

# 2022 ANNUAL REPORT



PINCHGUT OPERA

Jonathan Abernethy  
and Sofia Troncoso  
in *Oronteia*. Photo by  
Brett Boardman.





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We acknowledge the traditional owners of this land: the Gadigal people of the Eora nation – the first storytellers and singers of songs. We pay our respects to their elders – past and present.

# ABOUT PINCHGUT OPERA

Pinchgut Opera celebrates the beauty and breadth of emotions through music and the human voice. Early opera is like wine: it comes in a fascinating variety of different styles, genres, tastes and colours. Before steamships, railroads and mass production, music thrived in widespread but localised centres of experimentation and refinement. As cities became more connected, operas became less varied and more standardised. Pinchgut Opera scours the period from opera's birth to its flowering in the Baroque to bring you the very best masterworks from this dazzling and fertile time in music history. No one in Australia is better placed than the award-winning Pinchgut Opera to bring you these works – offering an experience true to the glory and spirit of the Baroque.

## VISION

**To be one of the world's finest early music companies.**

**To enthrall, move, and educate our audiences with performances that bring contemporary relevance to rediscovered masterworks of 17th and 18th century opera and vocal music.**

## VALUES



### **Excellence**

Unstinting dedication to artistic excellence in all aspects of music performance



### **Discovery**

Rediscovery of music masterworks of the 17th and 18th century



### **Integrity**

Act with integrity in how we collaborate and approach our work



### **Passion**

Passionate about our art, our audiences and our supporters

# STRATEGIC GOALS



1

To be international leaders in the historically informed performance of Baroque operas and in presentations of vocal orchestral concerts through commitment to highest-quality artistic excellence in all our work; engaging exceptional Australian artists based here and overseas.

2

To increase national and international audience reach through partnerships and filming of performances.

3

To nurture the next generation of Australian Baroque and performing arts specialists.

4

To ensure a sustainable arts company with viable growth of activity and a sufficiently resourced organisational structure to meet these goals.

# MESSAGE FROM THE ARTISTIC DIRECTOR



Although in some respects 2022 has seen much of society "return to normal" after the upheavals of the global pandemic, the cultural changes that took place during that period are still resonating within the arts all around the world. Inflation and other financial concerns mean that audiences are negotiating the pressures of reduced discretionary income. The trend towards last-minute ticket buying continued throughout the year and the COVID rates were the highest we've seen. There were therefore unpredictable fluctuations in the make-up and size of audiences for the performing arts around the world.

I'm so proud of what Pinchgut has achieved in the last few years, as tumultuous as they have been. We had a strong upward growth before the pandemic hit and we are now—like all arts companies in Australia—in the process of consolidation and renewal. It is a mark of pride that we currently have an annual ticketing revenue just under that of some of the state opera companies. We present, in some cases, a similar season to these state opera companies: two main-stage Baroque operas and two concerts (one is generally a sacred work, the other a new and flexible model of lightly staged "tiny operas"). This is an enormous achievement for a company with a unique business model that continues to primarily rely—as opera did in the past—on box office and philanthropy. We have our own purpose-built digital streaming platform, with films, recordings, and podcasts: Pinchgut At Home. We support and nourish Australian talent as best as we can with the resources at our disposal. We do so not only through our mentorship programs

(the Taryn Fiebig Scholars and the Continuo Mentorship) but also in our casting decisions.

When I consider Pinchgut's position within the field of cultural production, I am reminded of many cogent historical parallels in the history of opera. The history of music theatre is filled with generic slipperiness. Even the term "opera" was far from fixed. For example, for much of the 17th century Italians called opera "dramma per musica" (or "music theatre").

In France, popular opera – known by many different names, including *comédies en vaudevilles*, *comédies mêlées d'ariettes* and *opéra-comique*, was considered distinct from the venerated genre of the *tragédie en musique*, which was entirely sung and based on classical mythology or historical subjects. Popular opera featured contemporary stories and characters drawn from everyday life and appealed to a wide range of audiences. It was performed in the many theatres that operated in the shadow of the monopoly of the Académie Royale de Musique, which was generously funded by either the crown or the state (or both) during its long history. Popular opera could be commercially successful (or not), and it could be widely popular (or not), as a burgeoning audience saw it as a reflection of their own tastes and values. The Académie Royale de Musique, with its *tragédie en musique*, had exclusive access to monopolies and privileges, so practitioners of popular opera had to find a viable commercial path on their own.

This resulted in the genre's very keen

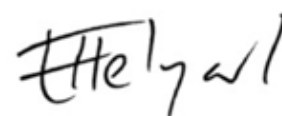
sensitivity to its audience, a trait that reminds me of Pinchgut. (In fact, so profound was this connection that the audience often sang scenes with the performers or sang words that the actors mimed!) The productions of popular opera therefore reflected societal concerns in arguably more direct ways than those presented on the subsidised stage of the Académie Royale de Musique. But the unsubsidised business model also meant that popular opera trod a precarious path: successes and profits could be extraordinary, but failures and debt could be devastating. Like many opera companies today which rely on massive state subsidies, the Académie Royale de Musique was thus in a better position to weather changes in fashion, audience, and expenditure.

Australian arts companies privileged to receive government and therefore taxpayer support through the National Performing Arts Partnership Framework are in this scenario very much like the Académie Royale de Musique. And those who must operate outside the highly subsidized model—like Pinchgut—are similar to those enterprising theatres back in the 18th century who had to think creatively and flexibly and enjoyed a more direct relationship with their audience.

2022 was Pinchgut's busiest year yet, and we also reached a record number of people, around 12,000. We toured for the first time in our history: travelling to UKARIA in South Australia as part of the Adelaide Festival, to the Four Winds Festival in Bermagui, to Newcastle and Armidale (with Monteverdi's

*Vespers*), and to Hobart with Musica Viva Tasmania (with Chloe Lankshear, our inaugural Taryn Fiebig Scholar). Our two concerts, Monteverdi's *Spiritual Forest* and a concert featuring music composed for the women of the Venetian Pietà featuring Australian soprano Miriam Allan, were both outstanding successes and were also released on Pinchgut At Home. We continued our ground-breaking tradition of presenting unknown masterworks with a spectacular staging of Cesti's *Oronota*. We were also able to present the only opera by Charpentier that made it to the esteemed boards of the Académie Royale de Musique: *Médée*. Making her debut in the title role, Australian soprano Catherine Carby was acclaimed by audiences and critics for her profound and sensitive portrayal of this extraordinary character.

The future for Pinchgut brings challenges and excitement. Our success is only made possible by an extraordinary team united in passion and purpose. I wish to close by thanking all of those in the Pinchgut family who have worked tirelessly to bring the company's visions to fruition.



**Erin Helyard**  
Artistic Director

Miriam Allan and Erin Helyard  
in *Women of the Pleià*. Photo  
by Cassandra Hannagan.



# MESSAGE FROM THE CHAIR

An outstanding feature of Pinchgut is the consistency of artistic quality and the integrity of its performances, across a breadth of fully staged productions and concerts. 2022 was our most prolific year in terms of performance and reach and one in which the company continued to dare to be different, demonstrating its versatility presenting two very different major new opera productions to Australian audiences, and bringing a sense of theatre into immersive concert experiences. Without exception, each was met with audience and critical acclaim, showcasing the virtuosity of home-grown singers and musicians, many based abroad with few opportunities to perform in Australia, and now complemented by the company's scholarship recipients.

A unique element to the company's success is the skilful realisation of these Baroque masterpieces from manuscript to stage, by Erin, our Artistic Director. While performances are historically informed, contemporary staging seen in Charpentier's epic music drama *Médée* proves how remarkably relevant these works are to our own turbulent world. The emotional complexities of the human condition have not changed. This should resonate with Federal arts government funding bodies, yet we find ourselves having to justify the very art form itself. Recent policy updates have not broadened the cultural landscape, but narrowed it to exclude companies such as Pinchgut from its national policy.

Nevertheless, the company proudly adheres to its vision of performing neglected Baroque masterworks, a risk not new to Pinchgut. However, in 2022 a

number of new risks did converge to put additional pressures on budgets: a much slower return to pre-COVID audience levels than anticipated, directly affecting box office; and major inflationary pressures, especially on physical staging and hire costs. Consequently, the company had to cover the financial fall-out from reserves. Our task going forward is to rebuild those reserves and adapt productions to meet ongoing inflationary challenges. More than ever the company is immensely grateful to its growing list of donors, and to the NSW government, to help mitigate current challenges and to ensure that Pinchgut flourishes artistically. The company continues to thrive because of the high quality of our small multi dextrous artistic and administrative team under Erin and Cressida, and a dedicated board to support them.

Despite environmental challenges the team also launched a landmark in-house ticketing capability and, through the generosity of donors, made significant additions to our digital library. I wish to thank the entirety of the Pinchgut team for its skill, resilience and steadfastness through 2022, and to acknowledge the role played by my Board colleagues. During the year we farewellled Mark Gaal who through his NIDA and Directorial roles played an important role in the development of the company, and welcomed Claire Wivell Plater and Peter Jopling to further enhance the Board's breadth of skills and networks.

**Norman Gillespie**  
Chair



# MESSAGE FROM THE GENERAL MANAGER



For the first time in two years, Pinchgut presented a full season of performances in 2022. Overall Pinchgut reached the largest audience ever, due to multiple partnerships with regional and interstate Festivals and the first Pinchgut regional tour.

In 2022 we continued our second year of four-year funding with Create NSW for our core season, in addition we received a box-office subsidy grant for our Monteverdi concerts (as did most performing arts companies in those first few months of 2022) and finally the grant for our first regional tour. The government funding was a significant cornerstone of our finances in a difficult year. In 2023 this returns to the multi-year grant only.

We opened the year with three performances at Ukaria in South Australia, as part of Adelaide Festival. Erin led an ensemble of singers and players in performing *Acis & Galatea*, *Consecration*, and a recital by Anna Fraser and Hannah Lane.

Over the Easter weekend, Pinchgut featured at the Four Winds Festival in Bermagui, responding to an invitation from Artistic Director Lindy Hume. Overcoming a late change in venue due to flooding and a bout of COVID for the harpsichordist/

conductor, the performances of *Acis & Galatea* and *The Spiritual Forest* were met with acclaim.

The principal annual activity of Pinchgut Opera is presenting two opera productions and two concert series featuring music from the 17th and 18th centuries. The first self-presented concert series was three performances of *The Spiritual Forest* by Monteverdi, two in Sydney and one in Melbourne. The concert sold strongly, confirming the popularity of Monteverdi after our successful concerts of his *Vespers* in 2021. Striking lighting design that resembled light coming through trees combined with a beautiful performance by the eight singers and 11 orchestral players resulted in an immersive sublime experience for audiences in two states.

The first opera of the season was Cesti's *Orontea*, a comedic opera directed by Constantine Costi, who directed Pinchgut's opera film *A Delicate Fire* (2020), and designed by Jeremy Allan. Movement Director Shannon Burns brought to life three key roles performed by dancers. With a cast led by Germany-based Australian singer Anna Dowsley, the opera received five-star reviews and audience acclaim.



In September star Australian soprano Miriam Allan – who had achieved global acclaim as the only woman who sang at the funeral of Prince Philip in 2022 joined the Orchestra of the Antipodes and an all-female chorus in a spellbindingly beautiful concert *Women of the Pietà* by Vivaldi. For the first time ever we performed two concerts in Melbourne as well as Sydney.

The year closed with five performances of Charpentier's *Médée* starring Australian mezzo-soprano Catherine Carby who is based in the UK. The production was a directorial return for Justin Way, from Teatro Réal in Madrid, and was designed by Charles Davis. The Orchestra of the Antipodes was joined by Cantillation for this incredible production.

