

oq OPERA
QUEENSLAND

2025 ANNUAL REPORT





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 dances they have created and shared for at least 65,000 years.

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.

Photo: Glenn Hunt
Cover photo: Murray Summerville

HIGHLIGHTS

We are driven to create rich stories with exceptional music and song, performed by the finest artists working today. These may be large scale productions in Brisbane with our performance partners, Queensland Symphony Orchestra and QPAC, or performances in regional and remote centres at every point of the compass.

As one of Australia's five major opera companies we are committed to developing the artists and creative workers who play such a vital role in the cultural landscape. We are constantly interrogating our practice to ensure our audiences experience the diversity and emotional depth that opera has to offer, be it in the classroom, at the local pub or in a lyric theatre.



*Total Reach includes Lord Mayor's Christmas Carols television audience.

VISION

Growing a community connected by the transformative power of opera.

PURPOSE

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

VALUES

CREATIVITY

We create opportunities for artists, a space to play, experiment and be ambitious. We embrace difference 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 is a vital ingredient of what we do, create and give.

CONTENTS

Highlights	1
Vision Purpose Values	2
Message from CEO & Artistic Director	4
Message from the Chair	6
DEVELOP	8
Brisbane Bel Canto	10
<i>La Bohème</i>	12
Creative Developments	14
CONNECT	16
Festival of Outback Opera	18
<i>Are You Lonesome Tonight</i> National Tour	20
<i>All Together Now!</i> Regional Tour	22
Regional Engagement	24
PRODUCE	26
The Studio Series	28
Young Artist Program	30
Lifelong Learning	32
Community	34
Mainstage Collaborations	36
Opera Queensland Board	38
Opera Queensland Team	40
Artists & Crew	42
Corporate Governance Statement	44
Our Donors	48
Financial Report	50
Our Partners	52

MESSAGE FROM

CEO & ARTISTIC DIRECTOR

In 2025, work conceived and made in Queensland reached more audiences, on more stages, in more cities than at any point in the company's history. Opera Queensland productions were performed at the Edinburgh International Festival, the Sydney Opera House, the Regent Theatre in Melbourne, and across twenty regional and remote centres on a national tour that travelled from Murray Bridge to Darwin. *Orpheus and Eurydice*, our award-winning collaboration with Circa, played to capacity houses in Edinburgh. Similarly, *La Traviata* and *Dido and Aeneas*, between them, played to large audiences at the Sydney Opera House. In Brisbane, our co-production of *La bohème* with West Australian Opera saw first-time audiences grow by more than fifty per cent.

To have a state opera company present its work at the Edinburgh International Festival is rare. To do so while sustaining a national tour, a week-long regional festival, two new mainstage productions, a creative development slate, and a regional and learning program reaching every point of the compass is something else again. It speaks to the calibre of the artists and creative workers who have made Queensland their home, and to the work we have done together over many years to build a company that can carry this kind of ambition.

None of it happens alone. Our productions exist because we collaborate, with Opera Australia, West Australian Opera, State Opera South Australia, Circa, Brisbane Festival, QPAC, the Queensland Symphony Orchestra, and the Edinburgh International Festival, among others. The conviction that we are stronger together is foundational to how we work, and is one we will continue to extend, into the Asia-Pacific region, into the United Kingdom, and across the Australian opera sector itself. As 2032 approaches, we are conscious of our responsibility to help build the capacity of the local industry to meet the world stage with confidence.

The season opened with Brisbane Bel Canto. The bel canto period was driven by a desire to celebrate the beauty of the human voice in all its many colours. Laura Hansford's new production of Rossini's *La Cenerentola* opened the festival to capacity audiences, with Mara Gaudenzi, Petr Nekoranec and James Roser making their Opera Queensland debuts alongside a fine Australian ensemble. This was a production of the Cinderella story that emphasised the power of humour and kindness in an often cruel and banal world.

No sooner had we launched than Cyclone Alfred arrived, cancelling the remaining festival performances: *The Birth of Bel Canto*, the Long Lunch with Stefano de Pieri, *Petite Messe Solennelle* and *Red Dirt Hymns*. We were bitterly disappointed for the artists and collaborators who had prepared for those performances, and for the audiences who had so enthusiastically embraced the festival. We are grateful to Philip Bacon, whose generous support underwrote the festival's ambition across the city, and to the artists and audiences who responded to the disruption with understanding.

In May we returned to Longreach and Winton for the fifth Festival of Outback Opera. To honour the anniversary, we presented Sumi Jo, who brought to the outback a voice of rare beauty that has graced the great opera houses of the world. Year on year, the festival has taught us that opera is clarified by the expanse of the outback. A new early morning birdwatching tour brought home the important role nature plays in the festival. I am curious to know if there is another opera festival on the planet where you can watch broilgas dance and honk in the morning and hear the music of Mozart sung amidst a glorious sunset at dusk.

Touring was central to our 2025 program. We embarked on our first national tour with *Are You Lonesome Tonight*, performing in twenty locations across South Australia, New South Wales, Queensland and the Northern Territory. Alongside it, the new touring production *All Together Now!*, directed by Emma Nightingale, brought operatic classics and beloved sing-alongs to six regional centres, including a raucous afternoon at the Betoota Races. Touring of this scale is sustained by our partnership with the Tim Fairfax Family Foundation, whose exceptional support enables the ambition of our regional program.

In September we returned to QPAC for a new production of *La bohème*, created with West Australian Opera and directed by Matt Reuben James Ward. Reframing the opera within the unstable years of the 1920s, the production explored how the connections we create and the communities we build define us. Elena Perroni and Valerio Borgioni made Opera Queensland debuts as Mimi and Rodolfo, and we were delighted to see Nina Korbe and Luke Stoker take their first principal roles with the company. Leading the QSO, Umberto Clerici gave the score a freshness that well matched the vitality of the ensemble on stage. With some of the highest ticket sales in the company's history, the production drew significant new audiences, with first-time ticket buyers up by more than fifty per cent on the prior year.

The Studio Series presented five recitals across the year: an evening with Joseph Keckler, James Roser and Alex Raineri in Schubert's *Art of Song*, Amy Lehpamer and Steve Russell singing Cole Porter, Voxalis celebrating Ravel's 150th anniversary, and Leanne Kenneally exploring the great lyric sopranos. All relished the opportunity to play to audiences in the intimacy of our reimagined studio space.

The Young Artist Program supported ten emerging artists, eight singers and two directors, whose work threaded through the year's productions and culminated in a remarkable performance of *Carol of the Bells* on Brisbane's Story Bridge for the Lord Mayor's Christmas Carols. *The Adventures of Figaro*, born of our continuing partnership with Shake & Stir theatre co., reached over 5,500 primary school students.

The year's creative developments express a question we have been asking with increasing care: what does it mean for opera in this country to be in genuine conversation with the cultures and languages of the place where it is made? *Naria*, by composer Jess Hitchcock and librettist Alison Croggon, uses the musical traditions of the Torres Strait and Pacific Islands to imagine an opera that draws upon mythology to tell a prescient story about two strong women facing the challenges of climate disruption. *Singing Queensland*, led by Marcus Corowa, is a long-term project to develop a songbook in the traditional languages of Queensland's First Nations communities, beginning this year with the Gudjuda Reference Group Aboriginal Corporation. A new opera by composer Paul Dean is also in early development. None of these works will arrive quickly. That is the point. The process of developing new work is sustained by the patience we are prepared to bring to its making.

