



CAMERATA

QUEENSLAND'S CHAMBER ORCHESTRA

ANNUAL REPORT 2017



Association Information

Camerata acknowledges the traditional owners of the land on which we gather and pay our respects to Elders both past and present.

ABN 99 171 205 590

Camerata – Queensland’s Chamber Orchestra was incorporated as an Association in Queensland on 5 January 2007.

Camerata is a Charitable Institution endorsed to access the following tax concessions:
GST Concession, Income Tax Exemption and FBT Rebate.

Camerata has Deductible Gift Recipient status. Gifts to the Camerata donation fund are tax deductible.

Financial Year

Camerata’s financial year ran from 1 January 2017 to 31 December 2017. Camerata’s activities are organised on a calendar year basis to align with government grants which are normally allocated on a calendar year basis.



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Our vision

To empower artists, inspire audiences, and enrich communities through music

Our mission

To contribute to the ongoing vitality of local communities and to celebrate music with our audiences

Our roles

*A producer of adventurous programs.
A place of learning.
An artistic collaborator.*

As Queensland's chamber orchestra, Camerata performs music from the baroque to the present, delights in performing new works and frequently incorporates "non-classical" items in its concerts.

In addition to playing traditional chamber orchestra music, we strive to celebrate the music of our own time by commissioning new work, and celebrate Australian music as part of our programming. Concerts regularly include a national or international guest artist renowned in his or her field.

At Camerata our artists are encouraged to take full ownership of the artistic process to create art that is engaging for both artists and audiences. We encourage and provide opportunity for our artists to reflect on their work, celebrate success, and learn from mistakes.

To support longevity and build new audiences, we aim to provide opportunities for our orchestra to tour nationally and internationally. It is not our intention to remain Queensland's finest secret but instead, to share our work with audiences across the country and overseas.



Orchestra – Artistic Associates

Violin

Brendan Joyce* - Leader

Jonny Ng*

Tiana Angus

Yena Choi

Sally-Ann Djachenko

Dan Lopez

Jason Tong

Allana Wales

Viola

Alice Buckingham

Anna Colville

Elizabeth Lawrence

Cello

Katherine Philp*

Nathan Smith

Shannon Tobin

Double Bass

Marian Heckenberg*

Chloe-Ann Williamson

**Principal*

Orava Quartet – Camerata's Quartet-in-Residence

Thomas Chawner, David Dalseno, Daniel Kowalik, Karol Kowalik



Chairman's Report



During 2017, Camerata continued to deliver outstanding performances throughout Queensland, attracting both critical and audience acclaim. Across the State, over 36,000 people attended a Camerata performance, an increase of 18,000 from 2016. This remarkable achievement confirms Camerata as a significant music producing organisation in the small-to-medium sector in Queensland.

As a consequence of greatly increased demand for its artistic programs and services, Camerata has exceeded the limit of its operational capacity for further growth. With increases of 200 per cent in project delivery, it is clear Camerata is charting a course to a strong future, provided that investment can be secured to grow Camerata's administrative capacity to a level comparable to that of other arts organisations with similar levels of activity.

In 2017, with thanks to the ongoing support from the Queensland Government through Arts Queensland, Camerata was able to undergo a governance review which demonstrated the good health of the organisation.

In 2017 we farewelled Ian Commins and Ewan Walker (Hon. Treasurer) from the Board and thank them for their service. Ewan's contribution in establishing financial procedures and processes for the organisation through a time of change is of particular note and I thank him for working closely with the Executive Director to build a strong foundation for Camerata to grow. We were fortunate to welcome Jenny Hodgson, Ben Poschelk and Nicola White to the Board. Jenny brings a wealth of experience in music programming and arts administration and joins the Program sub-committee, Ben joins the Development sub-committee while Nicola joins as Hon. Treasurer and member of the Finance and Risk sub-committee.

Camerata's philosophy and clearly defined strategic direction led to enhanced relationships with donors, collaborators, sponsors and stakeholders, notably the Tim Fairfax Family Foundation and Arts Queensland.

The support of the Tim Fairfax Foundation has been critical to the company's regional impact since 2011, and we look forward to working with them on creating engaging experiences for regional Queenslanders through to 2020. I thank the Foundation for their support of our vision and for increasing their investment to enable the position of Orchestra Manager to be made full-time.

The company's growing reputation is also evident in the success of its chair sponsorship program which has seen the number of chair sponsors continue to grow. The support of these individuals, foundations and organisations is invaluable, as is the generosity and commitment of other donors, large and small.

The Board continues to work to ensure the ongoing sustainability of Camerata into the future. In 2017, we launched the Camerata Legacy Circle. This program encourages our supporters to leave a bequest to the company to ensure Camerata will provide quality artistic experiences for years to come. We thank the inaugural member, Camerata's Founder Elizabeth Morgan AM, for encouraging the growth of the program which now has three confirmed members.

In recent years, Camerata's focus has been on strengthening governance and professionalism in the company's operations. In the immediate future, we look to build the administrative capacity of the team to meet the demand for the orchestra. This is an exciting time for Camerata and we look forward to shaping a strong organisation that will continue to inspire Queensland audiences for many decades to come.

As volunteers, all members of the Committee bring a wide range of relevant skills and experience as well as dedication and energy to their roles and to the Finance and Risk, Marketing and Sales, Development, and Programming sub-committees. This service to Camerata is greatly appreciated and gratefully acknowledged.

The commitment of Camerata's Artistic Associates and the small but outstanding administrative team is also acknowledged, as is the ongoing support of QPAC through making available our office premises in Merivale Street and through our continuing relationship as a Company-in-Residence.

Brian Bartley
Chairman



Artistic Director's Report



If there was a year that we could liken Camerata's activity to that of a speeding freight train, then that was surely 2017.

