



CAMERATA OF ST JOHN'S
QUEENSLAND'S CHAMBER ORCHESTRA

ANNUAL REPORT 2016



Association Information

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

ABN 99 171 205 590

Camerata of St John's – 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 2016 to 31 December 2016. Camerata's activities are organised on a calendar year basis to align with government grants which are normally allocated on a calendar year basis.

CONTENTS

Strategic vision

Orchestra – Artistic Associates

Chairman's Report

Artistic Director's Report

Executive Director's Report

2016 in numbers

Subscription Series

Touring & community engagement

Governance

Development

Partners

Our team



Strategic vision

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

Sally-Ann Djachenko

Dan Lopez

Nicholas Thin

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 2016, Camerata continued to deliver outstanding performances throughout Queensland, attracting both critical and audience acclaim.

The adventurous and innovative program for *Home*, which opened the year, clearly demonstrated the orchestra's growing artistic strength and confidence. In presenting this first all-Australian program of orchestral music on a main stage anywhere in the country, Camerata cemented its reputation as a locally and nationally significant chamber orchestra.

Home and the succeeding three programs (*Red*, *Mystical* and *Gypsy*) shared Camerata's trademark approach of combining contemporary and classical repertoire to inspire audiences, connect with Queensland communities, and empower artists. The statistics speak for themselves: 62 artists employed over 24 performances in 11 venues across Queensland.

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, while the Queensland Government became a particularly significant investor in Camerata's future in 2016, doubling operational investment and granting the company quadrennial funding to 2020.

The company's growing reputation is also evident in the success of its chair sponsorship program which has seen the number of chair sponsors double, from five to ten, over the past three years. The support of these individuals, foundations and organisations is invaluable, as is the generosity and commitment of other donors, large and small.

The importance of this support was underlined in 2016 by two events which had a direct and significant impact on the company: the federal government's decision to reduce Australia Council funding by \$72.8 million, and the liquidation of Brisbane Baroque following its 2016 season.

While Camerata's involvement in Brisbane Baroque was artistically one of the highlights of the year, the company felt the impact of being added to the list of debtors. The federal government's effective abandonment of the small-to-medium sector has deprived Camerata of funding which would have permitted an expansion of the company's ability to deliver performances of outstanding quality to Australian audiences. The impact of both the federal government's decision and the financial failure of Brisbane Baroque was able to be absorbed through alternative funding strategies and major budgetary revisions, but both events served as reminders of the precarious nature of the arts as a business.

In recent years, Camerata's focus has been on strengthening governance and professionalism in the company's operations. In 2016, the positions of Executive Director and Artistic Director were created to replace General Manager and Director of Artistic Planning, and the planned turnover in membership of the Management Committee was commenced following changes made to the constitution in 2015. In the course of the year, Else Shepherd AM and Noela L'Estrange were farewelled after lengthy and valuable periods of service, and Anne-Maree Moon was welcomed as a Committee member. 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, Sales and Marketing, Development, and Programming sub-committees. The continued participation on sub-committees of former Committee members Simon Buchanan and David Starr should also be recognised. The service to Camerata of all current and former Committee members is greatly appreciated and gratefully acknowledged.

Governance has also been strengthened by the involvement of all parties, as well as external consultants, in developing the company's strategic plan and in reviewing its brand and operations. In the course of 2016, major contributions were made by Bruce Uhlhorn of *Cultivator* and Paul van Barnveld of *Brave*, as well as by our auditors, KPMG, who continue to provide their annual services *pro bono*.

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



The passion of our players, management, board and close supporters enabled Camerata to present beautiful and interesting programs for the delight of our growing fan base throughout 2016.

SUBSCRIPTION SERIES

In our annual subscription series, we presented four concerts in Brisbane and three in Toowoomba. Beginning with a concert series entirely devoted to the music of modern Australia (*Home* at the Queensland Conservatorium, Griffith University), we then jointly presented *Red Priest in the Red Church at Red Hill* and *Vivica Genaux in Concert with Camerata of St John's* as part of Brisbane Baroque. We returned to St John's Cathedral for our well known concert series, *Mystical*, and finished the year as Company-in-Residence in QPAC's Concert Hall with *Gypsy* and our 2017 season launch.

In response to current audience preferences and to encourage supporters to engage with the players after concerts, we continue to present our subscription series in an 80–90 minute format without interval and with a 7pm start.

The all-Australian music program, *Home*, featured the music of Carl Vine, Margaret Sutherland, Lyle Chan, Richard Meale, Cameron Patrick and Paul Stanhope, and was exceptionally well received by players and audience alike. This was, arguably, the first time an Australian orchestra has presented an all-Australian music program in its mainstage series. As anticipated, there was a decrease in full-price adult ticket sales. However, this was offset by the highest number of student ticket buyers for the year, and the presence and enthusiasm of so many young concert-goers in the auditorium was palpable to the performers on stage. The company was also privileged to involve dancers from our new artistic partner, Aboriginal Centre for the Performing Arts (ACPA), for this series. ACPA's Head of Dance, Bradley Chatfield, choreographed a work in which four graduating ACPA dancers performed to one of the movements of *Lines of the Southern Cross* by Los Angeles-based Camerata alumnus, Cameron Patrick. Our performance of *Lines of the Southern Cross* was an Australian premiere featuring fine solo performances from Camerata players Jonny Ng (violin), Katherine Philp (cello), and guest artists Monika Koerner (flute/piccolo) and Eve Newsome (oboe/cor anglais). The concert attracted critical acclaim for the passion and deep commitment of the performers, the choice of repertoire, and the lighting design by Ben Hughes, all of which led to a nomination for a 2016 Helpmann Award for *Best Chamber and/or Instrumental Ensemble*. The concert was later broadcast on ABC Classic FM.