We thank our government partners, Arts Queensland, Creative Australia, Brisbane City Council and Tourism and Events Queensland, whose investment is fundamental to our work. Amongst our community of generous supporters, we acknowledge with particular gratitude the Tim Fairfax Family Foundation, the Frazer Family Foundation, the Mather Foundation, the Hall-Brown Family Foundation, Haymans Electrical, and Philip Bacon.

Sincere thanks to the members of the Opera Queensland Board for their careful governance, navigating the tension between fiscal prudence and artistic exploration with good humour and respect for the company's sustainability. We are pleased to report an operating surplus for the second year in a row. Deep thanks also to the Opera Queensland team and to the network of casual artists and crew whose work is the company's daily fabric.

Finally, thank you to our audiences. Whether in the Lyric Theatre, in a town hall in any number of regional centres, or on a station property under a Longreach sky, your commitment and enthusiasm for what we do is what makes all our work possible.

PATRICK NOLAN
CEO & Artistic Director



MESSAGE FROM

THE CHAIR

© Jade Ferguson



Since its incorporation in June 1981, Opera Queensland has succeeded in delivering its vision to grow a community connected by the transformative power of opera, through creating a vibrant and sustainable program of classic, contemporary and new work, by diverse artists, for audiences right across Queensland and internationally.

The 2025 Opera Queensland Season, "This is Beauty", was a beautifully curated program of works under the leadership of CEO and Artistic Director, Patrick Nolan. Due to Cyclone Alfred, the much anticipated Brisbane Bel Canto performances were postponed to 2026 and the Long Lunch with Stefano de Pieri was cancelled. The remaining program was however, widely acclaimed as a resounding success with the introduction of new works, presentation of highly esteemed local and international artists and strengthening of our regional and schools program.

Opera Queensland thanks the Queensland Government, through Arts Queensland, and the Australian Government through Creative Australia, for providing core funding to the Company. This investment by government has enabled Opera Queensland to employ artists and

support staff to deliver two mainstage productions and tour regional, remote and rural Queensland.

Support from our donors and sponsors has enabled Opera Queensland to deliver the Young Artist Program and to grow and develop new talent as part of the company's commitment to advancing excellence in the artform. This support has also enabled the company to continue to develop its presence in rural and remote parts of Queensland. The Festival of Outback Opera and our regional tour of *Are You Lonesome Tonight* were highlights in the 2025 regional Opera Queensland program.

The very popular Studio Series delivered a variety of musical talent and styles of singing and storytelling through song.

I want to thank the Gala Fundraising Committee for once again volunteering their time and resources to organise a spectacular Gala evening which was a resounding success – surpassing fundraising targets and providing a feast of beautiful food, music and much joy.

Queensland is very fortunate to have its very own home opera company. Such bodies are treasured assets which make an invaluable contribution to the wellbeing of communities and to the economy. Opera Queensland is committed to collaborating with the other home arts bodies to make the best use of the available resources and to provide the highest quality art.

I thank the Opera Queensland Board who volunteer their time and expertise to ensure Opera Queensland is a well governed and sustainable arts body. We are pleased to report a small surplus for the second year in a row.

Finally, I thank Opera Queensland CEO and Artistic Director, Patrick Nolan, for his vision and strong leadership of Opera Queensland. Patrick is supported by a very able and professional team, who together have delivered an outstanding 2025 opera program.

LINDA A. APELT
Chair



Photo: Steph Do Rozario

OUR IMPACT
DEVELOP
THE ARTFORM

CREATE PATHWAYS FOR ARTISTS AND ARTS WORKERS

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

212

TOTAL ARTISTS AND
ARTS WORKERS
EMPLOYED

10

YOUNG ARTIST PROGRAM
OPPORTUNITIES

3

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.

7

FIRST NATIONS ARTISTS
AND ARTS WORKERS
EMPLOYED

2

FIRST NATIONS WORKS IN
DEVELOPMENT



BRISBANE BEL CANTO

4 – 8 March

Brisbane Bel Canto was planned as a week long festival celebrating music from the bel canto period across the city of Brisbane. After the great success of the opening performance of *La Cenerentola*, it was disappointing to have the rest of the festival cancelled by Cyclone Alfred.

We were thrilled to welcome to Brisbane for the first time Mara Gaudenzi, Petr Nekoranec and James Roser for *La Cenerentola*. Audiences were also delighted by director Laura Hansford's approach which brought a sense of whimsy to the timeless Cinderella story and to reveal how humour can disarm adversity.

Brisbane Bel Canto was supported by Philip Bacon AO.

LA CENERENTOLA (CINDERELLA) CONCERT HALL, QPAC

CREATIVE TEAM

Conductor Richard Mills
Director Laura Hansford
Costumes Karen Cochet & Bianca Bulley
Lighting Christine Felmingham
Associate Director Eugene Lynch
Assistant Director Emma Nightingale
Chorus Master Narelle French

CAST

Angelina (Cinderella) Mara Gaudenzi
Don Ramiro Petr Nekoranec
Dandini Samuel Dundas
Don Magnifico James Roser
Alidoro Shaun Brown
Clorinda Sarah Crane
Tisbe Hayley Sugars

Opera Queensland Chorus
Queensland Symphony Orchestra

THE BIRTH OF BEL CANTO CITY TABERNACLE BAPTIST CHURCH

Cancelled due to Cyclone Alfred

CREATIVE TEAM & CAST

Musical Director Tomasz Holownia
Soprano Louise Prickett
Soprano Cara Fox
Alto Eleanor Adeney
Tenor Tomasz Holownia
Bass James Fox
Harpsichord Andrej Kouznetsov
Viola di gamba Dan Chiou

In association with One Equal Music

LONG LUNCH WITH STEFANO DE PIERI WATERS EDGE, PORTSIDE

Cancelled due to Cyclone Alfred

CREATIVE TEAM & CAST

Chef Stefano de Pieri
Soloists Jeremy Kleeman, Eva Kong,
Rosario La Spina
Piano Narelle French

PETITE MESSE SOLENELLE THE CATHEDRAL OF ST STEPHEN

Cancelled due to Cyclone Alfred

CREATIVE TEAM & CAST

Conductor Richard Mills
Soloists Maia Andrews, Jeremy Kleeman,
Aylish Ryan, Connor Willmore
Piano Anna Grinberg
Piano Liam Viney
Organ Graeme Morton

The University of Queensland Chamber
Singers
The UQ Singers
Lumens Chamber Choir

RED DIRT HYMNS OPERA QUEENSLAND STUDIO

Cancelled due to Cyclone Alfred

CREATIVE TEAM & CAST

Composer Andrew Ford
Director Patrick Nolan
Musical Director Steve Newcomb

Jazz Department vocal and
instrumental students from Queensland
Conservatorium Griffith University

BB

★★★★★

*Beautifully performed and superbly timed
for comedy.*

LIMELIGHT MAGAZINE

*Director Laura Hansford's inspired Opera
Queensland production invests in kindness,
bucket loads of whimsy and laugh-out-loud
humour laced with irony.*

INDAILY

Photo: Murray Summerville

LA BOHÈME

4 – 13 September, Lyric Theatre, QPAC

La bohème endures because it is a work that refuses to idealise youth or disguise its fragility. In reframing the story within the turbulence of the 1920s, this production showed how Puccini's opera can still speak directly to us: it is a reminder that in uncertain times, we are sustained by the communities we build.

