



“In 2020 we remained committed to connecting with our audiences and spreading the joy of opera far and wide. Through the virtual sphere this joy reached further than ever before.”


PATRICK NOLAN
CEO & ARTISTIC DIRECTOR

2020 HIGHLIGHTS & ACHIEVEMENTS

Opera Queensland's performances and programs are a vital part the cultural life of the state. From Queensland's coastal cities to the outback, we animate communities and audiences with song, story and the joy of connecting through music and creative expression.

The global pandemic challenged every facet of what we do. Central to an opera company's business is the gathering of audiences, when all the theatres closed this became impossible. We embraced this challenge, reimagining our art form to ensure we remained connected to our artists and audiences. COVID-19 did not alter our commitment to our vision and core purpose, it showed us opera's resilience.


Whether on stages or screens or under the stars, in 2020 we explored what opera can be. Through exceptional performances and community engagement, Opera Queensland played a key role in increasing people's happiness and wellbeing during dark times.


1,164,979
Total reach


10,289
Live audiences


918,102
Online audience


307
Artists and arts workers employed


5
New works in development


97%
Artistic quality rated good or excellent


172
Digital performances


912,744
An Aria A Day views

Opera Queensland acknowledges the First Peoples of the Lands upon which we perform.

We pay our respects to all of Queensland's First Peoples, their ancestors and Elders and to our shared future.

VISION

Growing a community connected by the transformative power of opera.

PURPOSE

Creating a vibrant and sustainable program of classic, contemporary and new work by diverse artists for diverse audiences across Queensland and beyond.

VALUES

CREATIVITY

We create opportunities for artists, a space to play, experiment and be ambitious. We embrace difference, take risks, inspiring the community to explore and imagine new possibilities.

RESPECT

Our relationships are built upon listening, empathy, trust and inclusiveness. Integrity is central to everything we do. We are accountable, committed and fair.

COLLABORATION

Opera is a multifaceted art form, requiring a myriad of different skills. Working with our partners generates new ideas and opportunities, enabling all to achieve more than we could alone.

VIRTUOSITY

We are focused, rigorous and questioning. We are committed to the highest standard of excellence in our art and our business.

JOY

We delight in our work. Joy and happiness is a vital ingredient of what we do, create and give.

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2020 YEAR IN REVIEW

The flexible and decisive response of Opera Queensland to the cancellation of performances gave way to a creative reimagining of our programs and activities. By leveraging the full potential of digital platforms, Opera Queensland connected with new audiences and added new dimensions to our relationships with donors and sponsors.

- ◆ DELIVERED AS PLANNED
- ◆ RESPONSE TO COVID-19
- ◆ RESCHEDULED
- ◆ CANCELLED

PLANNED
Hayley Sugars – Songs of Desire ◆
Springwood State High School Residency ◆ Alex Raineri & Peter Bassett – ◆ Wagner, His Contemporaries and Followers ◆ <i>Lorelei</i> ◆
A Weekend with Opera Queensland at West Village ◆ Sing Sing Sing ◆ Sing with Opera Queensland Workshops ◆
Young Artist Program ◆ José Carbó – A Musical Life ◆
Sing Sing Sing ◆ Jason Barry-Smith – A Life in Many Parts ◆ Festival of Outback Opera ◆
<i>Hansel & Gretel</i> – West Village School Holiday Program ◆ <i>The Frog Prince</i> – Opera Queensland Studio ◆ <i>The Frog Prince</i> – Primary Schools Tour ◆ <i>La bohème</i> – Secondary Schools Tour ◆ <i>Bran Nue Dae</i> ◆ Bradley Daley – Songs of Wagner & Strauss ◆ <i>Tosca</i> regional chorus workshops ◆
Bradley Daley – Songs of Wagner & Strauss ◆ <i>Tosca</i> – Regional Tour ◆ An Exquisite Night with Opera Queensland (2020 Gala) ◆ <i>The Frog Prince</i> – Primary Schools Tour ◆ <i>La bohème</i> – Secondary School Tour ◆
Sing Sing Sing ◆ Sing with Opera Queensland Workshops ◆ <i>La bohème</i> – Secondary School Tour ◆ <i>The Frog Prince</i> – Primary Schools Tour ◆
Joseph Calleja – Maltese Tenor ◆ Songs At Sunset at West Village ◆ <i>Tristan und Isolde</i> ◆
<i>Aida</i> ◆
Lord Mayor's Christmas Carols ◆ Carols in the Common at West Village ◆ Sing Sing Sing ◆

DELIVERED IN RESPONSE TO COVID-19
◆ Hayley Sugars – Songs of Desire
◆ Springwood State High School Residency ◆ Alex Raineri & Peter Bassett – Wagner, His Contemporaries and Followers
◆ A Weekend with Opera Queensland at West Village (online)
◆ Young Artist Program ◆ An Aria A Day ◆ Virtual Sing Sing Sing
◆ 2 x Virtual Sing Sing Sing ◆ An Aria A Day
◆ <i>Hansel & Gretel</i> – West Village School Holiday Program ◆ An Aria A Day ◆ Bradley Daley – Songs of Wagner & Strauss
◆ Bradley Daley – Songs of Wagner & Strauss ◆ Virtual Sing Sing Sing ◆ Jason Barry-Smith – A Life in Many Parts ◆ An Aria A Day
◆ <i>Hansel & Gretel</i> online ◆ José Carbó – A Musical Life ◆ Sing with Opera Queensland Workshops ◆ An Aria A Day
◆ Songs At Sunset at West Village ◆ Sing Sing Sing ◆ An Aria A Day ◆ ENCORE – Opera Queensland Returns to the Stage
◆ Learn an Aria from Home ◆ Regional Community Chorus – Te Deum ◆ An Exquisite Night with Opera Queensland (2020 Gala) ◆ Opera Queensland Under the Stars
◆ Lord Mayor's Christmas Carols ◆ Carols in the Common at West Village ◆ Sing Sing Sing

AN ARIA A DAY

8 MAY – 22 OCTOBER

In 2020, with theatres closing across the world, the digital sphere became a vital tool, connecting us with audiences and creating opportunities for artists to maintain their creative practice.

Beginning on May 8, we promised to share An Aria A Day until we returned to the stage.

This simple daily offering of songs, recorded in artists' homes around the world, acknowledged people's isolation using the power of song as a way to help make sense of an uncertain world.

Our priority was to provide employment opportunities for artists creating a space where they could share something of themselves, celebrating what they dedicate their lives to – making music.

Across 167 performances on Facebook, Instagram and YouTube, An Aria A Day featured works by 63 composers from 43 operas, song cycles and musicals, involving more than 200 artists on three continents, with a total social media engagement of 2,234,040.



2,234,040

Total social media engagement



16

Countries performed in



212

Artists



12

Languages



912,744

Total views



8

Original works



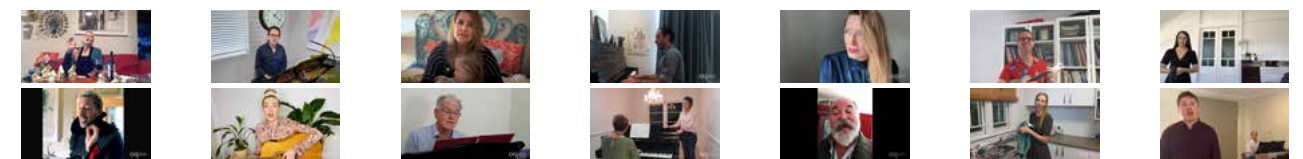
167

Performances



93%

Rated very good or excellent



“Thank you for being present and not disappearing during the pandemic. I see you as being very generous and that you have the community at large on your horizon.”

GRACE CHAPMAN

An Aria A Day audience member

1. JACQUELINE DARK
'Lascia ch'io pianga'
from *Rinaldo*
by George Frideric Handel

2. JASON BARRY-SMITH
'Music for a While'
from the incidental music to *Oedipus*
by Henry Purcell
Piano Jason Barry-Smith

3. ALI MCGREGOR
'Children will listen' (film version)
from *Into the Woods*
by Stephen Sondheim
Piano Narelle French

4. BRENTON SPITERI
'Ouvre tes yeux bleus'
by Jules Massenet
Piano Brenton Spiteri

5. RACHELLE DURKIN
'Beau soir' ('Beautiful Evening')
by Debussy
Piano Juan Pablo Horcasitas

6. ADRIAN DWYER
Cabaletta 'O mio rimorso'
from *La traviata*
by Giuseppe Verdi
Ukulele Adrian Dwyer

7. KATIE STENZEL
'Ave Maria'
by Charles Gounod
Piano Geoffrey Ashenden

8. KANEN BREEN
'Will you buy a fine dog?'
by Thomas Morley
Piano Phoebe Briggs

9. IRENA LYSIUK
'Voi che sapete'
from *The Marriage of Figaro*
by W. A. Mozart
Guitar Irena Lysiuk

10. GREGORY MASSINGHAM
'Der Leiermann' ('The hurdy-gurdy man')
from *Winterreise*
by Franz Schubert
Piano Gregory Massingham

11. HAYLEY SUGARS
'She moved through the fair'
Arrangement by Herbert Hughes
Piano Kym Troy

12. DAVID HIBBARD
'Per la gloria d'adorarvi'
from *Griselda*
by Bononcini
Piano Narelle French

13. JESSICA LOW
'O promise me'
from *Robin Hood*
by Reginald de Koven

14. NICK KIRKUP
'O del mio amato ben'
by Stefano Donaudy
Piano Phillip Gearing

15. TARYN FIEBIG
'Deh vieni, non tardar'
from *The Marriage of Figaro*
by W. A. Mozart
Piano Scott Davie

16. SIMON KIM
'Nessun dorma'
from *Turandot*
by Giacomo Puccini
Piano Joshua Won Park-Kim

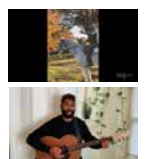
17. ANTOINETTE HALLORAN
'Morgen!' Op. 27, No. 4
by Richard Strauss
Viola Gabby Halloran

18. MILIJANA NIKOLIC
'Peso tsiganki' ('Song of the Gypsy Girl')
from Twelve Romances Op. 60 No. 7
by Piotr Ilyich Tchaikovsky

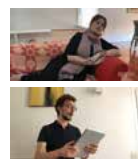
19. CAROLINE MENG
Habanera
from *Carmen*
by Georges Bizet

20. EVA KONG
'Signore, ascolta!'
from *Turandot*
by Giacomo Puccini
Piano Eva Kong

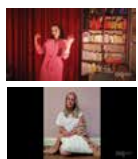




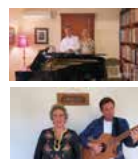
21A. JUD ARTHUR
Hagen's Call
from *Götterdämmerung*
by Richard Wagner



29. JACKIE EVANCHO
'Ombra mai fu'
from *Serse*
by George Frideric Handel



38. IAIN HENDERSON
'Questa o quella'
from *Rigoletto*
by Giuseppe Verdi
Piano Narelle French



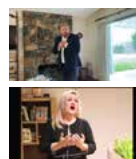
47. JESSICA ASZODI
Komponist's Aria
from *Ariadne auf Naxos*
by Richard Strauss
Piano Daniel Carter



56. TREVOR JONES
'Tenterfield Saddler'
by Peter Allen
Piano Trevor Jones



66. KATIE RUTLEDGE
'L'heure exquise'
by Reynaldo Hahn
Piano Narelle French



21B. ELEANOR GREENWOOD
'Träume' ('Dreams')
from *Wesendonck Lieder*
by Richard Wagner
Piano Narelle French

