

OPERA QUEENSLAND & THE UNIVERSITY OF QUEENSLAND SCHOOL OF MUSIC
IN ASSOCIATION WITH UAP PRESENT

SONGS OF LOVE AND WAR



SUNDAY 26 SEPTEMBER 2021
DURATION: APPROX. 70 MINS WITH NO INTERVAL.

WELCOME



When I first arrived in Brisbane in 2017, Dan Tobin invited me to visit UAP. I was already aware of UAP's reputation as the largest producer of public art on the planet and was curious to see how it all worked. Wandering

around the space, experiencing the care and commitment of all those at UAP to create a place where artists could bring to life works of extraordinary scale and ambition, was inspiring in many ways.

Looking around the work sheds we became aware of all manner of potential "stages" and so began a conversation about how we might conjure a performance where the space and the music worked together to reveal something new.

We settled on Monteverdi's, *Madrigali guerrieri, et amorosi*, otherwise known as Songs of Love and War. In this book of songs, Monteverdi wrestles with the idea of love as space where passion and desire are defined as much by intense struggle (war) as they are by romance and ecstasy. In some of these songs clashing swords act as a metaphor for the fury and heat of falling in love. And of course, those swords would have been forged in a foundry centuries ago.

Over the last year we have developed a relationship with the School of Music, The University of Queensland. Liam Viney, Head of the School, approached OQ to see how we could offer the students opportunities to experience learning in an environment where they developed their craft alongside professionals.

We invited the UQ Pulse Orchestra, working with OQ's Resident Conductor and Associate Music Director, Dane Lam, and a chorus of UQ singers to join the six professional singers, in the process of putting this production together.

With this came the opportunity to expand the repertoire of music, as composition students, working with Head of Composition, Robert Davidson, reimagined popular songs for the musical forces involved in the production.

The sum of all these parts has given life to a unique concert experience, where the audience encounters music from one of Opera's earliest composers alongside fresh interpretations of familiar songs. The energy of these two approaches to music making, situated in the remarkable space of UAP offers a glimpse into the potential that explorations such as these have to offer.

Thank you to everyone who has made this possible, particularly to Matt, Romy, Elishia, Shane and all the crew from UAP, who welcomed us into their working space. While there has been a good deal of brewing time around this performance, it has been created over the space of four nights. Cast and crew landing at UAP at the beginning of the week and each evening, picking up our tools after the foundry workers laid theirs down. A crucible of activity culminating in two performances, which are hopefully the beginning of many more such collaborations, providing audiences with an insight into the riches of the past and the potential of the future.

PATRICK NOLAN
CEO & Artistic Director
Opera Queensland

SONGS OF LOVE AND WAR



Opera Queensland respectfully acknowledges the Traditional Owners and Custodians of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

CLAUDIO MONTEVERDI (1567–1643), SELECTIONS FROM *MADRIGALI GUERRIERI ET AMOROSI*

D R D E N I S C O L L I N S



Claudio Monteverdi published his eighth book of madrigals in 1638, just a few years before his death. Although the madrigal was a form of song writing where Monteverdi had cut his teeth as a young composer, he had not published anything in this genre since his seventh book of madrigals in 1619. Nevertheless, in his eighth book, Monteverdi brought together an incredibly adventurous collection of songs dedicated to the everlasting and intertwining themes of love and war. In this collection, Monteverdi was determined to project the stamp of his authority as Europe's leading composer at a time of great flux in compositional styles and profound changes of priorities within the musical world. As director of music at St Mark's Basilica in Venice – one of the most prestigious positions in Europe at that time – Monteverdi was well placed to interact with leading musicians and patrons of the arts as well as to influence younger generations of composers who would later find employment throughout the continent.

Monteverdi's eighth book of madrigals contains 24 pieces altogether, with the collection divided into two symmetrical halves. Each half begins with a large-scale setting for six voices, then continues with pieces for smaller or larger combinations of voices and concludes with theatrical pieces. Through the great breadth of styles and techniques explored in the collection, Monteverdi pushed the expressive possibilities of the composer's art in very new directions. Many of the madrigals present the refinement and poise of vocal music of the 16th century, where balance and sophistication are articulated through interplay of voices singing together or singing in imitation of one another's melodies. Other settings in

Monteverdi's collection present a crowding of the musical space through new kinds of virtuosic instrumental writing, sometimes complementing the voices but at other times in competition with them for novelty and expression.

