



Victorian  
Opera

# 2009 Annual Report





# Victorian Opera – Your Opera Company



Victorian  
Opera

## Contents

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Company profile	1
Vision & Mission	2
Chairman's Report	3
Music Director's Report	5
Managing Director's Report	7
Victorian Opera Activities 2009	9
Year in Review – 2009 Highlights	11
The Season	13
Patrons	27
Victorian Opera Board, Staff & Developing Artists	29
Partners	30
Financial Report	32

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# Company Profile

## Victorian Opera: Uniquely Victorian, Uniquely Australian

Victorian Opera was established in 2005 by the Victorian Government to bring professional opera to audiences in Melbourne and regional Victoria by:

- Presenting professional opera in Victoria
- Developing a commissioning program for new Australian work
- Creating more employment and professional development opportunities for Victorian opera artists, and
- Providing access to touring productions for regional Victorians.

As Victoria's state opera company and only professional opera company, Victorian Opera is developing a unique role for itself. We:

- Annually commission new Australian chamber opera
- Have a vibrant education program, including community access and regional touring
- Produce or co-produce our own productions
- Are committed to less familiar repertoire, as well as known works.

We have also established and maintain the only professional chorus in Victoria, the Victorian Opera Chorus.

# Mission

To bring opera to Victorians,  
Developing and Showcasing  
Victorian Artists.

## Values

Victorian Opera aspires to be distinctive. We achieve this by:

**Innovation** – this means not only unfamiliar or new repertoire but also productions of standard repertoire in a variety of different spaces.

**Accessibility** – this will be achieved through affordability, geography and attitude.

**Collaboration** – Victorian Opera actively works with other organisations within the broad arts sector to cross-fertilise ideas, make available funds go further, reach new audiences and provide educational opportunities.

## Strategic Objectives

Victorian Opera's secure financial footing, and the ongoing growth in support by our patrons, sponsors and audiences enable us to address our ambitious plans for the future.

Our long-term strategic objectives are to:

- Continue to expand our performance program to include a range of mainstage productions, concerts, festivals and touring activities
- Attract a mix of established and new audiences through the annual delivery of a varied program of traditional and contemporary works
- Broaden our audience base to capture a substantial Victorian subscription base
- Diversify our funding base to include federal and local government funding, and funding from non-government sources

# Chairman's Report

Welcome to Victorian Opera's fourth Annual Report which outlines the company's continued success. From the opening concert of Bartok's *Bluebeard's Castle* in Hamer Hall to the year's conclusion with five sparkling performances from Victorian Opera's Youth Opera of Britten's *The Little Sweep*, Victorian Opera has inspired, enthralled, delighted and engaged audiences, supporters and funders throughout 2009.

Victorian Opera increased the number of mainstage operas performed from three to four in addition to a concert, regional tour, youth opera season and a collaboration with Melbourne International Arts Festival and ANAM. We increased audiences for mainstage and regional work alone by 46% - a trend which looks to continue throughout 2010 and beyond.

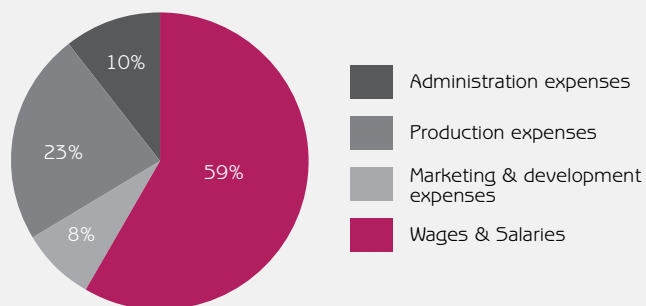
Victorians are passionate about their opera company - and we are grateful for the fact this translates into both box office and patronage for Victorian Opera. In 2009, box office revenue increased by 39% and patronage by 29% from 2008.

Our net result from 2008 was an operating profit of \$141,226 which has been transferred into reserves. Together, box office and sponsorship generated 36% of the total revenue achieved for the year (\$5,100,947). For an organisation in its infancy, this is a remarkable achievement.

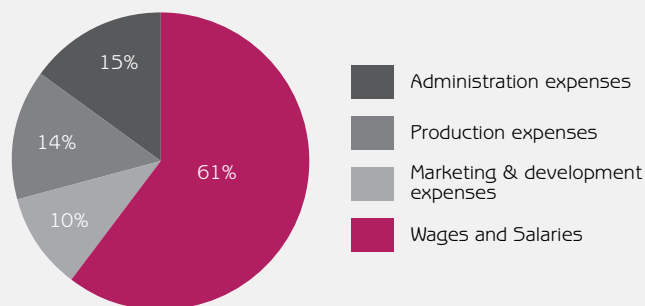
Victorian Opera has commissioned brand new Australian work each year, and is the only Australian opera company to do so. In 2009 composer Andrew Ford and librettist Sue Smith created *Rembrandt's Wife*. There was real excitement during the 2008 *Rembrandt's Wife* workshops, which proved to be well founded when the work was performed on stage at the Malthouse in 2009. The work was later awarded a Green Room Award for New Australian Opera.

Profound and heartfelt thanks go to our major partner John Holland Group. John Holland are an enlightened supporter of Victorian Opera - it really is a great partnership and we look forward to continuing to working together closely in 2010 and beyond. The Robert Salzer Foundation generously support both our mainstage activities and our new commissions program. Sofitel Melbourne, Minter Ellison, Sputnik Agency, De Bortoli Wines, Yonka Paris, 3MBS and Flair Flowers and Design all make a vital contribution. I would also like to thank Orchestra Victoria under the direction of Jo Beaumont for their work with us as a performance partner.

2009 Application of Funds



2008 Application of Funds



We thank the outgoing Victorian Minister for the Arts Lynne Kosky and welcome her successor Minister Peter Batchelor; also Arts Victoria Director Penny Hutchinson, Deputy Greg Andrews and colleagues; our Patron in Chief Professor David de Kretser AC, Governor of Victoria; Founding Patron Dame Elisabeth Murdoch AC DBE, the John Holland Group, the Robert Salzer Foundation, Melbourne University and all our patrons and corporate supporters.

I would also like to extend a personal thank you to my fellow Board members from 2009: Francis Ebury, Ross Freeman, Greig Gailey, Barry Jones, Professor Barry Sheehan and Graeme Willersdorf – as well as welcome new Board members Anne Gilby and Catherine Walter.

I particularly want to thank the vision, infectious passion and ability to inspire of Music Director Richard Gill as well as the staff and artists of Victorian Opera who continue to raise the bar and refuse to be complacent.

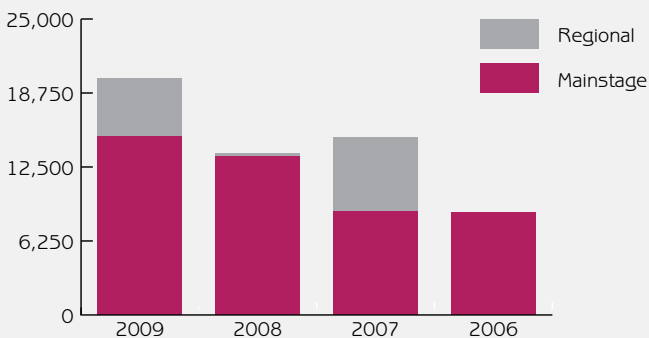
Victorian Opera is building capacity to realise the full potential from artists, audiences and supporters.

Be assured this is just the beginning.



Michael Roux  
**Chairman**

### Audience Attendance



# Music Director's Report

I recall with delight the offerings we presented in 2009 which were equally delightful to program. Not only will we recall with delight the work we presented but I intend to share with you others' views of our work. It was a year of firsts; an indication we are still growing and still experimenting with venues and all which is implied by that. I will review the year in reverse order.

## **Seven Last Words from the Cross**

At St. Patrick's Cathedral, East Melbourne, the members of the Victorian Opera Chorus, together with a string orchestra from The Australian National Academy of Music performed James MacMillan's Seven Last Words from the Cross as part of the Melbourne International Festival of the Arts. Clive O'Connell, music critic for The Age wrote: "...members of the Victorian Opera Chorus re-acted with full-bodied production and spirited attack". It is our fondest wish that one day we will be able to present a full chorus opera in which this sterling group of singers can show their amazing talents.

## **The Little Sweep**

Victorian Opera's Youth Opera is a vital part of our lives. In this program we nurture the singers, orchestral musicians, directors, designers and conductors of the future. Melbourne High School students under the tutelage of Dr Anne Lierse provided the orchestral accompaniment with sensitivity and strong musical imagination.

Barney Zwartz in his summary in The Age said: "... the young cast brought out the opera's warmth and humour... the delivery and timing would have done credit to a professional company." Possible an even more telling evaluation of this project came from one of the participants, an eight-year old who said: "...this is the most important thing I have ever done in my life." Youth Opera Programs have nurtured and helped produce a number of musicians and artisans who are now working as soloists, choristers or artisans with the Victorian Opera. This is as it should be. Outstanding sets and costumes by Julie Nelson and lighting by Peter Darby captured the essence of Iken Hall.

## **Xerxes**

Our first performance in the Melbourne Recital Centre and this venue's first opera production was overwhelmingly positively received. We welcomed Accademia Arcadia as our accompanying orchestra led by Rachel Beasley and directed from the harpsichord by John O'Donnell and supported splendidly by Jacqueline Ogeil. It was a joy to have NBR New Zealand Opera co-produce this work with us, knowing that it will have a life beyond its Melbourne debut. Special thanks to Aiden Lang and his wonderful team at of NBR NZO for joining us on this project.

Casting Tobias Cole, a counter-tenor, as Xerxes went against all the conventions but the risk paid off tenfold. Tobias was awarded a Green Room Award for male in a leading role.

Similarly, Trelise Cooper a fashion designer and not a theatrical designer, brought a brilliance and freshness to the work with her rich costumes which complemented Roger Hodgman's lucid direction and Matt Scott's sensitive lighting.

John Hay-Mackenzie in The Herald Sun wrote "...it is a great pleasure to hear this music sung in the intimacy and fine acoustics of Melbourne's new Recital Centre."

This aspect of our programming pleases enormous numbers of our subscribers and patrons who especially enjoy the Baroque repertoire being presented in venues in which the music can be heard easily and the stage readily seen.

## **Ariadne auf Naxos**

Without doubt, this Richard Strauss masterwork was our most ambitious project to date. James McCaughey's direction with Julie Renton's designs and Paul Jackson's lighting solved endless problems on a difficult stage providing cunning solutions to delight the eye.

