

A group of opera performers in formal evening wear are posed for a photograph. In the center foreground, a woman in a long, flowing, light-colored gown is looking towards the camera with an open-mouthed expression. To her left, a man in a tuxedo with a white bow tie holds a glass. To her right, a woman in a dark, off-the-shoulder gown holds a glass. Further right, a woman in a vibrant green gown is also visible. The background is filled with other performers in formal attire, some looking towards the camera and others looking away. The setting appears to be an indoor event space with warm lighting.

2022 ANNUAL REPORT

oq OPERA
QUEENSLAND



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Cover photo © Jade Ferguson

Opera Queensland acknowledges and respects Aboriginal and Torres Strait Islander peoples as the Traditional Owners of the land and seas where we live and perform.

We acknowledge and respect the knowledge, cultures, languages, songs and dance they have created and shared for at least 65,000 years.

Opera Queensland affirms its support for the Uluru Statement from the Heart, and a process for Treaty Making and Truth Telling. We encourage our supporters, partners and audiences to engage in this landmark conversation.

Our commitment is to listen and walk respectfully with Aboriginal and Torres Strait Islander individuals and communities, to celebrate the stories and songs of this place and its First Peoples.

HIGHLIGHTS

After the challenges presented in the previous two years, 2022 was a year of consolidation and capacity building. Increased investment in our artists and arts workers enabled us to present four new mainstage productions, including the world premiere of *The Call*.

The Festival of Outback Opera welcomed audiences from as far afield as Los Angeles and our regional program added another string to its bow with the launch of Home Grown Opera in Cairns and on the Gold Coast.

Our schools program also expanded to include a new work for secondary students, a reimagining of *La Bohème* complementing the delightful *Frog Prince*.



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, and a space for them to play, experiment and be ambitious. We embrace difference and 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 artform, 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

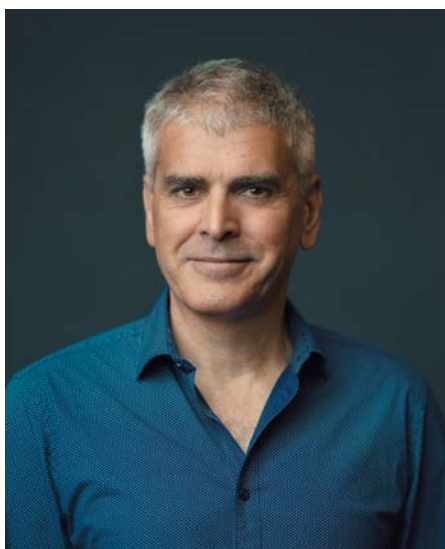
We are focused, rigorous and questioning. We are committed to the highest standard of excellence in our art and our business.

JOY

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

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MESSAGE FROM

CEO & ARTISTIC DIRECTOR

On the following pages are the names of the singers, conductors, composers, librettists, directors, designers, choreographers, music directors, music staff, and community choruses who worked with Opera Queensland in 2022. These artists are our precious resource. In developing strategies to achieve our KPIs and ensure we meet budget targets, we constantly remind ourselves that the business of telling stories with song is fuelled by the wonderfully diverse and talented group of artists who bring these stories to life in all their various colours.

In stating this we also celebrate the arts workers – the producers, the marketing, development and finance teams, the wardrobe staff, the stage managers, the set-builders, technicians and mechanists, and front-of-house staff – people who enable us to create and present our work to those who are at the centre of all that we do: our audiences.

The role of women in opera has been an important part of the public conversation about opera for several years and our 2022 program responded to this through the stories we told and the people who worked on them. The year opened with *The Sopranos*, Sarah Holland-Batt's examination of the representation of women throughout the history of opera. Bringing her poet's sensitivity to this rich and complex terrain, she invited audiences to think deeply about characters who had become stereotypes, stuck in a past and needing to be reimaged.

The freshness of this approach laid the foundations for the rest of the year. Sarah Giles' production of *La Traviata* was alive to the nuances of a central character struggling to survive in a world where her needs as a woman were considered irrelevant.

The double bill of Poulenc's *The Human Voice* and the world premiere of *The Call* by Queensland composer Connor D'Netto, with libretto by Kate Miller-Heidke and Keir Nuttall, used the device of a phone call to explore two very different experiences of women wanting to escape from lives that had left them with limited choice. Connor D'Netto was awarded the prestigious Albert H. Maggs Prize for his composition – a thrilling recognition of the potential created when we invest in new Australian work.

Our Studio Recital series presented ten singers and six pianists, each combination revealing a different aspect of the art of song. Be it the searing voice of tenor Kang Wang, who flew to Parma the next day to sing at the Toscanini Festival, or Jess Hitchcock, who enchanted us with songs about her family in the Torres Strait, these recitals continually surprise and delight audiences.

The Festival of Outback Opera returned to Winton and Longreach and surrounding towns for a second year. Audiences appreciate that encountering great music amidst the extraordinary natural beauty of these locations is an experience not to be missed, and once again, people travelled from around Australia to attend the festival. This year we partnered with The University of Queensland, and the UQ Pulse Chamber Orchestra, a partnership we look forward to continuing over the coming years.

Beyond the festival our regional program added another string to its bow with the launch of Home Grown Opera. The purpose of Home Grown Opera is to tell a local tale with global resonance by inviting artists in regional communities to share stories which we then develop into a fully scored work of music theatre.

In our first Home Grown Opera we partnered with Bleach* Festival, inviting people from the many different cultures that live on the Gold Coast to share a song that spoke to them of "home". A collection of songs from all over the globe was shaped into a concert by composer John Rotar and writer Katherine Lyall-Watson. This was followed by one in Cairns, led by Opera Queensland associate artist Laura Hansford working with Luke Volker as composer. This time we explored the tension and humour amongst a group of friends and neighbours as they prepared for the arrival of a cyclone.

In both instances the communities responded with genuine delight upon seeing their stories transformed into song, reinforcing the value in creating such opportunities.

We welcomed three new singers into the Young Artist Program – Amber Evans, Eleanor Greenwood, and Sebastian Maclaine. Beyond the masterclasses and individual coaching, all of them participated in our mainstage season. Amber and Eleanor also performed in 16 locations on our regional tour of *The Sopranos*. Acknowledging the importance of developing the artform through composition, we invited composer John Rotar to join the program. Beyond his involvement in projects like Home Grown Opera, John composed new works for each of the singers in the program.

Marnie Nichols left us in September, having joined us on the first day of lockdown in 2020, steering us through the trials and tribulations of the pandemic with great finesse. After thirteen years of extraordinary service, we bade fond farewell to Mark Taylor who left to take on the role of Executive Director at State Opera South Australia. We wish Marnie and Mark all the very best in their new adventures.

We could not do any of these activities without the support of our funding partners. We are thankful to Arts Queensland and the Australia Council whose ongoing investment enables us to be ambitious in our programming, be it a grand production of Verdi's *La Traviata* at QPAC or a concert on the sand dunes in Windorah. Complementing this is our ever growing community of corporate and private donors whose generosity is key to the work we do in communities across the state.

Special thanks to the Tim Fairfax Family Foundation which underwrites the success of our regional programs, the Mather Foundation which supports our Annual Appeal through matched funding and the Frazer Family Foundation which is an important contributor to our Young Artist Program.

My sincere thanks to the members of the Opera Queensland Board for their careful governance, navigating the tension between financial sustainability and artistic exploration with good humour and rigorous attention to detail.

Finally, thank you to the core staff of Opera Queensland. Our remit as a company is broad – we deliver a rich variety of performances and programs across the most decentralised state in Australia. As a team, we are excited about the great potential our work is generating. We have much more to offer and look forward to bringing new programs and performances to our audiences, wherever they may be.

PATRICK NOLAN
CEO & Artistic Director

OUR IMPACT DEVELOP

CREATE PATHWAYS FOR ARTISTS AND ARTS WORKERS

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

288

TOTAL ARTISTS AND
ARTS WORKERS
EMPLOYED

4

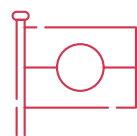
YOUNG ARTIST PROGRAM
OPPORTUNITIES FOR
THREE SINGERS AND
ONE COMPOSER

4

NEW WORKS
IN DEVELOPMENT

DEVELOP AND PRODUCE WORKS BY FIRST NATIONS ARTISTS

Work with Aboriginal and Torres Strait Islander (First Nations) peoples and communities and support the creation of respectful partnerships to tell the stories of this land in song.