In *Red*, Camerata realised a long-held objective of presenting a concert of Vivaldi's music, somehow linked to modern-day Brisbane, which would feature Camerata players as soloists and explore some lesser-known repertoire by this Baroque great. *Red Priest in the Red Church on Red Hill* emerged as the proposed title for a concert presented at St Brigid's Catholic Church, the historic and imposing red brick church that overlooks Brisbane from Red Hill. Brisbane Baroque Artistic Director, Leo Schofield, enthusiastically embraced the concept and the suggested title.

The performance sold out rapidly and a fine evening of music-making resulted, featuring Camerata players as soloists: Sally-Ann Djachenko and Allana Wales as "echo" violinists (with Allana playing seemingly from the heavens in the distant choir loft), Katherine Philp and Nathan Smith duelling in the double cello concerto, and violinists Brendan Joyce, Jonny Ng, Jason Tong and Cameron Jamieson in a concerto for four violins. We were also delighted to welcome back the fine continuo player and harpsichordist, Stewart Smith. The concert was recorded for later broadcast on ABC Classic FM.

Over the past ten years, Camerata has frequently presented an innovative and atmospheric concert series at St John's Cathedral under the title *Mystical*. The initial concept for the 2016 concert was a performance in the round, augmented by 4D mapped projections on the ceiling. While the projections were ultimately not possible, the impact of the music was not diminished. Queensland based singer, Natalie Peluso, joined the orchestra to sing Gorecki's *Symphony of Sorrowful Songs* (second movement), a moment in the program that was poignant and well appreciated. We were also pleased to present music by Paul Kopetz – a Queensland-based composer whose *Night on Karragarra* depicts the beauty of night on Stradbroke Island.

Eve Newsome played the oboe solo with beautiful tone and her characteristic lack of pretence. The *tour de force* for us in this program was our uncondacted performance of John Adams's *Shaker Loops*. At once terrifying and thrilling to perform, this piece enabled the players to showcase their skill and aplomb in navigating its inherent difficulties. Camerata has traditionally commissioned and presented totally unknown work for the *Mystical* series. While this approach presents occasional artistic and commercial risk, the company views this as an essential aspect of its development and growth and has always valued the candid feedback from audiences and their willingness to join us in exploring new repertoire.

Gypsy, performed in December in QPAC's Concert Hall, loosely traced the heritage and diaspora of the gypsy style, from its earliest times in Rajasthan to its popular jazz form today with the addition of Bartok's take on the style as a reminder of its impact on 'classical' music. The concert involved many collaborators: Shenzo (improvising violinist), Nawres Alfreh (joza tarhu), Dheeraj Shrestha (tabla), Katherine Philp (cello), and Silvia Entcheva (Bulgarian/Macedonian singer), and featured the premiere of *Romanian Rhapsody*, written specially for this concert series by Camerata alumnus, Michael Patterson. The idea for this concert originated with Michael who also wrote many of the arrangements. Cellist Katherine Philp also arranged the Indian tune, *Bulleh Nu Samjhawan Aya*, as an unexpected opening to the concert. Shenzo showed his remarkable expertise as an improviser and unpretentious performer, as did Nawres Alfreh who has previously impressed our audiences as a wild card mystery guest. Silvia Entcheva's beautiful voice, emotional and impassioned performance, and engaging stage presence helped make this a thoroughly enjoyable concert. QPAC's Concert Hall proved an ideal venue with the support of John McLennan's sensitive sound engineering and Ben Hughes's delicate and thoughtful lighting design.



FESTIVAL APPEARANCES

Vivica Genaux in Concert with Camerata of St John's (presenter Brisbane Baroque). QPAC Concert Hall, April 10, 2016.

Following the success of Brisbane Baroque in 2015, festival Artistic Director, Leo Schofield, offered Camerata the rare opportunity to perform with Alaskan coloratura mezzo-soprano, Vivica Genaux. A highlight of the 2016 season, this concert of selected Vivaldi arias marked her Australian debut, was exclusive to Brisbane, and was offered as an optional addition to our subscription series. In addition to her sublime singing and captivating stage presence, Vivica was a joy to work with. We were also very pleased to welcome Artistic Director of Pinchgut Opera, Erin Helyard (harpichord), and Josep Maria Marti Duran (baroque guitar) as a first-rate continuo team. The orchestra valued the opportunity to perform four concertos from Vivaldi's *La Stravaganza* and embraced the challenge of performing on period bows and, for the first time, at pitch A = 415. The concert was performed to a full house in QPAC's Concert Hall and has since been broadcast several times on ABC FM.

MAJOR COLLABORATIONS

Natalie Weir's 'When Time Stops' with Expressions Dance Company. QPAC Playhouse, May 2016.

This production was first presented in 2013 after a lengthy period of development. As both Camerata and Expressions Dance Company (EDC) were eager to perform the work again, Camerata's Executive Director, Adam Tucker, and EDC's former CEO, Libby Lincoln, worked closely with QPAC to remount the production in 2016. The demands on the players are not insubstantial: playing spread out, playing solos, playing from memory, moving around on stage and with dancers weaving in and out. EDC again proved to be collaborators in the truest sense. The two presentations of this work rank amongst Camerata's all-time favourite projects.

CD

Integral to *When Time Stops* is Iain Grandage's thoughtful, impassioned and deeply expressive score. In response to audience requests, Camerata was able to record a CD of music from *When Time Stops* in the Concert Hall, thanks to the generous support of Lodestar Recordings (David Starr and David Spearitt) and the team at QPAC. David Spearitt also edited and mastered the CD which is now available for sale both as a hard copy and on iTunes and Spotify – our first time in these arenas.