It was our first venture in The Playhouse with the orchestra pit at floor level. Acoustic tests were conducted leading to a fairly acceptable sound level which enabled the audience to hear the text and the music relatively clearly. It is good to be able report that this acoustic trial has led to further improvement in The Playhouse which could be a good home for this company. How satisfying it was to work with Orchestra Victoria who relished the opportunity to play in an exposed pit! The lushness, richness and immediacy of the orchestral sounds were special treats for audience members sitting in the first three rows. Peter Burch writing in The Australian said: "Ariadne auf Naxos has emerged as one of Victorian Opera's most important achievements." Clive O'Connell in The Age commented: "The state company has again shown its daring; a determination to stretch its malleable boundaries." Ariadne certainly stretched us: but in the words of the character of the Composer, brilliantly sung by Jacqui Dark in this production earning her a nomination for a Green-Room Award, "music is a sacred art which brings together all kinds of courage."

## **Sing Your Own Opera**

The sheer delight and unbounded rapture with which remarks such as: "I've never heard it worse," or "that was almost in time and in tune and nearly together", are greeted, brings verbal banter and mockery of the participants to new artistic heights. It's an indication of the joy and willingness to participate in these events (irrespective of the level of the singing) that brings these wonderful people into BMW Edge each year to have, as one participant said, "...the best fun in the world for \$30.00."

The perspicacious, sapient and sagacious Michael Shmith writing in The Age said of this event: "...the common man and woman can aspire to the heights. Bravo! All round."



### **Rembrandt's Wife**

The reason this was an important first for Victorian Opera stems from the nature of the libretto, written by Sue Smith, author of many television series and plays. Sue Smith's libretto was derived from her observations of aspects of Rembrandt's life through generally available biographical information. Her libretto owes nothing to any extant play, narrative or poem. Its originality was striking and its sense of story-telling unflinching. Andrew Ford's music served the drama in every sense with one observer from the press writing: "... it's not often we leave a new opera remembering some of the melodies." John Slavin in *The Age* wrote: "...the opera is memorable for its tender depictions of love. I would be keen to see the work again." Talya Masel, director, Adam Gardner, designer of sets and costumes with lighting from Bluebottle provided a stand-out staging of this original work. It was hugely well-received and vindicates our policy of producing a new Australian work every year. Some patrons find the contemporary work difficult and tell us so in their responses to our questions. However, the overwhelming response is very good. *Rembrandt's Wife* was recognised with a Green Room Award for New Australian Work.

### **Don Giovanni – Metropolitan and Regional**

Our first full production at The National Theatre was a big step in working in a venue outside the immediate CBD.

Jean-Pierre Mignon, Richard Roberts, Paul Jackson and Christina Smith became a formidable team in this production of Mozart's *Don Giovanni*. It should come as no surprise then to think that the company might try to give this team more challenges.

I do have to single out Samuel Dundas and Nicholas Carter both of whom began as Developing Artists with the company in 2006, both of whom made significant debuts; Samuel as *The Don* and Nicholas as co-conductor of the opera. Both excelled at The National Theatre and then joined the Regional Touring company which had unqualified success throughout Victoria over a four-week period. The tour was the full production from The National Theatre including surtitles as the regional venues had expressed an interest in having *Don Giovanni* sung in the original language. This was the biggest undertaking the company has entered into as far as touring is concerned and tested all our resources to the maximum.

### **Bluebeard's Castle and Carmina Burana**

The season opener of *Bluebeard's Castle* and *Carmina Burana* gave the Victorian Opera Chorus a chance to show its burgeoning power and ability to delight audiences. The

Australian Stage Online reviewer noted: "the highlights of the concert were the powerful, climatic choruses..." In *The Australian*, Peter Burch in reviewing *Bluebeard's Castle* referred to Orchestra Victoria thus "...the urgency and focus (of the playing) made for a tremendously satisfying performance." I would like to thank Orchestra Victoria for all the music they make with us.

Our fourth year was our most adventurous to date but is currently being eclipsed by our fifth-year's program.

Our audiences tell us that they like us because we are different; they like us because we perform interesting repertoire; they like us because we are accessible; they like us because we seek their feedback and opinions.

Our audiences also tell us what they don't like and why. Sometimes the feedback is highly critical, and very direct. If you ask people to say what they think then nothing should be a surprise. We are rarely surprised...

Thank you.

An annual report allows me to thank all at Victorian Opera, led as they are by Lucy Shorrocks, for all their amazingly dedicated and selfless work. To the Board of Victorian Opera, thank you. To the funding authorities, Arts Victoria and the Government, thank you. To our patrons, sponsors, donors, friends, fellow-travellers on the operatic road to Parnassus, thank you. To our audiences everywhere, thank you for coming to hear and see our work. After all, we do it for you.



Richard Gill  
**Music Director**

# Managing Director's Report

"A company intent on returning opera to the people".

Sunday Herald Sun

One of opera's greatest strengths – which makes it a fascinating artform to work in – is that the artform operates on an international level, whilst being culturally relevant and dynamic on a more local landscape. This sense of place has underpinned Victorian Opera's success since the organisation began in 2006 and continues as we move into our fifth year of operation.

Place was particularly significant in 2009. As a nomadic company, we performed for the first time in both The Playhouse and Melbourne's brand new Recital Centre. At Melbourne Recital Centre we co-produced Handel's Xerxes with New Zealand Opera – and are proud to be first opera company to perform in this brand new space. There are now real possibilities of this work being performed internationally – bringing a production originally conceived in Victoria and New Zealand to an international audience.

During the Melbourne International Arts Festival, St Patrick's Cathedral resonated with James Macmillan's beautiful Seven Last Words from the Cross performed by the Victorian Opera Chorus with musicians from the Australian National Academy of Music, under the baton of Music Director Richard Gill. This partnership with ANAM and the Festival was a great example of Victorian Opera making lateral connections to create the best possible work for artists and audiences.

One of the reasons Victorian Opera continues to garner audience and critical acclaim is for our commitment to developing new Australian work. We have a three year commissioning cycle of identifying artists, workshoping the production and then presentation of the full production. New Australian work is presented as an integral part of our season as we believe in it entirely – as do the increasing audiences for this work.

The Victorian Government continue to support our work to bring opera throughout the state. I would like to thank the Victorian Government through Arts Victoria, Minister Lynne Kosky, Minister Peter Batchelor and from Arts Victoria, Penny Hutchinson, Greg Andrews and Tara Ellis.

A number of key supporters and organisations have also been the cornerstones of Victorian Opera's success in these first crucial years. The John Holland Group are an integrated part of Victorian Opera – as well as attending performances, John Holland staff participated in a Sing Your Own session with Music Director Richard Gill. Following the John Holland Review, Richard also wrote and performed a song with Victorian Opera's developing artists at the Annual Review. We look forward to continuing our partnership into 2010 and beyond.

The Robert Salzer Foundation supports our new commissions and are also close partners. Robert Salzer was a great man who was interested in the totality of opera – from the

centrality of the voice to the construction of sets. Without the enlightened and vital support from the Robert Salzer Foundation, opera in Victoria – including its artists and audiences – would be a much poorer place.

I would also like to acknowledge the work of the late Dr Michael Cohen through The Humanity Foundation. Michael was an inspiring entrepreneur and a real innovator who is greatly missed by everyone at Victorian Opera.

I would also like to thank all Victorian Opera's patrons and supporters who donate to the company. All your gifts have been an incredible part of building this extraordinary opera company and express in real and tangible terms the feeling of ownership audiences have over the organisation. We know we belong to you – and we're your opera company. Thank you all.

Profound and sincere thanks to Chairman Michael Roux and the Board of Victorian Opera for helping me navigate my first year as Managing Director.

Finally, my heartfelt and sincere thanks to all the staff who – without exception – deliver above and beyond what is expected of them.

When the program and the work which takes places on stage is right, everything else becomes easier. The Board of Victorian Opera with Music Director Richard Gill has constructed an organisation which takes artistic risks, is never complacent and ensures we are accessible to the widest possible audience. Thank you for your breadth and generosity of knowledge, leadership and vision.

Writing this message has also made me realise again that although place is fundamental to Victorian Opera, our real strength is people – on stage, in orchestra pit, members of the audience, donors, supporters and staff.

We know we are your opera company – I hope you continue with us on our journey.



Lucy Shorrocks  
**Managing Director**



# 2009 Activities

Date	Performances	Event	Venue	Type	Total Audience
8-Feb	1	Melbourne Recital Centre Launch	Elisabeth Murdoch Hall, Melbourne Recital Centre	EE	1,000
15-Feb	1	Discover Bluebeard's Castle & Carmina Burana	Horti Hall	AD	104
21-Feb	1	Bluebeard's Castle & Carmina Burana	Hamer Hall	MP	2,492
22-Feb	1	Discover Don Giovanni	Horti Hall	AD	101
3-14 Mar	6	Don Giovanni	National Theatre, St Kilda	MP	4,174
19-Mar	1	Butterfly Foundation Event	Horti Hall	EE	180
28-Mar	1	Don Giovanni (Regional Tour)	Moonee Ponds	RP	473
31-Mar	1	Don Giovanni (Regional Tour)	Plenty Ranges	RP	262
2-4 Apr	2	Don Giovanni (Regional Tour)	Frankston	RP	877
7-Apr	1	Don Giovanni (Regional Tour)	Bendigo	RP	477
9-Apr	1	Don Giovanni (Regional Tour)	Mooroopna	RP	129
14-Apr	1	Don Giovanni (Regional Tour)	Ballarat	RP	366
16-Apr	1	Don Giovanni (Regional Tour)	Sale	RP	220
18-Apr	1	Don Giovanni (Regional Tour)	Nunwading	RP	347
21-Apr	1	Don Giovanni (Regional Tour)	Albury	RP	419
23-25 Apr	2	Don Giovanni (Regional Tour)	Geelong	RP	1,391
5-Apr	1	Discover Rembrandt's Wife	Horti Hall	AD	88
18-24 Apr	5	Rembrandt's Wife	Merlyn Theatre, the Malthouse	MP	1,689
16-May	1	Sofitel Afternoon Tea	Sofitel Hotel	AD	68
17-May	1	Davos Leadership Conference	Palladium, Crown Towers	EE	200
20-May	1	Jessica Aszodi Recital	Salon, Melbourne Recital Centre	EE	85
6-Jun	1	Sofitel Afternoon Tea	Sofitel Hotel	AD	83
13-Jun	1	Sing Your Own Magic Flute	BMW Edge, Federation Square	AD	393
17-Jun	1	Anthony Mackey Recital	Salon, Melbourne Recital Centre	EE	55
12-Jul	1	Discover Ariadne auf Naxos	Horti Hall	AD	125
21-27 July	4	Ariadne auf Naxos	Playhouse, the Arts Centre	MP	2,789
1-Aug	1	Danielle Calder Recital	Salon, Melbourne Recital Centre	EE	50
2-Aug	1	Discover Xerxes	Horti Hall	AD	126