22. ALEXANDRA FLOOD
Manon's Gavotte
from *Manon*
by Jules Massenet
Piano Narelle French

23. SARAH CRANE &
SHAUN BROWN
Ständchen (Serenade)
No. 4 from *Schwanengesang* D. 957
by Franz Schubert
Arranged by Narelle French
Piano Narelle French

24. VIRGILIO MARINO
'Musica proibita'
by Stanislawo Gastaldon
Piano Narelle French

25. ANNA WERLE
'Der Engel' ('The Angel')
from *Wesendonck-Lieder*
by Richard Wagner
Piano Irina Loskova

26. CRAIG COLCLOUGH
'La calunnia'
from *The Barber of Seville*
by Gioachino Rossini

27. MARCUS COROWA
'Fragmented Pieces'
Original work by Marcus Corowa
Guitar Marcus Corowa

28. MITCHELL RILEY
'Je me suis embarqué'
No. 2 from *L'horizon chimérique*
Op. 118
by Gabriel Fauré
Piano Narelle French

30. EMILY BURKE
'Home! Sweet Home!'
by Sir Henry Bishop
Guitar Pat Burke

31. KIANDRA HOWARTH
'Chi il bel sogno di Doretta'
from *La rondine*
by Giacomo Puccini
Piano Narelle French

32. EMMA NIGHTINGALE
Musetta's Waltz
from *La bohème*
by Giacomo Puccini
Piano Narelle French

33. LEE ABRAHMSSEN
'In quelle trine morbide'
from *Manon Lescaut*
by Giacomo Puccini
Piano Narelle French

34. DOMINIQUE FEGAN
'Un bel dì vedremo'
from *Madama Butterfly*
by Giacomo Puccini
Piano Narelle French

35. JONATHAN HICKEY
'Love I hear'
from *A Funny Thing Happened
on the Way to the Forum*
by Stephen Sondheim
Piano Narelle French

36. TIMOTHY NEWTON
'Vecchia zimarra'
from *La bohème*
by Giacomo Puccini
Piano Timothy Newton

37. NATALIE AROYAN
'Ritorna vincitor'
from *Aida*
by Giuseppe Verdi
Piano Dr Alex Sahagian

39. REBECCA CASSIDY
'Ave Maria'
from *Otello*
by Giuseppe Verdi
Accompaniment arranged and
produced by Narelle French

40. BERNARD WHEATON
'Believe me, if all those endearing
young charms'
by Thomas Moore
Piano Ming Leung

41. JADE MOFFAT
'Connais tu le pays'
from *Mignon*
by Ambroise Thomas
Piano Narelle French

42. BRYAN PROBETS
'Nightmare Song'
from *Iolanthe*
by Gilbert & Sullivan
Piano Narelle French

43. EMMA PEARSON
'Du bist die Ruh'
by Franz Schubert
Piano Narelle French

44. SCOTT SAUNDERS
'They All Die in the End'
Original work by Scott Saunders
Piano Scott Saunders

45. ANNIE LOWER
'Les filles de Cadix'
by Léo Delibes
Piano Mattias Lower

46. JEREMY KLEEMAN
'An Sylvia'
by Franz Schubert
Piano Sharolyn Kimmorley



48. DANIEL SMERDON
'Leave me, loathsome light'
from *Semele*
by George Frideric Handel
Cello Daniel Smerdon

49. ALEX RAINERI
'Liebestod'
from *Tristan und Isolde*
by Richard Wagner
Piano Alex Raineri

50. VICTORIA LAMBOURN
'Dudara'
by Maria Egorovna Rykina
Arrangement by Victoria Lambourn
Piano Victoria Lambourn

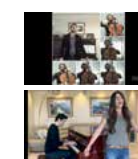
51. BRADLEY DALEY
'Vesti la giubba'
from *Pagliacci*
by Ruggero Leoncavallo
Piano Narelle French

52. PETAH CHAPMAN
'Ave Maria'
by Franz Schubert
Guitar Petah Chapman

53. LOUISE DORSMAN
'Se tu m'ami, se sospiri'
attr. Giovanni Battista Pergolesi
Piano Narelle French

54. OLIVER BOYD
'Deh, vieni alla finestra'
from *Don Giovanni*
by W. A. Mozart
Arrangement by Narelle French

55. SILVIA COLLOCA
'O del mio dolce ardor'
from *Paris and Helen*
by Christoph Willibald Gluck
Piano Michael Leonardi



57. MEAGAN MILLER
'Crickets'
by Thomas Cipullo
Piano Kristen Okerlund

58. SIMON LOBELSON
'Danse macabre'
by Camille Saint-Saëns
Piano Alan Hicks

59. BREE MEARA-HENDY
'Que fais-tu blanche tourterelle'
from *Roméo et Juliette*
by Charles Gounod

60. SEAN ANDREWS
'A vucchella'
by Paolo Tosti
Piano Narelle French

61. DOMINIC WALSH
'A wand'ring minstrel I'
from *The Mikado*
by Gilbert & Sullivan
Piano Dr Edgar Chan

62. XENIA PUSKARZ THOMAS
'Beautiful Dreamer'
by Stephen C. Foster
Piano Xenia Puskarz Thomas

63. DANE LAM & SOFIA TRONCOSO
'Sul fil d'un soffio etesio'
from *Falstaff*
by Giuseppe Verdi
Piano Dane Lam

64. DIMITY SHEPHERD
Dido's Lament
from *Dido and Aeneas*
by Henry Purcell
Piano Phoebe Briggs

65. PAUL WHELAN
'At the River'
from *Old American Songs*
by Aaron Copland
Piano Bradley Moore



67. LEON WARNOCK
'Questo amor, vergogna mia'
from *Edgar*
by Giacomo Puccini
Piano Narelle French

68. LEANNE KENNEALLY WARNOCK
'L'invitation au voyage'
by Henri Duparc
Piano Alex Raineri

69. MICHAEL HONEYMAN
'Minnie, dalla mia casa'
from *La fanciulla del West*
by Giacomo Puccini
Piano Narelle French

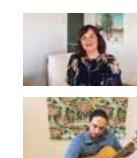
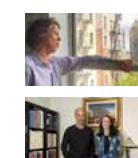
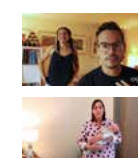
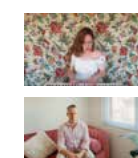
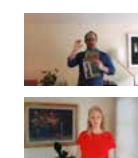
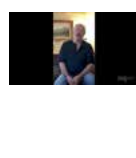
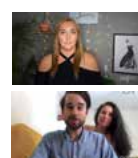
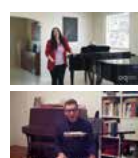
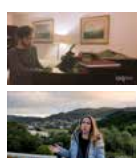
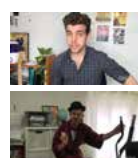
70. CLARISSA FOULCHER
'Roses of Picardy'
by Haydn Wood
Piano Narelle French

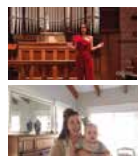
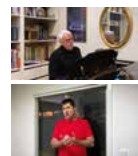
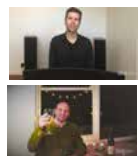
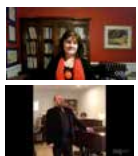
71. SARAH MURR
'Where'
from *The Rabbits*
by Kate Miller-Heidke and Lally Katz
Piano Dominic Woodhead

72. JOSÉ CARBÓ & JENNA
ROBERTSON
'Dite alla giovine'
from *La traviata*
by Giuseppe Verdi
Piano Narelle French

73. SAM PIPER
'Core 'ngrato'
by Salvatore Cardillo
Guitar Sam Piper

74. WADE KERNOT
'Hine E Hine'
by Princess Te Rangi Pai
and 'Lo Ta Nu'u', a traditional
Samoan song
with students from the New Zealand
School of Music





75. RACHAEL CUNNINGHAM
'V'adoro pupille'
from *Julius Caesar*
by George Frideric Handel
Piano Narelle French

76. MATTIAS LOWER
'La serenata'
by Francesco Paolo Tosti
Piano Mattias Lower

77. SUSAN ELLIS
'Wanjoo' ('Welcome')
by Gina Williams
Piano Dr Bradley Voltz

78. JON MASKELL
'Bella siccome un angelo'
from *Don Pasquale*
by Gaetano Donizetti
Piano Narelle French

79. EMMA MATTHEWS
'Widmung'
from *Myrthen*, Op. 25
by Robert Schumann
Piano Tommaso Pollio

80. JEFF LLOYD-ROBERTS
'Mae Hireath Yn Y Mor'
by Dilys Elwyn-Edwards
Lyrics by Robert Williams Parry
Piano Jeff Lloyd-Roberts

81. MARIANA HONG
'Sì, mi chiamano Mimi'
from *La bohème*
by Giacomo Puccini
Piano Narelle French

82. CHRISTOPHER HILLIER
'Pietà, rispetto, amore'
from *Macbeth*
by Giuseppe Verdi
Piano John Martin

83. BRADLEY COOPER
'Dein ist mein ganzes Herz'
from *The Land of Smiles*
by Franz Lehár
Piano Narelle French

84. ELIZABETH LEWIS
'Non mi dir'
from *Don Giovanni*
by W. A. Mozart
Piano Alex Raineri

85. AYŞE GÖKNUR SHANAL
'Depuis le jour'
from *Louise*
by Gustave Charpentier
Piano Narelle French

86. BRADLEY DALEY
'Till havs'
by Gustaf Nordqvist
Piano Narelle French

87. BENSON WILSON
'It never was you'
from *Knickerbocker Holiday*
by Kurt Weill
Piano Juan Kim

88. HUGH PARKER
'Opening Night at the Opera'
by Robert Wadsworth Lowry
Piano Narelle French

89. WARWICK FYFE
'Ha! welch ein Augenblick!'
from *Fidelio*
by Ludwig van Beethoven
Piano Alex Raineri

90. REBECCA CASSIDY
'How can I keep from singing'
by Robert Wadsworth Lowry
Piano Narelle French

91. LAUREN FAGAN
'I thought I heard a magpie call'
by Alfred Francis Hill CMG OBE
Piano Sharolyn Kimmorley

92. MEAGAN MILLER
'Sure on this shining night'
from *Four Songs*
by Samuel Barber
Piano Kristen Okerlund

93. HENRY CHOO
'La fleur que tu m'avais jetée'
from *Carmen*
by Georges Bizet
Piano Narelle French

94. MIRUSIA
'Panis Angelicus'
by César Franck
Music produced by Pete Dacy and David Cameron

95. MATTHEW BROADBENT
'Now sleeps the crimson petal'
by Roger Quilter
Piano Narelle French

96. CASSANDRA SEIDEMANN
'Amour! viens aider ma faiblesse'
Samson et Dalila
by Camille Saint-Saëns
Piano Narelle French

97. ADRIAN TAMBURINI
'Wie schön ist doch die Musik'
from *Die schweigsame Frau*
by Richard Strauss
Piano Adrian Tamburini

98. JOHANNES FRITZSCH & SUSAN COLLINS
'Intermezzo'
from *Cavalleria rusticana*
by Pietro Mascagni
Piano Johannes Fritzsche / Violin Susan Collins

99. SHELLI HULCOMBE
'Ici-bas tous les lilas meurent'
by César Cui
Piano Shelli Hulcombe

100. JESSICA O'DONOGHUE
'Chiara's Scene'
from *Biographica*
by Mary Finsterer
Piano Jack Symonds

101. EMILY TURNER
'Chacun le sait'
from *La fille du régiment*
by Gaetano Donizetti
Piano Narelle French

102. PETER COLEMAN-WRIGHT AO
'An die Musik'
by Franz Schubert
Piano Peter Coleman-Wright AO

103. RACHEL PINES
'Amarilli, mia bella'
by Giulio Caccini
Piano Rachel Pines

104. SAM HARTLEY
'Scintille, diamant'
from *Les contes d'Hoffmann*
by Jacques Offenbach
Accompaniment arranged and produced by Narelle French

