



OPERA QUEENSLAND'S ANNUAL REPORT 2016



THE COMPANY

One of Australia's major performing arts companies, Opera Queensland serves Metropolitan Brisbane and regional/remote Queensland through the development and presentation of opera projects that reflect our passion for Excellence, Community and Adventure.

Three intersecting spheres of engagement are central to achieving our goals:

- In a range of theatres and venues across Metropolitan Brisbane we present grand opera of excellence and bold creative adventures;
- We tour extensively throughout Regional Queensland, creating unique and innovative opportunities for regional artists and audiences to experience opera; and
- OperaQ's Open Stage program creates inspiring education and community engagement programs for all ages.

Located in the heart of Brisbane's South Bank cultural precinct, OperaQ enjoys creative partnerships with multiple arts organisations, festivals and presenters across and beyond Queensland.

Vision

A boundless landscape of opera experiences.

Our Mission

To reflect, celebrate and enrich life in our communities.

VALUES

Leadership

Our work inspires confidence, pride and aspiration. We set the bar high, producing work of the highest quality, benchmarking ourselves against the best in the world, continually challenging ourselves to progress and evolve.

Adventure

We are imaginative, adaptive and ambitious. We embrace bold ideas, big and small. We are not afraid to take risks in exploring new pathways and territories. We plan and share creative adventures with like-minded partners.

Relevance

For the communities we serve, the experience we provide is valued and has impact.

CORE GOALS

Stewardship

As opera's custodian we look to the future to ensure the art form will flourish.

Connection to the World

To actively participate in the broader world of ideas.

Connection to our Communities

To build and maintain strong, meaningful relationships with diverse communities across Queensland.

Excellence, Leadership and Innovation

To be recognised for excellence, leadership, artistry and innovation in all areas of our work.

Powerful Brand and Reputation

To be recognised as Australia's most adventurous opera company.

Sustainability and Financial Strength

To ensure we have the people and the resources to realise our ambitious plans.



Hayley Sugars, Toby Bennion and Hyeseoung Kwon in OperaQ's *Madama Butterfly*. Image by Stephen Henry.



Jason Barry-Smith warming up with the cast of *Tumbalugum* and the *Countdown to Midnight at the First Supper Between Now and Forever*. Image by Darcy Grant.



Silvia Colloca in OperaQ's *Snow White*. Image by Dylan Evans.



West End primary school students watching OperaQ's *FIZZI*. Image by Stephen Henry.



MESSAGE FROM THE CHAIR



Project Rossini Gold Coast Community Chorus rehearsal. Image by Paul Williams

I am happy to report, in my first message as Chair of Opera Queensland, that 2016 saw the company undertake another year of exciting and varied opera activities across Queensland. We also saw OperaQ's presence on the international stage through the Leipzig and San Diego presentations of our *Cinderella* production from 2013.

Highlights included our mainstage productions of *Madama Butterfly* and *The Barber of Seville* enjoying a strong audience response, with many new opera goers taking advantage of our \$25 tickets to experience this wonderful art form, and our world première collaboration with La Boite Theatre and Brisbane Festival with *Snow White*. The company was delighted that, with the support of the State Government's Playing Queensland Fund, we were able to repeat our groundbreaking regional community chorus initiative, this

time as *Project Rossini* associated with the regional tour of *The Barber of Seville*. Also touring regional centres, as well as metropolitan schools, was our primary schools' touring production of *FiZZ!* in its third and final year, having been enjoyed by 26,078 primary school children across the State.

We are pleased to report a surplus financial result for 2016, on a normalised basis of \$112,081 (statutory surplus – \$32,443). During 2017 we will be working with Queensland and Federal Governments as they develop a new funding model for the company, in response to the recommendations of the National Opera Review. We will welcome a funding model that will support an increase in our main stage productions, and building and maintaining stronger reserves.

I thank the Queensland Government, through Arts Queensland, and the Australian Government, through

the Australia Council for their ongoing and vital support and all our audience members, Patrons, Partners, Sponsors and supporters whose engagement with the company makes it possible for OperaQ to undertake the variety of activities you will read about in this Annual Report.

I acknowledge the achievements of my predecessor, Robert Hubbard, who retired in August after ten years on the OperaQ Board, the last four as Chairman. I thank my Board colleagues for their commitment and guidance and the entire OperaQ team led by Artistic Director, Lindy Hume, and General Manager, Russell Mitchell for all they do to ensure as many Queenslanders as possible can have their very own opera experience.

Sally Pitkin
Chair



Project Rossini Toowoomba Community Chorus rehearsal. Image by Stephanie Do Rozario.

2016: NEW EXPERIENCES FOR EVERYONE



In 2016 OperaQ once more showed off its scope and versatility.

Our audiences enjoyed more new experiences in new environments, and our core values of Excellence, Community and Adventure were animated on our stages and behind the scenes.

At the “grand opera” end of the scale, Michael Grandage’s elegant production of Puccini’s *Madama Butterfly* in the Lyric Theatre delighted traditional opera fans and newcomers alike. At the other extreme, the world première of our adults-only *Snow White*, a brand new music theatre work created with

La Boite and Brisbane Festival was definitely not for the faint hearted. Dancing a fandango somewhere in between, the joyful chaos of Rossini’s *The Barber of Seville* in the QPAC Playhouse and eight venues across regional Queensland showed off the talents of Queensland’s finest singers in our colourful new all-singing, all-dancing production of this classic comedy. And finally, with a touch of old-fashioned showbiz, our semi-staged concert of Cole Porter’s *Kiss Me, Kate* transformed QPAC’s concert platform into a stage for over 110 performers – QSO musicians, the Opera Queensland chorus, Queensland Conservatorium Griffith University tap dancers and stars of Australian theatre, musicals and opera.

Enhancing these diverse experiences in 2016 were OperaQ’s increasingly popular special and social events, our Open Stage community and youth workshops (read about these on page 21), schools activity and Project Rossini, OperaQ’s award-winning regional community chorus initiative. Our cross-border collaboration with Arts Northern Rivers and the community of Tumbulgum was a rich and powerful experience for all involved.

While time consuming, the Federal Government’s National Opera Review process provoked an important national conversation, highlighting the need for greater collaboration, innovation and inventiveness in planning the future. As we design our own future, we are confident that OperaQ’s programs and partnerships position us strongly to meet the challenges and opportunities facing Australia’s

opera companies in the digital age. Most vital of all – and probably hardest of all – is the creation of new works that will build new audiences for opera, so we were thrilled at the enthusiastic response from a predominantly young audience in the Roundhouse Theatre for our new *Snow White*!

Collaboration is at the very heart of our ethos, and in 2016 OperaQ celebrated new creative partnerships with La Boite Theatre (*Snow White*), Houston Grand Opera (*Madama Butterfly*), Seattle Opera (*The Barber of Seville*), the Queensland Conservatorium Griffith University Music Theatre Course (*Kiss Me, Kate*), Palazzo Versace (*La Bella Vita*) and Musica Viva/ Victorian Opera (*Voyage to the Moon*). And we reinforced our established collaborations with our friends at Brisbane Festival, QPAC, shake & stir theatre co, Blue Roo Theatre Company, New Zealand Opera and Queensland Symphony Orchestra.

It’s exciting that OperaQ’s 2013 production of *Cinderella* (*La Cenerentola*) created in collaboration with New Zealand Opera was presented in February 2016 by Leipzig Opera and in October by San Diego Opera, and our partnership with Seattle Opera and New Zealand Opera on *The Barber of Seville* continues the “brand OperaQ” international reach.

These achievements are the result of an incredibly hardworking, talented and committed team, and I sincerely thank my colleagues and all the amazing artists who made 2016 a terrific year for OperaQ.

Lindy Hume
Artistic Director
OperaQ



Brian Lucas and Emily Burke in OperaQ’s *The Barber of Seville*. Image by Stephen Henry.



Kanen Breen as The Mirror in OperaQ’s *Snow White*. Image by Dylan Evans.

GIACOMO PUCCINI

MADAMA BUTTERFLY

INTERNATIONAL PRODUCTION EXCLUSIVE TO BRISBANE

12, 14, 17, 19 MAY
LYRIC THEATRE, QPAC

Opera Queensland's 2016 Season began with Tony Award-winning director Michael Grandage's acclaimed production from Houston Grand Opera, Grand Théâtre de Genève and Lyric Opera of Chicago of Puccini's *Madama Butterfly*, conducted by Johannes Fritzsch.

The production's first appearance in the Southern Hemisphere featured some of the country's finest artists, and was reproduced with great skill and care for Brisbane audiences by Louisa Muller. Five performances were shared by sopranos Hyeseoung Kwon and Emily Burke as Cio-Cio-San and tenors Bradley Daley and Virgilio Marino as Pinkerton. Internationally acclaimed baritone Jonathan

Summers brought his formidable stage experience to the role of Sharpless, while Hayley Sugars excelled as Suzuki.

Under Fritzsch's baton Puccini's lush score was magnificently played by Queensland Symphony Orchestra while the Opera Queensland Chorus was described by Limelight Magazine as "equally impressive with a stunning rendition of the Humming Chorus."