TOUR/EDUCATION

The regional tour (*Camerata's Greatest Hits*) marked the sixth undertaken with the generous support of the Tim Fairfax Family Foundation (TFFF). The tour proved to be a highlight on the Camerata calendar, reaching as far west as Charleville and as far south-west as St George. This year's tour included audience participation, with a 'Camerata's Got Talent' segment pitting the different sections of the orchestra against one another and a mobile phone 'clap-o-meter' app used to determine the winner. Emerging composer, Connor D'Netto, was commissioned to write a new work to be premiered in Charleville. I accompanied him to Charleville ahead of the tour to gain inspiration and meet the town's people. *Air and fantasy for string orchestra* attracted much positive comment from audiences and is a fine work that we hope to perform again.

We also involved school ensembles in our mainstage evening concerts to perform in Louis Armstrong's *What a Wonderful World* in almost all centres, and performed a pop-up concert at the St George State School Fete.

The education component of this tour is reported separately, but the eager involvement of all players, both on tour and in writing and preparing the material, had an obvious impact on students. Teachers are also grateful for the inspiration that external input provides. Thanks are due to Education Officer, Jonny Ng, for his efforts in preparing the education programs and for his outstanding presentation of a live School-of-the-Air broadcast in Charleville.

QUARTET-IN-RESIDENCE

The Orava Quartet continued in 2016 as Camerata's Quartet-in-Residence, performing in most of the mainstage concerts, at the Tyalgum Festival, and in the Australian premiere of Avner Dorman's Concerto Grosso for String Quartet and String Orchestra in *Mystical*. We are delighted that these colleagues and now good friends continue to be involved with Camerata and are becoming an established presence on the Queensland music-making scene. In 2016, the quartet's own schedule took them all over Australia to events including festivals for Musica Viva Australia and Brisbane Baroque, and a BBC Proms concert in Melbourne.

NEW PLAYERS and UPBEAT PROGRAM

With several players taking leave, we welcomed Daniel Lopez and Nathan Smith as Artistic Associates. For the first time, we offered *Upbeat*, a new program to support career pathways for emerging players and recent graduates. *Upbeat* enabled Molly Collier O'Boyle to join the orchestra in 2016 for a twelve month program, gaining professional 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), Ewan Walker (Treasurer), and the members of our Management Committee have also been instrumental in safely charting a course for the ensemble through some treacherous waters, enabling us to thrive into 2017 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



2016 was a year of success set among a number of challenges which saw Camerata rise to the occasion with its trademark flexibility and ability to innovate.

Camerata's vision is not achievable on our own and I thank our loyal audience, supporters, and partners whose passion continues to encourage and support the organisation towards achieving success.

Partnerships remain at the core of Camerata's continued achievements, underpinning the critical importance of our Program Partners who invest cash to directly support the creation of our artistic program. In 2016, we welcomed Philip Bacon Galleries and the Trevor St Baker Innovation and Energy Fund as new Program Partners.

The ongoing support of Queensland Performing Arts Centre is vital to the growth of Camerata. We thank John Kotzas and his team at QPAC for their belief in our ambitious vision. Our final concert of the year was *Gypsy*. With QPAC's marketing and production support, we were able to self-present a concert for the second year in succession and achieve double our average audience attendance. Partnering with QPAC and the Griffith Eye Institute, Camerata was privileged to be included in the first Queensland Philanthropic Showcase, a QPAC initiative providing the opportunity to build new relationships with individuals and philanthropic foundations across Australia.

Production Partners continue to be invaluable, giving significant in-kind support to enable the creation of our concerts. For the first time, we welcomed the Aboriginal Centre for the Performing Arts and Black Drum Productions whose support, artistic contribution, and cultural advice given for our concert, *Home*, contributed significantly to Camerata's first Helpmann Award nomination for *Best Chamber and/or Instrumental Ensemble Concert* alongside Sydney Symphony Orchestra, Australian Brandenburg Orchestra, and Festival D'Aix en Provence.

As a not-for-profit with limited resources, Camerata relies on venue partnerships to ensure that our productions take place. With increased support from the Empire Theatre, Camerata continued its Toowoomba series which saw two sold-out performances. St John's Cathedral again demonstrated their commitment to supporting the musical life of Brisbane by providing the spectacular cathedral as a venue for Camerata's signature *Mystical* series.

Camerata welcomed new Artistic Associates, initiated an emerging artist program, *Upbeat*, and extended our Quartet-in-Residence program for a third consecutive year to the talented Orava Quartet. Camerata has been proud to be a part of the growing reputation of the Orava Quartet and to hear them performing regularly across the country to critical acclaim.

Under Brendan Joyce as Artistic Director, the ensemble continues to grow in confidence and artistry. We were delighted to partner with Expressions Dance Company in remounting Natalie Weir's Helpmann Award-winning production of *When Time Stops*. This challenging production demonstrated the ensemble's appetite for adventure, memorising the score and being choreographed alongside the dancers. This remount also provided a valuable opportunity to record Iain Grandage's music. Leveraging over \$50,000 in in-kind and cash support for this project, Camerata recorded the concert in QPAC's Concert Hall in a series of dedicated recording sessions, resulting in our first digital recording now available on iTunes and Spotify.

The launch of Camerata's Season 2017 brochure marked the conclusion of an innovative three-year branding strategy which commenced with Camerata's Season 2015 brochure. Receiving wide acclaim, our Season brochure was again a finalist in the Brisbane Advertising and Design Club Awards. I thank the campaign team (Adam Brunes, Sean Dowling, Leigh Buchanan and Dylan Evans) for their ongoing contribution to raising the profile of Camerata and for taking the risk to challenge the way classical music is marketed.