SUBSCRIPTION SERIES

In 2017 two concerts were co-presented with Queensland Performing Arts Centre (QPAC) and one with Queensland Music Festival (QMF), enabling Camerata to perform all three large-scale orchestral concerts in QPAC's Concert Hall.

We also trialled a new venue for a smaller, more intimate chamber performance – the former Queensland Cultural Centre Auditorium, now known as The Edge, State Library of Queensland.

Classique

Our gala season opener, *Classique* brought Camerata together with Australian violinist now based in France, Jane Peters, for her first solo appearance in Australia in many years. Jane gave a beautifully elegant and understated, unconduted performance of Mozart's *Adagio* and Mendelssohn's Violin Concerto in E Minor. Suzannah Conway gave the concert four and a half stars in Limelight Magazine writing:

The crowning glory of the evening was Mendelssohn's Violin Concerto, one of the most popular and difficult works in the violin repertoire. Peters' playing and delivery was exemplary throughout as one might expect from a virtuoso of her status. She demonstrated excellent technique and precise articulation but plays with passion and flamboyance.

Jane was impressed by the open-mindedness of Camerata's players and the freedom of performing without a conductor.

We welcomed our wind, brass and percussion players for this series to play Prokofiev's fiendish *Classical Symphony* and Stravinsky's *Pulcinella Suite* – highly refined works by Russians that look back to earlier classical-era music for inspiration. For the Stravinsky, Camerata's Quartet-in-Residence, Orava Quartet, took the leadership positions in what had to be one of the more fun pieces of the 2017 season.

If anybody stole the show it was our mystery guests from Brisbane jewel, Voices of Birralee, in this case Birralee's *2017 Anzac Commemoration Choir on the Western Front* in performances that included Australian composer, Dan Walker's *You, Me and the Wide Open Sky* conducted by Jenny Moon with Justine Favell on piano.

It is heartening to see the appreciation and enthusiasm of our augmenting wind, brass and percussion players and guest artists, always so keen to be more involved with Camerata and always contributing ideas for future projects. At least one of these was overheard at this concert series as saying, *Oh Camerata – everyone knows it's the best gig in town!*

Encouraging a younger audience to classical music has often been seen as a steep and difficult path. However, at Saturday evening's packed concert hall for the Classique programme, Camerata showed why it managed to attract an audience in excess of 16,000 during 2016. Here was a carefully considered and balanced programme, beautifully presented and radiating professionalism and polish. Atmospheric lighting assisted to show off well-played music by artists who clearly love their craft, their enthusiasm shining through every pore of their collective being to gain an infectious hold on a captivated audience.

Review of *Classique* by Suzannah Conway, Limelight Magazine, 6 March 2017.

Sanctuary

Sanctuary not only formed part of Camerata's 2017 Subscription series, but was a signature event in the 2017 Queensland Music Festival – an iconic Queensland organisation with which we have had a long and fruitful artistic association. The concert grew out of our Helpmann nominated *Home* concert from 2016, that featured an all-Australian music program. For *Sanctuary*, the program was curated around Katie Noonan's idea of addressing sanctuary, refuge and the search for asylum.

The theme emerged most specifically through Joe Chindamo's *Sanctuary*, a commission brought about by the QMF team who attracted the generous support of Andrew and Renata Kaldor, and written to fulfil Katie Noonan's long-held dream to feature husband and wife oboe team, Diana Doherty and Alexandre Oguey as duo soloists for the first time. Poignantly, the Kaldors themselves were from refugee families that escaped Hungary and Czechoslovakia in WWII and moved to Australia while the White Australia Policy remained, and Joe Chindamo's family were also immigrants from Europe.

We were also happy to present the Brisbane premiere of Connor D'Netto's *air & fantasy* following the world premiere in 2016 at the Charleville Racecourse Complex. This was the third of Camerata's regional touring commissions made possible by the Tim Fairfax Family Foundation. Connor was present ahead of an early morning departure to London via New York where he is currently furthering his studies. We were also very pleased to have composer Brooke Green present for the performance of her gut-wrenching work named after the ill-fated asylum seeker, Reza Barati. A particularly delightful inclusion was the world premiere arrangement by Paul Cassidy of Elvis Costello's *Favourite Hour*, organised and sung beautifully in Brisbane by Katie Noonan and in Toowoomba by Emma Dean as wild card mystery guests. As the lone, solo violinist in Peter Sculthorpe's *Alone*, I had to acquire the new skill of whistling and playing at the same time before the large QPAC audience and ABC broadcasting microphones. A unique experience!

Camerata, Queensland's increasingly-important chamber orchestra ... two hours of unadulterated musical sanctuary can test the limits of anyone's compassion but the sincerity of purpose, and genuinely original programming, more than compensated.

Review of *Sanctuary* by Martin Buzacott, The Australian, 17 July 2017



The White Mouse

Our 2017 mainstage series ended with a fourth collaboration with actor and writer, Tama Matheson, for *The White Mouse* – a concert theatre piece that brought to life the feisty Nancy Wake (1912-2011) who ran away from her family in Australia at the age of 16, before becoming involved in the French Resistance and attracting the sobriquet, “The White Mouse” for her uncanny ability to move fearlessly and undetected through enemy lines. Where Tama Matheson has played the title role in our previous shows (*Ben* in 2013, *Johann Sebastian* in 2014, and Tchaikovsky in *Bright Stars* in 2015), this time he played supporting roles, while Queensland actress, Veronica Neave, played Nancy Wake in a tour de force.