We were thrilled to welcome Elena Perroni as Mimì and Valerio Borgioni as Rodolfo to Opera Queensland for the first time. *La bohème* depends on the chemistry between the group of friends whose passions and struggles to survive are at the centre of the story. We were fortunate to have singers of the calibre of Samuel Dundas, Jeremy Kleeman, Bradley Daley and Shaun Brown filling out this world. It was also wonderful to have Nina Korbe and Luke Stoker making their debuts as principal artists in an Opera Queensland production. We also had the great pleasure of welcoming QSO's Chief Conductor, Umberto Clerici, to lead the orchestra.

La bohème is an original co-production by Opera Queensland and West Australian Opera. Presented in association with Brisbane Festival and QPAC.

CREATIVE TEAM

Conductor Umberto Clerici

Director Matt Reuben James Ward

Set & Costumes Charles Davis

Lighting Christine Felmingham

Associate Director Laura Hansford

Intimacy Coordinator Michelle Miall

Chorus Master Narelle French

CAST

Mimì Elena Perroni

Rodolfo Valerio Borgioni

Musetta Nina Korbe

Marcello Samuel Dundas

Schaunard Jeremy Kleeman

Colline Luke Stoker

Benoit (including Parpignol) Bradley Daley

Alcindoro Shaun Brown

Opera Queensland Chorus

Opera Queensland Children's Chorus

Queensland Symphony Orchestra



The performance had the freshness of new vision whilst simultaneously emanating depths of maturity and expertise.

AUSTRALIAN ARTS REVIEW

This La Bohème is a production of warmth, intelligence, and diligent artistry – an evocative addition to Brisbane's cultural calendar.

STAGE WHISPERS



A terrific production with excellent performances

LIMELIGHT



Photo: Stephi Do Rozario



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 and help build strong vibrant communities

NARIA

Naria is a deeply imaginative new opera combining Western classical tradition with the living musical and storytelling cultures of the Torres Strait and Pacific Islands. Created by composer Jess Hitchcock and librettist Alison Croggon, the work draws on mythological structures to tell a contemporary story of love, loss, resilience and cultural renewal.

Envisioned for the international stage, Jess has created a musical language that bridges classical orchestral forces and the elemental pulse of Islander song and rhythm.

In 2025, OQ invested in the first phase of the its development. This included a workshop in April and the production of a full libretto and a number of scenes.

CREATIVE TEAM

Composer Jess Hitchcock
Librettist Alison Croggon

DEVELOPMENT WORKSHOP TEAM

Director Patrick Nolan
Composer Jess Hitchcock
Librettist Alison Croggon
Dramaturg Aurora Liddle-Christie
Ensemble Henry Kafoa, Jess Hitchcock, Aylish Ryan, Jia-Peng Yeung
Piano Luke Volker

SINGING QUEENSLAND

Led by singer-songwriter Marcus Corowa, the focus of this project is to develop a collection of songs in the traditional languages of Queensland's diverse First Nations language groups. Engaging closely with First Nations communities across the state. The aim to create a new songbook that celebrates and preserves Queensland's linguistic heritage. In 2025, research and development activity was undertaken with the Gudjuda Reference Group Aboriginal Corporation in northern Queensland.

CREATIVE TEAM

Researcher Marcus Corowa

NEW OPERA

New mainstage opera based on a defining moment in Queensland's history, composed by Paul Dean.

CREATIVE TEAM

Composer Paul Dean

OUR IMPACT CONNECT

NURTURE AND GROW NEW AUDIENCES

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

1,960 NEW MAINSTAGE TICKET BUYERS

5,680 TOTAL AUDIENCE – SCHOOLS TOURING SHOWS

45 COMMUNITY AND PARTNERSHIP PERFORMANCES

CELEBRATE DIVERSITY TO BUILD STRONG, VIBRANT COMMUNITIES

Remove barriers to the artform for people with diverse backgrounds

1 COMMUNITY CHORUS IN BRISBANE FOR CHRISTMAS CAROLS EVENTS

2 AUSLAN INTERPRETED OR AUDIO DESCRIBED MAINSTAGE PERFORMANCES

3 SING SING SING EVENTS AT OQ STUDIO

6 COMMUNITY ADULT AND YOUTH VOCAL WORKSHOPS

10 SCHOOL WORKSHOPS DURING FESTIVAL OF OUTBACK OPERA AND REGIONAL TOUR

PLACES AND COMMUNITIES WE REACHED



FESTIVAL OF OUTBACK OPERA

13 – 19 May, Longreach and Winton

Now in its fifth year, the festival invites audiences to spend a week immersed in glorious music, shared stories, local hospitality, and the extraordinary landscapes of Winton and Longreach. To mark this anniversary, we were honoured to present Ms Sumi Jo, a luminary of the opera world for over forty years. It was a great privilege to share her artistry with audiences in the heart of Queensland.

The Festival of Outback Opera is supported by the Queensland Government through Arts Queensland, the Outback Queensland Tourism Association and Haymans Electrical, and presented in association with The University of Queensland and Queensland Symphony Orchestra.

LONG LUNCH

CAST

Nina Korbe
Piano Beverley Kennedy

DARK SKY SERENADE & SINGING IN THE NIGHT

CREATIVE TEAM

Conductor Vanessa Scammell
Musical Director Narelle French
Director Patrick Nolan
Lighting Bernie Tan-Hayes
Sound Geoff McGahan
University of Queensland Pulse Chamber Orchestra joined by musicians of the Queensland Symphony Orchestra

CAST

Headline Artist Sumi Jo
Bradley Daley, Eleanor Greenwood, Megan Kim**, Nick Kirkup**,
Nina Korbe*, Shikara Ringdahl,
Connor Willmore*
Piano Narelle French

*Dark Sky Serenade

** Singing in the Night

LONG LUNCH

CAST

Jason Barry-Smith, Eleanor Greenwood,
Megan Kim, Nina Korbe,
Connor Willmore
Bush Poet Gregory North
Piano Narelle French
Violin Doretta Balkizas

OPERA BALL

CAST

Gabrielle Diaz, Jonathan Hickey,
Nick Kirkup
Musical Director and Piano Trevor Jones

ARE YOU LONESOME TONIGHT

CREATIVE TEAM

Concept Patrick Nolan
Director Laura Hansford
Musical Director & Arrangements
Steve Russell
Revival Musical Director Trevor Jones
Arrangements Luke Volker
Assistant Director Emma Nightingale
Set & Costumes Penny Challen
Lighting Wesley Bluff

CAST

Gabrielle Diaz, Marcus Corowa,
Jonathan Hickey
Piano Trevor Jones

SING SING SING

MC Jason Barry-Smith
Megan Kim, Nick Kirkup, Daniel Kramer,
Shikara Ringdahl, Connor Willmore
Musical Director and Piano Narelle French



★★★★☆

In the elemental surroundings, Korean star Sumi Jo steals the show with a performance that takes root in the memory.