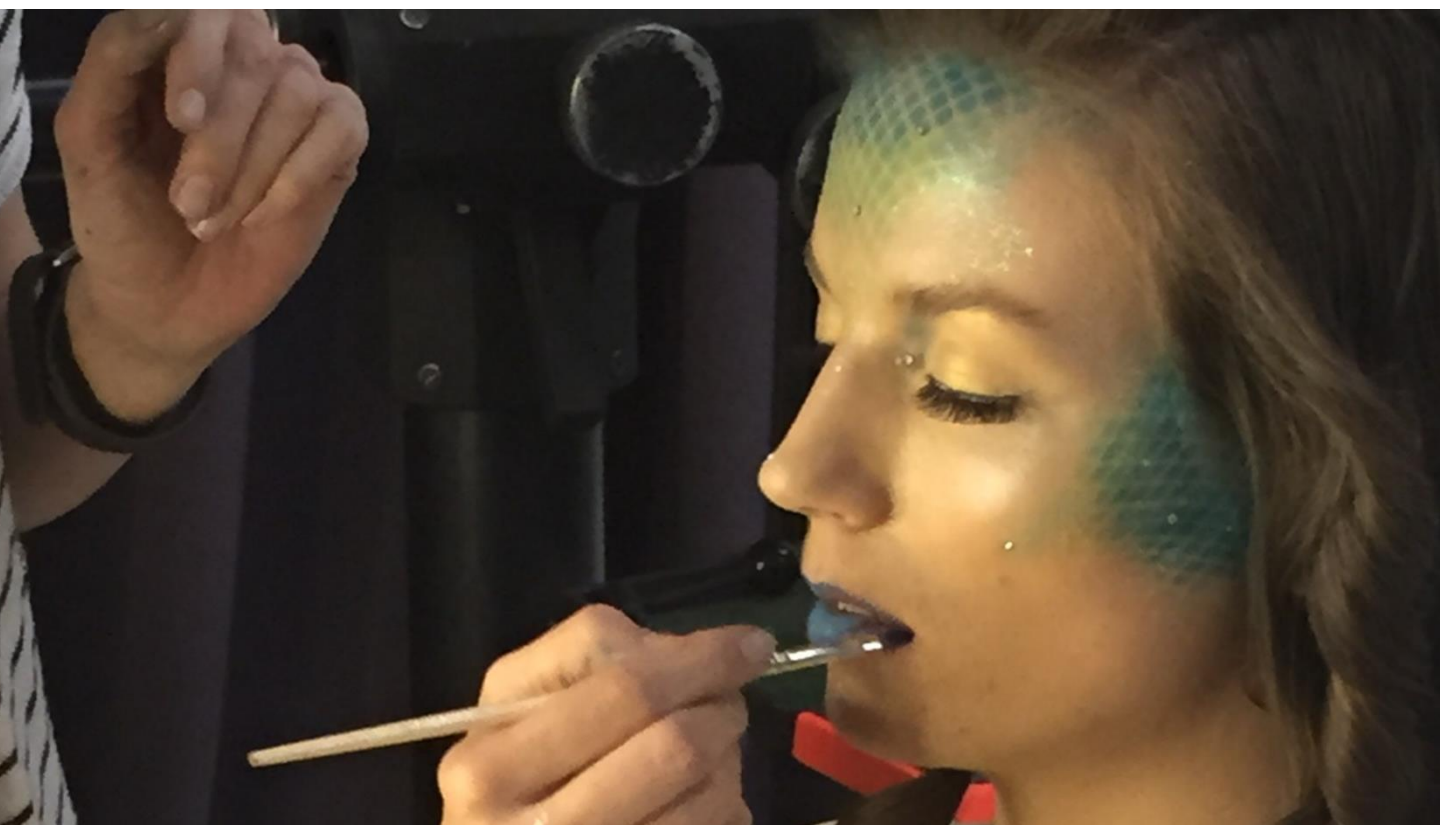
Increasing levels of funding and diversifying income streams continue to be at the forefront of Camerata's business planning. In 2016, \$1,060,000 was secured for activities across 2017–2020. This significant achievement ensures a stable base for Camerata to consolidate the growth over the last three years and lay the foundations for the next stage of organisational expansion.

Following the development of the 2017–2020 Strategic Plan, a new business model was presented, encouraging an increase in commercial engagements as a sustainable funding stream to support the long term growth of Camerata's artistic program. Camerata was very pleased to provide orchestral services for the Lord Mayor's Christmas Carols at Riverstage which attracted an audience of more than 9,000 and was broadcast on Channel 9 to an estimated 125,000 viewers across Queensland. Four significant commercial events were negotiated and contracted for Camerata's 2017 program, adding \$235,000 in engagement income to the 2017 budget. This activity was launched as part of Season 2017 with an *Extend Your Experience* series offering the added benefit of discounted ticket options to commercial events for Camerata's subscribers.

A new quadrennial State Government funding application process was successfully navigated, resulting in the doubling of operational support to \$600,000 over the next four years. This was the largest ratio increase awarded to any small-to-medium organisation in Queensland. On behalf of Camerata, I gratefully acknowledge the support of the Queensland Government through Arts Queensland and thank them for their continued vision of encouraging the presentation of chamber music for Queensland audiences.

In addition to Queensland Government support, the Tim Fairfax Family Foundation renewed its commitment to Camerata as our most significant supporter, increasing its funding to \$460,000 over the next four years to ensure Camerata's touring program continues to inspire regional Queensland audiences, and importantly, enables Camerata's administration team to grow from 2.3FTE to 2.5FTE from 2017.

