

OPERA QUEENSLAND

ANNUAL

REPORT

2017





Natalie Christie Peluso and Kanen Breen in *Ruddigore, or The Witch's Curse!* Image by Stephen Henry.



An Afternoon with Jason Barry-Smith & Friends featuring the May Open Stage Community Chorus. Image by Marc Grimwade.

THE COMPANY

One of Australia's major performing arts companies, Opera Queensland responds to the continually evolving demands of audiences and the artform.

OUR STRATEGY

Operate under a model characterised by a flexible cost structure and collaborative partnerships.

Deliver a broad portfolio of bold opera and music theatre experiences for a diverse audience.

Building and maintaining strong meaningful relationships with communities across Queensland.

Connecting the artistic program to our broader community through three equally valued audiences:

- metropolitan Brisbane
- regional Queensland
- education and community engagement

VALUES

RESPECT

Our culture is built upon our respect for each other, our collaborators and our diverse audiences.

LISTENING

Our art is founded upon the need to listen carefully and the intent to understand deeply.

COLLABORATION

We work openly with our partners, knowing strength is born of the trust essential for successful relationships.

DYNAMISM

In a time of constant change, we need to be responsive but not reactive. We value the past and are as aware of the future as we are of the present, remaining open to new opportunities.

AMBITION

We challenge ourselves to continually offer powerful experiences for our artists, our partners and our audiences.



Dominic Walsh and Michelle Barnett in *Mozart Airborne*.
Image by FenLan Photography



MESSAGE FROM THE CHAIR

In 2017 Opera Queensland continued its work of sharing stories through words and music with people around Queensland. Storytelling is a profound way to develop and strengthen culture, as we learn from the past and imagine our future.

At Opera Queensland we strive to bring exceptional opera to diverse audiences, through our mainstage productions, touring programs and education initiatives. We are committed to working and performing with other artforms, appreciating that diverse collaborations will develop and enhance all artforms. This report showcases significant collaborations during the year with contemporary dance and visual art.

We are stewards of precious resources from government, sponsors and donors, and we are steadfast in deploying those resources effectively and efficiently. Good governance provides the foundation for all our activities, and is essential to the realisation of our goals. The Board is committed to sound governance practices, including a healthy organisational culture based on the highest standards of ethical behaviour, and a respect for diversity and inclusion.

We are pleased to report in 2017 a surplus of \$91,297. Our thanks to the Queensland Government, through Arts Queensland, and the Australian Government, through the Australia Council for providing ongoing core funding for the work of Opera Queensland. We are also delighted that from 2018 the Company will be receiving additional financial support for a return to three annual main stage productions, and to build capability and sustainable reserves.

Our sincere thanks to our generous and committed sponsors and donors, your support has enabled the Company to present our wide range of activities throughout Queensland, in particular our primary schools tour, *Hansel & Gretel*, which was enjoyed by 13,652 children throughout Queensland, and our Open Stage workshops.

The year has been one of change for our executive leadership team. We farewelled, with our thanks, Artistic Director, Lindy Hume and General Manager, Russell Mitchell, and welcomed our new Artistic Director and Chief Executive Officer, Patrick Nolan, and Executive Director, Sandra Willis. We are excited by the artistic vision that Patrick brings, and look forward to the translation of that vision in his first season in 2019. In late 2018 we will welcome back Lindy Hume to direct *Don Giovanni*, and look forward to sharing many wonderful opera experiences with you in the future.

I thank my Board colleagues for their commitment and guidance, and the entire Opera Queensland team for their tireless efforts to share opera experiences across Queensland.

SALLY PITKIN
Chair



2017: NEW EXPERIENCES FOR EVERYONE



With Lindy Hume and Russell Mitchell finishing as Artistic Director and General Manager, 2017 was a year of transition for Opera Queensland. During their time they welcomed new audiences in Brisbane and beyond, creating works in unconventional venues, collaborating with international partners and, through Project Puccini and Project Rossini, developing a program for regional Queensland that has become a world renowned benchmark for community engagement.

The year began in great style with *Sensory*, a collaboration with GOMA, part of the gallery's 10th birthday celebrations. Audiences were taken on a musical and visual odyssey as they explored the gallery's phenomenal *Sugar Spin* exhibition.

Our first performance in QPAC was the Opera Conference production of *The Pearlfishers*. Directed by Michael Gow, Emma Matthews played the role of Léïla, and Aldo Di Toro and Grant Doyle Nadir and Zurga, the two men who destroy each other in pursuing her.

This was followed by Lindy Hume's production of Gilbert & Sullivan's *Ruddigore, or The Witch's Curse!* at the QPAC Playhouse, revealing a marvellously wacky world somewhere not far from the Goons and Monty Python.



Singers Cassandra Seidemann, Kathryn Bradbury, Katie Stenzel and violinist Brendan Joyce at Sensory. Image by Stephen Henry

In August, six choreographers worked with six singers and six dancers to playfully explore the music of Mozart's operas in our first collaboration with Expressions Dance Company. The production quickly sold out and there are plans to take it on tour.

Following this, our regional tour of *A Night with Opera Queensland*, took Emily Burke, Victoria Lambourn, Rosario La Spina and Shaun Brown on the road to serenade regional audiences with some of opera's greatest hits. While this was happening, Lindy Hume's hilarious *The Barber of Seville* was wowing audiences in Seattle, just as it had done in Brisbane.

Supporting these productions was the excellent work created through Open Stage, our community and learning program. The highlight of 2017 was our engagement with the community of Cunnamulla, a project created in collaboration with the Aboriginal Centre for the Performing Arts. This could not have happened without the support of the Tim Fairfax Family Foundation. We are very pleased that this support will continue, allowing us to build upon this program in 2018.

In September the Final Report of the National Opera Review was released. The recommendations led to a positive outcome for Opera Queensland, with the Queensland Government committing to an increase of 2.16 million dollars over four years. This news, coupled with the arrival of Sandra Willis as the new Executive Director in July, and myself in November, presents the company with an excellent

opportunity to examine how we can build new audiences in Brisbane and deepen our presence in regional Queensland. Supported by staff who are as passionate about opera as we are, we are initiating projects with new partners in Australia and internationally, creating new programming streams to introduce us to different audiences and building connections in regional Queensland that will see a whole new approach to our engagement with communities and audiences there.

Thankful for the legacy of Lindy and Russell's past five years, we look forward to the next five and sharing all that we have planned.

PATRICK NOLAN
Artistic Director + CEO

Emma Matthews has star quality as Léïla. She has a beautiful, technically astonishing voice. Every phrase she utters in Bizet's blistering virtuosic arias is infused with pathos and meaning. Her communication with the audience is direct and she invests Bizet's arias with a marvellous potency. Bizet's score, insightfully and vibrantly directed by Graham Abbott with an expressive Queensland Symphony Orchestra ensured a compelling, entertaining production.

– ARTSHUB AUSTRALIA

With The Pearlfishers, Michael Gow has provided Opera Queensland with one of their most satisfying productions of recent years. Gloriously sung by the principals and chorus, Bizet's much-maligned score is not just a one-hit wonder as some believe, but a work of infinite romantic beauty.

– STAGE WHISPERS

BIZET

THE PEARLFISHERS

5 PERFORMANCES | 25 MAY – 3 JUNE
LYRIC THEATRE, QPAC

Opera Queensland's 2017 mainstage season began with Bizet's *The Pearlfishers*, directed by Michael Gow and featuring a star-studded cast led by Australia's prima diva, Emma Matthews, with Aldo Di Toro, Grant Doyle and Andrew Collis.

Marking its first Queensland performance in 15 years, *The Pearlfishers*, designed by Robert Kemp, brought Bizet's romantic opera to life with vibrant scenes of colonial Ceylon. Under the insightful baton of Graham Abbott, the combined forces of the Opera Queensland Chorus and Queensland Symphony Orchestra were praised for their powerful contribution to this *compelling, entertaining production*. (ArtsHub Australia).

