

CHAMBER  
MADE  
OPERA

Annual Report  
2013



GETTING  
A LITTLE  
LOST IS ALL  
PART OF THE  
CHAMBER  
MADE OPERA  
EXPERIENCE

Partial Duration / RealTime



‘THE REMAINDER OF  
CHAMBER MADE OPERA’S  
2013 SEASON HAS BEEN  
UNVEILED AND IT’S A  
HECTIC ONE, WITH THE  
COMPANY PRESENTING  
FIVE WORKS BETWEEN  
OCTOBER AND DECEMBER...  
IF THAT’S NOT ENOUGH,  
ARTISTIC DIRECTOR DAVID  
YOUNG WILL BE RUNNING  
A MARATHON IN REYKJAVIK  
THIS MONTH’





‘WITH SUCH  
WEALTH OF  
TALENT AND  
ARTISTIC  
PASSION,  
THE FUTURE  
OF OPERA IS  
ASSURED. IT’S  
JUST HARD TO  
KNOW QUITE  
WHAT TO  
EXPECT’

David Young discussing ‘The End of Opera’ in Limelight magazine, May 2013

## Contents

Message from the Creative Director	8
From the Artistic Director	11
Message from the Chair	12
Management	13
The Year at a Glance	14
Artistic Program 2013	15
25 Years	31
International	25
Research and Development	38
The Keyholder Program	41
Audience and Marketing	42
Communications	43
Supporters and Partners	46

## Message from the Creative Director

*Tim Stitz*

In 2013 Chamber Made Opera celebrated our Silver Jubilee – 25 years of continuing operations – a landmark year for the company.

On Saturday 30 November 2013, over two hundred supporters of the company attended TUTTI, a celebration of these 25 years. TUTTI was an operatic art-party, a cycle of performances and a time to reflect on the enduring influence of this ‘little’ opera company ‘that could’. At TUTTI we launched our 25 Years Digital Interview Project. Together with writer/historian Cynthia Troup, we interviewed a selection of 25 people involved with the company in its first quarter-century. A highlights trailer and 25 “magic minutes” are now housed on our website, adding to the complete production archive (1988–2013), as well as physical artifacts held in the Victorian Performing Arts Museum at Arts Centre Melbourne.

Our twenty-fifth year began in Bristol (UK), with the world premiere of our co-commission with the In Between Time Festival. This new work, *Between Lands and Longings*, crafted by acclaimed UK live artists Zierle & Carter then transited throughout 2013 travelling from the UK to the Macedon Ranges to Fed Square to a final performative excerpt at TUTTI.

Our other major new, international work was *Turbulence*, a new chamber opera composed by Juliana Hodkinson (UK/Germany) with libretto by Cynthia Troup. This aviation-inspired work for soprano, actor, fans, pocket piano and electronics debuted in a picture-perfect cabin apartment in Northcote (and delighted the passengers who boarded this flight).

These two internationally commissioned Living Room Operas then featured at our Macedon International Living Room Opera Weekend in early November. A living room (and shearing shed) in

Monegetta was the backdrop for the Australian premiere of Zierle & Carter’s exploration of migration and belonging and *Turbulence* was given an extended journey, being staged in yet another absolutely first-class living room on Mount Macedon.

The final premiere that closed the year was *Opera for a small mammal*, a truly virtuosic work written and performed by Margaret Cameron, and developed and produced with Bell Shakespeare Mind’s Eye and La Mama Theatre. Jethro Woodward’s superbly resonate and detailed sound design for this work has been nominated for a Green Room Award.

In 2013 Chamber Made Opera received the Victorian State Award for Excellence by an Organisation for The Minotaur Trilogy (and our Living Room Opera Series) at the Australian Art Music Awards convened by the Australian Music Centre and APRA. David Young was also nominated for Excellence by an Individual (20 years of commissioning, curating and producing new Australian art music).

Research, development and dedicated innovation of form have always been the bedrock on which the company is founded. The year continued this exploration with an experiment into a new kind of opera, *Opera-therapea*, set in a consulting room. Sarah Kriegler and her collaborators from Lemony S Puppet Theatre continued to develop the new work *Captives of the City* which will premiere in 2014. In June we received the excellent news that we, together with RMIT, Victoria University, Fed Square and the Australia Council, were successful in being awarded funds from the Australia Research Council to conduct a three-year research project called *Agile Opera*, which will unearth new models and platforms for the presence of ‘the digital’ in all areas of Chamber Made Opera’s operations.





Our ongoing collaboration with The Venny continued in 2013, thanks to a three-year commitment from the Hugh Williamson Foundation and support from Arts Victoria Community Partnerships. The kids of The Venny worked with Chamber Made Opera artists, writing, developing and then performing a new work called *From here to there* in June. The music and songs from this performance were then broadcast live from The Venny on the Big West Festival's Mobile Radio Caravan.

The Keyholder Program continued to strengthen in 2013, with Keyholders welcomed to each new work premiere and also enjoying a number of intimate soirees, salons and behind-the-scenes invitations. Chamber Made Opera Records released a CD Box Set of *The Minotaur Trilogy*, recorded and broadcast by ABC Classic FM, and held a 'listening party' in March to mark the release. May brought another release, this time of Ida Duellund's reimagining of *Winterreise*, and this was launched with a living room soiree in the light of the rising winter moon in Williamstown.

Dr Young's Salon of Icelandic Knowledge brought together a composer, a philosopher and an investigative journalist to discuss corruption, the arts and the failed state. We launched the publication *Manifesto Two* at The Wheeler Centre ahead of an evening of talk about the art and mystery of libretti. This event signalled the reprisal of our Librettists Workshop, again in partnership with the Copyright Agency Limited Culture Fund, Writers Victoria and The Wheeler Centre. 16 writers attended the workshop, led by Caroline Lee, in a week-long expose of the libretto and the art of setting words to music and sound.

The company underwent a structural transition in 2013, moving from an Artistic Director / Executive Producer model to a Creative Director / Artistic Associates structure. By the beginning of 2014 this

transition was complete. 2013 was David Young's final program for the company and he handed over day-to-day management midyear. Throughout, organisational operations remained highly effective, flexible and always focused on the delivery of electrifying artwork and events. This stability is reflected in extremely positive media reportage and response to our work as well as sound financial results. Audience reactions were equally open, robust and engaged.

I'd like to acknowledge the dedication and good humour of the Chamber Made Opera staff: Shelley McCuaig (Executive Producer), Caroline Lee (Assistant to the Artistic Director), Sarah Kriegler (Artistic Associate), Margaret Cameron (Resident Director), Brett Kelly (Resident Conductor) and Sally Goldner (Finance Officer). I wish to particularly thank and fondly farewell outgoing Artistic Director David Young. David leaves a remarkable legacy. The Living Room Opera Series. *The Minotaur Trilogy*. More than Ten New Works Commissioned. His impact has been immense and will continue to be felt in the years to come.