CREATIVE TEAM

Conductor	Johannes Fritzsch
Director	Michael Grandage
Revival Director	Louisa Muller
Set & Costume Designer	Christopher Oram
Original Lighting Designer	Neil Austin
Lighting design realised by	Philip Alfano
Choreographer	Rosetta Cook
Chorus Master	Narelle French

CAST

Cio-Cio-San	Hyeseoung Kwon, Emily Burke
Suzuki	Hayley Sugars
Pinkerton	Bradley Daley, Virgilio Marino
Sharpless	Jonathan Summers
Goro	Virgilio Marino, Gregory Massingham
Kate Pinkerton	Cassandra Seidemann
Bonze	Andrew Collis
Yamadori	Shaun Brown
Commissioner	Brett Holland
Sorrow	Toby Bennion, Kaio Davies
Assistant to the Conductor	Natalia Raspopova
	By kind arrangement with the Queensland Symphony Orchestra

Opera Queensland Chorus
Queensland Symphony Orchestra

Jonathan Summers as Sharpless was the whole operatic package. Not only did he sing splendidly, articulating and expressing each Puccini line near perfectly, but he also conveyed every nuance and characteristic of the professional man having to deal with the problems created by this young callow naval lieutenant.

LIMELIGHT MAGAZINE

As Cio-Cio-San, Hyeseoung Kwon looked perfect and she made her character a real flesh and blood person, touching us, as she should, with her unswerving loyalty. Un bel di was poignant and heartfelt, bringing a lump to the throat...

LIMELIGHT MAGAZINE

Madama Butterfly is a co-production of Houston Grand Opera, Grand Théâtre de Genève and Lyric Opera of Chicago.

In Lindy Hume's riotously funny, utterly assured production for Opera Queensland, she has the born-to-play-the-role Brett Carter...Sheer brilliance...show-stopping physical-theatre...unadulterated joy...

THE AUSTRALIAN



Emily Burke, Virgilio Marino, Monique Latemore, Andrew Collis, David Hibbard and Brett Carter. Image by Stephen Perry.

GIOACCHINO ROSSINI

THE BARBER OF SEVILLE

IL BARBIERE DI SIVIGLIA

A CO-PRODUCTION BETWEEN OPERA QUEENSLAND, SEATTLE OPERA AND NEW ZEALAND OPERA

9 - 23 JULY 2016
PLAYHOUSE, QPAC

2016 marked the 200th anniversary of Rossini's classic comedy and in July, OperaQ's new production of *The Barber of Seville* opened in the Playhouse to a terrific critical and audience response, in a new production by Lindy Hume with sensational designs by Tracy Grant Lord, lighting by Matt Marshall and conducted by Roland Peelman.

An energetic, charming and vibrant cast was led by Brett Carter and Shaun Brown in the title role with Monique Latemore and

Katie Stenzel sharing the role of Rosina, and Virgilio Marino and Jaewoo Kim as Almaviva, against Rosina's captors Andrew Collis as Bartolo, David Hibbard as Basilio, Emily Burke as Berta and Brian Lucas as a show-stealing Ambrogio.

This new production featured several innovations – pre-show action front of house, flamenco guitarist Andrew Veivers playing not only the guitar part in Rossini's score but also accompaniment for the recitatives, and to ensure a fabulous finale, OperaQ and Sydney Dance Company (SDC) joined forces to create a dazzling fandango choreographed by SDC Artistic Director, Rafael Bonachela.

Following its Brisbane season, *The Barber of Seville* toured regional Queensland where the company performed with eight regional choruses as part of Project Rossini, OperaQ's second state-wide community initiative (see overleaf).

At the conclusion of the tour in Toowoomba's iconic Empire Theatre, the set and costumes were packed up, ready for shipping to co-production partners Seattle Opera and New Zealand opera for international performances in 2017 and 2019.

CREATIVE TEAM

Conductor	Roland Peelman
Director	Lindy Hume
Set and Costume Designer	Tracy Grant Lord
Lighting Designer	Matthew Marshall
Chorus Master	Narelle French
Assistant Director	Jason Barry-Smith
Choreography – Act 2 Finale	Rafael Bonachela (by arrangement with Sydney Dance Company)
Movement Assistant/ Rehearsal Choreographer	Vanessa Mafe-Keane
Original Surtitles	Narelle French

CAST

Fiorello	Shaun Brown, Matthew Broadbent
Count Almaviva	Virgilio Marino, Jaewoo Kim
Figaro	Brett Carter, Shaun Brown
Dr Bartolo	Andrew Collis
Rosina	Katie Stenzel, Monique Latemore
Berta	Emily Burke
Ambrogio	Brian Lucas
Don Basilio	David Hibbard
Officer	Matthew Broadbent
Notary	Sean Andrews
Flamenco Guitar	Andrew Veivers
The Opera Queensland Chorus	
Queensland Symphony Orchestra	

GIOACCHINO ROSSINI

THE BARBER OF SEVILLE

IL BARBIERE DI SIVIGLIA

QUEENSLAND REGIONAL TOUR
ASSOCIATED WITH

PROJECT ROSSINI

GOLD COAST, FRASER COAST, ROCKHAMPTON, GLADSTONE, MACKAY, TOWNSVILLE, CAIRNS, TOOWOOMBA

Following the success of Project Puccini in 2014, OperaQ embarked on its second state-wide community initiative in 2016 – Project Rossini – which gave 250 regional Queenslanders the chance to perform in a professional production of *The Barber of Seville*.

Nearly 450 people registered to audition across the state with successful chorus members receiving professional vocal, performance and language training over an 11-week period to prepare them for their special performance.

Over 5,000 people attended OperaQ's *The Barber of Seville* during its four-week tour.

The tour marked a return to Gladstone for OperaQ for the first time in over five years and the unique opportunity to be a part of the grand opening of the new outdoor entertainment space at Munro Martin Parklands in Cairns. His Excellency the Honourable Paul de Jersey AC, Governor of Queensland and Patron of Opera Queensland, officially opened the Parklands before OperaQ performed under the stars to thousands of Cairns locals.

Project Rossini/*The Barber of Seville* was supported by the Queensland Government through Arts Queensland's Playing Queensland Fund and by the performing arts centre in each community.

- 29, 30 JULY THE ARTS CENTRE, GOLD COAST
- 3 AUGUST BROLGA THEATRE, FRASER COAST
- 6 AUGUST PILBEAM THEATRE, ROCKHAMPTON
- 10 AUGUST GLADSTONE ENTERTAINMENT CONVENTION CENTRE, GLADSTONE
- 13 AUGUST MACKAY ENTERTAINMENT & CONVENTION CENTRE, MACKAY
- 17 AUGUST TOWNSVILLE CIVIC THEATRE, TOWNSVILLE
- 19 AUGUST CAIRNS REGIONAL COUNCIL
- 24 AUGUST EMPIRE THEATRE, TOOWOOMBA



"Thank you for a wonderful opportunity to perform with a team of consummate professionals – both in front of and behind the scenes. It was such a pleasure being part of Project Rossini!"

NICKY, COMMUNITY CHORUS, GOLD COAST

"Thank you very much Opera Queensland: the artists, crew and staff for giving us this amazing experience of a lifetime."

GIOVANNI, COMMUNITY CHORUS, CAIRNS

"What a privilege! Lovely people, lovely voices, fabulous sets and lighting... and so proud of our home grown singers. Thanks for sharing Opera Queensland with the country people!"

CHRISSEY, COMMUNITY CHORUS, MACKAY

"Can we do it again?????"

JANET, COMMUNITY CHORUS, ROCKHAMPTON

Project Rossini Toowoomba Community Chorus (in black) with Assistant Director Jason Barry Smith. Image by Stephanie De Rozario.

CREATED AND DESIGNED BY LINDY HUME
SUZIE MILLER AND ZULYA KAMALOVA

SNOW WHITE

WORLD PREMIÈRE

"Forget the fluffy fairytale business – think Tarantino if he was into musicals."

WEEKEND EDITION

Silvia Colloca and Michael Tuahine. Image by Dylan Evans.



ORIGINALLY COMMISSIONED AND FIRST PRODUCED AT THE ROUNDHOUSE THEATRE BY OPERA QUEENSLAND, LA BOITE THEATRE COMPANY AND BRISBANE FESTIVAL

8 - 24 SEPTEMBER 2016
ROUNDHOUSE THEATRE, LA BOITE

Co-presented by OperaQ, La Boite and Brisbane Festival, this gripping reimagining of *Snow White* introduced audiences to an upended retelling of the Brothers Grimm classic in all its darkness, brutality and eroticism.

Equal parts cabaret, concept album and opera, this co-creation by director Lindy Hume, composer Zulya Kamalova and librettist Suzie Miller offered a revelatory alternative perspective on the relationship between the Queen and her (in this case biological) daughter *Snow White*, blurring the lines between good and evil, trust and betrayal, killer and prey.

