



OPERA AUSTRALIA  
ANNUAL REPORT  
2011

# VISION

Enriching Australia's cultural life with exceptional opera.

# MISSION

To present opera that excites audiences and sustains and develops the art form.

## CORPORATE GOVERNANCE

Opera Australia is a Company Limited by Guarantee. Its governance is the responsibility of its Board of Directors, who are elected by its Members. The Board is responsible for the overall strategic direction of the Company and its ongoing viability. The Company's direction and activities are underpinned by its agreed Values:

*Pursuit of excellence in everything we do*

*Respect for knowledge, imagination and creative ambition*

*Honesty and integrity in all our dealings*

*Fairness*

*Sustainability*

*Encouragement of professional development*

*Respect and compassion for people*

*Safe working environment*

The Board of Directors of Opera Australia is also the Board of Directors of the Australian Opera and Ballet Orchestra Limited, a wholly-owned subsidiary company of Opera Australia.

The Board of Directors delegates to the Chief Executive, and through him to the executive team, authority to manage, within the parameters set by the Board, the Company's activities.

The work of the Board is supported by:

The Audit and Risk Committee, which comprises all Directors. The Chief Executive and Finance Director attend its meetings, and the Company's Auditors meet with it regularly to report on their processes and findings. The Audit and Risk Committee meets before each Board meeting, and otherwise as required, and is responsible for closely scrutinising the Company's management systems, financial processes, risk management practices and the financial prudence of its strategies.

The Remuneration Sub-Committee, which consists of the Chairman of the Board, the Chairman of the Audit and Risk Committee and one other Director. The Human Resources Director attends its meetings when required. The Remuneration Sub-Committee meets as necessary, and is responsible for overseeing the Company's remuneration policy, including the remuneration of the Chief Executive and the executive team.

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Photographs

Jeff Busby, Branco Gaica and Keith Saunders



## CHAIRMAN'S REPORT

*Dr Ziggy Switkowski*

Opera Australia is an ensemble company with a focus on mainstage repertoire. It is one of the busiest opera companies in the world – 220 mainstage performances in Melbourne and Sydney this past year together with an outreach program which extends to schools, regional centres and other communities without ready access to the high arts.

Its vision "to enrich Australia's cultural life with exceptional opera" has shaped its conduct throughout its 55 year history. Its mission is to find new mechanisms to connect with contemporary audiences – to reach as wide an audience as possible at the highest possible standard. The Company acknowledges the European tradition from which it evolved but strives for a key facet of its character to reflect a distinctive Australian execution and voice. What this 'Australian voice' means in our modern multicultural society is a work-in-progress.

The 2011 year saw a return to profitability for the Company before consolidation of the Opera Australia Capital Fund (negative) returns. With total revenues approaching \$70 million, the operating profit was \$319,000, modest but suggesting that the major impact of the Global Financial Crisis may be behind us. It has, however, left an indelible effect on consumer behaviour.

Elizabeth Whitehouse as Lady Macbeth  
and Peter Coleman-Wright as Macbeth  
*Macbeth*

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## CHAIRMAN'S REPORT CONTINUED

Our consolidated result saw a net deficit of \$316,000 as investment returns declined in the Capital Fund, mirroring the broader market.

As usual, most attention focused upon our cash position which ended the year at a strong positive \$2.4 million. Our balance sheet has benefited from contributions by the NSW State Government and sponsors ahead of significant expenses in the year ahead for innovative programs such as *Handa Opera on Sydney Harbour*. Nevertheless, the balance sheet gives us a reassuring base upon which to build a very busy year ahead.

Our box office held up well. As the chief executive's comments reveal later in this Report, some operas always seem to hit the spot with audiences while others, or at least their executions, are far less predictable. Undaunted, the Company continues to program diverse works and to support emerging artists and directors while listening carefully to feedback from our various stakeholders.

There are profound 21st-century challenges to traditional arts companies. The nature of the international opera world requires programs be planned years out and commitments made to artists and creative teams several years in advance. Co-production agreements have similar requirements. But economic cycles, shifting audience tastes and venue strategies mitigate against slow response times. Still, Opera Australia sees opportunities outside these boundaries and our audiences will be presented with opera in diverse venues, with emerging stars and unconventional settings and structures. The Company will not be static. It will innovate.

To that end we continue to invest in modern IT systems and development of online communication and distribution channels. Our performances are being recorded and made available in digital form. This is a business very much in its early stages. Increasingly, productions are

being augmented with digital special effects aimed to make the opera experience richer still while achieving the lofty production standards expected by today's theatre-goers paying premium prices.

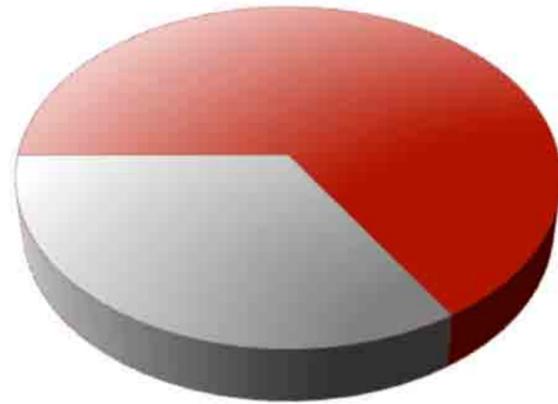
The year ahead has a number of headline producing events. *Handa Opera on Sydney Harbour* in March, our first Brisbane season for 25 years in May, *South Pacific* in August – all departures from our normal approach. The board redefined the charter of our Audit Subcommittee in 2010 to extend to Audit and Risk. When including the Melbourne *Ring Cycle* scheduled for 2013, the risk profile of our plans has increased – probably in proportion to changes in the excitement levels. We remain vigilant in our financial planning and in monitoring the risk boundaries of our artistic and commercial decisions.

The Company has benefited from the steadfast support of the federal government through the difficult economic cycle. We understand the budgetary pressures under which the government operates and are greatly appreciative of the funding they make available to the opera company. We also value the quality of our relationship and interactions with the minister and his staff. Likewise, the state governments of NSW, Victoria and Queensland always give us a good hearing and offer helpful advice, endorsement, and valuable support for which we are grateful.

