



MOORAMBILLA 2019

Gala Concert Program

FROM THE ARTISTIC DIRECTOR



There was an extraordinary new energy in the Residency Camps and Cultural Immersion this year - the joy was still clearly there, but this year it came with a purpose - to manifest abundance and radiate hope in the face of the worst drought in 100 years. Somehow every encounter seemed to resonate with a poise and purpose that mirrored the pared back elegance and majesty of the Macquarie Marshes now at her most vulnerable. There was a calm focused intent from everyone involved to make something beautiful, something transcendent, but above all something meaningful this year that would speak directly to our hopes and fears for what could happen if we didn't really listen to our mother's mother, mother earth.

From all the children, the supervisors and the artists this year's artistic journey was approached with a real integrity and connection to the land we were singing and dancing about. It felt like collectively we had a responsibility to remind people of how incredible our place in the world is, and how precious and valuable our shared connection to country is to the future of our children's children. This growing connection and respect for country is the real gift of this program to us all. As we sing in language and dance in the steps of the oldest continual culture on earth, we reconnect to each other and ourselves in the most precious and meaningful of ways. We are helping to breathe new life into a tradition as old as humanity itself and help bring to the fore the need for all Australians to protect our precious mother earth - our life giver.

This year I wanted the audience to see Wayilwan country through the eyes of a bird soaring almost weightlessly, powerfully overhead. Imagining it to be either our protecting Mulliyon or some other bird who has migrated to this RAMSAR listed wetland. In dance you will see the children move

through the space as flocks either seated or standing, and I'm sure your spirits will lift as they soar through some of the most beautiful and heartfelt music we have ever put on stage. Using the ancient art of natural indigo dyeing and Japanese shibori as well as origami crane birds to reconnect ourselves with water and its healing was important this year, and the children proudly wear their hand dyed creations as they enter the stage.

As you too look up and see our migrating birds flying overhead - all one thousand of them in hand designed shibori printed paper we want you to collectively wish for abundance and respect for our shared future on this planet. Even the sound of the girls singing about the softness of the wind through the reeds as we start the concert draws you into the bird's world of flight and freedom. As the lantern orb eggs and birds transform the theatre into the Macquarie Marshes, we also hope to transform your perspective and respect for our shared connection to the natural world in our performance.

For me having Danielle draw the cultural connections of the last 10 years of immersions into the dirt with a simple stick at the Marshes, and within 30 minutes link a decades worth of interconnecting stories to the place we were standing on was so masterfully simple yet profound that it actually took my breath away. Finally the journey we had started on was beginning to be clearer, and the trust placed in me and this program to speak honestly and with respect and integrity about our country was beginning to come to fruition, and although we have a long way to go, we have come so far with such hope.

What you see on stage is only some of what this remarkable company does during the year, touring, recording, creating, mentoring and performing. This year we have celebrated our cultural connections, creativity and its capacity to empower in our third CD LEPIDOPTERA which speaks directly to the cultural and symbolic influence of the butterfly and our fascination with its transformative power.

Great things happen when indomitable humans trust, collaborate and create with each other. Moorambilla is a world class team of artists, volunteers and administrators who passionately believe that our regions children are capable of speaking with clarity and integrity about our world. We thank you all for supporting this vision of being more than just a choir and giving us the wings to fly, we simply can't do it without you.

Michelle Leonard OAM

MACQUARIE MARSHES Artistic Cultural Immersion

In 2019 we continued our Cultural and Artistic Immersion following the song line we have been on for over a decade to the Macquarie Marshes - Wayilwan country - to a place that is usually home to abundant birdlife, waterways and diverse natural vegetation. It is no surprise that this was far from the sight we encountered this year in the worst drought in 100 years.