105. JAEWOO KIM
'Pietà, Signore'
by Alessandro Stradella
Piano Eunjung Byun

106. GUY NOBLE
'The Virus'
Original work by Guy Noble
Piano Guy Noble

107. CLARISSA SPATA
'Sole e amore'
by Giacomo Puccini
Organ Glenn Amer

108. LIZZIE MOORE
'The dear Irish boy'
by H. De Marsan

109. BRETT HOLLAND
'Less than the dust'
from *Four Indian Love Lyrics*
by Amy Woodforde-Finden
Piano Rhonda Cooper

110. HERU PINKASOVA
'Chanson d'amour'
by Gabriel Fauré
Piano Narelle French

111. ZULYA KAMALOVA
'A good reason'
from *The Waltz of Emptiness* (and
Other Songs on Russian Themes)
by Zulya and The Children of the Underground
Double bass Andrew Tanner

112. ELLA FENCE
'Hunter'
Original work by Ella Fence
Guitar Luke Woollett

113. MICHAEL LAMPARD
'Gefrorne Tränen'
From *Winterreise*
by Franz Schubert
Piano Alex Raineri

114. ASHLEIGH MACLAINE
'Auf Flügeln des Gesanges'
by Felix Mendelssohn
Piano Narelle French

115. DANA KINGSFORD
'Après un rêve'
from *Trois mélodies*
by Gabriel Fauré
Piano Reg Kingsford

116. CHERYL BARKER
'Io son l'umile ancella'
from *Adriana Lecouvreur*
by Francesco Cilea
Piano Peter Coleman-Wright AO

117. ANASTASIA LEE
'Psyché'
by Émile Paladilhe
Piano Narelle French

118. DEBORAH ROGERS
'Faites-lui mes aveux'
from *Faust*
by Charles Gounod
Piano Tim Carpenter

119. SEBASTIAN MACLAINE
'Un momento di contento'
from *Alcina*
by George Frideric Handel
Piano Narelle French

120. DANIEL TODD
'Frühlingstraum'
from *Winterreise*
by Franz Schubert
Piano Alex Raineri

121. BRONWYN DOUGLASS
'Dich teure Halle'
from *Tannhäuser*
by Richard Wagner
Piano Jonathan Wilson

122. LUKE VOLKER
'Will You Love Me Tomorrow'
by Carole King and Gerry Goffin
Piano Luke Volker

123. BETH MCBRIDE
'My Little Boy'
Original work by Beth McBride
Guitar Beth McBride

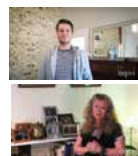
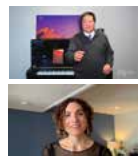
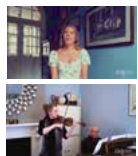
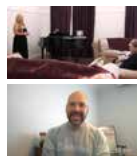
124. JESS HITCHCOCK
'Together'
from *Bloodline*
Original work by Jess Hitchcock
Guitar Jess Hitchcock

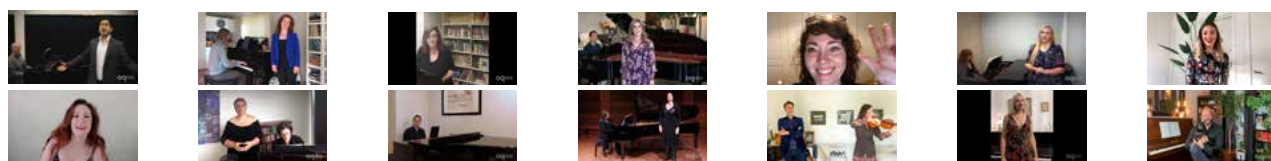
125. JOSÉ CARBÓ
'Nemico della patria'
from *Andrea Chénier*
by Umberto Giordano
Piano Dane Lam

126. LESLIE MARTIN-NIGHTINGALE
'Love's Old Sweet Song'
by James L. Molloy and J. Clifton Bingham
Piano Narelle French

127. GRANT DOYLE
'Ya vas lyublyu'
from *The Queen of Spades*
by Pyotr Ilyich Tchaikovsky
Piano Alex Raineri

128. SOFIA TRONCOSO
'Exsultate, jubilate'
by W. A. Mozart
Piano Narelle French





129. KANG WANG
'Pour mon âme'
from *La fille du régiment*
by Gaetano Donizetti
Piano John Woods

138. CHRISTOPHER RICHARDSON
'Ja, es sollen wohl Berge weichen'
from *Elijah*
by Felix Mendelssohn
Piano Christopher Richardson

147. KYLIE BAILEY
'Si le bonheur'
from *Faust*
by Charles Gounod
Piano Narelle French

130. OLIVIA CRANWELL
'Cäcilie'
by Richard Strauss
Piano Benjamin Burton

139. LISA HARPER-BROWN
'In the silence of the still night'
by Sergei Rachmaninov
Piano Martina Liegat

148. JONATHAN ABERNETHY
'Nachtstück'
by Franz Schubert
Piano Anne Larlee

131. DONNA BALSON
'Le couteau'
by Nadia Boulanger
Piano Donna Balson

140. TOBIAS COLE
'Stimolato dalla gloria'
from *Orlando*
by George Frideric Handel
Viola Katie Cole

149. ANNABELLE CHAFFEY
'Nuit d'étoiles'
by Claude Debussy
Piano Donna Balson

132. ASHLYN TYMMS
Seguidilla
from *Carmen*
by Georges Bizet
Piano Raymond Yong

141. TANIA FERRIS
'Where corals lie'
from *Sea Pictures*
by Edward Elgar
Piano Narelle French

150. THOMAS CHAPMAN
'O waly, waly'
Traditional English
Piano Narelle French

133. TIFFANY SPEIGHT
'We'll gather lilacs'
from *Perchance to Dream*
by Ivor Novello

142. ZACHARY JAMES
'Regina'
from *Il Sogno*
by Kristin Hevner

151. CHRISTOPHER TONKIN
'My friends'
from *Sweeney Todd*
by Stephen Sondheim
Piano Narelle French

134. REBECCA CASSIDY
'Addio del passato'
from *La traviata*
by Giuseppe Verdi
Piano Narelle French

143. JASON BARRY-SMITH
'A Singer's Life (During COVID-19)'
Original work by Jason Barry-Smith
and Leisa Barry-Smith
Piano Jason Barry-Smith

152. SEBASTIAN MACLAINE
TIMOTHY NEWTON
SAMUEL PIPER
XENIA PUSKARZ THOMAS
SOFIA TRONCOSO
Bridal Chorus
from *Lohengrin*
by Richard Wagner

135. GEORGIA WILKINSON
'Je veux vivre'
from *Roméo et Juliette*
by Charles Gounod
Piano Narelle French

144. KATHRYN BRADBURY
'Ave Maria'
by Giulio Caccini and Vladimir Vavilov
Piano Leanne Swanson-McCarthy
Violin Camille Barry

153. ROSARIO LA SPINA
'E lucevan le stelle'
from *Tosca*
by Giacomo Puccini
Piano Narelle French

136. LORINA GORE
'Green finch and linnet bird'
from *Sweeney Todd*
by Stephen Sondheim
Piano Alex Raineri

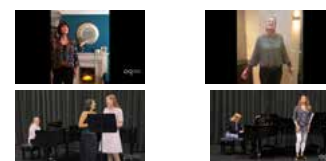
145. EDDIE MULIAUMASEALI
'In diesen heil'gen Hallen'
from *The Magic Flute*
by W. A. Mozart
Piano Narelle French

154. PETAH CHAPMAN
'Tacea la notte placida'
from *Il trovatore*
by Giuseppe Verdi
Piano Sharolyn Kimmorley

137. DEBORAH CHEETHAM AO
'Vissi d'arte'
from *Tosca*
by Giacomo Puccini
Piano Toni Lalich OAM

146. SARAH SWEETING
'Voce di donna'
from *La Gioconda*
by Amilcare Ponchielli
Piano Narelle French

155. ANNA LEESE
'Pokarekare Ana'
Traditional Māori song, communally
composed in the early 1900s



156. CATHERINE CARBY
'Che farò senza Euridice'
from *Orpheus and Euridice*
by Christoph Willibald Gluck
Piano Narelle French

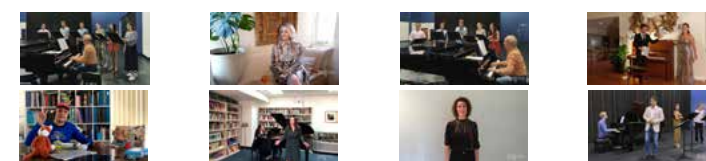
157. ZARA BARRETT
'Spring Waters'
by Sergei Rachmaninov
Piano Alex Raineri

158. SEBASTIAN MACLAINE
TIMOTHY NEWTON
SAMUEL PIPER
XENIA PUSKARZ THOMAS
KATIE STENZEL
SOFIA TRONCOSO
'Ave verum corpus'
by W. A. Mozart
Piano John Woods

159. NAOMI PRICE
'Wouldn't It Be Lovely'
from *My Fair Lady*
by Alan Jay Lerner and
Frederick Loewe
Guitar Jason McGregor

160. SEBASTIAN MACLAINE
TIMOTHY NEWTON
SAMUEL PIPER
XENIA PUSKARZ THOMAS
KATIE STENZEL
SOFIA TRONCOSO
'Sento, o Dio che questo piede'
from *Così fan tutte*
by W. A. Mozart
Piano John Woods

161. ELEANOR LYONS
'Wandering Hearts'
by Elena Kats-Chernin
Piano Vladimir Fanshil



162. SEBASTIAN MACLAINE
TIMOTHY NEWTON
SAMUEL PIPER
XENIA PUSKARZ THOMAS
KATIE STENZEL
SOFIA TRONCOSO
'Pur ti miro'
from *L'incoronazione di Poppea*
by Claudio Monteverdi
Piano Jillianne Stoll

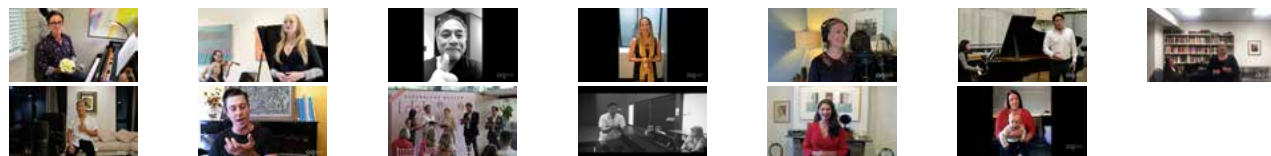
163. MILIJANA NIKOLIC
'Do not sing to me, beautiful maiden'
from *Six Romances*, Op. 4 No. 4
by Sergei Rachmaninov
Piano Narelle French

164. LIONEL THEUNISSEN
'Non più andrai'
from *The Marriage of Figaro*
by W. A. Mozart
Piano Narelle French

165. AMELIA FARRUGIA
'Vilja Song'
from *The Merry Widow*
by Franz Lehár
Translation Kit Hesketh-Harve
Piano Donna Balson

166. NATALIE JONES
'När jag för mig själv i mörka skogen
går' ('When I walk alone')
from *Fyra visor i svensk folkton*
Op. 5 – No. 1
by Wilhelm Peterson-Berger
Piano Narelle French

167. SOFIA TRONCOSO
JESSICA LOW
KANG WANG
Scene 1
from *Gilda*
by Stefan Gregory and
Anne-Louise Sarks
Piano Alex Raineri



COMMUNITY AND REGIONAL ENGAGEMENT

Opera Queensland connects with communities across the state to foster belonging, creativity and wellbeing.