LIMELIGHT MAGAZINE

Grammy award winning international soprano Sumi Jo stole the show and our hearts.

LONGREACH LEADER





“Are You Lonesome Tonight showed that you don’t need an opera house with a full orchestra to feel the power of opera’s music.”

WE ARE LOCALS – DARWIN

NATIONAL TOUR

ARE YOU LONESOME TONIGHT

April – May, August

Are You Lonesome Tonight returned in 2025 for Opera Queensland’s first national tour, celebrating all that opera and country music have in common, including arias and songs from Puccini, Verdi, Slim Dusty and Dolly Parton. The show blends classical and country traditions to deliver a uniquely Australian touring experience and maps a fascinating history revealing how these worlds collide.

The show toured to 20 locations across South Australia, New South Wales and Queensland in April and May, with performances complemented by bespoke community engagement activities, including school music and singing workshops and reduced performances in aged care centres.

A concert version of *Are You Lonesome Tonight* was also presented at Darwin Festival in August.

CREATIVE TEAM

Concept Patrick Nolan
Director Laura Hansford
Musical Director & Arrangements Steve Russell
Revival Musical Director Trevor Jones, Alex Rainieri
Arrangements Luke Volker
Assistant Director Emma Nightingale
Set & Costumes Penny Challen
Lighting Wesley Bluff

CAST

Gabrielle Diaz, Lincoln Elliot*
Marcus Corowa, Jonathan Hickey
Piano Trevor Jones, Alex Rainieri**
Teaching Artist Nick Kirkup

* Darwin performances

** Adelaide performances

PERFORMANCE LOCATIONS

SOUTH AUSTRALIA

Adelaide
Murray Bridge

NEW SOUTH WALES

Queanbeyan
Griffith
Goulburn
Bathurst
Cessnock
Wagga Wagga
Coffs Harbour
Port Macquarie
Casino
Tamworth

QUEENSLAND

Roma
Winton
Longreach
Barcaldine
Blackall
Gympie
Gold Coast

NORTHERN TERRITORY

Darwin

The combination of professional polish and fun and frivolity made for a thoroughly Queensland afternoon: warm, a bit noisy, and full of heart.

STAGE WHISPERS

REGIONAL TOUR

ALL TOGETHER NOW!

August – October

The new touring show *All Together Now!* blends beloved operatic classics with toe-tapping sing-alongs with the aim of bringing audiences together with the magic of music. From timeless arias by Bizet and Puccini to feel-good favourites like *Sweet Caroline* and *Waltzing Matilda*, this show is a joyous reminder that music is the great connector.

The show toured to six locations across regional Queensland, with performances complemented by engagement activities targeted at schools and community groups with limited access to the arts or facing barriers to inclusion, ensuring meaningful participation through workshops and shared performances. Activity was aligned with existing regional events to maximise impact and cultural tourism opportunities. This included performances at the Betoota Races, Charleville Cultural Week, Cairns Festival and alongside Kangarangadoo in Quilpie. Following the tour, there was also a performance for audiences in the Opera Queensland Studio.

CREATIVE TEAM

Director Emma Nightingale
Musical Director Luke Volker
Arrangements Narelle French, Jason Barry-Smith, Luke Volker
Concept Laura Hansford

CAST

Jason Barry-Smith, Gabrielle Diaz, Madeleine Stephens, Luke Volker

PERFORMANCE LOCATIONS

Cunnamulla
Charleville
Betoota
Quilpie
Eromanga
Cairns
Brisbane

Betoota is known for horses, dust and mateship, but this year it was filled the magic of opera under the vast outback sky. I am proud that we could bring a world-class arts experience to the Diamantina's smallest town.

DIAMANTINA SHIRE MAYOR FRANCIS MURRAY



Photo: Steph Do Rozario

DARWIN



REGIONAL ENGAGEMENT

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

This year's engagement included community chorus and workshop activities during the *Are You Lonesome Tonight* and *All Together Now!* regional tours as well as performances at Darwin Festival, Brolga Theatre, Jimbour House and Winton 150 Celebrations.

FESTIVAL OF OUTBACK OPERA AND REGIONAL TOURS

- Community engagement of 137 participants in Winton, Goulburn, Cunnamulla, Charleville and Cairns
- Ten school workshops for 306 students from Longreach State School, Barcaldine State School, Cooloola Christian College, Widgee State School, St Mary's Primary School Charleville, Sacred Heart Primary Cunnamulla, Cunnamulla State School, St Finbarr's School Quilpie, St Patrick's Primary School Winton, Longreach State High School, Longreach School of Distance Education and Our Lady's Catholic Primary School Longreach
- Pop up performances at aged care and retirement facilities in Queanbeyan, Griffith, Bathurst, Wagga Wagga, Coffs Harbour, Port Macquarie, Casino, Tamworth and Gympie, Rockhampton, Townsville, Warwick and Longreach



WAGGA

OUR IMPACT PRODUCE

LEAD CHANGE IN OPERA

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

PRESENTATION OF AWARD-WINNING *ORPHEUS AND EURYDICE* AT EDINBURGH INTERNATIONAL FESTIVAL

NATIONAL TOUR OF *ARE YOU LONESOME TONIGHT*, A CELEBRATION OF OPERA AND COUNTRY MUSIC, WITH PERFORMANCES IN SOUTH AUSTRALIA, NEW SOUTH WALES, QUEENSLAND AND NORTHERN TERRITORY

NEW PRODUCTION OF *LA CENERENTOLA*, DIRECTED BY LAURA HANSFORD AS PART OF BRISBANE BEL CANTO FESTIVAL

NEW CO-PRODUCTION OF *LA BOHÈME*, DIRECTED BY MATT REUBEN JAMES WARD, CREATED WITH WEST AUSTRALIAN OPERA

ENSURE FINANCIAL, OPERATIONAL AND ENVIRONMENTAL SUSTAINABILITY AND RESILIENCE

Safeguard the future by continually improving business practices

PRIVATE INCOME CONTRIBUTING TO 22% OF REVENUE IN 2025

SMALL OPERATING SURPLUS AND RETENTION OF ADEQUATE CASH RESERVES



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.



AMY LEHPAMER & STEVE RUSSELL

Amy Lehpamer Sings Cole Porter
1 & 2 August



JOSEPH KECKLER
An Evening with Joseph Keckler
14 & 15 February



JAMES ROSER & ALEX RAINERI
An die Musik – Schubert's Art of Song
14 & 15 March



**VOXALIS – FEATURING KATIE STENZEL,
CAMILO LOPEZ & ALEX RAINERI**
Ravel 150
25 & 26 July



LEANNE KENNEALLY & ALEX RAINERI
Songs of Light and Sky
10 & 11 October

Photo: Murray Summerville



YOUNG ARTIST PROGRAM

This invaluable program is open to singers, composers, pianists and directors, providing rising artists exceptional opportunities to develop their craft and further their professional experience.