Each year something magnificent emerges from this time sharing together at Immersion. This year's cohesive artistic vision really however is unique in that it feels like it is the culmination of all the connections, generosity and experiences from previous years, and as such this year's work manifests the deep connection and love of country shared by so many for so long. Aunty Brenda McBride, Rhonda Ashby, Phillip Sullivan, Brad Steadman, Melissa Kirby, Elaine Olsen, Rob Perrin and this year the poised and purposeful Danielle Flakelar. All have contributed to the gift we collectively seek to bring to our children and audiences - seeing the land we love and share with fresh eyes, eyes that shine with respect, connection and love for this country - our mother earth.

For 14 years they have guided us and slowly respectfully helped us to begin to understand the deep connections between Narran Lakes, Mt Grenfell, Mt Gunderbooka, Byrock water hole, Brewarrina and their coalescence in the story of the creation of the Macquarie Marshes. They have helped us collectively to connect the marks, the landforms and the stories of our region, to genuinely and profoundly connect the energy and uniqueness of each place, and perhaps most importantly the power of mother earth - our life giver - to heal herself, and us when we cherish and nurture her.

This gift that we receive as artists at Immersion, this gift of connection is real. It powers us all with an energy and focus that gives this program such richness and resonance within the national consciousness. This knowledge is no burden for us all to carry - it is indeed a privilege as an Australian to know about your place, and how to tread softly. More than that though, we have slowly begun to appreciate that when we collectively respect our connection to country, we then can recognise that her gifts sustain not just us, but

our children's future. This future is our legacy - and we are all beginning to realise how deeply important that is.

Learning from the perspective of land holders, National Parks rangers, Wetland management teams and other community members only enriches this experience for our artists and supports our ability to capture the essence of these perspectives in what you see on stage. During this week away we not only do, we connect deeply to country, the stories, the language and worldview of those who form part of our consultancy team, but we seem to be able to support and consolidate the artistic journey we all take so that we can arrive at a place of integrity with artistic purpose through collaboration for our residencies and then concerts in Dubbo. This is a unique approach but one that is reaping rich rewards.

This year almost all of our artistic team were able to see first-hand the drought affected landscape, and then to open their eyes to the possibilities for renewal. This hope is what has kept us positive and given this year a very real energy of calm.

Perhaps however of more significance for us all this year is the very real obligation we now have to our mother earth to help her replenish - and our job as artists to say that with poise and a profound purposeful intention to empower people of all ages to contribute to this. We need mother nature - she is our life, our symbiotic relationship is integral to our very future on this planet, we need her to survive - she does not need us!

I would like to thank all of those who shared their deep love and knowledge of this land we share in this immersion - we value the trust you place in us and the region's children to speak the truth of this land with a quiet confidence and joy.



CUMBUNGI SONG

JOSEPHINE GIBSON



Once August came around, and the primary girls filled the camp, their energy and joyfulness was the crucial last piece of the puzzle. Throughout the entire piece, there are at least two interweaving musical lines, moving around and with each other. They join together for moments at a time and move away in the next breath. I like to imagine them almost egging each other on, with every new layer propelling the next, like gusts of wind carrying leaves into the air. The choral part is written entirely using the notion of these two lines, with offset melodies and false canonic movement playing around with the harmony and buoying the music onward. The whole orchestration is similarly geared towards using interweaving musical lines that bound endlessly forward.

Without water, the Macquarie Marshes hums. I've never been to the Marshes in a wet season, but I can imagine the singing of birds and the running of creeks and rivers through a thriving landscape. During our visit on the Cultural Immersion, there was very little birdlife and even less water - but still, every time we fell silent on country, coming to the surface was this gentle unabating hum.

While we were out there, Danielle Flakelar shared a story with us about the tall reeds, pulled upwards by herons for their hiding spots. She also shared her incredible creation story about the enormous tree of Mulliyan the eagle, burned down by the water rat with a firestick thrown in its trunk, crashing onto the land to create the fissures and furrows we now know as the river system of the Marshes. There was something about these two events - the great cataclysm of an enormous tree falling to the earth, and the calm, diligent busyness of birds pulling up the reeds - in their telling, they seemed perceptibly etched into the dry soil. There is something unrelentingly steadfast about this land, and we could see its strength laid bare, with the light cast over cracked earth and the wind sweeping through the reed beds.