Our streaming platform Pinchgut At Home continues to grow its offering with three new releases in 2022: both concerts, *The Spiritual Forest* and *Women of the Pietà*, as well as Rameau's *Platée* – the Neil Armfield-directed opera from the 2021 season. This is a new source of revenue for the company as well as a way to cross geographical and access boundaries to reach audiences around Australia and the world.

Pinchgut also reached thousands of listeners via pre-show podcasts, as well as new releases on our podcast series *Baroque Banter*, featuring Artistic Director Erin Helyard.

Operationally Pinchgut brought ticketing 'in-house' for the 2023 Season launch. From October we ceased using Opera Australia as a ticketing agent and began selling all our own tickets. Two donors, John & Irene Garran, made a significant donation to support Pinchgut to make this operational change. It also meant the addition of new employees to the team to be able to manage this new aspect of running Pinchgut.

In 2022 we announced the appointment of The Humanity Foundation Taryn Fiebig Scholar Louis Hurley who performed regularly with Pinchgut throughout the year. He joined Chloe Lankshear, the inaugural Taryn Fiebig Scholar, as they are both given opportunities to build their careers through working with Pinchgut.

Despite the successes in terms of the greatest number of performances ever presented in a year, and the largest audience ever reached in three different states – around 12,000 people – financially 2022 presented some major challenges.

There were two COVID peaks that lined up perfectly with the opening nights of both Pinchgut operas. This greatly deterred audiences who are sensitive to the risks of catching COVID at a live performance. Inflation rose significantly in 2022 and this increase in cost of living also had an impact.

Pinchgut experienced the well-documented shift towards last minute ticket buying over subscriptions and then these COVID and cost of living pressures greatly impacted those single ticket sales. In 2023 we are focussing on audience growth and nurturing our current subscribers. Donors continued to be loyal and very supportive of Pinchgut Opera throughout this challenging year.

A two-year surplus in 2020 and 2021 means we have sufficient reserves to cope with the deficit of 2022 and maintain the long-term sustainability of the company which continued throughout the tumultuous year.

**Cressida Griffith**  
General Manager

# CONCERT *THE SPIRITUAL FOREST* BY MONTEVERDI



**"The Spiritual Forest is a substantial program expertly curated and performed."**

– Limelight Magazine



**"4.5 STARS"**

– Sydney Morning Herald

**"Along with Monteverdi's works, the fruits of Helyard's achievement dappled the hall divinely with vivid and uplifting orchestral foundations and intoxicating vocal harmonies."**

– Australian Arts Review

**"The event was extraordinary. A concert of Monteverdi is so rare – I felt privileged to be in the audience."**

– Audience Member

Hannah Lane, Erin Helyard in  
*The Spiritual Forest*. Photo by  
Cassandra Hannagan.



*The Spiritual Forest* is drawn from Monteverdi's *Selva morale e spirituale* (1641), his great anthology of liturgical works composed during his career in Venice. It was to be the last collection of Monteverdi's music published in his lifetime and represents the final flowering of his great genius. These uniquely inspired works confirmed Monteverdi as the leading composer of his generation, exemplifying his consummate compositional prowess and ability to put into music the deepest of human emotions.

Australia's premier Baroque vocal ensemble, Cantillation, included the inaugural Taryn Fiebig Scholar, Chloe Lankshear, and The Humanity Foundation Taryn Fiebig Scholar Louis Hurley, along with Pinchgut audience favourites Amy Moore, Anna Fraser, Andrew O'Connor and David Greco. Joining them were some of Australia's finest specialist players of the Orchestra of the Antipodes, led by Erin Helyard to deliver a glorious and meditative sonic experience.

The film of *The Spiritual Forest* can be viewed with a Pinchgut At Home subscription.

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#### Repertoire

Monteverdi's *The Spiritual Forest* for singers and instruments (1641)

Dixit Dominus à 8, SV264

Salve Regina à 2, SV284

Hail, Queen! Beatus Vir à 6, SV268  
Blessed is the One

Credidi del Quarto Tuono à 8, SV275

Laudate Dominum Secondo à 8, SV273  
Praise the Lord II

Laudate Dominum in sanctis (soprano solo), SV287  
Praise the Lord in Holy Places

Confitebor Primo à 3 con 5 in ripieno, SV265  
I Will Confess

Laudate Dominum Primo à 5 SV272  
Praise the Lord I

Laudate Pueri Primo à 5 con stromenti, SV270  
Praise the Lord

Dixit Dominus à 8, SV263

Sung in Latin

Pitch and Temperament: A440, 1/4 comma meantone

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#### Dates

City Recital Hall, Sydney  
Sat 2 Apr, 2pm and Sun 3 Apr, 5pm

Melbourne Recital Centre  
Tue 5 Apr, 7pm

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#### Singers

Chloe Lankshear and Amy Moore - sopranos  
Anna Fraser and Hannah Fraser - mezzo-sopranos  
Richard Butler and Louis Hurley - tenors  
David Greco and Andrew O'Connor - basses

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#### Orchestra of the Antipodes

Erin Helyard – Conductor and Claviorgan  
Karina Schmitz – Violin  
Simone Slattery – Violin  
Laura Vaughan – Viola da Gamba/Lirone  
Anton Baba – Cello  
Matthew Manchester – Cornetto  
Ros Jorgensen – Sackbut  
Nigel Crocker – Sackbut  
Brett Page – Sackbut  
Simon Martyn-Ellis – Theorbo  
Hannah Lane – Harp

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#### Creatives

Peter Rubie – Lighting Designer

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#### Concert Credits

Jacob Lawler – Assistant to the Conductor  
Intense Lighting – Lighting Suppliers  
Natalie Shea – Program Editing  
Imagecorp – Program Design  
Cassandra Hanagan, Albert Comper – Photographers  
Steve Polydorou, A Space Apart – Concert Filming  
Tony David Cray for aFX-Global Pty Ltd  
– Audio Recording  
Chamber organ tuned & prepared by Carey Beebe

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#### Audience – 2,105

Filmed for Pinchgut At Home  
Broadcast on ABC Classic

# OPERA

# ORONTEA

## BY CESTI

**"Duty and passion, old flames and new flings, music and wine all come head-to-head in a riotous night at the opera."**

– Constantine Costi, Director

An opera set in a heightened contemporary world somewhere between Egypt and Las Vegas, *Orontea* was a guaranteed, pleasure-filled romp.

Despite renouncing love, Queen Orontea finds herself falling for a handsome refugee artist, Alidoro, only to discover that she has most of the women in her court as rivals. Add to the mix her moralistic councillor Creonte, the scheming courtesan Silandra, and the maidservant Giacinta, who disguises herself as a boy – only to accidentally inspire the affections of Alidoro's lascivious mother, Aristeia.

Musical heir to Monteverdi and a younger contemporary of Cavalli, Cesti was one of the most popular composers of the 17th century. When it premiered in 1656, *Orontea* immediately captured the public's attention through its brilliant and skilful combination of poetry and music.

Studded with memorable arias and remarkable duets, Cesti's gifts for musical characterisation and melodic story telling were here on display for the first time in Australia.

In the spirit of Cavalli's *The Loves of Apollo & Dafne*, Pinchgut Opera brought another delicious taste of Italian opera made fresh for today's audiences, with the promise of revelry, beauty and laughter.

*These performances of Orontea were dedicated to the memory of Max Riebl.*



**"Orontea is classic entertainment drawing not just belly laughs and whoops of delight from the audience. Beneath the style, there is substance to which we can all relate."**

– Limelight Magazine



**"Under Artistic Director Erin Helyard, Pinchgut has developed enormous expertise, stylistic affinity and capacity to translate to today's world."**

– Peter McCallum, Sydney Morning Herald

**"[I like most]...the inventiveness in which Pinchgut handles little known operas and produces them on a limited stage. The singing and orchestra are invariably first rate."**

– Audience Member



Above: Anna Dowsley, Jonathan Abernethy and Sofia Troncoso in *Orontea*.  
Photo by Brett Boardman.

### Audience – 2,568

Broadcast on ABC Classic  
Filmed with Australian Theatre Live, for streaming on Pinchgut At Home and screenings in cinemas.



Dominica Matthews in Oronteia. Photo by Brett Boardman.

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## Repertoire

MUSIC by Antonio Cesti (1623–1669)

Additional music by Biagio Marini (1594–1663), Tarquinio Merula (1594–1665) and Salamone Rossi (1570–1630)

LIBRETTO by Giacinto Andrea Cicognini (1606–1651)

Sung in Italian with English surtitles

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## Dates

City Recital Hall, Sydney

Thu 26 May 7pm

Sat 28 May 2pm

Sun 29 May 5pm

Tue 31 May 7pm

Wed 1 Jun 7pm

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## Cast

Anna Dowsley - Oronteia

Jonathan Abernethy - Alidoro

Sofia Troncoso - Filosofia (voice), Silandra

Roberta Diamond - Amore (voice), Giacinta

Dominica Matthews - Aristeia

Douglas Kelly - Corindo

Louis Hurley - Tibrino

David Greco - Creonte

Andrew O'Connor - Gelone

Alexandra Graham - Filosofia, Waiter

Ryan Smith - Amore

Heath Keating - Sailor, Waiter

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## Orchestra of the Antipodes

Erin Helyard - Conductor, Harpsichord  
and Chamber Organ

Matthew Greco, Karina Schmitz - Violins

Anton Baba - Basse de Violon

Laura Vaughan - Viola Da Gamba and Lira Da Gamba

Alicia Crossley - Recorders

Simon Martyn-Ellis - Theorbo and Baroque Guitar

Hannah Lane - Harp

Brian Nixon - Percussion

Pitch and temperament: A440 sixth comma meantone

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## Creatives

Erin Helyard - Conductor

Constantine Costi - Director

Shannon Burns - Choreographer and Movement Director

Jeremy Allen - Set Designer

Sabina Myers - Costume Designer

Damien Cooper - Lighting Designer

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## Production Credits

Tanya Leach - Stage Manager

Claire Ferguson - Assistant Stage Manager

Byron Cleasby - Production Co-ordinator  
and Aerial Rigger

Renata Beslik - Costume Supervisor

Eve Beck - Assistant Director

Ian Garrard and Patrick O'Sulleabhain - Head Electricians

Jacob Lawler - Assistant to the Conductor  
and Surtitled Operator

Feather Edge - Set Construction

Jon Blake - Rigger

Bethany Hewitt - Assistant Costume Supervisor

Fiona Warmbath - Costume Maker

Belinda Crawford - Sewing Assistant

Amber Adams, Lindsey Chapman - Wigs, Hair & Make Up

Steve Hendy - Lighting Programmer

Saint Clair - LX Operator

Natalie Shea - Surtitles & Program Editing

Alan Hicks - Language Coaching

Oronteia Edition by Erin Helyard

Additional Music Preparation by Erin Helyard,

Jacob Lawler and Tim Willis

Harpsichord supplied and tuned by Carey Beebe

Filming by Australian Theatre Live

# CONCERT *WOMEN OF THE PIETÀ* BY VIVALDI



**"Miriam Allan sang with fiery brilliance and deft rhythmic precision...the female members of Cantillation produced cohesively balanced sound with a finish of blooming beauty."**

– Peter McCallum, Sydney Morning Herald

**"The all-female choir was exceptional. The combination of this particular group was outstanding. More please!"**

– Audience Member

**"This was a truly outstanding concert."**

– Audience Member

Below: Cantillation and Orchestra of the Antipodes. Photo by Cassandra Hannagan.



An concert experience featuring a crack ensemble of singers and players to re-create the splendour and sound of the music performed by the women and girls at Vivaldi's Ospedale della Pietà, the renowned home for orphaned girls in Venice where Vivaldi was master of the violin.