The collection opens with two songs that reflect Monteverdi's ability to capture and synthesize the finest qualities of past and present music: "Altri canti d'amor" starts with four descending notes (known as the Lament Bass) that return again and again in the instrumental accompaniment and provide an anchor for the vocal explorations of the idea of longing for the pleasant world that could be evoked by "Cupid, the gentle archer." In many ways, this song is a summation of Monteverdi's mastery of the vocal polyphony of an earlier era, in contrast to the second song, "Di Marte io canto," which introduces frenetic instrumental passagework and vocal techniques associated with up-to-date directions and tastes. A song from a little later in the first half of the collection, "Ogni amante è guerrier," for two tenors, demonstrates how the weaving of voices in and out of their melodic lines can reflect the conditions of the lover and warrior described in the words of this song.

Today's program includes three extracts from the theatrical piece that finishes the songs of war in Monteverdi's collection. "Il combattimento di Tancredi e Clorinda" draws upon a story set in the First Crusade about a battle between the Christian Tancredi and the Saracen Clorinda. Having fallen in love with Clorinda from a distance, Tancredi failed to recognise her when they met in battle due to their faces being hidden by armour. "Tre volte" recounts the ordeal of swordplay and bloodletting between these

two combatants, while "Amico, hai vinto" is a setting of Clorinda's final words after receiving a mortal blow from Tancredi. The grief-stricken warrior recites the words of final blessing in "Mentr'egli il suon" at the moment of death of his beloved.

Turning to the songs of love from the collection, "Duo belli occhi" dwells on the theme of loss in a setting where the singer dwells on the absence of one whose "beautiful eyes" will be recalled through his own "bitter tears." The setting of "O sia tranquill'il mare" offers a further demonstration of Monteverdi's capacity to wring the most expressive musical effects according to the themes suggested by the poetic text. In this song, the melodic balance between the two voices is frequently offset by dramatic gestures towards dissonance and brief passages of ornamental elaboration. In "Su, su, su Pastorelli vezzosi," a setting for two sopranos and alto, the beguiling declamation of the words captures the air of youthful grace and promise that are evoked at the start of a cheerful day. The final selection in today's program, "Altri canti di Marte," returns us to the richly layered compositional writing for vocal and instrumental ensembles that Monteverdi had perfected so painstakingly and assuredly during his long and eventful life. As demonstrated by the eighth book of madrigals, Monteverdi's legacy represents the pinnacle of the cultural aesthetic of the golden age of innovation in choral and instrumental music from the early decades of the 17th century.

D A N E L A M
Musical Director

Monteverdi was the original iconoclast; the proto-rockstar. So when Patrick came to me with his idea to present Monteverdi in the evocative, atmospheric Urban Arts Project foundry, I started to dream about how we could find other musical elements to see Monteverdi, the titan he was, in our modern Australian context. It's a tripartite marriage of sorts: Monteverdi's daring harmonies and soaring part-writing set against this industrial background where you can smell newly-created art. And, as the third protagonist, eight world premiere Australian compositions, re-imaginings of contemporary, popular songs that share thematic content with Monteverdi's *Songs of Love and War*. Against "Su, su, su pastorelli vezzosi" (Come, come, come charming shepherd boys) we have "All the Single Ladies". Offsetting "Altri canti di Marte" (Others May Sing of Mars" we are treated to an adventure through David Bowie's "Life on Mars".

These new Australian compositions were written by the students from the University of Queensland School of Music's composition department, led by Head of Composition Dr. Robert Davidson (two of whose compositions feature in *Songs of Love and War*.) In the spirit of artistic ferment and innovation that Monteverdi set into motion over the centuries, these new compositions are not just arrangements of the original songs. Instead, I prefer to think of them as "re-imaginings." Taking thematic material, perhaps a melodic fragment or rhythmic ostinato as a jumping-off point, the composers have woven new, exciting works that shine a light on the Monteverdi madrigals and on the space itself, literally leading us down new paths of artistic discovery.