CREATIVE DEVELOPMENT
OF STRAIGHT FROM
THE STRAIT



PRESENTATION OF TWO
RECITALS BY FIRST
NATIONS ARTISTS



Fostering collaborations with other companies and artists, creating opportunities for artistic exploration and development, is vital to the sustainability of our artform and the sector at large.

PATRICK NOLAN
CEO & Artistic Director

THE SOPRANOS

29 March – 2 April, Concert Hall, QPAC

If opera's women could speak to one another, what would we hear in that conversation? This question sparked *The Sopranos*, which drew together female characters across the history of opera, including the empress Claudia Octavia, Lucia, and the Carmelite nuns, and invited us to listen to the echoes between their stories and voices.

The repertoire in *The Sopranos* spanned from early operas by Monteverdi and Purcell to works by living female composers Missy Mazzoli, Mary Finsterer and Peggy Polias, bringing audiences into contact with opera's past, present and continuing evolution.

CREATIVE TEAM

Concept by Sarah Holland-Batt & Patrick Nolan

Written by Sarah Holland-Batt

Conductor Jessica Gethin

Director Laura Hansford & Patrick Nolan

Concept Designer Marg Horwell

Costume Karen Cochet & Bianca Bulley

Lighting Christine Felmingham

Dramaturg Jane Sheldon

Chorus Master Narelle French

CAST

Sarah Crane

Amber Evans

Dominique Fegan

Tania Ferris

Eleanor Greenwood

Lisa Harper-Brown

Leanne Kenneally

Eva Kong

Katie Stenzel

Hayley Sugars

Sofia Troncoso

Carlos Bárcenas

Shaun Brown

José Carbó

Michael Honeyman

Simon Lobelson

Virgilio Marino

Narrator Nicoletta Bianca, Amy Lehpamer,
Barbara Lowing & Megan Washington

Opera Queensland Chorus

Queensland Symphony Orchestra

The Sopranos was supported by the Queensland
Government through Arts Queensland



“

***Opera Queensland continues to grow as a company
and flip the script on what it means to do opera.***

JOANNA LETIC
4ZZZ

THE CALL

20 – 24 September, Concert Hall, QPAC

The Call began its life in early 2020 when Ali McGregor suggested we create a work based upon a story she had heard told by Auburn Sheaffer on *The Moth*, a storytelling community where people share significant moments from their lives.

A remarkable true story about a woman, left with nothing but a phone number, who begins a conversation that changes everything.

Kate Miller-Heike and Keir Nuttall's lyrics captured the vulnerability and raw energy of the original story. Connor D'Netto's score embraced these qualities, combining electric guitars and extensive percussion with orchestral instruments to create a sonic world as tender as it was explosive.

Ali McGregor's remarkable versatility as a singer has wowed audiences around the world. In *The Call* she draws upon this vast experience to embody a character who has been to hell and back.

CREATIVE TEAM

Conductor Zoe Zeniodi

Director Patrick Nolan

Set & Costume Marg Horwell

Lighting Bernie Tan-Hayes

Assistant Director Laura Hansford

CONCEPT

Ali McGregor – based on an original story told by Auburn Sheaffer

COMPOSER

Connor D'Netto

LIBRETTO

Kate Miller-Heidke & Keir Nuttall

CAST

Ali McGregor

Queensland Symphony Orchestra

Presented by Opera Queensland and Brisbane Festival in association with FLUXUS



WORLD PREMIERE
AUSTRALIAN OPERA



WINNER ALBERT
H MAGGS AWARD,
CONNOR D'NETTO



McGregor is extraordinary... a perfect production.

PHIL BROWN
The Courier Mail





...captivating, intelligent, theatrical
and emotional... a deeply satisfying
operatic experience.

NIKHIL DEO
Limelight Magazine

© Jade Ferguson

THE HUMAN VOICE

20 – 24 September, Concert Hall, QPAC

Elle is alone, motionless in a room. She goes to leave but is stopped by the phone ringing. It is the love of her life. Rather than compassion, she is confronted with a truth she finds impossible to accept.

Francis Poulenc's *La Voix Humaine* (*The Human Voice*) turns Jean Cocteau's monodrama about a woman ending a long-term relationship over the phone into a compressed masterpiece for soprano and orchestra. It is complex and virtuosic storytelling that places similar demands on the singer and orchestra.

The precision with which Alexandra Flood and Zoe Zeniodi explored the dynamic relationship of music, song and story continually demonstrated why *The Human Voice* has become a key work in the operatic canon.

CREATIVE TEAM

Conductor Zoe Zeniodi
Director Patrick Nolan
Set & Costume Marg Horwell
Lighting Bernie Tan-Hayes
Assistant Director Laura Hansford

CAST

Alexandra Flood

Queensland Symphony Orchestra

These performances of *La Voix Humaine* by Francis Poulenc were given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Editions Salabert of Paris.

Presented by Opera Queensland and Brisbane Festival

© Jade Ferguson





YOUNG ARTIST PROGRAM

The Opera Queensland Young Artist Program was reignited in 2020 thanks to a bequest from two extraordinary patrons, Lois Schultz and June Wheeler.

Our recent alumni Rebecca Cassidy, Xenia Puskarz Thomas, Sofia Troncoso and Timothy Newton are now enjoying wonderful opportunities with companies around Australia and internationally.

In 2022 we welcomed to the Program Amber Evans (soprano), Eleanor Greenwood (soprano), Sebastian MacLaine (tenor), and John Rotar (composer).

Opera Queensland's Head of Music, Narelle French, one of Australia's most respected pianists, vocal coaches and musicians, oversees the Program and believes the future of opera in Queensland looks very bright.

We look forward to working with more singers and artists through increased engagement with international and local audiences, collaborations with fellow artists and key roles in Opera Queensland's productions.



“

The highlight of my Young Artist Program experience was the regional tour of 'The Sopranos' as I could connect with and take part in expanding enthusiastic opera audiences throughout Queensland.

ELEANOR GREENWOOD



BETWEEN A WOLF AND A DOG

Composer Megan Washington continued the development of an adaptation of Georgia Blain's *Between a Wolf and a Dog* which was shortlisted for The Stella Prize and won both the Queensland Premier's and Victorian Premier's Literary Award for Fiction.

GILDA

Composer Stefan Gregory continued the development of this new opera based upon the character of Gilda from Verdi's *Rigoletto*.

CREATIVE TEAM

Composer Stefan Gregory

Librettist Stefan Gregory & Anne-Louise Sarks

Director Patrick Nolan

LADY SINGS THE MAROONS

Following the success of 2021's *Are You Lonesome Tonight*, this new regional touring production takes a deep dive into the Queensland songbook to celebrate much loved Australian artists including the Go-Betweens, Powderfinger and Savage Garden. Creative development workshops for this new production were held in November 2022.

CREATIVE TEAM

Concept Patrick Nolan

Director & Writer Laura Hansford

Musical Director & Arranger Luke Volker

DEVELOPMENT CAST

Marcus Corowa, Jess Hitchcock, Irena Lysiuk

CREATIVE DEVELOPMENTS

To ensure the viability of the artform we must invest in the development of new opera and foster creative talent. Opera Queensland is proud to support the development of new Australian works that tell local stories, enable social change and help build strong, vibrant communities.

STRAIGHT FROM THE STRAIT

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.