The main government agencies: Major Performing Arts Board of the Australia Council, Arts NSW and Arts Victoria, continue as trusted and valued partners. We are also very grateful for the recent relationships we have formed with Destination NSW and Victorian Major Events Company.

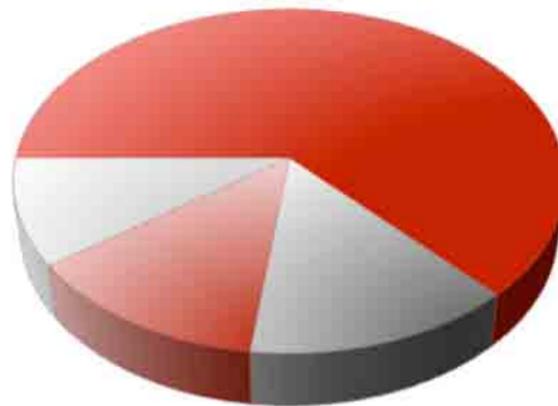
We're always heartened and inspired by the support of our many benefactors. Corporate sponsors provide critical financial grants while injecting a necessary commercial discipline into our partnerships. Their support has not wavered. Individuals have continued their extraordinary

# INCOME AND EXPENDITURE COMPONENTS 2011



## INCOME

- 66% (\$45.9 m) Box office, earned income and contributions
- 34% (\$23.5 m) Government grants



## EXPENDITURE

- 63% (\$42.7 m) Staff and employment expenses
- 14% (\$9.7 m) Venue, transport and travel costs
- 13% (\$8.5 m) Depreciation, other production and overhead costs
- 10% (\$6.8 m) Marketing and promotion

## CHAIRMAN'S REPORT CONTINUED

philanthropy and the opera company is immensely grateful for their generosity and personal engagement. The Company endeavours to justify such financial support by giving patrons innovative, ambitious and exhilarating cultural experiences. Given the narrow bridge between financial security and penury that characterises arts companies, all financial support is greatly appreciated.

Planned rotations continue with our board members. Our colleague, Philip Bacon AM, stepped down after serving 16 years on the Opera Australia board. A much decorated arts enthusiast and philanthropist, Philip's wisdom and good judgement helped our company successfully navigate through complex times. He continues as a member of the Opera Australia Capital Fund and as a voice of encouragement for artistic excellence. Two new board members joined us during the year: Josephine Sukkar and Judith Stewart. The process of board renewal goes on as we seek to strike the right balance of skills and relationships that are important to any arts company of the future.

I would like to thank my colleagues on the board most sincerely. As usual, there has been a rich assortment of operational, artistic, financial and social matters to wrestle with, and the contributions of board members in working together and with the executive have been of the highest quality.

The chairmanship of the Capital Fund has moved from Michael Traill AM to Rupert Myer AM. Michael continues as a Trustee and I am most grateful for his stewardship of the Fund throughout the year. I welcome Rupert to this role and look forward to his leadership of our capital building efforts.

Finally, on behalf of the board, I'd like to thank the chief executive Adrian Collette along with his artistic director, Lyndon Terracini, and all members of the Opera Australia family. The Company continues to execute its business and artistic plan with impressive commitment and tenacity. Given our healthy position today, the talent within our organisation, the quality of our processes, and the goodwill of our staff and stakeholders, we expect the years ahead to be seriously interesting.



Emma Matthews as Partenope  
*Partenope*

## CHIEF EXECUTIVE AND ARTISTIC DIRECTOR'S REPORT

*Adrian Collette AM and Lyndon Terracini*



I find myself writing this report on the day before the opening night of *Handa Opera on Sydney Harbour: La Traviata* – a production of Verdi's masterpiece as it has never been staged before. The event is indicative of a bold new artistic and commercial plan for Opera Australia which has at its heart a desire to connect with as broad an audience as possible and seek an active engagement with diverse communities. Right now, whether through *Handa Opera on Sydney Harbour*, *The Ring Cycle* in Melbourne, our first main stage tour to Brisbane in 25 years, our expansive regional and community program or our plans in the digital space, Opera Australia is setting an ambitious agenda. People are talking about opera!

Such an ambition begins with our artistic direction. If we want to broaden and deepen the engagement with our art form in this country we must broaden and deepen what we produce. Opera Australia is in the middle of a vital transition: from being largely a very fine repertory opera company to being a production house which is able to present the great repertoire of the past while creating the repertoire of the future in truly diversified and even surprising places. From *Handa Opera on Sydney Harbour*, to the Company's first production of Wagner's *Ring Cycle*; from a national tour of the Lincoln Center's production of Rodgers and Hammerstein's *South Pacific*, starring Teddy Tahu Rhodes, to the most ambitious commissioning program of new works yet attempted, Opera Australia is dramatically reshaping both itself and its art form.

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## CHIEF EXECUTIVE'S REPORT CONTINUED

We saw the 2011 year very much as a bridge to get us to this point – a bridge artistically: because we began building some of the necessary artistic and technical skills needed for the future; and a bridge financially: because we needed to stabilise the Company's financial position after two years of operating losses.

Financially speaking, while it was disappointing to see a reduction in Opera Australia's net assets because of a deterioration in the value of the Opera Australia Capital Fund's investments, it was important to see a turnaround in our actual operating result. Essentially this turnaround was realised through a welcome improvement in box office – as both our repertoire and the quality of our work found a bigger audience.

Central to this success was our production of *La bohème*, which presented 30 performances at the Sydney Opera House and 10 at the Arts Centre Melbourne. All up, *La bohème* achieved \$6.9 million at the box office between Sydney and Melbourne, and provided a foundation on which we could build the commercial success of 2011.