Thank you to the members of the Committee of Management: Michael Bink (Chair), Greer Evans (Treasurer), Kylie Trounson (Secretary & Public Officer), Fiona Sweet, David Maney, Erin Milne and Michael Roper. They continue to be engaged, incredibly supportive and dedicated to propelling Chamber Made Opera bravely into the future.

I warmly welcome new Artistic Associates Tamara Saulwick, Christie Stott and Erkki Veltheim who will join Sarah Kriegler and I as we embark on a journey into a new era for the company. For a quarter of a century Chamber Made Opera has been a bastion of artform innovation and exploration, and we commit to follow the sterling path already set for us by our esteemed colleagues that have come before.

## David Young, Artistic Director (2010 to 2013)

*Valedictory Speech at TUTTI, 30 November 2013*



“There are so many things to say.

There are so many things not to say.

There are so many reasons to be an artist.

There are so many reasons not to be an artist.

There are so many good ideas, and bad ideas.

There are so many Living Room Operas.

There are so many living rooms.

There are so many opportunities.

There are so many funding applications.

There are so many meetings and coffees and cups-of-tea and openings and showings and launches and thinktanks and roundtables and Survey Monkeys and so many so many emails.

There are so many fears for the future.

There are so many cars.

There are so many hipsters.

There are so many handheld, radiation-emitting devices.

And so many options in our first world super-choice zone.

There are so many people getting cancer.

There are so many things to hear within silence.

There are so many colours in a single note.

There are so many different ways of experiencing time.

There are so many moments in art that have made my soul fall to its knees and weep at the sheer beauty and impossibility of existence.

There are so many times I can remember thinking that my job was impossible and cycling into the office full of optimism and anticipation and curiosity.

There are so many talented people and passionate people and generous people.

There are so many people to thank so many people to thank people to thank.

There are so many things to look forward to.

And there are so many things that words cannot say.”

## Message from the Chair

*Michael Bink*

2013 was a huge year in so many ways for Chamber Made Opera.

: We celebrated 25 years pushing the boundaries of opera with TUTTI, where we looked back to our roots (which were magnificent), farewelled David Young (who took that legacy and over the last four years made it into something wonderful and new) and welcomed Tim Stitz and his team of creative alchemists (who will make a crucible to meld music, performance, technology and community into new forms).

: We were successful in our application for the next three years of funding from Arts Victoria in the most competitive funding round for many years. This was particularly satisfying because Chamber Made Opera does not set out to make easy work. By constantly pushing boundaries and challenging what it means to make contemporary opera we risk being misunderstood. So, receiving this funding signifies something of our relevance to the contemporary arts of Australia. The feedback we received on the selection process was that our work was recognized for breaking new ground – the R&D of opera if you like, that there was a need for quality chamber opera which we fulfilled well and that Tim Stitz's collaborative model (Creative Director and Artistic Associates working together on the artistic and community programs) was an exciting approach to art making that embedded cross-disciplinary practice into our DNA.

: And we had another year (our final year of David Young's artistic program) of amazing art. I still

relive the startling images and unexpected emotion of Zierle & Carter's work: *Between Land and Longings*. I continue to replay in ear and eye the moment when *Turbulence* is transcended. I still smile with delight at the pleasure of the children from *The Venny* who continue to amaze with their talent. I still find myself strangely transported into the slow, slow rhythms of diagnosis, treatment and healing that is *Opera-therapea*. And I will forever be grateful to one Regina Josefine del Mouse who, incarnated by/as our dearly loved Margaret Cameron, brought me the scraps of all art and all performance which, it turns out, are indeed the makings of a royal feast.

Along the way, we have welcomed two new Committee members: Erin Milne, who brings great insights and a wealth of knowledge about how to run successful contemporary arts companies; and Michael Roper, one of the partners from ground-breaking Architecture Architecture who brings a perfect combination of business acumen and creative intelligence.

Of course there are many to thank: our funders, our sponsors, our keyholders, our supporters, our small but brilliant team. But I would particularly like to thank David Young for leaving us in such remarkably good shape artistically and financially, Tim Stitz for giving us a tantalizing, energising vision for the future, and my fellow Committee members who through their passion, insight, forthrightness and willingness to make the big decisions have ensured that Chamber Made Opera is well positioned for its next 25 years.

# Chamber Made Opera

## *Management*

David Young, Artistic Director  
 Tim Stitz, Creative Director / CEO  
 Shelley McCuaig Executive Producer  
 Caroline Lee Assistant to the Artistic Director  
 Margaret Cameron Resident Director  
 Brett Kelly Resident Conductor  
 Sarah Kriegler Artistic Associate  
 Sally Goldner Finance Officer

## *Committee of Management*

Michael Bink, Chair  
 Greer Evans, Treasurer  
 Kylie Trounson, Secretary  
 David Maney  
 Erin Milne  
 Michael Roper  
 Fiona Sweet

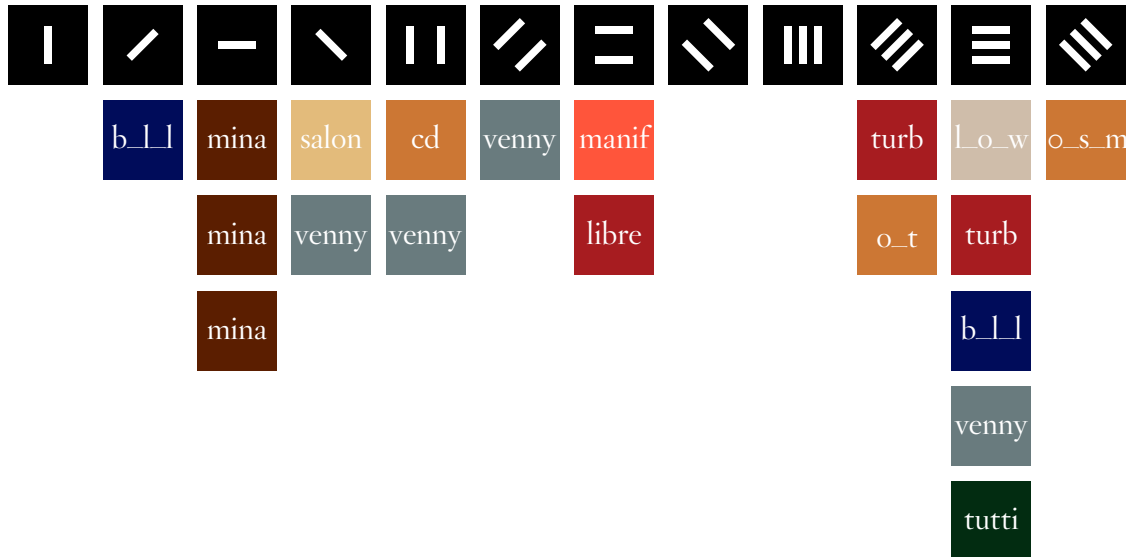
## *Artists (2013)*

Jenny Barnes, vocalist  
 Anneli Bjorasen, performer  
 Margaret Cameron, writer/director/dramaturg/  
 performer  
 Paul Carter, live artist  
 Mark Cauvin, double bass player  
 Alison Croggon, librettist/writer/critic  
 Brett Dean, composer  
 Ida Duelund Hansen, singer/double bass player  
 Kayleigh Fellows, stage manager  
 Peter Goldsworthy, librettist  
 Angus Grant, composer/librettist  
 Ben Grant, performer  
 Nilgun Guven, performer