The dynamic cast gave an extraordinary performance in a range of styles spanning opera to rock. Contemporary vocalist and songwriter Stephanie Pickett made her stage debut in the title role, Kanen Breen gave a bravura performance as The Mirror, actor and musician Michael Tuahine blended brute physicality and complex psychology as The Huntsman, and actress, singer and TV host, Silvia Colloca, both shone and chilled as The Queen.

The production was nominated for two Matilda Awards for Best Musical or Cabaret and Best Costume Design.

The creative development of *Snow White* was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

CREATIVE TEAM

Director & Co-creator Lindy Hume
Librettist & Co-creator Suzie Miller
Composer & Co-creator Zulya Kamalova
Dramaturg Glyn Roberts
Choreographers Rosetta Cook
Gavin Webber
Set Design Sarah Winter
Costume Design Karen Cochet
Lighting Design Ben Hughes
Musical Director Steve Russell
Arranger/Orchestrator Thomas Green

CAST

The Mirror Kanen Breen
The Queen Silvia Colloca
Snow White Stephanie Pickett
The Huntsman Michael Tuahine

MUSICIANS

Keyboard Steve Russell
Cello Kathryn McKee
Trombone Mikael Strand
Percussion Angus Wilson

2016 ANNUAL REPORT



Cheryl Barker, Peter Coleman-Wright and Paul Bishop. Image by Stephen Henry.

MUSIC AND LYRICS BY COLE PORTER,
BOOK BY SAMUEL AND BELLA SPEWACK
CRITICAL EDITION BY DAVID CHARLES ABELL
AND SEANN ALDERKING

KISS ME, KATE

SEMI-STAGED CONCERT

★★★★★

"A terrific cast in an exuberant semi-staged production..."

LIMELIGHT MAGAZINE

12 NOVEMBER 2016
CONCERT HALL, QPAC

Following the success of Opera Queensland's semi-staged production of Bernstein's *Candide* in 2015, OperaQ wanted to program another work to showcase Queensland Symphony Orchestra playing another of the great Broadway scores. Cole Porter's *Kiss Me, Kate* was an obvious contender.

So OperaQ's 2016 season concluded on a high with two terrific performances of *Kiss Me, Kate*, which Kris Stewart deftly semi-staged on an ingenious yet simple design by Josh McIntosh. Guy Noble was the ideal conductor for Porter's classic score, animated by a star-studded cast led by Australia's opera royalty and real-life husband and wife, Cheryl Barker and Peter Coleman-Wright as Lilli Vanessi and Fred Graham. An extraordinary team of actor singers included Jason Barry-Smith, Naomi Price, Lizzie Moore, Bryan Proberts, Shaun Brown, Kurt Phelan, Bradley McCaw, Robert Coleby and Paul Bishop.

With sensational dance numbers choreographed by Christopher Horsey, *Kiss Me, Kate* was a feast for the eyes and ears combining the musical forces of Queensland Symphony Orchestra, the fabulous Opera Queensland Chorus and students from the Queensland Conservatorium Music Theatre Program.

Kiss Me, Kate is presented by arrangement with TAMS-WITMARK MUSIC LIBRARY, INC.
560 Lexington Avenue, New York, New York 10022

CREATIVE TEAM

Conductor Guy Noble
Director Kris Stewart
Set & Costume Designer Josh McIntosh
Choreographer Christopher Horsey
Lighting Designer Jason Glenwright
Sound Designer Murray Keidge
Chorus Master and Musical Preparation Narelle French
Assistant Director Gabriella Flowers

CAST

Lilli Vanessi/Katharine Cheryl Barker
Fred Graham/Petruchio Peter Coleman-Wright
Lois Lane/Bianca Naomi Price
Bill Calhoun/Lucentio Jason Barry-Smith
First Gangster Bryan Proberts
Second Gangster Shaun Brown
Paul Christopher Horsey
Hortensio Bradley McCaw
Gremio Kurt Phelan
Hattie Lizzie Moore
Harry Trevor Robert Coleby
Harrison Howell Paul Bishop
Ralph Stephen Beck
Stage Doorman Chris Cobcroft
Cab Driver Sean Andrews
Nathaniel Nick Kirkup
Gregory Leon Warnock
Phillip Daniel Smerdon
Haberdasher Jon Maskell

Opera Queensland Chorus
Queensland Symphony Orchestra
Queensland Conservatorium,
Griffith University
Musical Theatre Ensemble

TUMBULGUM AND THE COUNTDOWN TO MIDNIGHT AT THE FIRST SUPPER BETWEEN NOW AND FOREVER

PRESENTED BY ARTS NORTHERN RIVERS IN COLLABORATION WITH OPERA QUEENSLAND

CREATIVE DIRECTORS ROD AINSWORTH AND JASON BARRY-SMITH

16 - 17 DECEMBER 2016
TUMBULGUM HALL



If These Halls Could Talk was a multi-arts project developed by Arts Northern Rivers celebrating regional halls and the role they play in our communities. As part of this project, OperaQ was invited to work with local artists over 6 months to create a new community opera – *Tumbulgum and the Countdown to Midnight at the First Supper Between Now and Forever*. Devised, rehearsed and realised by Music Director Jason Barry-Smith and Director/Writer Rod Ainsworth, this unique musical journey into the next world was based on stories from ancient mythology, as well as tales of Tumbulgum Hall and its community.

Shaped by locals and stories of the Northern Rivers region, the narrative of the work was brought to life through an amalgamation of musical and theatrical styles including opera, traditional folk music, sea shanties and original songs by an extraordinary cast of local artists. Rehearsals and the two live performances of *Tumbulgum and the Countdown to Midnight at the First Supper Between Now and Forever* were documented as part of an exhibition to be presented at the Tweed Regional Gallery in 2017.

Tumbulgum and the Countdown to Midnight at the First Supper Between Now and Forever was presented as part of If These Halls Could Talk; a multi-arts project developed by Arts Northern Rivers.



Images by Darcy Grant.

CREATIVE TEAM

Creative Directors Jason Barry-Smith and Rod Ainsworth
Production Coordinator Edward Horne
Costume Designer Charlotte Haywood

CAST

Umi Maisy Taylor
The Chanter Ari Ehrlich
Ferryman Sean O'Hara
Cedar Cutter Jim Spark
Mother Katie Rutledge
Man #1 Lincoln Jamieson
Woman #1 Chelle Wallace
Woman #2 Melanie Smart

CHORUS

Murwillumbah Philharmonic Choir

PERFORMANCE BAND

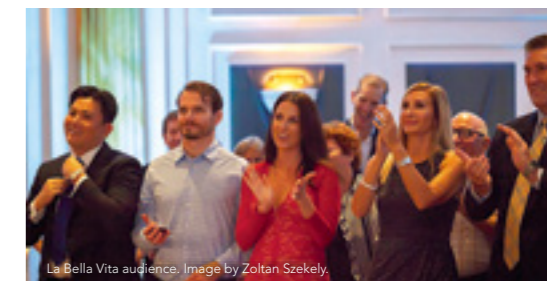
Watling & Bates

POST SHOW BAND

The Dairy Sessions



Emily Burke, Virgilio Marino, Hayley Sugars and Jason Barry-Smith. Image by Zoltan Szekely.



La Bella Vita audience. Image by Zoltan Szekely.

LA BELLA VITA

19 MARCH 2016
PALAZZO VERSACE, GOLD COAST

OperaQ's first lifestyle event of Season 2016 took place on Saturday 19 March at Palazzo Versace on the Gold Coast.

Opera enthusiasts, music lovers and social butterflies were immersed in a world of Italian spirit with exquisite cuisine and opera classics performed by OperaQ artists Emily Burke, Hayley Sugars, Virgilio Marino and Jason Barry-Smith with the spirited accompaniment of violinist Michael Patterson, cellist Kathryn McKee and Musical Director and Arranger, Narelle French on piano.

CREATIVE TEAM

Musical Director and Arranger Narelle French

CAST

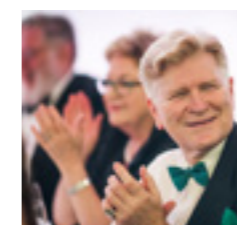
Soprano Emily Burke
Mezzo Soprano Hayley Sugars
Tenor Virgilio Marino
Baritone Jason Barry-Smith

MUSICIANS

Violin Michael Patterson
Cello Kathryn McKee
Piano Narelle French



Soprano, Irena Lysiuk.



OPERAQ GALA

OPERA AT THE MOVIES

22 OCTOBER 2016
THE MARQUEE, VICTORIA PARK

OperaQ's 2016 Gala was an outstanding success with 270 opera fans, music lovers, arts aficionados and philanthropists coming together at The Marquee, Victoria Park on 22 October to raise much needed funds for the Company's 2017 artistic, community and education programs.

It was a dazzling evening of music, style and spectacle as we celebrated the role of opera in some of the world's most iconic cinematic moments. Guests enjoyed hospitality overlooking the stunning city skyline, captivating performances by the stars of OperaQ, and silent and live auctions of memorabilia and money-can't-buy opera experiences.