AUDIENCE QUOTES:

Everything about this opera was pure bliss. From Emma Matthews' performance, to the costumes, scenery (and the marvellously quick changes), Opera Queensland Chorus (truly splendid), and all the other performers. This was a truly wonderful opera experience, congratulations Opera Queensland.

The production was as visually and musically satisfying as anything on the European stage with strong, equally matched singers supported by a great chorus.

CREATIVE TEAM

Conductor **Graham Abbott**

Director **Michael Gow**

Set & Costume Designer **Robert Kemp**

Lighting Designer **Matthew Scott**

Chorus Master **Narelle French**

Assistant Director **Rachael Edwards**

CAST

Léïla **Emma Matthews**

Nadir **Aldo Di Toro**

Zurga **Grant Doyle**

Nourabad **Andrew Collis**

Opera Queensland Chorus

Queensland Symphony Orchestra

This production was commissioned by The Opera Conference, the national partnership of professional opera companies. The Opera Conference acknowledges financial support provided by The Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Queensland Government through Arts Queensland; the NSW Government through Arts NSW; the Victorian Government through Arts Victoria; the South Australian Government through Arts SA; and the Western Australian Government through the WA Department of Culture and the Arts.



Emma Matthews in *The Pearlfishers*.
Image by Stephen Henry



GILBERT & SULLIVAN

RUDDIGORE, OR THE WITCH'S CURSE!

11 PERFORMANCES | 14 - 26 JULY
PLAYHOUSE, QPAC

In July, Victorian madness and mayhem descended upon Brisbane audiences when Opera Queensland's brand new production of Gilbert & Sullivan's *Ruddigore, or The Witch's Curse!* landed in the Playhouse.

Directed by Lindy Hume and conducted by Roland Peelman with masterful designs by Richard Roberts, this eccentric production saw the return of *Candide* stars Bryan Probets and Christine Johnston alongside Opera Queensland favourites Natalie Christie Peluso, Jason Barry-Smith, Kanen Breen, Andrew Collis and Roxane Hislop.

Steeped in the humour of the Goons and Monty Python, the production transported audiences to a world inhabited by oversized objects and larger-than-life characters – a whimsical place where professional bridesmaids could exist and cricketers would arrive via hot air balloon.

The Opera Queensland Chorus played a huge part in the characterisation of the sleepy seaside village of Rederring, singing and dancing up a storm to rapturous applause.

AUDIENCE QUOTES:

Ruddigore by Opera Queensland is beautiful, hilarious, postmodern genius.

Opera Queensland's Ruddigore is a triumph of concept and design. Confident direction, well cast, fun music, winning staging. More like this!



Act 1, *Ruddigore, or The Witch's Curse!* Image by Stephen Henry

CREATIVE TEAM

Conductor **Roland Peelman**

Director **Lindy Hume**

Set & Costume Designer **Richard Roberts**

Choreographer & Assistant Director **Rosetta Cook**

Lighting Designer **Andrew Meadows**

Chorus Master **Narelle French**

CAST

Sir Ruthven Murgatroyd/Robin Oakapple **Bryan Probets**

Rose Maybud **Natalie Christie Peluso**

Richard Dauntless **Kanen Breen**

Sir Despard Murgatroyd **Jason Barry-Smith**

Old Adam Goodheart **Shaun Brown**

Mad Margaret **Christine Johnston**

Dame Hannah **Roxane Hislop**

Sir Roderic Murgatroyd **Andrew Collis**

Zorah **Katie Stenzel**

Opera Queensland Chorus

Queensland Symphony Orchestra

Lindy Hume has demonstrated once again in Ruddigore that she has a rare gift for comedy.

– THE AUSTRALIAN

GLORIOUS ABSURDITY...sumptuous and refreshingly modern.

– LIMELIGHT MAGAZINE

The set design is a masterclass by Richard Roberts... This brilliant use of set design was a highlight of the performance and the audience certainly responded to the inspired creativity that was served up as the haunting figures graced the stage.

– THE CREATIVE ISSUE

Ruddigore is the real deal. A treasure. A hootarama. Just what the Doctor ordered for all and sundry, the tired and the cynical.

– AUSTRALIAN STAGE ONLINE

COMIC GOLD!

– STAGE WHISPERS

Mozart Airborne is a very special experience. The concept of the collaboration between the two companies is beautifully realised, with total integration of the music and the movement – and of the dancers and the singers, whose movement and acting blended seamlessly. This performance made me oblivious to everything else, suspended in multiple expressions of Mozart's sublime music.

– XS ENTERTAINMENT

Enchanting...raw and intimate...a superior melding of art forms.

– THE WEST END MAGAZINE

MOZART AIRBORNE

5 – 12 AUGUST
CREMORNE THEATRE, QPAC

In a first for both companies, Opera Queensland and Expressions Dance Company (EDC) joined forces in August to premiere *Mozart Airborne* in QPAC's newly refurbished Cremorne Theatre.

Co-directed by Natalie Weir and Lindy Hume, six Opera Queensland singers and six EDC dancers performed pieces by six choreographers to the music of Mozart. At the heart of the performance, pianist Alex Raineri delivered brilliant, expressive playing on a Shigeru Kawai grand piano.

CREATIVE TEAM

Co-Directors **Natalie Weir** and **Lindy Hume**

Designer **Bruce McKinven**

Lighting Designer **Ben Hughes**

Musical Director **Narelle French**

Choreographers

Richard Causer

Kristina Chan

Stephanie Lake

Elise May

Natalie Weir

Lisa Wilson

CAST

Piano Soloist **Alex Raineri**

Singers

Sarah Crane

Melissa Gregory

Samuel Piper

Hayley Sugars

Emily Turner

Dominic Walsh

Dancers

Michelle Barnett

Richard Causer

Benjamin Chapman

Elise May

Jake McLarnon

Katina Olsen

Mozart Airborne was a co-production of Opera Queensland, Expressions Dance Company and Queensland Performing Arts Centre

now is the moment
to rejoice
in my love



Benjamin Chapman, Emily Turner, Elise May and Jake McLarnon
in *Mozart Airborne*. Image by FenLan Photography.



Narelle French and Emily Burke in *A Night with Opera Queensland*. Image by Mark Taylor.

If ever there was a production to show doubters the joy of opera, this is it. Outgoing Artistic Director Lindy Hume has combined four talented singers and tied them to 20 popular arias, duets and quartets from the most popular of operas to create a show that has drama and comedy and superb singing.

– ABSOLUTE THEATRE

A NIGHT WITH OPERA QUEENSLAND

25 AUGUST – 16 SEPTEMBER

REGIONAL TOUR: SUNNYBANK, SANDGATE, CALOUNDRA, ST GEORGE, ROMA, MONTA, BUNDABERG, GLADSTONE, INGHAM, HUGHENDEN, MOUNT ISA

From wetlands to a quarry, Opera Queensland's production *A Night with Opera Queensland* reached 11 centres across the state over three weeks.

Four of Queensland's favourite artists – soprano Emily Burke, mezzo soprano Victoria Lambourn, tenor Rosario La Spina and baritone Shaun Brown – delighted audiences with an adventure through some of opera's most memorable scenes and solos. *A Night with Opera Queensland* mixed moments of operatic splendour with edgy cabaret-style performance at close range. The evening commenced with artists greeting and mingling with the audience on arrival, before drawing them into the rehearsal where they shared stories and scenes from the backstage world of opera. Steadily the stage was transformed to reveal opera performers in magnificent costumes and a splash of theatre magic.

A Night with Opera Queensland premiered at SunPac, the new Brisbane City Council facility at Sunnybank. Opera Queensland then presented a performance on the north side of Brisbane at the historic Sandgate Town Hall prior to the production heading throughout regional Queensland. St George elected to present the show in cabaret mode in their town hall, Caloundra presented it in the newly renovated Playhouse, Ingham welcomed over 200 audience members to the TYTO Wetlands for a sunset performance and in the Maranoa region the Amby Quarry was transformed into an opera house under the stars.

Opera Queensland illustrated its ongoing commitment to community engagement with a bespoke approach developed in consultation with each centre. In smaller towns, such as Monta, the community elected for a small percentage of the ticket price collected to be donated to a charity that resonated with their community, and in Monta's case, the Royal Flying Doctor Service. In Caloundra, Ingham and Mount Isa, community choirs learnt four chorus pieces which they then rehearsed the evening prior to taking to the stage with the Opera Queensland team.

