



Victorian
Opera

2012 Annual Report



During Richard Gill's seven year tenure as Victorian Opera's Founding Music Director, Victorian Opera reached 261,663 people and the number of activities increased from 15 (2006) to 338 (2012).

In 2012, Sponsorship, Donation and Philanthropic Trust income increased by 24%.

Activities increased by 6% and Box Office income by 8% from 2011.

Audiences for Victorian Opera's Education Program increased by 16%.

The world première of Cinderella, Victorian Opera's first pantomime, sold out at Her Majesty's Theatre.

In 2012 three new Australian operas reached different stages of development: one opera was performed, one workshopped and one commissioned for a future season.

Victorian Opera collaborated with a series of creative partners from different artforms including Malthouse Theatre, Chunky Move, Sydney Festival, Arts Centre Melbourne and Melbourne Symphony Orchestra throughout 2012.

In 2012 Victorian Opera ex-Developing Artist Daniel Carter conducted his first mainstage production for Victorian Opera: Master Peter's Puppet Show (de Falla) / What Next? (Carter). This was preceded by a research trip to New York to meet composer Elliott Carter.

Through the Master of Music (Opera Performance) program in collaboration with the Melbourne Conservatorium of Music, University of Melbourne, seven students were provided with mainstage and Education Program performance opportunities, including the Gala Concert and La Cenerentola.

Victorian Opera Your Opera Company



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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 and,
- Creating more employment and professional development opportunities for Victorian opera artists.

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.
- Produce or co-produce our own productions.
- Have a vibrant education program, including community access and regional touring.
- Are committed to less familiar repertoire, as well as known works.
- Have also established and maintain the only professional chorus in Victoria, the Victorian Opera Chorus.

Mission

Victorian Opera aspires to present distinctive and innovative opera and music theatre which captures the public imagination, develops artists and builds a reputation for excellence.

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 is 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 Goals

Artistic:

- Commission new Australian work on an annual basis.
- Curate and nurture vocal talent as a company asset.
- Build the culture of chorus.
- Continue to develop a good relationship with Orchestra Victoria.
- To collaborate cross artform.
- To collaborate with state and international opera companies.

Public:

- Accessible through attitude, price and location.
- Reach the most diverse, widest possible audience.

Financial:

- Increase income.
- Increase diversity of funding portfolio.
- Present a balanced budget and control costs.

Operational:

- Create a culture of listening to ideas, effective communication and collaboration.
- Recognise talent, hard work and loyalty.

Chairman's Report

This is my last report for Victorian Opera, as I retire as Chairman and one of the Founding Board members at the Annual General meeting in 2013. In seven short years Victorian Opera has established itself as a major player within Melbourne and the State through a strong, defined artistic vision, intelligent, creative partnerships and active support from artists, audiences, Patrons, sponsors, trusts and government.

I joined Victorian Opera's Board as one of its founding members, becoming Chairman in November 2011. All Board members – like artists, staff and audiences – are ambitious for the company. I am delighted that Victorian Opera now delivers at a level beyond our original expectations.

2012 was the final year of Richard Gill's work with Victorian Opera and has given us the chance to reflect on his work establishing the company with the original Board. During his tenure, Victorian Opera engaged a total of 261,663 people and the number of performances and activities produced increased from 15 in 2006 to 338 in 2012.

In 2012, Victorian Opera lodged an operating surplus through a combination of growth in earned income and fiscal responsibility. Sponsorship, donation and philanthropic trust income increased 24% and box office increased by 8%.

Artistically, the year was defined by a number of creative collaborations – including a reprise of *Assembly* at Sydney Festival (a co-production with Chunky Move), *The Play of Daniel* at the State Library of Victoria, as part of the *Love and Devotion: From Persia and Beyond* exhibition and *In the Beginning was the Word* as part of Opera XS at the Malthouse. The reintroduction of the Pantomime to Melbourne generated capacity audiences and inspired three generations of opera goers.

Collaborations continued with the Arts Centre Melbourne with a production of *La Cenerentola* which reached over 2,000 primary school students. This was only the second year this work was programmed and we are delighted to be creating such an appetite for opera from the earliest age.

In 2012, we were sad to note the passing of our Founding Patron, Dame Elisabeth Murdoch AC DBE. I attended her memorial service and felt truly inspired to be representing one of many organisations and artists who had benefitted from her generous philanthropy and investment. Dame Elisabeth was always very engaged with our work – one of the last times she attended was for a presentation of Victorian Youth Opera's *The Little Sweep* at Horti Hall. She arrived early and when the children started singing 'Good afternoon Dame Elisabeth' under Richard's direction, her face lit up.

The success of this company continues to be dependent on our partnerships and the inspired support of our Patrons and sponsors in our vision. Particular thanks go to the continued support of John Holland, the Robert Salzer Foundation, University of Melbourne and all our Patrons and corporate partners.

The company has benefited from the steadfast support of the Victorian Government and we would like to acknowledge the Minister for the Arts, Heidi Victoria and former Premier and Minister for the Arts Ted Baillieu. We also acknowledge Director of Arts Victoria, Penny Hutchinson, Deputy Greg Andrews and colleagues. We acknowledge our Patron in Chief, The Hon. Alex Chernov AC QC, Governor of Victoria.

I would like to welcome Jane Hemstrich as my successor as Chairman. Jane is passionate about Victorian Opera and brings a high level of international business expertise and experience to the role.

I am also delighted to welcome Richard Mills as Artistic Director – who worked as Designate Music Director during the course of 2012. Richard Mills is an inspired conductor, composer and musician who I know wants to build on the success of Victorian Opera's foundations to take the organisation to the next stage.

I would like to personally thank my fellow Board members from 2012: Francis Ebury Earl of Winton, Ross Freeman, Greig Gailey, Anne Gilby, Jane Hemstrich, The Hon. Professor Barry Jones AO and Catherine Walter AM. I would also especially like to thank fellow Board member Professor Barry Sheehan for his exceptional contribution to, good stewardship and creation of Victorian Opera.

I would like to take this opportunity to thank Founding Music Director Richard Gill. Richard Gill has made a remarkable contribution to Victorian Opera because of his operatic knowledge, experience, passion and his connection to developing singers, musicians and audiences. Due to the work of Richard Gill, Managing Director Lucy Shorrocks, and the dedicated team at Victorian Opera – supported by the Victorian Government, trust and foundations, partners, Patrons and audiences, Victorian Opera is an organisation all Victorians can be proud of.



R. Graeme Willersdorf
Chairman



Music Director's Report

For my last annual report on Victorian Opera's artistic activities for the year 2012, I believe it is entirely appropriate to thank Managing Director, Lucy Shorrocks and the team she leads so strongly and so efficiently, at Victorian Opera. Likewise, to Graeme Willersdorf, Chairman of the Board at the time of my departure, and the members of the Board of Victorian Opera for their support over the last seven years, go my thanks.

Richard Gill *Cinderella*

The figures for the Pantomime speak for themselves. The House Full sign, suspended, from the awning at Her Majesty's Theatre for four out of the six shows, of which photographic evidence is available, was one of the most encouraging vindications for Victorian Opera's engagement with this form. The feedback from parents and children was overwhelmingly positive. Many children attending the Pantomime were having their first theatrical experience, as indeed were many adults. It is gratifying to report that most found the experience positive. Her Majesty's Theatre is the perfect venue for events of this nature, indeed a perfect venue for opera in most circumstances.

Composing the text and music was almost as much fun as seeing it come to life on the stage, in spite of the fact that there was a considerable risk element attached to the concept from the outset. It was, therefore, very encouraging to hear the eminent director, Roger Hodgman say: 'You have broken the Melbourne Pantomime voodoo with *Cinderella*.' The enthusiasm with which the Pantomime was greeted by audiences at every performance certainly reflected Roger Hodgman's view.

Directed with ebullience by Derek Taylor on Julie Nelson's brilliant sets with Richard Vabre's gentle illuminations, the Pantomime, known affectionately by all in the cast and the orchestra as 'The Work' opened 2012 with appropriate magic.

Assembly

Following the success of the performances of *Assembly* at the Melbourne Festival the Victorian Opera and Chunky Move co-production of this work went on to be a public and critical success at the Sydney Festival.

Principal singers and dancers who had performed the work at Melbourne Festival were re-engaged for Sydney. A local chorus was assembled for the Sydney Festival production, the use of which demonstrated the flexibility of the work for touring.

The Sydney Festival performances marked the second association Victorian Opera has had with this great city of Sydney, the first being Victorian Opera and Malthouse Theatre collaboration of *The Threepenny Opera* presented in Sydney Theatre Company's main-stage season in 2011.

Indeed, Victorian Opera has a proud track record of collaborations with diverse performing arts companies including the Malthouse Theatre, The Australian Ballet, Chunky Move, Black Hole Theatre, the Melbourne Symphony Orchestra, together with institutions such as the State Library of Victoria which co-presented Victorian Opera's *The Play of Daniel* in conjunction with its exhibition of 12th century Persian artefacts and manuscripts, *Love and Devotion: From Persia and Beyond*.

Moomba Festival *Moomba Opening Night*

Having been approached by the organisers of the Moomba Festival, (Melbourne's annual celebration of its rich cultural diversity), with an invitation to take part in Moomba's opening festivities, it seemed singularly appropriate to involve the newly initiated Developing Artists as soloists for this occasion. These young artists were joining Victorian Opera for their first year of the Masters of Music (Opera Performance) program, offered in conjunction with the Conservatorium of Music, University of Melbourne.

While an outdoor event is not always the best way to hear opera singers, I believe the exposure we received as a company was well worth the trouble especially from the point of view of the extensive coverage on the Moomba website.

The program, an *Opera to Broadway* event, was accompanied by 12 piece orchestra provided by Orchestra Victoria. This event helped place the company fairly and squarely in the public arena, putting us in the same basket as all the other Moomba acts, helping to dispel the image that opera is elite. The engagement with the wider community continues to pay dividends.

Igor Stravinsky *The Rake's Progress*

Victorian Opera welcomed the gifted Shakespearean actor and director, John Bell, to the company to direct Igor Stravinsky's *The Rake's Progress*, now a standard work in the repertoire of most opera companies in the world. This production took place at the Arts Centre Melbourne's Playhouse, which, in spite of the acoustic problems inherent with a theatre essentially used for spoken word, is a perfect venue for productions of this nature as it provides a sense of intimacy for the public, simultaneously allowing the singers to have a strong and immediate contact with their audiences.

This production of the opera was a public and critical success, sung very well in every case with outstanding performances from all cast members and accompanied very well by Orchestra Victoria. All the principal roles were debut roles, a factor which creates its own element of risk but equally, generates an element of excitement.

Much of the feedback from audience members contained expressions of surprise at the tuneful nature of the opera and the fact that it followed a seemingly classical contour. The work, a neo-classical work, was programmed to bookend *The Marriage of Figaro*, its classical counterpart, in one sense, providing a foil to the acerbic music of Elliott Carter in *What Next?* and parallel the neo-classicism of Manuel de Falla in *Master Peter's Puppet Show*.

While the design was generally favourably received, publicly and critically, the positive sentiments expressed about this aspect of the work were ones with which I could not concur.

Gioacchino Rossini *La Cenerentola*

This production, for primary school children, of Rossini's *La Cenerentola* (Cinderella), followed on from the huge success of *The Magic Flute*. The notion of introducing children to opera early in their lives is not a new one. It is a notion that has underpinned Victorian Opera's programming philosophy, having been well within the company's palette of activities since its inception in 2006.

The reduced version of the opera was presented in Italian, accompanied by a full orchestra, and contained examples of arias, ensembles and recitatives, covering most aspects of operatic conventions associated with this style.

The opera was presented at the Arts Centre Melbourne's Playhouse on the set of *The Rake's Progress* and enthusiastically received by the school children and their teachers and well-conducted by Daniel Carter.

Sing Your Own Opera

Sing Your Own Opera in 2012 was a journey through the history of music in song, from Plainchant to Broadway musicals. The public had an opportunity to sing unison chants, medieval songs from the repertoire of the Troubadours, Trouvères and Minnesingers, together with operatic favourites, including arias and choruses. The event was well-attended and was as much fun as it usually is.

An event of this nature demonstrates the importance of engaging with the community at a fundamental level by involving them first-hand in the activity of singing. Singing is of course, the life-blood of any opera company whose potential audience comes from the community in all its diverse manifestations. It is interesting to observe that Opera Australia now has a community chorus program; an excellent idea!

La Jeunesse de Beauvais *The Play of Daniel*

On the title page of the medieval mystery play or liturgical drama, *The Play of Daniel*, appears the attribution: composed by La Jeunesse de Beauvais, the youth of Beauvais, a cathedral town in northern France.

Written somewhere between 1227 and 1234, and containing a large cast, the play is accompanied by monophonic music which, in Victorian Opera's version, was performed by classical Turkish music ensemble, Nefes Ensemble, arranged brilliantly by Rachel Atkinson, and sung by members of the Victorian Opera Youth Opera Chorus.