Juliana Hodkinson, composer  
 Dave Jones, animator  
 Deborah Kayser, soprano/performer  
 Brett Kelly, conductor  
 Sarah Kriegler, writer/director  
 Caroline Lee, performer  
 Sabina Masseli, video artist  
 Kate Matthews, film-maker  
 David McNichol, pianist  
 Peta Murray, writer  
 Joanna Murray-Smith, playwright/librettist  
 Ryan New, performer  
 Helen Noonan, soprano  
 Steph O'Hara, sound designer  
 Danny Pettingill, lighting designer  
 Bronwyn Pringle, lighting designer  
 Georgia Rann, stage manager  
 Jane Refshuage, alexander technique teacher/  
 dance movement therapist/dancer  
 Anastasia Russell-Head, harpsichordist  
 Tamara Saulwick, performance maker  
 Matthias Schack-Arnott, percussionist  
 Kate Schmitt, librettist/writer  
 Dylan Sheridan, performer  
 Hellen Sky, choreographer/performer  
 Christie Stott, digital artist  
 Kate Sulan, director  
 Cynthia Troup, librettist  
 Erkki Veltheim, musician/composer  
 Danni von der Borch, community artist  
 Jacob Williams, puppeteer  
 Jethro Woodward, sound designer  
 David Young, composer/director  
 Alexandra Zierle, live artist  
 The children of The Venny



## The Year at a Glance



### February

Thursday 14 – Sunday 17:  
*Between Lands & Longings*  
@ In Between Time, Bristol UK

### March

Saturday 9, 16 & 23:  
*The Minotaur Trilogy* ABC  
Classic FM Broadcasts  
Saturday 23:  
*The Minotaur Trilogy*  
Box Set Launch, and new  
Artistic Team revealed

### April

Tuesday 9:  
Dr Young's Salon of  
Icelandic Knowledge

### May

Saturday 25:  
CMO Records  
*Winterreise* Launch

### June

Friday 28:  
The Venny Project performance  
*'From here to there'*

### July

Wednesday 24:  
Manifesto Two Launch  
@ The Wheeler Centre  
Wednesday 24:  
Librettists Talk  
@ The Wheeler Centre  
Monday 29 – Friday 2:  
Librettist Workshop  
@ Writers Victoria,  
The Wheeler Centre

### October

Thursday 3 – Saturday 12:  
*Turbulence*  
@ a living-room in Northcote  
Sunday 27:  
*Opera-therapea* Showings  
@ a consulting room in Fitzroy

### November

Saturday 2 – Sunday 3:  
Macedon International  
Living-Room Opera Weekend  
@ Macedon Ranges Vic  
Saturday 23:  
*Turbulence*,  
ABC Classic FM Broadcast  
Tuesday 26:  
*Between Lands & Longings*  
@ Fed Square  
Saturday 30:  
The Venny Mobile  
Radio Broadcast  
@ The Venny  
as part of Big West Festival  
Saturday 30:  
TUTTI 25 Years Celebration  
@ The Meat Market  
Saturday 30:  
25 Year Project Launch

### December

Wednesday 4 – Sunday 15:  
*Opera for a small mammal*  
@ La Mama

# Artistic Program

2013







01

Between Lands  
And Longings

*by Zierle & Carter*

## *Between Lands and Longings*

A living room opera about 'belonging' by acclaimed  
Cornish live artists **Zierle & Carter**

**Co-commissioned by Chamber Made Opera  
and the In Between Time Festival  
Supported by Arts Council England**

### **World Premiere**

IBT13, Bristol, United Kingdom  
A private living room in Bristol  
14-17 February 2013

### **Australian Premiere**

Macedon International  
Living Room Opera Weekend  
A living room and  
shearing shed in Monegetta  
2-3 November 2013

### **Fed Square**

26 November 2013

*Between Lands and Longings* explores questions of identity and belonging. Inspired by their residency in Australia in 2012, Zierle & Carter weave personal reflections into a poetic, visually rich piece. Distant voices echo stories of displacement, migration, newfound connection and our search for a sense of home.

‘The piece communicated the very essence of opera, using language and sound and particularly imagery to overwhelm the senses’ – **Exeunt Magazine**

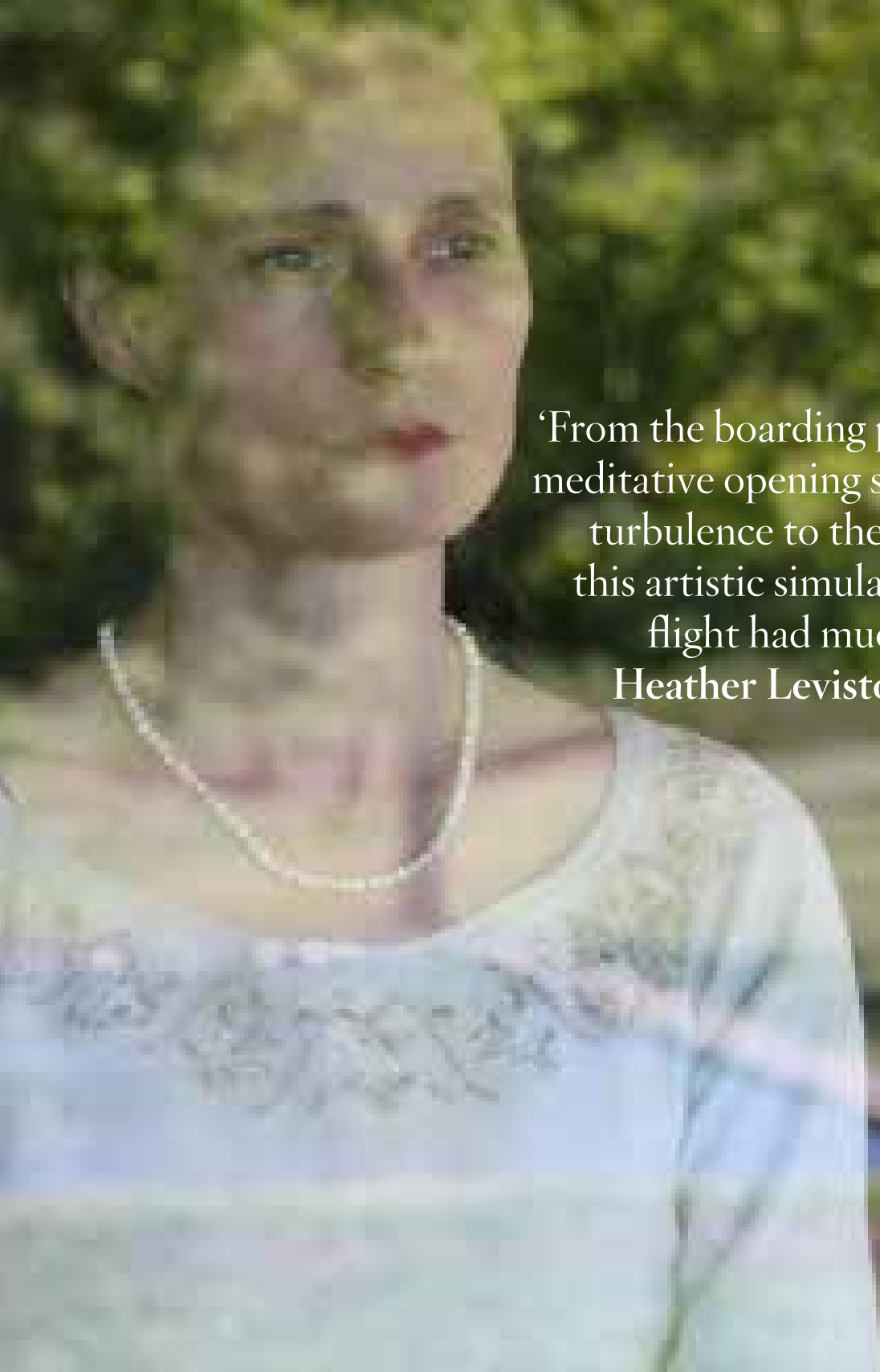
‘Histrionic, yes. As memory is, always making drama out of crisis, and narrative out of routine. Opera indeed.’ - **RealTime114**