This sublime program showcased music by Vivaldi and his contemporaries and featured one of Pinchgut's dearest friends: longtime audience favourite, soprano Miriam Allan, who most recently drew international acclaim after her stellar performance at Prince Phillip's funeral in London in 2021.

Miriam was joined by a glorious chorus of eleven women and an ensemble of expert orchestral players featuring the female talent of the Orchestra of the Antipodes, led Vivaldi's Venice was recreated by the stunning sounds of the world's best Baroque specialists, led by Erin Helyard.

An extraordinary and unique concert event that celebrated Vivaldi's timeless beauty.

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## Repertoire

Concerto for Two Horns in F Major (RV 539) by Vivaldi

Carla Blackwood, horn

Dorée Dixon, horn

In furore iustissimae irae (RV 626) by Vivaldi

Miriam Allan, soprano

Magnificat (RV 610) by Vivaldi

Miriam Allan, soprano

Chloe Lankshear, soprano

Keara Donohoe and Hannah Fraser, mezzo-sopranos

Laudate pueri Dominum (RV 601) by Vivaldi

Miriam Allan, soprano

Mikaela Oberg, flute

Dixit Dominus (B II:15, 1774 version)

by Galuppi (1706–1785)

Miriam Allan, soprano

Keara Donohoe and Hannah Fraser, mezzo-sopranos

Sung in Latin

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## Dates

City Recital Hall, Sydney

Sat 10 Sept 2pm and Sun 11 Sept 5pm

Melbourne Recital Centre

Thu 15 Sept 7pm and Fri 16 Sept 7pm

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## Singers

Featuring soloist Miriam Allan – soprano

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## Cantillation Chorus

Maia Andrews, Janine Harris, Chloe Lankshear (soloist),  
Brianna Louwen, Josie Ryan, Anna Sandstrom

– sopranos

Jo Burton, Stephanie Dillon, Keara Donohoe (soloist),  
Hannah Fraser (soloist), Nicole Smeulders

– mezzo-sopranos

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## Orchestra of the Antipodes

Erin Helyard – Conductor,

Harpsichord and Chamber Organ

Karina Schmitz (leader), Skye McIntosh, Marlene

Crone, Miranda Hutton, Anna McMichael, Bianca

Porcheddu – Violins

James Eccles – Viola

Anthea Cottée – Cello

Andrew Tait – Bass

Mikaela Oberg – Flute

Lyndon Watts – Bassoon

Carla Blackwood and Dorée Dixon – Horns

Simon Martyn-Ellis – Theorbo

Andrei Hadap – Chamber Organ and

Pinchgut Opera Continuo Fellow

Pitch and temperament: A415 Representative early

18th-century Italian (various sources, pre-1739)



Miriam Allan. Photo by  
Cassandra Hannagan

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## Creatives

Trent Suidgeest – Lighting Designer

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## For this Concert

Intense Lighting – Lighting Suppliers

Natalie Shea – Program Editing

Cassandra Hannagan, Albert Comper – Photographers

Steve Polydorou, A Space Apart – Concert Filming

Virginia Read, ABC Classic – Audio Recording

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## Audience – 2,568

Filmed by Australian Theatre Live for release on

Pinchgut At Home and cinema screenings

Recorded by ABC Classic for broadcast

# OPERA *MÉDÉE* BY CHARPENTIER

Cathy-Di Zhang and Catherine Carby in  
*Médée*. Photo by Cassandra Hannagan.



**"This production of Charpentier's Baroque opera is a marvel, thanks to the meticulous research, top-notch performances and ingenious interpretation."**

– Limelight

**"Pinchgut Opera have saved the best for last with a superb performance of a Baroque blockbuster to close their 2022 season."**

– The Daily Telegraph



## **MUSIC by Marc-Antoine Charpentier (1643–1704)** **LIBRETTO by Thomas Corneille (1625 –1709)**

Originally scheduled in Pinchgut Opera's 2020 season, the greatest opera of the French Baroque era finally took the stage in 2022. *Médée* is high drama and emotion: French *tragédie lyrique* in its most classic form. The sorceress Médée is driven by desperation and the abandonment of her lover Jason to do the unthinkable, and ultimately murder her own children.

Charpentier's sensual lyricism and dramatic insight take us deep inside the mind and heart of this powerful and damaged woman who refuses to be a victim – even at the cost of her own flesh and blood.

Returning to Pinchgut after her star turn in *The Return of Ulysses*, mezzo-soprano Catherine Carby took on the role of the tortured *Médée*, with the brilliant Michael Petruccelli, who was thrilling in 2019's *Farnace*, as her lover Jason. Cathy-Di Zhang, Andrew Finden and Adrian Tamburini were joined by Cantillation and the inimitable Orchestra of the Antipodes to tell this passionate and unforgettable story.

In the brilliant hands of Artistic Director Erin Helyard, *Médée*'s legendary story was finally brought to the stage for the first time in Australia, with all the sophistication, eloquence and power of the French Baroque era.

Sung in French with English surtitles

### **Cast**

Catherine Carby	Médée
Michael Petruccelli	Jason
Cathy-Di Zhang	Créuse
Andrew Finden	Oronte
Adrian Tamburini	Créon
Chloe Lankshear	Nérine
Anna Fraser	Cléone
Brianna Louwen	Amour
Maia Andrews	Une Italienne
Louis Hurley	Arcas / La Vengeance
Philip Barton	La Jalousie

Rhys James Hankey, Tom Hylkema, Chiara Schmitz  
Sons of Médée and Jason

Arvin Bhattacharya, Yusuf Nayir,  
Casey Stevenson, Jayden Yosh  
Créon's Guards

### **Creatives**

CONDUCTOR	Erin Helyard
DIRECTOR	Justin Way
DESIGNER	Charles Davis
LIGHTING DESIGNER	Damien Cooper
VIDEO DESIGNER	David Bergman
MOVEMENT DIRECTOR	Troy Honeysett



Brianna Louwen, Maia Andrews and Cantillation  
in Médée. Photo by Cassandra Hannagan.

#### Cantillation

##### SOPRANOS

Anna Fraser  
Chloe Lankshear  
Amy Moore  
Brianna Louwen  
Maia Andrews

##### MEZZO-SOPRANOS

Joanne Burton  
Olivia Payne  
Natalie Shea

##### HAUTE-CONTRE

Dan Walker

##### TENORS

Ethan Taylor  
Louis Hurley  
Benjamin Namdarian  
John Pitman

##### BASSES

Andrew O'Connor  
Mark Donnelly  
Philip Barton  
Christopher Allan

#### Orchestra of the Antipodes

VIOLINS: Matthew Greco (Leader),

Claire Conolly, Marlene Crone,

Annie Gard, Anna McMichael,

Simone Slattery, Timothy Willis

HAUTE-CONTRES: Rafael Font Viera,

Ella Bennetts

TAILLE: Karina Schmitz,

Marianne Yeomans

QUINTE: John Ma, David Rabinovici

BASSE DE VIOLON: Anton Baba

CELLO: Anthea Cottee

VIOLA DA GAMBA: Laura Vaughan

BASS: Philippa MacMillan

FLUTES/PICCOLOS/RECORDERS:

Melissa Farrow, Mikaela Oberg

RECORDERS: Alicia Crossley

OBOES: Adam Masters, Ingo Müller

BASSOONS: Simon Rickard, Brock Imison

TRUMPET: Leanne Sullivan

THEORBO: Simon Martyn-Ellis

TIMPANI/PERCUSSION: Brian Nixon

HARPSICHORDS: Erin Helyard,

Donald Nicolson

Pitch and temperament: A392

Werkmeister III (c.1691)

#### For Médée

STAGE MANAGER	Tanya Leach
ASSISTANT STAGE MANAGER	Madelaine Osborn
COSTUME SUPERVISOR	Renata Beslik
PRODUCTION COORDINATOR	Byron Cleasby
HEAD ELECTRICIAN	Padraigh O Suilleabhain
LIGHTING PROGRAMMER	Philip Paterson
SET CONSTRUCTION	Feather Edge
LIGHTS SUPPLIED BY	Intense Lighting
PROJECTOR SUPPLIED BY	TDC
ART FINISHER	Sasha Wisniewski
LEAD HAIR AND MAKE-UP ARTIST	Rachel D'Arbon
COSTUME ASSISTANT	Prue Vercoe
COSTUME BUYER	Terri Kibble
COSTUME ASSISTANT	Kym Yeow
SOLDIERS' HAIRCUTS	Adam Harant
SURTITLES	Natalie Shea
SURTITLE OPERATOR	Jacob Lawler
PROGRAM EDITOR	Natalie Shea
LANGUAGE COACHING	Nicole Dorigo
HARPSICHORDS SUPPLIED, PREPARED AND TUNED BY	Carey Beebe

#### NIDA: PRODUCTION SUPPORTER

Students from the Diploma of Live Production and Technical Services and the Diploma of Screen and Media (Specialist Make-Up Services) are part of the technical and production crew.

#### DIPLOMA OF SCREEN AND MEDIA (SPECIALIST MAKE-UP SERVICES) STUDENTS

Erin Hannan, Melissa King, Petrie Porter, Harriet Trubshaw, Andrea Velechovsky, Blake Virgilio-Naden

#### DIPLOMA OF LIVE PRODUCTION AND TECHNICAL SERVICES STUDENTS

Brielle McAlister, Carter Morgan, John Pham, Laurence Tomlinson

PHOTOGRAPHER Cassandra Hannagan

VIDEOGRAPHER Steve Polydorou for A Space Apart

#### Audience – 2,983

Recorded by ABC Classic for broadcast.

# REGIONAL TOUR

# ARMIDALE, GUYRA AND NEWCASTLE

Pinchgut Opera's first regional tour was made possible by a grant from Create NSW. Touring is a high-cost exercise with lower potential ticketing revenue, so is only possible via government support.

The tour had two components – a first trip to Armidale to work with the community choir, and a second trip that included three performances of Vespers by Monteverdi.

## FIRST TRIP

Erin and Continuo Fellow Andrei Hadap, as well as General Manager Cressida Griffith and Carey Beebe, who always helps with organs and harpsichords, went to Armidale for four days to work with Armidale community choir of 35 people, *Fiori Musicali*. They had prepared a program of works, in consultation with Erin, who then continued a series of rehearsals with them to prepare for two concerts; one in Armidale at the New England Conservatorium of Music, and one at Guyra – attracting a total audience of around 200 people. The project was fulfilling and uplifting with a great level of mutual appreciation. Thanks to Corinne Arter and Ashley Flint at NECOM for partnering with Pinchgut so we could make this happen.

## SECOND TRIP

This featured the full company of performers singing Monteverdi's Vespers, as was performed in Pinchgut's 2021 season. There were 21 singers and orchestral players on Baroque instruments. Two concerts in Armidale and one in Newcastle were greatly appreciated by audiences who had travelled from near and far to attend. The performers also expressed how much they enjoyed travelling outside of Sydney to perform.

Unfortunately in 2023 we were unsuccessful in gaining funding for touring so were unable to proceed for the year – but we will reapply for 2024.

---

### From the Armidale audience:

- 11% travelled over 2 hours to attend
- 15% travelled between 30 mins – 2 hours to attend
- 74% were from Armidale

**"It was wonderful to have such a quality group coming to Armidale. We are unable to attend this level of production in Sydney much as we'd love to due to the cost of travel and accommodation which is prohibitive for those of us living more than 2 hours from Sydney!"**

– Audience Member

**"Thank you so much for bringing one of our favourites to Armidale! We really appreciate the work you put into this. We really hope to see Pinchgut or similar performers return and will bring more friends next time."**

– Audience Member

**"The whole performance – so privileged to have this opportunity. Thank you Pinchgut!"**

– Audience Member



Concert in Newcastle



Community concert with Armidale choir  
Fiori Musicali in Guyra

# REGIONAL AND INTERSTATE PERFORMANCES

## ADELAIDE FESTIVAL, FOUR WINDS FESTIVAL AND MUSICA VIVA TASMANIA

Pinchgut performed far and wide in 2022, performing in UKARIA as part of the Adelaide Festival (pictured below), at Bermagui with the Four Winds Festival and a single performance in Hobart with Musica Viva Tasmania.