The Play of Daniel was performed in the State Library of Victoria in the Experimedia Room, in collaboration with the State Library's exhibition, *Love and Devotion: from Persia and beyond*, an exhibition of Persian, Mughal, Indian and Ottoman Turkish illustrated manuscripts.

The Persian and Turkish connection with *The Play of Daniel* was an easy one to make as the period of the exhibition fell more or less within the period of the play. It was very encouraging to read critic Eamonn Kelly's perceptive review in *The Australian*, a critic who wrote for his opening paragraph:

'Richard Gill's tenure as music director of Victorian Opera has been characterised by an emphasis on youth participation: as performers, creators and audience members.' Support of this nature from the national press is very rewarding.

Many audience members and patrons were effusive in their praise of the performances from the young cast indicating that it was one of the best productions they had seen the company do.

Gordon Kerry and Louis Nowra *Midnight Son*

Based on a sensational murder case perpetrated in Melbourne, the controversy surrounding the performances of *Midnight Son*, presented at the Malthouse Theatre in May, did little to promote the work as a theatrical piece but instead provided the tabloid press with endless stories.

This new Australian chamber opera by Gordon Kerry and Louis Nowra, conducted by Olivier Phillippe Cunéo, had a critical and public success, musically and dramatically, with very strong performances from the entire cast who handled the sensitive subject matter with dignity and authority. This was due in no small way to the outstanding job of direction undertaken by Nicki Wendt whose work was convincingly realised by Byron Watson, Dimity Shepherd and Antoinette Halloran as the eternal triangle and Jonathan Bode and Roxane Hislop demonstrating diversity and great skill in handling multiple roles.

The risk in presenting this work was great but it was a risk which paid off artistically, demonstrating yet again, this company's capacity to program interesting and challenging work well in powerful juxtaposition to the mainstream aspect of its programming.

Wolfgang Amadeus Mozart *The Marriage of Figaro*

Without doubt the idea of performing *The Marriage of Figaro* with an orchestra composed entirely of classical period instruments was a good one. Ludovico's Band provided the nucleus for the orchestra and Mozart will never sound the same for me again. Jean-Pierre Mignon directed the singers with clarity and brilliance, enhanced by Christina Smith's gloriously realised costumes, Richard Roberts' ingenious set designs and Paul Jackson's subtly seductive lighting. All members of the cast acquitted themselves stylishly, delivering convincing and compelling performances. The performances from Jacqueline Porter as Susanna, Tiffany Speight as the Countess, Brett Carter as the Count and Andrew Collis as Figaro, remain uppermost in my mind, from an already stellar cast.

A very successful Classical Style Workshop, involving secondary school and university instrumentalists and vocalists, was conducted by the players in the orchestra, in conjunction with the performances of *The Marriage of Figaro*. Feedback from participants revealed that scales had fallen from eyes and new light had been shed on classical music and classical style. The company has used period instruments previously in *Xerxes* and *The Coronation of Poppea*, but this was the first time Victorian Opera has used an entire ensemble of period instruments.

Music Director's Report

Manuel de Falla/Elliott Carter Double Bill *Master Peter's Puppet Show/What Next?*

Possibly one of the most risky enterprises the company has undertaken, the double bill of *Master Peter's Puppet Show* and Elliott Carter's *What Next?*, was a public and critical success. Pushing boundaries and exploring new territory is very much part of Victorian Opera's charter and these two works certainly did that. The collaboration between Victorian Opera and Black Hole Theatre took the company into the world of puppetry for the first time. Adam Gardnir's brilliantly conceived sets and costumes with Phil Lethlian's equally brilliant lighting, showcased the Melbourne Recital Centre's Elisabeth Murdoch Hall in an innovative and imaginative way. Both casts sang with distinction with special credit going to the *What Next?* cast for mastering the seemingly incomprehensible musical language of Elliott Carter. Daniel Carter conducted both scores with alacrity and with a maturity well beyond his years.

New Opera Ventures Australia

The Australia Council is to be applauded for supporting New Opera Ventures Australia (NOVA), and for recognising the need to create pathways to find new composers and librettists in opera and music theatre. However, in spite of this assistance NOVA demonstrated yet again the scarcity of genuine new operatic compositional talent in spite of over thirty entries vying for workshop performances.

Victorian Opera, in conjunction with Chamber Made Opera, has offered first rate opportunities to new compositional talent and to a range of performing artists, singers and instrumentalists. The process has been extremely worthwhile in as much as it has highlighted the need for more specific ways to assist emerging librettists and composers in the fields of dramaturgy, text setting, orchestration and writing for voices. All participants benefitted hugely from the process, taking away much useful information.

Developing Artists, Education, the Community and Beyond

Sing Your Own Opera, at BMW Edge Melbourne and *Sing Your Own Messiah* at Wangaratta, together with special regional events at Nunawading, Healesville, Bairnsdale, Warrnambool, Shepparton, The Lyceum Club, The Alexandra Club and The Melbourne Club and the Malthouse Theatre's Opera XS, provided an excellent array of performing opportunities for our Developing Artists in their first year of the Master of Music (Opera Performance) program offered co-jointly between Victorian Opera and the Conservatorium of Music, University of Melbourne. The fruits of this collaboration were felt most powerfully in the December *Gala Concert* at Hamer Hall where these very special young men and women sang with understanding, musicianship and great intelligence.

While some of the abovementioned events were formal recitals, others had an educational component attached to them or a participative element involving local communities,

demonstrating strongly this company's continuing commitment to Victoria's regional areas and subsequently to the community generally.

All activities undertaken by Victorian Opera are co-dependent. No activity happens in isolation. Education feeds into Youth Opera which in turn feeds into the Master of Music (Opera Performance) program, which in turn feeds into our mainstage works. Community and regional events feed into education and the cycle continues. New operatic works breed new life into the culture, senior artists work hand-in-hand with junior artists, collaborations with other performing arts companies breed new life into both Victorian Opera and the collaborating companies, and our work becomes known locally, nationally and even internationally.

To all Government instrumentalities I offer my grateful thanks for providing me with opportunity to work in this way. Again, to the team at Victorian Opera under Lucy Shorrocks' leadership and the Chairmanship of Graeme Willersdorf, thank you all for your support, assistance, understanding and compassion.



Richard Gill
Music Director
Conductor Emeritus



Managing Director's Report

For the last four years I have started almost every Managing Director's report with a note about how the year was one of our biggest to date – in relation to income, audience and activities. The year on year growth Victorian Opera achieves exceeded all our internal targets as a brand new opera company and delighted audiences, funders and supporters. At the point opera companies internationally were concerned about subscriber numbers, sponsorship and an ageing audience, Victorian Opera bucked every trend due to its strong local support, distinctive programming and reputation for innovation which attracts diverse audiences. I am delighted this growth continued in mainstage work and Box Office income in 2012.

2012 was the last year of Founding Music Director Richard Gill's tenure. A force of nature who relishes challenge, Richard's vision was for Victorian Opera to be entirely different to any other operatic offering in the country. He achieved this by creating a diverse program ranging from a youth opera as the company's first performance, to collaborating with a contemporary dance company (Chunky Move) and commissioning new Australian work. This approach ensured artists, audiences – and even their respective organisations thought differently about their artform. His influence continues within the company and is part of our organisational DNA, particularly amongst the artists he mentored and trained. I was recently contacted by the director of our 2012 Victorian Youth Opera production, *The Play of Daniel* – who has now been accepted into the Jette Parker Young Artist Programme at the Royal Opera House London. Previous Developing Artists are working with major opera companies in Europe and throughout the country.

Richard Gill regularly talked about how Victorian Opera had to succeed beyond his tenure as (now) Founding Music Director – and in 2012 we welcomed Richard Mills as Artistic Director Designate.

Richard Mills launched his first season (2013) at the Melbourne Recital Centre. Although very clearly a new chapter in Victorian Opera's history, the continuum of commissioning new Australian work and a commitment to work for young people is at the heart of the program. It is already inspiring artists and audiences alike – and I look forward to reporting on 2013.

The Victorian Opera Developing Artist program was also consolidated and grew through working in partnership with the Melbourne Conservatorium of Music, University of Melbourne and the creation of a brand new Master of Music (Opera Performance). This enabled the course to expand – as well as confirming our partnership with the University of Melbourne.

The Robert Salzer Foundation continues to support our new commissions and are also close partners. Without the ongoing and dedicated support from the Robert Salzer Foundation,

we would not be able to present the new works we commission and opera in general – and many artists, artisans and audiences – would not be engaged in this vital artform.

The Victorian Government continues to support our work to bring opera throughout the state. I would like to thank the former Premier and Minister for the Arts, Ted Baillieu, and his successor as Minister for the Arts, Heidi Victoria, and the State Government of Victoria. Thanks also to Arts Victoria, Penny Hutchinson, Greg Andrews and their team for demonstrating leadership and support.

I would also like to thank all of Victorian Opera's Patrons and supporters who donate to the company. These investments 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.

Graeme Willersdorf, Founding Victorian Opera Board member retires in 2013 as Chairman. His work as one of the original architects of the company is locked into operatic history. I would also like to acknowledge the work of Professor Barry Sheehan, a member of Victorian Opera's original Board and Chair of the Audit, Risk and Compliance Committee. Their sage advice, experience, wisdom and counsel were invaluable to the Board, Richard Gill, Richard Mills and to me in my first position as Managing Director. I would like to take this opportunity to thank all members of the Board for their advice, support and commitment to ensuring Victorian Opera realises its vision. Jane Hemstritch becomes Chairman at the beginning of 2013 in the final stages of a period of transition for Victorian Opera.

Finally, I would like to thank the staff of Victorian Opera who work with conviction, passion and great skill to deliver opera to the people of Victoria. 2012 was a year of significant artistic and organisational change for Victorian Opera. Their ability to embrace this change, be flexible, work to high standards, and challenge each other has created a robust organisation creating opera for the 21st century.



Lucy Shorrocks
Managing Director



Development Report

Corporate partnership income increased by 27% Individual giving income increased by 45%

2012 was a significant year for Victorian Opera's development program. Several new partnerships commenced and private sector support was the strongest in the company's history, with income from corporate partnerships, donations and philanthropic trusts increasing by 24% from 2011.

Corporate partnership income increased by 27%, with 2012 marking our fifth year of partnership with John Holland as Major Sponsor and Community Partner and the first year of a renewed partnership with RACV. We also welcomed our new corporate partners Wakelin Property Advisory. The Robert Salzer Foundation continues to be a key partner in bringing Victorian Opera's work to fruition and in 2012, the Foundation broadened their involvement to include support of the Master of Music (Opera Performance) program.

In addition to the support of the Victorian Government through Arts Victoria, business and philanthropic partnerships such as these make Victorian Opera's mainstage work possible, but also allow the company to expand and engage with communities and activities it wouldn't have otherwise. Working with RACV has created several new community performance opportunities, including a free *Opera by Twilight* concert and community singing workshop at the RACV Healesville Country Club conducted by Daniel Carter. The response to the event was overwhelmingly positive, with 98% of audience members surveyed responding that they believe it is "very important" for events like *Opera by Twilight* to be offered in their community.

2012 was the inaugural year of Victorian Opera's triennial partnership with the City of Melbourne. One of the highlights of the partnership was *A Musical Lunchtime* - a free lunchtime concert of festive delights in December at ANZ Docklands. Kirilie Blythman and Timothy Reynolds, accompanied by Head of Music Phoebe Briggs, performed a selection of operatic treats, joined by the ANZ staff choir and a surprise performance by Santa Claus who led a rousing rendition of Jingle Bells with the help of some of the younger audience members!

Victorian Opera's Individual Giving program also grew significantly in 2012, a lasting legacy of a patronage program established by our Founding Patron the late Dame Elisabeth Murdoch AC DBE. Increased patronage, together with new initiatives including a celebration dinner for Music Director Richard Gill and the creation of an Artistic Director's Circle for Richard Mills' appointment resulted in income from donations increasing by 45% from 2011 to 2012.

The 2012 Annual Giving Campaign, based on *The Marriage of Figaro*, captured our supporters' imaginations with 163 donors contributing a 'gift' to Susanna and Figaro's 'Wedding Registry', enabling Victorian Opera to celebrate one of Mozart's greatest works in fantastic style.

New Work Syndicate members directly contributed to the production of our 2012 new Australian opera, *Midnight Son* which was met with critical and audience acclaim whilst Education Syndicate members joined over 400 primary school students at a performance of *La Cenerentola*, and witnessed many children encounter the magic of opera for the first time.

None of this would be possible without the enlightened support of our corporate and philanthropic partners and the tremendous generosity of Victorian Opera donors. Thank you.

Lynette Gillman
Development Manager

RACV's partnership with Victorian Opera has set the benchmark for all RACV arts and community partnerships in the future.

- Peter Daly, General Manager Public Affairs, RACV

This was tremendously exciting as we sang with Victorian Opera. The workshop was fun and empowering. An event to remember.