The Mount Isa program was extended further thanks to the support of Glencore Mount Isa Mines, whose sponsorship allowed for artists Jason Barry-Smith and Clarissa Foulcher to visit the community in advance to work with three different cohorts of school students and a community choir in the evenings. These four groups performed as part of the final show of this state-wide tour.

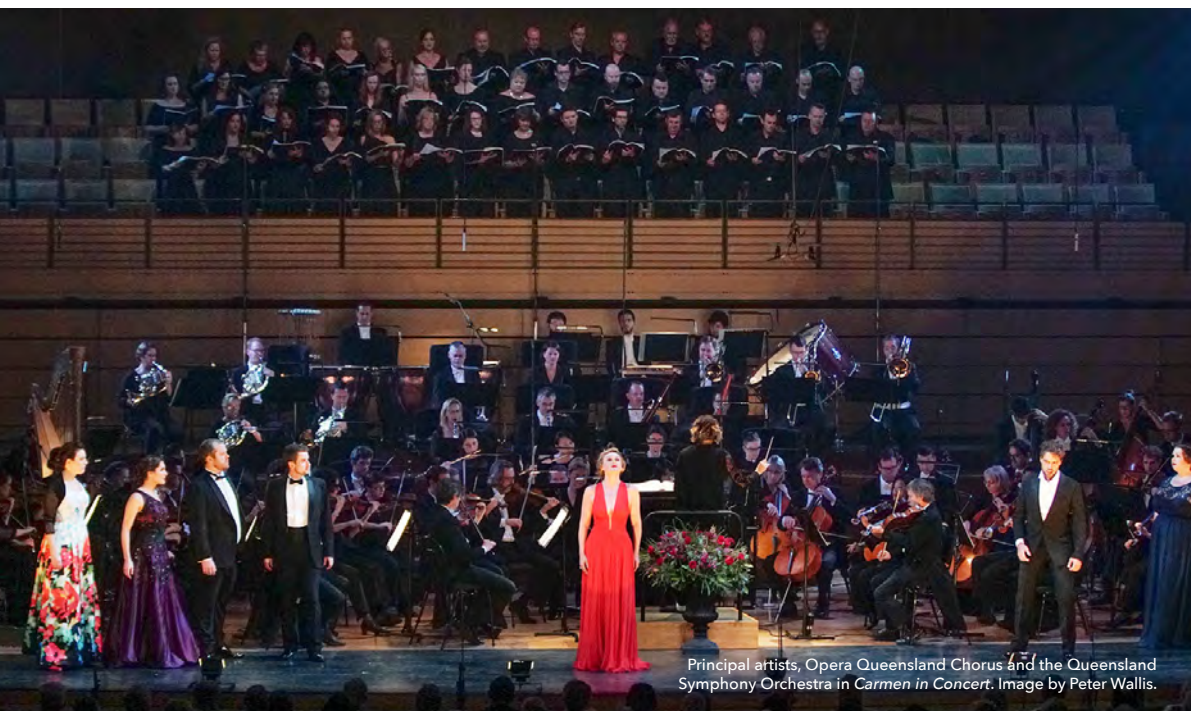
CREATIVE TEAM

Director **Lindy Hume**
Musical Director **Narelle French**
Set Designer **Gavin Hampstead**
Costume Designer **Karen Cochet**

CAST

Emily Burke
Victoria Lambourn
Rosario La Spina
Shaun Brown
Narelle French

This project was supported by The Playing Queensland Fund and arTour, initiatives of the Queensland Government through Arts Queensland, part of the Department of the Premier and Cabinet



Principal artists, Opera Queensland Chorus and the Queensland Symphony Orchestra in *Carmen in Concert*. Image by Peter Wallis.

BIZET

CARMEN IN CONCERT

25 NOVEMBER
CONCERT HALL, QPAC

To celebrate Queensland Symphony Orchestra's 70th anniversary, QSO in association with Queensland Performing Arts Centre and Opera Queensland presented a semi-staged concert of one of the world's most loved operas.

A feast for the ears, *Carmen In Concert* featured international artists, some of Australia's most exciting emerging talent, the mighty Opera Queensland Chorus and The Voices of Birralee under the baton of QSO Music Director, Alondra de la Parra. In addition, dancers from Queensland Ballet, Yanela Piñera and Alexander Idaszak, stunned audiences with choreography by Christopher Wheeldon.

CREATIVE TEAM

Conductor **Alondra de la Parra**^{*}
Choreographer **Christopher Wheeldon**
Chorus Master **Narelle French**

CAST

Carmen **Vesselina Kasarova** – Australian debut, Queensland Symphony Orchestra exclusive

Don José **Thiago Arancam**

Escamillo **Adrian Timpau**

Micaëla **Morgan England-Jones**^{*}

Frasquita **Rachel Pines**^{*}

Mercédès **Eleanor Greenwood**^{*}

Remendado **Blake Parham**^{*}

Dancairo **Oliver Boyd**^{*}

Moralès **Samuel Piper**^{*}

Zuniga **Paull-Anthony Keightley**^{*}

Chorus **Opera Queensland Chorus**

Children's Chorus **Voices of Birralee**

Dancers **Yanela Piñera and Alexander Idaszak**

Queensland Ballet

Queensland Symphony Orchestra

^{*}QSO Music Director, Alondra de la Parra is proudly supported by Timothy Fairfax AC.

^{*}In collaboration with Lisa Gasteen National Opera School

Co-presented by Queensland Symphony Orchestra, Queensland Performing Arts Centre and Opera Queensland.



Principal artists and the Opera Queensland Chorus at the 2017 Opera Queensland Gala. Image by Stephen Henry.

OPERA QUEENSLAND GALA

28 OCTOBER
SOFITEL BRISBANE CENTRAL

With Brisbane Sofitel's Grand Ballroom filled to capacity on a balmy evening late in October, Opera Queensland's 2017 Gala showcased all the elements that make opera so breathtaking.

MC Guy Noble guided guests through the night, with Eva Kong, Hayley Sugars, Samuel Piper, Katie Stenzel and Jason Barry-Smith providing musical highlights from *The Magic Flute*, *Candide*, *Lakmé*, *Alcina*, *The Tales of Hoffmann*, *Nixon in China*, *Don Giovanni* and *The Merry Widow*. Guests were further treated to the sublime experience of being enveloped by voice, as Opera Queensland's chorus performed *Make Our Garden Grow* from *Candide*, *The Humming Chorus* from *Madama Butterfly*, and the *Chorus of the Hebrew Slaves* from *Nabucco*.

Opera Queensland would like to acknowledge all of our incredible industry partners and suppliers, whose generosity, commitment and professionalism were crucial to the success of this event. We would also like to thank our fabulous supporters, Gala committee members, live and silent auction donors, magnanimous guests and of course our stunning artists; your generosity will help us to realise the ambitious goals for our touring and community projects in 2018.

Jessica Low, Tim Carroll and Irena Lysiuk in *Hansel & Gretel*. Image by Stephen Henry.



HUMPERDINCK

HANSEL & GRETEL

REGIONAL TOUR AUGUST - NOVEMBER

BRISBANE SEASON 27 - 30 SEPTEMBER, OPERAQ STUDIO

Loved by hundreds and thousands of people the world over, *Hansel & Gretel* by Humperdinck is one of the most popular operas ever written. In 2017 Opera Queensland, in creative collaboration with shake & stir theatre co. presented this classic work to over 13,650 students across South East Queensland. This modern interpretation of the classic fairy-tale was reimagined especially for primary school students in the 21st century. It was presented against a dynamic multi-media backdrop and performed by three of Queensland's most exciting young musical talents - soprano Irena Lysiuk, mezzo soprano Jessica Low and tenor, Tim Carroll.

With its enchanting story of survival and family bonds, *Hansel & Gretel* transported children and adults alike to a contemporary world of magic, fairies and sweets.