It was wonderful to present Pinchgut in so many different locations – reaching around 2,000 audience members outside of Sydney and Melbourne with performances of Monteverdi's *The Spiritual Forest*, *Acis & Galatea* by Handel and *Consecration*, and a recital featuring Hannah Lane and Anna Fraser.



Pinchgut Opera performing at UKARIA as part of the Adelaide Festival. Photo by Tony Lewis



Pinchgut Opera's performance at UKARIA as part of Adelaide Festival. Photo by Tony Lewis



Anna Frasier and Hannah Lane performing at UKARIA. Photo by Tony Lewis.

# PINCHGUT AT HOME

Pinchgut's own streaming platform Pinchgut At Home had a strong third year, earning revenue of \$19,000 over the year. In 2022 three Pinchgut At Home films were released:

1. ***The Spiritual Forest* concerts from March 2022**
2. ***Platée* by Rameau directed by Neil Armfield from December 2021**
3. ***Women of the Pietà* concerts from September 2022**

The concerts were filmed and edited by Steve Polydorou from A Space Apart, and *Platée* was filmed in partnership with Australian Theatre Live.

The Australian Theatre Live productions are created to a cinematic quality, and were screened in nine regional and Western Sydney cinemas in 2022, further broadening the reach of Pinchgut Opera outside of Sydney.

In addition to being streamed on Pinchgut At Home, 2020's opera film *A Delicate Fire* was released for a limited time on the Sydney Opera House streaming site, and *The Loves of Apollo & Dafne* was streamed on the Australian Digital Concert Hall platform. We now focussed on building an audience via our own platform as a way to build engagement with our filmed live performances.

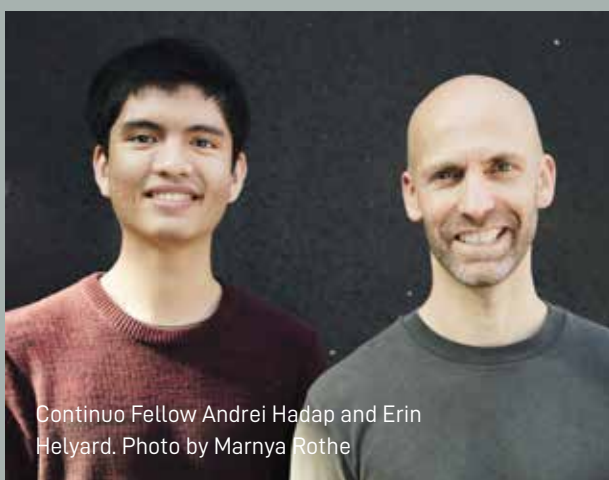
*A Delicate Fire* was selected as part of the Perth International Film Festival in 2022 – two years after release it continues to grow in reach and recognition.



Erin Helyard, Artistic Director and Constantine Costi, Director of film *A Delicate Fire* (italicie), speaking at the Revelation Perth International Film Festival.

# CONTINUO FELLOW PROGRAM

Continuo Fellow Andrei Hadap carried out his second year of his scholarship being mentored by Erin Helyard to hone his specialist continuo skills. Andrei joined Erin in Armidale for the community concerts with local choir Fiori Musicale, accompanying the choir on the organ. Andrei joined the Orchestra of the Antipodes for the *Women of the Pietà* concerts and also was repetiteur for some rehearsals with the chorus. Andrei was joined by Simon Martyn-Ellis on theorbo to gain further coaching on continuo playing. Andrei will continue as Fellow until mid-2024.



Continuo Fellow Andrei Hadap and Erin Helyard. Photo by Marnya Rothe



Louis Hurley as Tibrino in *Orontea*. Photo by Brett Boardman

# TARYN FIEBIG SCHOLAR PROGRAM



Chloe Lankshear in *The Spiritual Forest*. Photo by Cassandra Hannagan

The Taryn Fiebig Scholar program continues to provide unique and professional experience for exceptional singers who are establishing their careers. There will be a maximum of two scholars at any one time, and this provides a peer for various opportunities as part of the program including workshops with directors and singers and recitals.

The inaugural Taryn Fiebig Scholar, Chloe Lankshear, continued her position throughout 2022 and was joined by **The Humanity Foundation Taryn Fiebig Scholar**, Louis Hurley, mid-2022.

Chloe performed in three of the four productions with Pinchgut in 2022: *The Spiritual Forest*, *Women of the Pietà* and *Médée*, gaining invaluable professional experience on stage in roles as well as in concerts.

Louis performed in both concerts and was Tibrino in *Orontea* in May.

Both Taryn Fiebig Scholars had a stellar year of both critical and audience acclaim in their appearances with the company.

Thank you for the support from The Humanity Foundation in supporting this program.

*The Spiritual Forest* at  
Melbourne Recital Centre,  
photo by Albert Comper.





# PINCHGUT OPERA DONORS

We exist thanks to the generosity of our incredible family of donors, whose support we deeply appreciate and acknowledge by listing their names below.

---

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Liz Nielsen  
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(\$10,000 and above)**  
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and Ms Felicity Rourke,  
in memory of Lidia

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## CONTINUO MENTORSHIP PROGRAM

Norman Gillespie  
Anonymous (1)

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## PINCHGUT AT HOME FILMING SUPPORTERS

Monika Kwiatkowski  
Patricia H. Reid Endowment Fund  
Michael Malone  
Emily and Yvonne Chang  
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Justice François Kunc  
and Ms Felicity Rourke,  
in memory of Lidia Kunc  
Barbara Messerle  
and Edward Curry-Hyde  
Jan Marie Muscio  
Dr David and Dr Gillian Ritchie  
Anthony Strachan  
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**(IPHIGÉNIE EN TAURIDE)**

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Margaret and  
the late Edward Billson  
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Emma Johnston  
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Program  
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Stephen Booth  
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Henry Burmester  
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Dr Kerry Thomas  
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Dr Mark Walker  
Dr Elizabeth Watson  
Janice White  
Claire Wivell Plater  
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**\$1,000 – \$1,999**

Antoinette Albert  
Gillian Appleton  
Maia Ambegaokar  
& Joshua Bishop  
Jean Cockayne  
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Robert Sanderson  
Ross Thomas  
Sue Thomson  
Graham Tribe  
Laurel Tsang  
Harriet Veitch  
Kay Vernon  
David Wood  
Anonymous (3)

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Black, Ross Burns, Andrew  
Byrnes, Craig Campbell,  
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Leith and Darrel Conybeare,  
Tony D'Arbon, Gabrielle  
Ewington, Peter & Catharine  
Fletcher, Ivan Foo & Ron  
Gouder, Robert Gay, Matthew  
Gerber, Jean Gifford, Rohan  
Haslam, Veronica Lee, Patricia  
Howard, Peter James, Donald  
Kenyon, Mr. Kevin Lane, Ralph  
Lane OAM, Julianne Leathart,  
Stephen Marriott, Peter &  
Robin Marsh, Christopher  
Matthies, Noel and Donna  
McIntosh, Herbert Menka,  
Dr David Millons AM and  
Mrs Barbara Millons., John  
Mitchell, Ian Morrison, Keith  
Moynihan, Elizabeth Nolan,

Patricia Novikoff, Andrew O'Connor, Colin Prebble, Anne Ranger, Heather and John Rickard, P Rogers, Ingrid Selene, David Skewes, Petrina & Michael Slaytor, Barbara Steller, Mindy Green and Steve McDonald, Malcolm Stuart, Dr Douglas Sturkey, CVO, AM, Michael Thompson, Dr J and Mr D Turner, Ann and Larry Turner, Ms Margaret Turner, Meredith Verge, Joan Walsh, Peronelle Windeyer, Anonymous (17)

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### \$500 and Under

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Gonzalez, Renee Goossens, Marilyn Gosling, Raechelle Rubinstein, Susan Gray, Kains Family, Kathryn Green, Robert Green, Mrs Lyn Greene, Anthony Gregg, Edmund Griffith, John Grimshaw, Dasia Gutman, Alison Gyger, Paul Hager, Angela Hakvoort, Charles Hamilton, Stuart A Hamilton AO, Neil & Pamela Hardie, Helen Hardy, Dan Harmelin, Janet Harris, Dr Linda Harrison, Jonathan Harverson, Donald Roy and Anastasia Hawes, Esther Hayter, Norman Heckenberg, Else Hilma, Ms Nora Hitchen, Barbara Hocking, Mr Alan Hogan, Michael Horsburgh AM and Beverley Horsburgh, Lynette Howard, Dr Philip Hoyle, Ms Ellen Hrebenuik, Anna Hueneke, Penelope Hunstead, Brian Hurley, Mrs Claudia Hyles, Margaret Isom, Peter Ivanoff, Josefa Green & John Millbank, Beverley Johnson, Juliet Johnson, Kay Johnston, Phillip Jones, Beate Josephi, Dr Daniela Kaleva, Cynthia Kaye, Jill Kaye, Ralph Kaye, Shelagh Kemm, Catharine Kench, Greg Kerr, Gregory Kerr, Ms Susan King, Allison Kirkman, Dr Rosemary Kiss, Jim Kitay, R Laird, Mr John Lander, Bruce Lane, Beatrice Lang, Genevieve Lang, Virginia Lankshear, Alexandra Lavau, Geoff Lavender, Ms Stephanie Lee, Barbara Leser, Sandra Lim, Karl Lindeson, Pamela Lloyd, Mr Ross Longmuir, Mrs Leone Lorrimer, Mrs Elaine Lucas, Sylvia Luikens, Pamela Lumb, Eugene Lynch, Graham & Pamela MacDonald, Roger Mackell, Mr David Mackey, Colin MacLeod, Alan Maddox, Dr Richard Maddox, Anne Maley, John R Maneschi, Dr Sarah Mares, Valmai Marshall, Paul Mason, Jill Matthews, Josephine Maxwell, Peter Mayer, Margaret McCluskey, Ms Janet McDonald, Ms Meg McDonald, Mrs Maggie McKelvey, Judith McKenna, Diarmid McKeown, Wendy McLeod, Megan McMurchy, Dianne McWilliam, Jenna Mead, Chris & Jenny Meaney, Ms Susan Melick, Graeme & Emma Mendelsohn, Sue Millar, Louise Miller, Jacqueline Milne, Simon Milton, Lyn Moore, Kaye Murray, Liz Musgrove, Andrew Naylor, Joëlle Newman, Jennifer

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Leslie C Thiess  
Anonymous (4)

## Government support



This project is proudly supported by the NSW Government through Create NSW as part of Arts Restart and Annual Organisation Funding.