In the spirit of tripartite collaborations, this project brings me particular pleasure. It unites two of my closest-held artistic homes – Opera Queensland and the University of Queensland School of Music – with the miraculous performance space that is UAP. We have professional artists from OQ and the UQ faculty alongside with emerging artists from the School of Music in a genuine collegial collaboration; each performer making a real contribution to bringing this space and this music to vivid life. I invite you to enjoy this immersive experience, revelling in the promenade through two poles of history: Monteverdi calling to us in his maverick way from the 17th Century and voices of today and of our future.



SONGS OF LOVE AND WAR

Life on Mars (Arr. Alexander Voltz)
David Bowie

Altri canti d'amor – Tu cui tessuta han di Cesare
Monteverdi

Ogni amante è guerrier
Monteverdi

Aint no Mountain High Enough (Arr. Alexandra Dunk)
Nicholas Ashton & Valerie Simpson

Tre volte
from *Il combattimento di Tancredi e Clorinda*
Monteverdi

Love is a Battlefield (Arr. Marike van Dijk)
Pat Benatar

Amico hai vinto
from *Il combattimento di Tancredi e Clorinda*
Monteverdi

Mentr'egli il suon
from *Il combattimento di Tancredi e Clorinda*
Monteverdi

Stairway to Heaven (Arr. John Rotar)
Robert Plant
Tenor soloist: Connor Willmore
Baritone soloist: Shaun Brown

Duo belli occhi
from *Altri Canti di Marte*
Monteverdi

Brown Eyed Girl (Arr. Matthew Minter)
Van Morrison

O sia tranquill'il mare
Monteverdi

I Will Wait for You (Arr. Alexandra Mison)
Michel Legrand

Su, su, su pastorelli vezzosi
Monteverdi

All the Single Ladies (Arr. Robert Davidson)
Beyoncé

Altri canti di Marte
Monteverdi

Winner Takes It All / Waterloo (Arr. Robert Davidson)
ABBA

Monteverdi orchestration and arrangement by
Demetra Politakis

CAST AND CREATIVES

Musical Director **Dane Lam**
Director **Patrick Nolan**
Lighting **Bernie Tan-Hayes**
Sound **Geoff McGahan**
Costume Designer **Karen Cochet,**
Bianca Bulley
Line Drawing Artist **Tony Douthwaite**
UQ Pulse Chamber Orchestra
The UQ Singers

CAST

Sofia Troncoso Soprano
Amber Evans Soprano
Jessica Low Mezzo-Soprano
Nick Kirkup Tenor
Shaun Brown Baritone
Timothy Newton Bass-baritone

COMPOSERS

Dr Robert Davidson Senior Lecturer,
Head of Composition, School of Music
Marike van Dijk
Alexandra Dunk
Matthew Minter
Alexandra Mison
John Rotar
Alexander Voltz



DANE LAM MUSICAL DIRECTOR

Australian-Chinese conductor Dane Lam is Principal Conductor of the Xi'an Symphony Orchestra and Opera Queensland's 2021 Resident Conductor and Associate Music Director. Operatically, he enjoys a close relationship with London's Opera Holland Park, Opera Australia and Scottish Opera.

Dane made his debut, aged eighteen, with the Sydney Symphony and has since conducted the Queensland, Adelaide, Canberra, Dunedin, Kunming, Shandong and Suzhou Symphony Orchestras, Münchner Rundfunkorchester, Het Residentie Orkest, City of London Sinfonia, Manchester Camerata, South Bank Sinfonia, Liverpool Philharmonic Ensemble 10/10, RTÉ Concert Orchestra, Beethoven Orchester Bonn, Verbier Festival Orchestra and the Juilliard Orchestra.

Recent engagements include concerts with Angela Hewitt, Stephen Hough, Ning Feng, Barry Douglas and Kirill Gerstein with XSO; *La bohème* and *Don Giovanni* at Opera Australia; *L'arlesiana* and *Così fan tutte* for Opera Holland Park; *Giulio Cesare* for Bury Court Opera; *Orfeo ed Euridice* for Opera Queensland; and *The Rake's Progress* and *La traviata* for Scottish Opera.