02

# Turbulence

composed by *Juliana Hodgkinson*  
libretto by *Cynthia Troup*

‘From the boarding procedures to the meditative opening sequence, through turbulence to the shock ending, this artistic simulation of an early flight had much to offer’  
Heather Leviston, Arts Hub



# *Turbulence*

composed by **Juliana Hodkinson**  
libretto by **Cynthia Troup**

‘The space is perfectly suited to the opera, or the opera to the space, revealing the incredible power of chamber opera to unite disparate environments through artistic aims’

**Matthew Lorenzon, Real Time**

## **World Premiere season**

A private living room in Northcote  
3-12 October 2013

## **Macedon International**

**Living Room Opera Weekend**  
A living room in Mount Macedon  
2-3 November

a Living Room Opera in three scenes  
i from a state of quietness  
ii sudden transitions  
iii a critical point

composed by **Juliana Hodkinson**  
libretto by **Cynthia Troup**  
directed by **David Young**  
sound design by **Jethro Woodward**

Mother: **Deborah Kayser**  
Daughter: **Anneli Bjorassen**

‘Turbulence takes us  
on an intriguing flight’  
**Cameron Woodhead, The Age**

Also, pre-recorded

Baby: **Emilia D. Hodkinson**

Pilot: **Margaret Cameron**

Announcer (flight attendant):

**Sana Mukarker-Schwippert**

Production/Stage Manager: **Georgia Rann**

Production assistance and additional pocket piano:

**Dylan Sheridan**

Presented in partnership with  
the New Music Network

Part of Melbourne Fringe

Fasten your seatbelts and ensure your hand luggage is stowed safely under the seat in front of you.

Chamber Made Opera’s new living room opera, *Turbulence*, is a first class flight for soprano and electronics unlike any you’ve ever experienced.

Sharing your passenger cabin: a Mother, her 19-year-old Daughter, and the Daughter’s pursuit of conflict as an act of intimacy. Deborah Kayser plays the Mother, her soaring voice carrying you in unimagined directions, together with analogue and digital technologies, beat boxes and electric fans. *Turbulence: ‘the underlying forces usually hidden’*, jolts of understanding, a storm of consequences, the untold risk of the journey.

03

# Macedon International Living Room Opera Weekend

2-3 November 2013



## *Macedon International Living Room Opera Weekend*

2-3 November 2013

A chance to escape the city and experience two of Chamber Made Opera's internationally-commissioned living room operas in two beautiful and unexpected regional settings

'we had the ultimate fantastic performance art experience... an immensely spiritually uplifting few hours.' – **John & Gemma Nightingale** (audience)

'Zierle & Carter weave spells of wonder entwined with a poignancy that is every bit as breath-taking as one's first love' – **Mike Jones** (audience).

### *Between Lands and Longings*

The Australian premiere of Zierle & Carter's living room opera about 'belonging'.  
A living room and shearing shed in Monegetta  
Co-commissioned by **Chamber Made Opera** and the **In Between Time Festival**

### *Turbulence*

The Macedon season of Juliana Hodkinson and Cynthia Troup's living room opera set on a commercial airline flight, featuring soprano Deborah Kayser and performer Anneli Bjorasen.  
A living room in Mount Macedon  
Presented by **Chamber Made Opera** in partnership with **Macedon Music** and the **New Music Network**.





04

# Opera For A Small Mammal

Written and performed by  
*Margaret Cameron*

Directed by  
*Margaret Cameron and David Young*

## *Opera for a small mammal*

Presented by Chamber Made Opera and Bell Shakespeare  
Mind's Eye in association with La Mama Theatre

4-15 December 2013  
La Mama Theatre, Carlton

Written and performed by **Margaret Cameron**  
Directed by **Margaret Cameron** and **David Young**  
Sound design and operation by **Jethro Woodward**  
Lighting design by **Danny Pettingill**  
Costume design by **Suncana Gogic**  
Artwork by **Annie Forbes & Tim Denton**  
(**AboutFace Productions**),  
**Craig Rawlings** and **Jacob Williams**  
Stage management and lighting  
operation by **Georgia Rann**

Supported by the Australia Council for the Arts  
through the Interconnections Initiative

‘Ordinary things that are huge in our world  
Are quite small in the Cultural Corpus.’

*Opera for a small mammal* explores the artist's  
position in society from a rigorous, singular and  
disarming point of view.

‘Cameron is captivating as this  
elegant, otherworldly creature’  
**Kate Herbert in the Herald Sun**

After the big opera the stage is still alive with  
resonating ghosts. Scraps of *The Faerie Queen*,  
Henry Purcell's 1692 operatic adaptation  
of *A Midsummer Night's Dream*, resound.  
Regina Josefine del Mouse lives in the theatre,  
in the castles and forests of dramatic literature.  
She is the Mouse Queen. Her tail glints with  
thieveries from philosophy, Franz Kafka,  
Lewis Carroll, Beat Poet Michael McClure,  
Gertrude Stein and other scholarly bits and  
pieces. Her dominion is the lowercase letters  
of art (not the uppercase citadel of Art) and  
Her audience is the community of Mouse People  
who live in the dark behind the scenes. With an  
Elizabethan extravagance and classical economy,  
depending upon the musical and rhetorical powers  
of poetry, huffing and puffing theatre-dust from  
the questions of self and Art, She issues a decree  
on the artistic nature of Matter.