Thanks to the outstanding support of Gala organisers and guests, over \$45,000 was raised through a grand raffle prize from Xennox Diamonds, live auction prizes from Dendy Cinemas and the Art Series Hotel Group and silent auction prizes from a host of local and interstate sponsors.



Images by Marc Grimwade.

CREATIVE TEAM

Musical Director and Piano Narelle French

CAST

Soprano Natalie Peluso
Soprano Irena Lysiuk
Mezzo Soprano Jessica Low
Tenor Virgilio Marino
Baritone Jason Barry-Smith

The Open Stage program is at the heart and soul of Opera Queensland's commitment to opera for all Queenslanders providing hands-on arts experiences for schools and communities. OperaQ's Open Stage team cultivates dynamic engagement and learning environments that foster improved music and social skills, self-confidence and wellbeing through creativity for all ages and levels of skill across the state. Comprising school and community workshops, touring shows, keynote presentations and collaboration with local festivals and events, Open Stage provides Queenslanders from all walks of life the opportunity to experience this great art form.



"We absolutely, thoroughly, overwhelmingly enjoyed this performance. Kids are still buzzing about FIZZ! We think we might do all our future assemblies in opera fashion because our littlies did not move a muscle throughout the whole performance apart from their mouths with laughter! Adults were pretty enthralled and entertained throughout the skit."

LOWER TULLY STATE SCHOOL

OPEN STAGE
OPERAQ IN CREATIVE COLLABORATION WITH
SHAKE & STIR THEATRE CO

FIZZ!

BASED ON GAETANO DONIZETTI'S
THE ELIXIR OF LOVE (L'ELISIR D'AMORE)

NEW MUSICAL VERSION AND TRANSLATION BY
JASON BARRY-SMITH
AND MUSICAL ARRANGEMENT BY NARELLE FRENCH
JULY - SEPTEMBER 2016
QUEENSLAND PRIMARY SCHOOLS

Having performed to over 26,000 students over three seasons, OperaQ's primary school touring production *FIZZ!*, had its final performance in September 2016. *FIZZ!* is a contemporary adaptation of Donizetti's *The Elixir of Love*, set in a grocery store, Belcore's Fine Foods, featuring three effervescent young opera performers against a dynamic multimedia backdrop and an on-screen cast of some of Australia's finest singers.

From 2014-2016, 11 OperaQ artists toured to 116 schools from Normanton in the north, Mount Isa in the west and south to the border. The OperaQ team is very proud of this achievement and we look forward to future collaborations with shake & stir theatre co.



West End primary school students enjoying FIZZ!
Image by Stephen Henry.

CREATIVE TEAM
Directors Ross Balbuziente, Nelle Lee, Nick Skubij
Musical Director Narelle French
Set & Costume Designer Josh McIntosh

CAST
Adina Irena Lysiuk
Nemorino Jonathan Hickey
Belcore Tim Carroll

ON-SCREEN CAST
Giannetta Emily Burke
Dr Dulcamara Andrew Collis
Newsreader Jason Barry-Smith

CHRISTOPH WILLIBALD GLUCK

ORPHEUS AND EURYDICE

ORFEO ED EURIDICE

NEW MUSICAL VERSION AND TRANSLATION BY JASON BARRY-SMITH
AND CHAMBER ORCHESTRA ARRANGEMENT BY NARELLE FRENCH

PRESENTED BY BLUE ROO THEATRE COMPANY, OPERA QUEENSLAND
AND THE JUDITH WRIGHT CENTRE FOR CONTEMPORARY ART

1 - 3 DECEMBER 2016
JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

Following nine months of rehearsals, the third and final artistic collaboration between OperaQ and Blue Roo Theatre Company, an adaptation of *Orpheus and Eurydice* opened at the Judith Wright Centre for Contemporary Arts on Thursday 1 December.

The staging of a traditional opera with the Blue Roo artists performing as chorus members and several featured/character roles was testament to the incredible progress that the group made over the three year partnership between OperaQ and Blue Roo Theatre Co.

Blue Roo Artistic Director, Clark Crystal, worked closely with OperaQ artists Jason Barry-Smith and Susan Ellis to develop a one-hour version of the iconic love story with choreographer Brian Lucas and OperaQ singers Louise Dorsman (Orpheus), Jessica Low (Eurydice) and Sean Andrews (chorus leader) joining the project in the production phase.

The three year collaboration allowed the Blue Roo ensemble to explore music and singing in addition to their theatre work and has assisted in profiling the progressive work of the organisation in the disability sector. Following its season of *Orpheus and Eurydice*, Blue Roo Theatre Company announced its success as a recipient of Arts Queensland Organisational Funding which, for the next four years, will allow the Company to continue to provide opportunities for people with a disability to become actively involved and engaged in the performing arts.

CREATIVE TEAM

Co-Artistic Directors	Clark Crystal and Jason Barry-Smith
Musical Director	Susan Ellis
Choreographer	Brian Lucas
Set & Costume Designer	Velvet Pesu

CAST

Orpheus	Louise Dorsman
Eurydice	Jessica Low
Cupid	Susan Ellis
Chorus Leader	Sean Andrews
Chorus of shepherds, villagers, Furies and Blessed Spirits	Blue Roo Theatre Company Ensemble



Image by Stephanie De Rozario.



Louise Dorsman with students at Rochedale South Primary School. Image by Stephanie Do Rozario.

SING STORY

QUEENSLAND PRIMARY SCHOOLS

Sing Story is an important program within OperaQ's Open Stage offering and in 2016 thanks to the generous support of the Tim Fairfax Family Foundation, the Company was able to offer the week-long residency to 11 schools across South East Queensland.

Sing Story encourages the use of critical literacy skills, helping students to understand the narrative structure of classic operas. Students discuss the elements of setting,

characters and relationships, and explore associated complications, solutions and themes before bringing these learnings together in their own 'Sing Story' performance.

Over the course of a week OperaQ artist and registered teacher, Louise Dorsman, worked with a new class on each day from Monday to Thursday deconstructing narratives of well-known operas and assisting the students in each class to collaboratively create their own narrative. On the Friday the classes worked with Louise to rehearse their new opera performance before their 'world première' showing in the afternoon to peers, teachers and families.

OPEN STAGE SCHOOL RESIDENCIES

QUEENSLAND SECONDARY SCHOOLS



Clarissa Foulcher with students from Gillespie Christian College. Image by Stephanie Do Rozario.

The Open Stage Team returned to schools throughout South East Queensland in 2016 inspiring confidence and self-expression through OperaQ's popular School Residency program.

Open Stage school residencies allow up to 35 students to work with a variety of highly skilled artists from OperaQ focusing on vocal skills, stage craft and musicality. At the end of each residency, students and their workshop team take to the stage to showcase new skills to their peers, families and local communities.

OPEN STAGE WORKSHOPS

ADULT WORKSHOPS

In 2016, OperaQ's popular Open Stage program for adults attracted around 60 participants across the year with two workshops featuring beloved repertoire by Giacomo Puccini and Gioacchino Rossini.

As in 2015, both workshops – Puccini & Friends and Rossini & Friends – were available in intensive and evening programs to allow more aspiring performers and opera enthusiasts the chance to engage with OperaQ. Under the guidance of OperaQ's Open Stage Team of professional artists and directors, participants honed their vocal, stagecraft and language skills learning a combination of chorus and solo repertoire.

Both workshops culminated in public presentations at Brisbane Powerhouse where participants performed for packed audiences of family and friends.



"I would like to thank all of those involved in organising and leading the workshop. It was a happy and supportive environment and challenged me. Thanks everyone!"

OperaQ Open Stage Workshop members. Image by Stephen Henry.



"My daughter attended both OperaQ Youth Workshops and came home enthusiastic and inspired. She loved every minute of it. Thank you OperaQ!"

Open Stage Youth Workshop performance. Image by Stephanie Do Rozario.

YOUTH WORKSHOPS

Exciting new additions to OperaQ's Open Stage program in 2016 were two Youth Workshops for participants aged 11 - 17. These workshops were held during the July and September school holidays giving over 30 young singers the chance to develop their performance skills under the tutelage of OperaQ's Open Stage Team of professional artists.

Following the 5-day workshop, participants of the July school holidays workshop performed a range of opera and operetta favourites on the set of *The Barber of Seville* in the Playhouse QPAC while participants of the September school holiday workshop presented a semi-staged adaptation of Bizet's *Carmen* in the OperaQ Studio.

2016 OPEN STAGE TEAM

Jason Barry-Smith, Narelle French, Sean Andrews, Zara Barrett, Shaun Brown, Susan Ellis, Clarissa Foulcher, Jessica Low, Rachael Edwards, Trevor Green, Irena Lysiuk, Brendan Murtagh, Angela Chaplin.

CHILDERS FESTIVAL 2016

In July, Opera Queensland and the Bundaberg Regional Council again joined forces to bring free creative singing workshops to local schools and community groups as part of the annual Childers Festival. Six OperaQ artists performed alongside students from schools in both Bundaberg and Childers at Opera by the Lake as a highlight of this growing regional arts festival.