CREATIVE TEAM

Writers Norah Bagiri & Luke Captain

Musical Director Rubina Kimiia

Cultural Advisor and Project Leader Ruth Ghee

Director Nadine McDonald-Dowd

Administrator Hannah Scanlon

Co-Producer Paul Brown

Co-Producer Tony Ghee

Co-Producer Pip Boyce



OUR IMPACT CONNECT

NURTURE AND GROW NEW AUDIENCES

Connect a broad and deep cross-section of the community through opera

- 94% AUDIENCES RATE THE ARTISTIC QUALITY AS GOOD OR EXCELLENT
- 9,695 TOTAL AUDIENCE – SCHOOLS TOURING SHOWS
- 66 COMMUNITY AND PARTNERSHIP PERFORMANCES
- 2 PERFORMANCES AT QUEENSLAND CHILDREN'S HOSPITAL

CELEBRATE DIVERSITY TO BUILD STRONG, VIBRANT COMMUNITIES

Remove barriers to the artform for people with diverse backgrounds

- 4 COMPOSED IN QUEENSLAND AND HOME GROWN OPERA PROGRAMS
- 3 COMMUNITY CHORUSES FOR *THE SOPRANOS* REGIONAL TOUR
- 2 COMMUNITY CHORUSES IN BRISBANE FOR CHRISTMAS CAROLS EVENTS
- 1 PERFORMANCE AT BRISBANE PRIDE CHOIR COLOURS OF PRIDE CONCERT
- 5 AUSLAN INTERPRETED OR AUDIO DESCRIBED MAINSTAGE PERFORMANCES
- 10 SING SING SING EVENTS AT EMPORIUM HOTEL SOUTH BANK
- 8 COMMUNITY WORKSHOPS DURING FESTIVAL OF OUTBACK OPERA

PLACES AND COMMUNITIES WE REACHED



FESTIVAL OF OUTBACK OPERA

18 – 27 May, Longreach, Winton, Barcaldine, Blackall, Tambo, Windorah

The Festival of Outback Opera returned to the majestic environs of Winton and Longreach, with an expanded itinerary to include Barcaldine, Blackall, Tambo and Windorah. Featuring 23 performances, workshops and other events held across ten days, the festival attracted an audience of over 2,500 throughout the program, with interstate visitors from across Australia.

The Festival of Outback Opera was born of our belief that audiences, no matter where they are, have the right to experience art of the highest calibre. This event provides an important opportunity for communities and visitors to connect, stimulating the local economy by attracting visitors to this iconic and unique part of Queensland.

The Festival of Outback Opera was supported by the Queensland Government through Arts Queensland and presented in association with The University of Queensland.

DARK SKY SERENADE & SINGING IN THE NIGHT

CREATIVE TEAM

Musical Director Dane Lam

Director Patrick Nolan

Lighting Bernie Tan-Hayes

Sound Geoff McGahan

UQ Pulse Chamber Orchestra

Featuring Adam Chalabi (Violin),
Patrick Murphy (Cello)

CAST

Shaun Brown, Marcus Corowa, Eva Kong, Emma Nightingale, Hayley Sugars, Ashlyn Tymms, Kang Wang

Piano Narelle French

THE SOUNDS OF SUNSET

CAST

Marcus Corowa, Amber Evans, Eleanor Greenwood, Michael Honeyman

Piano Kylie Los

THE LONG WAY HOME

CAST

Marcus Corowa, Emma Nightingale
Piano Catherine Lynagh

THE SOPRANOS

CREATIVE TEAM

Written and reimagined for tour
by Laura Hansford and Patrick Nolan
from an original work by
Sarah Holland-Batt

Director Laura Hansford

Concept Designer Marg Horwell

Costumes Karen Cochet &
Bianca Bulley

Musical Director Jason Barry-Smith

CAST

Amber Evans, Eleanor Greenwood,
Eva Kong, Jason Barry-Smith,
Michael Honeyman

Piano Kylie Los

SING SING SING

Presenter Jason Barry-Smith

Musical Directors & Arrangers
Jason Barry-Smith & Narelle French

Piano Kylie Los~, Amanda Strong*

SINGERS

Jason Barry-Smith, Marcus Corowa~,
Eva Kong~, Emma Nightingale*

~Wednesday 18 May

*Sunday 22 May

“Only the countless stars in the night skies could provide a sufficiently high rating to this stellar event and its long-lasting impact on the lives it touches.”

JANSSON J. ANTMANN

Limelight Magazine



“We have never experienced an opera, and this has blown our minds as to how good an opera can be. We loved every single second... Thank you Opera Queensland for one of the best nights of our lives. Overwhelmed, and super grateful!”

AUDIENCE MEMBER IN WINTON



REGIONAL TOUR

THE SOPRANOS

May – June

The Sopranos is a journey from remembering to knowing. It is the history of opera that places the incredible stories of women centre stage, curated from fifteen different operas with repertoire spanning almost 400 years and performed in five different languages.

Adapted from the mainstage production, *The Sopranos* was presented in 10 regional locations across Queensland, including the Longreach Showgrounds, Winton Royal Theatre and Charleville Racecourse.

CREATIVE TEAM

Written and reimagined for tour
by Laura Hansford and Patrick Nolan
from an original work by
Sarah Holland-Batt
Director Laura Hansford
Concept Designer Marg Horwell
Costume Karen Cochet &
Bianca Bulley
Musical Director Jason Barry-Smith

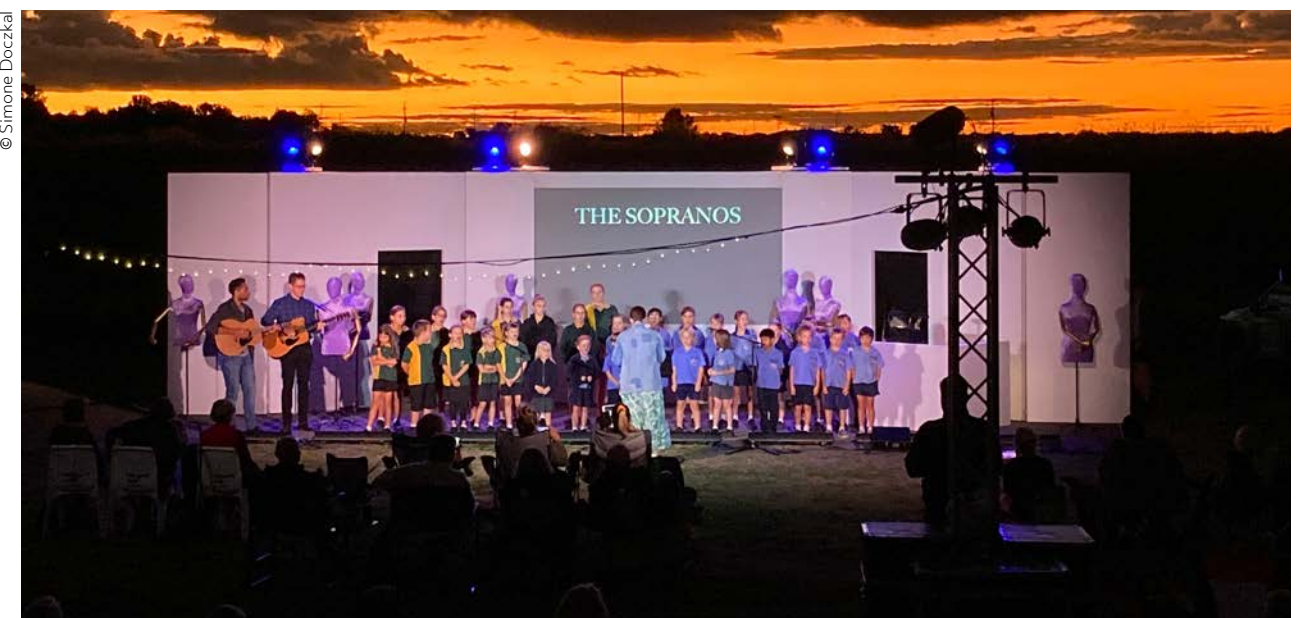
CAST

Jason Barry-Smith
Amber Evans
Eleanor Greenwood
Eva Kong
Michael Honeyman
Piano Kylie Los

PERFORMANCE LOCATIONS

Bundaberg
Gladstone
Rockhampton
Barcaldine
Winton
Longreach

Blackall
Charleville
Roma
Cairns
Brisbane





REGIONAL CONNECTION

With the generous support of the Tim Fairfax Family Foundation, Opera Queensland is able to provide live performances, workshops and activities to regional and remote communities.

This year Opera Queensland launched Home Grown Opera, a new initiative inviting communities to collaborate with professional artists on the development of operas inspired by local stories. The Composed in Queensland program was also reignited, working with schools to create songs born of images and stories the children shared about living in these remote places.