Tama’s script was clever, touching, witty and beautifully timed, with both actors demonstrating their outstanding abilities in their performances. With the risk associated with having Nancy Wake’s relatives in the audience, it was a relief that they felt Veronica had captured the essence of Nancy perfectly. I must highlight the musicianship and prowess of Camerata violinist, Sally-Ann Djachenko for her performance of Karl Amadeus Hartmann’s *Concerto Funebre* – a very challenging work that she played with thoughtfulness, searing beauty and impeccable command. Singer Meg Hamilton brought style to the cabaret singer role, with an appropriately nonchalant rendition of Pascal Bastia/Jean Sablon’s hit song, *Je tire ma révérence* and ending the show in a totally rousing rendition of Charles Dumont/Michel Vaucaire/Edith Piaf’s *Non, je ne regrette rien*. We were again fortunate to have a striking lighting design by the gifted lighting designer, Ben Hughes, for this performance, and to have him personally operate the lighting in both Toowoomba and Brisbane. Thanks are due to Queensland Theatre for generously lending period costumes for the ensemble, and to stylists Leigh Buchanan (costume) and Chrissy Keepsake (hair and costume). Arguably, however, all performances and efforts were eclipsed by two outsiders – the brief cameo performances of two dogs: Duff in Brisbane, and Luggs in Toowoomba.

These concert theatre works, have become a Camerata signature and a particularly pleasing trend is that they continue to attract our largest audiences. With their effective balance of music and theatrical elements, they nonetheless call on our small team to pull out all stops, and the support effort is immense. I thank my colleagues Adam Tucker and Angela Loh for their creativity, connections and seemingly boundless energy committed to all concert series and activities, but most especially in realising *The White Mouse*.

This was engaging and significant, an enjoyable event brokered by the productive, no frills alliance between music and theatre where each art form was fully realised yet supportive of each other. Such success in the vexed terrain of interdisciplinary venture is rare.

Review of *The White Mouse* by Gillian Wills, Limelight Magazine, 5 December 2017



SERVICES

Camerata's interest in and ability to play in a range of styles and to provide pit services is acknowledged by industry, both locally and nationally. It has led to the evolution of the group into an essential player in the provision of Queensland's orchestral services, and as one of Brisbane's "go to" orchestras for high quality backing and support of visiting pop, folk and jazz musicians.

Camerata performed with Queensland Ballet (QB) – our fourth ballet with QB, and our first under the direction of QB's Music Director, Nigel Gaynor, in acclaimed performances of the Ashton/Lanchbery version of *La Fille mal gardée* at QPAC's Playhouse in August. The orchestra received high praise from the QB dancers and executive team alike, as well as from the large audiences in attendance across the 13 performances.

Ferdinand Herold's score, arranged by John Lanchbery, was performed beautifully by Camerata – Queensland's Chamber Orchestra under the baton of Queensland Ballet's Music Director Nigel Gaynor.
Review of *La Fille mal gardée* by Elise Lawrence, Limelight Magazine, 12 August 2017

The relationship with QB continued with Camerata supplying strings for QB's fundraiser and profile-raising event, *La Danse de L'amour* in September at the Brisbane Entertainment and Convention Centre.

Camerata performed in Little Red Company's Adele tribute show, *Rumour Has It*, featuring the Brisbane-based singer and comedic talent, Naomi Price, for three sold-out concerts at the Brisbane Powerhouse in mid-January. This was followed by recording the advertising track (*Eleanor Rigby*) for Naomi's next venture, *Lady Beetle*.

A highlight of the Powerhouse performances was the addition of the Camerata – Queensland's Chamber Orchestra, with orchestrations that allowed the string players to add lustre and depth to many of Adele's powerful key songs, giving the flavour of a rich symphonic sound.
Review of *Rumour Has It* by Suzannah Conway, ArtsHub, 16 January 2017

March saw Camerata's appearance as orchestra for the Helpmann Award winning, *Kate Miller-Heidke*, with the show's namesake and under the impressive direction of Australian conductor Benjamin Northey to a capacity audience in QPAC's Concert Hall. For lovers of Eddie Reader's *It's got to be, perfect!*, Camerata played for the popular Scottish singer-songwriter in her Brisbane performance. Including on-the-spot transpositions.

The orchestra brought new life into some of her older songs, such as Mama, yet never distracted from the virtuosity of her voice.
Review of *Kate Miller Heidke with Camerata* by Olivia Shoesmith, 4ZZZ Reviews, 11 March 2017

Other sell out shows included our performance with *Led Zeppelin Masters* to a full house of enthusiasts at QPAC's Lyric Theatre.

For the second year running, Camerata was the featured string section for Lord Mayor Graham Quirk's *Lord Mayor's Christmas Carols* at the Brisbane Riverstage, directed by John Foreman and featuring popular singers such as Isaiah, as well as the extraordinary vocal talents of America's Polo and Australia's Katie Noonan. This event put Camerata in front of some 10,000 audience members as well as an estimated TV audience of 200,000. A smaller contingent of players then went on to appear at the Redlands Christmas Carols, again to a large outdoor crowd.

In a testament to the relationship we have with our city, Camerata was invited by Brisbane Marketing to be featured performers at the 11th Asia Pacific Screen Awards (APSA) at the Brisbane Convention and Exhibition Centre in November. With some 70 member countries and an estimated media reach of 1.15 billion people, the Awards are the region's highest accolade in film and are presented in a ceremony held annually in Brisbane. The 2017 awards, hosted by Lee-Lin Chin and David Wenham, were attended by hundreds of international delegates and were streamed live online across the Asia Pacific. Camerata was delighted to feature singer Emma Dean as part of our medley of Asia Pacific film scores.

FESTIVALS

Our festival offerings for 2017 started in July with appearances at the Queensland Music Festival in *Sanctuary*, and in QMF and Argo's *To The Earth* as a quartet and in *To The Sky* as three string trios. In September, Camerata appeared in Brisbane Festival with Australian Cinematheque/GOMA's *Battleship Potemkin with music live by Camerata*.