At the end of the immersion, we spent the sunset at an unexpected patch of water occupied by nesting birds, bathed in warm autumnal light, and peaceful at the end of a long day. The gentle unabating hum had given voice to a symphony of light and colour and singing birds, and the cool air matched the cool water sinking into the soil. This last afternoon we spent on the marshes wrote its way into my text for this piece - this country and its people has seen so much, and will see so much more, and the strength to see it through lies in our collective strength - as artists, as a community, and as people living on the land.

*Softly the reeds move in light
gently whispering secrets into the breeze*

*a promise carried upwards into the air
reaching high above the boughs and furrows of the land*

*we will see each other through
and we'll hold the Wayilwan country's restless heart
until we're whole again*

WHISPERS OF THE OLD EARTH



ANDREW HOWES

My music begins from a place of calm, tracing the serene fan dance created by Jacob. Bird-like and free melodic moments, as though being tugged through the air on a gentle wind, outline a musical landscape. The choir joins this landscape to sing of the stillness that drought and the dry season brings, but also of the promise of life in the water deep underground. In a cheeky reference to the European folk song style, the Barcarolle, which is a water song, the words describe more explicitly a feeling of the water coming in, and the rain coming to break the drought. Towards the end, the music reaches an energetic outburst of song that names the vital rivers of the Macquarie Marshes, the Macquarie, Barwon, Bogan and Castlereagh, as they fill and flow to bring the fullness of life back to the landscape. This music ebbs and flows and extends the promise of life back to the time of the creation story, and back into Jacob's choreography. The music that accompanies the dance is rhythmic and earthy, drawing on various animal inspirations: the echidna, the goanna and the water rat. Each has its own quality - the echidna is defensive and sturdy, the goanna is fluid and powerful, and the water rat is nimble and swift. These qualities intermingle and exchange to portray a community of life, working together.

Almost from the moment of arrival on Wayilwan country, I became fascinated with the subtle voice of the landscape. Sparse birds punctuate the wind-whispers of the bull rushes and reeds, voices of a dormant earth awaiting the arrival of water and life. It's hard to imagine the different majesty of the Macquarie Marshes in full flight, but in the water deep underground, and deep in the earth's history, there is a promise of its return. We are in an ebb of the natural cycle, which has brought water and life to the landscape for millennia, but we must continue to listen, or else we may lose it forever.

During the Artistic Immersion at the Macquarie Marshes, one of the wonderful opportunities we had was to listen to and learn from Danielle Flakelar, who is a Wayilwan woman and whose country includes the Marshes. Her vast innate cultural knowledge, spanning animal, plant, season, and people, was a window into the living history of the place, and became a foundation for my musical thoughts. Jacob and I drew inspiration from Danielle's telling of the creation story of the Marshes and from the insight she shared about the landscape itself, exploring the natural cycle from drought to water and the roles of the animals in the creation story.

Stillness

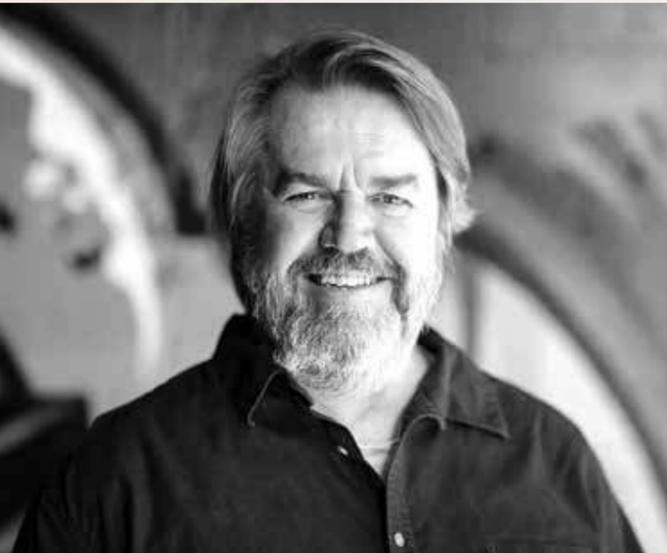
*Hear the aching bones of the dark earth
Bending with the wind
Whispers of the old earth
and a voice alone
bending with the wind
promising a dark green world
cracked, dry, filling the air with a promise of another world*