Date	Performances	Event	Venue	Type	Total Audience
8-Aug	1	Melanie Adams Recital	Salon, Melbourne Recital Centre	EE	53
15-Aug	1	Jacob Caine Recital	Salon, Melbourne Recital Centre	EE	54
13-20 Aug	4	Xerxes	Elisabeth Murdoch Hall, Melbourne Recital Centre	MP	3,344
24-Aug	2	Morning Melodies	Hamer Hall, the Arts Centre	EE	2,421
15-Sep	1	Wagner Society Address	Methodist Ladies College	AD	52
29-Sep	1	Melbourne City Rotary Club Talk		AD	35
2-4 Oct	5	The Little Sweep	Horti Hall	EP	795
16-Oct	1	MIAF-Seven Last Words from the Cross	St Patrick's Cathedral	MP	561
6-8 Nov	1	Brundibar Workshops	Morundah, NSW	EP	375
20-Nov	1	Supreme Court Dinner	Supreme Court Library	AD	50
15-Nov	1	Discover 2010 Season	Horti Hall	AD	64
30 Nov-4 Dec		Gianni Schicchi Tertiary Workshops	Horti Hall	EP	26
<b>TOTAL</b>	<b>61</b>				<b>26,593</b>

AD = Audience Development, EE = External Event, EP = Education Program, MP = Mainstage Program, RP = Regional Program

#### Comparison of activities 2006 –2009

	2009		2008		2007		2006	
	A	P	A	P	A	P	A	P
Mainstage	15,049	21	13,351	29	8,779	7	8,628	7
Regional	4,961	12	306	4	6,206	14	-	-
Education	1,196	7	1,277	5	1,464	5	1,309	5
Aud. Dev	1,289	11	11,640*	23	-	-	-	-
External Events	4,098	10	1,050	6	6,007	25	310	3
<b>TOTAL</b>	<b>26,593</b>	<b>61</b>	<b>27,624</b>	<b>63</b>	<b>22,456</b>	<b>51</b>	<b>10,247</b>	<b>15</b>

A - Attendances P - Performances

\* Includes 7,000 from Summer fun in the City



Year in review  
2009 Highlights

Victorian Opera reached 26,593 people in 2009.

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Audiences increased by 40% for mainstage and regional performances.

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Box Office revenue increased by 39%

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Patronage up 29%

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Victorian Opera Chorus opened Elisabeth Murdoch Hall at Melbourne Recital Centre launch.

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Victorian Opera Chorus volunteered to perform in the Bush Fire Relief Concert with the Melbourne Symphony Orchestra, Community Choirs and other artists at Rod Laver Arena.

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The Don Giovanni Regional Tour took Victorian Opera to 10 outer metropolitan and regional venues throughout Victoria, performing to 4,971 Victorians.

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Victorian Opera commissioned and presented the brand new Australian work, Rembrandt's Wife by Andrew Ford and Sue Smith. Rembrandt's Wife was awarded a Green Room award for New Australian Opera.

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Ariadne auf Naxos saw Victorian Opera perform at the Arts Centre, Playhouse for the first time.

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Xerxes was the first fully staged opera to take place on the stage of Elisabeth Murdoch Hall, Melbourne Recital Centre.

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A cast of 54 eight to eighteen year olds spent two weeks learning Britten's The Little Sweep, before performing to sell-out audiences at Horti Hall.

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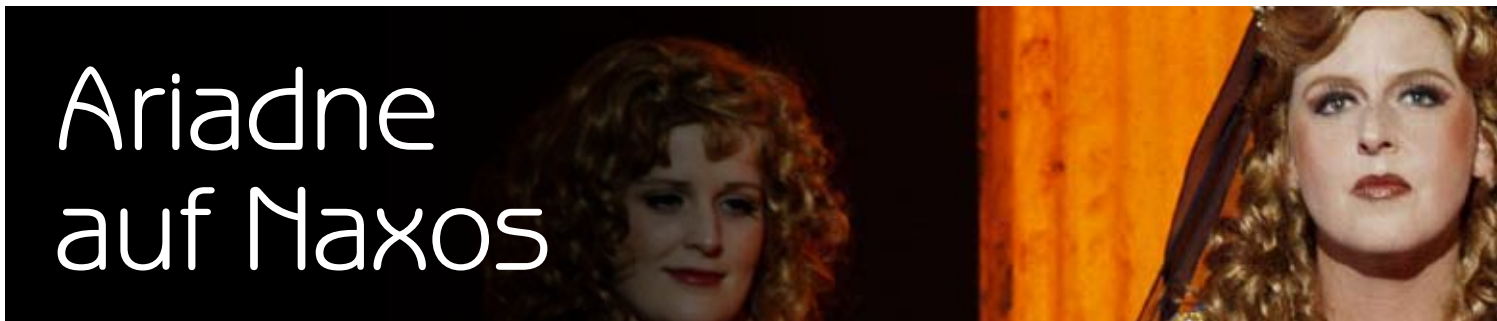
Victorian Opera performed at the Melbourne International Arts Festival for the first time, presenting Seven Last Words from the Cross with the Australian National Academy of Music in St Patrick's Cathedral.

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# Bluebeard's Castle / Carmina Burana



# Ariadne auf Naxos



# The Little Sweep







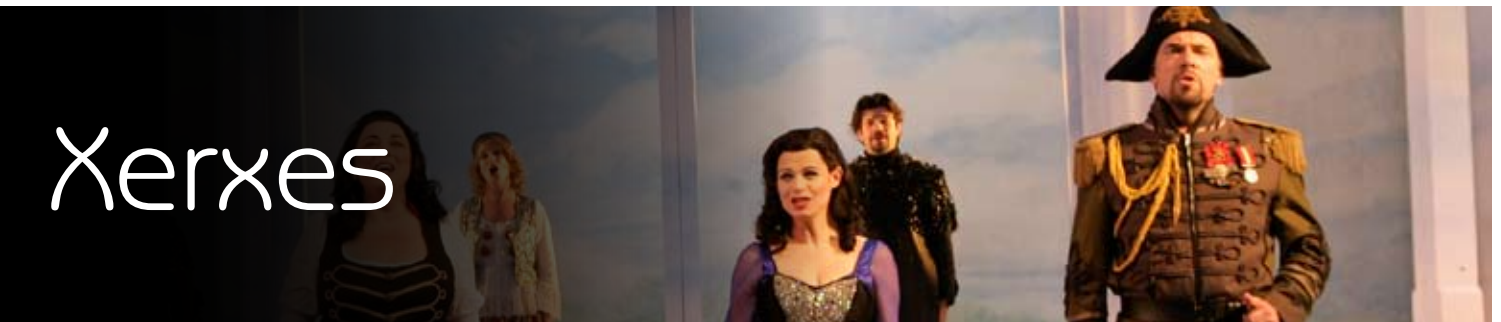
Don Giovanni



Rembrandt's Wife



Xerxes



# Bluebeard's Castle Carmina Burana Concert

A good opening to the season with a promise of riches to come.  
The Age

A tremendously satisfying performance.  
The Australian

The highlights of the concert were the powerful, climatic choruses performed by the Victorian Opera Chorus.  
Australian Stage Online



Magnificent!!!!  
J and H, Colac

Ambitious and splendidly done. Entertaining, interesting, fulfilling. It is great to have Victorian Opera doing so well!  
Hugh and Liz, Balwyn

Carmina Burana – WOW! Makes the hair stand on end. Thank you thank you.  
Judy, Mulwala, NSW

<b>Production</b>	Bluebeard's Castle / Carmina Burana Béla Bartók / Carl Orff	
<b>Dates</b>	21 February	
<b>Venue</b>	Hamer Hall, the Arts Centre	
<b>Attendance</b>	2,492	
<b>Capacity</b>	2,501	
<b>Attendance %</b>	99%	
<b>Discover*</b>	104	
<b>Creative Team</b>	<b>Conductor</b> Richard Gill	
<b>Cast</b>	<b>Bluebeard's Castle</b> <b>Bluebeard</b> Andrew Collis <b>Judith</b> Lecia Robertson	
<b>Soloists</b>	<b>Carmina Burana</b> Joanna Cole Tobias Cole Gary Rowley	
<b>Orchestra</b>	Orchestra Victoria	
<b>Music Staff</b>	<b>Assistant Conductor/ Repetiteur</b> Dan Carter <b>Concertmaster</b> Jo Beaumont	
<b>VO Chorus</b>	<b>Soprano</b> Lee Abrahmsen Heather Brooks Felicity Caterer Naomi Cochrane Anna-Louise Cole Frederica Cunningham Martha George Marilla Homes Helen Koehne Rebecca Long Anna Margolis Melanie Maslin Jane O'Toole Diana Simpson Emily Uhlrich Vanessa West	<b>Mezzo</b> Margaret Arnold Rebecca Bywater Joanne Carroll Gwen Casey Gabrielle Cosgriff Susannah Foulds-Elliott Christina Jonas Fiona Keys Lydia Klimek Cheryl MacDonald Belinda Paterson Marianne Pierce Beth Walkenhorst Lynlee Williams

\* Discover Opera is a series of one hour seminars held to inform and educate audiences about Victorian Opera's productions.

