”

TIME OUT



Joshua Robson and Georgina Hopson, Handa Opera on Sydney Harbour. *The Phantom of the Opera*. Photo: Prudence Upton

Diego Torre, *La Juive*. Photo: Prudence Upton



LA JUIVE

“Chilling, lavish, excessive: this is opera on the grandest scale.”

THE SYDNEY MORNING HERALD



Jonas Kaufmann

**LOHENGRIN**

★★★★★

“This is a Lohengrin for the ages, as powerful and yet as fragile as you’ll ever see...”

TIME OUT

★★★★★

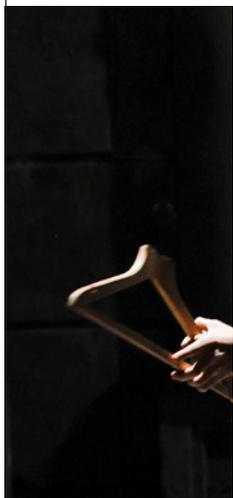
“...Kaufmann... at his most magnetic; rarely has a Melbourne audience held its breath for so long.”

AUSTRALIAN BOOK REVIEW

Lohengrin photos: Jeff Busby



Emily Magee and Daniel Sumegi



Simon Meadows and Elena Gabouri

# AUDIENCE RESPONSES TO OUR SHOWS



Turandot. Photo: Prudence Upton

“...outstanding...  
my first opera  
experience was  
sublime!”

“Beautiful design  
and [a] concept  
that was so current.”

“Everything about  
this production with  
digital images was  
nothing short of  
stupendous!”



Madama Butterfly. Photo: Guy Davies



The Phantom of the Opera. Photo: Daniel Boud

“A dream  
come true...”

“Faultless singing,  
fantastic set design,  
great orchestra,  
superb experience.”



Rogers and Hammerstein's Cinderella. Photo: Ben Fon

“Visually stunning.  
Brilliant performances.  
It felt like a once-in-  
a-lifetime experience.”

# Digital revolution

From a bombed-out church to an apartment block pocked with bullet holes, an eerie abandoned fairground to a giant deck of fateful tarot cards – Opera Australia’s 2022 production of *Il Trovatore* broke new ground.

Visually communicating the melodrama and the magic – and uncomfortable echoes of displacement and genocide in today’s world – required an innovative approach. To do so, we worked in creative partnership with digital design company D-Wok.

By using D-Wok’s programming and technical expertise in combination with the traditional stagecraft that Opera Australia has in-house, we were able to swap out traditional sets with digital LED screens pre-programmed to reflect changing scenes and thematic devices, like the tarot cards, with greater motion and depth than physical sets or backcloths.

Using this approach means visual transformations can occur at a pace that would be impossible using traditional mechanisation, making it possible to move audiences in new ways. The resolution of the images is also spectacular, as LED screens have a startling ‘super-realism’ to them that is quite different to projected light.

Of course, technical innovation has long been a part of opera. Magic lanterns, Argand lamps and limelight were ubiquitous by the 19th century but were soon replaced by more sophisticated and powerful methods. LED screens are just the newest technology in our suite of creative tools, supplementing traditional methods of mounting operas to present our art form with new verve and vigour – today and in the future.



# Grit and glitter

## *The hard-working team behind every Opera Australia performance*

When the curtain falls at the end of a performance, it's just the beginning for Hamish Peters, Opera Australia's Head of Performing Wardrobe.

After the singers and actors have shed their costumes and makeup, and members of the orchestra have packed up their instruments, Hamish or one of his team are already preparing costumes for the next performance.

"We're always rolling, getting things ready," he explains, describing the complex process of ensuring that costumes are clean, pressed and perfect for each performance. Or not so perfect, when it comes to the poverty-stricken Berliners in the company's 2022 production of *La Bohème*.

"Sometimes things really need to look quite lived in," he says. "It's a fine line."

Opera Australia is unique in the depth and breadth of our behind-the-scenes talent. From our team of skilled costume makers and cutters at the Sydney Opera Centre, to the only permanent wigs and millinery department in the country, we provide employment to a swathe of artisans who work their magic to bring opera to the stage.

Sets and scenery are usually built in-house too. The Sydney Opera Centre also serves other companies such as The Australian Ballet, Opera Queensland, Belvoir Street Theatre and commercial companies, especially when a production's large-scale sets or complex backdrops demand the advanced skills of our set builders and painters, as well as the space only the cavernous building can provide.

"We're unique in Sydney in terms of the things we can do," says Roswitha Adldinger, Head of Props Manufacturing. "The large space and proximity to the other departments at Surry Hills such as scenic art and the workshop, all in the same building, mean we can produce large-scale props across a wide skill base. Other companies often approach us to hire out our props. Recently one of our vintage wheelchairs from an old production of *Death in Venice* featured in the run of Peter Shaffer's *Amadeus* at the Opera House."

### **An eye for detail**

"As a company, we are renowned for our commitment to ensuring costumes are authentic to the period," says Miranda Brock, Opera Australia's Wardrobe Buyer. "But our costumiers' scrupulous attention to detail sometimes calls for a superhuman effort. Many hours are spent sourcing fabrics from as far afield as India, Pakistan or Mexico."

Opera Australia's commitment to replicating the clothing of previous eras also presents other challenges.

For actors and chorus members, dressing for a production like *La Traviata* – largely set in the glamorous salons of 19th century Paris – is more difficult than you might think.

"There are no zips or Velcro. There are ties and buttons," explains Louise Keast, a member of the Opera Australia Chorus. "When you're dressed in a corset, you're helpless. You literally need someone's help to get in and out of your clothes."

This is where Hamish and his team come in. Performers like Louise rely heavily on the dressers to remind them if they have forgotten something vital, such as gloves or earrings.



Hamish Peters, Head of Performing Wardrobe. Photo: Matthew Longden



“It’s a side of the job that most audience members would be unaware of,” says Hamish.

“In many cases, Wardrobe are the buffer between the outside world and the artist. We calm them and get them on stage in a state of mind where they’re ready to work their magic.”

With more than 500 opera performances a year, six nights a week – and often a Saturday matinée thrown in – it’s a tough routine for a performer and the people who get them on stage.

But it’s a lifestyle that Louise loves.

“Because the chorus are on stage night after night, I have found I have become braver. The singing just happens after a while, you just do it.”

#### **A close-knit team**

The intimacy involved in the high-stakes, behind-the-scenes hubbub before a performance creates a strong rapport between all involved, from singers to members of the orchestra, wardrobe and makeup departments, backstage crew and music staff.

For instance, Louise has great affection for ‘the wiggies’ who help her into a hairpiece each night to hide her peroxide-pink hair. She also appreciates the thoroughness and attention of Genii Chien, Props Supervisor, who each night for the opening scene of Act III in *La Bohème* provided her with a stamped passport, a milk pail and a whispered ‘good luck’.

Most of our audience will never realise the hard work that goes on behind the scenes to put lavish and visually arresting productions up on stage, or how hard the chorus and orchestra works with music staff to maintain our level of artistic excellence. It’s part of the magic of opera.

But once the applause dies down and the crowds leave, the show isn’t quite over for many of the Opera Australia team. As Hamish gathers the costumes together to prepare them for their next performance, a small army of technical crew take to the stage, carefully dismantling the set and powering down the lights. They’re the first team in the following day too, setting up the backdrops and scenery so we can perform the next show in our repertoire – and then the whole thing starts over again.

# ENRICHING

## Australia's cultural life

### Arts and culture belong to everyone

As the country's national opera company, we aspire to give as many Australians as possible the opportunity to hear and see great performers, be inspired by opera and musical theatre, and picture themselves in a career in the performing arts.

Opera Australia provides subsidised tickets for selected performances for under 18s, students, high school groups and pensioners. Free tickets are made available to students currently studying at the Sydney Conservatorium and Victorian College of the Arts.

In 2022, we provided more than 1,000 first time opera-goers with \$20 tickets through the Susan and Isaac Wakil Foundation.

We also take opera into schools, and help children see performing arts as a viable career opportunity. We were thrilled to give 333 children from rural and regional areas the opportunity to perform on stage with Opera Australia as part of our National Tour. An additional 62 children performed in a variety of operas in Sydney and Melbourne as members of our Children's Chorus during our 2022 seasons.



# NATIONAL TOUR

## Bringing great opera to Australians, wherever they live

Priscilla Jackman's kitsch and playful reimagining of *The Barber of Seville* toured through 21 rural and regional towns and cities in the Australian Capital Territory, New South Wales, Tasmania and Victoria. Despite the ongoing impacts of COVID-19 lockdowns in the early part of the year creating caution in audiences, over 10,000 people attended the performances.

“It was the best performance I’ve seen this year.”

Mildura, Victoria

“... the music, the theatrics, the fun – it was fabulous.”

Launceston, Tasmania

“I didn’t think I would like opera! I was amazed.”