Contributing approximately \$650,000 to the national economy, with only 17 per cent of income from government sources, Camerata at year end achieved a budgeted deficit of \$9,000. In light of an uncertain year, where projected income from the Australia Council and Brisbane Baroque was not realised, it is testament to the Board's governance that Camerata was able achieve this result.



It was disappointing to note that the Australia Council's quadrennial funding round did not result in support to any Queensland-based music-producing organisation. Analysis by the LPA indicated:

- fewer than 50 per cent of the 262 applicants funded;
- a 13 per cent reduction in the number of companies funded;
- no new live performance companies supported in QLD, SA or ACT;
- music sector hardest hit with 7 out of 13 key organisations defunded and no new live music companies supported.

The impact of the Federal Government's defunding of the Australia Council also saw substantially increased competition for a decreased allocation to its project program rounds. All three of the applications submitted by Camerata to the project rounds were returned as unsuccessful. Two of the three responses from the Australia Council were accompanied by Peer Endorsement Letters indicating that the panel considered the application suitable for support but the limited funds available meant that the Australia Council was not in a position to offer a grant. By the end of 2016, it became increasingly difficult to justify allocating limited resources to continue applying through a process that is not effective for long-term support of the small-to-medium sector.

2016 also saw Camerata continue as a member of Live Performance Australia (LPA). Membership of this national peak body of the performing arts industry is evidence that Camerata operates at the industry's benchmark standard. I thank LPA for their continued advocacy to the federal government in support of the small-to-medium sector which has borne the brunt of the impact of the defunding of the Australia Council.

While it has been a challenging year for Camerata to access support at a Federal level, I am personally grateful to the Australia Council for investing in development opportunities aimed to build the resilience and sustainability of Australian arts leaders. Alongside 27 dynamic and influential leaders from arts organisations across the country, I commenced a 15 month program of activity as part of the inaugural Arts Leaders Program.

I thank the Board, staff, and ensemble who have worked collaboratively in 2016 to carefully shape a vision that provides both a stable platform for new growth and positive risk, and a clear direction for artistic excellence for the next four years.

Adam Tucker
Executive Director



2016 in numbers

- 62 artists employed across 24 performances in 12 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
- Three festival appearances:
 - Brisbane Baroque
 - Festival of Tibet
 - Tyalgum Festival
- Three commissions:
 - Music
 - Michael Patterson: *Romanian Rhapsody*
 - Emerging composer Connor D'Netto: *air & fantasy for string orchestra*
 - Dance
 - Bradley Chatfield (Head of Dance, ACPA)
- CD Recording:
 - Recording of Iain Grandage's music from Expressions Dance Company's *When Time Stops*. Album self-released. iTunes and Spotify digital distribution through ABC Classics
- Broadcasts:
 - Three concert broadcasts on ABC Classic FM
 - One television broadcast on Channel 9
- Tour to seven regional Queensland communities with seven public performances, four workshops in schools, and two aged-care facility performances
- Total audience: 18,037 live attendance, with estimated broadcast audience of 225,000



Subscription Series

Concert I: *Home*

Featuring Jonny Ng (violin), Monika Koerner (piccolo & flute), Eve Newsome (oboe & cor anglais), Ysolt Clark (French horn), and as Mystery Guest, from the Aboriginal Centre of Performing Arts, graduating dancers: Jessica Midgley, Keia McGrady, Amy Weatherall and David Biondi-Odo with choreography by Bradley Chatfield (Head of Dance, ACPA).

For the first time in Australia, *Home* presented an all-Australian music program in an orchestra's mainstage series. Working with Cultural Advisor Nancy Bamaga (Black Drum Productions), Camerata commissioned a new dance piece to accompany the Australian premiere of Cameron Patrick's *Lines of the Southern Cross*. This production resulted in Camerata's first nomination for a Helpmann Award for *Best Chamber and/or Instrumental Ensemble*.

Program

Carl Vine

Lyle Chan

Margaret Sutherland

Richard Meale

Paul Stanhope

Cameron Patrick

Concerto Grosso

Tony-ony Macaroni

Concerto for Strings

Cantilena Pacifica

Elegies and Dances for String Orchestra

Lines of the Southern Cross

Performance

Brisbane: 7.00pm Saturday 5 March, Queensland Conservatorium Griffith University



We have come a long way with musicians like Camerata who are opening up the repertoire to a younger and clearly more receptive audience.

Suzannah Conway (ArtsHub review, *Home*)

Concert II: *Red*

Featuring *Camerata of St John's*

Performed in the red brick St Brigid's church in Brisbane's Red Hill, this sold-out concert formed part of Brisbane Baroque and saw Camerata's players showcased in a selection of orchestral and solo music by Vivaldi.

Program

Vivaldi	Sinfonia for Strings in C major, RV111a
Vivaldi	Concerto for Two Cellos in G minor, RV531
Albinoni	Sonata à Cinque in A major, op.2 no.5
Vivaldi	Sinfonia for Strings in G minor, RV156
Vivaldi	Concerto con Violino Principale et altro violino per eco in lontanò, <i>Echo Concerto</i> RV552
Pisendel	Violin Concerto No.1 in D major
Vivaldi	Concerto for Strings in A major, RV158
Vivaldi	Concerto No.1 in D major for Four Violins from <i>L'Estro Armonico</i> , op.3

Performances

Brisbane: 7pm Wednesday 13 April, St Brigid's Church, Red Hill

Toowoomba: 7pm Friday 22 April, Empire Theatres Church Theatre



The simply splendid Camerata of St John's, based in Brisbane, has gained an impressive record of artistic achievement by being flexible in its repertoire, reinterpreting the classics while embracing the new.
Carolyn McDowall (The Culture Concept, 30 March 2016)

Concert III: *Mystical*

Featuring *Natalie Peluso (soprano), Eve Newsome (oboe)*

Mystical has become an artistic signature for Camerata and this iteration saw the ensemble explore performing with the audience seated in-the-round providing a direct, personal experience under candlelight.