*In cracks in the ground, deep down where the water goes
the rivers have made their mark
Now frozen in time, old cracks in the riverbeds
awaiting a break to flood
and the clouds to come in, and the rain to come down,
coming down, the ground swelling*

*Water brings new life.
The river flow, closing the cracks, reeds reaching up into
the sky
A thousand footprints, a thousand voices dancing and
singing
Mullivan
Macquarie, Barwon, Bogan, Castlereagh,
Flow into the earth.*

Water brings back life.

SONG OF THE MARSHES



KEVIN BARKER

for life-renewing water to flow again, waiting for us to listen to its plea, to be generous and giving, to share.

The Marshes is normally a haven for birdlife: for endemic species who make it their home, for other native species who in times of plenty arrive in their thousands to breed, and also for international migratory birds. As a site listed in the Ramsar Convention of Wetlands of International Importance, it is a known stopping off point for birds which breed as far north as Siberia and Alaska and then migrate to southern Australia and New Zealand for our summer. They fly many thousands of miles, instinctively aiming for wetland refuges dotted along their route, where they can recuperate their strength before continuing their journey. Standing on the hard bed of a dry lagoon, with no birds to be found around me, I felt what it must be like for these birds when they arrive at such a refuge only to find that the food, water, and shelter they were relying on has disappeared. I wanted to engender this empathic connection in the music, and the opening choral movement *The Journey* is my attempt.

The water that runs through the rivers and creeks that feed into the Marshes is the lifeblood of a complex and fragile ecosystem that supports life in myriad interconnected forms — humans, animals, birds, insects, plants. There's no denying that things are grim. The drought is wreaking havoc here as elsewhere in the region. And human activity — whether through lack of knowledge and understanding, or desperation, or just plain greed — is exacerbating the effects of the drought. But the situation is not irreparable. It is within our grasp to do something to help it recover. We must listen when the land tells us to share its resources — share not just between ourselves, but with the land itself and all the life it supports. We can't continue to take without also giving. We must act generously and selflessly, and be respectful of each other, of the land, of all life. It's in our hands.

Winangara. Ngunha. Gambarra ngurrmbaa

Winangara. Ngunha. Gambarra ngurrmbaa

Listen. Give. Respect the land.

Our stay in the Macquarie Marshes for this year's immersion was a troubling one for me. I have visited the Marshes before and, while I've never seen it in flood, the state we found it in this year was difficult to see. We explored the area ourselves on the first day and what we found — the hard, cracked soil, the lifeless trees, the complete absence of water — left me in despair. The land seemed beyond repair, dead.

But despair is destructive, and I wanted to celebrate the beauty and wonder of the environment, to find hope and create joy. On the second day we met Nicola and Danielle and learned from them more about the area. The knowledge and understanding they shared with us so generously lifted my spirits, and I was able to look at the land with different eyes. Then I could see the small but numerous signs of life that I had missed at first: an abundance of lizards, ants, spiders, and moths; delicate tendrils of grey-green leaves carpeting the ground; the soft sound of frogs coming from deep within the cracks in the earth; a gathering of birds at a small lagoon hidden behind a stand of reeds. I could feel that the Marshes are not dead but waiting — waiting for the turn of the season,