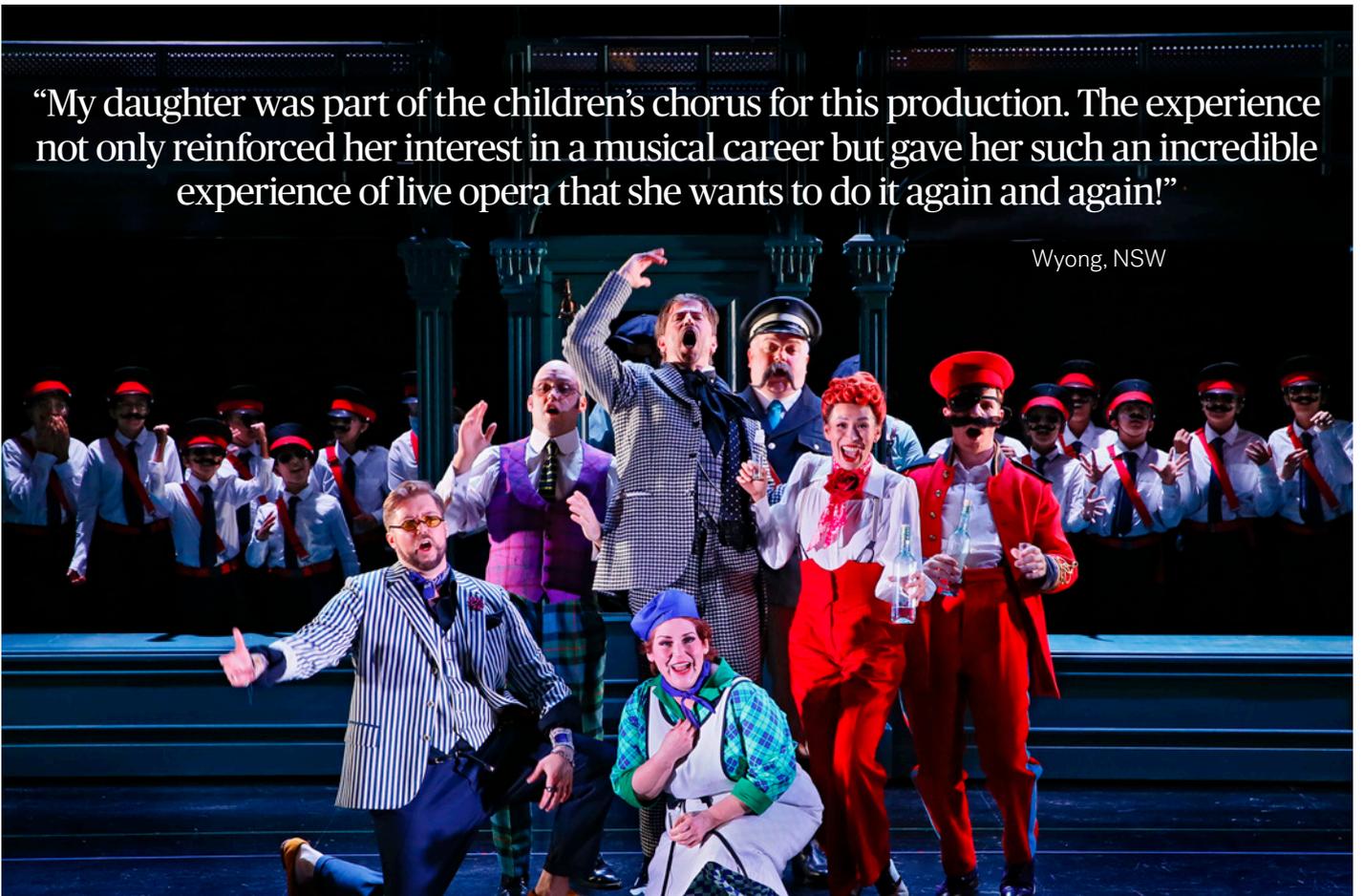
Hobart, Tasmania

We also offered workshops for communities in the towns and cities we visited on our National Tour. These challenged preconceived ideas about opera, invited participants (including audience members with visual impairments) to explore sets and props through touch, and opened young eyes in rural and remote Australia to careers in the performing arts, whether as a conductor, singer, musician or stage technician. As part of the National Tour, Opera Australia’s Regional Children’s Chorus program also gave young singers in each town we visited a chance to perform in our productions. A total of 333 children took up the opportunity.

Opera Australia would like to thank the Opera Conference for the financial support they provide which allows us to stage the popular National Tour.

“My daughter was part of the children’s chorus for this production. The experience not only reinforced her interest in a musical career but gave her such an incredible experience of live opera that she wants to do it again and again!”

Wyong, NSW



# OPERA AT ULURU

## *A rare and moving cross-cultural exchange*

The red dust of the Uluru-Kata Tjuta National Park is an unusual place to find a prima donna in a floor-length gold dress let alone an orchestra. But from 20 to 22 May 2022, this is where you could find Opera Australia's Sophie Salvesani, Luke Gabbedy, Simon Kim and Agnes Sarkis, along with members of our orchestra and other principals.

Held in partnership with Voyages Indigenous Tourism Australia, the gala at Uluru comprised two performances at dawn and two more under the vast night sky – one of which was set alongside the glittering Field of Light art installation by Bruce Munro.

But for many of our touring artists in 2022, the most rewarding aspect of the gala wasn't a performance at all, but a rehearsal.

A *sitzprobe* is the first complete run-through of a performance. And at the close of ours, we were humbled to be joined by members of the Mutitjulu Community Choir.

Drawn from the small Aboriginal community of the same name near Uluru, the choir sings in a mix of English and Language and is known for its performances of sacred music.

At the rehearsal, the Mutitjulu choir's rendition of *Amazing Grace* gave us goosebumps, and moved our orchestra to spontaneously join in.



# SCHOOLS TOUR

Opera Australia works annually with schools in New South Wales and Victoria, sparking children's interest in song and stories.

Our repertoire for school performances includes Liesel Badorrek and Andrew Greene's adaptation of Rossini's *Cinderella*.

For each performance, our small group of six opera singers and two pianists drove to schools, built their own sets and organised their own costumes and props. They then performed up to three times per day at each school. Despite outbreaks of COVID-19 disrupting performances in early 2022, our troupe travelled through regional New South Wales for eight weeks, performing 119 times.

**In 2022, 18,688 primary school children across 85 schools experienced opera and musical theatre - some for the very first time - through our program.**

We also filmed the production and provided a digital version free of charge to 6 Victorian and 12 New South Wales schools, including those that had booked in for performances that were sadly cancelled because of the impacts of COVID-19.



Cinderella Schools Tour. Photo: Rhiannon Hopely

# Sustaining and developing opera as an **ART FORM**

*Talent is precious. As one of Australia's leading performing arts companies, Opera Australia's role is to nurture singers and musicians at all stages of their career to develop their natural abilities to the highest level.*

## **Developing talent**

Opera Australia's Young Artist Program provides an exceptional opportunity for some of Australia's most promising emerging artists to participate in an intensive program over the course of two years.

Each participant receives specialised language, acting, stagecraft and choreography coaching, and performance opportunities with Opera Australia. This is a unique experience that enables them to focus on refining their artistic skills with mentoring by some of the most respected performers in the opera world.

During 2022, our young artists performed many times on the Opera Australia stage. Petah Cavallaro covered Princess Turandot in Puccini's classic as well as the lead role of Leonora in *Il Trovatore*. Rebecca Gulinello covered Mimi in *La Bohème* and Liù in *Turandot* and performed Micaëla in *Carmen on Cockatoo Island*, while Sophie Salvesani covered Princess Eudoxie in *La Juive* and performed Violetta in *La Traviata*. In *Lohengrin*, Thomas Strong covered the title role. He also covered Calaf in *Turandot* and performed Pinkerton in *Madama Butterfly* at the Sydney Opera House. Alexander Sefton performed the Mandarin in *Turandot*, Baron in *La Traviata* and Escamillo in *Carmen on Cockatoo Island*. He also covered Doctor Grenvil, Schaunard, Lodovico and Figaro in *La Traviata*, *La Bohème*, *Otello* and *The Marriage of Figaro*, respectively.

## **2022 YOUNG ARTISTS**

Alexander Sefton *Bass*

Petah Cavallaro *Soprano*

Rebecca Gulinello *Soprano*

Sophie Salvesani *Soprano*

Thomas Strong *Tenor*

# Empowering Young Artists

Petah Cavallaro is passionate about the power of opera to move audiences. She is also dedicated to building a career for herself as a principal singer. The Opera Australia Young Artist Program is providing her with the experience to make it happen.

From a musical family, Petah was determined to make a career as a singer after watching a live performance of Handel's *Messiah* at the age of 12.

"I was so drawn by the voices, the way that the music was written, but most of all how the instruments came together with the voices to create something meaningful," she says.

But it wasn't easy – coming from regional Australia there was little formal training available until she moved to Brisbane and was accepted into the Brisbane Conservatorium of Music in 2011. She joined Opera Australia's extras chorus in 2019, and in 2022 was awarded a place in the Young Artists Program. She has just returned from travelling extensively through Europe and the US after being awarded a Churchill Fellowship.

## The role of the Young Artist Program

For Petah, the program has been life changing. Of course, it was deeply satisfying to be accepted into such a professionally recognised and rigorous program.

But it has also given her invaluable performance experience, understudying the title role of Aida in Verdi's classic opera, and the lead role of Leonora in *Il Trovatore*.

"I'm singing concerts on the stage at the Sydney Opera House so the program has given me a lot of professional opportunities. But importantly, it allows young singers to earn a wage while we develop and fine-tune our skills."

## The future

Recognising the difficulty children in regional and remote Australia face in accessing classical training and performances, Petah has organised performances of adaptations of opera classics for those children in their local area.

"I feel passionately about improving access to music education and live music performances. If I hadn't seen Handel's *Messiah* I might not have connected with the art form."

Petah is hopeful of securing leading roles with Opera Australia in the near future and believes the experience gained through coaching from some of the world's top conductors at the Metropolitan Opera (NY) and the Royal Opera House (Covent Garden) will help her achieve her goal.

"After two decades of study, I hope to have the opportunity to share my passion and learnings onstage in leading roles."

# GEORGE AND NERISSA JOHNSON MEMORIAL SCHOLARSHIP BEQUEST

This generous bequest provides singers and directors with scholarships that allow them to pursue overseas study and professional development opportunities for up to eight weeks.

In 2022, Jonathan Alley and Ruth Strutt were lucky enough to work with famed vocal coach Anthony Legge of the Royal Academy of Music in London. Sophie Salvesani also spent three weeks with Anthony preparing to perform the role of Donna Anna in *Don Giovanni*.

Other recipients travelled to London, Austria, Germany, Italy and the US to receive coaching in language and music and, in the case of Anna-Louise Cole, preparing for the roles of Sieglinde and Brünnhilde in Opera Australia's 2023 *The Ring Cycle*.

"I had the opportunity to work with international teachers and coaches that I otherwise would not have had access to, which allowed me to develop my professional skills and international networks."

Ruth Strutt – Chorister



Ruth Strutt, *La Traviata*. Photo: Jeff Busby

"Being able to travel to London for coaching with Tony Legge to prepare for my debut as Donna Anna was invaluable - not just for that role, but for future roles as well."

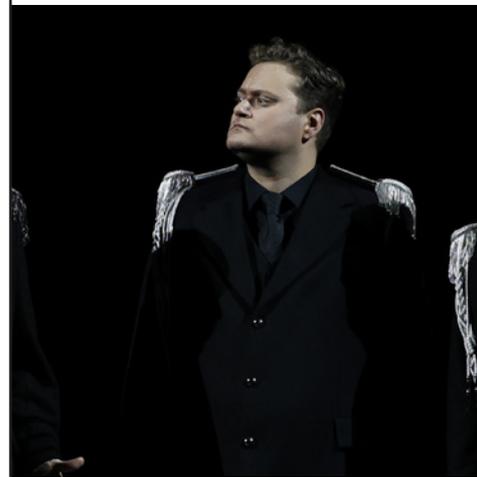
Sophie Salvesani – 2022 Young Artist



Sophie Salvesani, *Don Giovanni*. Photo: Keith Saunders

"I was able to study with one of the best vocal teachers in the world. The value of that work was realised when, as the understudy, I was called on to perform the lead role of Alfredo Germont in *La Traviata*."