QUARTET-IN-RESIDENCE

2017 marked the fourth year of Camerata's Quartet-in-Residence, a program initiated by Founder Elizabeth Morgan AM and brought to fruition through the assistance of an Emerging Artists grant from the Australia Council that assisted Orava Quartet to relocate from the USA to Brisbane. New State government funding agreements starting in 2017 saw a chamber music concert become part of our mainstage offerings, with a long over-due concert dedicated to putting Orava Quartet firmly into the local limelight. *Finesse* was also an opportunity for four Camerata players to perform in the chamber music setting with Orava, in a well-received performance of Mendelssohn's Octet. This concert was an opportunity to establish a new partnership with The Edge, State Library of Queensland.

Orava Quartet continues to be involved in our mainstage series, most notably directing the group from the leadership positions for Stravinsky's *Pulcinella Suite* in our *Classique* series at QPAC Concert Hall.

Remarkably, with the ever-increasing profiles and schedules of both Camerata and Orava Quartet, for the time being there still seems to be enough space and flexibility for the Quartet-in-Residence program to continue to thrive and develop, and for the current arrangement to be mutually beneficial.

NEW PLAYERS and UPBEAT PROGRAM

In December we welcomed Yena Choi as Artistic Associate. For the second year, we offered *Upbeat*, a program to support career pathways for emerging players and recent graduates. *Upbeat* enabled Andrew Hathway and Liam Keneally to join the orchestra in 2017 for a twelve month program of experience across Camerata's activities.

CONCLUSION

Camerata continues to go from strength to strength despite the major changes and challenges faced by Australia's small-to-medium Arts sector. That growth is in no small way due to the commitment, passion and dedication of the Artistic Associates, our Executive Director and Orchestra Manager. Brian Bartley (Chair), Libby Anstis (Deputy Chair), Judith Anderson (Secretary), Nicola White (Treasurer), and the members of our Board have also been instrumental in safely charting a course for the ensemble, enabling us to thrive into 2018 and beyond.

These are exciting times to be making music in Brisbane, Queensland and Australia. It is a privilege to be part of Camerata and to have such a remarkable group of supporters, colleagues and friends.

Brendan Joyce
Artistic Director



Executive Director's Report



2017 has been a year of rapid expansion and growth. By year end, Camerata increased its activity 200 per cent from 2016, performing 50 concerts across 24 projects to audiences of 36,000.

We thank John Kotzas and his team at the Queensland Performing Arts Centre (QPAC) for their continued support of Camerata's ambitious vision. As a Company-in-Residence, Camerata performed three of our four subscription series in QPAC's Concert Hall. A home is an important place for any company, and we are grateful for QPAC's continued provision of the Concert Hall as well as the Merivale Street Studios as both rehearsal and office premises. Notably, with QPAC's ongoing marketing advice and support, audiences increased 27 per cent from 2016 and we continue to work towards a sold-out hall by 2020.

Partnerships continue to be an integral ingredient in the ongoing success enjoyed at Camerata whether with government, business, donors, audience, or guest artists. In 2017 we were grateful for the investment and co-presentation support of Queensland Music Festival (QMF) enabling the world premiere performance of a significant commission by Joe Chindamo in QPAC's Concert Hall as part of our subscription series and as a signature event in QMF. We welcomed Affordable Hearing as a production partner providing hearing services to the ensemble, and confirmed three new residency partners for 2018: Empire Theatres (Toowoomba), HOTA: Home of the Arts (Gold Coast), and Museum of Brisbane. Three new business partnerships were also activated to initiate the inaugural 2018 Fish Lane Project with local restaurants: Hello Please, Wandering Cooks, and La Lune.

In 2017 Camerata commenced a new quadrennial funding partnership with Queensland Government, providing stability for growth. Application to Tim Fairfax Family Foundation was successfully made, providing renewed investment to 2020 with a 20 per cent increase. This valuable support from both State Government and the philanthropic sector ensures that Camerata continues to engage increasingly large audiences across the State.

To meet growing demands, Camerata's Orchestra Manager was appointed full time and demonstrated an exemplary ability to deliver a high volume of performances in a high-paced work environment. This was especially evident in the seamless delivery of Camerata's orchestral service to Queensland Ballet, augmenting the orchestra to 50 musicians for a two week performance season.

The Artistic Associates enjoyed a year of exciting endeavours across many genres of music and welcomed Yena Choi (violin) as Artistic Associate, and Liam Keneally (violin) and Andrew Hathway (viola) as members of Camerata's emerging artist program, *Upbeat*.

Camerata toured Far North Queensland in 2017 across seven communities, activating three new presenting partnerships and further developing two existing partnerships. An increase in student workshops and community engagement activities reached 1,650 participants. For the first time, Camerata partnered with the tourism sector to both commission a new work and present an outdoor concert at the iconic Paronella Park. While a tropical downpour threatened to cancel the performance, the concert went ahead with the orchestra playing under a marquee to many locals who braved the elements seated under umbrellas. We were thrilled to welcome to the event Cr Joe Paronella, Tablelands Mayor and grandson of José Paronella who built the estate in the 1930s. This performance was recently announced as one of Tropical Coast Tourism's Top Ten Events of 2017.

Experiences like this show our youth, under-employed and unemployed, that their passions, via musicians in this case, can equate to employment in the future. This is a powerful message in regional areas that are often dominated by single industries and where art and culture are often terribly under-represented. Diversification is an essential ingredient in many small regional towns, and art and culture can become a small change agent in this field, not only increasing employment but contributing to positive liveability.

Donna Prentice, Hinchinbrook Shire Council

Camerata's touring activity in regional Queensland is made possible through the belief and support of our major tour partner, Tim Fairfax Family Foundation, and Arts Queensland's Playing Queensland Fund. Without their support, our ongoing presence in regional Queensland could not be sustained.