FESTIVAL OF OUTBACK OPERA AND THE SOPRANOS

Community activities undertaken during *The Sopranos* regional tour and Festival of Outback Opera included:

- Community chorus of 22 participants in Cairns
- Community chorus of 10 participants in Rockhampton
- Community chorus of four participants in Roma
- Children's community chorus of 16 participants at The Long Way Home performance in Windorah
- Eight school workshops for 316 students from Longreach School of Distance Education, Longreach State School, Our Lady's Longreach School, St Patrick's Winton School, Winton State School, Barcaldine State School, St Joseph's Barcaldine School, Tambo State School, St Joseph's Blackall School, Blackall State School, Jundah State School, Stonehenge State School and Windorah State School
- Pop-up performances at one Aged Care facility

HOME GROWN OPERA GOLD COAST

Gold Coast locals from all corners of the globe shared cultural songs celebrating births, baptisms, name days, weddings, funerals and periods of mourning. The stories were developed by Opera Queensland artists, culminating in a concert of traditional songs marking life's big moments. The end result was shared with audiences in August at Bleach* 2022 Festival.

CREATIVE TEAM

Composer John Rotar

Librettist Katherine Lyall-Watson

Directors Laura Hansford, Patrick Nolan

Dramaturg Rosie Dennis

Singers Carlos Bárcenas, Aric Kruger, Lann Levinge, Emma Nightingale, Heru Pinkasova, Daniel Smerdon

Musicians Patrick Hassard, Dayna Johnston, Liam Mallinson, Oliver Scott, Rory Smith, Dara Williams

Pianist Catherine Lynagh

© Nathan Kelly



HOME GROWN OPERA CAIRNS

In October 2022, members of the Cairns creative community gathered at the Tanks Arts Centre to watch the first stages of a new opera inspired by local stories and experiences during the storm season and cyclones. A culmination of two weeks' collaboration between Cairns and Opera Queensland artists, the Home Grown Opera initiative connected regional artists with professional mentors to develop new stories and operas.

The springboard for the work came from Marilyn Marsh-Booth who submitted a story about having to land a plane in Townsville then find a way to reach Cairns during a cyclone. From this inspiration, she and director Laura Hansford collaborated as writers to begin the libretto which was then developed through local community consultation and a writers' evening involving eight Cairns-based artists.

CREATIVE TEAM

Composer Luke Volker

Libretto Laura Hansford & Luke Volker

Concept Marilyn Marsh-Booth

Director Laura Hansford

Musical Directors Rubina Kimiia, Luke Volker

Associate Musical Director Artemii Safonov

Story Collaborators Kathryn Ash, Kathleen Carruthers, Liz Christensen, Amber Grossmann, Louise Ottewell

Singers Andrea Allumay, Chris Burcin, Francesco Dangelico, Holly Dowell, Amanda du Bruyn, Nick Kirkup, Stephen Marsh

COMPOSED IN QUEENSLAND

Students from Camooweal, Mount Isa, Dajarra, Quilpie, Cunnamulla and Charleville worked with songwriters Sara Storer and Marcus Corowa to write a series of songs about the highs and lows of life in the Outback from a child's perspective. The sweet and tender songs that emerged were presented in a community concert led by Opera Queensland guest artists. Families travelled from far and wide to attend the performances.

PARTICIPATING ARTISTS

Jason Barry-Smith, Marcus Corowa, Nick Kirkup, Emma Nightingale, Sara Storer, Luke Volker

MUTTABURRA STOCK SHOW

Opera Queensland supported the 60th anniversary of the Muttaborra Stock Show (formerly known as Landsborough Flock Ewe Show). In celebration of the event's milestone year, Opera Queensland commissioned singer/songwriter Marcus Corowa to compose an original song. This was performed to an audience of 260 at the Muttaborra Racecourse after a delightful pop-up performance with the Muttaborra State School students.

ARTISTS

Marcus Corowa, Nick Kirkup, Emma Nightingale, Amanda Strong



LIFELONG LEARNING

THE FROG PRINCE AND LA BOHÈME

Delivering opera in engaging and innovative ways within schools and communities is important to Opera Queensland's goal of removing barriers to the artform and building strong, vibrant communities.

In 2022, Opera Queensland partnered again with multi-award winning shake & stir theatre co. to bring the joy and wonder of opera to over 8,000 students across 45 primary and high schools throughout Queensland.

This meaningful education program includes teacher resources with direct links to the Australian Curriculum and introduces students to opera-based arts experiences that assist in skills development and provide an opportunity for intellectual, emotional and sensory growth and social awareness.

School holiday performances were also held in Brisbane and Caloundra, as well as a special performance of *La Bohème* at the Queensland Children's Hospital and community performances in Esk and Cloncurry.

CREATIVE TEAM

Directors Ross Balbuziente, Nelle Lee & Nick Skubij

Musical Direction & Arrangements Luke Volker

Designer Bianca Bulley

Assistant Director Emma Nightingale

CAST

Gabrielle Diaz
Harry Pitts
Connor Willmore

Irena Lysiuk (on screen)
Matthew Broadbent (on screen)

IN THE CLASSROOM

In 2022, students from Springwood State High School and Clayfield College benefited from Opera Queensland's school residency program. In this program, students work with facilitators and teaching artists to interrogate the stories of traditional operas and retell them in their own way. The workshops provide invaluable access to Opera Queensland's highly skilled music education specialists.

FACILITATORS AND TEACHING ARTISTS

Thomas Chapman
Susan Ellis
Mia Huang
Nick Kirkup
Kylie Los
Jessica Low
Catherine Lynagh
Katie Stenzel

© Jade Ferguson



SING SING SING

In 2022 Sing Sing Sing brought people together each month from all over Brisbane as well as tourists staying in the precinct to experience the joy of singing. Over 200 people of all ages and musical tastes gathered across the year to share their love for music and singing.

Opera Queensland is very grateful for the continuing support of our loyal partners Emporium Hotel South Bank who provided their Piano Bar as a setting.

"I really enjoy attending Sing Sing Sing with Opera Queensland because it fills me with joy. We learn new songs in a fun, energetic way and meet new friends with similar interests. Some of the nicest people go to Sing Sing Sing. It engages my mind and my soul, and I love it!"

JANICE STENTON, BRISBANE PARTICIPANT

PARTICIPATING ARTISTS

Jason Barry-Smith
Thomas Chapman
Gabrielle Diaz
Susan Ellis
Eleanor Greenwood
Narelle French
Nick Kirkup
Kylie Los
Catherine Lynagh
Emma Nightingale
Luke Volker
Jonathon Welch ^{AM}
John Woods

© Carlos Angelo



SING WITH OPERA QUEENSLAND WORKSHOPS

Opera Queensland's popular vocal workshops offer a unique learning opportunity for secondary school and adult singers to build confidence and gain performance experience across a variety of workshop formats including solo, group and choral coaching.

FACILITATORS AND TEACHING ARTISTS

Carlos Bárcenas
Jason Barry-Smith
Simon Chamberlain
Mark Connors
Louise Dorsman
Susan Ellis
Narelle French
Nick Kirkup
Kylie Los
Jessica Low
John Woods



COMMUNITY

Three years on from the first COVID-19 case being reported, Opera Queensland has continued to increase investment in smaller scale community events with the support of corporate partners. These diverse and bespoke productions provide versatility and are important in exploring new approaches to presentation and providing regular employment for our artists and arts professionals.

With an emphasis on enjoyment, active engagement and social inclusion, these events also allow us to reach more communities and promote happiness, health and wellbeing.

Performances included National Anthems at Brisbane Racing Club, Sing Sing Sing at Aveo retirement villages, QPAC's annual Italian National Day celebration and pop-up performances at Brisbane Airport. Other performances at Hanworth House, Women Chiefs of Enterprise International and St Andrew's Uniting Church soup kitchen provided memorable experiences for audiences and participants.



STREET SERENADES VICTORIA PARK

Audiences were treated to an afternoon of opera's golden hits as part of Brisbane Festival's Street Serenades program. This free concert featured conductor Dane Lam, talented Opera Queensland singers Carlos Bárcenas, Tania Ferris, Eva Kong, Samuel Piper, and pianist Narelle French.