Tomas Dalton – Chorister



Tomas Dalton, *Lohengrin*. Photo: Jeff Busby

## 2022 RECIPIENTS

Jonathan Alley *Baritone*

Anna-Louise Cole *Soprano*

Constantine Costi *Director*

Tomas Dalton *Tenor*

Rebecca Gulinello *Soprano*

Adam Player *Tenor*

Benjamin Rasheed *Tenor*

Sophie Salvesani *Soprano*

Ruth Strutt *Mezzo soprano*

Thomas Strong *Tenor*

Margaret Trubiano *Mezzo soprano*

# PATRICIA H. REID ORCHESTRAL FELLOWSHIP

Thanks to this fellowship, the next generation of Australian string musicians are equipped with vital professional skills and a pathway into orchestral careers.

Patricia H. Reid had a profound love of music and was an admirer of orchestral groups. She had a particular affection for artists and musicians striving for perfection, and for those who took the time to mentor and foster aspiring professional musicians. With additional support from the Bourne Foundation, in its inaugural year, four Fellowships were awarded.

The Fellows participated in a program including masterclasses and in conversation sessions with international conductors Andrea Molino and Andrea Battistoni, tutorials on sustainable playing, injury prevention and managing anxiety. Throughout the year, they were mentored by members of the Opera Australia Orchestra including Tahu Matheson, Opera Australia's Head of Music. This is an invaluable experience when it comes to developing the specialised skills needed to play opera and ballet repertoire, an aspect of training that isn't taught in depth at universities and conservatoriums.

Fellows joined the Opera Australia Orchestra in rehearsals and performances of main stage opera and ballet and ended the year with a recital performed in the Utzon Room at the Sydney Opera House.

## 2022 RECIPIENTS

Dominic Azzi *Violin*

Jing Lin *Violin*

Dana Lee *Viola*

Caleb Murray *Cello*



Orchestral Fellows Jing Lin (violin), Dominic Azzi (violin), Dana Lee (viola) and Caleb Murray (cello) attend a repertoire class with Opera Australia's Head of Music, Tahu Matheson. Photo: Emma In der Maur

# Our Team

“There are no small roles at Opera Australia.”

Fiona Allan, CEO

## Ensemble Principals and Guest Artists

Our Ensemble Principals are a core group of experienced singers who perform and cover principal roles across the season – often several at the same time. Australian and international guest singers complement the Ensemble performing principal roles in single productions.

Image top right: Alexander Hargreaves, Agnes Sarkis, Sian Sharp, Jane Ede and Adam Player, *Carmen on Cockatoo Island*. Photo: Prudence Upton.

Image lower right: Sian Sharp, Richard Anderson, Virgilio Marino, Karah Son, *Otello*. Photo: Prudence Upton



## Chorus

The Opera Australia Chorus is the nation’s only full-time opera chorus and one of the most celebrated in the world. The chorus achieves its success under the direction of Chorus Master Paul Fitzsimon and Assistant Chorus Master Michael Curtain.

Image left: Backstage with the Opera Australia Chorus. Photo: Garry Alcorn



## Children’s Chorus

In 2022, we were thrilled to offer creative children the opportunity to get on stage with our Children’s Chorus. The safety of our child performers is assured at all times thanks to the vigilance of our fantastic team of child supervisors in New South Wales and Victoria.

Image left: Opera Australia Children’s Chorus *La Bohème*. Photo: Prudence Upton

## Business Support

The hard-working teams who ensure the organisation runs efficiently behind the scenes. Our business support teams include specialists in finance, marketing and communications, safety, development and people.

## Artistic Unit

The Artistic Unit ensure all our singers and musicians are stage-ready and have all the support they need to consistently deliver top quality performances to our audiences.



Image above: (back row) Emma In Der Maur, Orchestra Manager, Noel Grove, Assistant Music Editor, Peter Alexander, Senior Music Librarian, Lisa Wynne-Allen, Orchestra Coordinator, Joanne Goodman, Senior Manager Artistic. (Front row) Jennifer Fung, Music Librarian, Li Li Fisher, Manager Artistic, Rebecca Mychael, Coordinator Artistic, Brighdie Chambers, Manager Artistic, Isabella Sampson, Manager Chorus and Music Staff, Alexandra Piro, Company Administrator

## Orchestra

Our orchestra perform opera and music theatre for Opera Australia and ballet for The Australian Ballet at The Sydney Opera House. During 2022 they collaborated with exceptional guest conductors.

Images below: Orchestra. Double Bass Section: Bonita Williams, Oliver Simpson, Ed Bastian, Andrew Meisel. Brass Section: Will Farmer, Brett Favell, Greg van der Struik, Josh Clarke, Craig Ross



## Technical

A wide range of talented people from technicians to stage managers, mechanists to milliners, carpenters, metal workers and many more work tirelessly behind the scenes to create the wonderful costumes, stage sets, props, lighting and sound that enhance the music of opera.

Image below: Charlotte Pattison and Angus Furnell, Props Assistants, Stephen Adamson, Head of Props, Heidi Lincoln, Props Swing and Rodney Longford, Deputy Head of Props in costume for their role as waiters in *Madama Butterfly*. Photo: Stephen Adamson



## Music Staff

The team that prepares principal singers for productions includes repetiteurs, conductors, vocal coaches and language coaches.

Image above: Kate Johnson, Repetiteur and Michael Curtain, Assistant Chorus Master with Lisa Badorrek, Director (in yellow) at rehearsals for *Carmen on Cockatoo Island*. Photo: Rhiannon Hopley

## Productions

The Opera Australia productions team manage and implement all aspects of our productions ensuring everything comes together on the stage.

Image below: Katharine Head, Associate Producer, Grant Lowe, Producer, Shannon Steele, Company Administrator, Katherine Budd, Senior Producer, Emily Judd, Production Administrator. Photo: Matthew Longden



Creating an opera company for the

# 21<sup>st</sup> CENTURY

As Australia's biggest performing arts employer, Opera Australia provides opportunities for talented singers and musicians across their careers. We also employ dancers and actors, along with those working behind the scenes in arts management, production, stage management, props and set construction, costuming, makeup, wig-making, lighting and sound engineering.

These specialised skills are also needed by theatre companies, live music venues, and the film and television industries. For this reason, our company plays a vital role in supporting the health of the wider arts ecosystem in Australia, regularly collaborating and sharing resources and expertise.

We also employ people in our business support teams across finance, diversity and inclusion, human resources, facilities management, marketing and communications and business development. These professionals bring their diverse expertise to Opera Australia to ensure the company is well managed and has a sustainable future.

Obviously, our scale gives us the potential to have a big impact – but it also means we have significant obligations and responsibilities as a leader in the Australian performing arts space. We employ many people and the decisions we make help shape larger conversations around equity, diversity and inclusion, and the cultural infrastructure across the wider Australian arts, entertainment and cultural industries.

## Listening to our people

As an employer, Opera Australia has a responsibility to create a welcoming, safe and inclusive workplace for everyone. In 2022, our employee engagement survey, OA Voice, gave our people their first opportunity to provide anonymous feedback on their experience of working at Opera Australia.

72% of our employees responded to the survey and the resulting frank discussions have resulted in several positive changes:

- Improved two-way communication between leadership and employees through face-to-face and digital channels and consultation forums.
- A new Speak Up Hotline which allows employees to raise concerns confidentially and anonymously 24/7 about inappropriate behaviour they've witnessed or experienced.
- Investment in our leaders' skills through leadership training including anti-bullying and harassment, First Nations cultural training and Radical Candour so our leaders understand behaviours that are and aren't expected at Opera Australia.

A second survey will be conducted in 2023 as part of our commitment to our employees and to making Opera Australia a great place to work.



Opera Australia supports other performing arts organisations by providing staging equipment at subsidised rates that cover our costs for preparing, packing, maintaining and checking the equipment.

In Sydney, we provide space and IT support at the Sydney Opera Centre to Pinchgut Opera at a reduced rate. We also provide additional spaces in our Sydney stores to other performing arts companies. In Melbourne, we are exploring ways to maximise the Melbourne Opera Centre's prime location and ample space to benefit other performing arts organisations.

The Opera Australia Board has approved the leasing of space in our Melbourne office to other performing arts companies at minimal rent as part of our contribution to the arts ecosystem. These companies will move into the space in 2023.

Opera Australia collaborates across the arts industry, sharing our resources where we can. Our wardrobe team assisted with the creation of costumes for Sydney Opera House and Red Line Production's *Amadeus*.

The artists in our Scenic Art team frequently assist in creating sets for other performing arts companies including Pinchgut Opera and Melbourne Theatre Company.



Image above: Opera Australia's costumes in *Amadeus*  
Image right: *Bernhardt/Hamlet* for Melbourne Theatre Company. Designer Marg Horwell. Painter pictured, Daniel Mead. Additional Painters Emelia Simcox, Meg Roberts.



# Our approach to diversity, inclusion and belonging

In March 2022, Opera Australia appointed its first Senior Manager Diversity, Inclusion and Belonging to work with the CEO and Executive and Leadership teams across all parts of the company to establish the foundations for a welcoming and inclusive workplace.

We developed our first Diversity, Inclusion and Belonging Plan in 2022, and defined our vision for how we want to represent diversity at Opera Australia.

***“Through song and storytelling, Opera Australia represents the diversity of the Australian people. We include and support diverse groups to tell a broad range of stories, including those that are distinctly Australian.”***

To help implement the plan, we established three voluntary employee working groups. They will assist our people to understand what inequity in the workplace looks like and launch initiatives to improve workplace equity, inclusion and safety. They will also help us to find ways to tell stories that reflect the diversity of contemporary Australia and provide a voice for employees who identify with, or are allies to, these working groups.

Our goals for achieving diversity across our art form, our audience and our employees are ambitious, and we know fulfilling them won't be easy. But we are determined to evolve to reflect the exciting and complex identity of 21st century Australia.



Mutitjulu Community Choir perform at the Opera Australia Sitzprobe in Uluru

## **Reconciliation Action Plan working group**

Opera Australia's Reconciliation Action Plan (RAP) working group started work on our first ever RAP in 2022, for endorsement by Reconciliation Australia in 2023. Our RAP will capture our commitment to creating a workplace that fosters opportunities for Aboriginal and Torres Strait Islander artists, arts practitioners, administrators, employees and leaders to work in a culturally safe environment. It will also further Opera Australia's commitment to nurturing performances, productions and storytelling by First Nations people.

## **Gender Equity working group**

Our Gender Equity working group focuses on ensuring equity for all our employees, regardless of gender. This will be achieved through creating awareness and education, ensuring our policies and procedures are equitable, and by engaging employees in actions that support greater equity including pay equity for all women. For example, Opera Australia took part in the Share the Dignity's Dignity Drive as part of our 2022 International Women's Day celebrations.