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**VO Chorus****Tenor**

Jonathon Bam  
 Carlos Barcenas  
 Paul Batey  
 Christopher Busietta  
 Steven Crosby  
 Irving Dekterev  
 Lucas Gelsumini  
 Kevin Kelley  
 Alister Lamont  
 Michael Lapina  
 George Liakatos  
 Benjamin Logan  
 Trevor Maitland  
 Timothy Reynolds  
 Garth Stewart

**Bass**

Robert Beasley  
 Thomas Drent  
 Angus Grant  
 Adrian Hall  
 Sung Sun Hong  
 Paul Hughes  
 Jerzy Kozlowski  
 Robert Latham  
 Yang Liu  
 Oliver Mann  
 Alexander Pokryshevsky  
 Nicholas Sharman  
 Edward Smith  
 Julian Wilson

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**National Boys  
 Choir of Australia****Artistic Directors**

Peter Casey  
 Philip Carmody  
  
 Benjamin Abadilla  
 Marcus Bordignon  
 Jackson Cairnduff  
 James Christensen  
 Brenton Denison  
 David Cuningham  
 Jordan DiLuzio  
 Rory Hutchinson  
 Isaac Lam  
 Jordan Janssen  
 Michael Kerwin  
 Michael Mah  
 Stewart McMillan  
 Tully Moore Burke  
 Joshua Timewell  
 Trent Winter

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# Don Giovanni

An admirable result – it is a very Mozartian Don: Vivid, joyful and natural.

The Sunday Age

The secret of this successful Victorian Opera production is artful casting.

Herald Sun

A handsome traditional production without gimmicks.

Herald Sun



A wonderful production – fresh, alive and excellent singing all round.

Robin, Glen Iris

Entertaining, well produced, well cast! Don was a real Cad and Leporello was gorgeous! A delightful evening.

Susan, Red Hill

I was surprised by how much I enjoyed the opera. To be honest, I thought it would be boring but it was awesome! Don Giovanni was incredibly funny with fantastic scenery and awesome singing.

Jules, 10, Mt Eliza

<b>Production</b>	Don Giovanni W.A. Mozart	
<b>Dates</b>	3, 5, 7, 10, 12, 14 March	
<b>Venue</b>	National Theatre, St Kilda	
<b>Attendance</b>	4,174	
<b>Capacity</b>	4,698	
<b>Attendance %</b>	89%	
<b>Discover</b>	101	
<b>Creative Team</b>	<b>Conductor/Music Director</b> Richard Gill (Conductor 3, 5 & 7 March) <b>Director</b> Jean-Pierre Mignon <b>Set Designer</b> Richard Roberts <b>Costume Designer</b> Christina Smith <b>Lighting Designer</b> Paul Jackson <b>Associate Conductor</b> Nicholas Carter (Conductor 10, 12 & 14 March) <b>Assistant Director</b> Nick Pollock <b>Choreographer</b> Ingrid Weisfelt <b>Fight Coordinator</b> Felicity Steel	
<b>Cast</b>	<b>Don Giovanni</b> Samuel Dundas <b>Leporello</b> Andrew Collis <b>Donna Anna</b> Caroline Wenborne <b>Commendatore</b> Steven Gallop <b>Don Ottavio</b> James Egglestone <b>Donna Elvira</b> Tiffany Speight <b>Zerlina</b> Michelle Buscemi <b>Masetto</b> Anthony Mackey	
<b>Orchestra</b>	<b>Violin 1</b> Monica Curro* <b>Concertmaster</b> Alyssa Conrau Christina Katsimbardis Will Grigg Monique Lapins  <b>Violin 2</b> Michael Brooks-Reid Lucas O'Brien Claire Herrick Amy Furfaro  <b>Viola</b> Robert Harris Christa Jardine Su-Ying Aw  <b>Cello</b> Rohan de Korte Alister Barker  <b>Double Bass</b> Dorit Herskovits  <b>Mandolin</b> Ruth Roshan  <b>Flute</b> Derek Jones Tom Henry	<b>Oboe</b> Annabelle Badcock Amelia Coleman  <b>Clarinet</b> Macarthur Clough Ashley Smith  <b>Bassoon</b> Simone Walters Claire Ramuscak  <b>French Horn</b> Julia Monsborough Ella Jakins  <b>Trumpet</b> Bruno Siketa Matthew Bailey  <b>Trombone</b> Julian Bain Damian Patti Charles MacInnes  <b>Timpani</b> Timothy Hook

\* Appeared courtesy of the Melbourne Symphony Orchestra

<b>Orchestra Continued</b>	<b>Continuo</b>	David McSkimming	<b>Oboe</b>	Ann Peck Sebastien Robinson	
	<b>BANDA</b>		<b>Horn</b>	Toby Frost Andrew Young	
	<b>Violin</b>	Charlotte Armstrong Jennen Ngiau-Keng Claire Tyrell Elizabeth Welsh	<b>Clarinet</b>	Jodie Upton Samuel Curkpatrick	
	<b>Viola</b>	Christian Read	<b>Bassoon</b>	Amanda Lee Greg Taylor	
	<b>Double bass</b>	Chloe Smith Nick Synot Bonita Williams			
	<hr/>				
	<b>Music Staff</b>	<b>Principal Repetiteur</b>	David McSkimming		
		<b>Repetiteurs &amp; Coaches</b>	Phillippa Safey, Phoebe Briggs		
		<b>Italian Language Coach</b>	Matthew Absalom		
		<b>Surtitles</b>	Brian FitzGerald		
<hr/>					
<b>VO Chorus</b>	<b>Soprano</b>	Heather Brooks Lydia Klimek	<b>Tenor</b>	Christopher Busietta Benjamin Logan	
	<b>Mezzo</b>	Marilla Homes Cheryl MacDonald	<b>Bass</b>	Thomas Drent Julian Wilson	
	<hr/>				
	<b>Prod Team</b>	<b>Production Manager</b>	Ben Thomas		
<b>Stage Manager</b>		Khat Kerr			
<b>Assistant Stage Manager</b>		Carrie Burnham			
<b>Head Technician</b>		Rhys Parsons			
<b>Lighting Programmer</b>		Robert Cuddon			
<b>Head Mechanist</b>		Dael Anthony			
<b>Deputy Mechanist/AV Coordinator</b>		Edward Dowling			
<b>Wardrobe</b>		Alexis George			
<b>Wigs</b>	Jung Min-Oh				

# Don Giovanni Regional Tour

Beautifully sung and presented, I was transported. It's a great pleasure to have such a high standard opera presented at a convenient venue in the suburbs. Margaret, South Morang



I found this performance highly entertaining especially as it is my first opera. I thoroughly enjoyed myself. Gabby, Mornington

Very enjoyable, artists excellent, orchestra wonderful. Please keep coming to the country. Sue, Numurkah

<b>Production</b>	Don Giovanni Tour W.A. Mozart
<b>Dates &amp; Venues</b>	28 March Moonee Ponds - Clocktower Theatre 31 March South Morang - Plenty Ranges Arts & Convention Centre 2 & 4 April Frankston - Frankston Arts Centre 7 April Bendigo - The Capital Theatre 9 April Mooroopna - Westside Performing Arts Centre 14 April Ballarat - Her Majesty's Theatre 16 April Sale - Esso BHP Billiton Wellington Entertainment Centre 18 April Nunawading - Whitehorse Centre 21 April Albury - Albury Performing Arts Centre 23 & 25 April Geelong - Geelong Performing Arts Centre
<b>Attendance</b>	Moonee Ponds 473 South Morang 262 Frankston 877 Bendigo 477 Mooroopna 129 Ballarat 366 Sale 220 Nunawading 347 Albury 419 Geelong 1,391
<b>Creative Team</b>	Conductor Nicholas Carter Director Jean-Pierre Mignon Set Designer Richard Roberts Costume Designer Christina Smith Lighting Designer Paul Jackson Rehearsal Director Nick Pollock Assistant Director Khat Kerr
<b>Cast</b>	Leporello Paul Hughes Don Giovanni Samuel Dundas Donna Anna Nicole Car The Commendatore Steven Gallop Don Ottavio James Egglestone Donna Elvira Jessica Aszoldi Zerlina Michelle Buscemi Masetto Anthony Mackey

<b>Orchestra</b>	<b>Violin 1</b>	<b>Oboe</b>
	Claire Tyrell	Annabelle Badcock
	<b>Concertmaster</b>	<b>Clarinet</b>
	<b>Violin 2</b>	Macarthur Clough
	Jennen Ngiau-Keng	<b>Bassoon</b>
	<b>Viola</b>	Simone Walters
	Christian Read	<b>French Horn</b>
	<b>Cello</b>	Julia Monsbourgh
	Rohan de Korte	Rob McMillan
	<b>Double Bass</b>	<b>Continuo</b>
Chloe Smith	Jennifer McNamara	
<b>Flute</b>		
Tom Henry		

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<b>Music Staff</b>	<b>Repetiteurs</b> Philippa Safey, Jennifer McNamara
	<b>Language Coach</b> Matthew Absalom

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<b>Prod Team</b>	<b>Tour/Production Manager</b> Ben Thomas
	<b>Stage Manager</b> Khat Kerr
	<b>Head Technician</b> Rhys Parsons
	<b>Head Mechanist</b> Dael Anthony
	<b>Costume Supervisor</b> Alexis George
	<b>Deputy MX/AV Coordinator</b> Edward Dowling

# Rembrandt's Wife

World premiere

Their collaboration (Smith and Ford) fitted like a glove... the marriage of libretto and music seemed so right...  
The Australian

5 stars. It simply but elegantly serves a fine study of human psychology.  
Herald Sun

Victorian Opera is to be commended for its policy of commissioning and performing a new chamber opera each year.  
Sunday Herald Sun



Loved it. Refreshing and exhilarating.  
Annie, North Fitzroy

A very exciting, stirring and polished performance. What a wonderful production!  
Hugh, Balwyn

I expected it to be good but was surprised at how much I enjoyed it. Luminous performances.  
Linden, Ocean Grove