But it did much more: under Gale Edward's inspired theatrical direction, joined by her design team Brian Thomson, Julie Lynch and John Rayment, and under the respective batons of Christian Badea, Shao-Chia Lü and Brian Castles-Onion, *La bohème* both inspired a broad audience – from subscribers to first-time opera goers – and also introduced artists who will form part of the Company's future. International artists included Takesha Meshé Kizart, Ji-Min Park and Diego Torre. They were joined by very talented newcomers: Nicole Car, David Corcoran, Andrew Jones, David Parkin, Shane Lawrence and Andrew Moran. Connecting with a broad audience while building the ensemble of the future – it doesn't get much better than that! And, of course, *La bohème* also starred some of our finest established soloists, including Taryn Fiebig, Antoinette Halloran and Hyeseoung Kwon. Big bold and beautiful, *La bohème* signals much of what might come under Lyndon's artistic direction.

Other new productions for the year included two operas never produced in Australia before.

First, it was wonderful to introduce the work of a contemporary American composer, Carlisle Floyd, to an Australian audience. Featuring compelling performances by both Anthony Dean Griffey as Lennie and Barry Ryan as George, and under the caring, meticulous creative direction of both director, Bruce Beresford and conductor, Andrea Mollino in Sydney and Tom Woods in Melbourne, *Of Mice and Men* moved audiences deeply.

Second, a new co-production with the English National Opera of Handel's rarely performed comic masterpiece, *Partenope*, proved delightful to audiences and featured some of Opera Australia's finest artists: Emma Matthews, Catherine Carby, Jacqueline Dark, and the mercurial talents of Kanen Breen among others. We were pleased to welcome back Christopher Alden as director and introduce Christian Curnyn in this baroque repertoire.

A new production of Verdi's *Macbeth* featured powerful performances in the title role by Michael Lewis in Melbourne and Peter Coleman-Wright in Sydney. Jacqueline Mabardi served us well when she took on the role of Lady Macbeth – one of the most challenging soprano roles in the repertoire – at very short notice, and Elizabeth Whitehouse thrilled audiences in Sydney. The seasons of *Macbeth* also showed off the incomparable talents of Opera Australia's chorus. And a new production of Franz Lehár's *The Merry Widow*, with Amelia Farrugia and David Hobson starring in the lead roles, also won many hearts.

After its productions in Perth, Brisbane and Melbourne, Sydney audiences had the chance to experience Richard Mills' powerful opera, *The Love of the Nightingale*. Written for soprano, Emma Matthews, and co-starring sopranos Anke Höppner and Taryn Fiebig, our production was redirected by Tama Matheson. *The Love of the Nightingale* won a strong response



#### CHIEF EXECUTIVE'S REPORT CONTINUED

from its audience while displaying once again the depth of Opera Australia's ensemble of principal artists.

The year was also filled with very successful revivals, which included Moffatt Oxenbould's production of *Madama Butterfly*, starring American soprano, Patricia Racette in the title role; The Elijah Moshinsky production of Rossini's *The Barber of Seville*; John Cox's elegant production of Richard Strauss' *Capriccio*, in which Cheryl Barker gave another beautiful performance in her expanding repertoire of Straussian heroines; a thrilling performance by Emma Matthews in the title role of *Lakmé* and also of Léïla in *The Pearlfishers*; and Teddy Tahu Rhodes taking all before him in performances of *Don Giovanni*. Finally, *The Mikado* made its merry mad-cap way in Melbourne, delighting so many Gilbert and Sullivan fans.

As well as presenting our successful main stage seasons of opera, Opera Australia continued and expanded its other activities, all of which connect us with a wide national and international audience. Many of these activities also laid the ground work for future growth.

#### Oz Opera

Oz Opera is the touring and access arm of Opera Australia. Fully integrated into the larger company, its aim is to reach significant audiences beyond the mainstage seasons in Melbourne and Sydney, while continuing to explore ways to deepen its engagement with the communities it visits.

In 2011 Oz Opera presented Verdi's *La traviata* restaged by Roger Press and conducted by Vanessa Scammell. In all 23 performances were presented in regional Victoria, Queensland, Northern Territory and Western Australia. Venues ranged from an outdoor amphitheatre in the Queensland rainforest, to the Tennant Creek Civic Hall, and the brand new state-of-the-art Albany Performing Arts Centre. Vast distances were covered by this outstanding company of artists to reach an audience of over 10,500 people.

Oz Opera also presented a free Gala Concert, sponsored by Australia Post in the regional Queensland town of Chinchilla. This was a special event for communities affected by the 2011 floods in Queensland. The concert was performed to a full house of six hundred people in The Chinchilla



Opposite above: Anke Höppner as Procne and Emma Matthews as Philomele  
*The Love of the Nightingale*

Opposite: Taryn Fiebig as Aphrodite, David Corcoran as Hippolytus, Dominca Matthews as The Queen (seated) and Richard Anderson as Tereus (seated)  
*The Love of the Nightingale*

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## CHIEF EXECUTIVE'S REPORT CONTINUED

Cultural Centre, a building that for many weeks housed residents of Chinchilla and the surrounding area during the devastating floods. This was a moving and memorable event for both the local community and the Oz Opera Company.

Oz Opera's regional touring company visited eleven secondary schools as part of the Australia Post Opera in Schools Program, presenting free in-school education workshops and masterclasses to secondary students in 2011. This program offers students a valuable insight into the world of opera, music and the performing arts through the eyes of the singers, orchestra members and technical crew.

Oz Opera's Schools Company toured primary schools in regional and metropolitan New South Wales and Victoria. Over 38,000 students attended performances of the classic Australian children's opera *Sid the Serpent Who Wanted to Sing* in NSW in metropolitan Sydney, Greater Western Sydney and regional NSW. In Victoria, the Schools Company performed Engelbert Humperdinck's *Hansel and Gretel*, especially adapted for primary school students by an all-Australian team. Seven singers and two pianists visited over 23,000 students across greater Melbourne and regional Victoria.

Another initiative in 2011, was the Oz Opera Schools Company's special performances that were interpreted into Auslan using the 'shadow interpreting' method. Shadow-interpreting incorporates the interpreters into the direction of the onstage action, resulting in a much more comprehensive theatre-going experience for deaf and hard of hearing children and their families. Free performances were also delivered to schools for intellectually/physically disabled children, schools in lower socio-economic areas and the Starlight Foundation's Starlight Express Rooms at the Melbourne and Sydney Children's Hospitals.