## **Rainbow Tutti**

One of the first things our LGBTQIA+ equity working group did was name itself 'Rainbow Tutti', drawing on the association between a rainbow and LGBTQIA+ rights, and 'Tutti', a musical term meaning everyone performing together. This name reflects the group's purpose of recognising and celebrating the diversity of employees at Opera Australia and cultivating intersectional inclusion and safety. Rainbow Tutti provided opportunities for employees to celebrate during Sydney WorldPride 2023 and is creating plans for more LGBTQIA+ events.

Opera Australia thanks its

# PARTNERS

Bringing a production from the page to the stage requires the skills, talent, dedication and hard work of many – from artists, artisans and technicians to administrators and investors – working together to create the magic on stage each and every night.

Opera Australia's supporters also play a critical role in sustaining our work through donations, grants and sponsorships, and as ambassadors for our art form, helping ensure it can be shared with as wide an audience as possible.

Our sincere gratitude goes out to all our donors and partners. None of what we do would be possible without your unwavering support.

We particularly want to acknowledge Dr Haruhisa Handa, our Patron in Chief, the International Foundation for Arts and Culture, which supports Handa Opera on Sydney Harbour and the Susan and Isaac Wakil Foundation, which makes it possible for many people to experience opera for the first time. We also deeply appreciate the Patricia H. Reid Foundation for funding the creation of the Patricia H Reid Orchestra Fellowships program.

A special thank you to the Opera Society in Victoria for their unwavering support over many years.

We gratefully recognise our Hero Partners HSBC and Qantas, supporters of Opera Australia for more than five decades, along with the many other visionary businesses, foundations and individual supporters who helped sustain our work in 2022.

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 by the Victorian Government through Creative Victoria.

From all of us at Opera Australia, we send our heartfelt thanks.



# Business Partners

Opera Australia's business partners play a critical role as ambassadors for opera as an art form, helping ensure it can be shared with as wide an audience as possible.

Patron-in-Chief  
Dr Haruhisa Handa



## Hero Partners



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# Opera Australia Patrons

Our individual supporters play a vital role in our efforts to bring creative excellence to the stage – whether we are supporting young artists to develop their skills or bringing our performances to regional cities and towns or schools.

Their support is an essential component of our income, and we are sincerely grateful for the loyalty, commitment and generosity they have shown us.

**\$661,455**

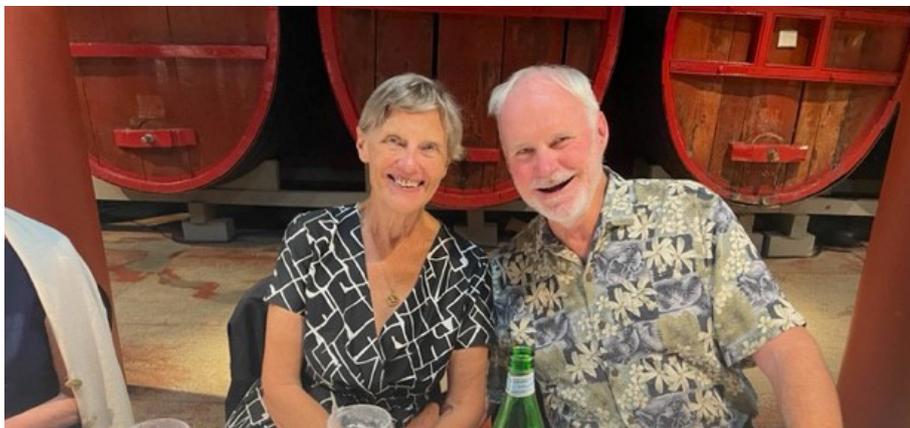
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remembered Opera Australia  
in their will

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Ruth and Tom O'Dea join Opera Australia at the Adelaide Festival.

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Opera Australia

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## *Chairman's Report*

**“The Capital Fund has become a critically important arm of the funding of Opera Australia, and never has its contribution been more vital.”**



The Opera Australia Capital Fund (OACF) is continuing to provide constancy for our national opera company. I am delighted to report that the Capital Fund was able to contribute \$1 million to Opera Australia in 2022. This is now the fourth consecutive year an annual distribution of this amount has been made and it brings the total funds distributed to Opera Australia since OACF's establishment to \$11 million. This is a striking testament to the Capital Fund's singular vision and the tangible impact it is making, thanks to our supporters who inspire us with their generosity.

With a total of \$1.5 million donated in 2022, OACF's total equity reached \$26.3 million at the end of the year. The Capital Fund has become a critically important arm of the funding of Opera Australia and our loyal donors have made that possible. We were delighted to be able to gather again with our supporters at regular Capital Fund events in 2022, beginning with the Council of Governors Dinner. It was a great pleasure to thank this distinguished circle of our most generous benefactors, and to introduce them to Fiona Allan, recently commenced in her role. It was also an occasion to acknowledge the generosity of Chris Lynch and Tania Seary, and Roy and Gay Woodward, who had joined the Leadership Circle within the Council.

Melbourne figured regularly in our activities, with a charming recital and lunch at Cranlana, and I thank Rupert and Annabel Myer for that opportunity. The Capital Fund hosted a stunning Gala Opera Dinner at the Plaza Ballroom in October, filled with sparkling performances from some of our most gifted young Australian singers. As well as to each of our guests and supporters, my thanks go to OACF Director Tania Seary for her dedicated championing of a truly memorable evening.

We also returned to London for a sumptuous dinner and recital at Alain Ducasse at The Dorchester. The Capital Fund remains indebted to Dorchester Collection for making this much anticipated evening possible each year, a highlight for Australians living in London and for those visiting at that time of the year. 2022 concluded for the Capital Fund with a captivating recital and reception at Government House Sydney, and I extend my thanks to Her Excellency the Honourable Margaret Beazley AC KC, Governor of New South Wales, for graciously hosting the Capital Fund's supporters.

The financial sustainability of Opera Australia is at the heart of the Capital Fund's work, and gifts in wills are making a significant impact on what we are able to achieve for the company. We have been deeply affected by the thoughtful bequests left to the Capital Fund in 2022 - their enduring support is a gift to the future of Opera Australia and underpins all that the Capital Fund is striving to achieve.

I am grateful to my fellow Directors who are fully committed to our goals. I thank Fiona Allan, David Armstrong, Glyn Davies AC, Justice François Kunc, Roslyn Packer AC and Tania Seary for their counsel and practical support, and I was very pleased to welcome Shaun Kenny and Rod Sims AO as Directors in 2022. I wish to salute Ashley Dawson-Damer AM, who has stepped down as a Director after eight years of loyal and tireless service to the Capital Fund.

I thank everyone who chose to donate or include a bequest to the Opera Australia Capital Fund in 2022. You are making a critical difference to the OACF's success and to the future of opera in Australia.

*Philip Bacon*

Philip Bacon AO, Chairman

# OPERA AUSTRALIA CAPITAL FUND

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

The Council of Governors comprises Directors of the Trustee Company and members who have either contributed a significant donation or pledged a specific bequest demonstrating extraordinary commitment to the Capital Funds goals.

## Council of Governors

### Leadership Circle

Philip Bacon AO\* (Chairman)  
Jane Clarke and David Newby  
Susie Dickson and the late  
Martin Dickson AM  
Michael and Helen Gannon  
Dr Haruhisa Handa

Shaun Kenny\* and Suzanne Kenny  
Chris Lynch and Tania Seary\*  
Phil and Helen Meddings  
Rupert Myer AO and Annabel Myer  
Roslyn Packer AC\*  
Hamish Parker  
Kenneth Reed AM and Leonard Groat  
Roy and Gay Woodward

### Benefactor Circle

Fiona Allan\*  
David Armstrong\*  
Mary-Jane Brodribb  
Jennifer Brukner OAM  
Kay Bryan  
Anthony and Bronny Carroll  
Andrew and Jane Clifford  
Ken Coles AM  
Rowena Danziger AM  
Glyn Davis AC\*  
Ashley Dawson-Damer AM\*  
Gretchen Dechert  
Mark Dimmitt  
Iphygenia Kallinikos  
Judith Kinnear

Wayne N Kratzmann AM  
The Hon Justice François Kunc\*  
Paul Lindwall and Joanne Frederiksen  
Nicholas and Helen Moore  
David Mortimer AO  
Roger Muller  
Gary Payne  
John Reid AO  
Rod Sims AO\*  
Gary Singer and Geoffrey Smith  
Margaret Swanson  
Jill Thorpe  
Michael Traill AM and Jenny Gage Traill  
Barbara van Ernst AM  
Ray Wilson OAM

\*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  
Megan and David Armstrong  
Mrs Carole Bailey  
Jim and Janette Bain  
Ballandry  
(Peter Griffin Family) Fund  
Mim and Michael Bartlett  
Alasdair Beck and William Brooks  
Lewis and Sally Bell  
Berg Family Foundation  
Alan and Christine Bishop  
Allan and Jane Blaikie  
Stephen Blamey

Jan Bowen AM  
Alix Bradfield  
Dr and Mrs P Breidahl  
In memory of Lennox Brewer  
Dr Roderick Brooks  
Dr Catherine Brown-Watt PSM  
John Calvert-Jones AM and  
Janet Calvert-Jones AO  
Louise Christie  
Dr Megan Clark AC  
Mr David Clarke AO and  
Mrs Jane Clarke  
Tony and Hellen Clarke  
Peter Clemenger AO  
Adrian Collette AM and  
Victoria Watson

Andrew Connolly  
Mr Bruce Corlett AM and  
Mrs Ann Corlett  
Alan and Elisabeth Cornell  
Robin and Judy Crawford  
Michael Crouch AC and  
Shanny Crouch  
Crowe Horwath  
Mr Charles P Curran AC and  
Mrs Eva Curran  
Win Danby  
Elizabeth Dangar  
Mrs David Darling  
Marilyn Darling AC  
John Dauth AO LVO  
Sir Mick and Lady Barbara Davis  
Matthew Delasey  
Suvan and Shamistha de Soysa  
Ian Dickson AM and  
Reg Holloway  
Andy Dinan and Mario Lo Giudice  
Jim Dominguez CBE AM and  
Sue Dominguez OAM  
Francis Douglas  
John and Rose Downer  
Foundation  
Dr William Downey  
Shane and Maggie Doyle  
Marie Dreux  
Jane and David Duncan  
Suellen and Ron Enestrom  
In memory of  
Lady (Mary) Fairfax AC OBE  
Pip and Gordon Fell  
Jenny Ferguson  
Mr Bill Fleming  
Chris and Judy Fullerton  
Bunny Gardiner-Hill  
Kerry Gardner AM and  
Andrew Myer AM  
Mrs Peter Geddes  
Donald and Rosita Gibson  
Prudence M Godwin  
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  
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 Hemstrich  
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  
Stephen and Michele Johns  
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  
Dr Timothy Keogh  
Mrs Jean E Kirk  
Aron and Helen Kleinlehrer  
Kloeden Foundation  
The Hon Justice François Kunc  
and Felicity Rourke  
John Lambie AO  
Dr Joan M Lawrence AM  
Leonard Joel  
Liangrove Foundation Pty Ltd  
Glenda and Greg Lewin AM  
Juliet Lockhart