- Jacques, Inverloch, *Opera by Twilight* workshop participant

The combination of thrilling entertainment and an intimate, exclusive event provided the perfect setting to network with our clients...we always look forward to our evenings with Victorian Opera.

- Catherine Fitzpatrick, Executive General Manager, Corporate Affairs, John Holland



Education Report

Despite 2012 being, traditionally, a 'non-touring' year for Victorian Opera, engagement with regional Victorians continued through the Education Program. Relationships with regions were sustained through partnerships with Deakin University in Warrnambool and other regional centres. An emphasis on the sustainability of the Education Program was increased throughout 2012. The growing team of Education Associates worked closely with Richard Gill at every opportunity, ensuring that the company has a team of skilled specialists to continue delivering all aspects of the Education Program. The team of Education Associates, an annual performance for young people and the creation of strong relationships around regional Victoria is a legacy that Richard Gill leaves for the company as outgoing Music Director.

The Education Program's 'flagship' annual performance for primary schools was a one-hour presentation of Rossini's Cinderella story *La Cenerentola*. This followed the model from 2011, maximising the use of a contracted performance period and presenting something on the 'dark days' of a mainstage work, in this case Stravinsky's *The Rake's Progress* in the Playhouse, Arts Centre Melbourne. This performance was sung in Italian, presented by Angus Grant and performed by Victorian Opera's newly enrolled Master of Music (Opera Performance) students. The company continued a relationship with the Melbourne Conservatorium of Music, University of Melbourne, providing instrumental students with the opportunity to perform in a professional venue such as the Playhouse. Providing young people with the opportunity to experience the artform of opera at an accessible level but maintaining artistic integrity, is vital to the programming strategy of the company. Longer term plans are in place to expand this aspect of the program, ensuring an ongoing commitment to education and building new audiences of all ages.

An increased number of opportunities for participative engagement with the program throughout the year was offered in 2012. A two-day project ran during the season of Mozart's *The Marriage of Figaro* giving secondary and tertiary singers and instrumentalists the unique chance to work alongside professional classical music specialists from Ludovico's Band. Working around the issues of classical pitch, original instruments versus modern instruments were just some of the complexities explored during this project, led by Richard Gill.

Professional Development continues to play an important part of the program. Courses were offered in *Choral Directing* and *Vocal Pedagogy* in 2012, led by Jan Goodall and Anna Connolly.

Accessible Performances

Victorian Opera's commitment to providing accessible performances continued in 2012. Through Vision Australia, Victorian Opera provides a live audio description of a set performance for audiences with visual impairment. This is preceded by a Tactile Tour – a backstage experience led by a Victorian Opera team member giving participants a more in-depth tactile experience of the work. Plans are underway to purchase equipment, enabling this practice to be offered more widely through the season.

Melissa Harris
Education Manager

Presentation of *Brundibár*

Brigitte and I were so impressed with the whole event that we'd like to see more of these opportunities present themselves in this region. Music to us is a very powerful, yet seemingly understated method of learning and entertainment, which hopefully is not neglected due to one's location.

- Parent of participant, Warrnambool

Thank you all for making the students night and *Brundibár* such a wonderful success. It was a great feeling to have a diverse group of people (including students) from Victorian Opera, Deakin University, the Music in Schools project group, and the teachers and students from so many Warrnambool schools collaborate to present such an exciting experience not only for participants but for the parents and other Warrnambool residents. I thank you for your support in making it all happen.

- Deakin University representative

Presentation of Rossini's *La Cenerentola*

The acting was really good and I liked seeing the orchestra.

- Grade 3 student

I like how the voices were so powerful.

- Grade 4 student

This was a wonderful, gentle introduction to opera for primary students, and an excellent presentation.

- Teacher

Professional Development Program

Thank you for organising this workshop. I am not a teacher, just a student of venerable years, but I found it enormously practical and helpful in ways that go beyond singing. Anna is a great workshop leader, and has so much knowledge about singing, but also very welcoming and involving of everyone.

- Participant

Accessible Performances

Victorian Opera's tactile tours are critical to my experience of the performance: they provide context for the opera itself and the various scenes, give clues to the various characters, prewarn me of what to expect during the performance, provide all sorts of new information, allow me to concentrate on and fully experience the music and performance and also pick up on the nuances and subtleties.

- Participant

Victorian Opera's tactile tours bring opera alive to me.

- Participant



2012 Activities

| Date | Performances | Event | Venue | Type | Total Audience |
|-----------------------------|--------------|----------------------------------------------------------|---------------------------------------------------------|------|----------------|
| 10 Jan | 1 | Assembly (Sydney Festival) General Rehearsal | City Recital Hall, Angel Place, Sydney | IS | 148 |
| 11, 12, 13 & 14 Jan | 5 | Assembly (Sydney Festival) | City Recital Hall, Angel Place, Sydney | IS | 3,409 |
| 24 Jan | 1 | Cinderella - General Rehearsal | Her Majesty's Theatre | AD | 247 |
| 25, 27 & 28 Jan | 6 | Cinderella | Her Majesty's Theatre | MP | 9,945 |
| 16 Feb - 25 Oct | 181 | Developing Artists Program Classes | Various | ARD | |
| 19 Feb | 1 | Masters Student Recital | Horti Hall | AD | 86 |
| 28 Feb | 3 | Outreach to Schools - Workshop with presentation | Pyramid Hill Memorial Hall | EP | 134 |
| 4 Mar | 1 | Discover The Rake's Progress | Clemenger BBDO Auditorium, National Gallery of Victoria | AD | 154 |
| 9 Mar | 1 | Moomba Opening Night Celebrations | Mainstage, Yarra River | EE | 6,375 |
| 9 Mar | 1 | NAWIC Conference | MCG | EE | 300 |
| 17, 19, 21, 23, 25 & 27 Mar | 6 | The Rake's Progress | Playhouse, Arts Centre Melbourne | MP | 3,081 |
| 19 - 23 Mar | 10 | Master Peter's Puppet Show - Puppet Development Workshop | Horti Hall | ARD | 250 |
| 22 & 26 Mar | 4 | La Cenerentola - Performance for Primary Schools | Playhouse, Arts Centre Melbourne | EP | 1,375 |
| 29 Mar | 2 | Outreach to Schools - Workshops | Woodend Primary School | EP | 132 |
| 31 Mar | 1 | Sing Your Own Opera | BMW Edge, Federation Square | MP | 442 |
| 13 - 15 Apr | 5 | The Play of Daniel | Experimedia, State Library of Victoria | MP | 1,003 |
| 19 Apr | 1 | Emerging Talent Showcase | KPMG | AD | 64 |
| 21 Apr | 1 | Sing Your Own Opera - Messiah | Wangaratta Performing Arts Centre | RP | 402 |
| 29 Apr | 4 | Masterclass - Choral | Rumbalara Netball and Football Club Rooms | EP | 52 |
| 30 Apr | 1 | Outreach to Schools - Workshop | Shepparton High School | EP | 106 |
| 30 Apr | 1 | Outreach to Schools - Workshop | Shepparton High School | EP | 114 |
| 1 May | 1 | Midnight Son Showing | Horti Hall | AD | 10 |
| 3 Aug | 1 | Patrons Open Rehearsal | Horti Hall | AD | 7 |
| 6 May | 1 | Discover Midnight Son | Horti Hall | AD | 96 |
| 14 May | 1 | Midnight Son General Rehearsal | Merlyn Theatre, Malthouse Theatre | AD | 70 |
| 16 May | 2 | RACV Community Expo | RACV Noble Park office | AD | 600 |
| 16, 17, 19, 20, 22 & 23 May | 6 | Midnight Son | Merlyn Theatre, Malthouse Theatre | MP | 1,415 |
| 24 May | 1 | Lyceum Club Event | Lyceum Club | EE | 200 |
| 26 May & 25 Aug | 4 | Professional Development Program - Vocal Pedagogy | Horti Hall | EP | 36 |
| 8, 9, 10, 11 Jun | 4 | Opera XS - In the Beginning was the Word | Beckett Theatre, Malthouse Theatre | EE | 137 |
| 9 Jun | 1 | Opera XS - Open Mic Night | Merlyn Theatre, Malthouse Theatre | EE | 116 |

AD = Audience Development, ARD = Artist Development, EE = External Event, EP = Education Program, MP = Mainstage Program, RP = Regional Program, IN = International, IS = Interstate

| Date | Performances | Event | Venue | Type | Total Audience |
|--------------------------------------------|--------------|------------------------------------------------------------------|--------------------------------------------------|------|----------------|
| 4 Jul | 1 | University of Melbourne Heritage Society | Queens College | EE | 90 |
| 9 Jul | 1 | Discover The Marriage of Figaro | Playhouse, Arts Centre Melbourne | AD | 379 |
| 17 Jul | 1 | Outreach to Schools - Workshop | Lawler Studio, Melbourne Theatre Company | EP | 44 |
| 18, 20, 22, 24, 26, 28, 30 July & 1, 3 Aug | 9 | The Marriage of Figaro | Playhouse, Arts Centre Melbourne | MP | 5,061 |
| 20 Jul | 3 | Outreach to Schools - Workshop | Mooroopna Secondary College | EP | 65 |
| 24 Jul | 1 | The Marriage of Figaro - Preshow talk | Playhouse, Arts Centre Melbourne | EP | 55 |
| 25 & 27 Jul | 5 | Masterclass - Style School with public presentation | Playhouse, Arts Centre Melbourne | EP | 128 |
| 3 Aug | 1 | Discover What Next?/Master Peter's Puppet Show | The Wheeler Centre | AD | 133 |
| 6 - 7 Aug & 3 - 4 Sep | 8 | Outreach to Schools - Deakin University Music in Schools Program | Lighthouse Theatre | EP | 511 |
| 13 Aug | 1 | What Next?/Master Peter's Puppet Show - General Rehearsal | Elisabeth Murdoch Hall, Melbourne Recital Centre | AD | 50 |
| 15, 16, 18, 19, 21 & 22 Aug | 6 | What Next?/Master Peter's Puppet Show | Elisabeth Murdoch Hall, Melbourne Recital Centre | MP | 2,061 |
| 21 Aug | 1 | What's Next? & Master Peter's Puppet Show - Preshow talk | Elisabeth Murdoch Hall, Melbourne Recital Centre | EP | 23 |
| 24 Aug | 2 | Professional Development Program - Public talks | Forge Theatre, Bairnsdale | EP | 62 |
| 25 Aug | 2 | Masterclass - Choral | Forge Theatre, Bairnsdale | EP | 83 |
| 3 - 7 Sep | 9 | NOVA Workshops | Horti Hall | ARD | 351 |
| 6 Sep | 1 | RACV City Club Fashion Show | City Club | EE | 144 |
| 7 - 8 Sep | 2 | NOVA Workshop Presentation | Horti Hall | ARD | 120 |
| 10 Sep | 2 | Morning Melodies - Singing in the Rain | Hamer Hall, Arts Centre Melbourne | EE | 3,242 |
| 22 Sep | 1 | Masters Student Recital | Horti Hall | AD | 103 |
| 19 Oct | 1 | Celebrate Richard Gill | Sofitel | AD | 33 |
| 10 Nov | 1 | Opera by Twilight Workshop | RACV Country Club Healesville | EE | 37 |
| 10 Nov | 1 | Opera by Twilight Concert | RACV Country Club Healesville | EE | 245 |
| 14 Nov | 1 | Whitehorse Gala | Whitehorse Performing Arts Centre | EE | 409 |
| 21 Nov | 1 | Magic Pudding Showing | Horti Hall | AD | 20 |
| 22 Nov | 1 | Melbourne Club Event | Melbourne Club | EE | 159 |
| 23 Nov | 1 | Opera in the Roses | Cruden Farm | EE | 450 |
| 28 Nov - 1 Dec | 11 | MSO Classic Kids | Iwaki Auditorium | EP | 2,817 |
| 4 Dec | 1 | A Musical Lunchtime Workshop | ANZ Docklands | AD | 25 |
| 4 Dec | 1 | Alexandra Club Opera Evening Recital | Alexandra Club Lounge | EE | 120 |
| 5 Dec | 1 | Artistic Director's Circle Event | Cranlana | AD | 47 |
| 11 Dec | 1 | A Musical Lunchtime Concert | ANZ Docklands Atrium | AD | 250 |
| 19 Dec | 1 | Gala Concert | Hamer Hall, Arts Centre Melbourne | MP | 2,030 |

2012 Activities continued

Comparison of activities 2006 – 2012

| | 2012 | | 2011 | | 2010 | | 2009 | | 2008 | | 2007 | | 2006 | |
|----------------------|---------------|------------|---------------|------------|---------------|------------|---------------|-----------|---------------|-----------|---------------|-----------|---------------|-----------|
| | A | PG&A | A | PG&A | A | PG&A | A | PG&A | A | PG&A | A | PG&A | A | PG&A |
| Mainstage | 25,038 | 40 | 34,586 | 50 | 30,883 | 46 | 15,049 | 21 | 13,351 | 29 | 8,779 | 7 | 8,628 | 7 |
| Regional | 402 | 1 | 4,893 | 39 | 457 | 1 | 4,961 | 12 | 306 | 4 | 6,206 | 14 | - | - |
| Education | 5,737 | 53 | 4,906 | 98 | 4,561 | 102 | 1,196 | 7 | 1,277 | 5 | 1,464 | 5 | 1,309 | 5 |
| Audience Development | 2,374 | 19 | 2,119 | 17 | 2,784 | 12 | 1,289 | 11 | 11,640 | 23 | - | - | - | - |
| External Events | 12,024 | 18 | 4,574 | 9 | 2,650 | 5 | 4,098 | 10 | 1,050 | 6 | 6,007 | 25 | 310 | 3 |
| Artist Development | 721 | 202 | 90 | 73 | 444 | 33 | - | - | - | - | - | - | - | - |
| SUBTOTAL | 46,296 | 333 | 51,168 | 286 | 41,779 | 199 | 26,593 | 61 | 27,624 | 63 | 22,456 | 51 | 10,247 | 15 |
| International | - | - | 10,993 | 10 | - | - | - | - | - | - | - | - | - | - |
| Interstate | 3,557 | 6 | 20,950 | 24 | - | - | - | - | - | - | - | - | - | - |
| TOTAL | 49,853 | 339 | 83,111 | 320 | 41,779 | 199 | 26,593 | 61 | 27,624 | 63 | 22,456 | 51 | 10,247 | 15 |

A = Attendances, PG&A = Performances & Activities

2012 interstate audience of 3,557 for *Assembly* (co-production with Chunky Move) at the Sydney Festival.