In 2025 the Young Artist Program included eight singers: Elizabeth Cooper, Megan Kim, Daniel Kramer, Lachlann Lawton, Aylish Ryan, Madeleine Stephens, Connor Willmore and Jia-Peng Yeung, and two directors: Eugene Lynch and Emma Nightingale.

Overseen by Opera Queensland's Head of Music, Narelle French, and Managing Producer, Alicia Cush, the program provides a world-class mentorship experience for talented young artists, including regular coaching, masterclasses, workshops and performances opportunities designed to develop skills and stagecraft.

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





Photo: Murray Summerville

LIFELONG LEARNING

THE ADVENTURES OF FIGARO

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.

Opera Queensland partnered again with multi-award winning shake & stir theatre co. to bring the joy and wonder of opera to over 5,500 students in primary 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.

CREATIVE TEAM

- Directors** Ross Balbuziente, Nelle Lee
- Writer** Laura Hansford
- Musical Director** Luke Volker
- Set & Props Design** Josh McIntosh
- Costume Design** Karen Cochet & Bianca Bulley
- Assistant Director** Emma Nightingale

CAST

- Tashana Hardy
- Liam Jackson
- Frederick Klein
- Bartolo** Bryan Probeta (on-screen)

IN THE CLASSROOM

Students from Springwood State High School, A.B. Paterson College and Clayfield College benefited from Opera Queensland's school residency program. In this program, students work with Opera Queensland 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

- Jason Barry-Smith
- Narelle French
- Tashana Hardy
- Liam Jackson
- Frederick Klein
- Madeleine Stephens
- Luke Volker

SING WITH OPERA QUEENSLAND WORKSHOPS

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

FACILITATORS AND TEACHING ARTISTS

- | | |
|-------------------|-----------------|
| Donna Balson | Kylie Los |
| Jason Barry-Smith | Richard Mills |
| Susan Ellis | Jillianne Stoll |
| Narelle French | Connor Willmore |
| Nick Kirkup | John Woods |
| Eva Kong | |

SING SING SING

Sing Sing Sing brought people together in February, July and December to experience the joy of singing. 228 people of all ages and musical tastes gathered across the year to share their love for music and singing.

PARTICIPATING ARTISTS

- | | |
|-------------------|-----------------|
| Jason Barry-Smith | Eva Kong |
| Susan Ellis | Daniel Kramer |
| Narelle French | Kylie Los |
| Tashana Hardy | Connor Willmore |
| Megan Kim | |



Photo: Murray Summerville



Photo: Glen Hunt

COMMUNITY

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 and Christmas carols at Brisbane Racing Club, QPAC's annual Italian National Day celebration and pop-up performances at QPAC's Open Day. Other performances at Queens Plaza, Downtown Toyota and Customs House provided memorable experiences for audiences and participants.

CINDERELLA COSTUME DISPLAY

BRISBANE QUARTER

In partnership with Shayher Group, we were proud present an exclusive public display of eight breathtaking costumes from this season's acclaimed production of *La Cenerentola* (Cinderella). The free exhibition offered visitors a rare opportunity for an up close view the extraordinary craftsmanship of costumes created by Opera Queensland designers Karen Cochet and Bianca Bulley, including Cinderella's glittering four-layered ball gown, an extravagant rose-adorned cape, and Don Magnifico's flamboyant floral suit, inspired by an iconic Alexander McQueen design.

AUSTRALIAN ANTHEMS

BRISBANE RACING CLUB

We were honoured to perform the Australian National Anthem during the Stradbroke Season across May and June for Brisbane Racing Club. Over 30,000 racegoers were treated to stirring renditions of the anthem by Opera Queensland artists, including Katie Stenzel, Madeleine Stephens and Connor Willmore.

CAROL OF THE BELLS

STORY BRIDGE

Opera Queensland Young Artists, Elizabeth Cooper, Megan Kim, Daniel Kramer, Lachlan Lawton, Aylish Ryan, Madeleine Stephens, Connor Willmore and Jia-Peng Yeung, delivered a breathtaking performing of 'Carol of the Bells' on Brisbane's iconic Story Bridge and broadcast as part of the Lord Mayor's Christmas Carols.

CHRISTMAS CAROLS

EMPORIUM HOTEL SOUTH BANK

Beneath the mammoth Christmas tree in the Emporium Hotel South Bank, guests and visitors were surprised and delighted by carols sung by Katie Stenzel and Connor Willmore.

CHRISTMAS CAROLS

RYDGES HOTEL SOUTH BANK

Rydges Hotel South Bank guests were serenaded by Jason Barry-Smith, Susan Ellis, Connor Willmore and a community chorus in the hotel foyer for a pop-up carols performance.

CHRISTMAS CAROLS

SHAYHER GROUP

Artists Jason Barry-Smith and Madeleine Stephens performed some Christmas favourites for Shayher Group visitors at Wynnum Plaza and Capalaba Central this festive season.



Photo: Murray Summerville

MAINSTAGE COLLABORATIONS

Opera Queensland artists and productions were seen by audiences across the world, with the company collaborating to present new Australian works and hiring productions to several major opera companies.

60,091

AUDIENCE

41

PERFORMANCES

LA TRAVIATA

January – March
Opera Australia, Sydney Opera House

A co-production between Opera Queensland, State Opera South Australia and West Australian Opera, this production first premiered in Brisbane on 14 July 2022.

ORPHEUS AND EURYDICE

August
Edinburgh International Festival, Playhouse

December
Opera Australia, Regent Theatre Melbourne

This Opera Queensland production first premiered in Brisbane on 16 October 2019.

DIDO AND AENEAS

March
Opera Australia, Sydney Opera House

This Opera Queensland production first premiered in Brisbane on 11 July 2024.

RUSALKA

July – August
Opera Australia, Sydney Opera House

This Opera Conference production, with costumes manufactured by the Opera Queensland wardrobe team in Brisbane, first premiered in Perth on 17 July 2024.



Photo: Jess Shurte

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, FAICD
Appointed Chair January 2022
Director since January 2022

Linda is a Fellow of the Australian Institute of Company Directors (AICD) and is a business and community leader with a wealth of international senior leadership experience as Agent-General for Queensland in the UK, Trade and Investment Commissioner in Europe, CEO and non-executive director across a range of sectors including, the Arts, Disability Services, Housing and Urban Planning; early childhood education; Higher Education, Foreign Investment Review policy and superannuation.

As a former 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.

KATIE MCNAMARA BPharm (Hons), MBA, GAICD
Appointed Deputy Chair May 2023
Director since September 2020

Katie has over 20 years 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.

WILL FELLOWES BCom, GradDipCA, GAICD
Appointed Treasurer May 2023
Member, Audit and Risk Committee since September 2016
Director since July 2019

Will is an experienced non-executive director with a finance, consulting and assurance background. After working in finance and commercial leadership roles globally and around Australia, Will is now based in Western Queensland with his young family.