## Education and Community Partnerships

The education of Australia's youth and reaching as broad a community as possible remained key areas for focus in 2011. Opera Australia directly participated in the education of over 60,000 students through the activities of Oz Opera and other specifically tailored programs. Opera for Students provided a mainstage opera experience for hundreds of students thanks to the ongoing commitment by the Commonwealth Bank. WotOpera inspired young people's creativity with projects in Dandenong, Western Sydney and Wollongong realised through the visionary support of Graeme Wood and the NSW Government. OperaEd continued to reach students otherwise unlikely to access our art form through a proud partnership with Barclays Capital.

In 2011 the Company grew its Community Partnerships area through new initiatives and ongoing discussions with a diverse range of communities. We gratefully acknowledge the invaluable guidance received from our Indigenous Advisory Committee throughout the year – Deborah Cheetham, Nadine McDonald Dowd, Rachel Maza Long, and David Williams. An emerging Indigenous Artists program was made possible by the Australia Council for the Arts and we congratulate the four participants for the development realised over the year. An Indigenous Internship program also commenced in 2011 with one Arts Management intern and another working in the Company's recordings and broadcast area. Discussions also continued with Indigenous artists and communities with a view to the creation of new work in the future.

## Recording and Broadcasting

An important initiative of 2011 – and another bridge to the future – was to commit to the most comprehensive recording and broadcasting program our national opera company has ever attempted. Our productions of *The Marriage of Figaro*, *The Mikado* and *Der Rosenkavalier* were telecast nationally on ABC1 and ABC2. ABC Classic FM broadcast *Partenope*,

CHIEF EXECUTIVE'S REPORT CONTINUED

*Macbeth, Capriccio, Of Mice and Men and The Love of the Nightingale.*

Opera Australia also recorded four productions for cinema release both in Australia and internationally in 2011. Distributed by CinemaLive, this initiative ensured the work of our artists would be seen in several other countries. And we also secured the international distribution of our DVD and CD recordings through a partnership with Electric Picture Company.

As part of our marketing and communications we rebuilt Opera Australia's website and led the major performing arts sector in Australia in the use of social and digital media.

**Opera Australia Collaborations**

Opera Australia also collaborated with Australian state companies throughout the year. West Australian Opera presented Opera Australia's productions of *Tosca, The Tales of Hoffmann* and the Opera Conference production of *Falstaff*. Opera Queensland presented *Tosca* and the Opera Conference production of *La fanciulla del West*, while State Opera of South Australia presented our production of *Carmen* and Opera Conference's *La sonnambula*.

Our collaborations with international companies saw the presentation and revival of a number of our co-productions during the year, *Partenope* with our co-partner English National Opera; *Macbeth* and *Lakmé* with our partner Opéra de Montréal; and *The Merry Widow* with Opera North, UK.

In addition select singers from Opera Australia were part of the opening ceremony of the Meet in Beijing Arts Festival 2011, celebrating the Year of Australian Culture in China. This was a high-profile event for the arts calendar in Beijing, coinciding with the visit to Beijing of Prime Minister Gillard.

**Occupation Health and Safety**

Occupational health and safety remained an important focus across all aspects of our operations. The Company's health and safety committee continued to play an active role in monitoring health and safety issues and in developing initiatives and recommendations for improvement. As I have mentioned in previous reports, the staging of opera involves considerable physical effort on the part of our stage crew, singers, dancers, actors, and our orchestral musicians. Despite concerted risk management efforts, body stress injuries remain the predominant injury type. Thankfully,



Shane Lawrence (standing far left), Andrew Jones as Marcello, David Parkin as Colline, Ji-Min Park as Rodolfo and Takesha Meshé Kizart as Mimi *La bohème*

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## CHIEF EXECUTIVE'S REPORT CONTINUED

most of these injuries do not involve lost time and respond well to short-term remedial intervention. The injury severity rate (average cost of claims over the past three years) again declined this year, further consolidating significant health and safety performance improvements.

A significant incident did occur at the Opera House theatre this year, when a number of large upright panels fell over onto the stage. No one was injured, but the incident could have caused injury. The incident was investigated by company personnel and staff from the Sydney Opera House, and additional procedures were developed to ensure there is no repeat occurrence. In anticipation of new work health and safety legislation in 2012, all managers and supervisors received refresher training on their work health and safety responsibilities. Opera Australia intends to update a range of work health and safety information materials in line with the new legislation and guidance material.

### Corporate Support

Opera Australia relies heavily on the support of corporate Australia to allow it to continue with ambitious programming and its mission to provide the highest quality of opera to as many Australians around the country as possible. We salute all our 2011 corporate partners for their unwavering commitment to Opera Australia and make special mention of our 2011 Hero Partners, Mazda Australia and Australia Post whose support has allowed us to, once again, increase accessibility to opera through large-scale community events, regional touring and touring in primary schools.

Also, it is with extreme gratitude that we announce the additional commitment made by Mazda Australia, who in 2012 have increased their sponsorship of the national opera company to that of Principal Partner from 2012.

We have already acknowledged the work of the Opera Australia Chorus, which continued to thrill audiences throughout the year under the

inspired leadership of Chorus Master, Michael Black, and Assistant Chorus Master, Anthony Hunt.

The other great foundation on which our musical performances are built is The Australian Opera and Ballet Orchestra, which played at a consistently high standard under the musical direction of an inspired roster of conductors. Like all other parts of our company, the AOBO is responding positively to the much greater demands of our more ambitious agenda. The result is an energised music making that is infectious to both company and audience members alike.

We also acknowledge our great partnership with Orchestra Victoria for our performances in Melbourne. Like all of us, the management and musicians of Orchestra Victoria have had to respond to more stringent economic times and find new ways of doing things. But through it all, they remained focussed on the quality of their work.

We very much want to thank our colleagues for their support. We are deeply aware that in initiating many changes to the Company and building a bridge to the future, everyone who works for Opera Australia has had to dig deep and bring much goodwill to the process. The Senior Management team has provided stable leadership at a critical time. The rate of change and the energy will not slacken; but each of us, whether working in administration, in the workshop or wardrobe departments or behind the stage itself, senses that the future prize for our audience and our art form could be great indeed.