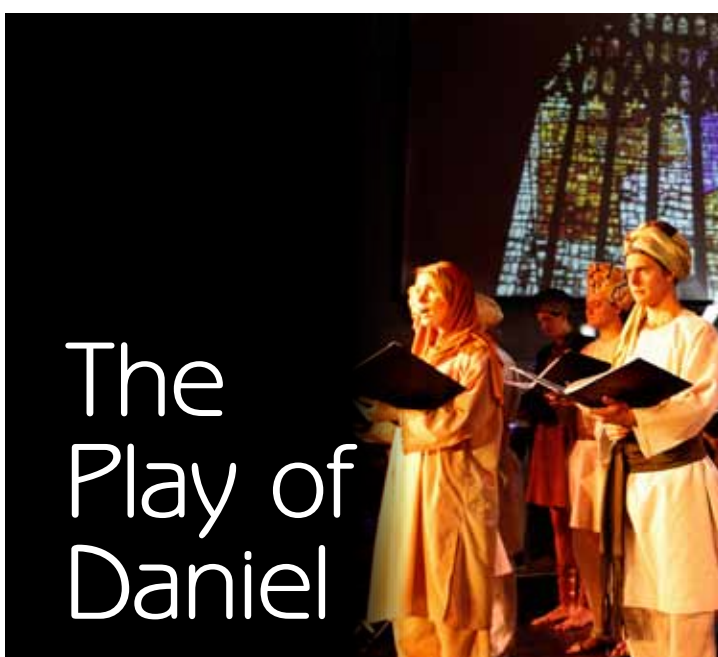
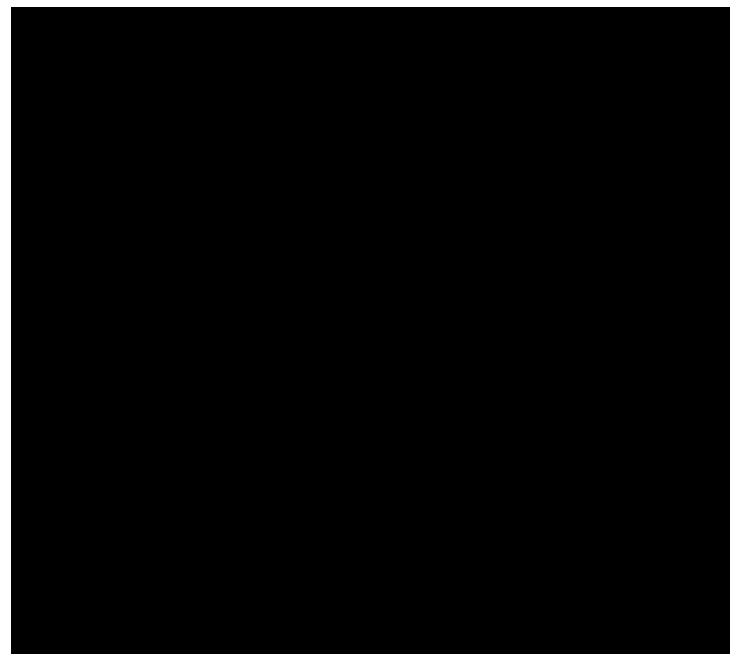
2011 international audience of 10,993 for *Xerxes* with New Zealand Opera, interstate audience of 20,950 for *The Threepenny Opera* with Sydney Theatre Company and audience of 15,038 for *Elegy - Requiem* with The Australian Ballet.

2010 audience of 6,500 for *Opera in the Bowl* concert with Melbourne Symphony Orchestra.

2008 audience of 7,000 from *Summer Fun in the City*.

Victorian Opera figures are calculate on the Arts Victoria standard audience reporting methodology.





Midnight Son



2012 Season



What's Next?/ Master Peter's Puppet Show



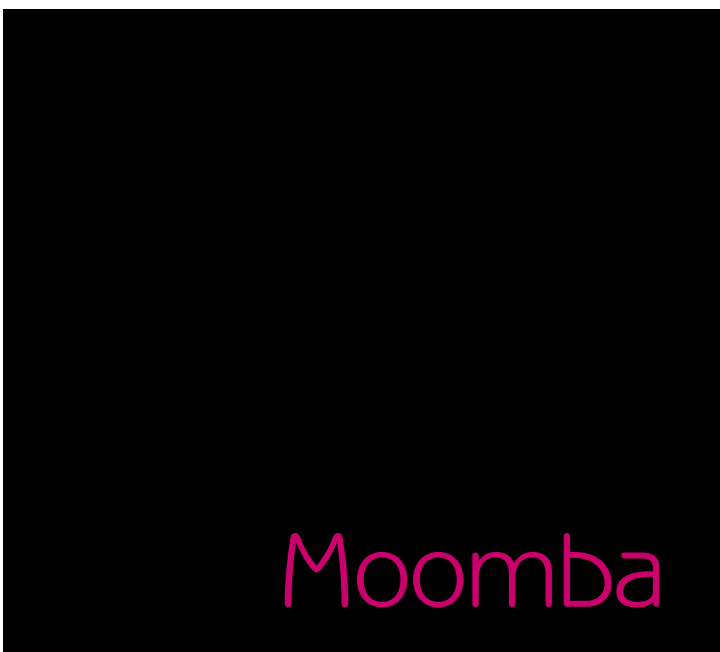
Gala Concert



Sing Your Own Opera



Moomba



Cinderella

Richard Gill



Cinderella is sung and performed with energy, good-humour and flair... As accessible family entertainment, it's a winner.

The Age

.....

Please could you pass on how much our two 4 year old grandchildren, enjoyed their first theatrical experience, Cinderella. Molly laughed her way through it, and Ollie sat spellbound!

Lynn and Tim, South Yarra

.....

| | | |
|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Dates | 25, 27, 28 January | |
| Venue | Her Majesty's Theatre | |
| Attendance | 9,945 | |
| Creative Team | Conductor Richard Gill Director and Choreographer Derek Taylor Set & Costumer Designer Julie Nelson Lighting Designer Richard Vabre | Sound Designer Peter Sforcina Ballet Choreographer Amber Hobson Assistant Conductor Daniel Carter Assistant Choreographer Jack Feehan |
| Cast | Buttons James Pratt The Four Willies; Lilly Ashleigh Hauschild Billy Mark Morabito Milly Laura O'Sullivan Philly Jack Feehan Ticketty-Boo, a Fairy Godmother Suzanne Johnston Cinderella Georgina Darvidis Lady Griselda, Cinderella's ugly stepsister Julian Wilson | Lady Grissini, Cinderella's other ugly stepsister Roger Lemke Count Magnifico, Cinderella's father James Payne Countess Magnifico, Cinderella's stepmother Roxane Hislop Dandini, the Prince's servant Jonathan Bode Prince Ferdinand Flinders Janet Todd Ballet Ensemble Madeleine Hobson, Hannah Jones, Rebecca Leith, Amelia Ouchtomsky, Natalie Sciacca & Abby Zerle from the Glen Iris School of Dance |
| Orchestra | Orchestra Manager Khat Kerr Trumpet Anthony Pope Trombone Bob Collins Reed 1 Stuart Brownley Reed 2 Stuart Byrne | Keyboard Richard Gill Drums/Percussion Gareth Thomson Violin Lucas O'Brien Double Bass Nic Synot |
| Music Staff | Repetiteurs Phoebe Briggs, Phillipa Safey | |
| Production Team | Stage Manager Emma Beaurepaire Assistant Stage Manager Melanie Stanton Production Manager Khat Kerr | Technical Coordinator/ Head Technician Peter Darby Head Mechanist Jack Grant |

The Rake's Progress

Igor Stravinsky



A devilishly pleasing journey into madness.

The Australian

.....
Excellent production, great music, well-presented.

Greg, Camberwell

.....
Adventurous, professional, clever.

Virginia, Redhill

Dates 17, 19, 21, 23, 25, 27 March

Venue Playhouse, Arts Centre

Attendance 3,081

Discover* 154

Creative Team
Conductor Richard Gill
Director John Bell
Set & Costume Designer Leon Krasenstein
Lighting Designer Matt Scott
Choreographer & Assistant Director Steven Heathcote
Assistant Conductor/Rehearsal Pianist Philip Jameson

Cast
Anne Trulove Tiffany Speight
Tom Rakewell Benjamin Namdarian
Trulove Jerzy Kozlowski
Nick Shadow Andrew Collis
Mother Goose Jonathan Bode
Baba the Turk Roxane Hislop
Sellem Jonathan Bode
Keeper of the Madhouse Oliver Mann

Orchestra
 Orchestra Victoria
Concertmaster Roger Jonsson

Music Staff
Repetiteur Phillipa Safey
English Coach Eilene Hannan

Victorian Opera Chorus
Soprano Anna-Louise Cole
 Frederica Cunningham
 Anna Margolis
Mezzo Margaret Arnold
 Cheryl MacDonald
 Marianne Pierce
Tenor Jonathon Bam
 Paul Batey
 Michael Lapina
Baritone/Bass Angus Grant
 Oliver Mann
 Matthew Tng

Production Team
Stage Manager Emma Beaurepaire
Assistant Stage Managers Jessica Smithett
Production Manager Khat Kerr
Technical Coordinator/Head Electrician Peter Darby
Head Mechanist Jack Grant
Costume Supervisor Ross Hall
Props Buyer Tia Clark

These performances of The Rake's Progress by Igor Stravinsky were given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey and Hawkes Music Publishers Ltd of London.

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

The Rake's Progress (p. 22) photograph by Jeff Busby.

The Play of Daniel

Youth of Beauvais



This production celebrates and harmonises these cross-cultural themes, highlighting shared vocabularies and musical expression.

The Australian

.....
 Inspirational, thought-provoking, musically exceptional.

Graeme, Burwood East

.....
 Wonderfully unusual and mesmerising.

Johanna, Templestowe

| | | |
|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Dates | 13, 14, 15 April | |
| Venue | Experimedia, State Library of Victoria | |
| Attendance | 1,003 | |
| Creative Team | Music Director Rachel Atkinson Conductor Richard Gill Director Greg Eldridge | Set & Costume Designer Andrew Bellchambers Lighting Designer Peter Darby |
| Cast | Balthasar's Prince Tomas Dalton Balthasar Robert Campbell Balthasar's Queen Lotte Betts-Dean Daniel Tobias Glaser Darius Thomas Kruyt Habakkuk Liam Headland Wise Man 1 Joshua Tomlinson Wise Man 2 Michael Edwards | Adviser 1 Alastair Cooper - Golec Adviser 2 Jesse Collin First Envious Counsellor Patrick Shaw Second Envious Counsellor Ruby Long First Angel Michelle McCarthy Second Angel Stephanie Pidcock Man of the Court Stephen Marsh |
| Orchestra | Nefes Ensemble Guest Artist (Violin) Hakan Sensoy Cello Rachel Atkinson Percussion John Arcaro Kanun Salih Resitoglu | Yayli Tanbur Seher Cagin Oud Phil Gunter Singer/Percussionist Serafedin Resitoglu Ney Bulkan Savun Evcimen |
| Music Staff | Repetiteur Daniel Carter | |
| Victorian Youth Opera Chorus | Christiana Aloneftis, Leticia Atkinson, Rose Barraclough, Sophie Burns, Simone Chait, Jesse Collin, Alastair Cooper-Golec, Emily Crawford, Imogen Cygler, Shakira Dugan, Michael Edwards, Brianna Ekberg, Susan Henry, Shajeda Kalitzki-Abedin, | Sophie Landgren, Ruby Long, Stephen Marsh, Mary McCarthy, Michelle McCarthy, Aidan McGartland, Stewart McMillan, Alana Meehan, Maggie Orr, Stephanie Pidcock, Liam Pohl, Kate Shaw, Patrick Shaw, Ruby Smith, Michael Szemeti, Joshua Tomlinson, Emma Wallace, Eliza Wilson. |
| Production Team | Stage Manager Jessica Keepence Production Manager Khat Kerr Head Mechanist Jack Grant Costume Supervisor Ross Hall | VCA Stage Management Secondment Gemma Simpson |

Supported by Youth Opera Patron Miss Betty Amsden OAM and Victorian Opera Education Syndicate.