‘It's a love letter to art and the power of  
language... Cameron's performance is  
intimate, intense and textured’. - **Ben Neutze**  
in *The Daily Review*





# The Venny

Produced by  
*Chamber Made Opera*  
in partnership with the  
*Kensington Adventure  
Playground*

# The Venny Project

in partnership with the Kensington Adventure Playground



Chamber Made Opera is passionate about expanding people's notions of opera, and demonstrating ways in which contemporary performance can change the way one thinks. The Kensington Adventure Playground, known as The Venny, provides children and their families from the local area, including many from nearby Public Housing, with a communal backyard. It's a safe space for children to play, learn and hang out together.

## *From Here To There*

Our Artistic Associate Sarah Kriegler, along with Danni von der Borch, Ida Dueland, Matthias Schack-Arnott, Christie Stott and Kate Matthews, worked with the children of The Venny on a weekly basis during the first half of 2013, helping them to create a set of micro-operas around the theme of 'journeys'. These operas, titled '*From here to there*' were performed for their friends and families on 28 June 2013.

The Venny Project is supported by The Hugh Williamson Foundation and with additional funding in 2013 from the Victorian Government through Arts Victoria (Community Partnerships).

"Disadvantaged and at-risk youth in Kensington are flourishing under an innovative community arts project run by Chamber Made Opera"  
The Weekly Review – Moonee Valley, 17/07/13

## **'The Journey of Love and Desperation' by Duk**

Every ending is a new beginning  
and every beginning has an end.  
On my journey of love and desperation,  
I shall take what is most important,  
My mum, as I need her love and comfort  
and my friends as they teach me.  
I do not know where I am going,  
I will find the meaning along the way.  
I will leave behind the stuff that is not permanent,  
the hatred and the anger  
And I will resist love at first sight,  
this journey is for something deeper.  
This journey started when I lost a loved one  
and a deep hole in my soul opened  
At it's end, my broken heart shall be mended as –  
Every ending is a new beginning  
and every beginning has an end.

## *Mobile Radio*

30 November 2013

The Big West Festival Mobile Radio unit visited The Venny for a very special outside broadcast. Children from The Venny choir performed their songs and music from the production '*From here to there*', and the broadcast was co-hosted by Chamber Made Opera's Tim Stitz.



The  
Wheeler  
Centre  
Books  
Writing  
Ideas



Librettists

## Librettists in July

### Librettists Workshop

29 July – 2 August 2013

Held at Writers Victoria, The Wheeler Centre

The five-day workshop was comprised of a series of practical exercises, lecture-style lessons and robust discussions, delivered by prolific Australian librettists, composers, conductors, dramaturges and directors.

Speakers/lecturers included director, writer, and dramaturg Margaret Cameron; writer, librettist and critic Alison Croggon; conductor and trombone player with the MSO, Brett Kelly; composer, librettist and tenor Angus Grant; librettist and writer Kate Schmitt; soprano Deborah Kayser; and composer and Chamber Made Opera Artistic Director, David Young.

Supported the Copyright Agency Cultural Fund, and presented in partnership with Writers Victoria.

### I Lived For Art, I Lived For Love

24 July 2013

A Public Talk @ The Wheeler Centre

David Mitchell found it ‘addictive and gratifying – not unlike sudoku’. Anna Goldsworthy has written one for children’s classic *The Magic Pudding*. And Ian Rankin wrote one for Scottish Opera. What is it? The libretto.

And it’s a form that’s increasingly popular, stretching the creative muscles of some of the world’s best writers. This special event looked at what happens to words when they are set to music – and explored the rewards and challenges for writers working with the form.

Speakers were Composer Brett Dean, librettists Peter Goldsworthy and Joanna Murray-Smith in conversation with Chamber Made Opera’s Caroline Lee.



CHAMBER  
MADE  
OPERA  
RECORDS

## *The Minotaur Trilogy*

By Margaret Cameron & David Young  
Launched in a private living room in South Yarra 23 March 2013



Limited Edition Three CD Box Set  
By Margaret Cameron & David Young  
Performers: **Deborah Kayser,**  
**Caroline Lee** and **Hellen Sky**  
Double Bass: **Mark Cauvin**  
Percussion: **Matthias Schack-Arnott**  
Harpsichord: **Anastasia Russell-Head**

Chamber Made Opera's truly epic, masterwork *The Minotaur Trilogy* by Margaret Cameron and David Young has been fully realised as a limited edition box set, three-part journey to the edge of oblivion. Recorded shortly after the World Premiere season at the 2012 Melbourne Festival at the ABC Iwaki Auditorium, this pristine recording has been rendered into a souvenir Box Set by Chamber Made Opera Records.

*The Minotaur Trilogy* was broadcast on ABC Classic FM, and the final broadcast coincided with the launch of the exclusive CD Box Set at a 'listening party' in a South Yarra living room.

ABC Classic FM Broadcasts  
1030pm Sat 9 March 2013: The Island  
1030pm Sat 16 March 2013: The Labyrinth  
1030pm Sat 23 March 2013: The Boats

"The Edge of Opera," proclaim the covers in this stylish box of live ABC recordings. They aren't kidding.

**Limelight Magazine**

## *Winterreise*

By Ida Duelund

Launched in a private living room in Williamstown 25 May 2013



‘It’s easy to imagine this intrepid Melbourne-based Dane trekking through a desolate, frozen landscape, ethereal white puffs escaping her lips as she half-whispers, half-sings these miniatures’

**Limelight, August 2013**

Acclaimed Melbourne pianist Peter de Jager began proceedings with performances of works by Schubert, Dench and Bach, and was followed by Ida Duelund performing songs from *Winterreise*.

Inspired by Franz Schubert’s famous work, Ida Duelund has created a series of beautiful and haunting pieces after the songs from his *Die Winterreise* cycle, and featuring poetry by Wilhelm Müller.

‘If Ida Duelund does not become a stratospherically famous avant-gard pop star then it will be by no fault of her own’  
**Matthew Lorenzon, Partial Durations**

25 years of  
Chamber Made Opera



# TUTTI

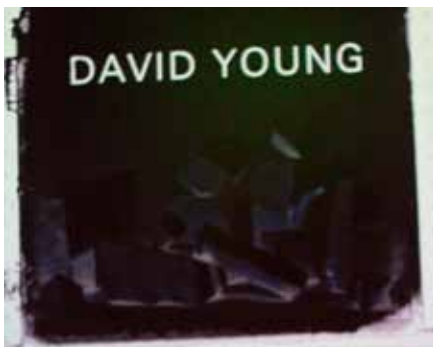
30 November 2013  
Meat Market, North Melbourne

Part party, part opera cycle, TUTTI was a celebration of 25 years of Chamber Made Opera. A one-night-only performance event at the Meat Market, featuring excerpts of works commissioned and staged by the company.