From August to November 2017 the production toured primary schools across South East Queensland. For the first time Opera Queensland offered a mainstage season of a primary school work during the September school holidays allowing Brisbane audiences the opportunity to sample this delicious classic in the heart of Opera Queensland - the OperaQ Studio.

CREATIVE TEAM

Directors **Ross Balbuziente, Nelle Lee, Nick Skubij**

Set & Costume Designer **Josh McIntosh**

Music Arranger **Narelle French**

Media Producers **optikal bloc**

CAST

Hansel/Sleep Fairy **Jessica Low**

Gretel/Dew Fairy **Irena Lysiuk**

Witch/Father **Tim Carroll**

Mother (on-screen)

Clarissa Foulcher

Presented by Opera Queensland in creative collaboration with shake & stir theatre co



Pre-show drinks at Sensory.
Image by Stephen Henry.

SENSORY

7 APRIL
GOMA

From the very moment of arrival, each guest became part of a delicious secret, a joyous celebration of music, dance, art, food and wine. As guests broke into smaller groups, they embarked on individual journeys through the gallery. The evening took on a dreamlike quality – guests were completely captivated by the artists' stirring, emotional performances as they were given a rare opportunity to witness it all up close...

CREATIVE TEAM

Director: **Lindy Hume**

Musical Director: **Narelle French**

Choreographer: **Lisa Wilson**

CAST

Musicians

Piano **Alex Raineri and Narelle French**
Violin **Brendan Joyce***

Singers

Soprano **Sarah Crane**
Soprano **Irena Lysiuk**
Soprano **Katie Stenzel**
Mezzo Soprano **Kathryn Bradbury**
Mezzo Soprano **Jessica Low**
Mezzo Soprano **Cassandra Seidemann**
Tenor **Nick Kirkup**
Baritone **Jason Barry-Smith**
Baritone **Shaun Brown**
Bass **Andrew Collis**

*by arrangement with Camerata –
Queensland's Chamber Orchestra

Principal artists, Opera Queensland Toowoomba Community Chorus and the Queensland Conservatorium Orchestra.
Image by Rob Maccoll.



OPERA AT JIMBOUR

22 JULY
JIMBOUR STATION

In 2017 Opera Queensland continued its partnership with the Queensland Music Festival to stage the iconic Opera at Jimbour for the eighth time. More than 7,500 people packed picnics and settled in to enjoy opera in this fantastic location with a magnificent sandstone mansion in the background.

Opera Queensland's semi-staged presentation of Franz Lehár's bubbly operetta *The Merry Widow* featured the irrepressible Emily Burke in the title role as Hanna Glavari and Australia's favourite leading man David Hobson as Count Danilo. They were joined by some of Queensland's leading opera performers, including Hayley Sugars and Virgilio Marino, and the Queensland Conservatorium Orchestra.

Completing the performance was the Opera Queensland Toowoomba Community Chorus, which formed as a result of our ambitious 2014 and 2016 regional arts initiatives Project Puccini and Project Rossini. Together these initiatives saw more than 600 Queenslanders learn to sing and act before performing in a professional opera.

To bring even more community engagement to Opera at Jimbour, in 2017 Opera Queensland ran a mass pre-show rehearsal for anyone wanting to learn the words and music to the iconic Vilia chorus. As the music started, thousands rose to their feet to join the Opera Queensland cast and chorus in a true celebration of opera and music in regional Queensland.

CREATIVE TEAM

Conductor **Roland Peelman**
Director **Jason Barry-Smith**
Choreographer **Rosetta Cook**
Chorus Master **Arthur Johnson**

CAST

Hanna Glavari **Emily Burke**
Count Danilo Danilovitsch **David Hobson**
Baron Mirko Zeta **Andrew Collis**
Valencienne, the Baroness **Hayley Sugars**
Camille de Rosillon **Virgilio Marino**
Njegus **Marcus Oborn**
Raoul de St Brioché **Phillip Prendergast**
Vicomte Cascada **Shaun Brown**
Dominik Bogdanovich **Jon Maskell**
Sylviane **Calista Walters**
Alexis Kromov **Stephen Beck**
Olga Kromov **Kaitlyn Orange**
Konrad Pritschich **Robert Williams**
Praskovia **Clarissa Foulcher**

Opera Queensland Toowoomba Community Chorus
Queensland Conservatorium Orchestra

Presented by Queensland Music Festival, Western Downs Regional Council, Opera Queensland and Jimbour Station.



Open Stage Community Chorus performance.
Image by Stephanie Do Rozario.

SCHOOLS AND COMMUNITY

OPEN STAGE SCHOOL RESIDENCIES

Opera Queensland's Open Stage School Residencies have a long history of engaging students across the state, helping them to hone stagecraft, presentation, voice diction and projection, by working with skilled artists. Teachers frequently give feedback that the program builds self-confidence, resilience and a sense of pride and community within the school.

In 2017, Opera Queensland worked with schools to examine their changing needs and how students could have creative time away from their regular timetable and the pressures of standardised testing. The Open Stage secondary school program is now delivered as a bespoke offering, developed in consultation with each school. It can range from a day's orientation to a week-long residency or regular sessions throughout an entire term.

Springwood State High School was the first school to engage with Opera Queensland in 2017 with a weeklong residency supported by the school's Parents and Citizens' Association.

In June, an artist in residence program was developed for All Saints Anglican School on the Gold Coast. This three day residency formed part of their inaugural Live Wire Performing Arts Festival. Opera Queensland mezzo soprano, Jessica Low worked with 350 students from years three to six, spending time with each class teaching a unique piece of repertoire and one song that was learnt by all students. The residency culminated with a performance in which all 350 students performed to an audience made up of their family, friends and the prep to year two students.

In August a team of artists from Opera Queensland worked with the Queensland Academy of Creative Industries (QACI) on a one day workshop for students interested in joining their choral program.

A program was developed for MacGregor State High School in which students worked with Opera Queensland Artists over a four month period, culminating in an end of year concert.

Finally, in Mount Isa, baritone Jason Barry-Smith and mezzo soprano Clarissa Foulcher worked with students from four schools over three days. The whole group then performed as the chorus for *A Night with Opera Queensland* as part of the Mount Isa Fringe Festival.

OPEN STAGE COMMUNITY WORKSHOP

Opera Queensland's hugely popular Open Stage workshops allow anyone regardless of age or experience to train in our studio under the tutelage of some of the company's most well regarded artists, musicians and directors. They provide the community with a unique opportunity to explore the world of opera.

Participants can attend regular evenings over a six week period, or take part in a week-long residency at Opera Queensland. Regardless of how they participate, the experience culminates with everyone coming together to showcase their new skills in front of friends and family and sometimes a wider audience.

In 2017, the autumn program saw participants perform with their workshop facilitator, Jason Barry-Smith in QPAC's Lyric Theatre for *An Afternoon with Jason Barry-Smith & Friends*.

Participants in the spring program kicked off the Christmas season with a public performance of festive favourites in the Grey Street Foyer of the Brisbane Convention and Exhibition Centre.



Cunnamulla school residency. Image by PixelFrame.

CUNNAMULLA

Opera Queensland has a long history working with students in regional and remote Queensland. In 2017, through consultation with the Paroo Regional Council and schools in the Cunnamulla region, a four day workshop was developed with funding provided through the Department of Premier and the Cabinet's 'We are Queensland' grant program.

Partnering with the Aboriginal Centre for the Performing Arts (ACPA), we ensured First Nations perspectives were given prominence in the program as 88% of students enrolled at Cunnamulla State School identify as Aboriginal or Torres Strait Islander.

Opera Queensland artists Clarissa Foulcher and Nick Kirkup, and Head of Music, Narelle French were joined by Caitlin Wall from ACPA for the residency. Caitlin brought her own stories and skills to the program, whilst educating students about a tertiary pathway in the performing arts.

The Paroo region has been in dire need of rain and this finally occurred with a deluge on the day of the Cunnamulla State School fete, where the students planned to present their learnings.