The Play of Daniel (p. 23) photograph by Jeff Busby.

Midnight Son

Gordon Kerry & Louis Nowra



New operas can be a hit or miss affair; Victorian Opera's *Midnight Son* however, is a success.

The Australian

.....
Haunting, musically brilliant, stark.

Sarah, Kyneton

.....
Theatrical, devastating, engaging...

Neil, Balliang

Dates 16, 17, 19, 20, 22, 23 May

Venue Merlyn Theatre, Malthouse

Attendance 1,415

Discover* 96

Creative Team **Conductor** Ollivier-Philippe Cunéo
Director Nicki Wendt
Set Designer Andrew Bellchambers

Costume Designer Esther Marie Hayes
Lighting Designer Nigel Levings

Cast **Marisa Clark** Antoinette Halloran
Ray Clark Byron Watson
Clara Johnson Dimity Shepherd

Leanne Roxane Hislop
Andy Jonathan Bode

Orchestra Orchestra Victoria

Music Staff **Repetiteur** Phillipa Safey
Surtitle Operator Christian Smith

Production Team **Stage Manager** Michele Forbes
Assistant Stage Manager / Props Buyer Jessica Smithett
Production Manager Khat Kerr

Technical Coordinator/ Head Electrician Peter Darby
Head Mechanist Jack Grant
Costume Supervisor Ross Hall

Midnight Son is proudly supported by Victorian Opera's New Work Syndicate and the Robert Salzer Foundation. Composed with financial assistance from the Music Board of the Australia Council, the Federal Government's arts and advisory body, and The Ian Potter Cultural Trust.

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

Midnight Son (p. 24) photograph by Jeff Busby.

The Marriage of Figaro

Wolfgang Amadeus Mozart



Clear and sensitive interpretations in which the music determines what happens on stage, intelligent and effective sets by Richard Roberts, vibrant and striking costumes by Christina Smith and some fine singing by a mostly young Melbourne cast.

The Age

It was superb - as good as any Figaro I've seen in England or in Australia in the past 57 years.

Michael, Corio

| | | |
|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Dates | 18, 20, 22, 24, 26, 28, 30 July & 1, 3, August | |
| Venue | Playhouse, Arts Centre Melbourne | |
| Attendance | 5,061 | |
| Discover* | 379 | |
| Creative Team | Conductor Richard Gill Director Jean-Pierre Mignon Set Designer Richard Roberts Costume Designer Christina Smith | Lighting Designer Paul Jackson Assistant Conductor/Rehearsal Pianist Daniel Carter Assistant Director Cameron Menzies |
| Cast | Count Almaviva Brett Carter Countess Almaviva Tiffany Speight Susanna Jacqueline Porter Figaro Andrew Collis Cherubino Dimity Shepherd Marcellina Roxane Hislop | Dr Bartolo David Woloszko Don Basilio Jonathan Bode Don Curzio Daniel Todd Barbarina Emily Uhlrich Antonio Oliver Mann |
| Orchestra | Ludovico's Band Concertmaster Rachael Beesley Violin 1 Rebecca Adler, Lachlan O'Donnell, Kate Sullivan Violin 2 Julia Fredersdorff, Ruby Paskas, Jack Chenoweth Viola Heather Lloyd, Anna Webb, Helen Ireland Cello Rosanne Hunt, Edwina Cordingley | Violone Ruth Wilkinson Flute Georgia Browne, Megan Lang Oboe Amy Power, Geoffrey Burgess Clarinet Nicole van Bruggen, Jodie Upton Bassoon Lisa Goldberg, Ben Hoadley Horn Michael Dixon, Dorée Dixon Trumpet Tristram Williams, David Musk Timpani Guy du Blét |
| Music Staff | Principal Repetiteur Phillipa Safey Language Coach Matthew Absalom | Surtitled Operator Christian Smith |
| Production Team | Stage Manager Emma Beaurepaire Deputy Stage Manager/Props Buyer Roxzan Bowes Production Manager Marcus Byron | Head Mechanist Marcus Macris Head Technician Peter Darby Costume Supervisor Ross Hall |

Supported by Wakelin Property Advisory.

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

What's Next?/ Master Peter's Puppet Show

Elliott Carter/Manuel de Falla



Victorian Opera...flag bearer for adventurous and rare operas, has excelled itself with the double bill of Master Peter's Puppet Show and What Next?'
The Age

.....
Really enjoyed both operas - so grateful to Victorian Opera for giving us the opportunity to see less familiar repertoire.
Marjorie, Kensington
.....

| | | |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Dates | 15, 16, 18, 19, 21, 22 August | |
| Venue | Elisabeth Murdoch Hall, Melbourne Recital Centre | |
| Attendance | 2,061 | |
| Discover* | 133 | |
| Creative Team | Conductor Daniel Carter Director Nancy Black Set & Costume Designer Adam Gardnir Lighting Designer Phil Lethlean | Puppet Designer Lynne Kent Puppet Maker Rachel Joy Assistant Director Michal Imielski |
| Cast | Master Peter's Puppet Show Don Quixote Ian Cousins Master Peter Carlos E. Bárcenas The Boy Lotte Betts-Dean Shadow Puppets Vanessa Ellis, Hamish Fletcher, Lynne Kent, Rod Primrose | What Next? Rose Jessica Aszodi Mama Ireni Utley Stella Emily Bauer-Jones Zen Timothy Reynolds Harry or Larry Gary Rowley Kid Austin Haynes and Nicholas van Kerkhoven |
| Orchestra | Orchestra Victoria Concertmaster Roger Jonsson | |
| Music Staff | Repetiteur Phillipa Safey Second Repetiteur Loclan Mackenzie-Spencer Surtitled Operator Christian Smith | |
| Production Team | Stage Manager Jessica Smithett Production Manager Marcus Byron Assistant Stage Manager / Props Buyer Elise Beggs | Head Mechanist Jack Grant Technical Coordinator Peter Darby Costume Supervisor Ross Hall |

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

Master Peter's Puppet Show (p. 26) photograph by Jeff Busby.

Gala Concert



As anyone who has followed the development of Victorian Opera knows, its founding musical director, Richard Gill, is a man on a mission.

Herald Sun

Fully enjoyed the marvellous farewell for Richard Gill. Orchestra played brilliantly, singers were uniformly superb.

Laurence, Torquay

Dates 19 December

Venue Hamer Hall, Arts Centre Melbourne

Attendance 2,030

Creative Team **Conductor** Richard Gill
Assistant Conductor Daniel Carter

Cast

Boris Godunov
Boris Steven Gallop
Shchelkalov Daniel Todd
Police Officer Nathan Lay
Mitiukha Matthew Tng
Shuisky Timothy Reynolds
Victorian Opera Chorus

Dich, teure Halle from Tannhäuser
Elisabeth Olivia Cranwell

O soave fanciulla from La bohème
Mimi Kirilie Blythman
Rodolfo Carlos E. Bárcenas

Nuit d'ivresse et d'extase infinie! from Les Troyens
Didon Christine Heald
Enée Daniel Todd

Sextet from Lucia de Lammermoor
Lucia Kirilie Blythman
Alisa Christine Heald
Edgardo Timothy Reynolds
Arturo Daniel Todd
Enrico Nathan Lay
Bidebent Jeremy Kleeman
Victorian Opera Chorus

Der Rosenkavalier - Trio
The Marschallin Tiffany Speight
Sophie Janet Todd
Octavian Lotte Betts-Dean
Faninal Nathan Lay

Die Meistersinger - Act 3, Scene 5
Hans Sachs Gary Rowley
Walther Kanen Breen
Pogner Jeremy Kleeman
Beckmesser Nathan Lay
Eva Olivia Cranwell
The Meistersingers Carlos E. Bárcenas, Irving Dekterev, Timothy Reynolds, Matthew Tng

It had great atmosphere. It was a joy to see how the young singers, they have very promising futures! It was a fantastic event to farewell a much-loved music director.

Anna, Albion

A wonderful and musically varied performance of high quality.

Janet, Port Melbourne

| | | | | |
|-------------------------------|----------------------------------------------------------|-------------------|-------------------|------------------------|
| Orchestra | Orchestra Victoria Concertmaster Roger Jonsson | | | |
| Music Staff | Repetiteurs Phoebe Briggs, Phillipa Safey | | | |
| Victorian Opera Chorus | Soprano | Mezzo | Tenor | Baritone/Bass |
| | Kate Amos | Kerrie Bolton | Jonathon Bam | Robert Campbell |
| | Heather Brooks | Rebecca Bywater | Paul Batey | Jesse Collin |
| | Felicity Caterer | Joanne Carroll | Steven Crosby | Angus Grant |
| | Anna-Louise Cole | Gwen Casey | Irving Dekterev | Adrian Hall |
| | Frederica Cunningham | Bronwyn Dean | Michael Edwards | Sung Sun Hong |
| | Samantha du Rennes | Louise Dorsman | Shoumendu Ganguly | Robert Latham |
| | Martha George | Lydia Klimek | Tobias Glaser | Rodney Maclean |
| | Marilla Homes | Geraldine Larkins | Kevin Kelley | Oliver Mann |
| | Anna Margolis | Cheryl MacDonald | Alister Lamont | Alexander Pokryshevsky |
| | Jane O'Toole | Jane McGeorge | Steven Lane | Stephen Pyk |
| | Diana Simpson | Esita Morgan | Michael Lapina | Nicholas Sharman |
| | Julie Torpy | Belinda Paterson | Dmitri Pronin | Christian Smith |
| | Mary Toye | Marianne Pierce | Robert Ratcliffe | Edward Smith |
| | | Beth Williams | Garth Stewart | Matthew Tng |
| | | | Raphael Wong | Julian Wilson |
| Production Team | Production Manager Michele Bauer | | | |

Sing Your Own Opera



Magic, wonderful, unforgettable.

Evi, Caulfield North

Jolly good fun!

John and Esther, Wurruk

Informative, challenging, thoroughly engaging
vocally, thank you Richard Gill!

Barbara, Mt Waverley

| | |
|------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Dates | 31 March |
| Venue | BMW, Federation Square |
| Attendance | 442 |
| Creative Team | Conductor Richard Gill |
| Cast | Soprano Soloist Kirilie Blythman Soprano Soloist Olivia Cranwell Mezzo Soprano Soloist Georgia Hawes Mezzo Soprano Soloist Christine Heald Tenor Soloist Carlos E. Bárcenas Tenor Soloist Timothy Reynolds Tenor Soloist Daniel Todd Bass Soloist Jeremy Kleeman |
| Music Staff | Principal Repetiteur Phillipa Safey |
| Production Team | Production Manager David Harrod |

Supported by Federation Square.

Sing Your Own Opera (p. 29) photograph by Peter Darby.

Assembly

(co-production with Chunky Move) presented at Sydney Festival 2012

Kinetic mix of song and dance pushes horizons.

Sydney Morning Herald

| | | | |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|---------------------------|
| Dates | 11, 12, 13, 14 January | | |
| Venue | City Recital Hall Angel Place, Sydney | | |
| Attendance | 3,409 | | |
| Creative Team | Music Director Richard Gill Assistant Music Director Daniel Carter Director & Choreographer Gideon Obarzanek Assistant Choreographer Stephanie Lake | Lighting Designer Nick Schlieper Set Designer Chris Mercer Costume Designer Harriet Oxley | |
| Soloists | Soprano Soloist Olivia Cranwell Soprano Soloist Frederica Cunningham Tenor Soloist Daniel Todd | Bass Soloist Jeremy Kleeman Bass/Baritone Soloist Matthew Thomas | |
| Music Staff | Repetiteur Daniel Carter | Chorus | Sydney Philharmonia Choir |
| Production Team | Production Manager Josh Sherrin (Chunky Move) | | |

Moomba

Opening night celebrations

| | | | |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Dates | 9 March | | |
| Venue | Mainstage, Yarra River | | |
| Attendance | 6,375 | | |
| Creative Team | Conductor Richard Gill | | |
| Soloists | Soprano Soloist Kirilie Blythman Soprano Soloist Olivia Cranwell Mezzo Soprano Soloist Georgia Hawes Mezzo Soprano Soloist Christine Heald | Tenor Soloist Carlos E. Bárcenas Tenor Soloist Timothy Reynolds Tenor Soloist Daniel Todd Bass Soloist Jeremy Kleeman | |
| Orchestra | Orchestra Victoria | | |
| Music Staff | Repetiteurs Daniel Carter, Phillipa Safey | | |
| Production Team | Production Manager David Harrod | | |

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The support that Victorian Opera receives from individual Patrons, philanthropic foundations and corporate sponsors 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 listed below have demonstrated their commitment to the strategic growth of Victorian Opera in 2012.