Program

Handel	Concerto Grosso in A minor, op.6 no.4
Dorman	Concerto Grosso for String Quartet and String Orchestra
Kopetz	<i>Night on Karragarra</i>
Adams	<i>Shaker Loops</i> (string orchestra version)
Górecki	Symphony No.3, <i>Symphony of Sorrowful Songs</i> , Movement II

Performances

Brisbane: 7pm Friday 14 October, St John's Cathedral

Toowoomba: 7pm Saturday 15 October, Empire Theatres Church Theatre



Once again with *Mystical*, you took the Toowoomba audience on a wondrous musical journey, a journey which was so brilliantly planned.
Ken Imison (Audience email, Toowoomba)

Concert IV: Gypsy

Featuring Shenzo Gregorio (violin), Silvia Entcheva (singer), Nawres Alfreh (joza tarhu), and Dheeraj Shrestha (tabla)

The final concert in the mainstage series saw Camerata welcome guest artists from across the country and across musical backgrounds to trace the Gypsy heritage through music, from its early forms in Indian music, to the modern jazz forms of today.

Program

Trad. Sindhi tune (arr. Katherine Philp)

Bela Bartok

Nikos Skalkottas

Johannes Brahms (arr. Michael Patterson)

Michael Patterson

Trad. Romania (arr. Michael Patterson)

Trad. Portugal/Serbia (arr. Michael Patterson)

Trad. Balkans-Romani (arr. Michael Patterson)

Trad. Balkans-Romani (arr. Michael Patterson)

Trad. Greece (arr. Michael Patterson)

Trad. Serbia (arr. Michael Patterson)

Trad. Turkey (arr. Nawres Alfreh)

Mohammed Uthman Sidiq (arr. Nawres Alfreh)

Vittorio Monti (arr. Gail Aitken)

Anon. (arr. based on D. Reinhardt)

Bulleh Nu Sdamjhawan Awa

Divertimento, Movement III

Five Greek Dances

Hungarian Dance No. 1

Romanian Rhapsody

Doumbala Doumba

Ausenzia

Mukav Tu

Dzelem Dzelem

Opa Opa Nina nai

Ciganka Medley

Hicazker Saz Eseri

Khawatir – Little Reflections on Life (Iraqi) and Longa (Gypsy)

Csárdás

Dark Eyes

Performances

Brisbane: 7pm Sunday 4 December, Concert Hall Queensland Performing Arts Centre

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



Touring & community engagement

With the support of the Tim Fairfax Family Foundation and the Queensland Government through Arts Queensland, Camerata toured south-west regional Queensland to Stanthorpe, Dalby, Chinchilla, Roma, and St George.

New presenting partnerships were created with Channon Wines, Jimbour House, Maleny Arts Council, and the Charleville Festival of the Arts which saw local groups financially invest in the presentation of public performances.

For the second year, Camerata worked with Chinchilla-based not-for-profit, Drought Angels, to present a concert in their community. Demand was high and the public performance resulted in a tripling of audience numbers from 2015.

Education workshops and performances continue to form an integral part of Camerata's touring activities with personalised programs taking place at: Dalby South State School, Chinchilla State School, Roma State College, Charleville School of Distance Education, and St George State School.

Camerata's carefully crafted aged care facility performance program continues to bring great joy to residents. In 2016 Camerata visited residents at Karingal Aged Care (Dalby) and Warrawee Aged Care (St George).

Camerata's touring ethos is to ensure we are not a fly-in, fly-out orchestra. We aim to engage thoughtfully and meaningfully with the communities we visit, building long term relationships.

Emerging composer Connor D'Netto was flown to Charleville to meet residents, explore the area, and seek inspiration for the creation of a new work. While in Charleville, Connor met local resident Joan Houghten, who has been playing piano in Charleville for the last half a century. At 94 years old, Joan told Connor stories of her life, how she met her husband playing piano at parties after the war, and played a piece on her piano. The result of this visit was Connor's *air & fantasy for string orchestra* which premiered at Jimbour House and was an immediate audience favourite of the touring program.

On behalf of the players, I express my utmost gratitude to all who have made this tour possible.

Jonny Ng

Principal Second Violin and Education Officer



Teacher response:

Letter, 6 October 2016

The performance given at our school by Camerata of St John's was a wonderful opportunity for students to hear live music played on instruments they were largely unfamiliar with. Sadly, our school does not have a strings program. Performances such as the one given by Camerata give students a broader picture of the life of a string player and reveal to us the skill, dedication and love of music the players possess.

The format of the concert was innovative; having performers begin to play around the audience, before joining the orchestra at the front, immediately made the students sit up and listen. The demonstration of the individual instruments was very thorough and entertaining for the audience, with excellent excerpts of a wide variety of music many of the children connected with.

Camerata's repertoire was well chosen for the primary school age-group. It encompassed many different styles of playing, as well as allowing students and teachers to hear popular music not normally played on stringed instruments. This gave students an enhanced idea of the possibilities that being a string player presents.

Visiting musicians open our minds, enrich our lives and feed our souls. Life would be incomplete without them.

Amanda Bassingthwaight
Music Teacher
Dalby South State School



Audience responses:

Fun! Intimate atmosphere for chamber music. Great program with innovative segments. Pre-performance talk was especially helpful with engagement with the works.

Carol Cox, Toowoomba

The whole show was so professional. They are a group all Queensland should be proud of.