Contributing \$970,000 to the national economy, with only 18.75 per cent of income from government sources, Camerata at year end achieved a budgeted surplus of \$102,717, building reserves to 21 per cent. This strong financial outcome is in part due to the increased demand for Camerata's services which grew 200 per cent from 2016 to 2017, resulting in \$335,000 in engagement revenue. In 2017, Camerata focussed on developing a broader range of services. This was a result of the need to find a more reliable income stream. Continuing to apply to the Australia Council's project fund remains unsuitable for strategic long-term growth or planning for Camerata.

Individual donations grew and we welcomed new supporters to the Chair Patron program. We thank the many production partners who continue to contribute significant in-kind goods and services to ensure our activities operate at the highest standards.

With an administration staff of 2.5 FTE delivering Camerata's programs and activities, our short-term focus remains on increasing operational capacity to the levels of comparable arts organisations. This will enable us to stabilise the volume of delivery and continue to meet demand.

Receiving wide acclaim, our Season 2017 brochure culminated a three-year vision which has firmly secured a niche in an increasingly populated performing arts market. We thank the extraordinary campaign team for their creative work and congratulate our photographer, Dylan Evans, whose skills earned three silver awards for advertising photography at the Brisbane Advertising and Design Club awards. It is timely to thank the entire creative team who have worked to develop Camerata's brand over the last three years: Adam Brunes (Consultant), Dylan Evans (Photographer), Sean Dowling (Graphic Design), Leigh Buchanan (Stylist), and Brendan Joyce.

2017 saw Camerata continue as a member of Live Performance Australia (LPA). Membership of this national peak body of the performing arts industry is testament to the growth and achievement of Camerata. Membership of LPA recognises that our orchestra adheres to the Live Performance Award which provides a benchmark of standards for arts companies.

Personally, at the end of 2017 I was fortunate to complete the Australia Council's 18-month Arts Leaders program. During this time it has been a gift to work closely with 24 other participants from across Australia to reflect deeply on leadership, online and in person at, three, week-long residencies in New South Wales, Queensland, and Tasmania. During this time, I have gained a deeper understanding of the importance of empathetic leadership. I am grateful to the Australia Council for their support in my career development, for the opportunities that will arise for Camerata through increased national presence, and especially to Camerata's Artistic Director Brendan Joyce for ensuring my application to this program was submitted.

I thank the Board, staff, ensemble, guest artists, businesses, and supporters who continue to collaborate to support our vision of building one of the most exciting and vibrant companies in Australia.

Adam Tucker

Executive Director



2017 in numbers

- 82 artists employed across 50 performances in 24 projects;
- Four subscription series concerts in Brisbane and three in Toowoomba. Camerata remains the only Brisbane-based arts organisation to present a subscription series in both Brisbane and a regional location;
- Four festival appearances:
 - Queensland Music Festival
 - Brisbane Festival
 - Festival of Tibet
 - Tyalgum Festival
- Two commissions:
 - Music: Michael Patterson: *Pieza da Paronella*
 - Theatre: Tama Matheson, *The White Mouse*
- Broadcasts:
 - Three concert broadcasts on ABC Classic FM
 - One television broadcast Channel 9
 - One live stream to South East Asia – Asia Pacific Screen Awards
- Tour to seven regional Queensland communities with five performances, twelve workshops in schools, and two aged-care facility performances;
- Total audience: 36,000 live and over 1M estimated in broadcasts



Subscription Series

Concert I: *Classique*

Featuring

Jane Peters (solo violin)

Program

Sergei Prokofiev: Symphony No.1, op.25, *Classical Symphony*

Wolfgang A. Mozart: Adagio for Violin and Orchestra in E major, K.261

Igor Stravinsky: *Pulcinella Suite*

With: Daniel Kowalik, David Dalseno (solo violins); Thomas Chawner (solo viola);

Karol Kowalik (solo cello); Marian Heckenberg (solo double bass)

Felix Mendelssohn: Violin Concerto in E minor, op.64

Wild Card Mystery Guest

2017 ANZAC Commemoration Choir on the Western Front

Conducted by: Jenny Moon, Voices of Birralee

Piano: Justine Favell

Performance

Brisbane: 7.00pm Friday 3 March, Concert Hall, QPAC



★ ★ ★ ★ ½ *A beautifully presented programme radiating professionalism and polish.*

Suzannah Conway (Limelight Magazine, 6 March 2017)

Concert II: *Finesse*

Featuring

Orava Quartet – Camerata's Ensemble-in-Residence

Daniel Kowalik – violin

David Dalseno – violin

Thomas Chawner – viola

Karol Kowalik – cello

Program

Joseph Haydn: String Quartet, op.76 No.2 (Quinten)

Leos Janacek: String Quartet No.1 Kreutzer Sonata

Mendelssohn: Octet, op.20

With: Brendan Joyce (violin); Allana Wales (violin); Elizabeth Lawrence (viola);

Nathan Smith (cello)

Performances

Brisbane: 7pm Friday 26 May, The Edge State Library of Queensland

Toowoomba: 7pm Saturday 27 May, Empire Theatres Church Theatre



Concert III: *Sanctuary*

Featuring

Diana Doherty (oboe)

Alexandre Oguey (cor anglais)

With

Brendan Joyce (violin); Katherine Philp (cello); Jonny Ng (drum/wind chime)

Program

Peter Sculthorpe: *Alone* for solo Violin

Connor D'Netto: *air & fantasy* for string orchestra

Ludwig van Beethoven: *Heiliger Dankgesang (Song of Thanksgiving)* from Quartet op.132

Georg Philipp Telemann: Concerto, TWV 51:A4, *The Frogs*

George Dreyfus: *Lighthouse* for String Orchestra (music in honour of Sir Edward Weary Dunlop)

Elvis Costello: *Favourite Hour* (world premiere arrangement by Paul Cassidy)

Brooke Green: *Reza Barati*

Joe Chindamo (b.1961) *Sanctuary* for Oboe, Cor Anglais and String Orchestra (world premiere)

Sanctuary by Joe Chindamo has been generously supported by Andrew and Renata Kaldor.