Drs Kathryn Lovric and  
Roger Allan  
Mr Kevin McCann  
Tim McFarlane AM and  
Caroline McFarlane  
Peter and Pamela McKee  
Judy Mackinnon  
Dr Penelope McNulty  
Macquarie Group Foundation  
David Malouf AO  
Maple-Brown Family Foundation  
Susan Maple-Brown AM  
Peter and Kate Mason  
Don and Angela Mercer  
Naomi Milgrom Foundation  
Robert Morgan  
David Mortimer AO and  
Barbara Mortimer  
The Dame Elisabeth  
Murdoch Charitable  
Distribution Account  
Dr and Mrs Ken Neale  
Mark and Louise Nelson  
Helen Nicolay  
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  
Pages Event Equipment  
Bruce Parncutt AO  
peckvonhartel architects  
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John and Moya Phillips  
Valmai Pidgeon AM  
PricewaterhouseCoopers  
Greeba Pritchard  
Andrew Thyne Reid  
Charitable Trust  
Thyne Reid Trust No. 1  
John B Reid AO and  
Lynn Rainbow Reid  
Patricia H Reid Endowment  
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  
The Hon Warwick L Smith AM  
and Mrs Kathryn Joy Smith

Richard Spencer and  
Emily Booker  
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  
Robert Tobias OAM  
Caroline Travers OAM  
Kevin Troy  
Michael Troy  
Ann and Larry Turner  
Isaac and Susie Wakil  
Maureen Wheeler AO  
A D White  
Raymond Wilkinson  
Lyn Williams AM  
C R Wilshire  
Dennis and Tauba Wilson  
Ray Wilson OAM and the late  
James Agapitos OAM  
Jill Wran  
Anonymous (31)

# Bequests

A bequest (a gift in your will) to the Opera Australia Capital Fund is a lasting contribution to the future of Opera Australia. All bequests are invested by the Capital Fund for the benefit of future generations of opera artists and audiences.

The company is enormously grateful for the enduring 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  
Dr Charles Frater

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  
Ivy Marshall

Barbara McNulty OBE  
Phillip James Meddings  
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 plans, please contact Nicholas Selman:  
**02 9318 8305**  
**[nicholas.selman@opera.org.au](mailto:nicholas.selman@opera.org.au)**





# PEOPLE

## of Opera Australia

### Board and Executive

#### Board of Directors

Rod Sims AC  
*Chair (from 26 September 2022)*

Glyn Davies  
*Chair (to 26 September 2022)*

Philip Bacon AO  
Warwick Bray  
*(from 25 November 2022)*

Jonathan Feder  
Jane Hansen AO

Michelle Kam  
*(from 25 November 2022)*

Michael Lynch AO CBE  
*(from 2 December 2022)*

Deena Shiff  
Andrew Sisson AO

Alison Pert  
*(to 22 September 2022)*

Josephine Sukkar  
*(to 29 June 2022)*

#### Executive Team

Fiona Allan  
*Chief Executive Officer*

Lyndon Terracini  
*Artistic Director (to 14 October 2022)*

Tammy Cootes  
*Legal & Risk Director (to 18 February 2022)*

Rebecca Doyle  
*People Director*

Chantal Lewis  
*Development Director*

Simon Meilak  
*Marketing & Communications Director (from 31 October 2022)*

Simon Militano  
*Finance Director (from 7 November 2022)*

Chris Yates  
*Technical Director (from 11 October 2022)*

Clif Bothwell  
*Technical Director (to 29 September 2022)*

John Horne  
*Chief Operating Officer (to 31 August 2022)*

Kent Heffernan  
*Marketing & Communications Director (to 30 September 2022)*

Louisa Robertson  
*Executive Producer (to 1 November 2022)*

### Artists

#### Ensemble Principals

Richard Anderson

Jennifer Black

Jane Ede

Luke Gabbedy

Iain Henderson

Nicholas Jones

Simon Kim

David King

Michael Lampard

John Longmuir

Shane Lawrencev

Imogen-Faith Malfitano

Virgilio Marino

Dominica Matthews

Andrew Moran

David Parkin

Haotian Qi

Agnes Sarkis

Sian Sharp

Esther Song

Danita Weatherstone

Andrew Williams

Cathy-Di Zhang

## Guest Artists

Stacey Alleaume  
Maxim Aniskin  
Roberto Aronica  
Natalie Aroyan  
Liparit Avetisyan  
Tommaso Barea  
Taras Berezhzhansky  
Valerio Borgioni  
Francisco Britto  
Mario Cassi  
Hoo-Yoon Chung  
Anna-Louise Cole  
Leah Crocetto  
Hubert Francis  
Ferruccio Furlanetto  
Warwick Fyfe  
Elena Gabouri  
Julie Lea Goodwin  
Ivan Gyngazov  
Michael Honeyman  
Mariana Hong  
Jonas Kaufmann  
Yonghoon Lee  
Lise Lindstrom  
Irina lungu  
Emily Magee  
Simon Meadows  
Ekaterina Morozova  
Guy Noble  
Ji-Min Park  
Olga Peretyatko  
Sae Kyung Rim  
Valeria Sepe  
Leonardo Sini  
Karah Son  
Daniel Sumegi  
Carmen Topciu  
Diego Torre  
Marco Vratogna  
Kang Wang

## Guest Conductors

Andrea Battistoni –  
*Turandot, Mefistofele,  
Il Trovatore, Attila*  
Andrea Molino –  
*The Marriage of Figaro*  
Carlo Montanaro –  
*La Juive, Madama Butterfly*  
Renato Palumbo – *Turandot,  
La Traviata, Maria Stuarda*  
Lorenzo Passerini –  
*La Bohème, Turandot*  
Leonardo Sini – *Turandot*  
Luke Spicer – *The Barber  
of Seville, National Tour*

## Chorus

Jonathan Alley  
Dean Bassett  
Jennifer Bonner  
Gregory Brown  
Emma Castelli  
Annabelle Chaffey  
Chanyang Choi  
Tomas Dalton  
Keara Donohoe  
Malcolm Ede  
Tom Hamilton  
Alexander Hargreaves  
Stuart Haycock  
Angela Hogan  
Louise Keast  
Jin Tea Kim  
Nathan Lay  
Celeste Lazarenko  
Na Ra Lee  
Anthony Mackey  
Jonathan McCauley  
Adam Player  
Clifford Plumpton  
Benjamin Rasheed  
Ryan Sharp  
Nicole Smeulders  
Ruth Strutt  
Sitiveni Talei  
Leah Thomas  
Margaret Trubiano  
Katherine Wiles  
Kathryn Williams

## Fixed-term and Casual Chorus

Kyla Allan  
Maia Andrews  
Pamela Andrews  
Matthew Avery  
Karina Bailey  
Kylie Bailey  
Jonathon Bam  
Emily Barber-Briggs  
Carrie Barr  
Georgia Bassingthwaighte  
Paul Batey  
Paul Biencourt  
Eleanor Blythman  
Marcus Bortolotti  
Catherine Bouchier  
Gavin Brown  
Nathan Bryon  
Darcy Carroll  
Benjamin Caukwell  
Kimberley Colman  
Bradley Cooper  
Alastair Cooper-Golec

Rachael Cunningham  
Rebecca Currier  
Andrew Dickson  
Genevieve Dickson  
Michael Dimovski  
John Donohoe  
Bronwyn Douglass  
Daniella Ehrlich  
Tristan Entwistle  
Blake Fischer  
Heather Fletcher  
Simon Gilkes  
Christian Gillett  
Lyndon Green  
Damien Hall  
Celeste Haworth  
Phoebe-Celeste Humphreys  
Hongxin Jiang  
Kirsten Jones  
Charlie Kedmenec  
Jerzy Kozlowski  
Alister Lamont  
Andrei Laptev  
Sandy Leung  
Yolanda Lorenzato  
Shane Lawrencev  
Daniel Macey  
Jane Magão  
Alexandra Mathew  
Zachary McCulloch  
Ranald McCusker  
Ryan McGreal-Fitzpatrick  
Kent McIntosh  
Bree Meara-Hendy  
Sharon Olde  
Belinda Paterson  
Henry Pinder  
Alexander Pokryshevsky  
Kiran Rajasingam  
Joseph Raso  
Matthew Reardon  
Asher Reichman  
Laura Scandizzo  
Shoumendu Schornikow  
Claudio Sgaramella  
Daniel Sinfield  
Clarissa Spata  
Jill Sullivan  
Emily Uhlrich  
Nicole Wallace  
Maurice Wan  
Katrina Waters  
Andrew Williams  
Jessie Wilson