<b>Production</b>	Rembrandt's Wife Andrew Ford and Sue Smith
<b>Dates</b>	18, 19, 21, 22 & 24 April
<b>Venue</b>	Merlyn Theatre, CUB Malthouse
<b>Attendance</b>	1,689
<b>Capacity</b>	2,110
<b>Attendance %</b>	80%
<b>Discover</b>	88
<b>Creative Team</b>	<b>Conductor</b> Richard Gill <b>Director</b> Talya Masel <b>Set &amp; Costume Designer</b> Adam Gardnir <b>Lighting Designer</b> Bluebottle Design - Ben Cobham & Eduard Inglés
<b>Cast</b>	<b>Torquinius/Flink/Judge/Councillor/Auctioneer/Gravedigger</b> Paul Biencourt <b>Geertje Dirx</b> Roxane Hislop <b>Saskia van Uylenburgh /Hendrickje Stoffels</b> Jacqueline Porter <b>Rembrandt van Rijn</b> Gary Rowley <b>Titus</b> William Burge (19 & 22 April) Charlie Wilkinson (18, 21 & 24 April)
<b>Orchestra</b>	<b>Viola</b> Rob Harris <b>Cello</b> Kalina Krusteva <b>Double Bass</b> Dorit Herskovits <b>Piccolo/Flute/Alto Flute</b> Paula Rae <b>Clarinet/Bass Clarinet</b> Ashley Smith <b>Bassoon/Contra Bassoon</b> Amanda Lee <b>French Horn</b> Toby Frost <b>Harp</b> Alannah Guthrie-Jones <b>Percussion</b> Tim Hook
<b>Music Staff</b>	<b>Principal Repetiteur</b> David McSkimming <b>Second Repetiteur</b> Dean Sky-Lucas
<b>Prod Team</b>	<b>Production Manager</b> Jane Millett <b>Stage Manager</b> Sally Hitchcock <b>Assistant Stage Manager</b> Melanie Stanton <b>Head Electrician</b> David Murray <b>Head Mechanist</b> Jack Grant <b>Wigs</b> Jung Min-Oh <b>Surttitle Design &amp; Operator</b> Ajax McKerral



# Ariadne auf Naxos

<b>Production</b>	Ariadne auf Naxos Richard Strauss
<b>Dates</b>	21, 23, 25 & 27 July
<b>Venue</b>	the Arts Centre, Playhouse
<b>Attendance</b>	2,789
<b>Capacity</b>	2,804
<b>Attendance %</b>	99%
<b>Discover</b>	125
<b>Creative Team</b>	<b>Conductor/Music Director</b> Richard Gill <b>Director</b> James McCaughey <b>Set Designer</b> Julie Renton <b>Costume Designer</b> Ross Hall <b>Lighting Designer</b> Paul Jackson <b>Assistant Conductor</b> Pat Miller <b>Associate Director</b> Ingrid Weisfelt
<b>Cast</b>	<b>Major Domo</b> Grant Smith <b>Music Master</b> Gary Rowley <b>Lackey/Truffaldino</b> Anthony Mackey <b>Officer/Scaramuccio</b> Jacob Caine <b>Composer</b> Jacqueline Dark <b>Wig-maker/Lackey</b> Paul Hughes <b>Zerbinetta</b> Theresa Borg <b>Prima Donna/Ariadne</b> Elizabeth Stannard <b>Dancing Master</b> Adrian McEniery <b>Tenor/Bacchus</b> John Mac Master <b>Naiad</b> Melanie Adams <b>Dryad</b> Roxane Hislop <b>Echo</b> Jessica Aszodi <b>Harlequin</b> Samuel Dundas <b>Brighella</b> Paul Biencourt
<b>Orchestra</b>	Orchestra Victoria
<b>Music Staff</b>	<b>Principal Repetiteur/Piano</b> David McSkimming <b>Repetiteur/Celeste</b> Phillipa Safey <b>Harmonium</b> Daniel Carter <b>German Language Coach</b> Mary Ryan <b>Concertmaster</b> Jo Beaumont
<b>Prod Team</b>	<b>Production Manager</b> Daniel Jericho <b>Stage Manager</b> Khat Kerr <b>Assistant Stage Manager</b> Melanie Stanton <b>Props Buyer</b> Emma Beaurepaire <b>Head Electrician</b> Rhys Parsons <b>Head Mechanist</b> Jack Grant <b>Wardrobe Coordinator</b> Ellen Strasser <b>Wigs</b> Jung Min-Oh <b>Surtitled Operator</b> Jane Millett

The state company has again shown its daring, a determination to stretch its malleable boundaries.  
The Age

Ariadne auf Naxos has emerged as one of Victorian Opera's most important achievements.  
The Australian



Fantastic work and productions make Victorian Opera my best value subscription from several I take out.  
Shirley, St Kilda East

It is great to have a state opera company performing challenging work so well. Keep up the good work!  
Nola, Hawthorn

It is great to see something so fresh and new to Melbourne.  
Helen, Hawthorn

# Xerxes

To hear Handel sung in this environment is revelatory. It is a great pleasure to hear these Handel jewels in the intimacy and fine acoustics of Melbourne's new Recital Centre  
The Age

Victorian Opera's decision to stage Xerxes in the Recital Centre is inspired.  
The Australian



I saw Xerxes last Saturday and liked it so much, came to see it again.  
Alison, Mt Macedon

We were totally mesmerised by the performance. We are so proud that Victorian Opera produces such world class performances.  
Barry, Carnegie

Xerxes was a wonderful production, all the singers were marvellous and the orchestra and Melbourne Recital Centre superb. A very memorable evening.  
Sonia, Frankston South

<b>Production</b>	Xerxes G.F. Handel
<b>Dates</b>	13, 15, 18 & 20 August
<b>Venue</b>	Elisabeth Murdoch Hall, Melbourne Recital Centre
<b>Attendance</b>	3,344
<b>Capacity</b>	3,508
<b>Attendance %</b>	95%
<b>Discover</b>	126
<b>Creative Team</b>	<b>Conductor</b> John O'Donnell <b>Director</b> Roger Hodgman <b>Set Designer</b> John Verryt <b>Costume Designer</b> Trelise Cooper <b>Lighting Designer</b> Matt Scott <b>Assistant Director</b> Jacqueline Coats
<b>Cast</b>	<b>Xerxes</b> Tobias Cole <b>Ariodate</b> Steven Gallop <b>Amastre</b> Roxane Hislop <b>Atalanta</b> Anna Margolis <b>Elviro</b> Gary Rowley <b>Arsamene</b> Dimity Shepherd <b>Romilda</b> Tiffany Speight
<b>Orchestra</b>	<b>Accademia Arcadia</b> <b>Concertmaster</b> Rachael Beesley <b>Violin 1</b> Briar Goessi, Cynthia O'Brien, Bridget Crouch <b>Violin 2</b> Julia Fredersdorff, Julie Hewison, Felicité Heine, Christine Ruiten <b>Viola</b> John Quaine, Christian Read <b>Cello</b> Fiona Piggott, Josephine Vains <b>Violone</b> Ruth Wilkinson <b>Recorder</b> Kara Ciezki, Hannah Coleman <b>Oboe</b> Kirsten Barry, Adam Masters <b>Bassoon</b> Simon Rickard <b>Horn</b> Tom Campbell, Toby Frost <b>Trumpet</b> Tristan Williams <b>Theorbo</b> Samantha Cohen <b>Harpichord</b> Jacqueline Ogeil
<b>Music Staff</b>	<b>Music Preparation</b> David McSkimming, Phillipa Safey, Daniel Carter <b>Surtitles &amp; Italian Language Coach</b> Matthew Absalom
<b>VO Chorus</b>	Marilla Homes Cheryl MacDonald Michael Lapina Alexander Pokryshevsky
<b>Prod Team</b>	<b>Production Manager</b> Daniel Jericho <b>Stage Manager</b> Annie Reid <b>Assistant Stage Manager</b> Edward Dowling <b>Props Buyer</b> Emma Beaurepaire <b>Head Technician</b> Rhys Parsons <b>Head Mechanist</b> Jack Grant <b>Costume Supervisor</b> Alexis George <b>Wardrobe Coordinator</b> Ellen Strasser <b>Wigs</b> Jung Min-Oh <b>Surtitle Operator</b> Jane Millett



# The Little Sweep

Youth Opera Patron: Betty Amsden, OAM

The young cast brought out the opera's warmth and humour... It's hard to know what more could have been asked... The delivery and timing would have done credit to a professional company.

The Age

Director Shaun Murphy and Conductor Sam Nester drew out a performance of remarkably consistent quality, one that gave due emphasis to the show's elements of suspense and comedy, and featured some accomplished singing.

Herald Sun



I have learnt more in these two weeks than I have learnt in nearly seven years of music classes.

Rose, 11

I honestly enjoyed every bit of being in The Little Sweep and can't think of a moment that I didn't enjoy.

Emilia, 13

The experience was invaluable. Elizabeth's confidence in acting and singing has increased and she uses what she has learnt all the time.

Dora, mother of Elizabeth, 10

**Production** The Little Sweep  
Benjamin Britten

This production was made possible through the generous support of the Helen Macpherson Smith Trust.



**Dates** 2 October  
3 October  
4 October

**Venue** Horti Hall

**Attendance** 795

**Capacity** 800

**Attendance %** 99%

**Creative Team**  
**Conductor** Sam Nester  
**Director** Shaun Murphy  
**Set & Costume Designer** Julie Nelson  
**Lighting Designer** Peter Darby  
**Music Director** Richard Gill

**Cast**  
**Gay Jacqui Bathman** Shelford Girls Grammar, Caulfield  
**Sophie Emilia Bertolini** Loreto Mandeville Hall, Toorak  
**Jonny Emeritus Sam Bissett** Carey Baptist Grammar School, Donvale  
**Tina Elizabeth Burns** Melbourne Girls Grammar  
**Sam James Emerson** St Kevin's College, Toorak  
**Juliet Rachel Findlay** Wesley College, Melbourne  
**Clem/Alfred Edward Perin** Melbourne Grammar School  
**Hughie Douglas Rintoul** Valkstone Primary School, Bentleigh East  
**Jonny Patrick Robinson** St Kevin's College, Toorak  
**Miss Baggott Emma Sayer** Castlemaine Secondary College  
**Black Bob/Tom Christian Smith** Huntingtower School, Mt Waverley  
**Rowan Greta Williams** Box Hill High School

**Orchestra**  
**Percussion**  
**Joseph Cunningham** Melbourne High School, South Yarra  
**Hugh Tidy** Melbourne High School, South Yarra  
**Piano**  
**Simon Bruckard** University of Melbourne  
**Daniel Carter** University of Melbourne  
**Richard Gill** Victorian Opera  
**James Russo** Melbourne High School, South Yarra