## Sponsor



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## Filming Partner



## Operational Support Provided By

O|PERA AUSTRALIA

**TARYN FIEBIG  
SCHOLAR PROGRAM**  
Sisyphus Foundation  
The Humanity Foundation

# COMPANY LIST

---

## PATRON

His Excellency General  
the Honourable David Hurley AC DSC  
(Retd) & Her Excellency  
Mrs Linda Hurley

---

## LIFE PATRONS

Liz Nielsen and Jeremy Davis AM

---

## ARTISTIC DIRECTOR

Erin Helyard

---

## GENERAL MANAGER

Cressida Griffith

---

## ARTISTIC MANAGER

Alison Johnston

---

## PRODUCTION AND OPERATIONS AND MANAGER

Andrew Johnston

---

## MARKETING AND PHILANTHROPY MANAGER

Ilona Brooks

---

## MARKETING AND ADMINISTRATION COORDINATOR

Alexandra Peek

---

## TICKETING MANAGER

Michael Clapham (Jul-Aug)  
Tabatha Lionheart (from Sep)

---

## TICKETING OFFICERS

Keiren Brandt-Sawdy, Taylor Venter,  
Ciaran O'Riordan

---

## FINANCIAL ADVISOR

Emma Murphy

---

## FINANCIAL ACCOUNTANT

Barbara Peters

---

## TARYN FIEBIG SCHOLAR

Chloe Lankshear

---

## THE HUMANITY FOUNDATION

### TARYN FIEBIG SCHOLAR

Louis Hurley

---

## CONTINUO FELLOW

Andrei Hadap

---

## CONDUCTOR EMERITUS

Antony Walker

---

## BOARD

Norman Gillespie (Chair)  
Virginia Braden OAM  
Nicola Craddock  
Mark Gaal (until February 2022)  
Anthony Gill  
Monika Kwiatkowski  
Peter Jopling AM KC  
(from December 2022)  
John Pitman  
Claire Wivell Plater  
Cressida Griffith – Secretary

---

## PRODUCTION ACKNOWLEDGEMENTS

---

### SEASON ARTWORK & DESIGN

Alphabet Studio

---

### PINCHGUT AT HOME WEBSITE DESIGN

Red Crow Studio

---

### PROGRAM DESIGN

Imagecorp

---

### ANNUAL REPORT DESIGN

Brewster Creative



*Anna Dowdsley as Orontea*  
*Photo by Cassandra*  
*Hannagan*

# PINCHGUT OPERA

PO Box 291, Strawberry Hills, 2012, Australia  
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[info@pinchgutopera.com.au](mailto:info@pinchgutopera.com.au)  
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Cover image: Michael  
Petrucelli, Cathy-Di Zhang  
and Adrian Tamburini in  
*Médée*. Photo by Cassandra  
Hannagan.

# **PINCHGUT OPERA LTD.**

**ABN 67 095 974 191**

**FINANCIAL REPORT  
FOR THE YEAR ENDED  
31 DECEMBER 2022**



**PINCHGUT OPERA**

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**FINANCIAL REPORT**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2022**

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**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**CORPORATE INFORMATION**

**Directors**

Norman Gillespie, Chair

Virginia Braden OAM

Nicola Craddock

Mark Gaal

Anthony (Tony) Gill

Monika Kwiatkowski

John Pitman

Peter Jopling AM KC

Claire Wivell Plater

**Registered office and principal place of business**

480 Elizabeth Street

Surry Hills

NSW 2010

**Auditors**

W. W. Vick & Co.

*Chartered Accountants*

Level 3, 1 James Place

North Sydney, NSW, 2060

***Pinchgut Opera Ltd. acknowledges the Gadigal people of the Eora nation, the land on which Pinchgut performs and works in Sydney, the first story-tellers and singers of songs. We pay our respects to elders past, present, and emerging.***

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**DIRECTORS' REPORT**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

The Directors present their report on Pinchgut Opera Ltd. ("the Company") for the financial year ended 31 December 2022.

**Directors**

The names of the Directors of the Company in office at any time during, or since the end of, the year are:

<b><u>Name of the Director</u></b>	<b><u>Date of appointment</u></b>	<b><u>Date of cessation</u></b>
Norman Gillespie, Chair	1 January 2013	
Virginia Braden OAM	28 February 2017	
Nicola Craddock	1 January 2019	
Mark Gaal	28 February 2017	28 February 2024
Anthony (Tony) Gill	1 May 2019	
Monika Kwiatkowski	9 March 2021	
John Pitman	1 January 2010	
Peter Jopling AM KC	1 October 2022	
Claire Wivell Plater	1 October 2022	

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

**Principal activities**

The principal activity of Pinchgut Opera is presenting two opera productions and two concert series featuring music from the 17th and 18th centuries.

**Review of operations**

For the first time in two years, Pinchgut presented a full season of performances in 2022. Overall Pinchgut reached the largest audience ever due to multiple partnerships with regional and interstate Festivals and the first ever Pinchgut regional tour.

We opened the year with three performances at Ukaria in South Australia, as part of Adelaide Festival. Erin led an ensemble of singers and players in performing *Acis & Galatea*, *Consecration*, and a performance by Anna Fraser and Hannah Lane.

The first self-presented concert series was three performances of a concert *The Spiritual Forest* by Monteverdi, two in Sydney and one in Melbourne. The concert sold strongly, confirming the popularity of Monteverdi after the concerts of his *Vespers* in 2021. Striking projections of lighting design that resembled light coming through trees combined with a beautiful performance by the eight singers and 11 orchestral players resulted in an immersive sublime experience for audiences in two states.

Over the Easter weekend, Pinchgut featured at the Four Winds Festival in Bermagui, following an invitation from Artistic Director Lindy Hume. Overcoming a late change in venue due to flooding and a COVID case for the harpsichordist/conductor, three performances to audiences were met with acclaim; another performance of *Acis & Galatea* and *The Spiritual Forest*.

# **PINCHGUT OPERA LTD.**

**ABN 67 095 974 191**

## **DIRECTORS' REPORT (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022**

### **Review of operations (continued)**

The first opera of the season was Cesti's *Orontea*. A comedic opera directed by Constanine Costi, who directed Pinchgut's opera film *A Delicate Fire* (2020) and designed by Jeremy Allan. Movement Director Shannon Burns brought three key roles performed by dancers, to life. Led by Germany-based Australian singer Anna Dowsley the five-start opera was acclaimed by audiences.

In September star Australian soprano Miriam Allan joined the Orchestra of the Antipodes and an all-female chorus in a spellbindingly beautiful concert *Women of the Pietà* by Vivaldi. For the first time ever we performed two concerts in Melbourne as well as Sydney. Miriam achieved global acclaim when she was the only woman who sang at Prince Phillips funeral in 2022.

The year closed with five performances of Charpentier's *Médée* starring mezzo-soprano Catherine Carby who is based in the UK. Directed by Justin Way, from Teatro Réal in Madrid and designed by Charles Davis. The Orchestra of the Antipodes was joined by Cantillation for this incredible production.

Our streaming platform Pinchgut At Home continues to grow its offering with three new releases in 2022 with both concerts *The Spiritual Forest* and *Women of the Pietà* as well as the release of *Platée* by Rameau – the Neil Armfield directed opera from the 2021 season. A new source of revenue for the company as well as a way to cross geographical and access boundaries to reach audiences around Australia and the world.

Pinchgut also reached thousands of listeners via the pre-show podcasts as well as new releases on our podcast series of *Baroque Banter*, featuring Artistic Director Erin Helyard.

Operationally Pinchgut brought ticketing 'in-house' for the 2023 Season launch. From October we ceased using Opera Australia as a ticketing agent and began selling all our own tickets. Two donors, John & Irene Garrahan made a significant donation to support Pinchgut to make this operational change. It also meant the addition of new employees to the team to be able to manage this new aspect of running Pinchgut.

In 2022 we announced The Humanity Foundation Taryn Fiebig Scholar Louis Hurley who performed regularly with Pinchgut throughout the year. He joined Chloe Lankshear, the inaugural Taryn Fiebig Scholar as they are both given opportunities to build their careers through working with Pinchgut.

Despite the successes in terms of the greatest number of performances ever presented in a year, and the largest audience ever reached in three different states – over 10,000 people, financial 2022 presented some major challenges. There were two COVID peaks the lined up perfectly with the opening night of both Pinchgut operas. This greatly deterred audiences who are sensitive to the risks of catching COVID at a live performance. Inflation rose significantly in 2022 and this increase in cost of living also had an impact. Pinchgut experienced the well-documented shift towards last minute ticket buying over subscriptions and then these COVID, La Nina and cost of living pressures greatly impacted those single ticket sales. In 2023 we are focussing on audience growth and nurturing our current subscribers. Donors continued to be very loyal and supportive of Pinchgut Opera throughout this challenging year.

### **Purpose**

To delight, move, and educate our audiences with world-class performances of seventeenth and eighteenth century opera and vocal music.

### **Vision**

To be one of the world's finest early music companies. To enthrall, move and educate our audiences with performances that bring contemporary relevance to rediscovered masterworks of opera and vocal music.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**DIRECTORS' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**Values**

i) Excellence

Unstinting dedication to artistic excellence in all aspects of music performance.

ii) Discovery

Rediscovery of music masterworks of the seventeenth and eighteenth century.

iii) Integrity

Act with integrity in how we collaborate and approach our work.

iv) Passion

We are passionate about our art, our audiences and our supporters.

**Strategic goals**

i) To be international leaders in the historically informed performance of baroque operas and in presentations of vocal orchestra concerts through commitment to highest-quality artistic excellence in all our work.

ii) Increase national and international audience reach.

iii) Nurture the next generation of Australian baroque and performing arts specialists.

iv) Ensure a sustainable arts company with viable growth of activity and a sufficiently resourced organisational structure to meet those goals.

**Directors' qualifications and experience**

<b><u>Name</u></b>	<b><u>Qualifications and experience</u></b>
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**Norman Gillespie, Chair**

*Qualifications*

BA (Double Hons) in Music and English Literature, PhD at London University in English 17th and early 18th century English Theatre Music, and entering the UK Civil Service to be trained in Finance and Tax legislation.

*Experience*

Corporate career in oil exploration and telecommunications in BP as Tax Controller of BP Exploration in the North Sea (Glasgow), Head of the Chairman and CEO's Private Office (London), Director of Planning for BP Exploration in the US (Houston), Finance Director of Cable & Wireless (London) and CFO of Optus (Sydney). Combining his passion for the Arts and Business he was appointed CEO of Sydney Opera House, served on the Board of Australian Business Arts Foundation under James Strong and became Deputy Chair of the Australian Brandenburg Orchestra.

In 2010 Norman entered the world of humanitarian and overseas development as CEO of UNICEF Australia and represented the worldwide network of National Committees as Chair at the UN. Currently utilising his experience for mentoring and consulting.

He was appointed to the Board of Pinchgut Opera in 2013.

# PINCHGUT OPERA LTD.

ABN 67 095 974 191

## DIRECTORS' REPORT (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

### Directors' qualifications and experience (continued)

<u>Name</u>	<u>Qualifications and experience</u>
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<b>Virginia Braden OAM</b>	
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<i>Qualifications</i>	Company Director
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<i>Experience</i>	Virginia established her firm Arts Management Pty Limited in 1979, providing personal management for over one hundred and fifty Australian and international conductors, instrumentalists, singers, directors, designers and lighting designers. She handed the firm on to new owners in 2008 and now works freelance.
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Over time she has served on many boards including Deputy Chairman, then Chairman of the UK based International Artist Managers' Association which has a membership of over 500 firms of artist managers worldwide and she has had an ongoing association with it; Director of Opera Australia and Director of the National Institute of Dramatic Art (NIDA). She has had a long involvement with the management and governance of the Sydney International Piano Competition and was elected Chairman in 2017.

Virginia was awarded a Medal of the Order of Australia for services to Arts Administration in 2010 and the 2021 International Society of the Performing Arts "Angel Award" for her contribution to the arts across all borders. She is an Honorary Life Member of the International Artist Managers' Association and the Australian Music Centre.

<b>Nicola Craddock</b>	
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<i>Qualifications</i>	MBA Australian Graduate School of Management, UNSW. Member of Australian Institute of Company Directors.
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<i>Experience</i>	Nicola has a background in the media entertainment industry with Roadshow Films (Village Roadshow Ltd) with her latest role being Chief Commercial Officer responsible for acquisition and distribution of home entertainment content across Australia and New Zealand. More recently, Nicola was appointed Executive Director of the Zoo and Aquarium Association where she had been able to further employ her skills in strategic business development, commercial planning, marketing, operations and business analytics and insights.
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Nicola has held a number of Board Committee and Executive Committee roles including Australian Home Entertainment Association (AHEDA) Digital Committee, Roadshow Films Senior Executive Committee, Risk and Governance Committee and Business Continuity Committee. Currently Nicola sits on the Species360 Board as a member and Treasurer / Chair of the Finance, Audit and Risk Committee, and is a member of the World Association of Zoos and Aquariums Animal Welfare Committee.