In 2021, Dane Lam leads seasons of *The Marriage of Figaro* in Brisbane and *La clemenza di Tito* in Canberra and will conduct the Xi'an Symphony (with Martha Argerich as soloist) and the Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras.

PATRICK NOLAN DIRECTOR

Currently the CEO and Artistic Director of Opera Queensland, Patrick has created productions for Opera Australia, WA Opera, Sydney Chamber Opera, New Zealand Opera, Seattle Opera, Sydney Theatre Company, Belvoir St, Griffin Theatre, Melbourne Theatre Company, London 2012 Cultural Olympiad, 2014 Glasgow Commonwealth Games and all the major Australian capital city festivals.

From 2009–2014 he was Artistic Director of Legs On The Wall, creating works that toured Australia, UK, Korea and Brazil.

In 2015, Patrick was awarded an Australia Council Fellowship to support research into large scale outdoor performance and the relationship between extreme physicality and storytelling.

Operas include: *Oscar and Lucinda* Opera Queensland with Sydney Chamber Opera and Victorian Opera; *Tosca* Opera Queensland; Verdi Requiem Opera Queensland with Bleach Festival; *A Flowering Tree* Opera Queensland; *Katya Kabanova* Seattle Opera and NZ Opera; *Notes from Underground* Sydney Chamber Opera; *A Flowering Tree* Perth Festival and WA Opera; *Acis and Galatea*, *Dido and Aeneas*, *Il Combattimento di Tancredi e Clorinda*, *Eugene Onegin*, *Pelléas et Mélisande* for Opera Australia; *La bohème*, *Eugene Onegin* for New Zealand Opera; the world première of *Love in the Age of Therapy* by Paul Grabowsky and Joanna Murray-Smith for the Sydney and Melbourne Festivals.

BERNIE TAN-HAYES LIGHTING DESIGNER

Following his acclaimed lighting design for the inaugural Festival of Outback Opera, Bernie Tan-Hayes made his main stage production debut in Opera Queensland's *The Marriage of Figaro*, prior to which he has had an extensive international lighting career.

Bernie's other opera credits include: New Zealand Opera: *La bohème* and *Eugene Onegin*; Pinchgut Opera: *Semele*, *The Fairy Queen*, *Orfeo*, *Dardenus*, *Idomeneo*, *Juditha Triumphans*, *David and Jonathan*, *Lormindo* and *Orpheus and Eurydice*; Brisbane Festival: *Miracle in Brisbane*; Sydney Conservatorium of Music: *Die Fledermaus*, *Dialogues of The Carmelites*, *The Pirates of Penzance*; Opera Australia: Opera In the Bowl, Meet in Beijing Festival; and the Yarrabah Community Opera.

A selection of Bernie's theatre credits: Griffin Theatre Company: *Quack*, *Strange Attractor*, *Modern International Dead*, *Tiger Country*, *October*, *King Tide*; Sydney Theatre Company: *Travesties*, *Macbeth*; Queensland Theatre Company: *God Of Carnage*; Ensemble Theatre Company: *The little Dog Laughed*, *Ninety*, *Brooklyn Boy*, *Are you there*, *Derrida in Love*, *The Busy World is hushed*; La Boite Theatre Company: *Amigos*; NORPA: *Mr BBQ*, *The Flood*; Queensland Music Festival: *Bobcats Dancing*, *Charters Towers the Musical*; Erth Visual and Physical: *Gondwana*, *Nargen and the Stars*; Blackbird Productions: *Steel Magnolias*.

Bernie has previously served as touring technical manager and lighting designer for Sydney Theatre Company, Melbourne Theatre Company and Belvoir and as associate lighting designer to Nick Schlieper for several years. He is currently APAC CEO and head of technology for FPOV, a large international lighting and AV design consultancy.



SOFIA TRONCOSO

SOPRANO

American soprano Sofia Troncoso, a recent addition to the Brisbane arts community, is an accomplished singer in numerous styles including early music, Mozart's works, bel canto, and contemporary music.