**Music Staff** **Repetiteur** Daniel Carter

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**Chorus**

**Alice Adams** Ruyton Girls' School, Kew, **Sam Albert** The Knox School, Wantirna South, **Andrew Alesi** Brighton Grammar School, **Daniel Ansell** Mullauna College, Mitcham, **Oliver Bell** Donvale Piano & Vocal Studio, **Daniel Bertolini** Xavier College, Kew, **Sam Bissett** Carey Baptist Grammar School, Donvale, **Tristan Burns** St Kevin's College, Toorak, **Hannah Campbell** St Michael's Grammar School, St Kilda, **Simone Chait** The King David School, Armadale, **Grace Collins** Yarra Valley Grammar School, Ringwood, **Rebecca Collins** Yarra Valley Grammar School, Ringwood, **Alastair Cooper-Golec** Balwyn High School, **Tara Davidson** Nagle College, Bairnsdale, **Joel Davies** VCA Secondary School, Southbank, **Caitlyn Ding** St Peter's Lutheran College Qld/Haileybury College Brighton, **Julian Dods** Kerrimuir Primary School, Box Hill North, **Shakira Dugan** Catholic College, Sale, **Matthew Frampton** Yarra Valley Grammar School, Ringwood, **Amelia Hamer** St Catherine's School, Toorak, **Kate Harrigan** Newhaven College, Phillip Island, **Monika Harris** Methodist Ladies College, Kew, **Karlee Hayes** Newhaven College, Phillip Island, **Shajeda Kalitzki-Abedin** Firbank Grammar School, Brighton, **Madeleine Lakey** Sacred Heart College, Kyneton, **Mandie Lee** St Catherine's School, Toorak, **Tom Lerk** Kingswood College, Box Hill, **Tyler Locker** Catholic College, Sale, **Gianni Marzella** Hawthorn Secondary College, **Ella McKay** Methodist Ladies College, Kew, **Stewart McMillan** Southwood Boys Grammar School, Ringwood, **Sophie Nixon** Armadale Primary School, **Maddison Ostapiw** St Brigid's College, Horsham, **Aleksis Payne** Kew High School, **Stephanie Pidcock** Loreto Mandeville Hall, Toorak, **Maddison Read** Carey Baptist Grammar School, Donvale, **Alastair Ros-Davison** Whitefriars College, Donvale, **Ruby Smith** Ballarat Grammar School, **Jeremy Tate** Doncaster Secondary College, **Joshua Tomlinson** Nagle College, Bairnsdale, **Henry Turner** Caulfield Grammar School, **Rose Walshe** Malvern Primary School, **Tiahna Wild** Our Lady of Sion Ladies College, Box Hill.

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**Prod Team**

**Production/Stage Manager** Daniel Jericho  
**Lighting Designer/Coordinator** Peter Darby  
**Wardrobe** Ross Hall  
**Assistant Stage Manager/Makeup** Jane Millett

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# Patrons

The support that Victorian Opera receives from corporate sponsors, philanthropic foundations and individual patrons is crucial to the ongoing success of the company. The generosity of Victorian Opera's supporters enables us to develop the talents of aspiring young artists, create new Australian works and to continue to inspire with a unique program of work on stage. The individuals and partners listed have demonstrated their commitment to the strategic direction and growth of Victorian Opera.

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**Head of Music** David McSkimming

**Company Manager** Jill Quin

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**Operations Manager** Jane Millett

**Production Manager** Ben Thomas (until April)

**Production Manager** Daniel Jericho (from May)

**Costume Supervisor** Ross Hall

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**Marketing & Communications Manager** Ali Barker (from April)

**Patrons Manager** Kathie Convery

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**Marketing & Development Manager** Alexander Furman (until March)

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**Development Consultant** Robert Gibbs (until March)

**Development Consultant** Lisa Mitchell (March until July)

**Communications Consultant** Rée Izett (until May)

**Auditions Intern** Olivia Jones (from September until December)

## ARTIST DEVELOPMENT PROGRAM

Melanie Adams (Soprano)

Jessica Aszodi (Soprano)

Jacob Caine (Tenor)

Danielle Calder (Soprano)

Anthony Mackey (Bass)



# Financial Report Contents

## **Annual Financial Report for the year ended 31 December 2009**

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<b>Directors' Report</b>	<b>33</b>
<b>Income Statement</b>	<b>35</b>
<b>Balance Sheet</b>	<b>36</b>
<b>Statement of Cash Flows</b>	<b>37</b>
<b>Statement of Change of Equity</b>	<b>38</b>
<b>Notes to the Financial Statements</b>	<b>39</b>
<b>Directors' Declaration</b>	<b>47</b>

# Directors' Report

Your directors submit their report for the year ended 31 December 2009.

## DIRECTORS

The names of the Directors in office during the financial year and until the date of this report are as follows.

Directors were in office for the entire period unless otherwise stated.

Name	Qualifications	Special Areas of Interest	Appointed	Board Meetings Attended in 2009
<b>Michael Roux</b>	B.Ec (Hons) (Monash), MSIA, FAICD.	Chairman of the Board	October 2005	8 of 9 Meetings
<b>R. Graeme Willersdorf</b>	B.Eng (Civil) (Melb).	Deputy Chairman, Chairman of the Audit Committee	October 2005	8 of 9 Meetings
<b>Barry Sheehan</b>	BComm, BEd (Melb), MA, PhD (lon), FACE.	Member of the Audit Committee	October 2005	9 of 9 Meetings
<b>Merlyn Quaife</b>	BA, Dip Ed, AMusA.	Chairwoman of the Artistic Advisory Committee	October 2005 – March 2009	1 of 1 Meeting
<b>Francis Ebury</b>	PhD (Melb).		June 2007	6 of 9 Meetings
<b>Ross Freeman</b>	BComm, LLB (Melb).	Member of the Audit Committee	June 2007	9 of 9 Meetings
<b>Greig Gailey</b>	BEcon (UQ).		October 2008	8 of 9 Meetings
<b>Barry Jones AO</b>	FAA, FAHA, FSTE, FASSA, FRSV, FRSA, FACE.		October 2008	9 of 9 Meetings
<b>Catherine Walter AM</b>	LLB (Hons), LLM, MBA (Melb) FAICD.		October 2009	3 of 3 Meetings
<b>Anne Gilby</b>	BA (ANU), Reifeprüfung (Detmold), Grad. DipEd.(Monash)		December 2009	1 of 1 Meeting

## NATURE OF OPERATIONS AND PRINCIPAL ACTIVITIES

The principal activity during the period was:

*To bring professional opera of the highest possible standard to audiences in Melbourne and regional Victoria*

## REVIEW AND RESULTS OF OPERATIONS

During the year the company made an operating profit after income tax of \$141,226.

## GOVERNMENT FUNDING ARRANGEMENTS

Funding for the year ended 31 December 2009 comprises funding from the State Government of Victoria through Arts Victoria. In 2009 project funding was received from the Robert Salzer Foundation, Helen MacPherson Smith Trust and the Humanity Foundation.

## STATE OF AFFAIRS

This is the Victorian Opera Company Ltd's fourth period of operation.

**ATTESTATION**

The Victorian Opera has developed risk management processes consistent with the Australian/New Zealand Risk management Standard. The audit committee will critically review the risk profile of Victorian Opera annually, verify assurances and report to the Board of Victorian Opera.

**ENVIRONMENTAL REGULATION**

The company's operations are not subject to any significant environmental regulations under Commonwealth or State legislation.

**SIGNIFICANT EVENTS AFTER THE BALANCE DATE**

In the interval between the end of the financial year and the date of this report, there has not arisen any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the company, to affect significantly the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

**LIKELY DEVELOPMENTS**

The company will continue to present performances of opera during the next financial year. The company's continuing growth is dependent on increasing its current level of government funding, philanthropic funding, sponsorship and box office income.

**INDEMNIFICATION OF OFFICERS**

Since the beginning of the financial year, the Company has not indemnified nor made a relevant agreement for indemnifying against a liability of any person who is or has been an officer or auditor of the Company.

**INSURANCE OF OFFICERS**

The Company has paid premiums for the year ended 31 December 2009, in respect of Directors' and Officers' liability, legal expenses and insurance contracts. Since the end of the period, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2009. Such insurance contracts insure persons who are or have been directors or officers of the company against certain liabilities (subject to certain exclusions).

**RELATED PARTY TRANSACTIONS**

The Victorian Opera provided performance services to Minter Ellison, one of its sponsors, as part of these same activities. This sponsorship is for the provision of pro bono legal advice. Ross Freeman is a partner at Minter Ellison and a director of the Victorian Opera.

Victorian Opera also provided performance services to Australian Davos Connection, a not-for-profit organisation of which Michael Roux is Executive Chairman. These services were part of Victorian Opera's commercial activities. Michael Roux is Chairman of the Victorian Opera.

Signed in accordance with a resolution of the directors.



Michael Roux  
Chairman

Signed at Melbourne this 1<sup>st</sup> day of March 2010.

# Income Statement

For the Year Ended 31 December 2009

	Notes	2009 \$	2008 \$
<b>REVENUES FROM ORDINARY ACTIVITIES</b>			
Funding Revenue	2	3,181,200	2,143,624
Box Office Revenue and Performance fees	3	985,580	725,014
Sponsorship, philanthropic and donation revenue	4	860,746	1,009,109
Other Income	5	73,421	146,808
		<b>5,100,947</b>	4,024,555
<b>EXPENSES FROM OPERATING ACTIVITIES</b>			
Wages and Salaries	6	2,895,394	2,219,245
Marketing and development expenses		398,159	383,720
Production expenses		1,153,454	525,513
Administration expenses		512,714	541,800
<b>TOTAL EXPENSES</b>		4,959,721	3,670,278
<b>PROFIT / (LOSS) FOR THE YEAR</b>		<b>141,226</b>	354,277

# Balance Sheet

As at 31 December 2009

	Notes	2009 \$	2008 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents		1,365,756	2,046,971
Trade and other receivables	8	42,905	142,459
Prepayments	9	221,455	163,268
<b>TOTAL CURRENT ASSETS</b>		<b>1,630,116</b>	2,352,698
<b>NON-CURRENT ASSETS</b>			
Plant & equipment	10	112,840	135,697
<b>TOTAL NON-CURRENT ASSETS</b>		112,840	135,697
<b>TOTAL ASSETS</b>		<b>1,742,956</b>	2,488,395
<b>CURRENT LIABILITIES</b>			
Payables	11	125,446	986,656
Employee Benefits	12	84,174	107,889
Income in Advance	13	100	1,840
<b>TOTAL CURRENT LIABILITIES</b>		209,720	1,096,385
<b>NON-CURRENT LIABILITIES</b>			
Employee benefits		-	-
<b>TOTAL NONCURRENT LIABILITIES</b>		-	-
<b>TOTAL LIABILITIES</b>		209,720	1,096,385
<b>NET ASSETS</b>		<b>1,533,236</b>	1,392,010
<b>EQUITY</b>			
Reserves		1,300,000	1,200,000
Retained Earnings		233,236	192,010
<b>TOTAL EQUITY</b>		<b>1,533,236</b>	1,392,010