CREATIVE TEAM

Director Danielle Carney
Musical Director Stewart Kelly

CAST

Clarissa Foulcher
Nick Kirkup
Jonathan Hickey
Irena Lysiuk
Tim Carroll

OPENING NIGHT DINNERS AND COCKTAIL EVENTS



David Hobson and Katie Stenzel at Opera at the Vineyard. Image by Mark Taylor.

MADAMA BUTTERFLY OPENING NIGHT DINNER

12 MAY 2016
RIVER LOUNGE, GALLERY OF MODERN ART (QAGOMA)

MADAMA BUTTERFLY CHERRY BLOSSOM GARDEN PARTY

19 MAY 2016
ROOFTOP TERRACE, QPAC

THE BARBER OF SEVILLE OPENING NIGHT DINNER

8 JULY 2016
WATERMALL, QUEENSLAND ART GALLERY

THE BARBER OF SEVILLE ROOFTOP FIESTA

14 JULY 2016
ROOFTOP TERRACE, QPAC

In 2016, over 370 people attended OperaQ's opening night dinners and cocktail parties to experience the ultimate evening at the opera.

Overlooking the twinkling Brisbane River and Kurilpa Bridge, guests of the *Madama Butterfly* Opening Night dinner experienced GOMA's premium hospitality and the opportunity to hear behind-the-scenes insights from Rehearsal Director, Louisa Muller and OperaQ Artistic Director, Lindy Hume. The following week, amid cherry blossoms and glowing lanterns, guests of the Cherry Blossom Garden Party enjoyed oriental-inspired cuisine and premium beverages as well as a behind-the-scenes account from celebrated baritone Shaun Brown on his experience performing the role of Yamadori in this acclaimed international production.

Guests literally walked on water to attend *The Barber of Seville* Opening Night dinner at Queensland Art Gallery's stunning Watermall. By the shimmering water feature and QAG's stunning artworks, guests experienced a premium dining and beverage package along with behind the scenes commentary from Director Lindy Hume and Costume Designer Tracy Grant Lord. Concluding OperaQ's mainstage events for 2016, the Rooftop Fiesta saw guests enjoy Spanish tapas and drinks against the stunning Brisbane City skyline complete with hilarious production insights from *The Barber of Seville* Assistant Director, Jason Barry-Smith.



HIGH NOTES

2016 HIGH NOTES ARTISTS

Emily Burke, Sarah Crane, Susan Ellis, Narelle French, Heru Pinkasova, Katie Stenzel, Monique Latemore, Jessica Low, Irena Lysiuk, Katherine McKee, Natalie Peluso, Sean Andrews, Jason Barry-Smith, Shaun Brown, Bradley Daley, David Hobson, Jaewoo Kim, Mitchell Leigh, John Woods.

2016 marked another successful year for OperaQ's High Notes offering which provides performers and tailored programming for events and concerts on a commercial basis.

Highlights included performances at Opera in the Vineyard, the Royal Australasian College of Surgeons dinner, the Australian Institute of Architects dinner, Ambassadors Circle Mayoral Awards – Gold Coast and Palazzo Versace – Gold Coast 16th birthday celebrations. Palazzo Versace and OperaQ extended their partnership in 2016 to create Música Palazzo, a program exclusively featuring OperaQ artists in performances across the year.



Katie Stenzel performing at the Royal College of Surgeons dinner.



Jaewoo Kim performing at the Royal College of Surgeons dinner.

BOARD AND GOVERNANCE

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

Chair

Sally Pitkin
LL.B, LL.M, PhD, FAICD
Appointed Chair August 2016
Chair of the Nominations Committee
Director since April 2012
Dr Sally Pitkin is a Company Director and Lawyer with thirty years corporate experience. Sally holds board roles in the listed, public and non-profit sectors. She is the President of the Queensland Division of the Australian Institute of Company Directors, and member of the National Board. Her skills in corporate governance, risk management, strategy and business planning, organisational culture and stakeholder engagement have been developed from her legal career as a corporate lawyer, experience as a non-executive director and board member and doctoral studies in governance.

Deputy Chair

David Siddle
BA (Hons), PhD, FASSA
Appointed Deputy Chair August 2016
Member of the Audit & Risk Committee
Director since September 2014
As an academic psychologist, Professor David Siddle worked in universities in England, Canada and Australia. He served as Deputy Vice-Chancellor (Research) at the University of Queensland from 2001 to 2009 where he was responsible for the development and implementation of policy designed to enhance the university's performance in research and research training. He has served as a Board member for many Cooperative Research Centres and from 2011 to 2014 served as a member of the Higher Education Standards Panel. He is currently Chair of Brisbane Diamantina Health Partners.

Treasurer

Kim Challenor
BComm, BA CA
Appointed Treasurer June 2012
Chair of the Audit & Risk Committee
Director since 2012
Ms Kim Challenor is an accountant who has worked in both Australia and the United Kingdom over the past 19 years. Promoted to Partner at Pricewaterhouse Coopers in 2011, she provides audit services and accounting advice to a variety of clients and industries, including companies listed on the ASX, private and not-for-profit organisations. An avid enthusiast for the arts, Kim has welcomed this opportunity to be involved with such a valuable organisation. Having grown up in regional North Queensland, the education and touring component of the company have really resonated with her passions.

Teresa Dyson
LL.B (Hons), BA, MTax, MAppFin
Member of the Audit & Risk Committee
Director since August 2016
Ms Teresa Dyson has a broad legal practice across social infrastructure, charities, taxation law and structuring, as a Consultant at McCullough Robertson. Teresa was named Woman Lawyer of the Year in 2011 by the Women Lawyers Association of Queensland. She is the Deputy Chair of the Gold Coast Hospital & Health Board, a Director of Energy Qld Ltd and Chair of the Law Council of Australia, Business Law Section. Teresa is also a Director of UN Women National Committee Australia and a member of the Audit and Risk Committee of Lifeline Australia. Teresa has previously been Chair of the Board of Taxation.

Jane Edwards
AM ONM (Fr), BA, FAICD, FAIM
Director since 1992
Retired May 2016

Lady Jane (Brumfield) Edwards is a businesswoman and communications strategist, with a distinguished career spanning more than 35 years. A former Canberra journalist, Jane is a specialist in issues and reputation management. She advises senior executives and community leaders around Australia on personal profiling and business-critical issues in the public arena. Jane founded and owns the national BBS Communications Group, is an Adjunct Professor at the University of Queensland's school of Journalism and Communications, and is appointed to numerous government and business boards.

Colin Furnival
PhD, FRCS, FRACS, GAICD
Chair of the Opera Queensland Foundation
Member of the Nominations Committee
Director since December 2009

Dr Colin Furnival is a former surgeon and academic who has extensive experience in a broad range of professional issues, interfacing with governments and other agencies. He has had a strong interest in opera for many years and is committed to Opera Queensland's strategy of presenting opera in all its forms. His perspective of opera productions is built on his experience of performances given by 30 opera companies in 12 countries.

Ieuan Hyde
BA
Director since June 2013

Mr Ieuan Hyde has significant experience in marketing and business development across government, not-for-profit and commercial ventures and is currently Group Director of Strategy, Business Development and Marketing Officer at Mater

Group. He has a particular interest in brand management and marketing strategy, and has worked on major government projects in Transport, Families and Health Departments as well and private and commercial ventures.

Robert Hubbard
BA (Hons), FCA
Chair April 2012 to August 2016
Member of the Audit & Risk Committee
Director since 2006
Retired 24 August 2016

Mr Robert Hubbard was a partner at PricewaterhouseCoopers for 22 years until his retirement in March 2013. Since then Robert has pursued a career as a non-executive director from his home on the Sunshine Coast. Robert believes passionately in the broader roles that commerce should play in the community and divides his time between listed commercial entities and community based enterprises. Robert is also a member of the Council of the University of the Sunshine Coast.

David Janetzki
BEcon, LL.B (Hons), A.Mus.A (piano)
Member of the Audit & Risk Committee
Director since 2014
Retired May 2016

Mr David Janetzki has over 15 year experience in senior operations, legal, governance and human resource leadership roles for Heritage Bank, the Manpower Group in London, and law firm Corrs Chambers Westgarth. David has been Chairman of the Southern Downs Regional Council Audit and Risk Management Committee and a director of a range of companies, including social enterprise initiatives. Married to an opera singer who inspired his love of classical singing, David grew up in rural Queensland and was elected to the Queensland Parliament as the member for Toowoomba South in July 2016.

OPERAQ CORPORATE GOVERNANCE STATEMENT

Opera Queensland recognises that effective governance is essential to ensuring the realisation of Opera Queensland's vision, the execution of our five core goals, as outlined in our Strategic Plan 2012-2017.

Opera Queensland 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 maintains its continued commitment to essential governance practices as recommended in the Australia Council for the Arts' Essential governance practices for arts organisations document.