As well as being a member of the Opera Queensland board, he also sits on numerous boards and advisory committees with for-purpose organisations including RACQ, Children's Health Queensland Hospital & Health Service and the Royal Flying Doctor Service (Queensland).

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.

JAMES WALKER DipBus, DipAgric, DipMarketing, DipFin
Director since August 2023

James Walker is a fifth-generation farmer from Longreach, Queensland who is passionate about Australian family farms and in improving financial performance through tailored initiatives and utilising his networks in industry and government.



Photo: Pete Wallis

MARK FENTON FAICD, FCPA, MBA, BBUS
Director since March 2024

Mark is an accomplished non-executive director with more than 22 years' experience in a wide variety of industry sectors including performing arts, education, membership services, mental health, government advisory, supportive housing and aged care. He has extensive experience in finance, risk, audit and change leadership and is committed to ongoing personal and board development to ensure high levels of corporate governance are achieved.

JANE KEATING BA Psychology and Sociology, GAICD
Member, HR Committee since November 2023
Director since May 2024

Jane moved into non-executive director roles after a diverse executive career spanning human resources, systems implementation, data strategy, audit, risk and compliance. She spent 15 years in senior executive roles in finance, including as Managing Director, Finance, Data and Compliance with Queensland Treasury Corporation (QTC).

Jane's governance experience includes board roles in membership organisations, not-for-profit, and government advisory committees in the areas of women's advocacy, housing, disability and the prevention of sexual harassment.

KEVIN O'BRIEN FRAIA, BArch, MPhil (Arch)
Director since August 2025
Member, HR Committee since March 2026

Kevin is an architect and Principal with BVN Architecture. He has contributed to a range of industry, community, and arts boards over the past 20 years, and was a Churchill Fellow (NSW) in 2000.

Kevin has worked with performing artists creating set designs for Opera Queensland, Queensland Theatre and La Boite Theatre. He has also worked with visual artists and curators to create public art and exhibition design for the Sydney Biennale, MCA, GOMA and the IMA. In 2024 he prepared the exhibition design for Archie Moore and Ellie Buttrose's 'Kith and Kin' exhibition that was awarded Australia's first Golden Lion at the Venice Biennale.

JODY CURRIE BA Gender Studies
Director since October 2021
(Retired June 2025)

OPERA QUEENSLAND TEAM

EXECUTIVE TEAM

CEO & Artistic Director Patrick Nolan
Executive Director Adam Tucker
Chief Financial Officer Christine McEwan
Director of Marketing and Business Development Lucy Childs (from Apr 2026)

TEAM

Head of Music and Chorus Director Narelle French
Director of Technical Production Alex Loh
Director of Programming Simone Doczkal (from Mar 2026)
Director of Marketing & Sales Lucy Childs (until Apr 2026)
Director of Learning, Regional and Community Laura Hansford (until Feb 2026)
Director of Development Donnita Maher Anneliese Berglind (Dec 2025 to Apr 2026)
Director of Development Phoebe Rouse (until Sep 2025)
Executive Assistant Lynne Anderson
Senior Producer Alicia Cush
Producer – Learning, Regional and Community Simone Doczkal (until Mar 2026)
Artistic Coordinator Charlotte Walker
Associate Producer – Learning, Regional and Community Justine Hansberry
Marketing Manager Jesse Sobey
Senior Graphic Designer Murray Summerville
Digital Marketing Campaign Specialist Jesse Sobey (until Mar 2026)
Ticketing & CRM Coordinator Alexandra Donald
Philanthropy Manager Anneliese Berglid (from Apr 2026)
Partnerships Manager Warrick McDonald (until Mar 2026)
Sponsorship & Events Coordinator Simone Nevison (until Jun 2024)
Development and Events Coordinator Zoé Noble Fox
Head of Wardrobe Karen Cochet
Production Coordinator Rhi Booth
Production Administrator Annette Kerwitz
Principal Cutter and Assistant Head of Wardrobe Bianca Bulley
Finance Business Partner Sangeeta Khosla
Accountant Sara George

2025 YOUNG ARTISTS

Elizabeth Cooper, Megan Kim, Daniel Kramer, Lachlann Lawton, Eugene Lynch, Emma Nightingale, Aylish Ryan, Madeleine Stephens, Connor Willmore, Jia-Peng Yeung



Photo: Murray Summerville

HONARARY LIFE MEMBERS

Emeritus Prof Christa Critchley
 Anne Cross AM
 Lady Jane Edwards AM
 The Late Sir Leo Hielscher AC
 Martin Kriewaldt
 David Macfarlane OAM
 Marilyn Richardson
 Emeritus Prof David Siddle
 Dr Nancy Underhill

COMPANY MEMBERS 2025

Linda Apelt
 Robert Cumming
 Jody Currie
 Greg Ellis
 Janice Ellis
 Will Fellowes
 Mark Fenton
 Jane Keating
 Judith Mather
 Katie McNamara
 Kevin O'Brien
 James Walker

ARTISTS & CREW

ARTISTS

Eleanor Adeney
Maia Andrews
Donna Balson
Carlos Bárcenas
Jason Barry-Smith
Valerio Borgioni
Shaun Brown
Sarka Budinska-Boxall
Conal Coad
Mark Connors
Elizabeth Cooper
Marcus Corowa
Sarah Crane
Bradley Daley
Gabrielle Diaz
Samuel Dundas
Lincoln Elliott
Susan Ellis
Andrew Finden
Cara Fox
Narelle French
Mara Gaudenzi
Julie Lea Goodwin
John Granger Fisher
Eleanor Greenwood
Anna Grinberg
Tashana Hardy
Jonathan Hickey
Jess Hitchcock
Tomasz Holownia
Liam Jackson
Sumi Jo
Trevor Jones
Henry Kafoa
Joseph Keckler
Paull-Anthony Keightley
Leanne Kenneally
Beverley Kennedy
Megan Kim
Nick Kirkup
Jeremy Kleeman
Frederick Klein
Eva Kong
Nina Korbe
Andrej Kouznetsov
Daniel Kramer
Rosario La Spina

Lachlann Lawton
Amy Lehpamer
Camilo Lopez
Kylie Los
Jessica Low
Eugene Lynch
Jon Maskell
Richard Mills
Graeme Morton
Petr Nekoranec
Steve Newcomb
Emma Nightingale
Gregory North
Olivia Payne
Elena Perroni
Louise Prickett
Bryan Probets
Alex Raineri
Shikara Ringdahl
James Roser
Steve Russell
Aylish Ryan
Katie Stenzel
Madeleine Stephens
Luke Stoker
Jillianne Stoll
Hayley Sugars
Natasha Veselinovic
Liam Viney
Otello Visconti
Luke Volker
Connor Willmore
John Woods
Jia-Peng Yeung

CHORUS

Sean Andrews
Stephen Beck
Joel Berndt
Matthew Broadbent
Ryan Carlson
Susan Chapman
Shaeyna Day
Louise Dorsman
Dominique Fegan
Regan Flor
Clarissa Foulcher
Anne Fulton