Finally we thank the Board of Opera Australia and its Chairman, Ziggy Switkowski. Each member of the Board has had to develop a deep understanding of the Company itself and also of a company aspiring to expand both its program and its very purpose. Their oversight and advice has been extraordinarily helpful.

Overleaf (clockwise):

Rinat Shaham as Carmen  
with members of the Opera Australia Chorus  
*Carmen*

Mitchell Butel as Ko-Ko  
and Jacqueline Dark as Katisha  
*The Mikado*

Teddy Tahu Rhodes as Don Giovanni  
and David Parkin as The Commendatore  
*Don Giovanni*



## OUR PEOPLE

EMPLOYEE NUMBERS, DECEMBER, 2011

Opera Australia employs around 400 permanent and seasonal staff, and over 1,000 people in total when guest artists and casual staff are included. Our staff includes singers, instrumentalists, répétiteurs, language coaches, directors, conductors, designers, electricians, mechanists, props technicians, dressers, make-up technicians and other production staff, stage managers, stores-persons, carpenters, welders, tailors, sewers, wig-makers, painters, writers, ticket sellers and administrators.

Opera Australia's activities also depend on the contribution of a significant number of staff at its performance venues, in particular at the Sydney Opera House and the Arts Centre Melbourne. These include technical and backstage staff, ticket sellers, ushers, catering and facilities management staff. Smaller venues, such as those used for Oz Opera regional touring performances, also supply staff to support the Company's activities.

### Full Time Equivalents

	Ongoing	Seasonal	Casual	Total
Principal singers	28	8	0	36
Choristers	40	8	11	59
Orchestral players	60	9	17	86
Other performers	8	4	17	29
Music staff	10	2	1	13
Artistic and Orchestra administration	16	0	1	17
Oz Opera and tours administration	3	0	0	3
<b>Artistic</b>	<b>165</b>	<b>31</b>	<b>47</b>	<b>243</b>
Stage management	7	8	0	15
Stage staff	20	8	9	37
Set and props workshop	12	2	4	18
Wardrobe and wigs	21	9	4	34
Stores	7	0	4	11
Facilities	5	0	2	7
Technical administration	5	1	0	6
<b>Technical</b>	<b>77</b>	<b>28</b>	<b>23</b>	<b>128</b>
Marketing and sales	15	0	5	20
Administration and management	37	0	0	37
<b>Administration</b>	<b>52</b>	<b>0</b>	<b>5</b>	<b>57</b>
<b>TOTAL</b>	<b>294</b>	<b>59</b>	<b>75</b>	<b>428</b>

Previous page (clockwise):

Emma Matthews as Léila and Luke Gabbedy as Zurga  
*The Pearlfishers*

Patricia Racette as Cio-Cio-San  
*Madama Butterfly*

Cheryl Barker as The Countess  
*Capriccio*

Emma Matthews as Lakmé and Stephen Bennett as Nilakantha  
with members of the Opera Australia Chorus  
*Lakmé*

Giorgio Caoduro as Figaro and Dominica Matthews as Rosina  
*The Barber of Seville*

Elvira Fatykhova as Violetta Valéry  
and Michael Lewis as Giorgio Germont  
*La Traviata*

## OPERA AUSTRALIA

Adrian Collette AM, Chief Executive  
Lyndon Terracini, Artistic Director  
Anthony Legge, Associate Music Director

### Artists 2011

Danielle Antaki  
Cheryl Barker  
Angela Brun  
Elizabeth Campbell  
Nicole Car\*  
Catherine Carby  
Jacqueline Dark  
Rachelle Durkin  
Amelia Farrugia  
Elvira Fatykhova  
Tania Ferris  
Taryn Fiebig  
Lorina Gore  
Antoinette Halloran  
Roxane Hislop  
Anke Höppner  
Natalie Jones  
Takesha Meshé Kizart  
Hyeseoung Kwon  
Teresa La Rocca

Victoria Lambourn  
Jacqueline Mabardi  
Dominica Matthews  
Emma Matthews  
Milijana Nikolic  
Jané Parkin\*  
Sian Pendry  
Sharon Prero  
Patricia Racette  
Ariya Sawadivong  
Rinat Shaham  
Marie Te Hapuku  
Anita Watson  
Elizabeth Whitehouse  
Amy Wilkinson  
Elisa Wilson  
Anna Yun  
Richard Alexander  
Robert Alexander  
Jamie Allen

Richard Anderson  
Jud Arthur  
Stephen Bennett  
Jonathan Biggins  
John Bolton Wood AM  
Kanen Breen  
Andrew Brunsdon  
Oliver Brunsdon  
Mitchell Butel  
Giorgio Caoduro  
José Carbó  
Henry Choo  
Nick Christo  
Conal Coad  
Peter Coleman-Wright  
Brad Cooper  
David Corcoran  
Bradley Daley  
Aldo Di Toro  
Gennadi Dubinsky

Samuel Dundas\*  
James Egglestone  
Christopher Field  
Warren Fisher  
Warwick Fyfe  
Luke Gabbedy  
Julian Gavin  
Adam Goodburn  
Anthony Dean Griffey  
Russell Harcourt  
David Hobson  
Simon Kim  
Andrew Jones\*  
Michael Kilbane  
Rosario La Spina  
Michael Lewis OAM  
John Longmuir\*  
Shane Lowrence  
Graeme Macfarlane  
Andrew Moran

Brendon Oliver  
Ji-Min Park  
David Parkin  
Teddy Tahu Rhodes  
Barry Ryan  
Stephen Smith  
Daniel Sumegi  
David Thelander  
Christopher Tonkin  
Diego Torre  
Richard Troxell  
Jason Wasley

### Chorus

Dora Armannsdottir Chloris  
Bath  
Helen Borthwick  
Emma Castelli  
Annabelle Chaffey  
Lisa Cooper  
Rachael Cunningham  
Helene Dahlberg  
Jessica Dean  
Jane Dunstan

Deirdre Elliott  
Louise Fenbury  
Mary-Ann Fraser  
Naomi Johns  
Vanessa Lewis  
Yolanda Lorenzato  
Jodie McCuren  
Marjory McKay  
Ke-Lu Ma  
Lynette Murray