© Jared Vethaak



CAROLS IN THE COMMON WEST VILLAGE

This intimate concert featured Shaun Brown, Marcus Corowa, Dane Lam and Sofia Troncoso in a delightful program of festivities and iconic Christmas tunes.

© Nick Reed



SONGS AT SUNSET WEST VILLAGE

In partnership with West Village, we once again presented a program of arias and duets in our Songs at Sunset concert, curated by Narelle French. Carlos Bárcenas and Eleanor Greenwood thrilled audiences with their powerful voices.

© Gary Lynagh



ENCHANTED FOREST WEST VILLAGE

Thomas Chapman, Kylie Los and Sofia Troncoso delighted young audiences during the school holiday performances of *The Enchanted Forest* at West Village. Created by Jason Barry-Smith especially for children aged 4 to 8 years, this program was filled with fun, colour, activities, and the music of Mozart.



SOUTH BANK CHRISTMAS CAROLS SOUTH BANK

A community chorus joined Opera Queensland artists Jason Barry-Smith and Nick Kirkup for pop-up performances of Christmas classics.

CAROLS AT BRISBANE RACING CLUB ASCOT GREEN

An audience of 1,300 were treated to a community event at Brisbane Racing Club in December. Opera Queensland artists Jason Barry-Smith, Susan Ellis and Narelle French joined by a community chorus to celebrate the festive season.

OUR IMPACT

PRODUCE

LEAD CHANGE IN OPERA

Challenge the sector to reimagine the possibilities and potential of the artform



MAINSTAGE SEASON FOCUS ON THE REPRESENTATION OF WOMEN IN OPERA



WORLD PREMIERE OF *THE CALL*, A REMARKABLE NEW OPERA WITH MUSIC BY CONNOR D'NETTO



16 PERFORMANCES OF *THE SOPRANOS*, A CELEBRATION OF THE DIFFERENT ROLES WOMEN HAVE PLAYED THROUGHOUT THE HISTORY OF OPERA



NEW PRODUCTION OF *LA TRAVIATA*, DIRECTED BY SARAH GILES

ENSURE FINANCIAL, OPERATIONAL AND ENVIRONMENTAL SUSTAINABILITY AND RESILIENCE

Safeguard the future by continually improving business practices



INCREASE IN PHILANTHROPIC AND CORPORATE PARTNERSHIP INCOME



PRIVATE INCOME CONTRIBUTING 22% OF REVENUE IN 2022



PLANNED INVESTMENT IN ARTISTIC PROGRAM IN 2022, RESULTING IN SMALL OPERATING DEFICIT AND RETENTION OF ADEQUATE CASH RESERVES

“

...a cutting-edge performance that challenges what audiences think opera can be and gives a momentous opportunity for stories of true humanity to be told on a grand scale.

ELLIE WADDINGHAM
Theatre Haus




 A woman in a gold gown is sitting on a stage set for the opera La Traviata. The set features a large doorway leading to a room with a chandelier and a small table with a lamp. The woman is looking up and to the side.

With its lavish set construction and pitch perfect music, La Traviata will melt through to your core and prove that opera is here to stay.

4ZZZ


 A woman in a gold gown is sitting on a stage set for the opera La Traviata. The set features a large doorway leading to a room with a chandelier and a small table with a lamp. The woman is looking up and to the side.

The quality of singing in this production is exceptional.

SUZANNAH CONWAY
Limelight Magazine

LA TRAVIATA

15 – 23 Jul 2022, Lyric Theatre, QPAC

Perspective changes everything. It's why we revisit the classics over and over. When we decided to focus our 2022 season on the representation of women in opera, Verdi's *La Traviata* was immediately placed on the shortlist.

This new production was called "an absolute triumph" (The AU Review). Director Sarah Giles brought Violetta's inner world centre stage in a glittering production that showed the heartache behind the glamour.

La Traviata has much to say about gender politics and our society, what sort of women we think are worthy of "redemption" and happiness and how they should behave.

After the Brisbane season, the production travelled to Adelaide to be presented by State Opera South Australia and to Perth to be presented by West Australian Opera, where it continued to receive glowing reviews.

CREATIVE TEAM

Conductor Dane Lam

Director Sarah Giles

Set & Costumes Charles Davis

Lighting Paul Jackson

Associate Lighting Designer Alexander Berlage

Associate Director Janice Muller

Intimacy Coordinator Michelle Miall

Chorus Master Narelle French

CAST

Violetta Valéry Lorina Gore

Alfredo Germont Kang Wang

Giorgio Germont José Carbó

Flora Bervoix Hayley Sugars

Gastone De Letorières Sebastian MacLaine

Baron Douphol Shaun Brown

Marquis D'Obigny Jason Barry-Smith

Doctor Grenvil Conal Coad

Annina Susan Ellis

Giuseppe Nick Kirkup

Messenger Samuel Piper

Gentleman Daniel Smerdon

Opera Queensland Chorus

Queensland Symphony Orchestra

A co-production between Opera Queensland, State Opera South Australia and West Australian Opera

THE STUDIO SERIES

The Studio Series provided an opportunity to hear remarkable performances of rare intimacy from internationally renowned artists. Stripping away the costumes and lavish sets of the mainstage, artists shared insights into the music that has defined their careers.



ROSARIO LA SPINA & JOHN WOODS
Romantic Heroes | 25 & 26 February

"Rosario's voice is exceptional, and John Woods is brilliant on the piano."

AUDIENCE FEEDBACK



KANG WANG & JOHN WOODS
La Serenata | 13 & 14 May

"To hear such a fantastic tenor in a recital setting is fabulous."

AUDIENCE FEEDBACK



JESS HITCHCOCK & TREVOR JONES
Songs That Made Me | 27 & 28 May

"Intimate, evocative storytelling combined with a sweet voice."

AUDIENCE FEEDBACK



CHERYL BARKER, PETER COLEMAN-WRIGHT & JILLIANNE STOLL
A Life Together in Song | 3 & 4 June

"It was a privilege to see and hear such world-renowned opera singers in my home town."

AUDIENCE FEEDBACK



JESSICA ASZODI & ALEX RAINERI
My Favourite Things | 5 & 6 August

"This was a particularly innovative presentation that challenged our perceptions and won our appreciation."

AUDIENCE FEEDBACK



REBECCA CASSIDY & ALEX RAINERI
Homegrown | 19 & 20 August

"It was captivating, and I almost felt like I was in a trance by their presence and performance."

AUDIENCE FEEDBACK



MARIANA HONG & SIRO BATTAGLIN
L'invitation au Voyage | 7 & 8 October

"The artists were individually outstanding and combined to create a magical performance."

AUDIENCE FEEDBACK



MARCUS COROWA & MICHAEL MANIKUS
Some Kind of Wonderful | 14 & 5 November

"We loved that OQ put on something that wasn't 'opera'. The program was just so entertaining."

AUDIENCE FEEDBACK



WARWICK FYFE & ALEX RAINERI
A Man of Parts | 18 & 19 November

"Thank you to all involved for giving us this opportunity."

AUDIENCE FEEDBACK



MESSAGE FROM THE CHAIR

Opera Queensland has a mission to deliver world class opera to diverse audiences across Queensland. The 2022 Season built upon Opera Queensland's growing reputation as a contemporary opera company which meets audience demand for engagement with the well known classical mainstage productions along with new works, allowing audiences to experience and explore important contemporary themes through opera.

Opera Queensland built on its mission to present opera to diverse audiences by taking performances and other community programs to over thirty regional and rural locations in 2022. The Festival of Outback Opera was a highlight of the 2022 Season along with engagement with school students, seniors and remote communities.

We thank the Queensland Government, through Arts Queensland, and the Australia Council for the Arts, for providing ongoing core funding for the work of Opera Queensland. Government investment enabled Opera Queensland to employ artists and support staff, deliver three mainstage productions and tour regional, remote and rural Queensland.

Support from our sponsors and donors has enabled the company to continue to present its wide range of development activities by securing employment of artists and support staff. Support from donors and sponsors enabled the Young Artist Program to grow and develop new talent as part of the company's commitment to advancing excellence in the artform.