Karen Gaydon
Rachael Griffin
Sally Harrison
Michael Hibbard
Brett Holland
Kaja Holzheimer
Robyn Kelly
Steven Kickbusch
Megan Kim
Adele King
Kathryn King
Nick Kirkup
Daniel Kramer
Mark Kroon
Andrew Lange
Lachlann Lawton
Jessica Low
Annie Lower
Mattias Lower
Jon Maskell
Shelden Mathieson
Elizabeth McBride
David Muller
John Nicholson
D'Arne Sleeman
Lionel Theunissen
Rosina Waugh
Bernard Wheaton
Robert Williams
Connor Willmore
Jia-Peng Yeung

CHILDREN'S CHORUS

Emily Ai
Jackson Bowen
Mohavi Broadbent
Andrew Davis
Fraser Goodreid
Ammi Johnson
Isabelle Kang
Matilde Mazzola
Matilda Murray
Luke Shim
James Tweddell
Abigail Walker

CHORUS MASTERS

Jason Barry-Smith
Shaun Brown
Narelle French
Graeme Morton
Kathryn Morton

DIRECTORS, DRAMATURGS & CHOREOGRAPHERS

Eleanor Adeney
Ross Balbuziente
Laura Hansford
Tomasz Holownia
Nelle Lee
Aurora Liddle-Christie
Eugene Lynch
Michelle Miall
Emma Nightingale
Patrick Nolan
Matt Reuben James Ward

CONDUCTORS & MUSICAL DIRECTORS

Jason Barry-Smith
Umberto Clerici
Susan Ellis
Narelle French
Tomasz Holownia
Trevor Jones
Richard Mills
Alex Raineri
Vanessa Scammell
Luke Volker

DESIGNERS

Bianca Bulley
Penelope Challen
Karen Cochet
Charles Davis
Christine Felmingham
Laura Hansford
Josh McIntosh
Bernie Tan-Hayes

ORCHESTRAS

Queensland Symphony Orchestra
The UQ Pulse Chamber Orchestra

COMPOSERS, ARRANGERS, LIBRETTISTS & WRITERS

Jason Barry-Smith
Alison Croggon
Susan Ellis
Narelle French
Laura Hansford
Jess Hitchcock
Steve Newcomb
Patrick Nolan
Luke Volker
Craig Young

MUSIC & LANGUAGE STAFF

Jason Barry-Smith
Sarka Budinska-Boxall
Mark Connors
Teresa Desmarchelier
Susan Ellis
Alex Raineri
Jillianne Stoll
Luke Volker
John Woods

PRODUCTION & TECHNICAL

Nicole Alexander
Luke Allan
Rachael Appleyard
Raul Asin Gutierrez
Wesley Bluff
Stephen Brodie
Stephen Brown
Eric Buckingham
Kiara Bulley
Leandro Burrafato
Ryan Codner
Morgan Cole-Jones
Elizabeth Cook
Elodie Cooper
Hasen Degebrodt
Brandon Duncan
Leo Fitzgerald
Tim Gawne
Danni Grantford
Carli Griffin
Nikola Gucciardo
Faith Hall
Ting Yan Hau

Tom Hawker
Skye Heales
Jake Holmes
Josiene James
Taylah Jappe
Lidiya Kaplun
Yasiye Kara
Amelie Klingseisen
Nathaniel Knight
Peter Marsden
Katrina McAndrew
Geoff McGahan
Arlie McGill
Gabriella McLaren
Kylie Mitchell
Linus Monsour
Hannah Moroney
Martina Mozzato
Nicola Pulvirenti
Makayla Purdy
Tammy Richards
Cameron Rollo
Kehan Ryley
Lauren Sallaway
David Schafer
Carlyndal Slight-Di Tullio
Dylan Smith
Kate Stevenson
Lexie Stretton
Rhiannon Tate
Joash Teo
Jacinta Vella Campbell
Tammy Weller
Stephanie West
Lily Yadlosky
Sara Zajac



Photo Pete Wallis

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 Creative Australia's 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 eight independent non-executive directors who provide their time and services on a voluntary basis. In addition to formal board meetings, the Board meets with stakeholders and Executive Management. The Board is supported by two standing committees; namely, the Audit and Risk Committee and the HR Committee. Each committee has a charter, which is published on the company's website, and operates with authority delegated by the Board. There is a clear division of responsibility between the role of the Board and the role of management.

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

Each director is appointed for a three year term and is eligible for re-election by company members at the annual general meeting. The company's constitution provides for maximum tenure, subject to a grandfathering provision.

The Board considers that a diversity of skills, backgrounds, knowledge, experience, ethnicity, gender and geographic backgrounds supports good governance. The Board considers that each of the directors has the following attributes: sufficient time to undertake the responsibilities of the role, integrity, and a preparedness to question and critique. Alongside these attributes the skills matrix sets out the mix of skills and experience that the Board considers necessary or desirable in its directors. This matrix informs decisions on board size, composition, and renewal.

The Board evaluates its own performance annually and assesses professional development needs for both Board and Executive Management.

3. ACT ETHICALLY AND RESPONSIBLY

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

4. PROMOTE DIVERSITY

Opera Queensland is committed to promoting inclusive practices and understanding. The company has a Diversity Policy that has been approved by the Board and communicated throughout the company. Workplace diversity is an integral part of how we operate and is imperative to our success. The company recognises the need to respect individual differences and strive for a truly inclusive workplace where every person can contribute to the endeavours of the company. Measurable objectives for achieving diversity will be included in the company's strategic plan. The Diversity Policy is published on the company's website.

5. SAFEGUARD INTEGRITY IN ALL FINANCIAL REPORTING

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

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



Photo: Murray Summerville

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 Creative Australia), 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

LEGACY DONORS

The Estate of Lois Schultz & June Wheeler, the Estate of Marie Jameson

ARTISTIC DIRECTOR'S CIRCLE

Emeritus Prof Ian Frazer AC & Mrs Caroline Frazer, Prof Frank Gannon & Mrs Mary Gannon, Mr David Gow & Dr Kirsten Gow, Mr Hien Le, Emeritus Prof Andrew Lister & Ms Kate Lister, Emeritus Prof David Siddle & Emeritus Prof Christa Critchley, Dr Susan Urquhart[†] & Dr Philip Aitken[†]

FOUNDATION DONORS \$15,000 AND ABOVE

Dr Susan Urquhart[†] & Dr Philip Aitken[†], Mr Philip Bacon AO, Emeritus Prof Peter Coaldrake AO, Mr Tim Fairfax AC & Mrs Gina Fairfax AC, Tim Fairfax Family Foundation, Frazer Family Foundation, Hall-Brown Family Foundation, Ms Marion Pender, Mather Foundation, Emeritus Prof David Siddle & Emeritus Prof Christa Critchley, Anonymous 1

GOLD DONORS \$5,000–\$9,999

The Hon Justice Thomas Bradley[§] & Dr Matthew Yoong, Miss Adele Dickman, Dr John Gough & Ms Ann Page, Mrs Andrea Kriewaldt & Mr Martin Kriewaldt, Mr Lee Nevison[§] & Mrs Mary Louise North, Dr Ken Piaggioand & Ms Jane-Frances O'Regan, Dr Mark Walker, Anonymous 1