Although the fete was cancelled, it is testament to the resilience of the Cunnamulla community that the 29 participating students and an audience from the Cunnamulla State School cohort were brought together in an undercover area for a impromptu concert. The students performed a number of choruses and a pop song they had learnt from Caitlin, accompanied by her on guitar.

Wanting to share the students' excitement and experience more broadly, the participants and Opera Queensland artists walked to the main street with the Principals from the two schools and a number of their staff. The keyboard was plugged in at the local Newsagent and the concert was performed again for the Cunnamulla community. People came out of shops and stopped their cars in the street to listen.

The project gained huge media including lengthy national TV and radio stories. Locally, stories ran on Charleville radio stations, Vision and 4TOF, ABC Western Queensland and Rural Queensland Today.



Ruddigore Opening Night Dinner. Images by Marc Grimwade.



OPENING NIGHT DINNERS AND COCKTAIL EVENTS

THE PEARLFISHERS OPENING NIGHT DINNER
25 MAY 2017 | LEVEL 12 ROOFTOP, RYDGES
SOUTH BANK

**RUDDIGORE, OR THE WITCH'S CURSE
OPENING NIGHT DINNER**

14 JULY 2017 | RIVER ROOM, GALLERY OF
MODERN ART, GOMA

MYSTIC'S EMPORIUM COCKTAIL PARTY
20 JULY 2017 | ROOFTOP TERRACE, QPAC

In 2017, Opera Queensland's opening night dinners and cocktail events were held in various locations within Brisbane's vibrant cultural precinct offering guests the ultimate evening at the opera.

Overlooking Brisbane's city skyline, guests of *The Pearlfishers* Opening Night Dinner experienced Rydges' premium hospitality and the opportunity to hear behind-the-scenes insights from Director, Michael Gow.

Later in the year, the *Ruddigore, or The Witch's Curse!* Opening Night Dinner saw guests dine amongst stunning contemporary works in the award-winning Gallery of Modern Art. Overlooking the Brisbane River and Kurilpa Bridge, guests enjoyed exquisite hospitality and the chance to hear from both the Director, Lindy Hume and Designer, Richard Roberts, on the creation of this brand new production.

The following week, amid striking Gothic Victorian theming, guests of the *Mystic's Emporium* Cocktail party enjoyed premium drinks and canapés high above the bustling cultural precinct at the Rooftop Terrace, QPAC where director Lindy Hume shared her behind-the-scenes accounts of the rehearsal process for this all dancing, all singing production.



An Afternoon with Jason Barry-Smith & Friends featuring the May Open Stage Community Chorus. Image by Marc Grimwade.

AN AFTERNOON WITH JASON BARRY-SMITH & FRIENDS

27 MAY
LYRIC THEATRE, QPAC

On 27 May, over 300 audience members were treated to an afternoon of opera, popular ballads, charming melodies and backstage antics from one of Queensland's most popular performers - Jason Barry-Smith.

An accomplished opera principal, musical theatre artist, arranger, director and choreographer, Jason shared a selection of his favourite music from his celebrated, multi-faceted career.

Jason was joined by Opera Queensland favourites, Narelle French on piano, Italian tenor Virgilio Marino and soprano Natalie Christie Peluso as well as surprise guests, Jason's sons – Kyan Barry-Smith and Xander Barry-Smith. The stellar cast was supported by the charismatic Open Stage Community Chorus on the grand set of Opera Queensland's *The Pearlfishers* at the Lyric Theatre, QPAC.

CREATIVE TEAM

Director **Jason Barry-Smith**

Musical Director **Narelle French**

CAST

Natalie Christie Peluso

Virgilio Marino

Jason Barry-Smith

Piano **Narelle French**

OPEN STAGE

WORKSHOP TEAM

Sean Andrews

Jason Barry-Smith

Susan Ellis

Clarissa Foulcher

Narelle French

Jessica Low



Emma Matthews and David Hobson at Opera in the Vineyard. Images by Mark Taylor.

HIGH NOTES

Throughout 2017 Opera Queensland artists delighted audiences at conferences, hotels, galas and private events with its High Notes bespoke event program.

Whether it's business, pleasure or one of life's landmark moments, Opera Queensland tailors thrilling, high-quality performances to make the occasion truly memorable with High Notes.

2017 events included monthly entertainment in the Palazzo Versace Foyer for their Musica Palazzo series, events in private homes for birthday celebrations, a special performance at the Australian and New Zealand College of Anaesthetists cocktail reception and National Anthems at Bastille Day and Italian National Day.

Our custom designed performances feature opera, musical theatre, pop-up performances, soloists and ensembles. Each High Notes program is developed in collaboration with the presenter to ensure that their needs are met, whether it be an intimate dinner party at home or an anthem at an international sporting event.

High Notes events provide employment for both emerging and established Opera Queensland artists, exposure for the organisation and an additional source of income.

OPERA IN THE VINEYARD

Opera in the Vineyard celebrates opera, fine food and wine at the picturesque Ballandean Estate Winery in the Granite Belt. In 2017 Opera Queensland celebrated the Silver Jubilee of this beloved event with the founding partners Ballandean Estate and the Rotary Club of Stanthorpe. An unforgettable concert starring Australian opera royalty Emma Matthews and David Hobson, accompanied by Narelle French on the grand piano, marked the 25 year milestone. Since 1992 Opera in the Vineyard has raised more than \$1,000,000 for many worthy causes including The Wesley Hospital.

OPERA BY THE LAKE

In 2017 Opera Queensland returned to the picturesque banks of Lake Redbrook for the Childers Festival, which now presents Opera by the Lake as a flagship event of its annual program. This year, opera favourites were performed by soprano Emily Burke, mezzo soprano Clarissa Foulcher, tenor Iain Henderson and Narelle French on the piano. The afternoon provided an opportunity for locals and visitors to the area to listen to wonderful music, purchase local wine and produce and enjoy the sun setting over the lake.

BOARD AND GOVERNANCE

PATRON The Governor of Queensland, His Excellency the Honourable Paul de Jersey AC

CHAIR

Sally Pitkin LL.B, LL.M, PhD, FAICD
Appointed Chair August 2016
Chair of the Nominations Committee
Director since April 2012

Dr Sally Pitkin is a Company Director and Lawyer with thirty years corporate experience. Sally held the position of President of the Queensland Division of the Australian Institute of Company Directors from 2014 to 2017, is a Fellow of the Institute and member of the National Board. Her skills in corporate governance, risk management, strategy and business planning, organisational culture and stakeholder engagement have been developed from her legal background, experience as a non-executive director and board member and doctoral research.

DEPUTY CHAIR

David Siddle BA (Hons), PhD, FASSA
Appointed Deputy Chair August 2016
Member of the Audit & Risk Committee
Director since September 2014

As an academic psychologist, David Siddle worked in universities in England, Canada and Australia. He served as Dean, Postgraduate Studies (University of Queensland) and Pro-Vice-Chancellor (Research) at the University of Sydney. He served as Deputy Vice-Chancellor (Research) at the University of Queensland from 2001 to 2009 where he developed and implemented policy designed to enhance the university's performance in research and research training. He has served as a Board member for many Cooperative Research Centres, the Australian Synchrotron Company, and from 2011 to 2014 was a member of the Higher Education Standards Panel. He is currently Chair of the Board of TRI Pty Ltd.

TREASURER

Kim Challenor BComm, BA, CA
Appointed Treasurer June 2012
Chair of the Audit & Risk Committee
Director since 2012

Ms Kim Challenor is an accountant who has worked in both Australia and the United Kingdom over the past 19 years. Promoted to Partner at Pricewaterhouse Coopers in 2011, she provides audit services and accounting advice to a variety of clients and industries, including companies listed on the ASX, private and not-for-profit organisations. An avid enthusiast for the arts, Kim has welcomed this opportunity to be involved with such a valuable organisation. Having grown up in regional North Queensland, the education and touring component of the company have really resonated with her passions.