# PINCHGUT OPERA LTD.

ABN 67 095 974 191

## DIRECTORS' REPORT (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

### Directors' qualifications and experience (continued)

<u>Name</u>	<u>Qualifications and experience</u>
<b>Mark Gaal</b>	
<i>Qualifications</i>	Bachelor of Arts (B.A.), Graduate of NIDA.
<i>Experience</i>	Mark is Executive Director Pathways and Partnerships at National Institute of Dramatic Art (NIDA). Mark has directed plays, musicals and operas for some of Australia's leading performing arts organisations including Sydney Theatre Company, Belvoir Street Theatre, Opera Australia and at NIDA. Mark was Director/CEO of ATYP and has worked in the UK and Germany for The Really Useful Group. He directed live productions for television's Hi 5 which toured nationally and to Malaysia, Singapore, New Zealand and the UK.
<b>Anthony (Tony) Gill</b>	
<i>Qualifications</i>	Bachelor of Commerce, Chartered Accountant (Retired).
<i>Experience</i>	Tony is the Chairman of Australian Finance Group and a director of First American Title Insurance with a background in financial services, mostly at Macquarie Bank. He sits on the Board of the Butterfly Foundation for Eating Disorders.
<b>Monika Kwiatkowski</b>	
<i>Qualifications</i>	Graduate Diploma (Chartered Accountants), Bachelor of Finance majoring in Applied Mathematics and a Bachelor of Commerce (Accounting), both from the University of Adelaide. Level 1 Certified organisational coach.
<i>Experience</i>	<p>Monika is a corporate strategy and Mergers &amp; Acquisitions specialist with over 12 years' experience across industries including consulting, financial services and technology. She is presently Chief Operating Officer of advertising and digital marketing group GrowthOps Ltd with offices across Australia and Asia.</p> <p>Monika's strategy experience includes senior roles in Group Strategy and Enterprise Services Strategy at Commonwealth Bank of Australia. Prior to this she was a member of CBA's internal M&amp;A financial modelling team. Before joining CBA, Monika worked as an investment manager focused on emerging markets (particularly Africa), and in M&amp;A advisory at KPMG Corporate Finance.</p> <p>Monika's passions include mountain climbing and equestrian sports.</p>
<b>John Pitman</b>	
<i>Qualifications</i>	Master of Arts, Cambridge University and MBA from IMD Business School, Lausanne.
<i>Experience</i>	John has had a corporate career spanning more than 30 years with key roles at The Dow Chemical Company, Coca Cola Amatil, and e Ventures, a News Corporation Softbank joint venture.

# PINCHGUT OPERA LTD.

ABN 67 095 974 191

## DIRECTORS' REPORT (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

### Directors' qualifications and experience (continued)

<u>Name</u>	<u>Qualifications and experience</u>
<b>John Pitman</b> <b>(continued)</b>	
<i>Experience</i> <i>(continued)</i>	<p>He was Managing Director of A.Royale for 12 years, following which he co-founded 'Krunchbox', a cloud based retail data analytics company. He is the CEO of Krunchbox, which today operates in Europe, North America and Australia/NZ.</p> <p>John has been on the Board of Pinchgut for ten years, and has sung in the chorus in eight Pinchgut productions.</p>
<b>Peter Jopling AM KC</b>	
<i>Qualifications</i>	Bachelor of Laws, University of Melbourne
<i>Experience</i>	<p>Peter Jopling AM KC is Chair of number of philanthropic NGOs and joins our Board after a long career as a Kings Council practicing Australia wide in the Federal and State Supreme Courts. In his philanthropic roles Peter is Chair of the Melbourne Art Foundation, the Melbourne University Humanities Foundation, The Menzies Foundation, The Ian Potter Museum and a Life Governor of The Florey Institute of Neuroscience and Mental Health. In 2014 Peter was made a Member of the General Division of the Order of Australia for significant service to the law in Victoria and to the community.</p> <p>Peter was ranked by the legal profession's most highly regarded directories - Chambers and Partners, Best Lawyers and Doyle's Guide as one of Australia's leading commercial law Silks. Peter regularly appeared at first instance and appellate level in areas including trade practices, corporations and securities, intellectual property, insurance, equity and trusts, industrial law and professional negligence. He was also a certified arbitrator and accredited mediator of large commercial matters.</p> <p>Peter has appeared as Senior Counsel both for and against the ACCC. He also regularly appeared in large-scale complex litigation and class actions in the Federal Court and the Supreme Court. He has also appeared for a major financial institution in the Royal Commission into Misconduct in the Banking, Superannuation and Financial Services Industry.</p>
<b>Claire Wivell Plater</b>	
<i>Qualifications</i>	Bachelor of Laws, University of Sydney Graduate of the Australian Institute of Company Directors
<i>Experience</i>	Since stepping away from legal practice in 2020, Claire has deployed her entrepreneurial and governance skills as a non-executive director of a diverse portfolio of companies including Youi Insurance, Aware Financial Services, Athena Financial, AuditCover and Zero Hash Australia. She is also Deputy Chair of The Stella Prize.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**DIRECTORS' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

### Directors' qualifications and experience (continued)

Name	Qualifications and experience
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**Claire Wivell Plater**  
**(continued)**

*Experience*  
(continued)

Claire's initial career focus of insurance law saw her build a large insurance litigation practice within Philips Fox (now DLA Piper), while also diversifying into digital compliance training, litigation management software and financial services distribution consulting. Claire then founded boutique financial services regulatory advice firm, The Fold Legal. She led the firm's expansion from insurance into wealth management, credit, fintech and cryptocurrency, culminating in its sale to Halo Group in 2021.

During this period Claire contributed to the growth of Australia's fintech sector, assisting to found Fintech Australia, advising the Federal Government and leading a number of industry working parties contributing to government policy development in diverse areas such as the regulatory sandbox, digital advice and blockchain regulation. She was a longstanding member of ASIC's Business Advisory Committee. She continues to provide strategic advice to a number of early stage fintech ventures.

## Directors' meetings

During the financial year, 5 meetings of the Directors (including committees of the Directors) were held. Attendances were as follows:

<u>Name of the Director</u>	<u>Number eligible to attend</u>	<u>Number attended</u>
Norman Gillespie, Chair	5	5
Virginia Braden OAM	5	5
Nicola Craddock	5	5
Mark Gaal	1	-
Anthony (Tony) Gill	5	5
Monika Kwiatkowski	5	5
John Pitman	5	5
Peter Jopling AM KC	2	1
Claire Wivell Plater	2	2

## Members' guarantee

The Company is a limited company by guarantee. In the event of, and for the purpose of winding up of the Company, the amount capable of being called up from each member and any person or association who ceased to be a member in the year prior to the winding up, is limited to \$10 for members, subject to the provisions of the Company's constitution.

At 31 December 2022 the collective liability of members was \$80 (2021: \$70).

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**DIRECTORS' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**Auditor's independence declaration**

A copy of Auditor's Independence Declaration as required under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in page 30 of this financial report and forms part of the Directors' Report.

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

For and on behalf of the Board

A handwritten signature in black ink, appearing to read 'N. Gillespie', with a long, sweeping flourish extending to the right.

**Norman Gillespie**

***Director***

Date: 5 April 2023

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>Note</b>	<b>2022</b> <b>\$</b>	<b>2021</b> <b>\$</b>
Revenue	5	<b>1,516,882</b>	1,311,259
Other income	6	<b>1,357,405</b>	1,619,951
Interest income		<b>1,605</b>	2,166
Employee benefits expense		<b>(1,846,148)</b>	(1,471,058)
Depreciation expense	11	<b>(15,524)</b>	(12,916)
Other operating expenses	7	<b>(1,461,320)</b>	(1,133,830)
<b>(Deficit) / surplus before income tax</b>		<b>(447,100)</b>	315,572
Income tax expense	3.3	-	-
<b>(Deficit) / surplus after income tax</b>		<b>(447,100)</b>	315,572
Other comprehensive income		-	-
<b>Total comprehensive income for the year</b>		<b>(447,100)</b>	315,572

The accompanying notes form part of these financial statements.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	8	<b>1,432,436</b>	1,357,797
Trade and other receivables	9	<b>38,653</b>	219,587
Other assets	10	<b>107,376</b>	115,787
<b>TOTAL CURRENT ASSETS</b>		<b>1,578,465</b>	1,693,171
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	11	<b>46,525</b>	41,081
<b>TOTAL NON-CURRENT ASSETS</b>		<b>46,525</b>	41,081
<b>TOTAL ASSETS</b>		<b>1,624,990</b>	1,734,252
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	12	<b>96,168</b>	187,209
Employee benefits	13	<b>59,991</b>	49,806
Other liabilities	14	<b>664,643</b>	240,424
<b>TOTAL CURRENT LIABILITIES</b>		<b>820,802</b>	477,439
<b>NON-CURRENT LIABILITIES</b>			
Employee benefits	13	-	5,525
<b>TOTAL NON-CURRENT LIABILITIES</b>		-	5,525
<b>TOTAL LIABILITIES</b>		<b>820,802</b>	482,964
<b>NET ASSETS</b>		<b>804,188</b>	1,251,288
<b>EQUITY</b>			
Retained surplus		<b>804,188</b>	1,251,288
<b>TOTAL EQUITY</b>		<b>804,188</b>	1,251,288

The accompanying notes form part of these financial statements.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>Retained surplus \$</b>	<b>Total equity \$</b>
<b>Balance as at 1 January 2021</b>	<u>935,716</u>	<u>935,716</u>
<b>Comprehensive income</b>		
Surplus for the year	315,572	315,572
Other comprehensive income	<u>-</u>	<u>-</u>
<b>Total comprehensive income</b>	<u>315,572</u>	<u>315,572</u>
<b>Balance as at 31 December 2021</b>	<u>1,251,288</u>	<u>1,251,288</u>
<b>Comprehensive income</b>		
Deficit for the year	(447,100)	(447,100)
Other comprehensive income	<u>-</u>	<u>-</u>
<b>Total comprehensive income</b>	<u>(447,100)</u>	<u>(447,100)</u>
<b>Balance as at 31 December 2022</b>	<u><u>804,188</u></u>	<u><u>804,188</u></u>

The accompanying notes form part of these financial statements.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>Note</b>	<b>2022 Inflows (Outflows) \$</b>	<b>2021 Inflows (Outflows) \$</b>
<b>Cash flows from operating activities</b>			
Receipts from customers, donations and grants		<b>3,055,221</b>	2,728,163
Interest received		<b>1,605</b>	2,166
Payments to suppliers and employees		<b>(2,961,219)</b>	(2,265,754)
<b>Net cash provided by operating activities</b>	16	<b>95,607</b>	464,575
<b>Cash flows from investing activities</b>			
Purchase of plant and equipment		<b>(20,968)</b>	(7,043)
<b>Net cash used in investing activities</b>		<b>(20,968)</b>	(7,043)
<b>Net increase in cash and cash equivalents</b>		<b>74,639</b>	457,532
<b>Cash and cash equivalent at the beginning of the year</b>		<b>1,357,797</b>	900,265
<b>Cash and cash equivalent at the end of the year</b>	8	<b>1,432,436</b>	1,357,797

The accompanying notes form part of these financial statements.

# **PINCHGUT OPERA LTD.**

## **ABN 67 095 974 191**

### **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022**

These financial statements are for Pinchgut Opera Ltd. ("the Company") as an individual entity. Pinchgut Opera Ltd is a not for profit Company, registered and domiciled in Australia.