Sandra Oldis  
Sharon Olde  
Margaret Plummer  
Leah Thomas  
Katherine Wiles  
Christopher Bath  
Gregory Brown  
Martin Buckingham  
Edmond Choo  
Malcolm Ede

Thomas Hamilton  
Scott Hannigan  
Christopher Hillier  
Michael Honeyman  
Jin Tea Kim  
Andrei Laptev  
Nara Lee  
David Lewis  
Jeffrey Lock  
Jonathan McCauley

Kent McIntosh  
Richard Mitchell  
James Olds  
Clifford Plumpton  
Benjamin Rasheed  
Timothy Reynolds  
Sam Roberts-Smith  
Adrian Tamburini  
David Woodward

### Conductors

Christian Badea  
Maurizio Barbacini  
Brian Castles-Onion  
Olivier-Philippe Cunéo  
Marko Letonja

Andrew Greene  
Simon Hewett  
Emmanuel Joel-Hornak  
Anthony Legge  
Marko Letonja

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# AUSTRALIAN OPERA AND BALLET ORCHESTRA

The Australian Opera and Ballet Orchestra (AOBO) is the busiest of all Australian orchestras, giving around 250 performances per annum. A wholly-owned subsidiary of Opera Australia, the AOBO performs for Opera Australia and The Australian Ballet during their respective Sydney seasons. The Orchestra is substantially funded by the Federal and NSW governments, reflecting the central role of orchestral music in the performance of both opera and ballet, and the specialist skills of the AOBO's musicians, led by Concertmaster Aubrey Murphy and Associate Concertmaster Huy-Nguyen Bui.

With over forty years of performance history, the AOBO has established itself as a world-class orchestra with a reputation for warmth of sound and flexibility in one of the most challenging of environments. The confined space of the orchestra pit results in occupational health and safety issues, mainly high noise levels. Excellent seasonal and casual musicians provide respite for the permanent musicians of the Orchestra.

In addition to performances for the opera and ballet, the AOBO also performs on concert platforms throughout the year, including *Mazda Opera in the Domain*, the celebrated New Year's Eve Gala at the Sydney Opera House, and the finals of the Australian Singing Competition. A brass fanfare composed by a member of the Orchestra has now become a much-anticipated prelude to each New Year's Eve Gala.

Notable performances for Opera Australia in 2011 included Handel's *Partenope* with Christian Curnyn and the Australian premiere season of Carlisle Floyd's *Of Mice and Men*, directed by Bruce Beresford, as well as *Don Giovanni* with Mark Wigglesworth. The Australian Ballet's season of Prokofiev's *Romeo and Juliet* in December rewarded the AOBO's musicians and rapt audiences in equal measure.

The Orchestra also features on recordings of live performances in the Sydney Opera House of *The Marriage of Figaro*, *Rigoletto*, *Der Rosenkavalier* and *La bohème* for cinema and DVD release.

The Australian Opera and Ballet Orchestra  
and Opera Australia Chorus



Anthony Dean Griffey as Lennie and  
Barry Ryan as George  
*Of Mice and Men*

## AUSTRALIAN OPERA AND BALLET ORCHESTRA



### Concertmaster Associate Concertmaster

Aubrey Murphy  
Huy-Nguyen Bui

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Catalin Ungureanu<sup>+</sup>  
Tony Gault<sup>+</sup>  
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Mark Fitzpatrick (Associate  
Principal 2nd)  
Virginia Blunt  
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Opera Australia's Patron Program is one of the most successful in the history of this nation's performing arts. I am honoured to be Patron-in-Chief and to thank those generous individuals who have raised their voices in support of our national opera company. Great care is taken with their investment, going directly toward the development of our specialist singers, players and technicians who ensure the curtain rises on stage night after night. Our Patrons' support is inspirational and their participation is celebrated by every member of Opera Australia. Tonight's performance is another example of what we can achieve together.

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Opera Friends in Sydney and Melbourne are membership organisations that provide fund-raising support for Opera Australia. Through our wide range of activities and events, including access to dress rehearsals, our members will become closer to this vibrant company. For further information please contact Emma Kersey in Sydney (02) 9318 8330 and Sally Percival in Melbourne (03) 9685 3752.

## OPERA SOCIETY INC

Opera Society Inc is a Melbourne-based organisation which supports Opera Australia through its fund-raising activities and provides its members with informative and entertaining events throughout the year. The Society offers access to dress rehearsals, insights, film nights, lunches, brunches, concerts and recitals. Information about the Society is available from the Administrator on (03) 9685 3757.

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For information about the Patron Program please contact Ailsa Eckel in Sydney on (02) 9318 8333 or Sally Percival in Melbourne on (03) 9685 3772

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The Opera Australia Capital Fund was established to build capital reserves to help ensure the ongoing financial viability of Opera Australia.

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Neroli Hobbins  
Mrs Cynthia Jackson AM and  
the late Dr Edward Jackson AM  
Major General Michael  
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C R Wilshire  
Ray Wilson OAM and the  
late James Agapitos OAM  
Jill Wran  
Dr Anna Ziegler  
Anonymous (14)

### BEQUESTS

You can make a lasting contribution to the future of opera in Australia by making a bequest to the Opera Australia Capital Fund. Your bequest will provide financial security to enhance Opera Australia's artistic achievements and outreach programs. The Company is enormously grateful for the support it has received through bequests from the estates of:

Mrs Diana Chapman  
Ruth Davidson  
Dame Joyce Margaretta Daws DBE  
Mrs Leslie Feather  
Mr Jonathon Greening  
Mrs Nola J Hassall  
Mrs Elise Herrman  
Mr G H Johnson for the  
George and Nerissa Johnson  
Memorial Scholarship  
Mr Stefan Kruger  
Miss Patricia Lance  
Ivy Marshall  
Mr Will Noble  
Dimitar Kanev Stantchev  
Dr Dawn Thew  
Dr Donald Wilson  
Betty Wright  
Mr Gerald Sidney Wronker

If you wish to discuss either a donation to the Capital Fund or your bequest hopes, please contact Neroli Hobbins, General Manager of the Opera Australia Capital Fund, on 02 9318 8386 or Sally Percival, Melbourne Patrons and Friends Manager, on 03 9685 3752.