# Statement of Cashflows

For the Year Ended 31 December 2009

	Notes	2009 \$	2008 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash receipts in the course of operations		1,026,865	704,325
Cash payments in the course of operations		-4,975,544	-3,633,320
Grants received from funding bodies		2,319,991	2,843,625
Sponsors and donations		942,197	942,197
Interest paid		-	-
Interest received		48,497	117,000
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	-637,994	973,827
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of Plant and Equipment		-43,221	-66,690
NET CASH FLOWS FROM INVESTING ACTIVITIES		-43,221	-66,690
NET INCREASE IN CASH HELD		-681,215	907,137
Add opening cash as at 1 Jan		2,046,971	1,139,834
<b>CLOSING CASH as at 31 December</b>		<b>1,365,756</b>	2,046,971
<b>Reconciliation of cash</b>			
For the purpose of the statement of cashflows, cash includes cash on hand and at bank and short term deposits at call.			
Cash at the end of the year as shown in the statement of cashflows is reconciled to the related items in the Balance Sheet as follows:			
Petty Cash		1,500	2,000
Cheque Account		97,138	202,896
Undeposited Funds		1,052	4,852
Investment Account		928,690	1,544,935
VO Trust Investment Account		322,189	266,594
Salary Packaging Account		14,834	25,694
Wardrobe Petty Cash Account		353	
		<b>1,365,756</b>	2,046,971



# Statement of Change in Equity

For the Year Ended 31 December 2009

<b>CAPITAL AND RESERVES</b>	<b>General Reserve</b>	<b>Special Reserve</b>	<b>Retained Earnings</b>	<b>TOTAL EQUITY</b>
Balance as at 1 January 2008	700,000	200,000	137,734	1,037,734
Total recognised Income and Expenses			366,612	366,612
Less marketing adjustment for 2009 Subscription season			-89,154	-89,154
Add marketing adjustment for 2008 Subscription season			76,818	76,818
Transfer to reserves as at 31 December 2008	300,000		-300,000	-
Balance as at 31 December 2008	1,000,000	200,000	192,010	<b>1,392,010</b>
Total recognised Income and Expenses			141,226	141,226
Transfer to reserves as at 31 December 2009	100,000		-100,000	-
Balance at 31 December 2009	1,100,000	200,000	233,236	<b>1,533,236</b>

Marketing adjustments in 2008 relate to Note 1(g) regarding Prepayments.

The General Reserve has been established in line with funding recommendations that arts organisations should have a reserve of 20% of income and benchmarking with other similar organisations. It is an objective of Victorian Opera to receive funding from the Federal Government. This reserve is a requirement for Major Performing Arts funding from the Australia Council for the Arts.

The Special Reserve has been established to assist the company to manage artistic and financial risk.

# Notes to the Financial Statements

## 1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The Victorian Opera Company Ltd (the "Company") is a company limited by guarantee domiciled in Australia. The financial report was authorised for issue by directors on 1 March 2010.

### (a) Statement of compliance

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ("AASBs"), Urgent Issues Group Interpretations ("UIGs") adopted by the Australian Accounting Standards Board ("AASB") and the Corporations Act 2001.

International Financial Reporting Standards ("IFRSs") form the basis of Australian Accounting Standards ("AASBs") adopted by the AASB. The financial reports of the Company also comply with IFRSs and interpretations adopted by the International Accounting Standards Board.

### (b) Basis of preparation

The financial report is presented in Australian dollars.

The financial report is prepared on the historical cost basis.

Non-current assets are stated at the lower of carrying amount and fair value less costs to sell, if applicable.

The preparation of a financial report in conformity with Australian Accounting Standards requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates. These accounting policies have been consistently applied by the Company.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Judgements made by management in the application of Australian Accounting Standards that have significant effect on the financial report and estimates with a significant risk of material adjustment in the next year are discussed in note 1.

The accounting policies set out below have been applied consistently to all periods presented in the Company's financial report.

### (c) Property, plant and equipment

#### (i) Owned assets

Items of property, plant and equipment are stated at cost or deemed cost less accumulated depreciation (see below) and impairment losses [see accounting policy (h)].

Where parts of an item of property plant and equipment have different useful lives, they are accounted for as separate items of property, plant and equipment.

#### (ii) Depreciation

Depreciation is charged to the income statement on a straight line basis over the estimated useful lives of each part of an item of property, plant and equipment.

ITEM	USEFUL LIFE
Office Equipment	Generally 3 years, otherwise 5 years.
Furniture and fittings	3 years
Production Equipment	3 years
Leasehold Improvements	5 years

The residual value, if not insignificant, is reassessed annually.

**(d) Financial Instruments**

## (i) Terms, conditions and accounting policies

The company's accounting policies, including the terms and conditions of each class of financial asset and financial liability at balance date are as follows:

<b>Recognised Financial Instruments</b>	<b>Balance Sheet Notes</b>	<b>Accounting Policies</b>	<b>Policies, Terms and Conditions</b>
Receivables	8	Receivables are carried at nominal amounts less allowance for doubtful debts when collection of the nominal amount is no longer probable.	Receivables are normally settled on 30 day terms
Payables	11	Liabilities are recognised for amounts to be paid in future for goods and services rendered, whether or not billed to the company.	Trade liabilities are normally settled on 30 day terms.

## (ii) Credit Risk Exposure

The maximum exposure to credit risk at balance date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the balance sheet.

## (iii) Interest rate Risk

The company's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities at balance date are as follows:

<b>Financial Instruments</b>	<b>Weighted Average Effective Interest</b>		<b>Interest Bearing</b>		<b>Non-Interest Bearing</b>		<b>Total Carrying Amount</b>	
	<b>2009</b>	<b>2008</b>	<b>2009</b>	<b>2008</b>	<b>2009</b>	<b>2008</b>	<b>2009</b>	<b>2008</b>
	<b>%</b>	<b>%</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Financial Assets</b>								
Cash & Cash equivalents	2.56	6.61	1,364,256	2,044,971	1,500	2,000	1,365,756	2,046,971
Receivables	-	-	-	-	42,905	142,459	42,905	142,459
<b>Financial Liabilities</b>								
Payables	-	-	-	-	125,446	986,656	125,447	986,656

## Notes to the Financial Statements (continued)

### **(iv) Net Fair Values**

The net fair values of financial assets and liabilities are the same as their carrying amounts.

### **(e) Trade and other receivables**

Trade and other receivables are stated at their cost less impairment losses [see accounting policy (h)].

### **(f) Cash and cash equivalents**

Cash and cash equivalents comprise cash balances and call deposits.

### **(g) Prepayments**

Costs of production and other associated expenditure (except advertising and promotional activities) in respect of productions not yet performed for the first time are included in the Balance Sheet under the heading 'Other Prepayments'.

Expenditure on advertising and promotional activities is recognised as an expense when the entity either has the right to access the goods or has received the service, as per the amendment to AASB 138 (applicable to annual periods beginning on or after 1 January 2009). The transition to this requirement is applied retrospectively.

Marketing costs of \$89,154 relating to the 2009 subscription season previously recorded as prepayments in 2008 have now been recorded as expenditure in the 2008 Income Statement. Likewise, marketing costs of \$76,818 for the 2008 subscription season previously recorded as prepayments in 2007 have now been recorded as expenditure in 2007 and Retained Earnings as at 1 January 2008 have been adjusted.

### **(h) Impairment**

The carrying amounts of the Company's assets are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated.

An impairment loss is recognised whenever the carrying amount of an asset or its cash-generating unit exceeds its recoverable amount.

Impairment losses are recognised in the income statement, unless an asset has previously been re-valued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss. Impairment losses recognised in respect of cash-generating units are allocated to reduce the carrying amount of the assets in the unit on a pro-rata basis.

#### **(i) Calculation of recoverable amount**

Impairment of receivables is not recognised until objective evidence is available that a loss event has occurred. Significant receivables are individually assessed for impairment. Non-significant receivables are not individually assessed. Instead, impairment testing is performed by placing non-significant receivables in portfolios of similar risk profiles, based on objective evidence from historical experience adjusted for any effects of conditions existing at each balance date.

The recoverable amount of other assets is the greater of their fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset. For an asset that does not generate largely independent cash inflows, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

#### **(ii) Reversal of impairment**

An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss has been recognised.

### **(i) Employee benefits**

#### **(i) Defined contribution plans**

Obligations for contributions to defined contribution pension plans are recognised as an expense in the income statement as incurred.

## Notes to the Financial Statements (continued)

### (ii) Long-term service benefits

The Company's net obligation in respect of long-term service benefits, other than pension plans, is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using the expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximating to the terms of the Company's obligations. This obligation is accrued from the employee's fifth year of service.

### (iii) Wages, salaries, annual leave, personal leave and non-monetary benefits

Liabilities for employee benefits for wages, salaries, annual leave, time in lieu, personal leave and artistic restructure that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date and including related on-costs, such as workers compensation insurance and leave loading.

### (j) Provisions

A provision is recognised in the balance sheet when the Company has a present legal or constructive obligation as a result of a past event, and it is probable that an outflow of economic benefits will be required to settle the obligation. If the effect is material, provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and, where appropriate, the risks specific to the liability.

### (k) Trade and other payables

Trade and other payables are stated at cost.

### (l) Revenue

Revenues are recognised at fair value of the consideration received net of the amount of goods and services tax (GST) payable to the taxation authority.

#### (i) Performance revenue

Performance revenue is recognised at the time of the performance.

#### (ii) Funding revenue

Funding revenue comprises funding from the State Government of Victoria and the Australia Council for the Arts. Victorian Opera also receives grants from philanthropic organisations such as the Robert Salzer Foundation, the Humanity Foundation and the Helen MacPherson Smith Trust.

Government grants are recognised in the balance sheet initially as deferred income when there is reasonable assurance that it will be received and that the Company will comply with the conditions attaching to it. Grants that compensate the Company for expenses incurred are recognised as revenue in the income statement on a systematic basis in the same periods in which the expenses are incurred.

Grants that compensate the Company for the cost of an asset are recognised in the income statement as other operating income on a systematic basis over the useful life of the asset.

Funding revenue is recognised when due under the terms of the funding agreement.

Special purpose funding, which requires the Company to fulfil an obligation outside its normal operations, is recognised at the time the obligation is fulfilled.

#### (iii) Interest revenue

Interest revenue is recognised as it accrues, taking into account the effective yield on the financial asset.