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Buckett Family
Brian T. Carey
Caroline & Robert Clemente
Craig D'Alton & Peter Sherlock
Mary & Frederick Davidson
Martin Dickson AM*
Stephanie Dundas
Gareth & Merran Evans
Rosemary Forbes & Ian Hocking
Susan & Don Fry AO*
Mr Greig Gailey & Dr Geraldine Lazarus*
Bob Garlick*
John & Gaye Gaylard*
Brian Goddard
Dr Gavan Griffith AO QC
Stuart & Sue Hamilton
Simon L. Jackson & Brian Warburton
Stuart T Jennings
Kemp Family
John & Lynne Landy
Joan & George Lefroy
Barbara Loft
Professor John & Ms Kerry Lovering OAM
Duncan & Lorraine McGregor
Ann Miller*
Ken Muirden AO*
Ruth & Tom O'Dea
George & Jillian Pappas
Michael Rigg
Elżbieta & Tomasz Romanowski
Joseph Sambrook & Mary-Jane Gething
Aubrey G Schrader
Phillip & Sue Schudmak
Tim & Lynne Sherwood
Bernadette Slater
Michael Troy
Chris & Helen Trueman
Liz & Peter Turner
Catherine Walter AM*
Andrea Walton
Anonymous (4)

Bronze Patrons (\$500 - \$999)

Jasmine Brunner
Neil Burns
Pam Caldwell
Kathie Convery
DJ & LJ Delaney
Catrionadh Dobson & Charles Windeyer
Elizabeth Douglas
Dennis Freeman
Elisabeth Giddy
Jill & Robert Grogan
April Hamer
Mary Hoy
Sue Humphries
Dr Anthea Hyslop
Andrea Kayser
Peter & Barbara Kolliner
David & Barbara McSkimming
North East Newspapers Pty Ltd
Kenneth W Park
Philanthropy Initiative Australia (L Copley)
John Rickard
Margarita & Paul Schneider
Gregory Shalit & Miriam Faine
Mr Sam & Mrs Minnie Smorgon
Prof Hugh Taylor & Dr Elizabeth Dax
Caroline Vaillant
Ian A. Watts
Anonymous (8)

Supporting Patrons (\$2 - \$499)

Bill Abud
D. Charles Allen
Rosemary Anderson
Susan Bray
Barbara Britton
Lady Virginia Buchan
Joy Burman
Keith Burrows
Nancye Cain
Susan Campbell
Miss Elizabeth Carvosso
Margaret Cash
Ben Chodziesner
Helen Cole
Thomas Crawford
Muriel Dale
Professor Daryl & Nola Daley
Nanette Darby
Beverley Davis OAM JP
Beatrice Donkin
Greta Eisfelder
Dallas Ellis

Andrew Ferguson
 Janette Fly
 Phyllis Fry
 Jan Garner
 Mathel Gottlieb-Drucker
 Barbara Gould
 John Gregory
 Dorit Grossbard
 Christina Hart
 Ronda Henderson
 Lorraine Hendrata
 Pauline Henthorn
 Ruth Hill-Noble
 John Hoban
 Lyn Howden
 Jim Howe
 Joan Janka
 Mary John
 Sarah Jolly
 Hugh Johnson
 Helen Jordan
 Irene Kearsay
 Anita Kelliher
 Katherine Kirby
 Margaret Knight
 Evelyn Kolar
 Penny Lewisohn
 Pamela Luizzi
 Fiona Mcconnell
 Peter Mcginley
 Frances Mckinnon
 Douglas & Rosemary Meagher
 Barry Miskin
 Gillian Montgomery
 Gail Monument
 Dr Anne Myers
 Kerry O'Donnell
 Greg Payne*
 Diana Pearce
 Yoko Pinkerton
 Amanda Press
 Valerie Rae
 Elspeth Riggall
 Judith Rodriguez
 Graham Rogers
 Dr & Mrs Paul Rosen
 Robert Rothols
 Margaret Rush
 Jenneth Sasse
 Margaret Shilton
 Robert Taylor
 Neil Twist
 Lauren Walton
 Joy Warr
 Vivienne Wheeler
 Margaret Wilson
 Anonymous (19)
 Anonymous (1*)

Annual Giving 2012

Valma & Frank Allaway

Charles Allen
 Peter & Beverley Allen
 Stephen Alley
 Rosemary Anderson
 Judith Augustine
 Joanna Baevski
 Berthe Barnes
 Malcolm Bartholomaeus
 Lesley Bowden
 Kirsty Bennett
 John & Nancy Bomford
 Margo Braybrook
 Luca Brazil
 Jasmine Brunner
 Lady Buchan
 Nancye Cain
 Margaret Caink
 Brian Carey
 Elizabeth Carvosso
 Margaret Cash
 S.J Cecil
 Ben Chodziesner
 R. Condron
 Annette Cook
 Philanthropy Initiative Australia (L. Copley)
 Professor Daryl & Nola Daley
 Penny Darby
 Elizabeth Dax
 DJ & LJ Delaney
 D.M. Dempster
 Stephanie Dundas
 Earl & Countess of Wilton
 Gabriele Eggers
 Margaret Ferguson
 Nadine Fisher
 Dennis Freeman
 Marie Gammon
 Mathel Gottlieb-Drucker
 Jeremy Grant
 Nance Grant MBE
 Richard & Isabella Green
 Jill & Robert Grogan
 Lady Hamer
 Suzanne Hamilton
 Zarah Hardman
 Dr Victoria Hayes
 Pauline Henthorn
 Erin Hewitson
 Noel Hunt
 Katherine Hyndes
 Anthea Hyslop
 Joan F Janka
 Carolyn Jarrett
 Stuart Jennings
 Meredith Jewson
 David Jones AO OBE
 Helen Jordan
 Dr Garry Joslin
 Angela Kayser
 Irene Kearsay
 Pam & Bob Knight

Jantine Labsvirs
 John & Lynne Landy
 Corrie Calegari & Ian Law
 Dr Anne Lierse
 Pamela Luizzi
 Dr Marion Lustig
 Peter McGinley
 Susan Mackay
 Ian Maidment
 Lorraine Meldrum
 Dr Bryan Mendelson
 Elizabeth Meredith
 Lyn Miller
 Francis Milne
 Gillian Montgomery
 Ruth Muir
 Jose Munoz
 Dr Anne Myers
 Clara Namdarian
 Patrick O'Duffy
 Rory O'Sullivan
 Jillian Pappas
 Kelley Paterson
 Greg Payne
 Lynette Payne
 Diana Pearce
 Denise Pedrotti
 Prof John Poynter AO OBE
 Valerie Rae
 Professor Dimity Reed
 John Rickard
 Graham Rogers
 Marzena Rolka
 Gay Rosen
 Paul & Sandra Salteri
 Ken & Marian Scarlett
 Margarita & Paul Schneider
 Phillip & Sue Schudmak
 Max Shultz
 Lucy Shorrocks
 Anita Simon
 Nigel Simpson
 Margery Snowball
 Maria Sola
 David Stephensen
 Jeanons Stephensen Pty Ltd
 Elsdon & Christine Storey
 Barbara Strumfels
 Victor Sykes
 HR & EM Taylor
 Caroline Vaillont
 B & V Vann
 Rosemary Walls
 Joy Warr
 Russell Waters & Marissa Barter-Waters
 The Reverend Noel Whale
 Kim Williams' birthday
 Dr Peter Yeung
 Anonymous (50)

* We would like to thank these people for their extra assistance and support of our Education Program via our Celebrate Richard Gill event in October 2012.

Partners

Victorian Opera would like to acknowledge, with great appreciation, the contribution of the following partner organisations from 1 January 2012 – 31 December 2012.

GOVERNMENT PARTNERS



MAJOR SPONSOR & COMMUNITY PARTNER



FOUNDATION PARTNER



DISCOVER OPERA ACROSS VICTORIA PARTNER



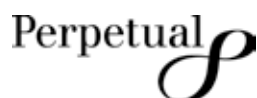
SUPPORTING PARTNERS



DR. MICHAEL COHEN
(DECEASED) FOR THE
HUMANITY FOUNDATION



EDUCATION AND REGIONAL FOUNDATION PARTNERS



H.V. MCKAY CHARITABLE
TRUST



WILLIAM ANGLISS
CHARITABLE FUND

PERFORMANCE PARTNERS



Victorian Opera Board, Staff & Developing Artists

VICTORIAN OPERA BOARD

Chairman Graeme Willersdorf
Francis Ebury
Ross Freeman
Greig Gailey
Anne Gilby

Jane Hemstritch
Barry Jones AO
Professor Barry Sheehan
Catherine Walter AM

VICTORIAN OPERA

Executive

Music Director Richard Gill OAM
Artistic Director Designate Richard Mills AM
Managing Director Lucy Shorrocks
Executive Assistant Kate Stephens

Artistic and Education

Artistic Administrator Libby Hill
Company Manager Jill Quin
Head of Music David McSkimming OAM
Head of Music Phoebe Briggs
Repetiteur Phillipa Safey
Education Manager Melissa Harris

Finance and Administration

Finance & Human Resources Manager Darren O'Beirne
Finance Assistant Claire Voumard

Marketing and Development

Marketing & Communications Manager Kanesan Nathan
Marketing & Communications Coordinator Lisa Wallace
Media Relations Executive Rohan Astley
Development Manager Lynette Gillman
Deputy Development Manager Cressida Griffith
Individual Giving Manager Catrionadh Dobson
Philanthropy Executive Erin Hewitson
Development and Marketing Coordinator Nichole O'Duffy
Marketing & Development Assistant Erin Voth

Technical

Operations Manager David Harrod
Production Manager Michele Bauer
Costume Supervisor Ross Hall
Technical Coordinator Peter Darby

External Consultants and Interns

Michelle Buxton, Publicist, Buxton Walker

MASTER OF MUSIC (OPERA PERFORMANCE)

Carlos E. Bárcenas (Tenor)
Kirilie Blythman (Soprano)
Olivia Cranwell (Soprano)
Jeremy Kleeman (Bass)
Georgia Hawes (Mezzo Soprano)
Christine Heald (Mezzo Soprano)
Timothy Reynolds (Tenor)
Daniel Todd (Tenor)

VICTORIAN OPERA WOULD LIKE TO ACKNOWLEDGE THE FOLLOWING PEOPLE FOR THEIR WORK IN 2012:

Maruska Blyszczak, Jane Burt, Marcus Byron, Edward Dowling, Sian Ellett, Kimlarn Frecker, Jack Grant, Justine Hazelton, Jane Jericho, Khat Kerr, Miss Milou de Castellane, Jung Min-Oh, Ulrike Read, Phillip Rhodes, Tirion Rodwell, Peter Sforcina, Madeleine Somers, Mark Wheeler.



Financial Report Contents

Annual Financial Report for the year ended 31 December 2012

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Directors' Report

Your directors present their report on Victorian Opera Company Ltd for the financial year ended 31 December 2012.

1. General information Information on directors

The names of each person who has been a director during the year and to the date of this report are:

GRAEME WILLERSDORF

Qualifications B. Eng. (Civil) (Melb)

Experience Graeme was formerly Senior Vice President Global Corporate Affairs of Foster's group until he retired in 2005. During his 20 years with Foster's he held a number of senior management positions. Graeme is currently a strategic communications adviser, mentor and Ambassador to the Sports Australia Hall of Fame.

Other Victorian Opera committees Graeme was Chair of the Board of Directors throughout the year and until 22 February 2013. He is a member of the Strategic Planning and Audit, Risk and Compliance Committees of Victorian Opera.

FRANCIS EBURY, EARL OF WILTON

Qualifications PhD (Melb)

Experience Francis worked at J.P. Morgan & Co. Inc. for 25 years in the Melbourne and Hong Kong offices. He held positions in Investment Management and Human Resources. The last position he held was Head of Human Resources, Asia South. Now retired, he is an Honorary Fellow, School of Culture and Communication, University of Melbourne.

Other Victorian Opera committees He is Chair of the HR Committee and a member of the Strategic Planning Committee and Artistic Review Panel.

ROSS FREEMAN

Qualifications BComm, LLB (Melb)

Experience Ross is a partner in international law firm Minter Ellison, and has more than 22 years experience as a commercial litigator and regulatory lawyer, predominantly in the financial services industry. Ross is a member of Minter Ellison's national board, and sits on its Audit Committee.

Other Victorian Opera committees He is a member of Victorian Opera's Development and Audit, Risk and Compliance Committees.