The Board made a strategic decision to invest in artists and new productions following the COVID years which resulted in a planned operating deficit in 2022 of \$115,556. I want to acknowledge and thank the outstanding skills based Opera Queensland Board for their high-level governance, passion for achieving excellence and commitment to growing opera audiences across Queensland.

Finally, I thank Opera Queensland CEO & Artistic Director Patrick Nolan and his team for their exceptional talent and commitment to achieving the company's mission throughout 2022.

LINDA A. APELT
Chair



ARTISTS & CREW

ARTISTS

Adam Al-Chalabi	Dane Lam
Andrea Allumay	Hanah Lee
Jessica Aszodi	Amy Lehpamer
Carlos Bárcenas	Lann Levinge
Cheryl Barker AO	Simon Lobelson
Jason Barry-Smith	Kylie Los
Siro Battaglin	Jessica Low
Matthew Broadbent	Annie Lower
Shaun Brown	Mattias Lower
Chris Burcin	Barbara Lowing
Helena Burns	Abigail Lui
José Carbó	Catherine Lynagh
Ann Carew	Irena Lysiuk
Daniel Casey	Sebastian Maclaine
Rebecca Cassidy	Liam Mallinson
In Yi Chae	Michael Manikus
Simon Chamberlain	Virgilio Marino
Thomas Chapman	Stephen Marsh
Conal Coad	Jon Maskell
Peter Coleman-Wright AO	Ali McGregor
Mark Connors	Michelle Miall
Marcus Corowa	Jasmine Milton
Sarah Crane	Patrick Murphy
Francesco Dangelico	Brendan Murtagh
Gabrielle Diaz	Emma Nightingale
Louise Dorsman	Nicoletta Panebianco
Holly Dowell	Heru Pinkasova
Amanda du Bruyn	Tiana Pinnell
Susan Ellis	Samuel Piper
Alexandra Elvin	Harry Pitts
Amber Evans	Alex Raineri
Dominique Fegan	John Reeves
Tania Ferris	William Risby
Alexandra Flood	John Rotar
Narelle French	Oliver Scott
Warwick Fyfe	Daniel Shearer
Sarah Giles	Emily Siedlecki
Sophia Goodwin	Daniel Smerdon
Lorina Gore	Rory Smith
Eleanor Greenwood	Katie Stenzel
Lisa Harper-Brown	Lili Stephens
Patrick Hassard	Jillianne Stoll
Jonathan Hickey	Amanda Strong
Jess Hitchcock	Hayley Sugars
Michael Honeyman	Sofia Troncoso
Mariana Hong	Ashlyn Tymms
Mia Huang	Luke Volker
Michael Joaquin	Kang Wang
Dayna Johnston	Megan Washington
Trevor Jones	Isabelle Watson
Leanne Kenneally	Jonathon Welch AM
Nick Kirkup	Bernard Wheaton
Eva Kong	Dara Williams
Aric Kruger	Connor Willmore
Rosario La Spina	John Woods
Erna Lai	Fan Yang

CHORUS

Sean Andrews	Mark Kroon
Stephen Beck	Andrew Lange
Kathryn Bradbury	Jessica Low
Matthew Broadbent	Annie Lower
Cameron Bryer	Mattias Lower
Ryan Carlson	Leslie Martin
Susan Chapman	Jon Maskell
Christopher Cobcroft	Shelden Mathieson
Shaeyna Day	Elizabeth McBride
Gabrielle Diaz	Ron Morris
Louise Dorsman	David Muller
Dominique Fegan	John Nicholson
Regan Flor	Emma Nightingale
Clarissa Foulcher	Katie Rutledge
Anne Fulton	Cassandra Seidemann
Karen Gaydon	D'Arne Sleeman
Rachael Griffin	Daniel Smerdon
Sally Harrison	Lionel Theunissen
Sam Hartley	Chloe Walton
Michael Hibbard	Leon Warnock
Brett Holland	Rosina Waugh
Kaja Holzheimer	Bernard Wheaton
Robyn Kelly	Robert Williams
Steven Kickbusch	Alla Yarosh
Adele King	Ji Zhang
Nick Kirkup	

CHORUS MASTERS

Jason Barry-Smith	Janine Lester
Narelle French	

DIRECTORS, DRAMATURGS & CHOREGRAPHERS

Ross Balbuziente	Janice Muller
Jason Barry-Smith	Emma Nightingale
Rosie Dennis	Patrick Nolan
Sarah Giles	NJ Price
Laura Hansford	Jane Sheldon
Claire Marshall	Nick Skubij
Marilyn Marsh-Booth	

CONDUCTORS & MUSICAL DIRECTORS

Jason Barry-Smith	Rubina Kimiia
Susan Ellis	Dane Lam
Narelle French	Luke Volker
Jessica Gethin	Zoe Zeniodi

DESIGNERS

Alexander Berlage	Christine Felmingham
Bianca Bulley	Marg Horwell
Karen Cochet	Paul Jackson
Charles Davis	Bernie Tan-Hayes

ORCHESTRAS

Camerata – Queensland's Chamber Orchestra
Queensland Symphony Orchestra
The UQ Pulse Chamber Orchestra

COMPOSERS, ARRANGERS, LIBRETTISTS & WRITERS

Kathryn Ash	Katherine Lyall-Watson
Jason Barry-Smith	Marilyn Marsh-Booth
Kathleen Carruthers	Kate Miller-Heidke
Liz Christensen	Keir Nuttall
Marcus Corowa	Louise Ottewell
Connor D'Netto	John Rotar
Amanda du Bruyn	Artemii Safonov
Narelle French	Anne-Louise Sarks
Stefan Gregory	Sara Storer
Amber Grossmann	Luke Volker
Sarah Holland-Batt	

MUSIC STAFF

Mark Connors	Alex Raineri
Teresa Desmarchelier	Jillianne Stoll
Narelle French	John Woods
Alan Hicks	

YOUNG ARTIST TUTORS

Narelle French (Program Director)	Teresa Desmarchelier
Jason Barry-Smith	Susan Ellis
Conal Coad	Jillianne Stoll
Mark Connors	John Woods

COMMUNITY CHORUS – CAIRNS

Jacalyn Atkinson	Cathy Knight
Paul Carey	Rike Kullack
Francesco Dangelico	Emma Mauro
Amara Ennis	Cathrena McRae
Julie Faulks	Gary Orman
Rachael Fullston	Michael Oster
Donna Gandini	Heather Robertson
Matthew Hart	Felicity Stoetzel
Davina Hart	Grace Uelese
Anne Joyce	Jennifer Watson
Sheldon King	Dirk Werner-Lutrop

COMMUNITY CHORUS – ROCKHAMPTON

Lisa Bricknell	Jodie Hiron
Courtney Brown	Janice Houley
Karen Clifford	Maria Kananghinis
Rebekah Deighton	Cyndi Thomas
Caitlin Hiron	Dale Trott

COMMUNITY CHORUS – BRISBANE RACING CLUB CHRISTMAS CAROLS

Rachel Bond	Robyn Kelly
Gregory Breslin	Laura Kennedy
Amy Chiu	Cameron Lane
Elizabeth Courtice	Rebecca Munroe
Rob Cumming	Ken Piaggio
Marloes Dekker	Deirdre Pullen
Adele Dickman	Janice Stenton
Katrina Drake	Deborah Sykes
Sue Gallagher	Chloe Walton
Mary Hartley	Linley West
Charles Hung	Jocelyn Wilson
Anna Husband	

COMMUNITY CHORUS – ROMA

Sashikala Aeberli	Jennifer Gillett
Karen Dawes	Helen Spinks

COMMUNITY CHORUS – SOUTH BANK CHRISTMAS CAROLS

Rachel Bond	Robyn Kelly
Gregory Breslin	Laura Kennedy
Amy Chiu	Cameron Lane
Elizabeth Courtice	Rebecca Munroe
Rob Cumming	Ken Piaggio
Marloes Dekker	Deirdre Pullen
Adele Dickman	Janice Stenton
Katrina Drake	Deborah Sykes
Sue Gallagher	Chloe Walton
Mary Hartley	Linley West
Charles Hung	Jocelyn Wilson
Anna Husband	