Helen Noonan performing an excerpt from the much acclaimed Chamber Made Opera work *Recital*, with other highlights including *Operatherapea* in its only public performance, *Turbulence* taking to the skies, *The Minotaur Trilogy* returned and a future was performed.

TUTTI rightly celebrated the many successes of the company to date, farewelled much loved Artistic Director David Young and welcomed incoming Creative Director Tim Stitz and his team of Artistic Associates in a very special birthday party retrospective.

Part of the Melbourne Ring Festival presented by Opera Australia and the City of Melbourne





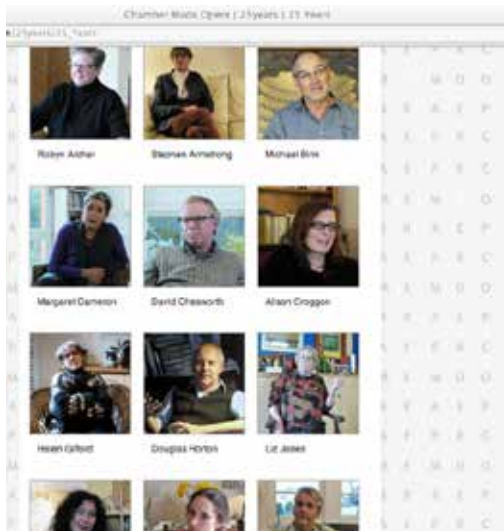
25 years

Chambermade  
decor / 25 years  
years

## 25 years Digital Interview Project

Chamber Made Opera celebrated 25 years of commissioning and presenting contemporary chamber opera in 2013. To mark this milestone, 25 video interviews were undertaken with 25 individuals involved with the company during its first quarter century.

All interviews can be viewed at [chambermadeopera.com/25years](http://chambermadeopera.com/25years)



### *The twenty five*

Robyn Archer  
 Stephen Armstrong  
 Michael Bink  
 Margaret Cameron  
 David Chesworth  
 Alison Croggon  
 Helen Gifford  
 Douglas Horton  
 Liz Jones  
 Elena Kats-Chernin  
 Deborah Kayser  
 Brett Kelly  
 Caroline Lee  
 Phil Lethlean  
 The Venny  
 Jeannie Marsh  
 David Maney  
 Helen Murdoch  
 Peter Neville  
 Helen Noonan  
 Matthias Schack-Arnott  
 Michael Smetanin  
 Cynthia Troup  
 Dan Witton  
 David Young.

# International

# In Between Time

2013 heralded the world premiere presentation of Chamber Made Opera's co-commission with the In Between Time Festival in Bristol (14-17 February). The resulting work by lauded UK live artists Zierle & Carter, *Between Lands & Belonging*, premiered in a Georgian terrace house in Clifton in Bristol.

It was the company's first internationally premiered Living Room Opera.



IBT, the In Between Time Festival of Performance, is considered one of the most exciting contemporary art festival in Europe and Zierle & Carter's piece was showcased as a central part of this truly unique festival.

The company has developed a great relationship with IBT, which began with David Young and IBT Director's Helen Cole's close association and connection, and will continue into the future with new commissions and programming plans afoot.

# IETM

International Contemporary Performing Arts Network



In October 2013, Creative Director Tim Stitz spent two weeks in Europe, in Denmark and Greece, furthering the company's international market development activities. He met with contacts in Copenhagen and Aarhus, in particular with SPOR, a new music/sound art Festival (which occurs annually in Aarhus), as well as Executive Director and Programming Director from the Aarhus EU City of Culture 2017 team. Discussions have begun as to how CMO might be involved in this year-long festival as well as SPOR in May 2015. Tim then travelled to Athens as part of a strong Australia Council delegation at IETM (International Contemporary Performing Arts Network), which was extremely productive in crafting numerous international possibilities (touring, residencies and cultural exchange) with European partners. A continuing partnership with LOD (Ghent, Belgium) and new prospects with the Rotterdam Opera Days and the UK, Denmark and Ireland are being seeded via this network.



## Research & Development



### *Opera-therapea* Creative development

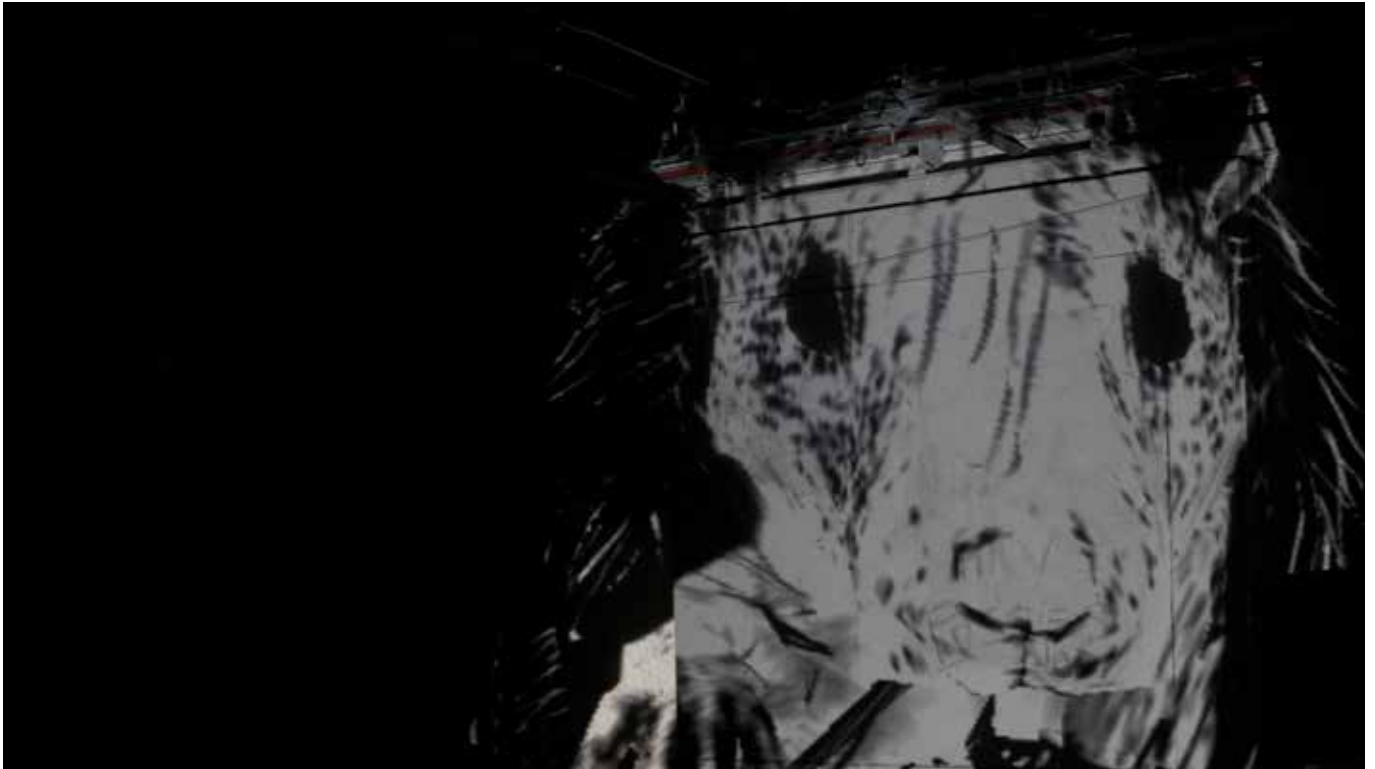
26-27 October 2013  
A consulting room in Fitzroy