## **Orchestra**

*Acting Concertmaster*

Nguyen Bui

*Acting Associate Concertmaster*

Katherine Lukey

*Concertmaster (to 2 August 2022)*

Jun Yi Ma

## **Violin**

Catalin Ungureanu *Principal 1st Violin*

Tony Gault *Principal 1st Violin*

Airena Nakamura *Principal 2nd Violin*

Mark Fitzpatrick

*Associate Principal 2nd Violin*

Virginia Blunt

Daniel Rosenbaum

Ben Smith

Kelly Tang

## **Viola**

Virginia Comerford *Principal*

Tara Houghton

Amanda Murphy

## **Cello**

Teije Hylkema *Principal*

Eszter Mikes-Liu *Associate Principal*

Andrew Hines *Acting Assistant Principal*

## **Double Bass**

Andrew Meisel *Acting Principal*

Edmund Bastian

Bonita Williams

## **Flute**

Diane Berger *Principal Piccolo*

## **Oboe**

Conall McClure *Principal*

Matthew Tighe

*Associate Principal*

## **Clarinet**

Philip Green *Acting Principal*

Richard Rourke

*Acting Associate Principal*

John Lewis

*Principal Bass Clarinet*

## **Bassoon**

Doug Eyre *Principal*

Matthew Ockenden

*Associate Principal*

## **Horn**

Sydney Braunfeld *Principal*

Bourian Boubov

*Acting Associate Principal*

## **Trumpet**

Josh Clarke *Principal*

Craig Ross *Associate Principal*

## **Trombone**

Gregory van der Struik *Principal*

Brett Favell *Associate Principal*

Will Farmer

*Acting Principal Bass Trombone*

## **Percussion**

Shaun Trubiano *Principal*

Kevin Man *Associate Principal*

David Clarence *Principal Timpani*

Allan Watson

*Associate Principal Timpani*

## **Harp**

Jane Rosenson *Principal*

## **Freelance Orchestra**

Anna Albert

Rebecca Allen

Jessica An

Sophia Ang

Emilia Antcliff

James Armstrong

Victor Avila Luvsangenden

Dominic Azzi

Quentin Bamford

Lidia Bara

Anthony Barnhill

Nicola Bell

Adrian Bendt

Brett Berthold

Eleanor Betts

Andrew Bevis

Alexandra Bieri

Josef Bisits

Lisa Breckenridge

Tim Brigden

Ella Brinch

Laura Brown

Matthew Bubb

Heather Burnley

Colin Burrows

Jarrod Callaghan

Alexandra Castle

Frank Celata

Caron Chan

Yi-Hua (Joy) Chang

Minah Choe

Tiger Chou

Ellen Choung

Matthew Collins

Beth Condon

Anita Cook

Anna Cooper

Stephanie Cooper

Adam Cooper-Stanbury

Fletcher Cox

Nigel Crocker

Jacqueline Cronin

Tim Crow

Nicola Crowe

Doreen Cumming

Kendal Cuneo

Darcy Dauth

Josh Davies

Amber Davis  
Chris Davis  
Daniel Dean  
Craig Driscoll  
Jenny Druery  
Alastair Duff-Forbes  
Michael Duke  
Alexei Dupressoir  
Madeleine Easton  
James Eccles  
David Elton  
Brian Evans  
Kim Falconer  
Alex Farrugia  
Charlotte Fetherston  
Alex Fontaine  
Greg Ford  
James Fortune  
John Foster  
Scott Frankcombe  
Paolo Franks  
Rosie Gallagher  
Dominique Gallery  
Paul Ghica  
Vladimir Gorbach  
Emily Granger  
Emily Green  
Nathan Greentree  
Carolyn Griffin  
Katy Grisdale  
Colin Grisdale  
Dominique Guerbois  
Gillian Hansen  
Isabella Harvey  
Sharon Hatton  
Bruce Hellmers  
Jonathan Henderson  
Daniel Henderson  
Joshua Hill  
Ben Hoadley  
Callum Hogan  
Amanda Hollins  
Brian Hong  
Nanda Hong  
Caroline Hopson  
Jennifer Hoy  
Margaret Iddison  
Yu Qing Rebecca Irwin

Sandra Ismail  
Adam Jeffrey  
Belinda Jezek  
Andrew Jezek  
Robert Johnson  
David Johnson  
Roslyn Jorgensen  
Kerryn Joyce  
James Julian  
Clare Kahn  
Justin Kearin  
Michelle Kelly  
Yeonhee Kim  
Julie Kim  
Grace Kim  
Aaron Klein  
Marcel Kocbek-Malepa  
Benjamin Kopp  
Magdalena Kruszynska  
Marek Kruszynski  
Stefania Kurniawan  
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Matthew Larsen  
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Christina Leonard  
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Jing Lin  
Maria Lindsay  
Heather Lindsay  
Marrienne Liu  
Rain Liu  
Reafen Liu  
Heather Lloyd  
Frankie Lo Surdo  
Emily Long  
Dominic Longhurst  
Georgia Lowe  
Ursula Luxton  
Tracy Lynch

Rowena Macneish  
Gergely Malyusz  
Kerry Martin  
Tomomi Matsuo  
Yuhki Mayne  
Alex McCracken  
James McCrow  
Eve McEwen  
Jenny McLeod-Sneyd  
Chiron Meller  
Jordy Meulenbroeks  
Christopher Milbourn  
Michael Milton  
Craig Mitten  
Kate Moloney  
Chris Moran  
Miles Mullin-Chivers  
Anna Murakawa  
Caleb Murray  
Salina Myat  
Emily Newham  
Sue Newsome  
Graham Nichols  
James Nightingale  
Andrew Nissen  
Alex Norton  
Georgina Oakes  
Reena Oh  
Phill O'Neill  
Eve Osborn  
Alexandra Osborne  
Lisa Osmialowski  
Michele O'Young  
Tim Paillas  
Victoria Parkin  
Jenny Penno  
Greg Pikler  
Alison Pratt  
Georgina Price  
Kate Proctor  
Ron Prussing  
Emily Qin  
Craig Renshaw  
Blake Roden  
Jonathan Ryan

Rafael Salgado  
Maja Savnik  
Iain Scotland  
Veronique Serret  
David Silva  
Oliver Simpson  
Riikka Sintonen  
Rachel Siu  
Gillian Smith  
Romola Smith  
Anna Sonstad  
Sophie Spencer  
Delyth Stafford  
Eleanor Streatfeild  
Yi Sun  
Valeriy Suraev  
Vanessa Tammetta  
Anthea Taylor  
Jennifer Taylor  
Greg Taylor  
Neil Thompson  
Hugh Tidy  
Ben Tjoa  
Dale Vail  
Rachel Valentine  
Sophia Vasic  
Cristina Vaszilcsin  
Lee Wadenpfohl  
Matthew Walmsley  
Rebecca Walton-Somers  
Tracy Wan  
Edward Wang  
Jack Ward  
Rowena Watts  
David Wicks  
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Philip Wilson  
Hayley Witmore  
Melissa Woodroffe  
Steve Wright  
Alice Yang  
Sarah Young  
Tim Yu  
Katie Zagorski  
Stephanie Zarka

## Musicals

### **The Phantom of the Opera – Sydney Opera House and Arts Centre Melbourne**

#### Principals

Joshua Piterman *The Phantom*  
Amy Manford *Christine Daaé*  
Blake Bowden  
*Raoul, Vicomte De Chagny*  
Andy Morton *Monsieur André*  
David Whitney *Monsieur Firman*  
Giuseppina Grech  
*Carlotta Giudicelli*  
Jayde Westaby *Madame Giry*  
Paul Tabone *Ubaldo Piangi*  
Mietta White *Meg Giry*

#### Ensemble

Elliot Baker  
Anton Berezin  
Laura Bianchi-Bishop  
Benjamin Clark  
Bridget Costello  
Andrew Dunne  
Lewis Francis  
Christina Gibbs  
Claudia Hastings  
Daniel Koek  
Naomi Livingston  
Josephine Lonergan  
Imogen-Faith Malfitano  
Kayleigh Marven  
Emma McFarlane  
Brittany Page  
Edward Smith  
Tod Strike  
Troy Sussman  
Raphael Wong  
Jack Wunsch  
Elisha Zion Lee

#### Cover/Swing/Ensemble

Lachlan O'Brien  
Gavin Brown  
Aaron Lynch  
Claire Lyon *Standby Christine*  
Eleanor Blythman  
Anna Stephens  
Olivia Jenkins *Dance Captain*  
Joshua Robson *Standby Raoul*

### **Handa Opera on Sydney Harbour – The Phantom of the Opera**

#### Principals

Joshua Robson *The Phantom*  
Georgina Hopson *Christine Daaé*  
Callum Francis  
*Raoul, Vicomte De Chagny*  
Michael Cormick *Monsieur Firmin*  
Martin Crewes *Monsieur André*  
Maree Johnson *Madame Giry*  
Naomi Johns  
*Carlotta Giudicelli*  
Paul Tabone *Ubaldo Piangi*  
Kelsi Boyden *Meg Giry*

#### Ensemble

Johanna Allen *cover Madame Giry*  
Elliot Baker  
Sarah Bakker  
Jessica Bock  
Ben Clark *cover Ubaldo Piangi*  
Jack Connor-Rowan  
Andrew Coshan  
Emma Dawson  
Sarah Dimas  
Pedro Donoso  
David Duketis  
Jack Evans  
Trina Farrelly  
Keane Fletcher  
Lewis Francis  
*cover Raoul, Vicomte de Chagny*  
Giselle Graham  
Caitie Hawkins

Matt Heyward *cover Monsieur Firmin*  
Tianna Koolloos  
Elisha Zion Lee  
Michaela Leisk  
Josephine Lonergan  
*cover Carlotta Giudicelli*  
Daniel Macey  
Imogen-Faith Malfitano  
Douglas McRae  
Sarah Murr  
Annabelle Rosewarne *cover Meg Giry*  
Amelia Sanzo  
Megan Schoenmaker  
Andy Seymour  
Bree Stephens  
Tod Strike *cover Monsieur André*  
Maddison Toomey  
Georgia Wilkinson *cover Christine Daaé*  
Raphael Wong *cover The Phantom*

#### Creatives and Music Staff

Guy Simpson *Conductor*  
Simon Phillips *Director*  
Gabriela Tylesova *Set & Costume Designer*  
Nick Schlieper *Lighting Designer*  
Shelly Lee *Sound Designer*  
Simone Sault  
*Choreographer & Assistant Director*  
Shaun Rennie *Assistant Director*  
Anthony Barnhill *Assistant Conductor*  
Chris Milbourn, Andrew Bevis  
*Rehearsal Pianists*  
Chloë Dallimore *Intimacy Coordinator*

**Rodgers and Hammerstein's  
Cinderella,  
Sydney, Melbourne, Brisbane**

**Principals**

Daniel Belle *Lord Pinkleton*  
Bianca Bruce *Charlotte*  
Tina Bursill  
*Madame (Melbourne, Sydney)*  
Joshua Gardiner *Jean-Michel*  
Nicholas Hammond  
*Sebastian*  
Shubshri Kandiah *Ella*  
Debora Krizak  
*Madame (Brisbane)*  
Todd McKenney  
*Sebastian (Melbourne)*  
Ainsley Melham *Topher*  
Matilda Moran *Gabrielle*  
Silvana (Silvie) Paladino *Marie*

**Ensemble**

William Brougham *Fox*  
Luke Haberecht  
Leah Lim  
Kassandra Martin  
Rubin Matters  
Joshua Russell  
Greta Sherriff  
Lewis Shilvock *Racoon*  
Suzanne Steele  
Tom Struik  
Daniel Todd  
Alexis van Maanen  
Dean Vince  
Erica Wild  
Emily Wood

**Swing**

Sarah Bourke  
Todd Dewberry  
Danielle Evrat *Dance Captain*  
Dominique Hamilton  
Matthew Jenson  
*Assistant Dance Captain*  
Lauren Jimmieson  
Thomas Norman  
Nathan Pavey  
Daniel Wijngaarden