Johann Sebastian Bach (1685–1750) Suite in C Major, BWV 1009, *Sarabande*

Wild Card Mystery Guest

Katie Noonan (Brisbane)

Emma Dean (Toowoomba)

Performances

Brisbane: 7pm Thursday 13 July, Concert Hall, QPAC

Toowoomba: 7pm Friday 14 July, Empire Theatres Church Theatre



Genuinely original programming ...

Martin Buzacott (The Australian, 17 July 2017)

Concert IV: *The White Mouse*

Featuring

Tama Matheson – actor & writer

Veronica Neave – actor & dramaturge

With

Sally-Ann Djachenko – solo violin

Meg Hamilton – singer

Duff – dog

Program

George Gershwin: *Lullaby* (1919)

Carl Vine: *Smith's Alchemy for String Orchestra* (1994/2001)

Edward Elgar: *Nimrod* from *Enigma Variations*, op.36 (arr. Gail Aitken)

Maurice Ravel: String Quartet in F: *Il Assez vif – Très rythmé* (arr. Gail Aitken)

Felix Mendelssohn: *Wedding March* from *A Midsummer Night's Dream*

Karl Amadeus Hartmann: *Concerto Funèbre* for Violin and String Orchestra (1939, rev. 1959)

Pascal Bastia (Jean Sablon): *Je tire ma révérence* (trans. Brendan Joyce)

Marjan Mozetich: *Unfolding Sky* from *Postcards from the Sky*

Charles Dumont/Michel Vaucaire (Edith Piaf): *Non, je ne regrette rien* (arr. Brendan Joyce)

Performances

Toowoomba: 7pm Friday 1 December, Empire Theatres Church Theatre

Brisbane : 6pm Sunday 3 December, Concert Hall QPAC

With thanks to

Jenny Hodgson – Senior Producer, QPAC

Peter Bretherton – Production Manager, QPAC

Angela Loh – Stage Manager

Ben Hughes – Lighting Design

Technical crew – QPAC

Queensland Theatre – Wardrobe & set items. Female ensemble dressed in some items from Queensland Theatre's production, *Brisbane* (1995), designed by Stephen Curtis.

Chrissy Keepsake (The Lindy Charm School for Girls) – Costume; Ms Neave & Mr Matheson hair & makeup

Leigh Buchanan – Wardrobe & scenic styling

Hayley Stephenson – Ensemble hair



Touring & community engagement

Camerata continues to activate new partnerships to present public performances outside of traditional arts-based organisations or groups. In 2017, Camerata brokered three new presenting partnerships to support its regional tour and activated two existing partnerships to deliver across 10 days: five performances to an audience of 1040, two aged care performances to 100 residents, and 12 community engagement activities (workshops, master classes, school performances) to 1648 participants.

Funding partners of the 2017 tour were Tim Fairfax Family Foundation, Arts Queensland through the Playing Queensland Fund, Centre of Contemporary Arts Cairns (new in 2017), Paronella Park (new in 2017), Tablelands Arts Council (new in 2017), and Hinchinbrook Shire Council.

Camerata investigated the possibility of working collaboratively with the Queensland Tourism Sector, aiming to perform in a destination of natural beauty to create a unique experience. Paronella Park was selected to trial this concept. Camerata commissioned a new work from Queensland composer Michael Patterson, in response to its rich history. Michael was sent to Paronella Park to immerse himself in the surroundings prior to writing his new work, *Pieza da Paronella*. Camerata worked with Park owners Mark and Judy Evans to advertise broadly across the region and on ABC Radio. We thank Mark and Judy for their trust in this performance and for their hard work in realising the concert.

Camerata was supported by two shire council Facebook sites, Douglas and Hinchinbrook Shire Councils, which advertised local performances. The result of this support from both councils could be seen in strong audience attendance in Mossman and Ingham.

Revenue streams for the tour are balanced by presenter sell-off fees and box office from self-presented concerts. A decision to self-present in Mossman was made when local residents informed us that there had not been a live orchestra performance in over 40 years. Camerata had worked to secure a partnership with a local business to present the concert, which unfortunately was not realised. With significant education activity already confirmed for over 600 students, Camerata self-presented this concert and met the box office target. Following the performance, over 150 locals jumped to their feet to give a standing ovation. We met an elderly resident who was so thankful for the concert - she had gone to the performance 40 years ago and this was the second live orchestral experience in her life.



Camerata's community engagement program remains focussed on deepening relationships with local residents to build an ongoing connection with Camerata.

Local community groups and charities were contacted to provide BBQs/hospitality at public performances to encourage audiences to arrive early and share a meal. The ensemble ate at these times with the audience, providing an opportunity to get to know them. Hospitality was provided by: Mossman Rotary Club, Tablelands Arts Council, Mena Creek Hotel, Ingham Rotary Club.

Camerata's education program continues to excel with a pre-tour visit conducted by Eleanor Streatfield (cello) with Camerata's Orchestra Manager. This provides a valuable face-to-face opportunity to meet with teachers and local presenters in order to tailor workshops and school performances of relevance to each community. This also provides an opportunity to meet local ensembles and musicians who then form part of our engagement and performance program. In 2017 we worked for the first time with: NQ Chamber Orchestra, Cairns SHS string ensemble, and a combined orchestra of 15 students from three schools in the Mossman area.