The Journey

*Borne on wings of instinct
She flies to a distant shore,
Drawn on by a thread of life,
A heartbeat, a promise of forever more.
A promise as old as time,
A trust now deep ingrained.
Her journey of ten thousand miles
Offspring at the end of the line
Arrived at last on weary wings,
Her sanctuary found.
But something in the air feels wrong,
Like hope come to an end.
No haven, no sanctuary,
The liquid life is gone,
Diverted for another's need
Deemed greater than her own.
No rest here, no choice,
She flies on to further skies,
The small spark of her life
A speck that disappears.*

In Our Hands

*The land's our mother,
She gives us life.
Our mother's mother
Since time began.
Our mother's waiting
For us to hear
What she's been saying
Throughout the years.
We hold the future, it's in our hands
The land's our mother,
She gives us life.
We have no other,
We're bound together.
We hold the future, it's in our hands.
Winangara. Ngunha. Gambarra ngurrmbaa.
To heal our land,
we understand,
Is in our hands.
It's in our hands.*



DANCE

JACOB WILLIAMS,
AMY FLANNERY &
NEVILLE WILLIAMS BONEY

pairs, extending outwards from the first created nest. Cumbungi, eggs and birds became the central elements of the girls' work.

Tall and sturdy, yet malleable, the cumbungi moves slowly as they gently whisper their secrets into the breeze. They grow tall and reach for the sky and their seeds germinate and float through the landscape to become the next generation of cumbungi. A colony of birds descend onto the reeds; they nosedive as they hunt for food and their expansive wings consume the space. As the initial pair land to nest, the next cycle commences as the eggs are laid, spiralling outwards from the first pair, their movements reflecting the delicate and fragile characteristics of eggs.

Birdsong – Girls and Boys

This year was the first year the Boys and Girls ensembles have choreographed with the Taiko fans – a privilege I am sure they will not forget. All of the choreography of this section was generated by the dancers, using Andrew and Josie's poetic text as stimulus. Amy and I had a wonderful time observing them explore and experiment with the fans, free from the influence of mirrors and codified movements.

Macquarie Marshes – Moorambilla Boys

While on the immersion, we had the invaluable opportunity to listen and learn from Danielle Flakelar, who is a Wayilwan woman. Danielle shared with us the creation story of the Marshes. In this story a giant wedge-tailed eagle, Mulliyan, lived in a giant yaraan tree on the Barwon River, eating nearby animals and the people from the surrounding tribes. The story follows the animals and tribes' journey for freedom and the safety, which they achieved by burning the tree down. This creation story



became the inspiration for boys' piece and has been underscored by Andrew Howe's rhythmic and earthy composition.

again, waiting to become a haven for birds in their thousands. The Journey commences with a male ensemble performing a contemporary rain dance. Their strength and power, akin to thunder and lightning, encourage the clouds to burst and shower the Marshes, rejuvenating the drought-stricken lands.

The Birdlife Returns

Attracted to the rejuvenated and abundant wetlands, birds of many species explore the Marshes. Gathering around the reeds and cumbungi for shelter, they wash their feathers in water and search for their family.

Flying many thousands of miles, a flock of birds emerge, moving as one and establishing unity through their movements as they migrate through the space. Multiplying, two flocks of birds then appear, instinctively aiming for wetland refuges dotted along their route, where they can recuperate their strength before continuing their journey towards the ceremony at the Marshes.

Ceremony

The female birds move gracefully and carefully, depicting the nesting and pulling of the reeds to make their nests. The men soar among the women to join them at the cumbungi. Together, they perform their movements in unison revealing the complementing entities of male and female.

The birds then perch themselves amongst the marshes, their combined shapes reflecting the abstract patterns the marshes make when viewed from above. A lone eagle, referencing the creation story, soars proudly over the Marshes, returning back to his tree to keep a watchful eye.