Most recently, Sofia received acclaim for her role as Suzanna in Opera Queensland's *The Marriage of Figaro*. Additional recent highlights include Papagena in *The Magic Flute* for Scottish Opera, a critically acclaimed debut with Longborough Festival Opera as Poppea in *L'incoronazione de Poppea*, Giannetta in *The Elixir of Love* for Into Opera, Adele in *Die Fledermaus* with Diva Opera and concerts with the RSNO and Xi'an Symphony Orchestra.

Other notable roles include Susanna in *Le nozze di Figaro*, Vixen in *The Cunning little Vixen*, and Nannetta in *Falstaff*.

Sofia is a graduate of the Royal Academy of Music and the National Opera Studio in London, and was recently an Emerging Artist for Scottish Opera where this year she returned as Tytania in a new production of *A Midsummer Night's Dream*.

Amongst her numerous successes, Sofia is a former Karaviotis & Salter Prize holder, Les Azuriales, Central City Opera Young Artist, and holds an Exceptional Talent Visa in the UK.

Sofia is a member of Opera Queensland's 2021 Young Artist Program

AMBER EVANS

SOPRANO

Amber Evans is an Australian vocalist, conductor and composer. She regularly performs as an early music soloist, chamber ensemble vocalist, and contemporary opera/vocal specialist, with consistent touring engagements in Australia, the US and the UK.

Winner of the inaugural US Dwight and Ursula Mamlok Advancement Award for the Interpretation of Contemporary Music, Amber is committed to the vital artistic collaboration with composers to thoughtfully contribute to the musical canon of the present day.

An exponent of the capabilities of the "extra-normal" voice, Amber has premiered over fifty specialised vocal works, engaging audiences with ever-changing insights into the paramount role of the voice in the evolution of art-making. Since returning to her hometown in Brisbane, Amber is the newly appointed inaugural lecturer for Aural Studies at the Young Conservatorium, Assistant Conductor for The Australian Voices, established the vocal sextet Formant, and continues to engage in ongoing online projects with composers and artists in the United States and United Kingdom.

JESSICA LOW

MEZZO-SOPRANO

Jessica Low, mezzo-soprano, studied at the University of Southern Queensland (and was the winner of the Delith Brook Johnson award for Outstanding Vocal Performance) and The Queensland Conservatorium, Griffith University.

Jessica works for Opera Queensland in numerous capacities; as a soloist, a member of the Opera Queensland Ensemble and the chorus, and a facilitator for community workshops.

A performance highlight for Jessica was *Songs to Die for*, Opera Queensland's touring production in 2019. This was a cabaret style show in which she sang a range of music from opera to rock. Jessica performed the role of The Cleaner (Shepherd solo) in *Tosca* by Puccini, and covered the role of Orfeo in Gluck's *Orpheus & Eurydice*. Jessica has toured schools across Queensland and northern New South Wales as Hansel in *Hansel & Gretel*, a co-production between Opera Queensland and shake and stir theatre co.

She also performs regularly with The 7 Sopranos; as a member of the group Jessica has toured regional Australia and performed at international events.



NICK KIRKUP
TENOR

Nick Kirkup has been an active performer in and around Queensland since 2005. During this time he appeared in many roles for the USQ Opera Studio and the Brisbane Conservatorium Opera Studio.

In 2010 Nick was the recipient of the prestigious Joyce Campbell Lloyd scholarship and studied at the Guildhall School of Music and Drama in London.

On the Concert Stage Nick has been the tenor soloist on numerous occasions for all of South East Queensland's major choral societies. He was the tenor soloist on the Queensland Symphony Orchestra's 2016 State tour of Handel's *Messiah*. In 2019 he was the tenor Soloist for the Canticum and Brisbane Chorale performance of *Israel in Egypt*. In 2020 he performed as the Evangelist in Canticum's performance of Bach's *Christmas Oratorio*.

Nick joined the Opera Queensland chorus in 2016 and has appeared in numerous productions for the company as well as working as a facilitator for Opera Queensland's Vocal Workshops. In 2018 he covered the role of Reverend Horace Adams in *Peter Grimes* for the Brisbane Festival. In 2019 he covered the role of Spoletta in *Tosca* and has been featured in many other performances by the company.



SHAUN BROWN
BARITONE

Australian baritone Shaun Brown has worked and studied in England, Germany, Italy and the United States of America where he studied a Doctorate of Musical Arts at the University of North Texas.