Anne Cross BSW, MSW, FAIM, FAICD
Director since April 2017

Anne concluded her executive career as Chief Executive of UnitingCare Queensland, one of Australia's largest not for profit organisations, late in 2017. She supplemented her 30 year executive career with Board, State and National Advisory roles. She is a fellow of the Australian Institute of Company Directors and a member of the Institute's Queensland Council since 2015. She is a member of the Senate of the University of Queensland and Chair of Australian Regional and Remote Community Services. Anne's leadership and achievements were recognised when she was named the Telstra 2014 Australian Business Woman of the Year. She is also a recipient of a 2016 University of Queensland's Vice Chancellor's Alumni Excellence Award.

Teresa Dyson LLB (Hons), BA, MTax, MAppFin
Member of the Audit & Risk Committee
Director since August 2016

Teresa has a broad legal practice across social infrastructure, charities, taxation law and structuring, as a Consultant at McCullough Robertson. Teresa was named Woman Lawyer of the Year in 2011 by the Women Lawyers Association of Queensland. She sits on a number of boards, currently including Seven West Media Ltd, Energy Qld, Energy Super and is the Deputy Chair of the Gold Coast Hospital & Health Board. Teresa is also a member of the Foreign Investment Review Board and UN Women National Committee Australia. Teresa has previously been Chair of the Board of Taxation.

Colin Furnival PhD, FRCS, FRACS, GAICD
Chair of the Opera Queensland Foundation
Member of the Nominations Committee
Director since December 2009

Dr Colin Furnival is a former surgeon and academic who is an experienced member of the Opera Queensland Board. He has had a strong interest in opera for many years and is committed to Opera Queensland's strategy of presenting opera in all its forms. His perspective of opera productions is built on his experience of performances given by 30 opera companies in 12 countries.

Ieuan Hyde BA
Director since June 2013
Retired May 2017

Mr Ieuan Hyde has significant experience in marketing and business development across government, not-for-profit and commercial ventures and is currently Group Director of Strategy, Business Development and Marketing Officer at Mater Group. He has a particular interest in brand management and marketing strategy, and has worked on major government projects in Transport, Families and Health Departments as well as private and commercial ventures.

CORPORATE GOVERNANCE STATEMENT

Opera Queensland recognises that effective governance is essential to ensuring the realisation of Opera Queensland's vision, the execution of our mission and the achievement of our five core goals, as outlined in our Strategic Plan 2012-2017.

Opera Queensland recognises that an effective governance framework encourages and supports the efficient use of the company's resources and requires accountability from every person in the company for the stewardship of those

resources. The Board of Opera Queensland accepts that it has ultimate accountability for the company's actions and outcomes, and understands that effective governance requires a healthy organisational culture supported by clear and transparent policies and practices.

In developing our governance practices, Opera Queensland has had regard to applicable legislation and recognised standards. The Board of Opera Queensland maintains its continued commitment to essential governance practices

as recommended in the Australia Council for the Arts' Essential governance practices for arts organisations document.

1. Lay solid foundations for management and oversight

Opera Queensland has established a Board Charter setting out the roles, responsibilities, structure and processes of the Board of Opera Queensland, that is complementary to and consistent with Opera Queensland's Constitution. The Board Charter and the Constitution are published on the company's

website at operaq.com.au/about/governance

There is a formal statement of delegated authority to management.

The Opera Queensland Board reviews and monitors the strategic direction of Opera Queensland as set out in our Strategic Plan 2012-2017.

The Board holds at least eight formal meetings each year, with additional meetings held with executive management to consider matters of strategic and operational importance.

2. Structure the Board to add value

The Opera Queensland Board comprises seven independent non-executive directors who provide their time and services on a voluntary basis. Together with the Artistic Director & CEO and Executive Director, who attend the Board meetings in an ex officio capacity, there is an appropriate balance of skills, experience and expertise.

The Board is supported by two standing committees; namely, the Audit and Risk Committee and the Nominations Committee. Each committee has a charter which is published on the company's website at operaq.com.au/about/governance

There is a clear division of responsibility between the role of the Board and the role of management.

The Nominations Committee assists and advises the Board on matters relating to the composition, structure and operation of the Board, the selection and performance of senior executives, and other matters as requested by the Board. The role of the Audit and Risk Committee is described in Section 5.

3. Promote ethical and responsible decision making

Opera Queensland has in place a company-wide Code of Conduct that includes a set of values to be embodied by company members and collaborators. Compliance with the Code of Conduct is a requirement for all directors, employees, contractors and collaborators. The Code of Conduct is published on the company's website at operaq.com.au/about/governance

Included in the Code of Conduct is a mechanism for identifying and managing conflicts of interest of Board members and employees.

There is a process of induction for all new Board members and employees so company policies and processes can be explained.

4. Promote diversity

Opera Queensland is committed to promoting inclusive practices and understanding. The company has a Diversity Policy, which is published on the company's website at operaq.com.au/about/governance. This policy has been approved by the Board and communicated throughout the company.

The policy recognises that workplace diversity as an integral part of how we operate and is imperative to our success. The company Code of Conduct recognises the need to respect individual differences and strive for a truly inclusive workplace where every person can contribute to the endeavours of the company.

5. The Board safeguards integrity in financial reporting

The Audit and Risk Committee is a standing committee of the Board with responsibility for oversight of the company's budgets, financial statements, and other financial information provided to government, financial institutions, members and the community. The Committee also oversees the company's systems of internal control, and the appointment of auditors and the audit process. The Committee operates under a charter, which is published on the company's website at operaq.com.au/about/governance

Each member of the Audit and Risk Committee is financially literate and the Committee is chaired by a board member who is a chartered accountant and auditor. The committee holds at least seven formal meetings per annum to review, monitor and advise on budget, audit, investment and financial reporting matters. Additional meetings are also held to discuss matters of financial impact on the company. A detailed finance report is provided to, and discussed at, each Board meeting.

The company's annual financial statements are audited by an independent external auditor appointed by the Board. The auditor meets annually with the Audit and Risk Committee independently of management. The auditor's independence, competence and capability is reviewed by the Board. The Executive Director and Finance and Business Operations Manager provide written declarations to the Board that the company's financial statements have been prepared in conformity with generally accepted accounting principles, and that they give a true and fair view of the state of affairs of the company. The declarations also state that the risk management and internal compliance and control systems operated effectively in all material respects.

6. The Board recognises the legitimate interests of stakeholders

The Board acknowledges the company's legal obligations to our stakeholders, including government and our employees, partners, members and patrons.

Our member engagement includes our Annual General Meeting, performances and events, annual report, website, season launch, and ongoing communication through print and digital channels.

Our engagement with government is through formal reporting under our funding arrangements and through other channels. The Board approves reports made by the company to the government funding agencies, and receives regular reports from the Executive Director on compliance with our obligations. The Chair and Executive Management of Opera Queensland have regular contact with Government regarding the operations and strategic direction of the company.

The company's supporters are acknowledged throughout the year at company performances and events and in our print and digital publications.

The company's strategic plan recognises the company's place in the Queensland community, and we continually seek to broaden and deepen our engagement with the community.

7. The Board recognises and manages risk

The Board and Executive Management of Opera Queensland recognise that a sound risk management framework is critical to effective management of the company. An effective risk management system identifies and manages potential risks in a continuous, proactive and systematic way through an integrated application of risk management processes across all facets of our operations by all levels of management.

The Audit and Risk Committee assists the Board with oversight of the risk management framework. The Board accepts ultimate responsibility for risk management within the company. The company is working towards an enhanced risk management framework that will be informed by a risk appetite statement, further integrate risk management into key processes,

including risk based decisions in strategy and business planning, and incorporate a formal process for ongoing review and improvement. Further work on the risk management framework is being informed by relevant regulations and the Australian / New Zealand standard AS/NZ ISO 31000:2009 Risk management – Principles and guidelines.

The company has a Risk Management Plan and a Risk Management Register. The Risk Management Register is reviewed six monthly by management, and reports provided to the Board. An attestation is provided by the Executive Director that material risks are being managed effectively, in addition to the attestation from management in relation to the company's financial statements and internal controls as described in section 5.

8. The Board remunerates fairly and responsibly

The company's approach to remuneration is framed by the strategic direction and operational demands of the organisation, and high standards of governance.