## OPERA AUSTRALIA CAPITAL FUND

*Chairman's Report*

*Rupert Myer AM*



The establishment of the Opera Australia Capital Fund represented a watershed in the life of Opera Australia and has given our national opera company a secure financial base for the first time in its history. The creation of this endowment fund was the result of the long-held vision and determination of the late David Clarke AO.

It was with deep regret that we learned of David's death on 8th April. Before his appointment as Chairman of the Capital Fund in 1999, David was Chairman of Opera Australia from 1986 to 1995 and presided over a golden decade of creativity and achievement for the Company. He shared with his wife, Jane, a great love of opera and of the Company and regularly attended performances and fundraising events, many of which they hosted at their home. David was a leading light of Australia's national opera company, a friend and inspiration to so many of us. The Opera Australia Capital Fund will remain one of his great legacies.

It is a great honour for me to have been appointed Chairman of the Fund following a seven month period during which Michael Traill AM served in the role. I would like to acknowledge, with thanks, Michael's significant contribution during that period and during David's illness. I am fortunate to have the support of my fellow Directors, Philip Bacon AM, Michael Bartlett, Adrian Collette AM, François Kunc SC, Ziggy Switkowski and Michael Traill AM, each of whom plays an active role in the work of the Fund. We were all delighted recently to welcome Maureen Wheeler to the Board.

During the year we launched the Tenth Anniversary Capital Campaign. Our first Capital Appeal raised \$10 million and our new campaign has a target nationwide of \$5 million. The campaign was launched in Brisbane,

# ANNUAL REPORT 2011

## CHAIRMAN'S REPORT CONTINUED

Sydney and Melbourne and we are grateful to Jane Clarke and Philip Bacon who hosted recitals and receptions in their homes. My wife, Annabel, and I were delighted also to be able to host a recital and dinner in Melbourne. These special evenings were made memorable by the superb performances of three of Opera Australia's most accomplished artists – Cheryl Barker, Teddy Tahu Rhodes and Andrew Jones.

A successful campaign will give us the opportunity to significantly increase both our capital base and our annual distribution to Opera Australia. It is the certainty of this income that has enabled the Company to plan, take risks, leverage contributions and be more entrepreneurial than it could otherwise have been. For students, that means more programs to promote an understanding of music, singing and performance, preparing them for a lifetime of enjoyment and discernment. For artists, it means opportunities to give distinguished performances in the finest opera houses here and around the world. For our audiences, it means extraordinarily fine performances and unforgettable experiences.

The volatility of the markets presented challenges throughout the year as we strove to build on our reserves in a difficult economic climate. However, I am delighted to report that the distribution income from the managed funds for the year was significantly higher than in 2010 and has enabled the Capital Fund to make its annual distribution to Opera Australia. At the end of 2011 the total equity of the Capital Fund was \$9.17 million.

We are once again indebted to Jane Clarke who generously hosted the Council of Governors' dinner at her home in November. This annual gathering brings together those supporters who have either made leadership contributions or pledged significant bequests.

The Capital Fund aims to give long term certainty to those who make acts of benefaction, give pledges or offer bequests; and we are able to honour those generous acts in ways which give great pleasure and a sense that comes from belonging to a close and supportive family.

On behalf of the Board of the Opera Australia Capital Fund, I would like to thank all of our benefactors for their support and for the role that they play in ensuring the certainty of funding for our national opera company, Opera Australia. My colleagues and I look forward to working together to maintain and, over time, extend this commitment in order to give greater security for the Company.

I would also like to thank our tireless and much admired General Manager, Neroli Hobbins, who does so much to support the interests of the Capital Fund and Opera Australia. Again, I would like to thank my fellow Board Members for their support for me in this role. It is a great privilege to have been asked to serve as Chairman. I look forward to assisting the Capital Fund to become an even more significant source of sustenance for Opera Australia in the period ahead.