A former Opera Queensland Young Artist, Shaun is known to Queensland audiences for his many appearances including roles in *Don Giovanni*, *The Merry Widow*, and the Brisbane and touring productions of *Ruddigore, or the Witch's Curse!* Most recently Shaun performed as Count Almaviva in Opera Queensland's *The Marriage of Figaro*.

Internationally, Shaun has sung in Opéra de Lyon's production of *The Lindbergh Flight* at the New Zealand International Arts Festival and has performed in New York at the Center for Contemporary Opera in works by Jake Heggie. He has performed to critical acclaim as a concert soloist covering repertoire including Britten's *War Requiem*, Bach's *St Matthew Passion* and Mendelssohn's *Elijah*.

In high demand as an adjudicator for vocal and choral competitions and eisteddfods, Shaun holds a position as an examiner for the Australian Music Education Board and is currently the Voice Performance Fellow at the University of Queensland.



TIMOTHY NEWTON
BASS-BARITONE

Timothy Newton is a bass-baritone from Queensland, having grown up on the Gold Coast. He returned to Australia last year, after singing in the 2019-20 season singing at the Deutsche Oper in Berlin.

Timothy has performed Colline in *La bohème* (Deutsche Oper, New Zealand Opera), Quince in Britten's *A Midsummer Night's Dream* (Deutsche Oper), Ribbing in *Un ballo in maschera* (Deutsche Oper), Sarastro in *The Magic Flute* (Opera Australia Schools Company), and roles for other companies including Alessio in *La sonnambula* for Victorian Opera.

This year Timothy performed the title role in *The Marriage of Figaro* and a variety of concerts for Opera Queensland. An experienced oratorio singer, he has performed Handel's *Messiah*, the *St John* and *St Matthew Passions* of Bach, and Haydn's *Creation*, in Melbourne and elsewhere.

Timothy studied at the University of Melbourne and spent six years with the Choir of Trinity College. He is a former scholar with the Melba Opera Trust, a Lisa Gasteen National Opera Studio alumnus, and studied singing in Melbourne, Italy, and Germany. Timothy also studied law and commerce, and for a time, practised as a solicitor in Melbourne.

Timothy is a member of Opera Queensland's 2021 Young Artist Program.

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Issy Young
In Yi Chae
Lili Stephens
Hanah Lee

VIOLIN 2

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Isabel Watson
Kaitlyn Bowen
Fan Yang
Abigail Lui
Ran Luo
Stephen Chun Chan
Sarah Durcau

VIOLA

Liam Mallinson
Helena Burns
Daniel Casey
Emilia Siedlecki
Sophia Mackson

CELLO

Patrick Murphy
Ting Yan Lai
Stacey Weir
Emily Winter
Nathan Qui
Sarah Lone

BASS

Alexandra Elvin

FLUTE

Monash Lal
Seoyoung Kim
Corina Palafox

TRUMPET

Mark Bremner (Guest)
Angus Cleaver

TROMBONE

Max Fitzgerald

PERCUSSION

William Elvin
Bianca Dwyer
Dean Burton



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Jada Love
Tess O'Donohue
Morgan Rosati
Maria Woodford
Kaija Scott
Connor Willmore
Jarrod Grabham
Troy Castle
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Yu Guo
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Sofia Troncoso

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Chorus Master **Shaun Brown**
Arranger **Demetra Politakis**
Volunteer Music Staff **Jasmine Buckley**

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Stage Manager **Carli Griffin**
Assistant Stage Managers **Tia-Hanee Cleary,**
Makayla Purdy
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Assistant Head of Wardrobe **Bianca Bulley**
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Tailor **Arlie McGill**
Costume Makers **Josephine Clark-Liebke,**
Yasiye Kara, Tahnya Morrison