With generous support from the Tim Fairfax Family Foundation, we are able to overcome the challenges of distance experienced by regional and remote communities, providing high quality live performances and other community activities.

Increased access to online platforms has created opportunities to build relationships with more diverse audiences and explore more innovative programming initiatives.

In 2020, this found expression in our community chorus project – Te Deum.

“Congratulations to everyone involved in this amazing initiative. Thank you again to everyone for providing young people from Queensland the opportunity to do something so creative...especially during the most trying times of 2020.”

NAOMI MICHELLE BARKER
Parent of community chorus member

16
Artists and Creatives

7
Regional Queensland communities

100
Regional community chorus members



19,249
Facebook users reached

Screen capture from online performance of the Te Deum



COMMUNITY CHORUS

In seven major regional centres – Cairns, Townsville, Mackay, Rockhampton, Gladstone, Toowoomba and the Gold Coast – local community members and aspiring artists participated in a new digital chorus to replace the COVID-disrupted Project Tosca.

One hundred local singers and chorus masters, spread 1,800km across Queensland, gathered weekly on Zoom to rehearse before recording themselves singing the Te Deum, the powerful closing piece of Act 1 of *Tosca*.

The individual recordings were brought together into one digital performance video, under the creative direction of Artistic Director Patrick Nolan and Laura Hansford, working closely with celebrated sound designer Geoff McGahan and videographer and lighting designer Mark Howett.

Our community chorus performance of the Te Deum premiered online on Opera Queensland's YouTube channel on 27 October.

CREATIVE TEAM

Conductor Dane Lam
Directors Patrick Nolan and Laura Hansford
Musical Direction and Orchestration Narelle French
Video Design Mark Howett
Sound Design Geoff McGahan
Video Editor Max Mackenzie
Video De Republica

CAST

Scarpia José Carbó
Spoletta Greg Massingham
Auslan Interpreter Leanne Beer

FEATURED PERFORMERS

Shaun Brown
Rebecca Cassidy
Sam Hartley
Nick Kirkup
Jessica Low

COMMUNITY CHORUSES

Cairns Chorus
Gladstone Chorus
Gold Coast Chorus
Mackay Chorus
Rockhampton Chorus
Toowoomba Chorus
Townsville Chorus

REGIONAL CHORUS MASTERS

Cairns – Rubina Kimiia
Gladstone – Janine Lester
Gold Coast – Gaynor Morgan
Mackay – Nicole Thomson
Rockhampton – Julie Layt
Toowoomba – Arthur Johnson
Townsville – Rachel Cairns

ENSEMBLE

One of the unexpected benefits of the pandemic was the return to Queensland of a number of singers who had been enjoying successful international careers. As restrictions began to ease in Queensland, live performance opportunities once again became possible and with the support of the Mather Foundation, we created a Singers' Ensemble, led by the conductor Dane Lam (who had also returned to Brisbane after many years in the UK) and Patrick Nolan.

The seven singers of the Ensemble met regularly to explore repertoire and work on the development of new works in the pipeline. The first outing with an audience was to launch the *I Do!* exhibition about the history of weddings at the Queensland Museum. This was followed by a celebration of Christmas with West Village and a pop-up performance at Brisbane Airport.



L-R: Sofia Troncoso, Katie Stenzel, Sebastian Maclaine, Jessica Low, Xenia Puskarz Thomas, Timothy Newton, Samuel Piper / Photo: Lauren Kelly

CREATIVE TEAM

Musical Director Dane Lam
Director Patrick Nolan

PERFORMERS

Jessica Low
Sebastian Maclaine
Timothy Newton
Samuel Piper
Xenia Puskarz Thomas
Katie Stenzel
Sofia Troncoso



L-R: Katie Stenzel, Sofia Troncoso, Jessica Low, Xenia Puskarz Thomas, Sebastian Maclaine, Bradley Daley, Timothy Newton, Samuel Piper, Alex Raineri
Photo: Tony Phillips

WEST VILLAGE CAROLS IN THE COMMON

8, 9 & 10 DECEMBER

Opera Queensland's ensemble team were joined by Bradley Daley and Alex Raineri to perform Carols in the Common at West Village, West End, for a program of favourite Christmas songs. From traditional tunes to delightfully different carols from around the globe, audiences were treated to magnificent voices and luscious harmonies in a glorious outdoor setting surrounded by gently twinkling lights.

OTHER PERFORMANCES

I Do! Exhibition at Queensland Museum
17 & 18 September

Performances for An Aria A Day
7, 13, 15, 17 & 22 October

Brisbane Airport performance
12 December

CREATIVE TEAM

Musical Director Dane Lam

PERFORMERS

Opera Queensland Ensemble
Jessica Low
Sebastian Maclaine
Timothy Newton
Samuel Piper
Xenia Puskarz Thomas
Katie Stenzel
Sofia Troncoso
Feature Artist Bradley Daley
Piano Alex Raineri


3
Performances


500
Attendance

STUDIO RECITALS

While main stage performances offer grandeur and scale, our Studio Recital series is an opportunity for audiences to experience the art of song in an intimate setting.

We invited some of Queensland's finest artists to present a program of songs they love, sharing the stories behind their selections.

Drawing new audiences and giving our loyal followers a new way to encounter artists, the Studio Recital series was met with enthusiasm, with most sold out.



Hayley Sugars / Photo: Craig Fuller

HAYLEY SUGARS
SONGS OF DESIRE

14 & 15 FEBRUARY

Hayley Sugars
Piano Narelle French



Alex Raineri & Peter Bassett / Photo: Geordie Ross-Conley

ALEX RAINERI & PETER BASSETT
WAGNER, HIS CONTEMPORARIES AND FOLLOWERS

13 & 14 MARCH

Author and Narrator Peter Bassett
Piano Alex Raineri



Bradley Daley / Photo: Geordie Ross-Conley

BRADLEY DALEY
SONGS OF WAGNER AND STRAUSS

31 JULY & 1 AUGUST*

Bradley Daley
Piano Narelle French



Jason Barry-Smith / Photo: Geordie Ross-Conley

JASON BARRY-SMITH
A LIFE IN MANY PARTS

28 & 29 AUGUST*

Jason Barry-Smith
Piano Luke Volker



José Carbó / Photo: Geordie Ross-Conley

JOSÉ CARBÓ
A MUSICAL LIFE – SONGS THAT TAUGHT ME HOW TO SING

11 & 12 SEPTEMBER*

José Carbó
Piano Dane Lam

“Demanding forceful, dramatic singing, Barry-Smith rose ably to the occasion giving us a powerful and strong delivery.”
LIMELIGHT REVIEW”


10
Performances


763
Attendance
*50% capacity


98%
Rated artistic quality good
or excellent

ENCORE – OPERA QUEENSLAND RETURNS TO THE STAGE

23 & 24 OCTOBER, CONCERT HALL, QPAC



CREATIVE TEAM

Conductor Dane Lam

Director Patrick Nolan

Lighting Designer David Walters

CAST

Shaun Brown

Rebecca Cassidy

Andrew Collis

Eva Kong

Rosario La Spina

Virgilio Marino

Milijana Nikolic

Queensland Symphony Orchestra

L-R: Rosario La Spina, Milijana Nikolic,
Virgilio Marino, Dane Lam, Eva Kong,
Andrew Collis, Shaun Brown, Rebecca Cassidy
Photo: Jade Ferguson



2

Performances



1,174*

Attendance
*50% capacity



90%

Rated artistic quality good
or excellent



Stupendous. Worthy of any great opera house anywhere in the world. Incredible. Spine tingling even.

PHIL BROWN
The Courier-Mail



Dane Lam / Photo: Jade Ferguson

ENCORE was a milestone on our journey back to stage. With funding from the Queensland Government's Arts and Cultural Recovery Package, Queensland's flagship arts companies presented a series of performances at QPAC from 27 September to 20 December 2020.

Opera Queensland performed two concerts with Dane Lam leading the Queensland Symphony Orchestra.

Responding to the lessons learned during the pandemic, ENCORE's program explored ideas of love, passion and hope in the face of adversity.



Photo: Jade Ferguson

OPERA QUEENSLAND UNDER THE STARS

28 NOVEMBER, RIVERSTAGE



Opera Queensland Under the Stars / Photo: Luke Emlyn-Jones

CREATIVE TEAM

Conductor Dane Lam
Director Patrick Nolan
Lighting Designer Ben Hughes
Chorus Master Narelle French
Female principals dressed by
Gail Sorronda

PERFORMERS

Jason Barry-Smith
José Carbó
Eva Kong
Samuel Piper
Xenia Puskarz Thomas
Hayley Sugars
Sofia Troncoso
Kang Wang

With special guest
Megan Washington

Helen Franzmann, Kahl Monticone &
Yeronga State High School Students
with Kiera Deakin & Jessica Low
Opera Queensland Chorus
Queensland Symphony Orchestra



1

Performance



1,967*

Attendance
*reduced capacity



99%

Rated artistic quality good
or excellent



Overall a lovely experience, I've attended many opera performances over the years but never an outdoor concert in Brisbane. It was really well done and we all enjoyed ourselves immensely.

AUDIENCE FEEDBACK



Megan Washington / Photo: Jade Ferguson

Megan Washington, one of Australia's most acclaimed singers and composers, joined the concert as a surprise guest.

On Saturday 28 November, The Hon. Leeanne Enoch, Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts, officially launched Season 2021.

In front of an audience of almost 2,000 opera lovers, Opera Queensland Under the Stars ushered in a year of rich operatic experiences. Eight outstanding singers, the Opera Queensland Chorus, Queensland Symphony Orchestra and our special guests performed music from some of the most popular and adored operas, including *La traviata*, *The Barber of Seville*, *The Marriage of Figaro*, *Aida* and *Turandot*.



Opera Queensland Under the Stars / Photo: Jade Ferguson

It was poignant also for the 60 voice Opera Queensland Chorus who performed together for the first and only time in 2020.

Yeronga State High School students performed 'I Belong' by Helen Franzmann, a song composed as part of *Songs of Belonging*. This project engaged migrant and refugee students to work with Opera Queensland over a seven-week period to explore their connection to place and community through the arts.

CREATIVE DEVELOPMENTS

In our drive to foster creative talent, Opera Queensland is proud to support new Australian works that tell local stories, enable social change and help build strong vibrant communities.



Are You Lonesome Tonight workshop / Photo: Mark Taylor



Gilda development recording

GOOGLE ONLINE PROJECT

When the pandemic closed down the theatres, our friends at Google's Creative Lab invited us to participate in a "creative sprint" that explored how we could create live content for an online audience.

Over a period of a month, Megan Washington, Jonathan Zawada, Lee Lewis, and Patrick Nolan explored the idea of *Paradise Lost*, with three singers, Irena Lysiuk, Sarah Murr and Alex Woodward. Together they created a performance inspired by the idea that "paradise" came from a Persian word for a secret garden, where people could escape to abandon themselves to their dreams.

CREATIVE TEAM

Composer Megan Washington
Designer Jonathan Zawada
Director Lee Lewis
Dramaturg Patrick Nolan

CAST

Irena Lysiuk
Sarah Murr
Alex Woodward

ARE YOU LONESOME TONIGHT

Our 2021 regional production explores the relationship between Country music and Opera, two musical forms with a surprising amount of similarities.

In November, singers Irena Lysiuk, Marcus Corowa and Jonathan Hickey got together with renowned Country artist Sara Storer, conductor Dane Lam, director Laura Hansford and designer Penny Challen to begin the creation of the show.