A new kind of opera by Margaret Cameron ('the subject'), Deborah Kayser (soprano), Jane Refshuage (Alexander Technique teacher, Dance Movement Therapist and dancer), Hellen Sky (choreographer and performer), and David Young (director).

Chamber Made Opera would like to acknowledge supporters of *Opera-therapea*:

Anastasia Slipper, Anna Liebzeit, Caroline Lee, Cynthia Troup, Daniel Schlusser, Dean Simpson, Erin Milne, Fiona Brook, Fiona Sweet, Halcyon Macleod, Helen Murdoch, Julian Scarff, Kate Sulan, Kylie Trounson, Leon Fink, Lorna Cameron, Margaret Trail, Margie Mackay, Mark Gustowski, Matthew Gardiner, Melanie & Michael Young, Nikki Heywood, Penny McDonald, Peter Humble, Rosemary Joy, Shelley McCuaig, Sue Kirkham, Tania Bosak, Thea Baumann, Tim Stitz

## Research & Development



### *Captives Of The City* Creative development

A collaboration between Chamber Made Opera, independent puppet company Lemony S Puppet Theatre, and award winning animator Dave Jones.

*Captives of the City* is a multi-media exploration of social disengagement and social disorder through the marriage of three art forms: puppetry, animation, and contemporary opera.

## Research & Development



### **AGILE OPERA: CHAMBER OPERA IN A NEW ERA Australian Research Council (ARC) Linkage Project (2014-2016)**

In the second half of 2013 Chamber Made Opera, with RMIT and Victoria Universities, Fed Square and the Australia Council for the Arts, were awarded funds from the Australia Research Council (ARC) to embark on a three-year Linkage Project called Agile Opera.

The project officially begins in 2014 and aims to develop new operational and dramaturgical models for Chamber Made Opera - by using innovative digital design & digital environments to sustain and expand the company's leading position in producing experimental theatre and opera.

The project will be approached through aligned layers of research to investigate new collaborative,

technological and economic models for Chamber Made Opera. The project team will develop innovative and sustainable models for arts organisations by researching new production and audience paradigms for a digitally enabled society. This research will support the creation of innovative performance works, enable the engagement of new audiences, and provide outcomes that promote the sustainability of arts organisations in the digital age.

### **SIAL RMIT / ARC Linkage Project LP130100525**

Project Investigators/Staff:

- RMIT University (Administering Organisation) – A/Prof Lawrence Harvey (SIAL), Prof David Forrest, Mr Gregory More
- Victoria University (VU) – Dr Margaret Trail
- Australia Council for the Arts (Emerging and Experimental Arts) – Mr Andrew Donovan
- Fed Square – Mr Matt Jones
- Chamber Made Opera – Mr Tim Stitz

## The Keyholder Program



At the end 2011, Chamber Made Opera launched its unique and highly innovative Keyholder program. Rather like a subscription 'with benefits', Keyholders in 2013 gained access to all our Living Room Operas, received copies of CDs and publications, and were invited to behind the scenes events, functions and exclusive Keyholder soirees.

Revenue from the Keyholder Program is allocated directly to artistic commissions and programming, making this the engine room of the company's artistic output. The loyalty and engagement that the program is able to engender, exponentially increased the impact of the financial contribution.

There were 25 Keyholders in 2013.

Keyholders attended regularly, and many have progressed to Patron status. Chamber Made Opera's 2013 Keyholder program details were as follows:

### Keyholder \$395

- 1 ticket for all Living Room Operas (worldwide)
- 1 additional 'bring-a-friend' ticket to a Living Room Opera of your choice
- Invitations to special Keyholder events and artists talks
- Advance notice and booking privileges for all performances and events
- 1 limited edition Chamber Made Opera key

*Valid throughout 2013*

### Double Keyholder \$695 For Two!

- 2 tickets for all Living Room Operas (worldwide)
- 2 additional 'bring-a-friend' tickets to a Living Room Opera of your choice
- Invitations to special Keyholder events and artists talks
- Advance notice and booking privileges for all performances and events
- 2 limited edition Chamber Made Opera keys

*Valid throughout 2013*  
*Limited Edition of 100*

### Gold Keyholder \$2,500

- 2 VIP reserved seating tickets for all Living Room Operas (worldwide)
- 2 additional 'bring-a-friend' tickets to a Living Room Opera of your choice
- Exclusive behind-the-scenes experiences
- Invitations to special Keyholder events and artists talks
- Advance notice and booking privileges for all performances and events
- 1 limited edition Chamber Made Opera gold key

*Valid throughout 2013*  
*Limited Edition of 7*

### Master Keyholder \$25,000

- 1 brand new commissioned opera
- Life-long commissioning credits for the new work
- 1 World Premiere performance for your guests in your living room
- 2 other ticketed performances in your living room
- 1 limited edition, signed copy of the musical score
- Limited edition visual and audio recording of the new chamber opera
- 2 VIP reserved seating tickets for all Living Room Operas (worldwide)
- 2 additional 'bring-a-friend' tickets to a Living Room Opera of your choice
- Exclusive behind-the-scenes experiences
- Invitations to special Keyholder events and artists talks
- Advance notice and booking privileges for all performances and events
- 1 limited edition Chamber Made Opera master key

*Valid throughout 2013*  
*Limited Edition of 1*

## Audience & Marketing



2013 saw a continued increase in Chamber Made Opera's audience. There is a demonstrated and committed group of company loyalists, as well as an ever developing group of first-time audience members. Across the spectrum of audience members we witness a deep and impassioned engagement with the work and the company.

A key strategy for reaching our audience, and expanding its base, is through presenting partners. Almost all presentations are undertaken in partnership with other companies, venues and/or festivals. This is a very conscious strategy to focus Chamber Made Opera's resources on creating the art, and leveraging the marketing power of our partners.