SILVER DONORS \$1,000–\$4,999

Dr Richard Baer, Mr Damian Bartholomew[§], Dr John Bashford & Ms Deborah Sinnott, Ms Jeneth Boughen, Emeritus Prof Catherin Bull AM & Emeritus Prof Dennis Gibson AO, Ms Anne Cross AM, Mr Robert Cumming[§], Mr Gordon Cumming-Harris, Mr Will Fellowes & Dr Michael McLaughlin[†], Mr Russell Fortescue, Prof Frank Gannon & Mrs Mary Gannon, Dr Ruth Gough & Prof Ian Gough AM, Dr Pamela Greet, Mr Michael Harvey, Ms Valmay Hill & Mr Russell Mitchell, Dr Annette Kortlucke[†] & Dr Peter Kortlucke[†], Prof Andrew Lister & Ms Kate Lister, Mrs Gay Lohse, The Hon Margaret McMurdo AC[§], Ms Katie McNamara, Mr Richard Mills AO, Mr Louis & Mrs Diana Peterson, Mr Dean Mole & Ms Helen Spencer, Mr Patrick Nolan, Dr Sally Pitkin AO, Dr John Quinn[†] & Mrs Deborah Quinn, Dr Jonathan Ramsay, Mr William Rivers, Geoff Ross Endowment – Australian Philanthropic Service Foundation, Mr Richard Seville, Mr Allen Smith & Mrs Mitzi Smith, Mr Adam Tucker, Anonymous 2

BRONZE DONORS \$500–\$999

Mr Vincent Andrijich, Mr Geoffrey Beames, Mr Daniel Crump, Emeritus Prof Robert Gilbert, Mr Ainslie Just, Mr John Leak, Dr Ranjeny Loneragan, Ms Lyn Parsons, Mr Robert Sanderson, Dr Phillip & Ms Marisa Vecchio AM, Anonymous 4

2025 SCHOOLS TOUR DONORS

Dr John Bashford and Ms Deborah Sinnott, Mr Ian Briggs & Mrs Leonie Briggs, Mr Cameron Charlton & Ms Louise Charlton, Mr David Gow & Dr Kirsten Gow, Dr David Looke & Dr Kate Looke, Mr Peter & Mrs Nicole Thompson

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



Photo: Murray Summerville

THANK YOU

With their visionary support, Opera Queensland's philanthropic community allows the company to reveal the beauty and share the transformative power of opera.

This year our Annual Appeal celebrated the future of opera in Queensland, supporting emerging artists, international artists, aspiring arts professionals, and engaging young people in meaningful artistic experiences. From mainstage performances in Brisbane, regional and community activities right across the state to innovative new productions telling diverse Queensland stories, our annual program was a significant contributor to the cultural landscape of Queensland. A special thank you to the Mather Foundation and Life Members David Siddle and Christa Critchley generously matching donations to significantly amplify the opportunities available to all our artists.

The exceptional generosity of the Tim Fairfax Family Foundation is the foundation of our regional programming. Our touring productions, *Are You Lonesome Tonight* and *All Together Now!*, visited over twenty different regional and remote centres on the tours, as well as pop-up performances and workshops along the way. Mixing popular and operatic repertoire, we welcomed audiences who would otherwise never encounter our performances.

Thank you for the generosity that enables us to achieve this and to share the wonder of opera across the state.

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 2025 Financial Statements can be found on the Opera Queensland website.

FINANCIAL PERFORMANCE	2025	2024	2023	2022
	\$	\$	\$	\$
OPERATING REVENUE				
Event Income	1,731,600	1,897,166	1,641,686	1,612,336
Sponsorships & Donations	1,970,960	2,115,666	2,246,728	1,876,535
Grant Income	4,316,786	4,525,494	4,105,296	4,347,595
Other Income	888,774	1,278,407	649,401	531,187
Total Operating Income	8,908,090	9,816,733	8,643,111	8,367,654
OPERATING EXPENSES				
Production & Touring Costs	5,706,550	6,960,310	5,819,227	5,767,161
Marketing & Business Development	1,489,522	1,435,822	1,362,270	1,488,690
Infrastructure and Administration	1,489,398	1,569,698	1,407,176	1,227,358
Total Operating Expenses	8,685,470	9,965,830	8,588,673	8,483,210
Net Result from Operating Activities¹				
	222,620	(149,097)	54,438	(115,556)
Bequests & Endowments	-	-	-	317
Fair value adjustment	208,369	337,088	114,876	(166,348)
Total Income from Restricted Items²	208,369	337,088	114,876	(166,031)
COMPREHENSIVE RESULT				
	430,989	187,991	169,314	(281,587)

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 and managed funds) attributed to the donation and endowment reserve and other investments

BALANCE SHEET	2025	2024	2023	2022
	\$	\$	\$	\$
ASSETS				
Cash and cash equivalents	1,818,058	1,780,299	3,317,627	3,696,657
Trade receivables and other assets	260,263	430,013	829,533	187,526
Total Current Assets	2,078,321	2,210,312	4,147,160	3,884,183
Property, plant and equipment	832,595	887,564	941,014	828,637
Other investments	4,807,363	4,518,608	2,121,102	2,006,226
Total Non-Current Assets	5,639,958	5,406,172	3,062,116	2,834,863
Total Assets	7,718,279	7,616,484	7,209,276	6,719,046
LIABILITIES				
Trade and other payables	244,075	319,352	286,899	143,956
Employee benefits	171,983	181,723	185,931	153,012
Lease liabilities	38,323	48,976	45,036	64,714
Other	380,122	605,443	380,284	228,339
Total Current Liabilities	834,503	1,155,494	898,150	590,021
Employee benefits	87,302	57,182	46,334	36,152
Lease liabilities	18,507	56,830	105,806	103,200
Total Non-Current Liabilities	105,809	114,012	152,140	139,352
Total Liabilities	940,312	1,269,506	1,050,289	729,373
NET ASSETS	6,777,967	6,346,978	6,158,987	5,989,673

ACCUMULATED FUNDS	2025	2024	2023	2022
Subordinated loan	200,000	200,000	200,000	200,000
Restricted donation and endowment reserve	3,579,980	3,401,331	3,132,456	3,017,580
Accumulated surplus	2,997,987	2,745,647	2,826,531	2,772,093
TOTAL ACCUMULATED FUNDS	6,777,967	6,346,978	6,158,987	5,989,673

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

OUR PARTNERS

We would like to thank and acknowledge our 2025 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

GOVERNMENT PARTNERS



PHILANTHROPY PARTNERS



PRINCIPAL PARTNER



MAJOR PARTNERS



SUPPORTING PARTNERS



ORCHESTRA PARTNERS



PERFORMANCE PARTNERS





Opera Queensland Ltd
ABN 83 101 258 750

Queensland Conservatorium Building
140 Grey Street, South Bank
PO Box 5792, West End Qld 4101

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

oq.com.au