**Creatives and Music Staff**

Emilie Renier  
*Associate Choreographer*  
Joshua Rhodes *Restaging Director  
and Choreographer*  
Trudy Dalglish  
*Australian Lighting Associate*  
Guy Simpson  
*Australian Musical Supervisor*  
Luke Joslin *Resident Director*  
Michael Waters *Sound Designer*  
Simon Holt *Musical Director*  
Kohan van Sambeeck  
*Associate Musical Director*  
Nigel Ubrihien *Rehearsal Pianist*

**Sydney Orchestra**

Lisa Breckenridge  
*Flute/Piccolo/Alto flute*  
Amanda Hollins  
*Flute/Piccolo/Alto flute*  
Alexandra Castle  
*Flute/Piccolo/Alto flute*  
Sue Newsome *Clarinet/Bass Clarinet*  
Elizabeth Lim *Clarinet/Bass Clarinet*  
James McCrow *French Horn*  
Rafael Salagado *French Horn*  
Sophie Spencer  
*Trumpet/Flugelhorn/Piccolo Trumpet*  
Tim Crow  
*Trumpet/Flugelhorn/Piccolo Trumpet*  
Justin Kearin  
*Tenor Trombone/Bass Trombone*  
Anthony Kable  
*Tenor Trombone/Bass Trombone*  
Richard Gleeson *Drums/Percussion*  
Iain Scotland *Percussion*  
Christopher Milbourn *Keys*  
Craig Renshaw *Keys*  
Christina Polimos *Keys*  
Heather Burnley *Violin*  
Adrian Bendt *Violin*  
Dominique Guerbois *Violin*  
Rachel Dyker *Viola*  
Nicole Forsyth *Viola*  
Heather Lloyd *Viola*  
Rachel Valentine *Cello*  
Andrew Wilson *Cello*  
David Cooper *Upright Bass*  
Brendan Clarke *Upright Bass*

**Melbourne Orchestra**

Aly Partridge *Cello*  
John Clark *Drums/Percussion*  
Katie Pryce *French Horn*  
Sam Loomes *Keyboard/Repetiteur*  
Iain Faragher  
*Tenor Trombone/Bass Trombone*  
Daniel Beasy  
*Trumpet/Flugelhorn/Piccolo Trumpet*  
Rob Nicholls *Upright bass*  
Ceridwen Davies *Viola*  
Roy Theaker *Violin*  
Ben Spiers *Violin*  
Roxy Kavanaugh  
*Flute/Piccolo/Alto Flute*  
Aaron Klein *Clarinet/Bass Clarinet*  
Kath Gillon *Keys*  
Martine Wengrow *Keys*  
Melanie Simpson *French Horn*  
Zoe Black *Violin*  
Amy You *Violin*  
Vicky Vukovic *Viola*  
Paul Zabrowarny *Cello*  
Natasha Fearnside  
*Clarinet/Bass Clarinet*  
Sharon Hatton *French Horn*  
Samual Nock *Double Bass*  
Steve Falk *Percussion*  
Christine Daly *Violin*

**Brisbane Orchestra**

Tim Byrne *Cello*  
Lucas Gordon *Drums/Percussion*  
Neil Favell *French Horn*  
Brendan Murtagh *Keys*  
Trevor Beyer  
*Tenor Trombone/Bass Trombone*  
Bob Schultz  
*Trumpet/Flugelhorn/Piccolo Trumpet*  
Sophie Ellis *Viola*  
Christa Powell *Violin*  
Ceridwen Jones *Violin*  
Stephanie Vici *Flute/Piccolo/Alto Flute*  
Diana Tolmie *Clarinet/Bass Clarinet*  
Marian Heckenberg *Upright Bass*

## Artistic Unit

*Head of Music* Tahu Matheson  
*Chorus Master* Paul Fitzsimon  
*Associate Chorus Master* Michael Curtain  
Siro Battaglin  
Simon Bruckard  
Brian Castles-Onion  
Nicole Dorigo  
Kate Johnson  
Chad Kelly  
Noemi Nadelmann  
Jonathan Wilson  
Alexander Yau  
*Senior Manager, Artistic* Joanne Goodman  
*Manager, Orchestra* Emma In der Maur  
*Orchestra Production Manager* Rhonda Jones  
*Orchestra Coordinator* Lisa Wynne-Allen  
*Orchestra Services Assistant* Angela Moore  
*Staging Assistants* Anna Bennett, Camilla Corbett, Josh Davies,  
Peyton Hawkins, Vico Thai, Andrew Wiles  
*Manager, Artistic* Li Li Fisher  
*Manager, Chorus and Music Staff* Isabella Sampson  
*Coordinator, Artistic* Rebecca Mychael  
*Senior Music Librarian* Peter Alexander  
*Music Librarian* Jennifer Fung  
*Assistant Music Editor* Noel Grove  
*Auditions Secretary* Margaret Easton

## Productions Unit

*Senior Producers*  
Katherine Budd, Pella Gregory, Penelope Hills, Ruth Thomas  
*Producers* Grant Lowe, Lisa Mullineux  
*Associate Producers* Jen Batman (Handa Opera on Sydney Harbour), Dwan Delker, Todd Eichorn, Katie Flood, Katharine Head, Phoebe Lane, Tyrone White  
*Planning Advisor* Ian McCahon  
*Company Administrators*  
Spencer Bignell (Handa Opera on Sydney Harbour), Alexandra Piro  
*Productions Administrators*  
Xander Ellis, Claire Ferguson, Emily Judd  
*Company Assistant* Jamie Lee Camkin  
*Production Coordinator* Erica Hughes  
*Operations Officer* Stella Xie

## Technical Unit

*Technical Director* Chris Yates  
*Senior Manager, Production and Delivery* Mitchell Dunn  
*Senior Manager, Technical Operations* Kelly Spice  
*Productions Managers* Andreas Kliebenschadel, Ryan Paine, Chris Potter, Pablo Puig  
*Production Coordinators* Joanna Amorelli, Dominic Jones  
*Administrative Lead* Natalia Leal  
*Facilities Manager* Neal Hughes  
*Facilities Coordinator* Sam Street  
*Facilities Assistants* Olivia Hector, Oliver Iacono, Mathew Hughes, Aleksandar Milinkovic  
*Stage Managers* Garry Alcorn, Benjamin Lynch, Phillip Serjeant  
*Assistant Stage Managers* Philippa Morey, Olivia Sellers

*Head of Lighting* Jason Morphett  
*Acting Heads of Lighting* John Llewelyn, Jake Mortimer  
*Sound and Vision Systems Supervisor* Gavin Pawsey  
*Head Mechanist* Jeremy McComish  
*Deputy Head Mechanists* Ryan Drum, John Mackay  
*Head Flyman* Rob Bristow  
*Deputy Head Flyman* Stephen Bancroft  
*Mechanist Supervisors* Whetu Haddon, Phillip Kellett  
*Advanced Mechanist* Peter Cull  
*Head of Props* Stephen Adamson  
*Props Supervisor* Ju-Yu (Genii) Chien  
*Stores Supervisors* William Dunshea, Rory Verrenkamp  
*Wigs and Wardrobe Manager* Rebecca Ritchie  
*Head of Performing Wardrobe* Hamish Peters  
*Deputy Head of Performing Wardrobe* Joshua Carter  
*Dressers* Rodney Delaney, Helen Finch, Oscar Guarnizo, Sophie Gregg, Kati Hague, Serena Pollock, Linsey Bancroft, Stephen Jaques, Shayne Simmons, Catriona McCabe, Merette Boutros, Russell Harcourt  
*Head of Performing, Wigs, Hair and Makeup*  
Coleta Carbonell Martinez  
*Deputy Head of Performing, Wigs, Hair and Makeup*  
Fiona Cooper-Sutherland  
*Wardrobe Technical Supervisor* Thorsten Ohst  
*Wardrobe Technician* Siobhan Nealon  
*Senior Ladies Cutter* Cheryl Pike  
*Deputy Supervisors Wardrobe* Erika Schwarz  
*Wardrobe Production Coordinators*  
Jessica Grantham, Hannah Lobelson, Cassandra Pascoli  
*Wardrobe Buyer* Miranda Brock  
*Assistant Wardrobe Buyer* Sasha Wisniowski  
*Wardrobe Technical Supervisor (Stores)* Bonnie-Louise Harris  
*Wardrobe Alterations Technician* Hanneke Raanhuis  
*Wardrobe Technicians* Emily Barker, Julie-Anne Beach, Natalie Beeson, Angeline Cheah, Courtney New, Eva Di Paolo, Scott Falzon, Tussanee Hendricks, Kate Herrett, Orana Talbot  
*Wardrobe Assistant* Stephanie Coe  
*Head of Wigs Manufacturing* Carla D'Annunzio  
*Deputy Head of Wigs* Stefanie Paglialonga  
*Wigs Technician* Lynn Coubrough  
*Millinery Technician* 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 Supervisor Metal Work* Gregory Cullen  
*Senior Supervisor Scenic Art* Emelia Simcox  
*Deputy Supervisor Scenic Art* Meg Robert  
*Head of Props Manufacturing* Roswitha Adldinger  
*Deputy Supervisors Props Manufacturing*  
Carlos Johnson, Jo-Anne Parkin, Kenneth Villa  
*Props Maker* Sergio Hernandez  
*Props Buyer* Martin Jay