It was quite, quite brilliant. A fine ensemble and such enthusiasm - thank you.

John Burden, 4 May 2017 audience survey, Mossman

It was among the very best classical music that I have attended. Lightly casual, but oh so professional – what a sound!

Philip McHugh, 6 May 2017 audience survey, Atherton

For regional audiences in particular, the opportunity to see Camerata perform is/can be a crucial link to a community's past, and to an individual's future. A genre that is rarely on offer at an accessible price point.

Pauline Langley, Centre for Contemporary Arts Cairns



At a glance:

5 performances; 6 tour venues; 14 community engagement activities;
4 presenting partnerships with local community organisations; 3,662 km travelled.

Cairns

1 performance; 5 school workshops/
performances; 1 aged care performance
Audience/participants: 606

Miallo

2 school workshops/performance
Audience/participants: 200

Mossman

1 performance; 1 workshop;
1 community BBQ
Audience/participants: 782

Atherton

1 performance; 1 aged care performance; 1 community
dinner
Audience/participants: 330

Mena Creek

1 performance;
Audience/participants: 150

Ingham/Forrest Beach

1 performance; 1 aged care performance; 1 workshop
Audience/participants: 620

Total audience: 1,040; Total workshop/community engagement participants: 1648

Greatest (String) Hits – Regional tour itinerary

2017	Date	Town	Venue	Activity #	Notes
Tue	2-May	Cairns	Cairns SHS; Edge Hill SS; COCA	1-3	Flight to Cairns; school workshops; community orchestra rehearsal
Wed	3-May	Cairns	Cairns SHS; COCA	4-5	Workshop & school performance; evening performance
Thu	4-May	Cairns; Miallo; Mossman	Aveo The Parks; Miallo Primary School; Mossman Town Hall	6-8	Aged care performance; school performance; evening performance
Fri	5-May	Miallo; Mossman	Miallo Primary School; Mossman SHS	9-10	School workshop; school performance
Sat	6-May	Atherton	Carinya Aged Care; Destiny Hall	11-12	Aged care performance; evening performance
Sun	7-May	Mena Creek	Paronella Park	13	Performance
Mon	8-May	Ingham			Day off
Tue	9-May	Ingham	Forrest Beach community hall; Ingham Primary	14-15	Aged care performance; school workshop & performance
Wed	10-May	Ingham; Townsville	Wilmar Sugar refinery	16	Photoshoot; Flight to Brisbane



Governance

Good corporate governance is central to ensuring the realisation of Camerata's vision, the execution of our mission and the achievement of our core goals.

The Camerata Board maintained its continued commitment to good governance practices as recommended in the Australia Council for the Arts' Essential Governance Practices for Arts Organisations document:

- *The Board lays solid foundations for management and oversight*
- *The Board is structured to add value*
- *The Board promotes ethical and responsible decision-making*
- *The Board promotes diversity*
- *The Board safeguards integrity in financial reporting*
- *The Board recognises the legitimate interests of stakeholders*
- *The Board recognises and manages risk*
- *The Board remunerates fairly and responsibly*

The Board meets monthly with sub-committee meetings occurring monthly or bi-monthly. The Chair of each sub-committee submits a report to the Board meeting. The Board works within a number of sub-committees to ensure strategic oversight and governance. Camerata's sub-committees are: Finance and Risk, Programming, Sales and Marketing, and Development.

The Executive Director attends all sub-committee and Board meetings.

Board member roles and responsibilities:

Board Member	Role, qualifications and experience	Elected
Mr Brian Bartley	Chairman Chair <i>Development</i> sub-committee. Member <i>Finance and Risk</i> sub-committee. BA Qld, LLB(Hons) Qld, LLM Qld <i>Solicitor and accredited mediator; experienced Board member; past chair QLS Ethics Committee, former president Medico-Legal Society of Qld.</i>	2013
Libby Anstis	Deputy Chair Member <i>Development</i> sub-committee BBus (Com) QUT <i>Arts management, business, strategy.</i>	2013
Mr Ewan Walker	Hon. Treasurer (to March 2017) Member <i>Finance and Risk</i> sub-committee. BBus (Accounting), CPA, MAICD	2014
Ms Nicola White	Hon. Treasurer (from March 2017) Member <i>Finance and Risk</i> sub-committee. BCom, CPA <i>Financial management; accounting; performing arts financial management.</i>	2017
Ms Judith Anderson OAM	Hon. Secretary Member <i>Marketing</i> sub-committee BA Qld, Dip Jour Qld, M Ed Admin UNE <i>Arts management; marketing; writing.</i>	2013
Ms Jenny Hodgson	Member <i>Programming</i> sub-committee MBA, BA, AMusA, LTCL <i>Senior Producer; events & arts management; music specialist.</i>	2017

Board Member	Role, qualifications and experience	Elected
Ms Anne-Maree Moon	Chair <i>Marketing</i> sub-committee BMusEd Queensland Conservatorium of Music <i>Senior events marketing executive, audience development.</i>	2016
Mr Michael Otago	Chair <i>Programming</i> sub-committee BA (Hons) Qld, DipT KGTC <i>Senior management, corporate governance, strategy development, international diplomacy.</i>	2013
Ms Dagmar Parsons	Chair <i>Finance and Risk</i> sub-committee Dipl-Ing (TH) Technical University Aachen, MBA Deakin, GAICD <i>Engineer, company director, strategy, corporate governance, senior management.</i>	2012
Mr Ben Poschelk	Member <i>Development</i> sub-committee BlntBus, BCom, JD <i>Commercial, property, corporate, and insurance law; business development.</i>	2017
Mr Doug Pye	Member <i>Marketing</i> sub-committee BBus (Com) QUT <i>Marketing, strategy, business development.</i>	2013