#### (iv) Donation revenue

Donation revenue is recognised upon receipt.

#### (v) Sponsorship revenue

Sponsorship revenue is recognised when due under the terms of the sponsorship agreement.

## Notes to the Financial Statements (continued)

**(vi) Sale of non-current assets**

The net proceeds of non-current asset sales are included as revenue at the date control of the asset passes to the buyer, usually when an unconditional contract of sale is signed.

The gain or loss on disposal is calculated as the difference between the carrying amount of the asset at the time of disposal and the net proceeds on disposal (including incidental costs).

**(m) Expenses**

**(i) Operating lease payments**

Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease.

**(ii) Goods and services tax**

Expenses and assets are recognised net of the amount of goods and services tax (GST).

**(n) Taxation**

The Company is exempt from income tax, capital gains tax, payroll tax and state debits tax.

**(o) Comparatives**

When necessary, comparative information will be reclassified to achieve consistency in disclosure with current financial year amounts and other disclosures.

**(p) Financial Year**

From 1 January 2009, the financial year represented a 12 month period to 31 December 2009.

# Notes to the Financial Statements (continued)

For the Year Ended 31 December 2009

Notes	2009 \$	2008 \$
<b>2 GOVERNMENT FUNDING REVENUE</b>		
Revenue from funding bodies (grants)		
- Arts Victoria Annual Grant	2,181,200	2,128,000
- Arts Victoria Project Grants	900,000	
- Arts Victoria Regional Touring	100,000	
- Australia Council for the Arts / Melbourne City Council	-	15,624
<b>TOTAL FUNDING REVENUE</b>	<b>3,181,200</b>	<b>2,143,624</b>
<b>3 BOX OFFICE &amp; PERFORMANCE INCOME</b>		
Box Office	684,815	494,031
Performance Fees	268,082	204,799
Program & Merchandise Sales	28,124	15,611
Other Performance Income	4,559	10,573
<b>TOTAL BOX OFFICE &amp; PERFORMANCE INCOME</b>	<b>985,580</b>	<b>725,014</b>
<b>4 SPONSORSHIP, PHILANTHROPIC &amp; DONATION REVENUE</b>		
Corporate Sponsorship	305,880	538,446
Donations	338,208	262,266
Philanthropic		
- Robert Salzer Foundation	180,000	180,000
- Other Philanthropic	33,644	26,965
Other fundraising income	3,014	1,432
<b>TOTAL SPONSORSHIP, PHILANTHROPIC &amp; DONATION REVENUE</b>	<b>860,746</b>	<b>1,009,109</b>
<b>5 OTHER INCOME</b>		
Interest received	48,497	117,000
Venue Hire	24,724	19,068
Other	200	10,740
<b>TOTAL OTHER INCOME</b>	<b>73,421</b>	<b>146,808</b>
<b>6 PERSONNEL EXPENSES</b>		
Artist & Production Salaries	2,135,277	1,491,991
Administration & Marketing	515,572	518,417
Oncosts - superannuation, work cover and leave expenses	244,545	208,837
<b>TOTAL PERSONNEL EXPENSES</b>	<b>2,895,394</b>	<b>2,219,245</b>
<b>7 AUDITORS' REMUNERATION</b>		
Auditors of the company - Chaundy and Henry, received \$12,500 consideration for the audit of the company. Other services nil (\$0).		

# Notes to the Financial Statements (continued)

For the Year Ended 31 December 2009

Notes	2009 \$	2008 \$
<b>8 RECEIVABLES (CURRENT)</b>		
Trade Debtors	12,935	117,585
GST receivable	29,970	24,874
	<b>42,905</b>	142,459
<b>9 PREPAYMENTS</b>		
Insurance paid in advance	4,782	3,903
Security Bond deposits	95,700	72,715
Other Prepayments	120,973	86,650
	<b>221,455</b>	163,268
<b>10 PLANT &amp; EQUIPMENT</b>		
Office equipment	124,233	124,146
Accumulated depreciation	-51,783	-40,970
Furniture Equipment	19,041	19,398
Accumulated Depreciation	-15,150	-12,068
Production equipment	49,945	43,565
Accumulated depreciation	-29,562	-21,524
Leasehold improvements	35,149	35,149
Accumulated depreciation	-19,033	-11,999
<b>Total plant &amp; equipment</b>	<b>112,840</b>	135,697
<b>11 PAYABLES (CURRENT)</b>		
Trade Creditors	7,778	6,784
Other creditors and accruals	113,440	138,333
Grants in advance		821,175
GST Payable	4,228	20,364
	125,446	986,656
<b>12 EMPLOYEE BENEFITS LIABILITY</b>		
Current	84,174	107,889
Noncurrent		
	84,174	107,889
Number of Employees as at 31 December	<b>72</b>	<b>13</b>
<p>Note: the number of employees varies throughout the year, as the company employs artistic and production staff on short-term contracts throughout the year. The number of staff at year end represents 55 artists rehearsing for the 2010 Concert, 2 wardrobe staff, 2 casual admin staff and 13 core staff (including 1 staff member on maternity leave and 1 on unpaid leave).</p> <p><b>Superannuation Plans</b></p> <p>The company contributes to a number of defined contribution employee superannuation plans.</p>		



# Notes to the Financial Statements (continued)

For the Year Ended 31 December 2009

Notes	2009 \$	2008 \$
<b>13 INCOME IN ADVANCE</b>		
Other income in Advance	100	1,840
	100	1,840
2010 Subscriptions have been managed by Ticketmaster.		
<b>14 STATEMENT OF CASH FLOWS</b>		
(a) Reconciliation of the operating profit after tax to the net cash flows from operations		
Operating profit after tax	141,226	354,277
<b>Add Non-cash items</b>		
Depreciation	<b>66,078</b>	61,488
	207,304	415,765
<b>Changes in assets and liabilities</b>		
(Increase) / decrease in trade receivables	104,650	-92,775
(Increase) / decrease in prepayments & bonds	-5,096	-95,792
(Increase) / decrease in GST receivable	-58,187	20,461
Increase / (decrease) in trade creditors	994	-3,684
Increase / (decrease) in accruals	-41,029	-91,024
Increase / (decrease) in employee liabilities	-23,715	150
Increase / (decrease) in other liabilities	-	-
Increase / (decrease) in income received in advance	-822,915	820,725
Net cash flow from (used in) operating activities	<b>-637,994</b>	973,827
<b>15 ADDITIONAL DISCLOSURES</b>		
The registered office of Victorian Opera Company Limited is located at: 31 Victoria Street Melbourne VIC 3000		
<b>16 EVENTS SUBSEQUENT TO BALANCE DATE</b>		
In the interval between the end of the financial year and the date of this Annual Report, there has not arisen a transaction or event of a material and unusual nature likely to require amendment to or disclosure in the Annual Report of the Company.		

# Directors' Declaration

In accordance with a resolution of the directors of Victorian Opera Company Limited we state that:

In the opinion of the directors:

- (a) the financial statements and notes of the company are in accordance with the Corporations Act 2003, including:
  - (i) giving a true and fair view of the company's financial position as at 31 December 2009 and of the performance for the 12 months ended on that date; and
  - (ii) complying with Accounting Standards and Corporations Regulations; and
- (b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

On behalf of the Board

A handwritten signature in cursive script that reads "Michael Roux".

Michael Roux  
Chairman

Melbourne  
1 March 2009

## INDEPENDENT AUDIT REPORT

To the members of Victorian Opera Company Ltd



**Chaundy  
& Henry**

CHARTERED ACCOUNTANTS  
A.B.N. 50 175 251 428

P. W. Selkrig F.C.A.  
D. A. Manton F.C.A.

### Scope

#### *The financial report and directors' responsibility*

The financial report comprises the balance sheet, income statement, statement of cash flows, statement of change in equity, accompanying notes to the financial statements, and the directors' declaration for Victorian Opera Company Ltd for the year ended 31<sup>st</sup> December 2009.

The directors of the company are responsible for preparing a financial report that gives a true and fair view of the financial position and performance of the company and that complies with Accounting Standards in Australia, in accordance with the *Corporations Act 2001*. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

#### *Audit approach*

We conducted an independent audit of the financial report in order to express an opinion on it to the members of the company. Our audit was conducted in accordance with Australian Auditing Standards in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the *Corporations Act 2001*, including compliance with Accounting Standards in Australia, and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the company's financial position, and of its performance as represented by the results of its operations, changes in equity and cash flows.

We performed our audit on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and
- assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the directors.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.

We performed procedures to assess whether the substance of business transactions was accurately reflected in the financial report. These and our other procedures did not include consideration or judgement of the appropriateness or reasonableness of the business plans or strategies adopted by the directors and management of the company.

**Independence**

We are independent of the company, and have met the independence requirements of Australian professional ethical pronouncements and the *Corporations Act 2001*.

**Audit opinion**

In our opinion, the financial report of Victorian Opera Company Ltd is in accordance with:

- (a) the *Corporations Act 2001*, including:
  - (i) giving a true and fair view of the financial position of Victorian Opera Company Ltd at 31<sup>st</sup> December 2009 and of its performance for the year ended on that date; and
  - (ii) complying with Accounting Standards in Australia and the Corporations Regulations 2001; and
- (b) other mandatory financial reporting requirements in Australia.

Chaundy & Henry



P W SELKRIG  
Partner

Dated this 1<sup>st</sup> day of March 2010

1<sup>st</sup> March 2010



**Chaundy  
& Henry**

CHARTERED ACCOUNTANTS  
A.B.N. 50 175 251 428


P. W. Selkrig F.C.A.  
D. A. Manton F.C.A.

The Board of Directors  
Victorian Opera Company Limited  
31 Victoria Street  
MELBOURNE VIC 3000

**AUDITOR'S INDEPENDENCE DECLARATION  
TO THE DIRECTORS OF VICTORIAN OPERA COMPANY LIMITED**

As the Auditor of Victorian Opera Company Limited for the year ended 31<sup>st</sup>  
December 2009, I declare that to my knowledge and belief, there have been:

- (a) no contraventions of the auditor independence requirements of the Corporations Act 2001 in relation to the audit; and
- (b) no contraventions of any applicable code of professional conduct in relation to the audit.

  
P W SELKRIG  
Partner  
Chaundy and Henry  
Chartered Accountants

1<sup>st</sup> March 2010  
Melbourne



[victorianopera.com.au](http://victorianopera.com.au)



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Victorian  
Opera