Directors' Report (continued)

GREIG GAILEY

| | |
|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Qualifications | BEcon (UQ) |
| Experience | Greig is a Director of Caltex Australia Limited, the Advisory Board CSL Australia Ltd., Chairman of the Horizon Roads Group (the operator of Eastlink) and of the Board of Trustees of the Energy & Minerals Institute of the University of Western Australia. Greig has been Chairman of the Minerals Council of Australia and the International Zinc Association, and was President of the Business Council of Australia from 2007 to 2009. After a long career with the British Petroleum Company he became CEO of Fletcher Challenge Energy from 1998 until March 2001. He subsequently joined Pasmenco as CEO in August 2001 until 2007 and saw the company through its major transformation and re-emergence as Zinifex. |
| Other Victorian Opera committees | He is Chair of the Strategic Planning Committee and a member of the HR and Development Committees. |

ANNE GILBY

| | |
|-----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Qualifications | BA (ANU), Reifeprüfung (Detmold), Grad.DipEd. (Monash) |
| Experience | Anne has held positions as Principal Oboist of the Bremerhaven Orchestra, the Elizabethan Melbourne Orchestra and the Australian Chamber Orchestra, and as Lecturer in Oboe at the Western Australian Academy of Performing Arts in Perth, Head of Woodwind at the Victorian College of the Arts in Melbourne, and Lecturer in Ensemble Studies at Monash University's School of Music-Conservatorium. Anne has appeared as a soloist with ensembles such as the Australian Chamber Orchestra, the West Australian Symphony Orchestra, the Melbourne Musicians and the Blackwood River Chamber Festival. She chaired the Artistic Committee of the Australian Youth Orchestra Ltd and served on the Music Board of the Australia Council. |
| Other Victorian Opera committees | She is Chair of the Artistic Review Panel and a member of the HR Committee. |

JANE HEMSTRITCH

| | |
|-----------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Qualifications | BSc (Hons), CPA, FCA, FAICD |
| Experience | Jane is a Non Executive Director of the Commonwealth Bank of Australia Ltd, Santos Ltd, Lend Lease Corporation Ltd and Tabcorp Holdings Ltd. She is Deputy Chairman of The Global Foundation, a Member of the Council of The National Library of Australia and was a Member of the Council on Economic Policy of the Committee for Economic Development of Australia until February 2013. From 2004 to February 2007 Jane was Managing Director, Asia Pacific at Accenture and was a member of Accenture's Executive Leadership Team. She was responsible for operations in 12 countries, involving over 30,000 personnel. |
| Other Victorian Opera committees | Jane has been appointed Chair of the Board of Directors with effect from 22 February 2013. |

Directors' Report (continued)

PROFESSOR THE HON BARRY JONES AO

Qualifications FAA, FAHA, FSTE, FASSA, FRSN, FRSV, FRSA, FACE

Experience Barry is a writer, broadcaster and former Labor politician. His career has spanned law, education, film, politics, civil liberties, constitutional change and 'the knowledge society'. Barry represented the federal seat of Lalor (1977-1998) and in the Hawke Government became Australia's longest serving Science Minister (1983-1990). He served as National President of the Australian Labor Party 1992-2000 and again 2005-2006. He was a member of the Executive Board of UNESCO in Paris 1991-1995, Vice President, World Heritage Committee 1995-1996 and a consultant for OECD. Barry is the only person to have been elected as a Fellow of Australia's four learned Academies. He chairs Vision 2020. He is currently a Professorial Fellow at the University of Melbourne.

Other Victorian Opera committees. He is a member of the Artistic Review Panel and the Development Committee.

PROFESSOR BARRY SHEEHAN

Qualifications BComm, BEd (Melb), MA, PhD (Lon), FACE

Experience Barry was Deputy Vice Chancellor at Melbourne University (1989-1998) and CEO of Melbourne University Private (1998-2001). Since 2001 he has been a consultant in the higher education sector. Professor Sheehan has a long association with the arts through various directorships. He was Chairman of Melbourne University Press; a longtime member of VCA Council; and a participant in the Board of Melbourne Theatre Company. He is currently a director of the Australian National Academy of Music.

Other Victorian Opera committees He is Chair of the Audit, Risk and Compliance Committee and a member of the HR and Strategic Planning Committees.

CATHERINE WALTER AM

Qualifications LLB (Hons), LLM, MBA (Melb), FAICD

Experience Catherine is a solicitor and a director of a range of listed government and not for profit companies including Australian Foundation Investment Company, Walter & Eliza Hall Institute of Medical Research and the Reserve Bank's Payment Systems Board, and is Chair of Federation Square. Catherine practised commercial law in city law firms for 20 years, was Managing Partner of a major Melbourne law firm and a Commissioner of the City of Melbourne. Catherine was awarded a Centenary Medal in January 2001 for service to Australian society in business leadership and became a Member of the Order of Australia on Australia Day 2003 for service to business.

Other Victorian Opera committees She is the Chair of the Development Committee.

Directors' Report (continued)

During the financial year, eight meetings of directors were held. Attendances by each director during the year were as follows:

Directors' Meetings

| | Number eligible to attend | Number attended |
|-----------------------------------------|---------------------------|-----------------|
| Graeme Willersdorf | 8 | 8 |
| Francis Ebury, Earl of Wilton | 8 | 8 |
| Ross Freeman | 8 | 5 |
| Greig Gailey | 8 | 7 |
| Anne Gilby | 8 | 5 |
| Jane Hemstritch | 8 | 4 |
| The Hon Professor Barry Jones AO | 8 | 7 |
| Professor Barry Sheehan | 8 | 6 |
| Catherine Walter AM | 8 | 4 |

Directors' Remuneration

The directors receive no remuneration for their services.

Company Secretary

Darren O'Beirne has been the Company Secretary since 1 November 2012 and held the position at the end of the financial year. Prior to this role, Darren O'Beirne was the Finance Manager for Heritage Victoria. Ulrike Read was Company Secretary until 31 October 2012.

Review of operations

The operating surplus of the company amounted to \$ 110,997. (2011: \$178,349)

Nature of Operations and Principal activities

The principal activity of Victorian Opera Company Ltd during the financial year was to bring professional opera of the highest possible standard to audiences in Melbourne and regional Victoria.

No significant changes in the nature of the entity's activity occurred during the financial year.

Government Funding Arrangements

Funding for the year ended 31 December 2012 includes major funding from the State Government of Victoria through Arts Victoria, and local government grants through the City of Melbourne.

Directors' Report (continued)

2. Other items

Significant changes in the state of affairs

There have been no significant changes in the state of affairs of the company during the year.

After balance date events

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in future financial years.

Future 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 philanthropic funding, sponsorship and box office income as well as government funding.

Environmental issues

The company's operations are not regulated by any significant environmental regulations under a law of the Commonwealth or of a state or territory of Australia.

Attestation

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.

Related Party Transactions

Victorian Opera provided performance services to Minter Ellison, one of its sponsors, in return for the provision of pro bono legal advice. Ross Freeman is a partner at Minter Ellison and a director of Victorian Opera.

Indemnification and insurance of officers and auditors

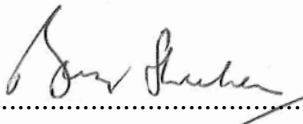
No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of Victorian Opera Company Ltd.

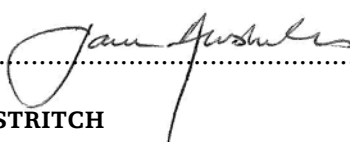
The Company has paid premiums for the year ended 31 December 2012, in respect of Directors' and Officers' liability, legal expenses and insurance contracts. Since the end of the period, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2013. Such insurance contracts insure persons who are or have been directors or officers of the company against certain liabilities.

Auditor's independence declaration

The lead auditor's independence declaration in accordance with section 307C of the Corporations Act 2001, for the year ended 31 December 2012 has been received and can be found on page 7 of the financial report.

Signed in accordance with a resolution of the Board of Directors:

Director

PROFESSOR BARRY SHEEHAN

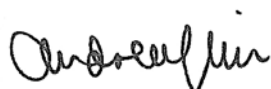
Director

JANE HEMSTRITCH

Auditor's Independence Declaration

Auditors Independence Declaration under Section 307C of the corporations Act 2001 to the Directors of Victorian Opera Company Ltd.

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2012, there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



Andrew Fisher, Partner (auditor registration number 306364) on behalf of Banks Group Assurance Pty Ltd, Chartered Accountants

Authorised audit company registration number 294178 (ACN 115 749 598)

15 March 2013
Melbourne, Australia

Statement of Comprehensive Income

For the Year Ended 31 December 2012

| | Note | 2012 \$ | 2011 \$ |
|-------------------------------------------------|------|------------------|------------------|
| REVENUES FROM ORDINARY ACTIVITIES | | | |
| Government funding revenue | 2 | 4,002,907 | 3,938,533 |
| Box office and performance income | 3 | 1,071,044 | 1,141,062 |
| Sponsorship, philanthropic and donation revenue | 4 | 1,117,527 | 901,059 |
| Other income | 5 | 97,279 | 182,467 |
| | | 6,288,757 | 6,163,121 |
| EXPENSES FROM OPERATING ACTIVITIES | | | |
| Personnel expenses | 6 | 3,557,877 | 3,501,087 |
| Marketing and development expenses | | 596,917 | 693,777 |
| Production expenses | | 1,522,185 | 1,255,866 |
| Administration expenses | | 500,781 | 534,042 |
| TOTAL EXPENSES | | 6,177,760 | 5,984,772 |
| NET SURPLUS | | 110,997 | 178,349 |
| TOTAL COMPREHENSIVE INCOME | | 110,997 | 178,349 |

The accompanying notes form an integral part of this Statement of Comprehensive Income

Statement of Financial Position

As at 31 December 2012

| | Note | 2012 \$ | 2011 \$ |
|--------------------------------------|------|------------------|------------------|
| ASSETS | | | |
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 7 | 2,229,150 | 2,155,940 |
| Trade and other receivables | 8 | 157,360 | 58,613 |
| Deferred production costs | 9 | 284,377 | 182,152 |
| Prepayments | | 56,673 | 217,333 |
| TOTAL CURRENT ASSETS | | 2,727,560 | 2,614,038 |
| NON CURRENT ASSETS | | | |
| Property, plant and equipment | 10 | 98,391 | 84,548 |
| TOTAL NON CURRENT ASSETS | | 98,391 | 84,548 |
| TOTAL ASSETS | | 2,825,951 | 2,698,586 |
| LIABILITIES | | | |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 11 | 280,412 | 153,204 |
| Employee entitlements | 12 | 33,730 | 105,032 |
| Income in advance | 13 | 266,126 | 310,560 |
| TOTAL CURRENT LIABILITIES | | 580,268 | 568,796 |
| NON CURRENT LIABILITIES | | | |
| Employee entitlements | 12 | 32,215 | 27,319 |
| TOTAL NON CURRENT LIABILITIES | | 32,215 | 27,319 |
| TOTAL LIABILITIES | | 612,483 | 596,115 |
| NET ASSETS | | 2,213,468 | 2,102,471 |
| EQUITY | | | |
| Reserves | | 1,700,000 | 1,600,000 |
| Retained earnings | | 513,468 | 502,471 |
| | | 2,213,468 | 2,102,471 |
| TOTAL EQUITY | | 2,213,468 | 2,102,471 |

The accompanying notes form an integral part of these financial statements

Statement of Changes in Equity

For the Year Ended 31 December 2012

2012

| | General Reserve \$ | Special Reserve \$ | Retained Earnings \$ | TOTAL EQUITY \$ |
|------------------------------------------------|-----------------------|-----------------------|-------------------------|--------------------|
| Balance at 1 January 2012 | 1,200,000 | 400,000 | 502,471 | 2,102,471 |
| Net surplus for the year | | | 110,997 | 110,997 |
| Transferred to reserves as at 31 December 2012 | 100,000 | | (100,000) | |
| Sub total | 100,000 | | 10,997 | 110,997 |
| Balance at 31 December 2012 | 1,300,000 | 400,000 | 513,468 | 2,213,468 |

2011

| | | | | |
|----------------------------------------------|------------------|----------------|----------------|------------------|
| Balance at 1 January 2011 | 1,100,000 | 400,000 | 424,122 | 1,924,122 |
| Net surplus for the year | | | 178,349 | 178,349 |
| Transfers to reserves as at 31 December 2011 | 100,000 | | (100,000) | |
| Sub total | 100,000 | | 78,349 | 178,349 |
| Balance at 31 December 2011 | 1,200,000 | 400,000 | 502,471 | 2,102,471 |

Reserves have been established in line with funding recommendations that arts organisations should build general reserves to a minimum of 20% of annual costs. 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.