BRIAN BARTLEY

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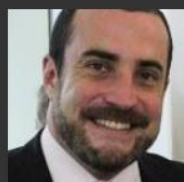
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Development

Trust and Foundation Supporters

Tim Fairfax Family Foundation
Trevor & Judith St Baker Family Foundation
Siganto Foundation

Chair Patrons

Trevor and Judith St Baker (Leader)
Tim Fairfax Family Foundation (Principal 2nd Violin)
Barbara Duhig (Violin)
Michael Kenny & David Gibson (Violin)
Siganto Foundation (Violin)
Philip Bacon (Viola)
Jonathan Blocksidge (Viola)
Claire Booth & Peter Tissot-Daguette (Viola)
Brisbane Airport Corporation (Principal Cello)
Amanda Talbot (Cello section)
John Martin (Double Bass)

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M.A. O'Mara
Anne Pensalfini
Douglas Pye
Dr Anne Tanner
Adam Tucker
Nicola White
Justine Wlodarczyk
Anonymous (1)

Partners

Government Partner



Camerata is supported by the Queensland Government through Arts Queensland.

Tour & Capacity Partner



Program Partners



Camerata is a Company-in-Residence at the Queensland Performing Arts Centre

Production Partners



Venue Partner



Our Team

Founder

Elizabeth Morgan AM

Patrons

His Excellency the Honourable Paul de Jersey AC, Governor of Queensland
The Honourable Susan Kiefel AC, Chief Justice of Australia
Dr Brett Dean

Board

Brian Bartley – **Chairman**
Libby Anstis – **Deputy Chair**
Judith Anderson OAM – **Hon. Secretary**
Ewan Walker – **Hon. Treasurer (to March 2017)**
Nicola White – **Hon. Treasurer (from March 2017)**
Ian Commins (**to March 2017**)
Jenny Hodgson (**from March 2017**)
Michael Otago
Anne-Maree Moon
Dagmar Parsons
Ben Poschelk (**from March 2017**)
Douglas Pye

Musicians

Violin

Brendan Joyce* - Leader
Tiana Angus
Yena Choi
David Dalseno**
Sally-Ann Djachenko
Daniel Kowalik**
Dan Lopez
Jonny Ng*
Jason Tong
Allana Wales

Viola

Alice Buckingham
Thomas Chawner**
Anna Colville
Elizabeth Lawrence

Cello

Katherine Philp*
Karol Kowalik**
Nicholas Smith
Shannon Tobin

Double Bass

Marian Heckenberg*
Chloe Ann Williamson

*Principal

**Orava Quartet

Administration

Brendan Joyce – **Artistic Director**
Adam Tucker – **Executive Director**
Angela Loh – **Orchestra Manager**

Project Administration Team

Kate Harbison – **Librarian**
Jonny Ng – **Education Officer**
Jason Tong – **Rehearsal Manager**
Sean Dowling – **Graphic Design**

Production Team

Leigh Buchanan – **Stylist**
Jason Glenwright – **Lighting Designer**
Ben Hughes – **Lighting Designer**
Chrissy Keepsake – **Costume; Hair & Makeup**
Angela Loh – **Stage Manager**
Len McPherson – **Stage Manager**
Wendy McPherson – **Stage Manager**
David Starr, David Spearritt – **Concert AV recording**
Hayley Stephenson – **Ensemble hair**

Season 2017 Brochure Team

Adam Bruner – **Marketing Consultant**
Sean Dowling – **Graphic Design**
Dylan Evans – **Photography**
Leigh Buchanan – **Stylist**
Sue McLaurin & Jodie Gutierrez – **Hair & Makeup**



★ ★ ★ ★ ½

Encouraging a younger audience to classical music has often been seen as a steep and difficult path. However, at Saturday evening's packed concert hall for the Classique programme, Camerata showed why it managed to attract an audience in excess of 16,000 during 2016. Here was a carefully considered and balanced programme, beautifully presented and radiating professionalism and polish. Atmospheric lighting assisted to show off well-played music by artists who clearly love their craft, their enthusiasm shining through every pore of their collective being to gain an infectious hold on a captivated audience.

Suzannah Conway (Limelight Magazine, March 2017)

Inspired by a visit to Charleville, 20-something D'Netto's air & fantasy is a cracker in the grand string-orchestral tradition, kind of Vaughan Williams meets Peteris Vasks in the Australian outback.

Martin Buzacott (The Australian, July 2017)

This was engaging and significant, an enjoyable event brokered by the productive, no frills alliance between music and theatre where each art form was fully realised yet supportive of each other. Such success in the vexed terrain of interdisciplinary venture is rare.

Gillian Willis (Limelight Magazine, December 2017)

Many of the participants in this tour would possibly never have engaged with an Orchestra due to: outdated pre-conceived ideas of the style of music represented i.e. 290 primary school children; the elderly and disabled who cannot travel; and those who love the music and did not have to travel a 2-4hr round trip to the nearest major centre to experience an event. Not to mention at the photoshoot - the workers at the local Sugar Mill who were blown away by an impromptu performance that will live on as a story for years to come! Experiences like this also show our youth, under-employed and unemployed, that their passions, via musicians in this case, can equate to employment in the future. Diversification is an essential ingredient in many small regional towns and art and culture can become a small change agent in this field, not only increasing employment but contributing to positive liveability.

Donna Prentice, Hinchinbrook Shire Council (Partner survey, June 2017)

Image credits

Front cover: photography by Dylan Evans – Classique.

Back Cover: photography by Adam Tucker – Season 2018 launch, Wandering Cooks.

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Page 6: photography by Dylan Evans – Sanctuary.

Page 7: photography by Adam Tucker – rehearsals for The White Mouse.

Page 9: photography by Barbara Lowing – Regional tour.

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CAMERATA

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