Examples of the different ways that audiences and marketing are leveraged include:

*Between Lands and Longings* presented in collaboration with In Between Time Festival (in Bristol) and Fed Square (in Melbourne), enabling us to present three separate seasons of the work in contrasting environments.

*Turbulence* presented in partnership with New Music Network, Melbourne Fringe and Macedon Music - bringing this work to a wider audience across two locations, metropolitan and regional.

*Opera for a Small Mammal* presented in partnership with Bell Shakespeare's Minds Eye program, and La Mama Theatre in Carlton, continuing a long standing relationship with both organisations and their audiences.

The Wheeler Centre and Writers Victoria co-presented our Librettist Workshop and Wheeler Centre Talk in July, bringing their community of writers and eager 'talks' audience to the events.

We continued our partnership with The Venny in Kensington to create our child-led work *From Here to There*, bringing our artists and children from the local community together.

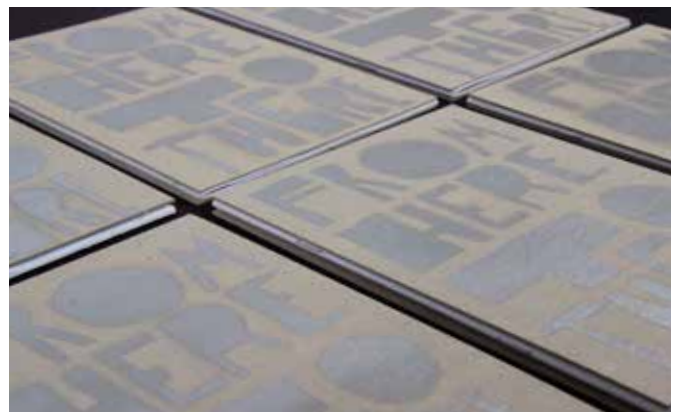
All of these presenting partners' collective audience and marketing strength provided Chamber Made Opera with leveraged reach far exceeding what would have been our capacity alone.



## Design & Branding

Our major sponsor, Sweet Creative, is responsible for Chamber Made Opera's brand look and feel. Sweet continue to create consistently bespoke collateral for us, a major highlight in 2013 being MANIFESTO TWO, the second in the series – a thoroughly engaging and beautiful artwork/publication outlining the 2013 season, artistic principles/personnel and celebrating the company's 25th anniversary.

**SWEET**



# Media & Publicity

**zILLA & bROOK**

Our other major sponsor, Zilla & Brook Publicity, similarly provide a consistent message and flavour to all of Chamber Made Opera's media releases and interactions with the press.

In 2013, editorial coverage of Chamber Made Opera exceeded \$108,000 in advertising value (\$408,132 in PR value), with a readership of over 24,000,000 (circulation 4,224,194). The company received extremely solid exposure in both national and local print, radio and online.



**Opera company's outreach overtakes**  
 KENSINGTON children's performance on June 25. The opera sets...  
 Chief executive Tim Sitta said they would work in...  
 The project sets children...  
 The South Melbourne opera...  
 The project was aimed at...  
 through singing, play...

## Social Media

Chamber Made Opera’s presence through social media networks is continuing to expand and develop. We have made it a priority to ride the wave of migration from traditional methods of

disseminating information by keeping our online presence active and dynamic while at the same time continuing to meet the communication needs of all our audience members.



Facebook likes: 773 (increase from 606 at end 2012)



Twitter followers: 1374 (increase from 1082 at end 2012)

### Chamber Made Opera Website

9,516 Visits

5,295 Unique Visitors

30,329 Page Views

47% New Visitors (4,476 visits)

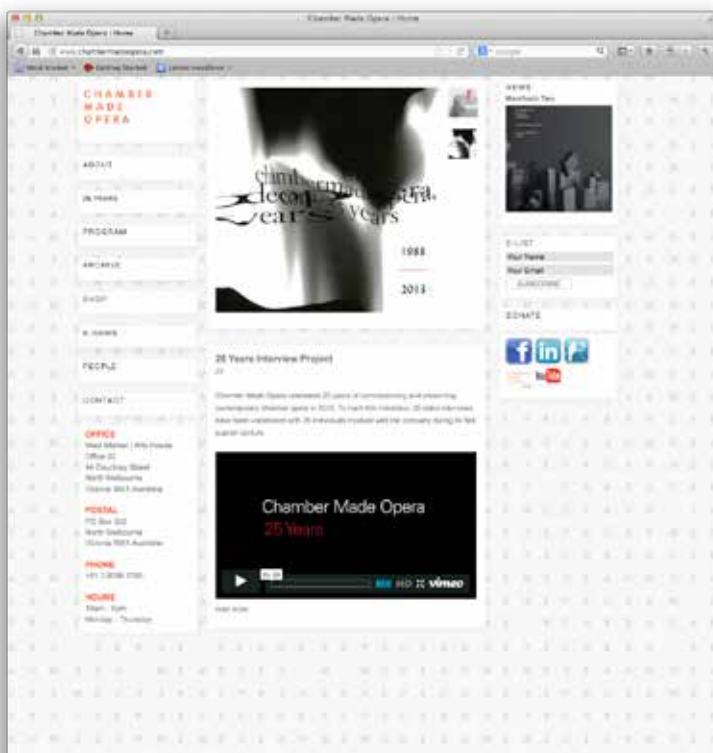
53% Returning Visitors (5,040 visits)



“So glad I was prised out of my study to see OPERA FOR A SMALL MAMMAL last night. It was magnificent. ‘The humiliations of mortality.’” - Alison Croggon [@alisoncroggon](#)

#Operaforasmallmammal is magnificent. It’s taken my breath away... One of my most astounding arts weeks ever, thanks to @ChamberMadeOper”  
- Esther Anatolitis [@\\_esther](#)

Margaret Cameron’s ‘Opera for a Small Mammal’ @LaMamaTheatre makes you want to read, think and create again” - Matthew Lorenzon [@PartialDuration](#)



## Supporters & Partners

Patrons (donations of \$1,000 or more)

Michael Bink, Helen Brack, Robert Gibbs,  
Margaret Leggatt AM, Meg Morris, Helen &  
Peter Murdoch, Fiona Sweet & Paul Newcombe,  
Susan Pelka, Anonymous (5)

2013 Living Room Opera hosts:

Michael Bink, Gillian and Paul Carter, Kathy and Paul  
Crossthwaite, Helen and Roger Mee, Helen and Peter  
Murdoch, Caroline Lee, Jane Refshuage

### Government Partners

**ARTS  
VICTORIA**



### Trusts & Foundations

Hugh Williamson  
Foundation



### Sponsors



**SWEET**

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### Project Partners



**BELL  
MIND'S  
SHAKESPEARE  
EYE.**



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VICTORIA**  
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