PRODUCTION & TECHNICAL

Serena Altea	Teegan Kranenburg
Rachael Appleyard	Alex Loh
Owen Arnold	Geoff McGahan
Derrick Batchelor	Arlie McGill
Lindi Bester	Catherine McGuinness
Wesley Bluff	Bailey McIntosh
Tanya Bopf	Kylie Mitchell
Marcelo Borges dos Reis	Stuart Moyes
Ashleigh Bradfield	Iluka Nally
Stephen Brodie	Elizabeth Neal
Stephen Brown	Nicole Neil
Claire Browning	Meg Nichols
Eric Buckingham	Bridget O'Brien
Penelope Challen	Jake Pafumi
Josephine Clark-Liebke	Adam Paine
Tia-Hanee Cleary	Lachlan Paterson
Corinne Clery	Makayla Purdy
Lily Cochet	Emma Rawlings
Ryan Codner	Callie Roebuck
Lachlan Cross	Gabriele Schmidt
Venita Derbyshire	Wayne Seaman
Brandon Duncan	Ben Shaw
Daniel Endicott	Riley Silk
Angela Farris	Josh Skipp
Rebecca Firkins	Rawdon Slater
Amy Garrett	Margaret Stafford
Tim Gawne	Kate Stevenson
Zita Gillard	Ashlee Svitlik
Madison Goodridge	Joash Teo
Ella Gordon	Adrian Teveluwe
Carli Griffin	Chris Tollefson
Shana Guse	Belinda Townshend
Kelly Hollett	Desiree Vogelsang
Brady Ireland	Charlotte Walker
Lester Jurott	Kathryn Walsh
Lidiya Kaplun	Tammy Weller
Yasiye Kara	Calani Wiki
Barbara Kerr	Michelle Wiki
Annette Kerwitz	Fiona Willard



OPERA QUEENSLAND BOARD

PATRONS

Her Excellency the Honourable Dr Jeannette Young AC PSM Governor of Queensland and Professor Graeme Nimmo RFD

OPERA QUEENSLAND BOARD

LINDA APELT BEd, GradDipC, MEdSt, GAICD
Appointed Chair January 2022
Director since January 2022

Linda is a business and community leader with a wealth of international senior leadership experience as a diplomat, Trade and Investment Commissioner, CEO and non-executive director across the public and private sectors.

As a former long-serving Director-General with the State Government of Queensland, Linda oversaw enhanced service delivery in a range of portfolios including education, housing, health and community services, Indigenous policy and the arts.

ANNE CROSS AM BSW, MSW, FAICD
Appointed Deputy Chair May 2020
Director since April 2017

Anne concluded her executive career as Chief Executive of UnitingCare Queensland, one of Australia's largest not for profit organisations, late in 2017. She supplemented her 30-year executive career with board, State and national advisory roles. She is a fellow and deputy chair of the Australian Institute of Company Directors.

DAVID GOW BCom, LLB, FAICD
Appointed Treasurer May 2019
Director since April 2018

David has enjoyed a 30-year career spanning private law practice, corporate legal counsel, and senior management positions in corporate and investment banking. His 19-year career with Citibank included roles in Brisbane, where he was State Manager Corporate, and subsequently in Sydney, Melbourne, Hong Kong and Singapore. His current focus is non-executive directorships and corporate advice and he is Chair of Children's Health Queensland.

WILL FELLOWES BCom, GradDipCA, GAICD
Member, Audit and Risk Committee since September 2016
Director since July 2019

Will is a former Assurance Director with PwC specialising in external audit, internal audit and advisory services. He is currently a non-executive director of Children's Health Queensland and RACQ. Living in regional Queensland, Will is passionate about developing communities and bringing development, support and culture to our regions.

JUDITH MATHER MBus (HR Management), MBus (Philanthropy and NFP)
Director since September 2019

Judy is an alumna of the Queensland University of Technology, having studied a Masters of Business in both Human Resources Management and Philanthropy. She is a Director and Trustee of the Mather Foundation, a Private Ancillary Fund which seeks to encourage learning through music and arts, while supporting mental health and well-being.

KATIE MCNAMARA BPharm (Hons), MBA, GAICD
Director since September 2020

Katie has over 18 years' strategy and marketing experience in senior executive and consultancy roles with retail and fast moving consumer goods companies in Australia, Europe, America and Asia. Katie is an accomplished violinist, holding her Performers Diploma from Trinity College (London), and is an active chamber music performer.

JODY CURRIE BA Gender Studies
Director since October 2021

Jody is Queensland born and a proud Yugambeh woman with traditional ties to the country between the Logan and Tweed Rivers. She has held senior executive roles in Aboriginal and Torres Strait Islander aged care, health, and human service delivery, and is an advocate for improving service accessibility to vulnerable communities. After attaining her Bachelor of Arts (BA) in Gender Studies, Jody embarked on her career in health and human service delivery. She serves as a non-executive director on the Brisbane North Primary Healthcare Network, Hearing Australia, and National Aboriginal and Torres Strait Islander Ageing and Aged Care Council.

HONARARY LIFE MEMBERS

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

COMPANY MEMBERS 2022

Linda Apelt
Emeritus Prof Christa Critchley
Anne Cross AM
Robert Cumming
Jody Currie
Greg Ellis
Janice Ellis
Will Fellowes
David Gow
Judith Mather
Katie McNamara

OPERA QUEENSLAND TEAM

EXECUTIVE TEAM

CEO & Artistic Director Patrick Nolan
Executive Producer Adam Tucker
Chief Financial Officer Christine McEwan

TEAM

Head of Music & Chorus Director Narelle French
Director of Development Megan Kair
Director of Technical Production Alex Loh
Director of Learning, Regional & Community Mark Taylor (until Sep 2022)
Director of Learning, Regional & Community Kylie McOmish (from Jan 2023)
Director of Marketing & Audience Development Marnie Nichols (until Sep 2022)
Director of Marketing & Sales Lucy Childs (from Jan 2023)
Executive Assistant Louise Simmons (until Dec 2022)
Executive Assistant Karen Griffin (from Mar 2023)
Artistic Associate Laura Hansford
PR & Communications Manager Madison Saunders (until Oct 2022)
Design & Digital Production Manager Murray Summerville (until Jun 2022)
Graphic Designer Carlos Angelo (from Sep 2022)
Marketing Operations Manager Danielle Leslie (until Sep 2022)
Marketing & Campaign Coordinator Jesse Sobey (from Mar 2023)
Ticketing & CRM Coordinator Hayley Rankin (from Apr 2022)
Partnerships Manager Phoebe Rouse
Events & Administration Officer Simone Nevison
Events & Administration Officer Rachel Bryce (from Mar 2023)
Development Officer Alice Marian (until Nov 2022)
Development Officer Meagan Gamble (from Feb 2023)
Producer – Learning, Regional & Community Simone Doczkal
Associate Producer – Learning, Regional & Community Aaron Dora (until Jan 2023)
Head of Wardrobe Karen Cochet
Production Manager Chris Tollefson (until Jul 2023)
Production Coordinator Carlo Maur (from Apr 2023)
Production Administrator Annette Kerwitz
Assistant Head of Wardrobe Bianca Bulley
Principal Cutter & Costume Maker Saffron Firkins (until Dec 2022)
HR, Young Artist Program & Music Coordinator Catherine Blake (until Jul 2022)
HR, Young Artist Program & Music Coordinator Alicia Cush (from Oct 2022)
Finance Business Partner Sangeeta Khosla
Assistant Accountant Verkha Perakash
Assistant Accountant Sara George (from Aug 2022)