The production tours to thirty different regional centres in 2021, the largest regional tour in the company's 40-year history.

CREATIVE TEAM

Co-Musical Directors Sara Storer and Dane Lam
Director Laura Hansford
Designer Penny Challen

DEVELOPMENT WORKSHOP ARTISTS

Marcus Corowa, Jonathan Hickey, Irena Lysiuk

STRAIGHT FROM THE STRAIT (FORMERLY DANCING THE LINE)

We continued the development of this extraordinary story from the Torres Strait about the gangs of track layers, who set a still unbroken record for laying the most track in one day. Their secret – working with songs, letting the rhythm of the music drive them forward.

CREATIVE TEAM

Writers Norah Bagiri and Luke Captain
Musical Director Rubina Kimiia
Cultural Adviser and Project Leader Ruth Ghee
Dramaturg Nadine McDonald-Dowd
Administrator Hannah Scanlon
Co-Producer Paul Brown
Co-Producer Tony Ghee

RIOT

The core creative team of librettist Michelle Law, composer Paul Hodge and director Darren Yap continued the development of this story about the race riots in Brisbane in the late 19th Century.

A co-production with La Boite Theatre, *RIOT* promises to be a very exciting new Australian opera born of Brisbane's rich and complex history.

CREATIVE TEAM

Composer Paul Hodge
Librettist Michelle Law
Director Darren Yap
Musical Director James Dobinson

THE CALL

Based upon a true story about a woman who calls a number in the middle of the night, seeking the advice of a professional counsellor. After a conversation that goes through to dawn, which saves the woman's life, it is revealed she has called the wrong number.

This remarkable story about the power of compassion and the change that can happen as a result of feeling valued, was brought to Opera Queensland by Ali McGregor. The work is being developed by the creative team Kate Miller-Heidke, Keir Nuttall and Connor D'Netto.

CREATIVE TEAM

Concept Ali McGregor
Composer Connor D'Netto
Libretto Kate Miller-Heidke & Keir Nuttall
Director Patrick Nolan

GILDA

Composer Stefan Gregory and librettist Anne-Louise Sarks continued the development of their new opera based upon the character of Gilda from Verdi's *Rigoletto*.

Reimagined for a modern audience, the new opera combines the music of Verdi with music from today connecting the 18th and 21st century in surprising and unexpected ways. Significantly, the character of Gilda is empowered by her gender, refusing to be the victim she is portrayed as in the original work.

CREATIVE TEAM

Composer Stefan Gregory
Librettist Anne-Louise Sarks
Director Patrick Nolan

DEVELOPMENT WORKSHOP ARTISTS

Conductor Dane Lam
Singers Jessica Low, Sebastian MacLaine, Timothy Newton, Sofia Troncoso
Piano Alex Raineri
Musicians Georgina Chan, Sophia Goodwin, Erna Lai, Liam Mallinson, Kang Wang

LEARNING AND EDUCATION

Opera Queensland brings music into the places and spaces of local communities where they are lived. By partnering with schools, we animate young learners with delightful experiences of singing, composing and storytelling that are also relevant to arts, history and social sciences components of the core curriculum. By being bold with digital delivery, we enrich communities with music education in even the most challenging circumstances.



Sing With Opera Queensland Workshops / Photo: Jade Ferguson

LEARN AN ARIA FROM HOME

Learn an Aria from Home supported audiences to learn online throughout COVID-19 lockdown. Participants experienced opera through the eyes of artists and learned the key elements of an aria's structure. Our pilot tutorial was led by soprano Irena Lysiuk, stepping audiences through 'Lascia ch'io pianga' from Handel's *Rinaldo*.

HANSEL & GRETEL ONLINE

Over the last 15 years, Opera Queensland has introduced tens of thousands of students and young Queenslanders to their first opera through live touring productions. Rather than break with this tradition during COVID-19, Opera Queensland replaced touring with an online stream of our production of *Hansel & Gretel* available for schools on demand.

IN THE CLASSROOM

In early 2020, students from Springwood State High School enjoyed Opera Queensland's school residency program. Students worked with Opera Queensland's teaching artists and facilitators to understand the stories of traditional operas and retell them in their own way. The residency concluded with a creative presentation to friends, family and school educators.

SING WITH OPERA QUEENSLAND WORKSHOPS

Offering the chance to hone both choral and solo skills, Opera Queensland's program of youth and adult workshops are designed for singers who prefer more formal training. Participants include people wanting to reconnect with singing or refine their skills for auditions, and music teachers seeking professional development.

“This event had me singing with all my might. You are engaged from the minute it starts all the way to the end. I am eager to join all upcoming virtual events. Thank you Opera Queensland for bringing this wonderful company virtual while the world gradually but surely gets back to regularity.”

GENEVIEVE BEVERLEY
Virtual Sing Sing Sing Participant



Jason Barry-Smith hosts Sing Sing Sing / Photo: Jade Ferguson

SING SING SING

In 2020, Sing Sing Sing moved online. Instead of an evening of song at the pub, Opera Queensland's much-loved social sing-alongs were conducted via Zoom, with 371 music lovers joining in from all around Queensland, across state borders and as far away as London and Dubai. As soon as restrictions lifted, we hosted two live Sing Sing Sing events, bringing together 129 community members.

FACILITATORS AND TEACHING ARTISTS

Jason Barry-Smith, Thomas Chapman, Mark Connors, Susan Ellis, Nick Kirkup, David Law, Kylie Los, Jessica Low, John Woods



12,116

Hansel & Gretel participants



500

Sing Sing Sing participants



19

Total workshops

YOUNG ARTIST PROGRAM

Opera Queensland's Young Artist Program supports and nurtures future generations of talented performers who are vital for the art form to flourish.

The revival of our Young Artist Program in 2020 was made possible through a bequest from two extraordinary patrons of Opera Queensland, Lois Schultz and June Wheeler. Together, they had a vision to create a program that would provide emerging artists with a springboard into a highly successful career.

Under the leadership of Narelle French, Opera Queensland's Head of Music, this initiative offers professional artists at the beginning of their careers a program of exceptional training and development activities including individual coaching, stagecraft technique, language tuition and involvement in Opera Queensland's main stage productions, community and corporate engagement events.

Despite the disruptions throughout the year, this important program was delivered for our 2020 Young Artist, Rebecca Cassidy.



Rebecca Cassidy and Narelle French / Photo: Tony Phillips

OUR 2020 YOUNG ARTIST, REBECCA CASSIDY

Hailing from Townsville, soprano Rebecca Cassidy completed her Bachelor of Music at Queensland Conservatorium Griffith University (QCGU). Her past performances include the title role in Puccini's *Suor Angelica*, Anne Trulove from Stravinsky's *The Rake's Progress*, and Rosalinde in *Die Fledermaus* by Johann Strauss II. In addition to these operatic roles, Rebecca's concert, oratorio and symphonic repertoire includes Beethoven's Symphony No. 9, Mozart's Mass in C minor, Handel's *Saul*, Britten's *War Requiem* and Richard Strauss' *Four Last Songs*.

Rebecca has been the recipient of numerous awards including QCGU's Wagner Prize, Trinity College London Exhibition Award and the Alton Budd Memorial Scholarship.

As Opera Queensland's Young Artist in 2020, Rebecca received specialised tuition, performed in concerts, and most significantly studied the role of Isolde in *Tristan und Isolde*. She made her major stage debut at the QPAC Concert Hall in October in *ENCORE*, which included her joyous duet with Rosario La Spina 'È ben altro il mio sogno' from Puccini's *Il tabarro*.



“Being in the Young Artist Program is taking me on a journey behind the curtain of an opera company, where I can truly learn how to bring my performances to life on stage.”
REBECCA CASSIDY

2020 THE YEAR THAT NEVER WAS



Photo: Pia Johnson

LORELEI

27 MARCH – 1 APRIL

Postponed until March 2021

Conservatorium Theatre,
Queensland Conservatorium Griffith
University

CREATIVE TEAM

Music Julian Langdon, Casey
Bennetto and Gillian Cosgriff

Lyrics Casey Bennetto and
Gillian Cosgriff

Orchestration Julian Langdon

Concept by Ali McGregor

Musical Director Phoebe Briggs

Director and Dramaturg Sarah Giles

Set & Costume Designer

Marg Horwell

Lighting Designer Paul Jackson

CAST

Lorelei A Dimity Shepherd

Lorelei B Ali McGregor

Lorelei C Antoinette Halloran

Queensland Symphony Orchestra



BRAN NUE DAE

5 JULY – 2 AUGUST

Cancelled due to COVID-19
Playhouse, QPAC

CREATIVE TEAM

Music Directors Kuckles

(Patrick Bin Amat, Gary Gower,
Michael Mavromatis and
Stephen Pigram)

Indigenous Advisor

Michael Mavromatis

Director Andrew Ross

Associate Director Naomi Pigram

Set & Costume Designer

Mark Thompson

Choreographer Tara Gower

Lighting Designer Mark Howett

Sound Designer Michael Waters

CAST

Uncle Tadpole Ernie Dingo

Willie Marcus Corowa

Rosie Teresa Moore

Father Benedictus Andrew Moran

Marijuana Annie Danielle Sibosado

Slippery Callan Purcell

Aunty Theresa Ngaire Pigram



Photo: Stephanie De Rozario

TOSCA – QUEENSLAND TOUR

Cancelled due to COVID-19

8 AUGUST Cairns Performing Arts Centre

2 AUGUST Townsville Civic Theatre

15 AUGUST Mackay Entertainment & Convention Centre

19 AUGUST Pilbeam Theatre, Rockhampton

22 AUGUST Gladstone Entertainment Centre

26 AUGUST Empire Theatre, Toowoomba

29 AUGUST HOTA, Gold Coast

CREATIVE TEAM

Conductor Vanessa Scammell

Director Patrick Nolan

Set & Costume Designer

Dale Ferguson

Lighting Designer Mark Howett

Assistant Director Laura Hansford

CAST

Tosca Antoinette Halloran

Cavaradossi Rosario La Spina

Scarpia José Carbó

Spoletta Gregory Massingham

Sciarrone David Hibbard

Angelotti Sam Hartley

Sacristan / Gaoler Shaun Brown

Queensland Symphony Ensemble

OQ Regional Community Choruses

OQ Regional Community Children's
Choruses



Photo: Adobe Stock/oneinchpunch

TRISTAN UND ISOLDE

28 & 31 OCTOBER

Cancelled due to COVID-19

Concert Hall, QPAC

CREATIVE TEAM

Conductor Pietari Inkinen

Director Patrick Nolan

Design Dale Ferguson

Lighting and Video Designer

Mark Howett

CAST

Tristan Simon O'Neill

Isolde Meagan Miller

Brangäne Anna Werle

Kurwenal James Roser

King Marke Paul Whelan

Opera Queensland Chorus

Queensland Symphony Orchestra



Photo: Georges Antoni

AIDA

17 NOVEMBER – 4 DECEMBER

Postponed until November 2021
Lyric Theatre, QPAC

CREATIVE TEAM

Conductor Francesco Lanzillota

Director & Choreographer

Davide Livermore

Revival Director Shane Placentino

Set Design Giò Forma

Costume Designer

Gianluca Falaschi

Digital Content Designer D-WOK

Lighting Designer John Rayment

CAST

Aida Natalie Aroyan

Amneris Elena Gabori

Radames Diego Torre

Amonasro Amartuvshin Enkhbat

Ramfis Roberto Scandiuizzi

The King Conal Coad

Messenger Dean Bassett

Opera Australia Chorus and

Opera Queensland Chorus

Queensland Symphony Ring Cycle
Orchestra

MESSAGE FROM THE CHAIR



My message in the 2019 Annual Report was written when a good deal of activity – and certainly cultural and artistic activity – was closing down worldwide because of the coronavirus and the spread of COVID-19.