# ANNUAL REPORT 2011

## OPERA AUSTRALIA ACTIVITIES

### ATTENDANCES AND BOX OFFICE 2011

Season	Opera	Composer	Performances	Venues	Admissions		Box Office	
					2011	2010	2011 (\$)	2010 (\$)
<i>Mainstage</i>								
<i>Sydney Summer</i>	<i>Madama Butterfly</i>	Puccini	17					
Sydney Opera House	<i>Carmen</i>	Bizet	22					
	<i>The Barber of Seville</i>	Rossini	17					
	<i>Partenope (NP)</i>	Handel	7					
			<b>63</b>	<b>1</b>	<b>76,450</b>	<b>73,537</b>	<b>11,135,614</b>	<b>10,300,356</b>
<i>Melbourne Autumn</i>	<i>La bohème (NP)</i>	Puccini	10					
Arts Centre Melbourne	<i>Macbeth (NP)</i>	Verdi	6					
	<i>The Pearlfishers</i>	Bizet	6					
	<i>The Mikado</i>	Gilbert & Sullivan	12					
			<b>34</b>	<b>1</b>	<b>41,887</b>	<b>30,066</b>	<b>4,560,427</b>	<b>3,431,492</b>
<i>Sydney Winter</i>	<i>Capriccio</i>	R. Strauss	7					
Sydney Opera House	<i>La bohème (NP)</i>	Puccini	30					
	<i>Of Mice and Men (NP)</i>	Floyd	6					
	<i>The Merry Widow (NP)</i>	Lehár	20					
	<i>Lakmé</i>	Delibes	8					
	<i>Macbeth (NP)</i>	Verdi	8					
	<i>Don Giovanni</i>	Mozart	15					
	<i>The Love of the Nightingale (NP)</i>	Mills	4					
			<b>98</b>		<b>104,086</b>	<b>105,374</b>	<b>14,626,193</b>	<b>13,151,327</b>
<i>Melbourne Spring</i>	<i>La traviata</i>	Verdi	10					
Arts Centre Melbourne	<i>Of Mice and Men (NP)</i>	Floyd	4					
	<i>Don Giovanni</i>	Mozart	7					
			<b>21</b>		<b>28,643</b>	<b>30,248</b>	<b>3,370,073</b>	<b>3,457,719</b>
<b>Mainstage Subtotal</b>			<b>216</b>	<b>2</b>	<b>251,066</b>	<b>239,225</b>	<b>33,692,307</b>	<b>30,340,895</b>
<i>Concerts</i>								
Sydney Opera House	<i>Great Opera Hits</i>	Various	7	1				
Sydney Opera House	<i>New Year's Eve Gala</i>	Various	1					
Concerts Subtotal			<b>8</b>	<b>1</b>	<b>6,003</b>	<b>19,187</b>	<b>913,857</b>	<b>1,747,549</b>
<b>Total Mainstage/Concerts</b>			<b>224</b>	<b>3</b>	<b>257,069</b>	<b>258,412</b>	<b>34,606,164</b>	<b>32,088,444</b>
<i>Free Events</i>								
Mazda Opera in the Domain	<i>Carmen</i>	Bizet	1	1	50,000			
Goldman Sachs Concert	<i>Community Tribute Concert</i>	Various	1	1	1,949			
Commonwealth Bank Concert	<i>Opera Classics for Charity</i>	Various	1		1,521			
Sydney Opera House	<i>Flood Relief Benefit Concert</i>	Various	1		1,493			
Chinchilla Cultural Centre	<i>Oz Opera Gala Concert</i>	Various	1	1	603			
Free Events Subtotal			<b>5</b>	<b>3</b>	<b>55,566</b>	<b>73,202</b>		
<i>Oz Opera Touring</i>								
<i>Schools Tours</i>								
Victoria	<i>Hansel and Gretel</i>	Humperdinck	131	101	23,431	24,787	129,208	126,410
New South Wales	<i>Sid the Serpent who wanted to Si</i>	Fox	198	121	38,070	36,733	220,326	224,907
<i>Regional Tour</i>								
Victoria, QLD, NT, WA	<i>La traviata</i>	Verdi	23	19	10,429	17,078	358,530	744,033
Oz Opera Touring Subtotal			<b>352</b>	<b>241</b>	<b>71,930</b>	<b>78,598</b>	<b>708,064</b>	<b>1,095,350</b>
<i>Copresentations</i>								
Beijing, China	<i>Meet in Beijing Concert</i>	Various	1	1	1,404			
Seoul, South Korea	<i>Australia Day Concert</i>	Various	1	1	2,500			
Copresentations Subtotal			<b>2</b>	<b>2</b>	<b>3,904</b>	<b>2,422</b>		
<b>Total Admissions - Mainstage, Concerts, Free Events, Oz Opera Touring, Copresentations</b>			<b>583</b>	<b>249</b>	<b>388,469</b>	<b>412,634</b>		

NP = New Production

### BROADCASTS AND CINEMA SCREENINGS 2011

Radio	Season	Production	Composer	Broadcasts & Screenings	
				Broadcasts	Screenings
		<i>Partenope</i>	Handel	1	
		<i>Macbeth</i>	Verdi	1	
		<i>Capriccio</i>	R. Strauss	1	
		<i>Of Mice and Men</i>	Floyd	1	
		<i>The Love of the Nightingale</i>	Mills	1	
		<b>Subtotal</b>		<b>5</b>	
Television		<i>Der Rosenkavalier</i>	R. Strauss	2	
		<i>The Mikado</i>	Gilbert & Sullivan	2	
		<i>The Marriage of Figaro</i>	Mozart	2	
		<b>Subtotal</b>		<b>6</b>	
Cinema		<i>Lucia di Lamermoor</i>	Donizetti	42	
Australia and New Zealand		<i>Lucrezia Borgia</i>	Donizetti	34	
		<i>Der Rosenkavalier</i>	R. Strauss	48	
		<i>Rigoletto</i>	Verdi	59	
		<i>The Mikado</i>	Gilbert & Sullivan	113	
		<i>The Marriage of Figaro</i>	Mozart	5	
		<i>La bohème</i>	Puccini	71	
		<i>Sutherland &amp; Pavarotti Gala</i>	Various	2	
		<i>Lakmé</i>	Delibes	62	
		<b>Subtotal</b>		<b>436</b>	
Cinema		<i>Der Rosenkavalier</i>	R. Strauss	31	
International		<i>Rigoletto</i>	Verdi	116	
		<i>The Mikado</i>	Gilbert & Sullivan	23	
		<i>The Marriage of Figaro</i>	Mozart	41	
		<b>Subtotal</b>		<b>211</b>	
		<b>Total Broadcasts and Screenings</b>		<b>658</b>	

### HIRES AND COPRODUCTIONS 2011

Season	Production	Composer	Hires & Coproductions	
			Hires	Performances
Australian Hires				
West Australian Opera	<i>Tosca</i>	Puccini	1	7
Opera Queensland	<i>Tosca</i>	Puccini	1	6
West Australian Opera	<i>The Tales of Hoffmann</i>	Offenbach	1	5
State Opera South Australia	<i>Carmen</i>	Bizet	1	4
Australian Hires Subtotal			<b>4</b>	<b>22</b>
Australian Coproductions - Opera Conference				
West Australian Opera	<i>Falstaff</i>	Verdi	1	6
State Opera South Australia	<i>La Sonnambula</i>	Bellini	1	4
Opera Queensland	<i>La fanciulla del West</i>	Puccini	1	6
Australian Coproductions Subtotal			<b>3</b>	<b>16</b>
International Coproductions staged elsewhere				
Houston Grand Opera	<i>Lucia di Lamermoor</i>	Donizetti	1	5
La Fenice, Venice	<i>Lucia di Lamermoor</i>	Donizetti	1	11
Houston Grand Opera	<i>The Barber of Seville</i>	Rossini	1	9
International Coproductions Subtotal			<b>3</b>	<b>25</b>
<b>Total Hires and Coproductions</b>			<b>10</b>	<b>63</b>



Taryn Fiebig as Musetta and  
Adrian Tamburini as Alcindoro  
*La bohème*

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# OPERA AUSTRALIA

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ACN 000 755 153  
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