2022 YOUNG ARTISTS

Amber Evans, Eleanor Greenwood, Sebastian MacLaine, John Rotar

© Glenn Hunt



OPERA CLUB

2022 OPERA CLUB MEMBERS

Dr Philip Aitken & Dr Susan Urquhart, Dr Rod & Mrs Jennyfer Allen, Ms Abigail Andersson, Mrs Linda & Mr Ron Apelt, Mr Damian Bartholomew, Mr Daryush Baudo, Mrs Davi Bennion, Mrs Janelle Berlese, Mr Peter & Rachel Bond, Mr Francis & Mrs Wendy Bryant, Miss Cindy Caucao, Dr Nadine Connell, Mrs Helen Cook, Mr Roger Cragg, Mrs Helen Cronin, Mrs Karen Cunneen, Mr Terence Daubney, Dr Vivienne Del Mar, Miss Adele Dickman, Mrs Kathleen Ellerman-Bull, Mr Greg & Mrs Janice Ellis, Ms Mary Feeney, Mr William Forgan-Smith, Prof Ian & Mrs Caroline Frazer, Ms Peta Ganner, Prof Robert Gilbert, Miss Susan Green, Ms Pauline Greig, Dr Graeme & Mrs Cathy Hall, Ms Carmel Harris, Ms Marie E Isackson, Mr Robert Kilvert, Miss Catherine Knight, Mr Ross & Mrs Sophia Lamont, Mr Hien Le, Mr John & Mrs Angela Leak, Mr Harry Leary, Prof Christina Lee, Ms June Lloyd, Ms Bethany Masters, Dr John McCollow, Dr Brian Misso Esq, Mr Gregory Molloy, Mr Nigel Mott, Mr Peter Moy, Dr Melinda Muir, Mr Daniel O'Connor, Mrs Kylie & Mr Shawn Perry, Mrs Sonja & Mr Arne Petersen, Mr Lou & Mrs Diana Peterson, Dr David & Mrs Marcia Pitman, Mr Gavin Quinn, Mr Antonio Rollo, Prof Nerida Smith, Mr Allen & Mrs Mitzi Smith, Mrs Jane Stanley, Mrs Marie Strakosch, Mr Tony Tabrett, Mr Harry Thompson, Dr Mark Walker, Mr Mark van Den Berg & Mrs Loryn Einstein-van Den Berg, Mrs Catharine & Mrs Margaret Willis, Mrs Patricia & Mr Robert Wilson.



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 oq.com.au/about/governance

1. LAY SOLID FOUNDATIONS 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 has financial acumen, and the Committee includes a member who is a qualified chartered accountant or 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.



OUR DONORS

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The Estate of Lois Schultz & June Wheeler

ARTISTIC DIRECTOR'S CIRCLE

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[†] The Medical Chapter [§] The Legal Chapter

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THANK YOU

From Brisbane to Quilpie, Windorah to Camooweal, Cairns to Gympie, the extraordinary array of performances and programs we offer is significantly enhanced by the generous support of our donor community. We conclude 2022 grateful for all we have been able to achieve and excited about the good things in play for 2023. None of this would be possible without the contribution of our loyal and ever growing community of donors whose generosity enables so much of what we do.

Our Annual Appeal played an important role in supporting the work of our emerging artists, and we were thrilled to exceed our target once again. A special thank you to the Mather Foundation and Frazer Family Foundation whose generous support enables us to extend the Young Artist Program in ways that would not otherwise be possible.

The extraordinary generosity of the Tim Fairfax Family Foundation means our regional program goes from strength to strength. This year we launched Home Grown Opera, a new initiative inviting communities to collaborate with professional artists in the development of operas inspired by local stories. We also reignited our Composed in Queensland program, working with schools around Mount Isa, Camooweal, Charleville, Cunnamulla and Quilpie, to create songs born of images the children shared about living in these remote places.

Through the goodwill of all our donors and partners we are inspired as a company to strive for better outcomes and higher standards. On behalf of everyone at Opera Queensland, heartfelt thanks for the generosity that enables us to share the wonder of opera.

We invite you to enrich lives today by joining our donor community.

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

FINANCIAL REPORT

A four-year summary of results is presented below. The full version of the 2022 Financial Statements can be found on the Opera Queensland website.

The 2022 result reflects a planned investment in increased performance activity through new productions and employment of artists and arts workers.

FINANCIAL PERFORMANCE	2022 \$	2021 \$	2020 \$	2019 \$
OPERATING REVENUE				
Event Income	1,612,336	1,415,857	139,927	1,530,660
Sponsorships & Donations	1,876,535	1,236,631	848,212	1,044,016
Grant Income	4,347,595	4,815,247	4,655,791	4,475,025
Other Income	531,187	465,847	121,236	209,167
Total Operating Income	8,367,654	7,933,582	5,765,166	7,258,868
OPERATING EXPENSES				
Production & Touring Costs	5,295,876	4,458,509	2,063,364	4,475,471
Community Programs & Education	471,285	312,309	87,781	193,072
Marketing & Business Development	1,488,690	1,385,589	1,036,429	1,136,271
Infrastructure and Administration	1,227,358	1,324,069	1,376,303	1,180,723
Total Operating Expenses	8,483,210	7,480,476	4,563,877	6,985,537
Net Result from Operating Activities¹	(115,556)	453,106	1,201,289	273,331
Bequests & Endowments	317	550	1,716,493	824,018
Fair value adjustment (endowment)	(166,348)	449,262	193,287	-
Reserves Matched Funding	-	100,000	200,000	200,000
Total Income from Restricted Items²	(166,031)	549,812	2,109,780	1,024,018
COMPREHENSIVE RESULT	(281,587)	1,002,918	3,311,069	1,297,349

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	2022 \$	2021 \$	2020 \$	2019 \$
ASSETS				
Cash and cash equivalents	3,696,657	3,396,366	2,894,510	1,322,025
Trade receivables and other assets	187,526	258,497	298,860	530,857
Total Current Assets	3,884,183	3,654,862	3,193,370	1,852,882
Property, plant and equipment	828,637	914,079	1,013,323	781,923
Other investments	2,006,226	3,087,477	2,338,215	200,000
Total Non-Current Assets	2,834,863	4,001,556	3,351,538	981,923
Total Assets	6,719,046	7,656,418	5,765,166	7,258,868
LIABILITIES				
Trade and other payables	143,956	431,534	260,455	117,895
Employee benefits	153,012	155,609	123,194	145,538
Lease liabilities	64,714	62,785	58,170	29,428
Provisions	-	-	119,000	-
Other	228,339	509,867	440,348	458,957
Total Current Liabilities	590,021	1,159,796	1,001,197	751,818
Employee benefits	36,152	57,448	44,671	29,497
Lease liabilities	103,200	167,914	230,699	96,218
Total Non-Current Liabilities	139,352	225,362	275,370	125,715
Total Liabilities	729,373	1,385,158	1,276,567	877,533
NET ASSETS	5,989,673	6,271,260	5,268,341	1,957,272
ACCUMULATED FUNDS				
Subordinated loan	200,000	200,000	200,000	200,000
Restricted donation and endowment reserve	3,017,580	3,183,611	2,733,798	824,018
Restricted reserve	-	1,000,000	800,000	400,000
Accumulated surplus	2,772,093	1,887,649	1,534,543	533,254
TOTAL ACCUMULATED FUNDS	5,989,673	6,271,260	5,268,341	1,957,272

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.



Opera Queensland is committed to creating a vibrant program of classic and contemporary new work by diverse artists for diverse audiences, across Queensland and beyond.

Creative collaboration across artforms is a distinctive hallmark of Opera Queensland's standing as a world class opera company.

LINDA APELT
Chair, Opera Queensland



OUR PARTNERS

We would like to thank and acknowledge our 2022 partners, whose support enables our shared vision to deliver meaningful experiences that inspire world class performances and enrich the lives of our Queensland community.

An exciting world is created when Opera Queensland partners with leading corporations. Our partnerships are unique, delivering a tailored suite of engagement events and benefits with outcomes that exceed expectations. 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

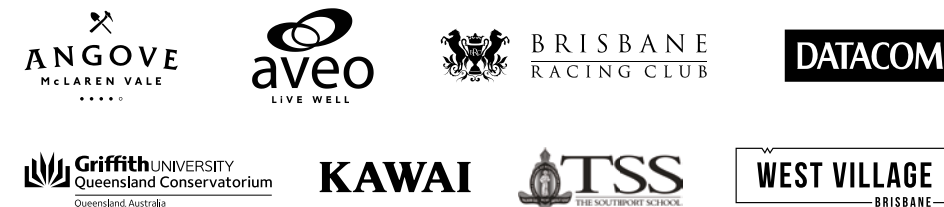
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