Little did we know then of the devastating effects worldwide of the pandemic; nor did we know how well governments at all levels in Australia would handle the health and economic effects. As a result, and with effective and early planning by the company, we have been able to protect the health of staff throughout 2020.

All main stage productions and many other activities were cancelled in 2020, and deep thanks are owed to those generous patrons who 'donated' their tickets to the Company. The Company returned with studio recitals in July, August and September. These events were carefully managed in terms of protecting the health of patrons and demonstrated the huge pent-up demand that had accumulated throughout 2020. The Studio recitals were followed by ENCORE in the Concert Hall in October and Opera Queensland Under the Stars at the Riverstage.

One of the most significant developments in 2020 was the production of *An Aria A Day*. This was launched in early May and continued until October. There were 167 performances involving 212 artists in 16 countries. Total views reached almost one million. This initiative was significant for several reasons: it helped artists whose livelihoods had suddenly disappeared, it maintained contact with the company's supporters and it clearly brought much joy to audiences. It also pointed to a different way of engaging with new and continuing audiences.

I am pleased to report that the company's finances are in a healthy state, with an operating surplus being recorded again in 2020. In addition, The Chair's Circle, which was established in 2019, continued in 2020 with existing donors pledging additional support across a three-year period. This fund, together with our operating surplus, has helped build the Company's restricted reserve, which is now approaching \$1 million.

We thank the Queensland Government, through Arts Queensland, and the Australian Government, through the Australia Council for the Arts, for providing ongoing core funding for the work of Opera Queensland. We also thank sincerely our generous and committed sponsors and donors. Your crucial support has enabled the Company to present our wide range of activities throughout Queensland under the Learning, Regional and Community program.

A point of difference between Opera Queensland and some other Australian opera companies involves the delivery of our art form to regional areas of Queensland. Despite the pandemic, the Company, with the help of the Tim Fairfax Family Foundation, met its regional responsibilities magnificently in 2020. Although the traditional regional tour had to be cancelled, over 100 community members from seven major centres spread across 1,800 km participated in a digital chorus (with José Carbó) to perform the *Te Deum* from Act 1 of *Tosca*.

As noted in last year's report, the Major Performing Arts Framework has been replaced by the National Performing Arts Framework. As part of this change, all current MPA Companies have applied for funding. If successful, funding will be awarded on a 4-year + 4-year basis. This application was couched within the context of a COVID-19 recovery plan.

As a result of a generous bequest, a significant initiative in 2020 was the reintroduction of a Young Artist Program. This has been expanded from one artist in 2020 to four Young Artists in 2021. The Young Artist Program is an important part of the Company's commitment to advancing the art form.

Good governance underpins 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. 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.

Finally, a lesson that our community learned during 2020 involved the importance of science and medical science. One hopes that in the absence of the performing arts for most of the year, we might also appreciate more fully the contribution that the performing arts make to a civilised society.

DAVID SIDDLE
Chair

MESSAGE FROM THE CEO & ARTISTIC DIRECTOR



At the beginning of 2020 we were excited about one of the most ambitious years in the Opera Queensland's history. We were due to present four main stage productions at QPAC, including two Australian works and a performance of *Tristan und Isolde* involving world renowned artists; our Learning, Regional and Community program was preparing to tour our production of *Tosca* to seven major regional centres, involving hundreds of local singers; we had two new schools shows in development, one taking us into secondary schools for the first time in many years; our Young Artist program was being relaunched due to a generous bequest and relationships with our patrons, sponsors and corporate partners were flourishing. 2020 was going to be a great year...

And in many respects, it was, just not in the way we anticipated. While the pandemic wreaked havoc on the program we had planned, 2020 turned out to be a year of deep reflection and learning.

Good governance and management over previous years placed us in a strong position to respond to the many complexities presented by the health crisis. Once we established we could maintain all our core staff, our focus became the large community of freelance artists and arts workers and our growing audiences, who are central to the success of the organisation.

A creative process is built upon agility, imagination and a willingness to change course as circumstances may demand. These qualities served us well as we reset our focus and developed strategies to ensure we could continue to deliver the joy of song and story to audiences who were now isolated across the country and, across the world.

We launched An Aria A Day in May, with the purpose of providing our singers a means to continue performing. Little did we know that by the program's end artists from 4 continents singing in 12 languages would perform to an audience online of over 2 million people.

We also took our community programs online. Unable to tour *Tosca*, we connected all our community choruses to form a "super chorus" involving singers from Cairns to Toowoomba. We reworked a recording of our production of *Hansel & Gretel* to stream into classrooms, where it was seen by over 12,000 students across Queensland. Our popular community singalong, Sing Sing Sing, was offered as a live virtual gathering and we discovered we had participants in the Middle East, the Netherlands and Longreach.

Special thanks to the Tim Fairfax Family Foundation, whose ongoing support of our Learning, Regional and Community programs enables us to dream big and challenge ourselves to create better experiences for our artists and audiences.

With a generous bequest from Lois Schultz and June Wheeler, were able to relaunch our Young Artist Program, thanks also to the Mather Foundation, whose matched contribution to our Annual Appeal enabled us to extend this program last year with the Singers Ensemble.

We also continued to build upon the strengths of our Studio Recital series and with the gradual easing of restrictions, we finished the year with two concerts that were a welcome return to large scale live performance.

ENCORE was presented at QPAC with support from the Queensland Government's Arts and Cultural Recovery Package and, with support from Brisbane City Council, we launched our 2021 season with Opera Queensland Under the Stars at the beautiful Riverstage.

In a year of flux and crisis the arts community found great strength in each other. Weekly meetings between local companies provided a space where we could share concerns and offer counsel. This extended to our key government partners, Arts Queensland and the Australia Council, who responded to the sector's various pressing needs with great care and attention to detail, amplifying the significance of these relationships.

In the same way our donors and corporate partners stepped up at a time when we needed them most. Our initial concern that the pandemic would have a detrimental effect on our patrons' capacity to give was allayed when we realised people wanted to celebrate the efforts we were making to remain connected, leading to an expansion of our donor community in 2020.

We thank all those people and organisations who contributed. Whether it was through the continuation of a major contract or the generosity of donating the value of a cancelled ticket, your support has been key to Opera Queensland's stability and growth.

While our expansion into delivering performances online taught us invaluable lessons, when we returned to the stage we were reminded that at the heart of Opera Queensland is the uniquely powerful experience of live performance.

Going to a performance is an act of generosity – we must be present; we must give of ourselves. Regardless of how much we have benefitted from going online, it will never replace the experience of feeling the exchange of energy with the performers and sharing that with all the different people that make up our audiences.

Central to the success of this is the Board of Opera Queensland and our core staff, who give their all to make our performances and programs possible. We bade fond farewell to Sandra Willis at the end of the year and thank her for all the enthusiasm and insight she brought to the company as Executive Director. Thanks also to the Board and staff, who, despite the many great pressures, remained positive.

The willingness of the group of people at the heart of Opera Queensland to respond to the pandemic with creativity and resourcefulness is a clear sign the momentum we brought into 2020 will continue to build. We are excited about what we are developing for our audiences and artists and look forward to sharing this in the coming years.

PATRICK NOLAN
CEO & Artistic Director

OVERVIEW OF OUR IMPACT

Our company goals enable us to achieve our purpose to grow a community connected and engaged by the transformative power of opera.

In the past year Opera Queensland has reimagined the possibilities of what a state opera company can be and do. We were resolute in our responsibility to provide employment to Queensland artists and arts workers and maintain an artistic standard of the highest quality.

Refusing to accept the limitations of COVID-19, we have expanded, not contracted, the points of connection between artists and the wider community. We have adapted and transformed our practice and capacities – physically and digitally – in ways which have challenged assumptions and driven innovation.

Most importantly, we have used opera and music to deepen our connections to each other. It is these relationships, resting on our values of creativity, respect, collaboration, virtuosity and joy, which fuel Opera Queensland's contribution to the health and wellbeing of our communities.



Photo: Jade Ferguson



Photo: Jade Ferguson

LEADING CHANGE IN OPERA

Opera Queensland reimagines the possibilities and potential of the art form

- 174 digital performances
- Planned to stage a female-led new Australian work, *Lorelei*
- Progressed the ground-breaking virtual reality project with Google

NURTURING AND GROWING NEW AUDIENCES

Connecting with a broad and deep cross-section of the community

- Grew social media following by 39%
- An Aria A Day 912,744 total views
- An Aria A Day 2,234,040 social media engagement
- 97% rated the artistic quality as good or excellent

“Fantastic initiative and a great way to introduce people to opera as well as allowing others to access opera who might not normally be able to enjoy because of location or accessibility.”

AUDIENCE MEMBER
An Aria A Day

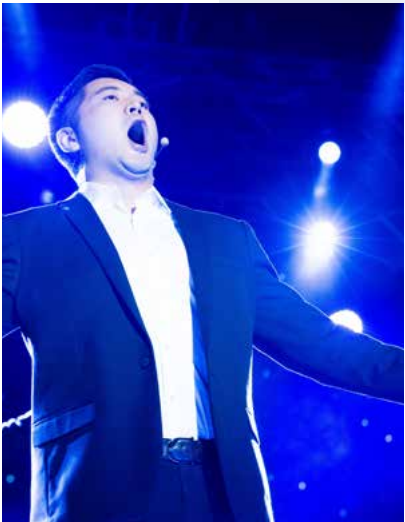


Photo: Jade Ferguson



Photo: Jade Ferguson



Photo: Tony Phillips

CREATING PATHWAYS FOR ARTISTS AND ARTS WORKERS

Developing emerging and established artists and arts workers to strengthen the Queensland and national arts sector

- 307 total artists and arts workers employed
- Five creative developments for new works
- Re-launched the Young Artist Program

CELEBRATING DIVERSITY TO HELP BUILD STRONG, VIBRANT COMMUNITIES

Removing barriers to the art form for people with diverse backgrounds

- First Nations and culturally and linguistically diverse (CALD) works under development – *Straight from the Strait* and *RIOT*
- Planned to stage Brisbane season of *Bran Nue Dae* to celebrate our First Nations people
- Auslan interpretation for Opera Queensland Under the Stars and the online *Te Deum* performance
- 100 Regional Community Chorus members across 7 communities

ENSURING FINANCIAL, OPERATIONAL AND ENVIRONMENTAL SUSTAINABILITY AND RESILIENCE

Safeguarding the future by continually improving business practices

- 22% unrestricted reserves ratio
- 229 number of new donors
- Bequest received for Young Artist Program