1. Lay solid foundations for management and oversight

Opera Queensland has established a Board Charter setting out the roles, responsibilities, structure and processes of the Board of Opera Queensland, that is complementary to and consistent with Opera Queensland's Constitution. The Board Charter and the Constitution are published on the company's website at <http://operaq.com.au/about/governance>

There is a formal statement of delegated authority to management.

The Opera Queensland Board reviews and monitors the strategic direction of Opera Queensland as set out in our Strategic Plan 2012-2017.

The Board holds at least eight formal meetings each year, with additional meetings held with executive management to consider matters of strategic and operational importance.

2. Structure the Board to add value

The Opera Queensland Board comprises seven independent non-executive directors who provide their time and services on a voluntary basis. Together with the General Manager and Artistic Director, who attend the Board meetings in an ex officio capacity, there is an appropriate balance of skills, experience and expertise.

The Board is supported by two standing committees; namely, the Audit and Risk Committee and the Nominations Committee. Each committee has a charter which is published on the company's website at <http://operaq.com.au/about/governance>

There is a clear division of responsibility between the role of the Board and the role of management.

The Nominations Committee assists and advises the Board on matters relating to the composition, structure and operation of the Board, the selection and performance of senior executives, and other matters as requested by the Board. The role of the Audit and Risk Committee is described in Section 5.

3. Promote ethical and responsible decision making

Opera Queensland has in place a company-wide Code of Conduct that includes a set of values to be embodied by company members and collaborators. Compliance with the Code of Conduct is a requirement for all directors, employees, contractors and collaborators. The Code of Conduct is published on the company's website at <http://operaq.com.au/about/governance>

Included in the Code of Conduct is a mechanism for identifying and managing conflicts of interest of Board members and employees.

There is a process of induction for all new Board members and employees so company policies and processes can be explained.

4. Promote diversity

Opera Queensland is committed to promoting inclusive practices and understanding. The company has a Diversity Policy, which is published on the company's website at <http://operaq.com.au/about/governance>. This policy has been approved by the Board and communicated throughout the company. The policy recognises that workplace diversity is an integral part of how we operate and is imperative to our success. The company Code of Conduct 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.

5. The Board safeguards integrity in financial reporting

The Audit and Risk Committee is a standing committee of the Board with responsibility for oversight of the company's budgets, financial statements, and other financial information provided to government, financial institutions, members and the community. The Committee also oversees the company's systems of internal control, and the appointment of auditors and the audit process. The Committee operates under a charter, which is published on the company's website at <http://operaq.com.au/about/governance>

Each member of the Audit and Risk Committee is financially literate and the Committee is chaired by a board member who is a chartered accountant and auditor. The committee holds at least seven formal meetings per annum to review, monitor and advise on budget, audit,

investment and financial reporting matters. Additional meetings are also held to discuss matters of financial impact on the company. A detailed finance report is provided to, and discussed at, each Board meeting.

The company's annual financial statements are audited by an independent external auditor appointed by the Board. The auditor meets annually with the Audit and Risk Committee independently of management. The auditor's independence, competence and capability is reviewed by the Board. The General Manager and the Business Manager provide written declarations to the Board that the company's financial statements have been prepared in conformity with generally accepted accounting principles, and that they give a true and fair view of the state of affairs of the company. The declarations also state that the risk management and internal compliance and control systems operated effectively in all material respects.

6. The Board recognises the legitimate interests of stakeholders

The Board acknowledges the company's legal obligations to our stakeholders, including government and our employees, partners, members and patrons.

Our member engagement includes our Annual General Meeting, performances and events, annual report, website, season launch, and ongoing communication through print and digital channels.

Our engagement with government is through formal reporting under our funding arrangements and through other channels. The Board approves reports made by the company to the government funding agencies, and receives regular reports from the General Manager on compliance with our obligations. The Chair and Executive Management of Opera Queensland have regular contact with Government regarding the operations and strategic direction of the company.

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

The company's strategic plan recognises the company's place in the Queensland community, and we continually seek to broaden and deepen our engagement with the community.

7. The Board recognises and manages 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. The Board accepts ultimate responsibility for risk management within the company. The company is working towards an enhanced risk management framework that will be informed by a risk appetite statement, further integrate risk management into key processes, including risk based decisions in strategy and business planning, and incorporate a formal process for ongoing review and improvement. Further 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 (Appendix B). The Risk Management Register will be reviewed six monthly by management, and reports provided to the Board. An attestation is provided by the General Manager that material risks are being managed effectively, in addition to the attestation from management in relation to the company's financial statements and internal controls as described in section 5.

8. The Board remunerates fairly and responsibly

The company's approach to remuneration is framed by the strategic direction and operational demands of the organization, and high standards of governance.

A number of principles underpin our approach to remuneration; namely,

- Attract and retain capable and committed people;
- Support the execution of the company's strategic plan; and
- Remunerate fairly and consistently.

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.

OPERAQ STAFF

EXECUTIVE TEAM

Artistic Director
Lindy Hume
General Manager
Russell Mitchell

MANAGEMENT

Business Manager
Valerie Cole
Production Manager
Murray Free
Head of Music
Narelle French
Creative Producer
Erica Fryberg

Manager – Open Stage

Mark Taylor
Marketing Manager
Sue Thomson

TEAM

Head of Wardrobe
Karen Cochet
Marketing Coordinator
Stephanie Do Rozario

Production Administrator

Annette Kerwitz
Assistant Accountant
Holly Satterthwaite
Office Coordinator
Louise Simmons
Partnerships Executive
Nickie Warton

HONORARY LIFE MEMBERS

James Christiansen OAM | Lady Jane Edwards AM | Hon. Sir Leo Hielscher AC | Ray Jeppesen Martin Kriewaldt | David Macfarlane OAM | Marilyn Richardson | Dr Nancy Underhill

COMPANY MEMBERS

OPERA QUEENSLAND LIMITED

REGISTER OF ORDINARY MEMBERS 2016

Anne Abbott
Philip Aitken
Harvard Barclay
Errol Bartle
Davi Bennion
David Bennion
Mads Bladt
Ian Bunzli
Donna Capararo
Renato Castillo
Charles Cauchi
Clare Cauchi
Kim Challenor
Ross Claxton
Vicki Clifford
Michael Colwell
Roger Cragg
Christa Critchley
Robert Cumming
Christine Dagworthy
Robert Dagworthy
Donna Davis
F.L. Davison

Loretta de Plevitz
Lesla Delaere
Noela Dillon
Ralph Doherty
Teresa Dyson
Jane Edwards
William Fellowes
Ian Frazer
Bertram Frost
Erica Frost
Colin Furnival
Lindsay Gaskell
Nicholas Gaskell
Ruth Gough
Ian Gough AM
Ian Graham
Elizabeth Harmsworth
Lee Hemming
Robert Hubbard
Ieuan Hyde
David Janetzki
David Jones-Davis
Brooke Katsanevas

Michael Kearney
Diana Khursandi
R Adam Kilvert
Val Klenowski
Danuta Krynski
Andrew Krynski
Joan Lawrence AM
Christina Lee
Bruce Lister
David Mackie
Lawrence Marshall
Edward McArdle
Lachlan McDougall
Desmond Misso
Diana Morris
Elfriede Muellner
Lex Nason
Jon Parker
Sally Pitkin
Blayne Pitts
Ray Poon
Douglas Porter
Janet Porter

Pamela Priest
Gavin Quinn
Michael Reveleigh
Sven Roehrs
Lynn Sharpe
Terry Sheahan
David Siddle
Andrew Smailes
Jan Stenton
Graham Stenton
Margaret Straubinger
Shane Sullivan
Elizabeth Surrey
Ailsa Sutton
Harry Thompson
Kay Trowbridge
Susan Urquhart
Betty Ann Van Heeswijck
Lynda Werda
Angela Zivkovich

OUR PATRONS' SUPPORT REACHES FAR BEYOND THE THEATRE

OperaQ's artistic and community ambitions, including bold initiatives like Open Stage and OperaQ Studio programs, are made possible through the generosity of our enthusiastic supporters.