The functional and presentation currency of the Company is Australian dollars and all values are rounded to the nearest dollar.

The financial statements for the year ended 31 December 2022 were approved and authorised for issuance by the Directors of the Company on 5 April 2023.

Comparatives are consistent with prior years, unless otherwise stated.

#### **1 Basis of preparation**

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Simplified Disclosures, the Australian Charities and Not for Profits Commission Act 2012 and the Australian Charities Not for Profits Commission Regulations 2022. The Company is a not-for-profit entity for the purposes of preparing the financial statements.

#### **2 Adoption of new and revised accounting standards**

The Company has adopted all standards which became effective for the first time at 31 December 2022, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Company.

#### **3 Summary of significant accounting policies**

These financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the Directors of the Company have determined are appropriate to meet the purposes of preparation. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical cost unless otherwise stated in the notes.

The significant accounting policies that have been adopted in the preparation of the statements are as follows:

##### **3.1 Revenue and other income**

###### **(a) Revenue from contracts with customers**

The core principle of AASB15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the entity expects to receive in exchange for those goods or services.

Revenue is recognised by applying a five-step model as follows:

- i) Identify the contract with the customer;
- ii) Identify the performance obligations;
- iii) Determine the transaction price;
- iv) Allocate the transaction price to the performance obligation; and
- v) Recognise revenue as and when control of the performance obligations is transferred.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Summary of significant accounting policies (continued)**

**3.1 Revenue and other income (continued)**

**(a) Revenue from contracts with customers (continued)**

Generally, the timing of the payment for sales of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

**(b) Grant income**

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations, then the revenue is recognised when control of each performance obligation is satisfied.

Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements, there may be some performance obligations where control transfers at a point in time and other which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

**(c) Donations**

Where donation income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

**(d) Interest income**

Interest income is recognised as it accrues using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument.

**(e) Other income**

Other income is recognised on an accruals basis when the Company is entitled to it.

**3.2 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 Taxation Office (ATO). 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 are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

**3.3 Income tax**

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

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Summary of significant accounting policies (continued)**

**3.4 Operating expenses**

Operating expenses are recognised in the statement of profit or loss and other comprehensive income upon utilisation of the service or at the date of their origin.

**3.5 Cash and cash equivalents**

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less. For the purposes of the statement of cash flows, cash and cash equivalents as defined above, net of any outstanding bank overdrafts.

**3.6 Intangible assets**

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives commencing from the time the asset is held ready for use, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, these are subject to impairment testing (refer to Note 3.8 for details of impairment).

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset and is recognised in the statement of profit or loss and other comprehensive income within other income or other expenses.

**3.7 Plant and equipment**

Plant and equipment are initially recognised at acquisition cost or fair value of contributions received including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by management.

Plant and equipment that have been contributed at no cost, or for nominal cost, are valued and recognised at the fair value of the asset at the date it is acquired.

Plant and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 3.8 for details of impairment).

Depreciation is recognised on a straight-line basis over the assets' useful life to the Company, commencing when the asset is ready to use.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Summary of significant accounting policies (continued)**

**3.7 Plant and equipment (continued)**

The following useful lives are applied:

<u>Item</u>	<u>Useful life</u>
Furniture and fixture	5 years
Office equipment	3 to 10 years
Musical instruments	5 years

Material residual value estimates and estimates of useful life are updated as required, but at least annually. Gains or losses arising on the disposal of plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in statement of profit or loss and other comprehensive income within other income or other expenses.

**3.8 Impairment of assets**

At the end of each reporting period, the Company reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired.

If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair amount less costs of disposal and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in statement of profit or loss and other comprehensive income.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the Company would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of a class of asset, the Company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that same class of asset.

**3.9 Financial instruments**

Financial instruments are recognised initially on the date that the Company becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Summary of significant accounting policies (continued)**

**3.9 Financial instruments (continued)**

***Financial assets***

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

**Classification**

On initial recognition, the Company classifies its financial assets into the following categories:

- amortised cost
- fair value through profit or loss - FVTPL
- fair value through other comprehensive income - equity instrument (FVOCI - equity)
- fair value through other comprehensive income - debt instrument (FVOCI - debt)

Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets.

**Amortised cost**

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income and impairment are recognised in the statement of profit or loss and other comprehensive income. Gain or loss on derecognition is recognised in the statement of profit or loss and other comprehensive income.

**Impairment of financial assets**

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for financial assets measured at amortised cost.

When determining whether the credit risk of financial assets has increased significantly since initial recognition and when estimating ECL, the Company considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Company's historical experience and informed credit assessment and including forward looking information.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Summary of significant accounting policies (continued)**

**3.9 Financial instruments (continued)**

***Financial assets (continued)***

**Impairment of financial assets (continued)**

The Company uses the presumption that an asset which is more than 30 days past due has seen a significant increase in credit risk. The Company uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Company in full, without recourse to the Company to actions such as realising security (if any is held); or
- the financial assets is more than 90 days past due.

Credit losses are measured as the present value of the difference between the cash flows due to the Company in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

**Trade and other receivables**

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Company has determined the probability of non payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Company renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in the statement of profit or loss and other comprehensive income.

**Other financial assets measured at amortised cost**

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

***Financial liabilities***

The Company measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method. The financial liabilities of the Company comprise trade payables and other payables.

***Derecognition of financial instruments***

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Summary of significant accounting policies (continued)**

**3.10 Provisions, contingent liabilities and contingent assets**

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material.

Any reimbursement that the Company can be virtually certain to collect from a third party with respect to the obligation is recognised as a separate asset. However, this asset may not exceed the amount of the related provision. No liability is recognised if an outflow of economic resources as a result of a present obligation is not probable.

**3.11 Employee benefits**

Provision is made for the Company's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits.

In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in the statement of profit or loss and other comprehensive income.

**4 Significant accounting estimates and judgments**

Those charged with governance make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant accounting estimates and judgements made have been described below:

**4.1 Significant accounting estimates**

**(a) *Revenue recognition-long term contracts***

The Company undertakes long term contracts which span a number of reporting periods. Recognition of revenue in relation to these contracts involves estimation of future costs of completing the contract and the expected outcome of the contract. The assumptions are based on the information available to management at the reporting date, however future changes or additional information may mean the expected revenue recognition pattern has to be amended.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**4 Significant accounting estimates and judgments (continued)**

**4.1 Significant accounting estimates (continued)**

**(b) Receivables**

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

**4.2 Significant accounting judgements**

**(a) Employee benefits**

For the purpose of measurement, AASB 119: Employee Benefits defines obligations for short term employee benefits as obligations expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service.

As the Company expects that most employees will not use all of their annual leave entitlements in the same year in which they are earned or during the 12 month period that follows (despite an informal Company policy that requires annual leave to be used within 18 months), the Directors believe that obligations for annual leave entitlements satisfy the definition of other long term employee benefits and, therefore, are required to be measured at the present value of the expected future payments to be made to employees.

	<b>Note</b>	<b>2022</b> \$	<b>2021</b> \$
<b>5 Revenue</b>			
<b><i>Revenue from contracts with customers</i></b>			
Audience revenue		<b>1,359,360</b>	1,256,932
Performance fees		<b>111,369</b>	6,500
Digital revenue		<b>19,183</b>	26,417
<b><i>Revenue from other sources</i></b>			
Fees and services revenue		<b>4,964</b>	-
Program and CD Sales		<b>22,006</b>	21,410
		<b>1,516,882</b>	1,311,259
<b>6 Other income</b>			
Donations	<b>6.1</b>	<b>756,268</b>	775,940
Grants	<b>6.2</b>	<b>444,752</b>	661,487
Sponsorship		<b>150,000</b>	150,000
Federal Government - Cash Flow Boost and Job Keeper		-	30,000
Royalties		<b>1,288</b>	1,970
Reimbursement and recoveries		<b>5,097</b>	554
		<b>1,357,405</b>	1,619,951

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>6 Other income (continued)</b>			
<b>6.1 Donations</b>			
General		665,818	653,390
Taryn Fiebig Scholarship Fund		20,450	92,550
Trusts and foundations		50,000	-
Trusts and foundations - Taryn Fiebig Scholarship Fund		20,000	30,000
		<b>756,268</b>	<b>775,940</b>
<b>6.2 Grants</b>			
Create NSW - Restart Funding		-	235,000
Create NSW - Relaunch - Box Office Support		44,076	190,011
Create NSW - Multi Year Funding		175,000	175,000
Create NSW - Regional Touring Funding		225,676	-
NSW Government - Job Saver		-	46,476
NSW Government - Business Grant		-	15,000
		<b>444,752</b>	<b>661,487</b>
<b>7 Other operating expenses</b>			
Venue - rehearsals, performances and office		<del>403,955</del>	347,936
Marketing and promotion		<del>249,966</del>	263,762
Production expenses		<del>219,521</del>	226,333
Ticketing		<del>118,546</del>	87,364
Performer and creative travel		<del>273,250</del>	82,630
Accounting and bookkeeping fees		<del>41,660</del>	34,440
Instrument - hire, tuning and freight		<del>40,211</del>	25,789
Fundraising		<del>31,846</del>	15,511
Auditor's remuneration	7.1	<del>8,500</del>	8,286
Equipment related costs		<del>21,834</del>	2,390
Insurance		<del>6,631</del>	6,008
Publications and subscription		<del>17,081</del>	11,791
Website cost		<del>15,728</del>	9,185
Meeting expenses		<del>3,042</del>	2,276
Telephone and internet		<del>3,713</del>	3,600
Stripe and bank charges		<del>3,086</del>	3,963
Printing and stationery		<del>1,133</del>	765
Miscellaneous		<del>1,617</del>	1,801
		<b>1,461,320</b>	<b>1,133,830</b>

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	2022	2021			
	\$	\$			
7 Other operating expenses (continued)					
7.1 Auditor's remuneration					
W. W. Vick & Co.					
Audit of financial report	8,500	8,286			
8 Cash and cash equivalents					
Cash at bank	1,432,436	1,357,797			
9 Trade and other receivables					
Trade receivables	14,070	14,082			
GST receivable	24,583	51,471			
Other receivables	-	154,034			
	38,653	219,587			
10 Other assets					
Prepayments	14,603	26,776			
Deposits	92,773	89,011			
	107,376	115,787			
11 Plant and equipment					
	Furniture and fixture	Office equipment	Musical instruments	Total 2022	Total 2021
	\$	\$	\$	\$	\$
Cost					
Opening	22,037	29,699	73,392	125,128	118,085
Additions	4,600	16,368	-	20,968	7,043
	26,637	46,067	73,392	146,096	125,128
Accumulated depreciation and impairment					
Opening	12,839	10,811	60,397	84,047	71,131
Charge for the year	4,793	9,058	1,673	15,524	12,916
	17,632	19,869	62,070	99,571	84,047
Carrying amount	9,005	26,198	11,322	46,525	41,081

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>12 Trade and other payables</b>		
Trade payables	<b>13,412</b>	97,393
Sundry payables	<b>13,461</b>	14,418
Superannuation payable	<b>36,918</b>	48,076
PAYG withholding payable	<b>23,376</b>	26,089
Other payables	<b>9,001</b>	1,233
	<b>96,168</b>	187,209
<b>13 Employee benefits</b>		
<i>Current</i>		
Long service leave	<b>29,741</b>	18,786
Annual leave	<b>30,250</b>	31,020
	<b>59,991</b>	49,806
<i>Non-current</i>		
Long service leave	-	5,525
	<b>59,991</b>	55,331
<b>14 Other liabilities</b>		
Income in advance	<b>664,643</b>	240,424

**15 Financial risk management**

The Company's financial instruments consist mainly of deposits with banks, trade and other receivables and trade and other payables.