Statement of Cash Flows

For the Year Ended 31 December 2012

| | Note | 2012 \$ | 2011 \$ |
|-----------------------------------------------------------|------|-------------|-------------|
| CASH FLOWS FROM OPERATING ACTIVITIES: | | | |
| Receipts in the course of operations | | 5,918,132 | 6,044,999 |
| Payments in the course of operations | | (5,879,896) | (5,833,541) |
| Interest received | | 95,850 | 153,740 |
| Net cash provided by (used in) operating activities | 16 | 134,086 | 365,198 |
| CASH FLOWS FROM INVESTING ACTIVITIES: | | | |
| Purchase of property, plant and equipment | | (60,876) | (60,804) |
| Net cash used by investing activities | | (60,876) | (60,804) |
| CASH FLOWS FROM FINANCING ACTIVITIES: | | | |
| Net increase (decrease) in cash and cash equivalents held | | 73,210 | 304,394 |
| Cash and cash equivalents at beginning of year | | 2,155,940 | 1,851,546 |
| Cash and cash equivalents at end of financial year | 7 | 2,229,150 | 2,155,940 |

The accompanying notes form an integral part of these financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2012

The financial statements are for Victorian Opera Company Ltd as a not for profit individual entity. The company is limited by guarantee and domiciled in Australia.

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards Reduced Disclosure Requirements and the Corporations Act 2001.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non current assets, financial assets and financial liabilities.

(b) Comparative figures

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(c) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and impairment losses. Cost includes expenditure that is directly attributable to the asset.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight line basis over the asset's useful life to the company commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are included in the statement of comprehensive income.

(d) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of three months or less which are convertible to a known amount of cash and subject to an insignificant risk of change in value, and bank overdrafts. Bank overdrafts, if any, are shown within short term borrowings in current liabilities on the statement of financial position.

(e) Provisions

Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(f) Trade and other payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(g) Income tax

No provision for income tax has been raised as the company is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

Notes to the Financial Statements (continued)

(h) Revenue and other income

The company recognises revenue when the amount of revenue can be reliably measured, it is probable that future economic benefits will flow to the entity, and specific criteria have been met for each of Victorian Opera Company Ltd's activities as discussed below.

Box office and performance income

Revenue from the sale of box office tickets and performance income is recognised at the point of delivery, as this corresponds to the transfer of significant risks and rewards of ownership of the goods or services and the cessation of all involvement in those goods and services.

Grant revenue

Grant revenue is recognised in the statement of comprehensive income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity, and the amount of the grant can be measured reliably.

When grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Donations

Donations and bequests are recognised as revenue when received.

Interest revenue

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. All revenue is stated net of the amount of goods and services tax (GST) where relevant.

(i) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(j) Adoption of new and revised accounting standards

During the current year, the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory.

The adoption of these Standards has impacted the recognition, measurement and disclosure of certain transactions.

The following is an explanation of the impact the adoption of these Standards and Interpretations has had on the financial statements of Victorian Opera Company Ltd.

Standard Name

Impact

AASB 1053 Application of Tiers of Australian Accounting Standards and amending standards

The adoption of these standards resulting in the removal of a number of disclosures in the general purpose financial statements in accordance with the Reduced Disclosure Requirements. There was no impact on the reported financial position and performance

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2012

| Notes | 2012 \$ | 2011 \$ |
|------------------------------------------------------------|------------------|------------------|
| 2 GOVERNMENT FUNDING REVENUE | | |
| Revenue from funding bodies (grants) | | |
| Arts Victoria Annual Grant | 3,866,907 | 3,798,533 |
| Arts Victoria Regional Touring | | 100,000 |
| Australian Council for the Arts | | 40,000 |
| Local Government Grant | 26,000 | |
| The University of Melbourne | 110,000 | |
| | 4,002,907 | 3,938,533 |
| 3 BOX OFFICE & PERFORMANCE INCOME | | |
| Box Office | 917,417 | 851,558 |
| Co Producer Fees | | 142,155 |
| Performance & Workshop Fees | 134,182 | 117,699 |
| Program & Merchandise Sales | 19,145 | 20,196 |
| Other Performance Income | 300 | 9,454 |
| | 1,071,044 | 1,141,062 |
| 4 SPONSORSHIP, PHILANTHROPIC & DONATION REVENUE | | |
| Corporate Sponsorship | 461,356 | 362,922 |
| Donations | 345,376 | 237,791 |
| Philanthropic | 308,523 | 300,346 |
| Other Fundraising income | 2,273 | |
| | 1,117,528 | 901,059 |
| 5 OTHER INCOME | | |
| Interest received | 95,850 | 153,740 |
| Venue Hire | 250 | 21,245 |
| Other | 1,179 | 7,482 |
| | 97,279 | 182,467 |
| 6 PERSONNEL EXPENSES | | |
| Artist & Production Salaries | 2,435,643 | 2,380,339 |
| Administration & Marketing | 888,826 | 723,041 |
| Oncosts - superannuation, work cover and leave expenses | 233,409 | 397,707 |
| | 3,557,878 | 3,501,087 |

Notes to the
Financial Statements
(continued)

For the Year Ended 31 December 2012

| Notes | 2012 \$ | 2011 \$ |
|-----------------------------------------|------------------|------------------|
| 7 CASH AND CASH EQUIVALENTS | | |
| Cash at bank and in hand | 929,150 | 639,638 |
| Short term bank deposits | 1,300,000 | 1,516,302 |
| | 2,229,150 | 2,155,940 |
| 8 TRADE AND OTHER RECEIVABLES | | |
| CURRENT | | |
| Trade receivables | 130,870 | 5,771 |
| GST receivable | 26,490 | 52,842 |
| | 157,360 | 58,613 |
| 9 DEFERRED PRODUCTION COSTS | | |
| CURRENT | | |
| At cost: | | |
| Events in progress | 284,377 | 182,152 |
| | 284,377 | 182,152 |
| 10 PROPERTY, PLANT AND EQUIPMENT | | |
| Production equipment | | |
| At cost | 109,932 | 107,331 |
| Accumulated depreciation | (79,290) | (61,537) |
| Total plant and equipment | 30,642 | 45,794 |
| Furniture, fixture and fittings | | |
| At cost | 45,651 | 23,151 |
| Accumulated depreciation | (27,315) | (20,388) |
| Total furniture, fixture and fittings | 18,336 | 2,763 |
| Office equipment | | |
| At cost | 188,155 | 148,546 |
| Accumulated depreciation | (141,536) | (118,614) |
| Total office equipment | 46,619 | 29,932 |
| Leasehold Improvements | | |
| At cost | 41,195 | 41,195 |
| Accumulated amortisation | (38,401) | (35,136) |
| Total leasehold improvements | 2,794 | 6,059 |
| Total plant and equipment | 98,391 | 84,548 |

In prior years, deferred production costs were classified as part of prepayments but have now been disclosed separately.

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2012

| Notes | 2012 \$ | 2011 \$ |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|----------------|
| 11 TRADE AND OTHER PAYABLES | | |
| CURRENT | | |
| Trade payables | 23,770 | 14,330 |
| Accrued expenses | 136,990 | 64,889 |
| Other payables | 119,652 | 73,985 |
| | 280,412 | 153,204 |
| 12 EMPLOYEE BENEFITS | | |
| CURRENT | | |
| Provision for employee benefits | 33,730 | 38,201 |
| Personal leave | | 66,831 |
| | 33,730 | 105,032 |
| NON CURRENT | | |
| Long service leave | 32,215 | 27,319 |
| | 32,215 | 27,319 |
| (a) Personal leave | | |
| In prior years, the company disclosed a provision for Personal Leave at each year end. However, this is considered to be a non vesting entitlement and therefore no provision has been disclosed as at 31 December 2012. The change has led to a decrease in the current provision for employee entitlements, and in turn has therefore reduced the personnel expenses for the year. | | |
| (b) Other payables | | |
| In prior years, employee related clearing accounts such as the PAYG withholding balance and superannuation payable were disclosed as part of current provisions for employee entitlements (total as at 31 December 2011: \$73,985). These balances have been reclassified as Other Payables. | | |
| 13 INCOME IN ADVANCE | | |
| Grants and sponsorship in advance | 17,000 | 94,523 |
| Future season income | 249,126 | 216,037 |
| | 266,126 | 310,560 |

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2012

14 FINANCIAL RISK MANAGEMENT

The main risks Victorian Opera Company Ltd is exposed to through its financial instruments are credit risk, liquidity risk and market risk consisting of interest rate risk, foreign currency risk and equity price risk.

The company's financial instruments consist mainly of deposits with banks, accounts receivable and payable.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

| Notes | 2012 \$ | 2011 \$ |
|-------------------------------------------------------|------------------|------------------|
| Financial Assets | | |
| Cash and cash equivalents | 2,229,150 | 2,155,940 |
| Financial assets at fair value through profit or loss | | |
| Trade and other receivables | 157,360 | 58,613 |
| Total financial assets | 2,386,510 | 2,214,553 |
| Financial Liabilities | | |
| Financial liabilities at amortised cost | | |
| Trade and other payables | 546,539 | 463,763 |
| Total financial liabilities | 546,539 | 463,763 |

Net fair values

Fair value estimation

Fair values are those amounts at which an asset could be exchanged, or a liability settled, between knowledgeable, willing parties in an arm's length transaction.

Fair values derived may be based on information that is estimated or subject to judgment, where changes in assumptions may have a material impact on the amounts estimated. Areas of judgment and the assumptions have been detailed below. Where possible, valuation information used to calculate fair value is extracted from the market, with more reliable information available from markets that are actively traded. In this regard, fair values for listed securities are obtained from quoted market bid prices. Where securities are unlisted and no market quotes are available, fair value is obtained using discounted cash flow analysis and other valuation techniques commonly used by market participants.

15 EVENTS AFTER THE END OF THE REPORTING PERIOD

The financial report was authorised for issue on 15 March 2013 by the Board of Directors.

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in future financial years.

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2012

| Notes | 2012 \$ | 2011 \$ |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|------------------|
| 16 CASH FLOW INFORMATION | | |
| (a) Reconciliation of cash | | |
| Cash at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows: | | |
| Cash and cash equivalents | 2,229,150 | 2,155,940 |
| | 2,229,150 | 2,155,940 |
| (b) Reconciliation of result for the year to cashflows from operating activities | | |
| Reconciliation of net income to net cash provided by operating activities: | | |
| Surplus for the year | 110,997 | 178,350 |
| Cash flows excluded from surplus attributable to operating activities | | |
| Non cash flows in profit: | | |
| – depreciation | 47,032 | 63,724 |
| Changes in assets and liabilities: | | |
| – (increase)/decrease in trade and other receivables | (125,099) | 2,350 |
| – (increase)/decrease in GST receivable | 26,352 | (529) |
| – (increase)/decrease in deferred production costs | 153,460 | (59,911) |
| – (increase)/decrease in inventories | (102,225) | (74,748) |
| – (increase)/decrease in income in advance | (44,434) | 235,191 |
| – (increase)/(decrease) in trade and other payables | 9,441 | (5,544) |
| – (increase)/(decrease) in accruals | 124,968 | (21,135) |
| – (increase)/(decrease) in employee benefits | (66,406) | 47,450 |
| Cashflow from operations | 134,086 | 365,198 |

17 COMPANY DETAILS

The registered office of the company is:

Victorian Opera Company Ltd
31 Victoria Street
Melbourne VIC 3000

Directors' Declaration

The directors of the company declare that:

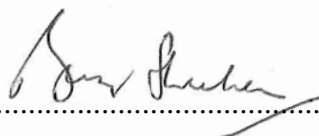
1. The financial statements and notes, as set out on pages 8 to 20, are in accordance with the Corporations Act 2001 and:

- a. comply with Accounting Standards Reduced Disclosure Requirements; and
- b. give a true and fair view of the financial position as at 31 December 2012 and of the performance for the year ended on that date of the company.

2. In the directors' opinion, there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

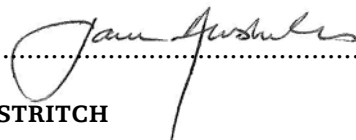
This declaration is made in accordance with a resolution of the Board of Directors.

Director



PROFESSOR BARRY SHEEHAN

Director



JANE HEMSTRITCH

Independent Audit Report

Report on the Financial Report

We have audited the accompanying financial report of Victorian Opera Company Ltd, which comprises the statement of financial position as at 31 December 2012, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards Reduced Disclosure Requirements and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

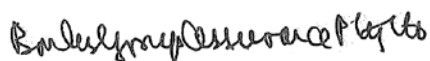
Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, which has been given to the directors of Victorian Opera Company Ltd, would be in the same terms if given to the directors as at the time of this auditor's report.

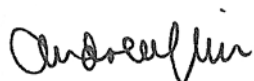
Opinion

In our opinion the financial report of Victorian Opera Company Ltd is in accordance with the Corporations Act 2001, including:

- (a) giving a true and fair view of the company's financial position as at 31 December 2012 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards Reduced Disclosure Requirements and the Corporations Regulations 2001.



Banks Group Assurance Pty Ltd, Chartered Accountants
Authorised audit company number 294178 (ACN 115 749 598)



Andrew Fisher, Partner
Registration number 306364
Authorised audit company registration number 294178 (ACN 115 749 598)
Melbourne, Australia
15 March 2013

victorianopera.com.au



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