FOUNDATION PATRONS

\$15,000 AND ABOVE:

Mr Philip J Bacon AM, Emeritus Prof Christa Critchley and Emeritus Prof David Siddle, Prof Ian Frazer AC† and Mrs Caroline Frazer, Leanne Muller and Robert Hubbard

GOLD PATRONS

\$5,000 - \$9,999:

Dr John Gough and Ms Ann Page, Trevor and Judith St Baker, Mr John Story AO and Mrs Georgina Story

SILVER PATRONS

\$1,000 - \$4,999:

Dr Philip Aitken† & Dr Susan Urquhart†, Julieanne Alroe, Dr Glenise Berry† & Assoc Prof Damien Thomson†, Kim and Luke Challenor, Ms Judith Cavanagh, Prof Frank Clarke, Mr Roger Cragg,

Annett Cummings and Robin Hazeldine, Hon H G Fryberg QC[§] and Mrs Jeraldene Fryberg, Drs C M† and I G Furnival†, Prof Ian R Gough AM and Dr Ruth Gough†, Andrea and Malcolm Hall-Brown, Lindy Hume, Dr M Jameson†, Dr Joan M Lawrence AM, Mr Andrew and Mrs Kate Lister, Hon Justice Philip McMurdo[§] and Hon Justice Margaret McMurdo[§], Russell Mitchell, The Oxenford Family (In loving memory of Brenda Oxenford), Mr Ian Paterson, Dr Sally A Pitkin[§], Mr Ray Poon, Mr Douglas & Dr Janet Porter, Dr John Quinn AM† and Mrs Deborah Quinn, Dr Marie Siganto AM, Catherine Sinclair, Mr Geoff Sinclair[§] and Mrs Kristen Sinclair, Allen Smith and Mitzi Smith, Mrs Suzy and Mr Henry Smerdon AM,

Dr Ben Steinberg† and Mrs Janette Steinberg, Hon Justice David Thomas[§] and Mrs Jane Thomas, Dr Mark Walker†, Jeff Weed, I S and H Wilkey†, Dr Donna Williams† and Mr Ed Williams, Mr Rodney Wylie, Nicholas and Paula Zappulla, Anonymous 3

BRONZE PATRONS

\$500 - \$999:

David and Margaret Crombie, Mr Rob Cumming[§], Megan Gore-Jones, Mr Bill Heck OAM and Mrs Patricia Heck, Sir Leo Hielscher AC and Lady Mary Hielscher, Marie Isackson, Mrs Jennette Johnstone,

Dr Michael Martin†, Douglas and Janine Ritchie, Mrs Karon and Colin Roberts, Ms Rose Scheimann, Dr Terry Sheahan† and Mrs Geraldine Sheahan, Mr William Sinclair and Mr Mark Taylor, Mr John and Mrs Diane Tinkler, Mr Greg Vickery AM[§] and Dr ESally Vickery†, Mr Robert and Mrs Patricia Wilson, Anonymous 3

[§] The Legal Chapter
† The Medical Chapter

OPERA CLUB

David and Anne Abbott, David and Judith Beal, David and Davi Bennion, Fabian and Wendy Bryant, Judith Carrey, Roger Cragg, I and C Frazer AC, BS and EJ Frost, John Gough and Ann Page, G and C Hall, Sandra Harris, Marie Isackson, Peter and Kay Jaunais, Gloria Kahlert, Jillian King and Pat King,

Gregory Lay, Harry Leary, Carol Lloyd, Christine Lindeman and Judith Pembleton, Bettina McGrath, Desmond B Misso Esq, Lynda Rogers, Jennifer and David Rumsey, Alan and Mitzi Smith, Edward and Donna Williams, Bob and Patricia Wilson, Angela Zivkovich, Anonymous 2

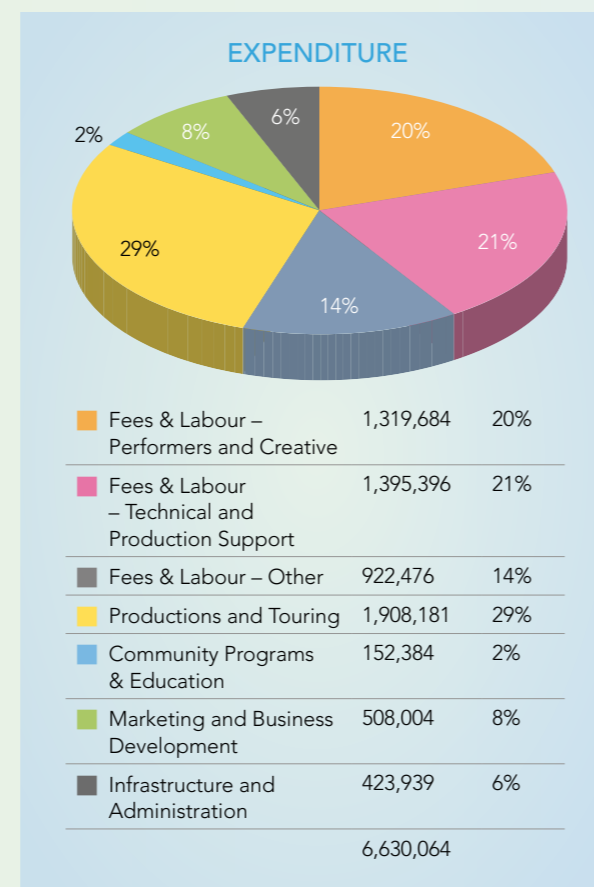
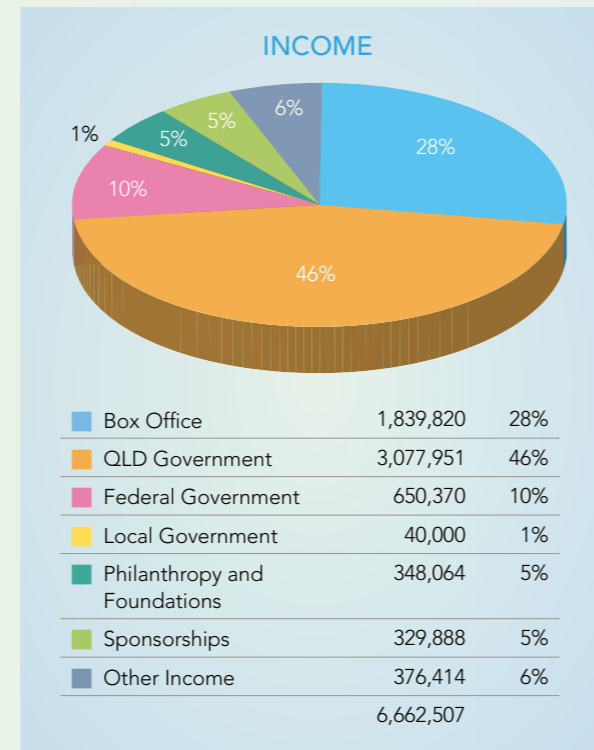
FINANCIAL REPORT

OPERA QUEENSLAND LIMITED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTES	2016	2015
INCOME		\$	\$
Event Income		1,839,820	1,142,214
Sponsorships & Donations	8	677,952	486,236
Other Income		376,414	266,179
Government Income			
Queensland government			
Operational grant		2,531,873	2,492,001
Project funding		391,707	213,983
Arts Leverage Fund		-	157,229
Other grants		100,000	100,000
Opera Conference funding	6	54,371	53,515
Federal government			
Operational grant		422,909	416,249
Project funding		-	39,791
Opera Conference funding	6	227,461	223,879
Local government		40,000	40,000
TOTAL INCOME		6,662,507	5,631,275
EXPENDITURE			
Productions & Touring	9	4,623,260	3,241,432
Community Programs & Education		152,384	167,650
Marketing & Business Development		818,025	740,204
Infrastructure & Administration		1,036,395	1,061,952
TOTAL EXPENDITURE	10	6,630,064	5,211,239
Net surplus/(deficit)		32,443	420,037
Other comprehensive income attributable to members of the company		-	-
TOTAL COMPREHENSIVE INCOME ATTRIBUTABLE TO MEMBERS OF THE COMPANY		32,443	420,037

The result of the Company for the year was a surplus of \$32,443. This surplus includes the write-off of certain costume and creative design associated with a production that has been deferred until the Company considers the production within its funding ability. As the timing of this production is currently unknown, the Company has decided to expense \$79,638 that had previously been recorded as an asset. The Surplus excluding this non-cash write off was \$112,081.

This is an extract from the 2016 audited Financial Statements. The full version of the Financial Statements can be found on the OperaQ website. The Statement of Comprehensive Income is to be read in conjunction with the Notes to the Financial Statements.



OPERA QUEENSLAND LIMITED BALANCE SHEET AS AT 31 DECEMBER 2016

	NOTES	2016	2015
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	11	691,219	76,831
Term deposit		-	400,000
Trade receivables and other assets	12	134,583	359,012
TOTAL CURRENT ASSETS		825,802	835,843
NON-CURRENT ASSETS			
Property, plant and equipment	13	671,890	697,121
Other non-current assets	14	63,164	-
TOTAL NON-CURRENT ASSETS		735,054	697,121
TOTAL ASSETS		1,560,856	1,532,964
CURRENT LIABILITIES			
Trade and other payables	15	139,002	89,936
Employee benefits	16	228,667	205,693
Other current liabilities	17	835,580	912,171
TOTAL CURRENT LIABILITIES		1,203,249	1,207,800
TOTAL LIABILITIES		1,203,249	1,207,800
NET ASSETS		357,607	325,164
Represented by:			
ACCUMULATED FUNDS			
Subordinated loan	18	200,000	200,000
Accumulated surplus/(deficit)	19	157,607	125,164
TOTAL ACCUMULATED FUNDS		357,607	325,164

This is an extract from the 2016 audited Financial Statements. The full version of the Financial Statements can be found on the OperaQ website. The Balance Sheet is to be read in conjunction with the Notes to the Financial Statement.