A number of principles underpin our approach to remuneration; namely,

- Attract and retain capable and committed people;
- Support the execution of the company's strategic plan; and
- Remunerate fairly and consistently.

The company has a formal process for employee performance evaluations and remuneration reviews.

Members of the Board are not remunerated.

The Board of Opera Queensland provides oversight of the company's remuneration and performance management frameworks. No member of management makes decisions about their own remuneration.



2017 OPERA QUEENSLAND TEAM

Artistic Director/CEO **Patrick Nolan**
Artistic Director **Lindy Hume** *till Nov 2017
Executive Director **Sandra Willis**
General Manager **Russell Mitchell** *till July 2017
Finance & Business Operations Manager **Rebecca Frizzo**
Business Manager **Valerie Cole** *till May 2017
Production Manager **Murray Free**
Head of Music **Narelle French**
Manager - Open Stage **Mark Taylor**
Marketing Manager **Sue Thomson** *till June 2017
Creative Producer **Erica Fryberg**
Partnerships Executive **Philip Hargrave-Smith**
Partnerships Executive **Nickie Warton** *till May 2017
Events & Development Coordinator **Illy Navarro** *till August 2017
Special Projects Manager **Katie Pack**
Head of Wardrobe **Karen Cochet**
Marketing Coordinator **Stephanie Do Rozario**
Production Administrator **Annette Kerwitz**
Assistant Accountant **Thilini Ginige**
Assistant Accountant **Holly Satterthwaite** *till May 2017
Office Coordinator **Louise Simmons**

HONORARY LIFE MEMBERS

James Christiansen OAM, Lady Jane Edwards AM,
Sir Leo Hielscher AC, Ray Jeppesen, Martin Kriewaldt,
David Macfarlane OAM, Marilyn Richardson, Dr Nancy Underhill

COMPANY MEMBERS

Karen Auld	Christopher Johns
Errol Bartle	Joan Lawrence AM
Fabian Bryant	Rosemary Malady
Wendy Bryant	Michael Martin
Geraldine Buchanan	Desmond Misso
Kim Challenor	Robyn Mobbs
Ross Claxton	Debra Mullins
Roger Cragg	Geoffrey Norton
Christa Critchley	Judith Pembleton
Anne Cross	Simon Pikusa
Robert Cumming	Sally Pitkin
Sarah Daly	Douglas Porter
Donna Davis	Janet Porter
Lesla Delaere	Sally Robertson
Teresa Dyson	Peter Scott
William Fellowes	Wendy Scott
Ian Frazer	Geraldine Sheahan
Caroline Frazer	David Siddle
Colin Furnival	Betty Van Heeswijk
Graeme Hall	Robin Wade
Elizabeth Harmsworth	Helen Wilson
Cate Houston	Nicholas Zappulla
Ieuan Hyde	Angela Zivkovich

Our Patrons, donors and Opera Club members are an essential part of our company. Their personal relationship with Opera Queensland is crucial to the growth and development of our art and artists.

Opera Queensland would like to acknowledge the vital role they play in revealing the beauty of opera to audiences across Queensland, and ensuring that its vibrancy and legacy endures.

OUR 2017 PATRONS

FOUNDATION PATRONS \$15,000 AND ABOVE:

Mr Philip J Bacon AM, Emeritus Prof Christa Critchley and Emeritus Prof David Siddle, Prof Ian Frazer AC † and Mrs Caroline Frazer

PLATINUM PATRONS \$10,000 - \$14,999

Ms Beverley Smith, Mr John Story AO and Mrs Georgina Story

GOLD PATRONS \$5,000 - \$9,999

Mrs Kim and Mr Luke Challenor, Dr John Gough and Ms Ann Page, Mrs Andrea and Mr Malcolm Hall-Brown, Dr Sally A Pitkin, Ms Rose Scheimann, Mr Trevor and Mrs Judith St Baker

SILVER PATRONS \$1,000 - \$4,999

Dr Philip Aitken † & Dr Susan Urquhart †, Prof Frank Clarke, Dr Samuel Cooke † and Dr Katherine Darch †, Mrs Thea and Mr Geoffrey Davies, Mrs Elva Emmerson, Drs C M † and I G Furnival †, Prof Ian R Gough AM and Dr Ruth Gough †, Julia Gray and Ian Craig, Mr Robin Hazeldine, Mr Martin and Mrs Andrea Kriewaldt, Prof Andrew and Mrs Kate Lister, Hon Justice Philip McMurdo § and Hon Justice Margaret McMurdo, Mr Russell Mitchell & Ms Valmay Hill, The Oxenford Family (In loving memory of Mrs Brenda Oxenford), Mr Ian Paterson, Mr Douglas & Dr Janet Porter, Mrs Karon and Mr Colin Roberts, Dr Marie Siganto AM, Mr Geoff Sinclair § and Mrs Kristen Sinclair, Mrs Suzy and Mr Henry Smerdon AM, Mr Allen Smith and Mrs Mitzi Smith, Dr Ben Steinberg † and Mrs Janette Steinberg, Hon Justice David Thomas § and Mrs Jane Thomas, Dr Mark Walker †, Mr Rodney Wylie, Mr Nicholas and Mrs Paula Zappulla, Anonymous 2

BRONZE PATRONS \$500 - \$999

Mr David and Mrs Margaret Crombie, Mr Rob Cumming, Mr Peter Forster, Mr Bill Heck OAM and Mrs Patricia Heck, Sir Leo Hielscher AC, Dr M Jameson †, Ms Jenette Johnstone, Mr Michael Kenniger & Ms Jane Grealy, Dr Joan M Lawrence AM, Desmond B Misso ESQ, Dr John Quinn AM † and Mrs Deborah Quinn, Mr Douglas and Mrs Janine Ritchie, Dr Terry Sheahan † and Mrs Geraldine Sheahan, Mr William Sinclair and Mr Mark Taylor, Dr Donna Williams † and Mr Ed Williams, Mr Robert and Mrs Patricia Wilson, Anonymous 3

§ The Legal Chapter † The Medical Chapter

OPERA CLUB

David and Anne Abbott, Anna Aczel, Mark Aird, Giovanni Battiato, David and Judith Beal, David and David Bennion, Theodora Biesheuvel, Georgina Blomfield, Walter and Margaret Bodetti, Gregory Breslin, Fabian and Wendy Bryant, Judith Carrey, Judith Cavanagh, Roger Cragg, Adele Dickman, Greg and Janice Ellis, I and C Frazer AC, William Forgan-Smith, Bridget French, Bertram and Judy Frost, John Gough and Ann Page, Rolf Grubwinkler, Graeme and Cathy Hall, Sandra Harris, Mrs Marie Isackson, Peter Jaunais, Kay Jenkins, David Kavanagh, Lyudmila Kelloway, Gloria Khalert, Jillian and Pat King, Gregory Lay, Harry Leary, Andrew and Kate Lister, Joan Lawrence, Carol Lloyd, Jason Lu, John McCollow, Bettina McGrath, Desmond B Misso ESQ, A Orozco Jimenez and K Beauchamp, Judith Pembleton, Colin and Karon Roberts, Gwenneth Roberts, Annie Rogers, Lynda Rogers, Jennifer and David Rumsey, Lynn Schmidt, Allen & Mitzi Smith, R & P Wilson, Donna and Ed Williams, Angela Zivkovich, H E Thompson OAM, Loryn Van Den Berg, Anonymous 4

FINANCIAL REPORT

OPERA QUEENSLAND LIMITED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2017

	NOTES	2017 (\$)	2016 (\$)
--	-------	-----------	-----------

INCOME

Event Income	8	1,378,928	1,839,820
Sponsorships and Donations	9	520,279	677,952
Other Income		181,404	376,414

GOVERNMENT INCOME

Queensland Government

Operational Grant		2,567,320	2,531,873
Project Funding		142,829	391,707
Other Grants		100,000	100,000

Opera Conference Funding	6	55,132	54,371
--------------------------	---	--------	--------

Federal Government

Operational Grant		428,831	422,909
Opera Conference Funding	6	230,645	227,461
Local Government		30,000	40,000
Total Income		5,635,368	6,662,507

EXPENDITURE

Production and Touring		3,343,996	4,623,260
Community Programs and Education		218,546	152,384
Marketing and Business Development		776,602	818,025
Infrastructure and Administration	10	1,204,927	1,036,395
Total Expenditure	11	5,544,071	6,630,064
Net Surplus		91,297	32,443

Other Comprehensive Income
Attributable To Members Of The
Company

- -

Total Comprehensive Income
Attributable To Members Of The
Company

91,297 32,443

INCOME BY SOURCE

Box Office	1,378,928
QLD Government	2,865,281
Federal Government	659,476
Local Government	30,000
Philanthropy and Foundations	333,699
Sponsorships	186,580
Other Income	181,404
Total	5,635,368

EXPENDITURE BY AREA

Fees and labour - Performers and Creative	1,139,086
Fees and labour - Technical and Production Support	1,074,645
Fees and labour - Other	923,066
Productions and Touring	1,146,319
Community Programs and Education	218,546
Marketing and Business Development	527,391
Infrastructure and Administration	515,018
Total	5,544,071

This is an extract from the 2017 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Statement of Comprehensive Income is to be read in conjunction with the Notes to the Financial Statements.