The carrying amounts for each category of financial instruments, measured in accordance with AASB 9 : Financial Instruments as detailed in the accounting policies to these financial report are as follows:

	<b>Note</b>	<b>2022</b>	<b>2021</b>
		<b>\$</b>	<b>\$</b>
<b><i>Financial assets held at amortised cost</i></b>			
Cash and cash equivalents	8	<b>1,432,436</b>	1,357,797
Trade and other receivables	9	<b>38,653</b>	219,587
		<b>1,471,089</b>	1,577,384
<b><i>Financial liabilities held at amortised cost</i></b>			
Trade and other payables	12	<b>96,168</b>	187,209
		<b>96,168</b>	187,209

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**16 Cash flow statement information**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b><i>Reconciliation of net cash provided by operating activities to (deficit) / surplus after income tax</i></b>		
(Deficit) / surplus after income tax	<b>(447,100)</b>	315,572
<b><i>Non-cash flows in (deficit) / surplus after income tax</i></b>		
Depreciation expense	<b>15,524</b>	12,916
<b><i>Changes in assets and liabilities</i></b>		
Decrease / (increase) in trade and other receivables	<b>180,934</b>	(203,047)
Decrease / (increase) in other assets	<b>8,411</b>	(10,729)
(Decrease) / increase in trade and other payables	<b>(91,041)</b>	98,415
Increase in employee benefits	<b>4,660</b>	18,266
Increase in other liabilities	<b>424,219</b>	233,182
<b>Net cash provided by operating activities</b>	<b>95,607</b>	464,575

**17 Related party transactions**

The Company's related parties' transactions include transactions as described below:

***Key management personnel remuneration:***

During the year, the Company paid \$308,635 (2021: \$229,088) as remuneration to the key management personnel of the Company.

***Donations:***

During the year, the Company received \$39,176 (2021: \$35,468) as donations from the key management personnel of the Company.

**18 Contingencies and commitments**

In the opinion of those charged with governance, the Company did not have any contingencies and commitments as at 31 December 2022 (2021: None).

**19 Subsequent events**

In the opinion of those charged with governance, no adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**RESPONSIBLE PERSONS' DECLARATION**

The responsible persons declare that in the responsible persons' opinion:

- (a) there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- (b) the financial statements and notes satisfy the requirements of *the Australian Charities and Not-for-profits Commission Act 2012* .

Signed in accordance with subsection 60.15(2) of *the Australian Charities and Not-for-profits Commission Regulations 2022* .

A handwritten signature in black ink, appearing to read 'N. Gillespie', with a long horizontal flourish extending to the right.

**Norman Gillespie**

***Director***

Date: 5 April 2023



## **INDEPENDENT AUDIT REPORT TO THE MEMBERS OF PINCHGUT OPERA LTD.**

### **Report on the Audit of the Financial Report**

#### **Qualified Opinion**

We have audited the financial report of Pinchgut Opera Ltd. ("the Company"), which comprises the statement of financial position as at 31 December 2022, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the responsible persons' declaration.

In our opinion, except for the effects of the matter described in the basis for qualified opinion, the accompanying financial report of the Company has been prepared in accordance with *the Australian Charities and Not for Profits Commission Act 2012*, including:

- a) giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year ended; and
- b) complying with Australian Accounting Standards - Simplified Disclosures and Division 60 of *the Australian Charities and Not for Profits Commission Regulations 2022*.

#### **Basis for Qualified Opinion**

It is not always practicable for the Company to establish accounting controls over all forms of donations prior to receipt of these funds and accordingly it is not possible for our examination to include procedures which extend beyond the amounts of such income recorded in the accounting records of the Company.

In respect to the qualification above, based on our review of the internal controls, nothing has come to our attention, which would cause us to believe that the internal controls over income from fundraising and donations by the Company are not appropriate.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the **Auditor's Responsibilities for the Audit of the Financial Report** section of our report. We are independent of the Company in accordance with the auditor independence requirements of *the Australian Charities and Not for Profits Commission Act 2012* (ACNC Act) and the ethical requirements of *the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Level 3, 1 James Place, North Sydney, NSW, 2060.  
PO Box 20037, World Square, NSW 2002  
Phone: 02 8071 0300

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## INDEPENDENT AUDIT REPORT TO THE MEMBERS OF PINCHGUT OPERA LTD. (CONTINUED)

### Emphasis of Matter

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under *the ACNC Act*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### Other Information

Directors are responsible for the other information. The other information comprises the information included in the Company's financial report (such as Directors' Report) for the year ended 31 December 2022 but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### Responsibilities of Responsible Entities for the Financial Report

The responsible entities of the Company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of *the ACNC Act*. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible entities are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.



## INDEPENDENT AUDIT REPORT TO THE MEMBERS OF PINCHGUT OPERA LTD. (CONTINUED)

### **Auditor's Responsibilities for the Audit of the Financial Report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at [http://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). This description forms part of our auditor's report.

We communicate with the responsible entities regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

### **Report on Other Legal and Regulatory Requirements**

#### **Additional Scope Pursuant to the *Charitable Fundraising Act 1991***

In addition, our audit report has been prepared for the members of the Company in accordance with Section 24(2) of the *Charitable Fundraising Act 1991*. Accordingly, we have performed additional work beyond that which is performed in our capacity as auditors pursuant to the ACNC Act. These additional procedures included obtaining an understanding of the internal control structure for fund raising appeal activities and examination, on a test basis, of evidence supporting compliance with the accounting and associated record keeping requirements for fundraising appeal activities pursuant to the *Charitable Fundraising Act 1991 and its Regulations*.

It should be noted that the accounting records and data relied upon for reporting on fundraising appeal activities are not continuously audited and do not necessarily reflect after the event accounting adjustments and the normal period end financial adjustments for such matters as accrual, prepayments, provisioning and valuation necessary for period end financial statement preparation. The performance of our audit included a review of internal controls for the purpose of determining the appropriate audit procedures to enable an opinion to be expressed on the financial statements. The review is not a comprehensive review of all those systems or of the system taken as a whole and is not designed to uncover all weaknesses in those systems. The audit opinion expressed in this report pursuant to the *Charitable Fundraising Act 1991 and its Regulations* has been formed on the above basis.

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



## INDEPENDENT AUDIT REPORT TO THE MEMBERS OF PINCHGUT OPERA LTD. (CONTINUED)

### Qualified Opinion pursuant to the Charitable Fundraising Act 1991

In our opinion, except for the effects, if any of the qualification set out above:

- (a) The financial report of Pinchgut Opera Ltd. gives a true and fair view of the financial result of fundraising appeal activities for the year 1 January 2022 to 31 December 2022;
- (b) The financial report has been properly drawn up, and the associated records have been properly kept for the year 1 January 2022 to 31 December 2022, in accordance with *the Charitable Fundraising Act 1991 and its Regulations*;
- (c) Money received as a result of fundraising appeal activities conducted during the year from 1 January 2022 to 31 December 2022 has been properly accounted for and applied in accordance with *the Charitable Fundraising Act 1991 and its Regulations*; and
- (d) There are reasonable grounds to believe that Pinchgut Opera Ltd. will be able to pay its debts as and when they fall due.

**W. W. Vick & Co.**

*Chartered Accountants*

Level 3

1 James Place

North Sydney NSW 2060

Ray Khalil - Partner

Date: 5 April 2023



**AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE DIRECTORS OF PINCHGUT OPERA LTD.**

I declare that, to the best of my knowledge and belief for the year ended 31 December 2022, there have been:

- (i) no contraventions of the auditor independence requirements of *the Australian Charities and Not for Profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

**W. W. Vick & Co.**

*Chartered Accountants*

Level 3

1 James Place

North Sydney NSW 2060

Ray Khalil - Partner

Date: 5 April 2023

# W. W. Vick & Co.

Chartered Accountants

ABN 14 568 923 714



## DISCLAIMER

### ADDITIONAL FINANCIAL INFORMATION

### FOR THE YEAR ENDED 31 DECEMBER 2022

The additional financial data presented on pages 33 - 34 is in accordance with the books and records of Pinchgut Opera Ltd. ("the Company") which have been subjected to the auditing procedures applied in our statutory audit of the Company for the year ended 31 December 2022.

It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided.

Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other the Company) in respect of such data, including any errors of omissions therein however caused.

**W. W. Vick & Co.**

*Chartered Accountants*

Level 3

1 James Place

North Sydney NSW 2060

Ray Khalil – Partner

Date: 5 April 2023

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**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**DETAILED STATEMENT OF (DEFICIT) / SURPLUS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>Revenue</b>		
Audience revenue	<b>1,359,360</b>	1,256,932
Performance fees	<b>111,369</b>	6,500
Digital revenue	<b>19,183</b>	26,417
Fees and services revenue	<b>4,964</b>	-
Program and CD Sales	<b>22,006</b>	21,410
Donations:		
General	<b>665,818</b>	653,390
Taryn Fiebig Scholarship Fund	<b>20,450</b>	92,550
Trusts and foundations	<b>50,000</b>	-
Trusts and foundations - Taryn Fiebig Scholarship Fund	<b>20,000</b>	30,000
Grants:		
Create NSW - Restart Funding	-	235,000
Create NSW - Relaunch - Box Office Support	<b>44,076</b>	190,011
Create NSW - Multi Year Funding	<b>175,000</b>	175,000
Create NSW - Regional Touring Funding	<b>225,676</b>	-
NSW Government - Job Saver	-	46,476
NSW Government - Business Grant	-	15,000
Sponsorship	<b>150,000</b>	150,000
Federal Government - Cash Flow Boost and Job Keeper	-	30,000
Royalties	<b>1,288</b>	1,970
Reimbursement and recoveries	<b>5,097</b>	554
Interest income	<b>1,605</b>	2,166
<b>Total revenue</b>	<b>2,875,892</b>	2,933,376
<b>Expenditure</b>		
Performer and creative salaries	<b>1,176,851</b>	920,670
Administration salaries	<b>485,612</b>	387,103
Venue hire	<b>403,955</b>	347,936
Marketing and promotion	<b>248,816</b>	261,699
Production expenses	<b>219,521</b>	226,333
Superannuation contributions	<b>155,985</b>	119,811
Performer and creative travel	<b>273,250</b>	82,630
Ticketing expenses	<b>94,629</b>	72,615
Accounting fees	<b>41,660</b>	34,440
Insurance	<b>29,407</b>	30,678

**PINCHGUT OPERA LTD.**  
**ABN 67 095 974 191**

**DETAILED STATEMENT OF (DEFICIT) / SURPLUS (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>Expenditure (continued)</b>		
Instrument - hire, tuning and freight	<b>40,211</b>	25,789
Bank and stripe charges	<b>27,003</b>	18,712
Fundraising	<b>31,846</b>	15,511
Website expenses	<b>22,666</b>	14,423
Depreciation	<b>15,524</b>	12,916
Annual leave	<b>(770)</b>	12,166
Long service leave	<b>5,430</b>	6,097
Publications and subscriptions	<b>11,293</b>	8,616
Audit fees	<b>8,500</b>	8,286
Telephone and internet	<b>3,713</b>	3,600
Staff amenities	<b>199</b>	2,563
Office equipment and supplies	<b>21,834</b>	2,390
Meeting expenses	<b>3,042</b>	2,276
Postage and couriers	<b>282</b>	849
Printing and stationery	<b>1,133</b>	767
Staff development and training	<b>225</b>	541
Research	<b>809</b>	104
Recruitment	<b>39</b>	-
Legal fees	<b>344</b>	-
Exchange gain / loss	<b>(17)</b>	-
Write-off of old balances	<b>-</b>	(1,717)
<b>Total expenditure</b>	<b>3,322,992</b>	2,617,804
<b>(Deficit) / surplus for the year</b>	<b>(447,100)</b>	315,572