ARTISTS

ARTISTS

Jonathan Abernethy	Bradley Cooper	Roxane Hislop	Eleanor Lyons	Shannon Ruska
Lee Abrahmsen	Rhonda Cooper	Jess Hitchcock	Irena Lysiuk	Sally-Anne Russell
Glenn Amer	Marcus Corowa	Brett Holland	Ashleigh MacLaine	Katie Rutledge
Sean Andrews	Sarah Crane	Michael Honeyman	Sebastian MacLaine	Alex Sahagian
Natalie Aroyan	Olivia Cranwell	Mariana Hong	Liam Mallinson	Sam Sakker
Jud Arthur	Rachael Cunningham	Juan Pablo Horcasitas	Virgilio Marino	Ayse Sanal
Geoffrey Ashenden	Alicia Cush	Kiandra Howarth	John Martin	Scott Saunders
Jessica Aszodi	Bradley Daley	Shelli Hulcombe	Leslie Martin	Cassandra Seidemann
Kylie Bailey	Jacqueline Dark	Caitlin Hulcup	Jon Maskell	Dimity Shepherd
Donna Balson	Scott Davie	Zachary James	Gregory Massingham	Daniel Smerdon
Cheryl Barker	Kiera Deakin	Samuel Johnson	Emma Matthews	Clarissa Spata
Zara Barrett	Louise Dorsman	Christine Johnston	Elizabeth McBride	Tiffany Speight
Camille Barry	Bronwyn Douglass	Natalie Jones	Bradley McCaw	Brenton Spiteri
Jason Barry-Smith	Grant Doyle	Trevor Jones	Ali McGregor	Katie Stenzel
Peter Bassett	Samuel Dundas	Zulya Kamalova	Jason McGregor	Jillianne Stoll
Leanne Beer	Rachelle Durkin	Leanne Kenneally	Bree Meara-Hendy	Hayley Sugars
Oliver Boyd	Adrian Dwyer	Wade Kernot	Caroline Meng	Leanne Swanson-McCarthy
Kanen Breen	Emily Edmonds	Jaewoo Kim	Meagan Miller	Sarah Sweeting
Phoebe Briggs	Susan Ellis	Simon Kim	Jade Moffat	Jack Symonds
Matthew Broadbent	Jackie Evancho	Juan Kim	Kahl Monticone	Adrian Tamburini
Shaun Brown	Lauren Fagan	Sharolyn Kimmorley	Bradley Moore	Andrew Tanner
Emily Burke	Vladimir Fanshil	Dana Kingsford	Lizzie Moore	Lionel Theunissen
Pat Burke	Amelia Farrugia	Reg Kingsford	Eddie Muliaumaseali'i	Daniel Todd
Benjamin Burton	Dominique Fegan	Nick Kirkup	Sarah Murr	Christopher Tonkin
Eujung Byun	Ella Fence	Jeremy Kleeman	Timothy Newton	Sofia Troncoso
Fiona Campbell	Tania Ferris	Eva Kong	Emma Nightingale	Kym Troy
José Carbó	The late Taryn Fiebig	Rosario La Spina	Milijana Nikolic	Emily Turner
Catherine Carby	Alexandra Flood	Erna Lai	Guy Noble	Ashlyn Tymms
Tim Carpenter	Clarissa Foulcher	Toni Lalich	Jessica O'Donoghue	Luke Volker
Timothy Carroll	Helen Franzmann	Dane Lam	Kristen Okerlund	Bradley Voltz
Daniel Carter	Narelle French	Victoria Lambourn	Hugh Parker	Dominic Walsh
Rebecca Cassidy	Johannes Fritzscht	Michael Lampard	Joshua Won Park-Kim	Kang Wang
Annabelle Chaffey	Warwick Fyfe	Anne Larlee	Emma Pearson	Leon Warnock
Edgar Chan	Phillip Gearing	Anastasia Lee	Rachel Pines	Megan Washington
Georgina Chan	Andrew Goodwin	Anna Leese	Heru Pinkasova	Anna Werle
Petah Chapman	Sophia Goodwin	Michael Leonardi	Samuel Piper	Bernard Wheaton
Thomas Chapman	Lorina Gore	Ming Leung	Tommaso Pollio	Paul Whelan
Deborah Cheetham	Eleanor Greenwood	Elizabeth Lewis	Naomi Price	Georgia Wilkinson
Henry Choo	Antoinette Halloran	Martina Liegat	Bryan Proberts	Owen Willetts
James Clayton	Gabby Halloran	Jeffrey Lloyd-Roberts	Xenia Puskarz Thomas	Benson Wilson
Craig Colclough	Lisa Harper-Brown	Simon Labelson	Alex Raineri	Jonathan Wilson
Katie Cole	Sam Hartley	Kylie Los	Christopher Richardson	Dominic Woodhead
Tobias Cole	Iain Henderson	Irina Loskova	Mitchell Riley	John Woods
Peter Coleman-Wright	David Hibbard	Mirusia Louwerse	Jenna Robertson	Alex Woodward
Susan Collins	Jonathan Hickey	Jessica Low	James Rodgers	Luke Woollett
Andrew Collis	Alan Hicks	Annie Lower	Deborah Rogers	Raymond Yong
Silvia Colloca	Chris Hillier	Mattias Lower	James Roser	

CHORUS

Sean Andrews	Shannon Foley	Annie Lower	Katie Rutledge
Stephen Beck	Clarissa Foulcher	Mattias Lower	Michael Sanders
Juanita Bowden-Marino	Anne Fulton	Ashleigh MacLaine	Cassandra Seidemann
Kathryn Bradbury	Karen Gaydon	Leslie Martin	D'Arne Sleeman
Matthew Broadbent	Rachael Griffin	Jon Maskell	Daniel Smerdon
Ryan Carlson	Sally Harrison	Shelden Mathieson	Lionel Theunissen
Susan Chapman	Sam Hartley	Elizabeth McBride	Leon Warnock
Chris Cobcroft	Iain Henderson	Bree Meara-Hendy	Rosina Waugh
Janelle Colquhoun	Michael Hibbard	Tobias Merz	Bernard Wheaton
Bill Cronk	Kaja Holzheimer	Ron Morris	Robert Williams
Roger Davy	Ian Kammholz	David Muller	
Shaeyna Day	Steven Kickbusch	John Nicholson	
Bernadette Debattista	Adele King	Emma Nightingale	
Louise Dorsman	Nick Kirkup	Heru Pinkasova	
Dominique Fegan	Mark Kroon	Phillip Prendergast	
Regan Flor	Andrew Lange	Deirdre Pullen	

DIRECTORS, DRAMATURGS & CHOREOGRAPHERS

Ross Balbuziente
Laura Hansford
Nelle Lee
Lee Lewis
Nadine McDonald-Dowd
Patrick Nolan
Nick Skubij
Darren Yap

MUSIC STAFF

Tanja Binggeli
Mark Connors
Teresa Desmarchelier
Susan Ellis
Sharolyn Kimmorley
Alex Raineri
Jillianne Stoll
John Woods

REGIONAL CHORUS

CAIRNS

Frank Dangelico
Holly Dowell
Rachael Fullston
Anne Joyce
Cathy Knight
Ashleigh Lawrence
Astrid Michels
Michael Oster
Michael Stuart
Jennifer Watson
Dick Werner-Lutrop

GOLD COAST

Ruby Barker
Alexandria Cooney
Zander Engel-Bowe
Hillary Hains
Charlize Hinze
Chelsea Howell
Myora Kruger
Carole Lange
Jonas Longhurst
Dakotah Love
Genevieve Mathews
Alison Miller
Pierre Nicol
Georgina Ogge
Coco Bear Schweers
Madeleine Short
Rianna Webster
Tara Williams
Rebecca Zambelli

CONDUCTORS & MUSICAL DIRECTORS

Jason Barry-Smith
James Dobinson
Narelle French
Rubina Kimiia
Dane Lam
Sara Storer

ORCHESTRAS

Queensland Symphony
Orchestra

DESIGNERS

Bianca Bulley
Penny Challen
Marg Horwell
Mark Howett
Ben Hughes
Geoff McGahan
Josh McIntosh
David Walters
Jonathan Zawada

YERONGA STATE HIGH SCHOOL STUDENT SINGERS

Sadie Adams
Huda Akhlaki
Arabella Bromley
JP Cimenta
Jhermaine Dumali
Sean Francis
Veronica Hewiston
Maryam Khadhir

ROCKHAMPTON

Lynette Anstey
Ellie Ball
Bethlea Bell
Lisa Bricknell
Courtney Brown
Louise Hales
Jackie Kolbe
Jayda Kolbe
Michael McCabe
Janet Stevenson
Cyndi Thompson
Dale Trott
Julia Webb

TOWNSVILLE

Amelia Betcher
Robert Caluya
Spencer Cliff
Brett Greenland
Nicole Ireland
Alyssa Kelly
Aaminah Khan
Max Lenoy
Caroline Lloyd-Doolan
Glenn McCarthy
Bianca Parison
Sophia Ricca
Lindsay Singham
Nick Spargo
Rebecca Stevenson
Linda Tighe
Michael Ware

COMPOSERS, ARRANGERS & LIBRETTISTS

Norah Bagiri
Jason Barry-Smith
Luke Captain
Connor D'Netto
Helen Franzmann
Narelle French
Ruth Ghee

Angela Lin
Sigourney Lowe
Sabrina Mamudu
Grace Milinkovic
Steven George Ndagijmana
Helena Shearer
Fabiola Tumaini

MACKAY

Vicky Bobeldyk
Sue Dalton
Steven Newitt
Nicole Pillhofer
Greg Webb

OPERA QUEENSLAND BOARD AND TEAM

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

OPERA QUEENSLAND BOARD AND COMMITTEE MEMBERS



EMERITUS PROFESSOR DAVID SIDDLE
BA (Hons), PhD, FASSA / CHAIR
Director since September 2014
Appointed Chair October 2018
Deputy Chair August 2016 – September 2018
Member, Audit & Risk Committee
Member, HR Committee



ANNE CROSS AM
BSW, MSW, FAICD / DEPUTY CHAIR
Director since April 2017
Appointed Chair, HR Committee November 2019
Member of Audit & Risk Committee until February 2020



DAVID GOW
BCom (Qld), LLB (Qld), FAICD / TREASURER
Director since April 2018 Appointed Chair, Audit & Risk Committee May 2019



DANIEL TOBIN
BA Visual Arts, DipDram Art (Design) / DIRECTOR
Director since August 2018
Member, HR Committee



WILL FELLOWES
BComm GradDip CA GAICD / DIRECTOR
Member of the Audit & Risk Committee since September 2016
Director since July 2019



JUDITH MATHER
GradCert (Philanthropy and Non profit Studies), M Bus (HR Management), M Bus (Philanthropy and NFP) / DIRECTOR
Director since September 2019
Member, HR Committee



KATIE McNAMARA
BPharm (Hons), MBA, GAICD / DIRECTOR
Director since November 2020



Photo: Georgie Ross-Conley

HONORARY LIFE MEMBERS

Lady Jane Edwards AM
Sir Leo Hielscher AC
Martin Kriewaldt
David Macfarlane OAM
Marilyn Richardson
Dr Nancy Underhill

COMPANY MEMBERS 2020

Kim Challenor
Roger Cragg
Emeritus Prof Christa Critchley
Anne Cross AM
Robert Cumming
Greg Ellis
Janice Ellis
Will Fellowes
Dr Colin Furnival
David Gow
Judith Mather
Emeritus Prof David Siddle
Daniel Tobin

TEAM

CEO & Artistic Director	Patrick Nolan
Executive Director	Sandra Willis (until Dec 2020)
Chief Financial Officer	Christine McEwan
Head of Music and Chorus Director	Narelle French
Director of Development	Megan Kair
Director of Learning, Regional and Community	Mark Taylor
Director of Marketing and Sales	Marnie Nichols
Director of Technical Production	Ian Johnson
Artist and Company Manager	Erica Fryberg
Executive Assistant	Louise Simmons
Development Coordinator	Erin Robinson
Development Coordinator	Amy Griffin
Marketing Campaign Manager	Lauren Kelly
Ticketing and Sales Coordinator	Simone Doczkal
Digital and Content Manager	Murray Summerville
Digital and Content Coordinator	Geordie Ross-Conley
Learning, Regional and Community Coordinator	Teagan Thompson
Head of Wardrobe	Karen Cochet
Assistant Head of Wardrobe	Bianca Bulley
Production Administrator	Annette Kerwitz
Assistant Accountant	Nida Niaz

Photos: Georgie Ross-Conley

CORPORATE GOVERNANCE STATEMENT

Opera Queensland recognises that effective governance is essential to the realisation of Opera Queensland's purpose, vision and goals.