Greg Core, Brisbane

The joy of the performance was the highlight of this celebratory occasion. The music choice was a delight. Mingling with the players is always a joy. I had a fabulous evening. Could not have asked for more.

Barbara Fiala, Toowoomba

Live performance - excellent quality musicianship. It means a lot to people who have moved to the country to participate in high standard cultural activity locally.

Bill Winstone, Stanthorpe

I enjoyed the diversity of music played. An overall beautiful and engaging experience and so lovely to see the school students playing alongside you!

Bec Halls, Roma

Very engaging and full of life. Camerata visited Warrawee Aged Care facility as well today. Residents and staff enjoyed the performance as well as the interaction and engagement with the residents after the performance. Great that this orchestra took the time to spend with the elders in the community.

Terri Mills, St George



At a glance:

7 performances; 7 tour venues; 8 community engagement activities

5 presenting partnerships with local community organisations; 1,883kms travelled

Jimbour House/Dalby

1 performance; 1 workshop; 1 community BBQ

Audience/participants: 700

Stanthorpe

1 performance; 1 aged care performance

Audience/participants: 145

Maleny

1 performance

Audience/participants: 150

Chinchilla

1 performance; 1 workshop

Audience/participants: 380

Roma

1 performance; 1 workshop; 1 community BBQ

Audience/participants: 250

Charleville

1 performance; 1 workshop

Audience/participants: 155

St George

1 performance; 1 workshop; 1 aged care performance

Audience/participants: 260

Total audience: 830; Total workshop/community engagement participants: 1210*Camerata's Greatest (String) Hits – Regional tour itinerary*

2016	Date	Town	Venue	Activity #	Notes
Fri	26-Aug	Dalby	Jimbour House	1, 2	School Workshop (Dalby South Primary School) Evening performance (Jimbour House) Preconcert talk
Sat	27-Aug	Stanthorpe	Channon Wines	3, 4	Aged Care performance Evening performance (Robert Channon Wines)
Sun	28-Aug	Maleny	Community Centre	5	Afternoon performance (Maleny Arts Council)
Mon	29-Aug	Chinchilla	Chinchilla Cultural Centre	6, 7	Chinchilla State Primary performance Evening performance (Drought Angels)
Tues	30-Aug	Roma	Roma Cultural Centre	8 -10	Roma State College performance Strings Workshop Evening performance
Wed	31-Aug	Charleville	Warrego Room, Racecourse Complex	11, 12	School Workshop (Distance Education) Evening performance (Festival of the Arts)
Thur	1-Sep	Charleville			Rest day
Fri	2-Sep	St George			Travel day
Sat	3-Sep	St George	Riversands Wines	13 - 15	Aged Care performance School performance Evening performance

Governance

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

The Management Committee of Camerata of St John's 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 Management Committee:

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

The Management Committee meets monthly and works through sub-committees to ensure strategic oversight and governance. Camerata of St John's sub-committees are: Finance and Risk, Programming, Sales and Marketing, and Development.

The Executive Director attends all Management Committee and sub-committee meetings.

Management Committee member roles and responsibilities:

Management Committee 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
Ms Else Shepherd AM	Deputy Chairman (to April 2016) Chair <i>Grants</i> sub-committee. BE(Hons) Qld, Grad.Dip.Mus, QCM, A.Mus.A, FTSE, Hon.FIEAust <i>Engineer; company director; corporate governance</i>	2008
Ms Libby Anstis	Deputy Chair (from April 2016) Member <i>Development</i> sub-committee BBus(Comn) QUT <i>Arts management; business; strategy</i>	2013
Mr Ewan Walker	Hon. Treasurer Member <i>Finance and Risk</i> sub-committee. BBus(Accounting), CPA, MAICD <i>Finance; company management</i>	2014
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
Mr Ian Commins	Member <i>Finance and Risk</i> sub-committee LLB Qld, LLM QUT <i>Solicitor; Head of Legal – Griffith University; Corporate governance; intellectual property and risk management</i>	2013

Management Committee Member	Role, qualifications and experience	Elected
Ms Noela L'Estrange	Chair <i>Marketing</i> sub-committee (to April 2016) BA(Hons) Monash, LLB Qld; MAdmin Griffith; FAICD, FAIM <i>Solicitor; corporate governance; general legal; HR and risk management</i>	2010
Ms Anne-Maree Moon	Member <i>Marketing</i> sub-committee (from April 2016) BMusEd QCM <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 University, GAICD <i>Engineer; company director; strategy; corporate governance; senior management</i>	2012
Mr Doug Pye	Chair <i>Marketing</i> sub-committee (from April 2016) BBus(Comn) QUT <i>Marketing; strategy; business development</i>	2013



BRIAN BARTLEY

[READ BIO](#)

CHAIRMAN



LIBBY ANSTIS

[READ BIO](#)

DEPUTY CHAIR



JUDITH ANDERSON

[READ BIO](#)

HONORARY SECRETARY



EWAN WALKER

[READ BIO](#)

HONORARY TREASURER



IAN COMMINS

[READ BIO](#)



ANNE-MAREE MOON

[READ BIO](#)



MICHAEL OTAGO

[READ BIO](#)



DAGMAR PARSONS

[READ BIO](#)



DOUGLAS PYE

[READ BIO](#)

Development

Trust and Foundation Supporters

Tim Fairfax 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)
John Martin (Double Bass)

Gold Donors (\$10,000+)

John Allpass
Trevor and Judith St Baker
Brian Bartley
Lynette Denny AM
Barbara Duhig
Stephanie Manger & David Hamlyn-Harris
John Martin
Elizabeth Morgan AM
Amanda Talbot
Dr. W.H. Watts AM & Mrs. L. Watts