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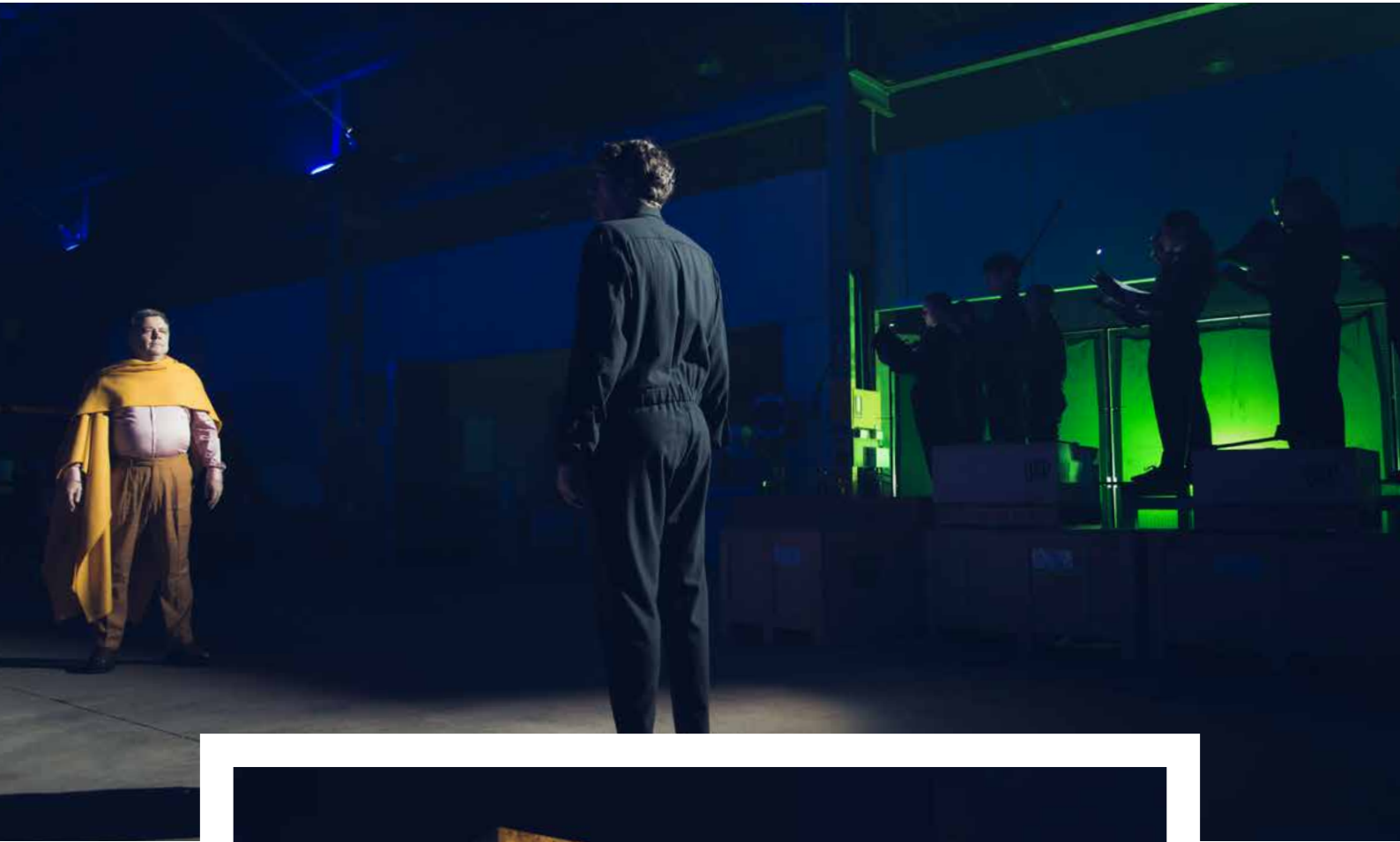
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The Chair's Circle is an important initiative led by Opera Queensland Chair Emeritus Professor David Siddle. Launched in 2019, The Chair's Circle provides a vital opportunity to build the organisation's reserves and create a sustainable future for opera throughout Queensland.

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To join The Chair's Circle donors make an additional contribution above their existing annual gift in 2021. In doing so, members help secure the financial future of the Company and opera in Queensland.

In gratitude for their boundless generosity and unwavering support, members will be provided a range of benefits throughout the donation period. Above all, donors will be investing in the future of Opera Queensland, allowing us to create exceptional opera in the state we call home.

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For more information, please visit:
www.oq.com.au/the-chairs-circle

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