OPERA QUEENSLAND LIMITED STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTES	2016	2015
		\$	\$
CASH FLOW FROM OPERATING ACTIVITIES			
Cash receipts from customers and grantors		6,250,607	4,836,680
Cash paid to suppliers and employees		(6,045,294)	(5,075,774)
Interest Received		12,626	14,870
Net cash from operating activities	21	217,939	(224,224)
CASH FLOW FROM INVESTING ACTIVITIES			
Disposal / (acquisition) of term deposit		400,000	(400,000)
Disposal / (acquisition) of plant and equipment		(3,551)	-
Net cash from investing activities		396,449	(400,000)
NET INCREASE/ (DECREASE) IN CASH & CASH EQUIVALENTS		614,388	(624,224)
Cash and cash equivalents at 1st January		76,831	701,055
CASH AND CASH EQUIVALENTS AT 31ST DECEMBER	11	691,219	76,831

This is an extract from the 2016 audited Financial Statements. The full version of the Financial Statements can be found on the OperaQ website. The Statement of Cash Flows is to be read in conjunction with the Notes to the Financial Statements.

ACCESS DATA

DATE	EVENT	PERFORMANCES	AUDIENCE - PAID	AUDIENCE - FREE/ PROMOTIONAL	WORKSHOPS	PARTICIPANTS	TOTAL REACH
MAIN STAGE							
12, 14 (mat.), 14, 17, 19 May	<i>Madama Butterfly</i>	5	7,310	983	-	-	8,293
9, 12, 14, 19, 20, 21, 23 (mat.), 23 July	<i>The Barber of Seville</i>	8	4,791	664	-	-	5,455
		13	12,101	1,647	-	-	13,748
OTHER PERFORMANCES							
19 March	<i>La Bella Vita</i>	2	194	-	-	-	194
7, 8, 9, 10, 13, 14, 15, 16, 17 (mat.), 17, 20, 21, 22, 23, 24 (mat.), 24 September	<i>Snow White</i>	16	4,051	585	-	-	4,636
12 November	<i>Kiss Me, Kate</i>	2	2,183	258	-	-	2,441
		20	6,428	843	-	-	7,271
REGIONAL							
	<i>The Barber of Seville</i>						
29 & 30 July	Gold Coast	2	981	38	1	30	1,049
2 August	Brolga Theatre – Stage – schools performance	1	-	433	-	-	433
3 August	Fraser Coast (Maryborough)	1	425	32	1	29	486
6 August	Rockhampton	1	440	41	1	29	510
10 August	Gladstone	1	293	61	1	28	382
13 August	Mackay	1	349	28	1	29	406
17 August	Townsville	1	496	28	1	25	549
19 August	Cairns	1	-	1,400	1	31	1,431
24 August	Toowoomba	1	718	130	1	30	878
		10	3,702	2,191	8	231	6,124
EDUCATION							
February	Open Stage School Residencies	2	-	190	2	46	236
26 April	QCGU Partner Event: Vocal Masterclass – Jonathan Summers	-	-	-	1	75	75
June to November	Sing Story	4	-	900	11	790	1,690
July to October	<i>FIZZ!</i>	40	3,814	248	-	-	4,062
		46	3,814	1,338	14	911	6,063

DATE	EVENT	PERFORMANCES	AUDIENCE - PAID	AUDIENCE - FREE/ PROMOTIONAL	WORKSHOPS	PARTICIPANTS	TOTAL REACH
COMMUNITY							
May	Open Stage Community Workshop	1	-	133	2	34	167
July	Open Stage Youth Community Workshop	1	-	107	1	20	127
30 & 31 July	Childers Festival	2	250	300	2	12	562
September	Open Stage Youth Community Workshop	1	-	70	1	16	86
September	Open Stage Community Workshop	1	-	66	2	33	99
1 - 3 December	<i>The Orpheus Project</i> (Blue Roo Theatre Company)	3	459	114	-	-	573
		9	709	790	8	115	1,041
OTHER EVENTS (INCLUDING HIGH NOTES)							
1 May	Opera in the Vineyard	1	680	-	-	-	680
5 May	RACS Annual Scientific Congress 2016 - Annual Dinner	1	-	630	-	-	630
30 August	BCC Lunchtime Concert	1	-	850	-	-	850
23 November	Ambassadors Circle Mayoral Awards Cocktail Party	1	-	200	-	-	200
10 December	IGA Carols Concert Performance + Broadcast	1	-	121,000	-	-	121,000
16 & 17 December	<i>If these Halls Could Talk</i>	2	320	-	1	35	320
October - December	Palazzo Versace Entertainment – Oct - Dec 2016	8	-	700	-	-	700
Various	Other High Notes Events	8	-	1,356	-	-	1,356
		23	1,000	124,736	1	35	125,736
TOTAL REACH		121	27,754	131,545	31	1,292	159,983

SPONSORS AND PARTNERS

PRINCIPAL PARTNERS



MAJOR PARTNERS



PERFORMING PARTNERS



SUPPORTING PARTNERS



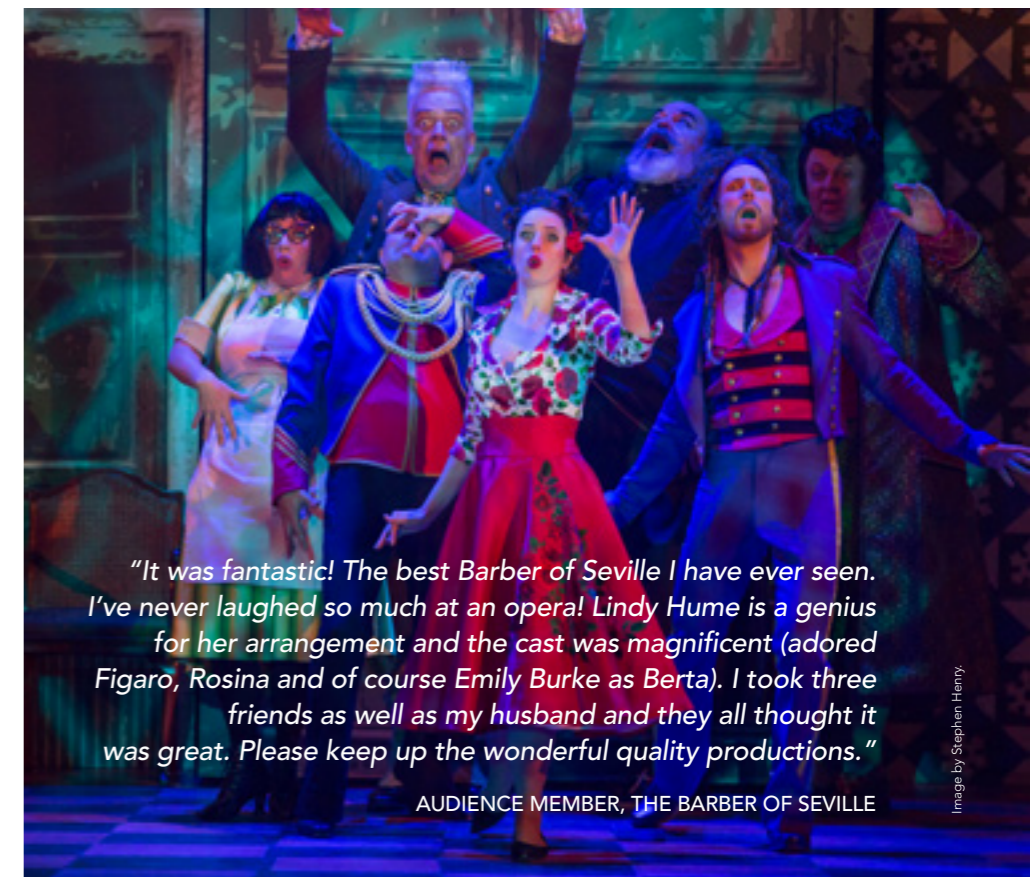
"Emotionally, both musically and dramatically, one of the best productions of Butterfly I've experienced... and I've seen and heard many! Congratulations to the cast, conductor, director, Queensland Symphony Orchestra & The Opera Queensland Chorus for continued very high standards."

AUDIENCE MEMBER, MADAMA BUTTERFLY



"My daughter attended both OperaQ Youth Workshops in 2016 and came home enthusiastic and inspired. She loved every minute of it. Thank you OperaQ!"

PARENT OF
YOUTH WORKSHOP PARTICIPANT



"It was fantastic! The best Barber of Seville I have ever seen. I've never laughed so much at an opera! Lindy Hume is a genius for her arrangement and the cast was magnificent (adored Figaro, Rosina and of course Emily Burke as Berta). I took three friends as well as my husband and they all thought it was great. Please keep up the wonderful quality productions."

AUDIENCE MEMBER, THE BARBER OF SEVILLE



"I fell in love with opera last night. Don't tell my mum!"

AUDIENCE MEMBER,
THE BARBER OF SEVILLE,
MACKAY



Opera Queensland Ltd ABN 83 010 258 750
Queensland Conservatorium Building,
140 Grey Street, South Bank
PO Box 5792 West End QLD 4101

T 61 7 3735 3030 E info@operaq.com.au W operaq.com.au