Opera Queensland also 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 is committed to maintaining a documented and transparent governance framework consistent with recommended practices provided within the Australia Council for the Arts' Essential Governance Practices for Arts Organisations. All key governance documents are available on the company's website at <https://oq.com.au/about/governance>

1. LAY SOLID FOUNDATION FOR MANAGEMENT AND OVERSIGHT

Opera Queensland has a Board Charter setting out the roles, responsibilities, structure and processes of the Board of Opera Queensland. It is complementary to and consistent with Opera Queensland's Constitution.

The Board Charter and the Constitution are published on the company's website. The Board has approved a formal statement of delegated authority to Executive Management that is reviewed annually by the Board. The development of Opera Queensland's strategy, purpose, vision and values is an iterative process of co-creation between the Board and Executive Management. The Board reviews and monitors the strategic direction of the company, and monitors progress towards achieving relevant goals, key performance indicators and outcomes set out in the strategic and operational plans.

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. In addition to formal board meetings, the Board meets with stakeholders and Executive Management. The Board is supported by two standing committees; namely, the Audit and Risk Committee and the HR Committee. Each committee has a charter, which is published on the company's website, and operates with authority delegated by the Board. There is a clear division of responsibility between the role of the Board and the role of management.

The HR Committee assists and advises the Board by providing an objective non-executive review of the remuneration of staff and of all policies relevant to remuneration and HR matters. The role of the Audit and Risk Committee is described in section 5.

Each director is appointed for a three-year term and is eligible for re-election by company members at the annual general meeting. The company's constitution provides for maximum tenure, subject to a grandfathering provision. The Board considers that a diversity of skills, backgrounds, knowledge, experience, ethnicity, gender and geographic backgrounds supports good governance. The Board considers that each of the directors has the following attributes: sufficient time to undertake the responsibilities of the role, integrity, and a preparedness to question and critique. Alongside these attributes the skills matrix sets out the mix of skills and experience that the Board considers necessary or desirable in its directors. This matrix informs decisions on board size, composition, and renewal. The Board evaluates its own performance annually and assesses professional development needs for both Board and Executive Management.

3. ACT ETHICALLY AND RESPONSIBLY

Opera Queensland has a Code of Conduct approved by the Board. Compliance with the Code of Conduct is a requirement for all directors, employees, contractors and collaborators. The Code includes a mechanism for identifying and managing conflicts of interest. There is a process of induction for all new Board members, employees, contractors and collaborators where company policies and processes are explained. The Code of Conduct is published on the company's website.

4. PROMOTE DIVERSITY

Opera Queensland is committed to promoting inclusive practices and understanding. The company has a Diversity Policy that has been approved by the Board and communicated throughout the company. Workplace diversity is an integral part of how we operate and is imperative to our success. The company 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. Measurable objectives for achieving diversity will be included in the company's strategic plan. The Diversity Policy is published on the company's website.

5. SAFEGUARD INTEGRITY IN ALL FINANCIAL REPORTING

The Audit and Risk Committee is a standing committee of the Board, operating under a charter and delegated authority from the Board. The Committee has oversight of the company's budgets, financial statements, and other financial information provided to government, financial institutions, company members and the community. The Committee also oversees the company's systems of internal control, and the appointment of auditors and the audit process.

Each member of the Committee is financially literate, and the Committee includes a member who is a qualified chartered accountant and auditor. The company's annual financial statements are audited by an independent external auditor appointed by the Board. The auditor meets annually with the committee independently of management. The auditor's independence, competence and capability is reviewed by the Board. Executive Management provides the auditors and the Board with assurance concerning the maintenance of financial records, compliance with accounting standards, risk management and internal control systems. It also provides assurance that the financial statements give a true and fair view of the company's performance. The auditor is invited to attend the company's annual general meeting.

6. ENGAGE WITH STAKEHOLDERS

The Board's commitment to good governance is, in part, expressed through the company's ongoing engagement with stakeholders. The company uses a range of formal and informal communication channels to understand the views of stakeholders and to share with them the purpose and work of the company.

The company meets formal reporting requirements under the funding arrangements with the Queensland Government (through Arts Queensland) and the Federal Government (through the Australia Council), and engages through other channels, such as meetings. Engagement by the Board and management with members, patrons and partners is facilitated through the Annual General Meeting, performances and events, annual report, website, season launch, and communication through print and digital channels.

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

Opera Queensland plays an important part in Queensland life, and engages with Queenslanders through our performances, school programs, workshops, collaborations, and social media. The company seeks to broaden and deepen community engagement.

7. RECOGNISE AND MANAGE 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 with the Board holding ultimate responsibility for risk management within the company. The company continues to enhance the risk management framework, informed by a risk appetite statement, and integration of risk management into key processes, including risk-based decisions in strategy and business planning, and the incorporation of a formal process for ongoing review and improvement. Continuing 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 that is reviewed by Executive Management with reports to the Board. An attestation is provided by Executive Management that material risks are being managed effectively. The Risk Register and any risk movement is reviewed by the Audit and Risk Committee at every meeting.

8. REMUNERATE FAIRLY AND RESPONSIBLY

The company's approach to remuneration is framed by the strategic direction and operational demands of the organisation together with high standards of governance. A number of principles underpin our approach to remuneration — namely:

- Align remuneration to the company's purpose and prudent risk taking;
- Attract and retain capable and committed people;
- Support the execution of the company's strategic plan; and
- Remunerate fairly and consistently.

The Board approves the remuneration of Executive Management following recommendations by the HR Committee. 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.

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The Estate of Lois Schultz & June Wheeler

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Ms Angela Zivkovich, Miss Anna Zunde

† The Medical Chapter

§ The Legal Chapter

THANK YOU



Carols in the Common at West Village / Photo: Tony Phillips

From the moment the pandemic forced us to cancel productions, we were overwhelmed by the generosity of our supporters and donor community.

Many of our audience members elected to donate the cost of their refunded tickets which gave us the momentum needed to invest in urgent new priorities for 2020 – to continue to share the joy of opera and to support our artists – while not losing focus on our annual fundraising activities and our strategic imperatives.

When our annual appeal launched in June, we were fortunate to have the support of the Mather Foundation who matched funding up to \$30,000. This appeal was one of our most successful to date, exceeding our target and raising an incredible \$130,000. The funds raised enable Opera Queensland to train emerging artists and kickstart their careers as professional opera artists.

Our annual fundraising gala may have been delayed by COVID-19, but with the assistance of our wonderful Gala Committee, we held An Exquisite Night with Opera Queensland in November, where we exceeded fundraising targets.

In a year which served as a reminder why building our reserves is so important, The Chair's Circle continued to be a critical strategic initiative for Opera Queensland in 2020.

Thank you for your unwavering support and generosity during one of the most challenging years we have faced in recent times. The COVID-19 pandemic has served to remind us of the importance of the arts and music in our lives and to emphasise the kindness of our community of loyal donors who are so committed to seeing the art form flourish.

We invite you to enrich lives by joining us to share the joy of opera.

T: 61 7 3735 3030

E: development@oq.com.au

FINANCIAL REPORT

On 11 March 2020, the World Health Organisation declared COVID-19 a pandemic, and the Australian Government began restricting public gatherings from 13 March 2020.

The operational impact of this public health emergency on the Company included the cancellation of live performances until October 2020. Replacement activities, including digital performances, were undertaken where possible to provide employment opportunities for artists impacted by the cancellations. The difference in income and expenditure between 2020 and 2019 reflects the impact of the partial cancellation of the Company's annual program of activities, including four main stage productions.

A four-year summary of results is presented below. The full version of the 2020 Financial Statements can be found on the Opera Queensland website.

Financial Performance	2020	2019	2018	2017
	\$	\$	\$	\$
OPERATING REVENUE				
Event Income	139,927	1,530,660	2,253,455	1,378,928
Sponsorships & Donations	848,212	1,044,016	778,663	520,279
Grant Income	4,655,791	4,475,025	4,078,362	3,554,757
Other Income	121,236	209,167	180,414	181,404
Total Operating Income	5,765,166	7,258,868	7,290,894	5,635,368
OPERATING EXPENSES				
Production & Touring Costs	2,063,364	4,475,471	4,669,445	3,343,996
Community Programs & Education	87,781	193,072	207,085	218,546
Marketing & Business Development	1,036,429	1,136,271	984,369	776,602
Infrastructure and Administration	1,376,303	1,180,723	1,220,489	1,204,927
Total Operating Expenses	4,563,877	6,985,537	7,081,388	5,544,071
Net Result from Operating Activities¹	1,201,289	273,331	209,506	91,297
Bequests & Endowments	1,716,493	824,018	-	-
Fair value adjustment (endowment)	193,287	-	-	-
Reserves Matched Funding	200,000	200,000	-	-
Total Income from Restricted Items²	2,109,780	1,024,018	-	-
COMPREHENSIVE RESULT	3,311,069	1,297,349	209,506	91,297

1. Net result from Operating Activities excludes a number of restricted income streams which are not available for operating purposes.
2. Restricted Items include:
 - Philanthropic bequest and endowments
 - Fair value of adjustment of financial assets (shares) attributed to the donation and endowment reserve
 - Reserves matched funding from the Australia Council

Balance Sheet	2020	2019	2018	2017
	\$	\$	\$	\$
ASSETS				
Cash and cash equivalents	2,894,510	1,322,025	723,011	196,535
Trade receivables and other assets	298,860	530,857	373,171	282,803
Total Current Assets	3,193,370	1,852,882	1,096,182	479,338
Property, plant and equipment	1,013,323	781,923	650,738	645,828
Other investments	2,338,215	200,000	-	-
Total Non-Current Assets	3,351,538	981,923	650,738	645,828
Total Assets	6,544,908	2,834,805	1,746,920	1,125,166
LIABILITIES				
Trade and other payables	260,455	117,895	228,560	153,014
Employee benefits	123,194	145,538	114,948	190,772
Lease liabilities	58,170	29,428	-	-
Provisions	119,000	-	-	-
Other	440,378	458,957	745,002	332,476
Total Current Liabilities	1,001,197	751,818	1,088,510	676,262
Employee benefits	44,671	29,497	-	-
Lease liabilities	230,699	96,218	-	-
Total Non-Current Liabilities	275,370	125,715	-	-
Total Liabilities	1,276,567	877,533	1,088,510	676,262
NET ASSETS	5,268,341	1,957,272	648,410	448,904

ACCUMULATED FUNDS				
Subordinated loan	200,000	200,000	200,000	200,000
Donation and endowment reserve	2,733,798	824,018	-	-
Restricted reserve	800,000	400,000	-	-
Accumulated surplus	1,534,543	533,254	458,410	248,904
TOTAL ACCUMULATED FUNDS	5,268,341	1,957,272	648,410	448,904

The above statement should be read in conjunction with the notes and summary of significant accounting policies. This is an extract from the audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website.

OUR PARTNERS



Carols in the Common at West Village / Photo: Tony Phillips

Opera Queensland continues to build valuable relationships with an important group of cultural and industry partners.

These partnerships enable our mutual aspirations to present exciting works of scale, create new interpretations of the art form and connect with audiences in new and compelling ways.

We would like to thank and acknowledge our 2020 partners, who supported us during a year of significant challenges. We are grateful for the opportunities to deliver meaningful activities, both in person and online, connecting people through the transformative power of opera.

Opera Queensland creates tailored partnerships to enable businesses to meet their strategic priorities, including access to our important suite of engagement events. For a discussion about how your organisation can benefit from a partnership with Opera Queensland, please contact us.

T: 61 7 3735 3030
E: development@oq.com.au

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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@oq.com.au

oq.com.au