**The Phantom of the Opera –  
Sydney, Melbourne**

**Touring Crew**

*Company Manager*

Jane Thompson

*Deputy Company Manager*

Emily Macdonald

*Stage Manager* Lillian Hannah

*Deputy Stage Manager* Grace Benn

*Assistant Stage Manager/Props*

Ella Van Dam, Felix Hauge

*Head Mechanists*

Ryan Drum, Simon Hamilton

*Deputy Head Mechanists*

Jill Soul, Iluka Nally

*Mechanist/SFX Swing* Tom Houghton

*Heads of Automation* Oliver Burns

*Deputy Heads of Automation*

Mungo Trumble, Claire Ferguson

*Head Electrician* Marshall Bull

*Deputy Head Electrician/Board Operator*

Alasdair Mitchell Ferguson

*Head of Sound* Anthony Craythorn

*Deputy Head of Sound*

Ghiovanna De Oliveira

*Radio Mic Technician* Monique Orton

*Head of Props* Edward Clarke

*Deputy Head of Props* Tia-Hanee Cleary

*SFX/Pyro Technician*

Clifford John Wonnacott

*Head of Wardrobe* Paul Flanagan

*Deputy Head of Wardrobe*

Amanda Bulman

*Head of Wigs, Hair & Makeup*

Huw James

*Deputy Head of Wigs, Hair & Makeup*

Kerrie Stanley

**Handa Opera on Sydney Harbour –  
The Phantom of the Opera**

**Technical Crew**

*Stage Manager* Maree Kanowski

*Deputy Stage Manager* Bridget James

*Assistant Stage Managers* Ella Griffin, Emma Squires

*Stage Management & Technical Swing* Grant Gravener

*Stage Management Secondments*

Jessie McGuigan, Bella Thompson

*Head of Properties* Gina Bianco

*Deputy Head of Properties* Heidi Lincoln

*Properties Assistants* Ryan Cuskelly, Eva Fielding, Matilda Press

*Head Mechanist* Pablo Puig

*Deputy Head Mechanist* Isaac Morris

*Crane Operators* Kem Austin, Whetu Haddon

*Mechanists* Ben Caloudis, Gus Mahony-Dixon, Angus Nott,

Brad Prestipino, Molly Ward

*Assistant Lighting Designer* Morgan Moroney

*Head Electrician* James Harling

*Deputy Head Electrician* Nick Sheen

*Board Operator/Programmer* Darcy Cook

*Island Systems Technician* Matt Quince

*Lead Followspot* Ciaran Russell

*LX Rigger/Followspot Operators* Benjamin Cronin, Kate Upsher

*Followspot Operators* Hannah Grech, Mitch Thornton, Kevin Tran

**Sound**

*Associate Sound Designer* Ricky Gallagher

*Head of Sound* Emily Adams

*Communications Engineer* Roo Smith

*Project Manager* George Blackely

*Senior Radio Mic Fitter* Monique Orton

*Radio Mic Fitter* Emma Davies

*Account Manager* Chris Kennedy

*Sound Secondment* Jessica Pizzinga

*Radio Mic Consultant* Que Nguyen

*L'Acoustics Consultant* Damien Juhasz

*Sound Effects Consultant* Nicholas Reich

*Site Manager (Operations)* William 'Pitzo' Pirie

*Site Foremen* James Desalis

*Site Supervisors* Patrick Fogg, Nic Ansell

*Furniture, Fixtures & Equipment Coordinator* Olivia Pilot

*Tech & Site Officer* Ruby Hawken

*Site Administrator* Amy Davies

*Site Crew* Melita Antoni, Billy Bateup, Romana Begum, Oliver Boakye, Tyler Campbell, Luis Cervilla, Jayden Cirillo, Andrew Darby, Malakai De Salis, Nat De Salis, Daniel De Souza Carvalho, Cory Deny, Shane Dolton, Marcel Fano, Frank Fares, Matthew Gorgula, Clayton Green, Emma Hawkes, Michael Hibberd, Wally Jaylar, Edward Karpatsky, Bruno Kelson, Benjamin Komey, Felix Kominick, Matthew Lauwrence Saunders, Kyle Martin, Blake Mullholand, Vincent O'Connor, Rhys Payne, Toby Perks, Casey Pierey, Shardae Reed, Yuri Roman, Jyah Santos, Wadi Michael Sghabi, Sebastian Vozzo, Jonathan Wong

*Front of House Manager* John Keldoulis

*Assistant Front of House Managers* Caroline Seguro, James Kerr

**Rodgers and Hammerstein's  
Cinderella,  
Sydney, Melbourne, Brisbane**

*Assistant Stage Manager*

Jessie Byrne

*Head of Department Lighting*

Ryan Milham

*Head of Department Mechanist*

Mark McGrath

*Deputy Company Manager*

Ethan Shepherd

*Deputy Head of Department*

*Lighting* Ellen Sergeant

*Deputy Head of Department*

*Mechanist* Zachary Miller

*Tech Swing* Audrey Morgan

(Melbourne, Brisbane)

*Lighting Programmer*

Matthew (Matt) Quince

*Production Electrician*

Charlie Hall

*Props/ASM* Anneka Baughan

*Spot Caller*

Sebastian Miloradovic

*Technical Director* Frank Harlow

*Head of Department Wardrobe*

Helen Radbone

*Company Manager* Dioni Butt

*Deputy Stage Manager*

Bonnie Walsh

*Stage Management Swing*

Pip Loth, Madison Brake

*Head of Department Automation*

Edward Cymerman

*Head of Department Wigs*

Marie-Lyne Morant

*Stage Manager* Kirsten Marr

*Deputy Head of Department*

*Wardrobe* Catherine Chan

*Deputy Wigs* Linda Cowell

*Wigs Swing* Joshan Ramadani

*Physio Rehearsals*

Stephanie Alberts

*Production Systems Engineer*

Bianca Martin

*Head of Sound* Anthony Love

*Deputy Head of Sound*

Carley Gagliardi

*Radio Mic Supervisor*

Nigel Hodgson

*Keyboard Programming*

Sean Peter

*Automation/People Flying*

Stuart Johnston, David Fish

*Production Riggers*

Luke Seymour, Cameron Patarcia, Steve Barber

*Transfer Mechanist* Adam Paine

*Deputy Head of Sound*

Anna Davies, James Kohler

*Deputy Head LX* Sophie Pekbilimli

**Mariners Local Crew**

*Flymen*

Allan Cochrane, Silas Reeves

*Mechanists*

Peter Lavery, Brendan Ewing,

Creed Butler-Zelon, Christian Botha

*Props*

Emily Campbell

*Dressers*

Carla Noto, Ezmeralda Gulian, Jaimi

Richards, Maree Mackenzie, Olivia Clark,

Sathish Herbert, Sonjia Smuk, Merideth

Clements, Joseph Noonan

*Wardrobe Maintenance*

Bianka Gunay, Kay Vandenburg,

Fabian Holford

*Wigs*

Taylor-Jade Morant, Sarika Allen

*Spot*

Karenna Dhaliwal, Robert Pearson,

Kyra Ryan

*Floor LX* Holly Crawford

**QPAC Local Crew**

*Dressers*

Maddisen Dailey, Kelly Sharpe, Sarah

Lack, Sophia Morris, Shona Webster,

Elizabeth Cohen-Rogers, Jade

Mulholland

*Maintenance* Georgina Blyth

*Floor LX* James Kenny

*Dome* Shane Cassidy, Nicole Goulter,  
Wei Lin

*Head Mechanist* Heath Reid

*Mechanists* Garry Bradley, Dallas

Cassidy, Adam Paine

*Flymen*

John Campiao, Beth Scott

*Props* Ashleigh Bradfield

*Wigs, Hair, & Makeup Technicians*

Lynne Swain, Elizabeth Neal

*Radio Technician Swing* Gillian

Davidson

*Swing* Pip Loth

**Sydney Local Crew**

*Technical Swing* Mackenzie Cullimore

*Mechanists*

Warren Blackwell, Joshua Tanioria,

William Hoger, Josh Cook

*Flies* Nick Durney, Gordon Aviet

*Follow Spot*

Sam Hatton, Luka Tsalis, Josy Clucas

*Floor Electrician* Matthew Mine

*Props* Brooke Verburg

*Dressers* Blake Hedley, Remi McKay,

Clair McHugh, Lisa Graham-Wilson,

Maxine Mueller, Davis Moore, Emily

Tighe, Lily McHugh, Tessa Thomas

*Swing Dressers*

Michiru Encinas, Samantha O' Toole

*Wardrobe Maintenance* Sally Pereira,

Kassandra Moore, Damien Ross,

Samantha Salter

*Wigs* Luke Nicholson, Abigail Smith

*Swing* Corey Connell, Polly Cooper

*ASM Swing* Georgia Stanley Hirst

*Local load in crew* Jack Dutson, Warren

Sutton Ben Grimau Will Hoger,

Matthew Hinton, Jack Murphy

## Business Support

### Executive

*Support to the CEO* Laura Hunter

### Finance Team

*Finance Director*

Simon Militano

*Group Financial Controller*

Michael Johnson

*Head of Budgets and Planning*

Liam Gretgrix

*Assistant Accountant*

Fanny Limanto

*Finance Business Partner*

Wendy Tee

*Finance Manager*

Annette Wong

*Senior Financial Accountant*

Treska Janecek

*Projects Lead*

Lucy Tesoriero

*Accounts Payable Officer*

Ross Hackenberg

*Accounts and Systems Officer* Helen Li

*Financial Accountant* Xena Li

*IT Manager* Rasim Ustun

*Payroll Manager* Elisa Alecci

*Payroll Officer* Carla Nahlous

*Legal and Risk Advisor* Reena Rihan

*Payroll Accountant/Analyst* John Rixon

### Marketing and Communications Team

*Marketing and Communications Director* Simon Meilak

*Senior Manager, Communications* Janet Glover

*Sales and Customer Relations Manager* Byron McDonald

*Marketing Manager, Musicals and Special Events* Amy Church

*Marketing Manager, CRM, Digital and Analytics* Phillip Booth

*Marketing Manager, Content and Social Media* Ben Neutze

*Digital Marketing Officer* Jasmine Lam

*Marketing Coordinators* Etta McEwan, Jennifer Shen

*Senior Publicist* Christy Seddon

*Publicist* Caitlin Eames

*Public Relations Assistant* Alex Gonzalez

*International Tourism Marketing Manager* Andrew Guy

*Tourism Administrators* Micah Heazlewood, Christopher Wale

*Video Producer* Joshua Dang

*Customer Service Supervisor* Andrew Castle

*Ticketing Operations Administrators* Jennifer Horler, Christine Robb

*Ticketing Administrator* Emma Kersey

*Customer Service Assistants*

Robert Bevan, Colleen Davies, Monique Jacobsen, Brad Langby, Daniel Macey, Bobby McKenzie, Laurence Stark, Wendy Strehlow

### Development Team

*Development Director* Chantal Lewis

*Philanthropy Manager Melbourne* Melissa Stark

*Events Manager* Abbie Keys

*Development Administrator* Gabriela Postma

### People Team

*People Director* Rebecca Doyle

*Senior People Business Partner* Maddy Heanly

*People Business Partners* Amanda Lee, Monique Russo

*Senior Manager Diversity, Inclusion and Belonging* Kathi McCulloch

*Senior Manager Internal Communications* Lynda Proude

*Senior Manager Safety and Wellbeing* Adam Watson

*Workplace Health and Safety Business Partner* Liana Fairhall

*WHS and COVID-19 Response Coordinator* Jennifer Anderson

*Head of COVID-19 Response* Tony Hill

*Public Health Consultant* Dr Henning Liljeqvist

### Opera Australia Capital Fund

*General Manager* Nicholas Selman

*Manager, Council of Governors* Neroli Hobbins OAM

*Administrator* Jennifer Meek

O|PERA AUSTRALI|A

**An Opera Company for  
a 21st Century Australia**