OPERA QUEENSLAND LIMITED
BALANCE SHEET
AS AT 31 DECEMBER 2017

	NOTES	2017 (\$)	2016 (\$)
CURRENT ASSETS			
Cash and cash equivalents	12	196,535	691,219
Trade receivables and other assets	13	282,803	134,583
Total Current Assets		479,338	825,802
NON-CURRENT ASSETS			
Property, plant and equipment	14	645,828	671,890
Other non-current assets	15	-	63,164
Total Non-Current Assets		645,828	735,054
TOTAL ASSETS		1,125,166	1,560,856
CURRENT LIABILITIES			
Trade and other payables	16	153,014	139,002
Employee benefits	17	190,772	228,667
Other	18	332,476	835,580
Total Current Liabilities		676,262	1,203,249
TOTAL LIABILITIES		676,262	1,203,249
NET ASSETS		448,904	357,607
ACCUMULATED FUNDS			
Subordinated loan	19	200,000	200,000
Accumulated surplus	20	248,904	157,607
TOTAL ACCUMULATED FUNDS		448,904	357,607

Represented by:

This is an extract from the 2017 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Statement of Comprehensive Income is to be read in conjunction with the Notes to the Financial Statements.

OPERA QUEENSLAND LIMITED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2017

	NOTES	2017 (\$)	2016 (\$)
CASH FLOW FROM OPERATING ACTIVITIES			
Cash receipts from customers and grantors		5,009,008	6,250,607
Cash paid to suppliers and employees		(5,509,708)	(6,045,294)
Interest Received		8,399	12,626
Net cash (used in)/ from operating activities	22	(492,301)	217,939
CASH FLOW FROM INVESTING ACTIVITIES			
Disposal of term deposit		-	400,000
Acquisition of plant and equipment		(2,383)	(3,551)
Net cash (used in)/ from investing activities		(2,383)	396,449
Net (decrease)/ increase in cash and cash equivalents		(494,684)	614,388
Cash and cash equivalents at 1st January		691,219	76,831
Cash and cash equivalents at 31st December	12	196,535	691,219

This is an extract from the 2017 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Statement of Comprehensive Income is to be read in conjunction with the Notes to the Financial Statements.

ACCESS DATA

DATE	EVENT	PERFOR- MANCES	AUDIENCE - PAID	AUDIENCE - FREE / PROMOTIONAL	WORK- SHOPS	PARTICI- PANTS	TOTAL REACH
MAINSTAGE							
25 May - 3 June	The Pearlfishers	5	5,679	825	0	0	6,504
14 - 26 July	Ruddigore, or the Witch's Curse	11	4,555	989	0	0	5,544
		16	10,234	1,814	0	0	12,048
OTHER PERFORMANCES							
7 April	Sensory	1	242	0	0	0	242
22 July	Opera at Jimbour	1	0	7,500	0	0	7,500
5 - 12 August	Mozart Airborne	11	2,088	388	0	0	2,476
25 November	Carmen in Concert	1	1,500	162	0	0	1,662
30 April	Opera in the Vineyard	1	950	0	0	0	950
29 July	Opera by the Lake	1	250	10	0	0	260
		16	5,030	8,060	0	0	13,090
REGIONAL - A NIGHT WITH OPERA QUEENSLAND							
25 August	Sunnybank	1	248	8	0	0	256
26 August	Sandgate	1	193	30	0	0	223
29 August	Caloundra	1	225	6	1	15	246
31 August	St George	1	117	0	0	0	117
1 September	Roma	1	180	2	0	0	182
3 September	Monto	1	192	1	1	82	275
5 September	Bundaberg	1	274	0	0	0	274
7 September	Gladstone	1	154	0	0	0	154
12 September	Ingham	1	150	2	0	14	166
14 September	Hughenden	1	21	0	0	0	21
16 September	Mount Isa	1	82	27	0	25	134
		11	1,836	76	2	136	2,048
EDUCATION							
August - November	Hansel & Gretel (Schools)	80	13,477	175	0	0	13,652
September	Hansel & Gretel (School Holidays)	8	855	0	0	0	855
June - August	Sing Story	4	98	834	8	474	1,406
February - September	School Residency	2	0	92	3	93	185
		94	14,430	1,101	11	567	16,098

DATE	EVENT	PERFOR- MANCES	AUDIENCE - PAID	AUDIENCE - FREE / PROMOTIONAL	WORK- SHOPS	PARTICI- PANTS	TOTAL REACH
COMMUNITY							
18 April - 27 May	Open Stage Community Workshop - Adults (An Afternoon with Jason Barry-Smith & Friends)	1	343	76	2	39	458
24 October - 1 December	Open Stage Community Workshop - Adults	1	0	243	1	22	265
16 - 17 February	Open Stage Community Workshop - Seniors	1	100	0	1	25	125
3 - 7 April	Open Stage Youth Workshop	1	0	110	0	20	130
18 - 22 September	Open Stage Youth Workshop	1	0	96	0	20	116
		5	443	525	4	126	1,094
OTHER EVENTS (INCLUDING HIGH NOTES)							
15 May - 3 June	The Pearlfishers Opera Club, Patron, VIP events and Pre-performance Talk	5	34	1,028	0	0	1,062
1 July - 26 July	Ruddigore, or the Witch's Curse Opera Club, Patron, VIP events and Pre-performance Talk	0	92	296	0	0	388
2 August - 10 August	Mozart Airborne Opera Club, Patron, VIP events and Q&A forum	0	0	165	0	0	165
January - December	Other High Notes	9	0	1,757	0	0	1,757
March - December	Musica Palazzo Versace	11	0	2,512	0	0	2,512
9 December	IGA Lord Mayor's Christmas Carols	1	0	6,000	0	0	6,000
9 & 23 December	IGA Lord Mayor's Christmas Carols - Channel 9 broadcasts	2	0	250,000	0	0	250,000
		28	126	261,758	0	0	261,884



HELP US BE HEARD

We have inspired and enriched communities across the state with our performances, workshops and community choir collaborations, but there are still countless Queenslanders for whom opera is still just a word.

We need your help.

Hearing about opera is not the same as hearing opera. Can you help us delight even more schoolchildren, new singers and larger audiences next year by donating much needed funds to our community, education and artist development programs?

DONATE NOW

VISIT [OPERAQ.COM.AU/SUPPORT](https://operaq.com.au/support)

PHONE (07) 3735 3030

EMAIL [DEVELOPMENT@OPERAQ.COM.AU](mailto:development@operaq.com.au)

SPONSORS AND PARTNERS

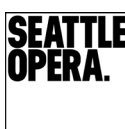
PRINCIPAL:



MAJOR:



PERFORMING:



SUPPORTING:





Opera Queensland Ltd ABN 83 010 258 750
Queensland Conservatorium Building,
140 Grey Street, South Bank
PO Box 5792 West End QLD 4101
T 61 7 3735 3030 E info@operaq.com.au W operaq.com.au