Silver Donors (\$5000 – \$9999)

Philip Bacon
Blocksidge & Ferguson
Michael Kenny & David Gibson
Meredith Page (in memory)
Dagmar Parsons
David Starr

Bronze Donors (\$1000 – \$4999)

Julieanne Alroe
Libby Anstis
Toni Baker
Mr P.F. Clarke & Mrs A.H. Clarke OAM
Betty Beath & David Coz
Jennie & Tony Bond
Christine Bridges-Taylor
Betty Byrne Henderson
Lee Freeman
Troy & Karelia Gianduzzo
Brendan Joyce
Frank Leschhorn
Noela L'Estrange
Justice Debra Mullins
Michael & Sandra Otago
Katharine Philp
Elsie Shepherd AM
Helen Stahmann
Katherine Trent & Paul Reed
G & ES Vickery
Rick Wilkinson

Supporters (up to \$999)

Robert Alexander
Judith Anderson OAM
Peter Applegarth
Mary Ariotti
Rayleen Bishop
Daniel Boyle
Andrea Brooks
Simon Buchanan
Veronica Butta
Judy Cavanagh
Merton Chambers & Beryce Nelson
Frances Clark
Jennifer Clarke
Ian Commins
Janet Crews
Ruth Duncan
William Forgan-Smith
Helen Haswell
Jenny Hodgson
Tracey Jenkinson
Bev Jennings
Barbara Lockwood
Angela Loh
Rachel Matthews
Margaret McNamara
Anne-Maree Moon
Sandra Musgrave
Susan Nicol
Therese O'Brien
M.A. O'Mara
Anne Pensalfini
Douglas Pye
Adam Tucker
Justine Wlodarczyk
Alan & Marilyn Wright
Anonymous (4)



Partners

Government Partner



Cameraata is supported by the Queensland Government through Arts Queensland

Tour Partner



Program Partners



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

Production Partners

Lodestar Recordings

dogstar



SEAN DOWLING
designer illustrator



Venue Partners



Our Team

Founder

Elizabeth Morgan AM

Patrons

His Excellency the Honourable Paul de Jersey AC, Governor of Queensland
Dr Brett Dean

Board

Brian Bartley – **Chairman**
Else Shepherd AM – **Deputy Chairman (to April)**
Libby Anstis – **Deputy Chair (from April)**
Judith Anderson OAM – **Hon. Secretary**
Ewan Walker – **Hon. Treasurer**
Ian Commins
Noela L'Estrange **(to April)**
Michael Otago
Anne-Maree Moon **(from April)**
Dagmar Parsons
Douglas Pye

Musicians

Violin

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

Viola

Alice Buckingham
Thomas Chawner**
Anna Colville
Elizabeth Lawrence

Cello

Katherine Philp*
Karol Kowalik**
Nathan 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**

Project Production Team

Angela Loh – **Stage Manager**
Len McPherson – **Stage Manager**
Wendy McPherson – **Stage Manager**
Ben Hughes – **Lighting Design**
David Starr, David Spearritt – **Concert AV recording**

Season 2016 Brochure Team

Adam Brunes – **Marketing Consultant**
Sean Dowling – **Graphic Design**
Dylan Evans – **Photography**
Leigh Buchanan – **Dress construction & Stylist**
Amanda Alida – **Hair & Makeup**



The Camerata are rapidly making a name for themselves attracting ever-increasing numbers of classical music lovers...they take risks with alternative programming that is clearly attracting an enthusiastic following.

Suzannah Conway (ArtsHub, February 2016)

The musicians of the Camerata of St John's weave another vital expressive thread through the work, as like minstrels they move in different groupings into and out of the space. Their presence is therefore both visually and aurally potent.

Denise Richardson (Dance Australia, May 2016)

The whole show was so professional. They are a group all of Queensland should be proud of.

Greg Core (Audience survey, August 2016)

There were murmurs of astonishment and appreciation, leading to a roar of applause that would have befitted a rock concert...This concert was unforgettable. It may well have been the single most joyous musical celebration I have been privileged to attend.

John Andrew (Weekend Notes December 2016)



When Time Stops is an explosive recording of Iain Grandage's time-stopping music.

Stephanie Eslake (Limelight Magazine, January 2017)

Image credits

Front cover: photography by Dylan Evans – Gypsy.

Back Cover: photography by Cameron Jamieson – Camerata's Greatest (String) Hits regional tour.

Contents: photography by Dan Lopez – Camerata's Greatest (String) Hits regional tour.

Page 1: photography by Brisbane Baroque – Vivica Genaux.

Page 2: photography by Dylan Evans.

Page 4: photography by Cameron Jamieson – Camerata's Greatest (String) Hits regional tour.

Page 6: photography by Adam Tucker – Gypsy.

Page 8: photography by Chris Herzfeld – When Time Stops.

Page 10: photography by Adam Tucker, Season 2016 photoshoot.

Page 11: photography by Cameron Jamieson – Camerata's Greatest (String) Hits regional tour.

Page 12: photography by Brisbane Baroque – Vivica Genaux.

Page 13-16: photography by Dylan Evans.

Page 17: photography by Connor D'Netto – Camerata's Greatest (String) Hits regional tour.

Page 18-19: photography by Cameron Jamieson – Camerata's Greatest (String) Hits regional tour.

Page 22 & 24: photography by Dylan Evans.



CAMERATA OF ST JOHN'S
QUEENSLAND'S CHAMBER ORCHESTRA



12 Merivale St
South Brisbane Q 4101

PO Box 8062
Woolloongabba Q 4102

07 3846 3613
camerata@camerata.net.au
www.camerata.net.au