The tribes meet in secret and decide to burn the yaraan tree down by placing a burning torch in a hollow below Mulliyan's nest. First, they send their two strongest warriors who journey across the land holding spears behind their back to defend themselves against Mulliyan's attacks. Inspiring imagery of an echidna, their movements are grounded, determined and defensive. Unsuccessful, the tribes then send the fast and powerful goanna, equipped with sharp teeth and claws. The goanna was also unsuccessful, so the tribes send the intelligent, nimble and swift water rat, performing complex body-percussion rhythms. Slipping through Mulliyan's defences, the water rat placed the burning torch in the hollow and the space erupts with movement and energy as the tree falls to the ground, creating the fissures and furrows we now know as the river system of the Marshes

The Journey – MAXedOut

Each year I consider ways of pushing the MAXed OUT Company and each year they commit to the challenges and the choreographic tasks we present them with. This year, we explored structured improvisation tasks including 'flocking' where the ensemble was required to be aware of each other, entering an organic state of leading and following each other. This year, it has been a pleasure to observe the ensemble develop confidence and skill in expressing their ideas and creativity.

Rain Dance

The Marshes are not dead but waiting - waiting for the turn of the season, for life-renewing water to flow

Visiting Wayilwan country this year challenged me.

Upon arriving, the space was dry, arid and dusty – the situation direr than I had anticipated. As I began to see the landscape in more detail, I realised the environment was not dead but dormant. There's a silent promise of life in the water deep underground; a patience for the cyclical deluge, anticipating a chance for growth. I can only imagine the transformation of the environment during wet season. As we spent more time at the marshes, I realised there were many species of birds still returning to this place, their sanctuary. I enjoyed bird watching for the first time with Sophie and Kevin – it is no surprise that birds became a central theme of this year's performance. Each year the three ensembles impress me with their creativity and imagination as they increasingly contribute their own ideas and movement vocabulary to the choreography.

Cumbungi Song – Moorambilla Girls

Towards the end of the Moorambilla artistic cultural immersion, the artists spent a sunset at an oasis of water, hidden among patches of reeds – the cumbungi. While the air cooled, the birds became increasingly active until they created a swirl of energy, following decidedly curved and circular trajectories. We also had the privilege of speaking with Nicola Brookhouse from National Parks regarding the nesting patterns of the migratory birds during wet season. We learned that it is not until the first pair decide to descend and nest in the Marshes that the whole colony will nest in





LANTERNS

JYLIE JACKSON

meaningful connection with the earth and our connection with the birds and water I help move our thoughts to our shared responsibility for their survival and indeed ours.

My 2019 bird is called Asha - which means hope and life in Hindi. She is the ultimate mother bird, the ultimate healer and our connection to the Macquarie Marshes and other personal places of nurture, rest and replenishment. The birds energy force is strong but not overpowering, it is in essence powerfully liminal. Asha represents a place of transition - between one moment in time and the next ... between what was and what will be - a liminal space.

When discussing this concept with Michelle I reminded her that liminal space is where all transformations take place. This bird needed to do this, and by changing it seemed to underpin the transformation journey the children and indeed the volunteers and artists take, as they journey through the immersion into the residency camps and then into the final performances. Here is where we enter the "Moorambilla Magic", it is the moment between the everyday and the transcendent - I think all of us when we come here almost suspend disbelief when we enter the space in Baradine - and here we allow the energy, joy and creative process to unfold around us, empower us and transform us. It is an extraordinary thing really. I am incredibly proud of her new wings - they really are magnificent!

This year we are adding extra fire elements to the lantern parade at the conclusion of the concert. This parade will be lead by the students who had the opportunity to train on how to safely use our magnificent fire torches at the Lismore Lantern Parade earlier this year. Now in Dubbo they are going to take this new skill and share it with our Moorambilla audiences.

Working with fire encapsulates many of the skills they learn in the rehearsal room. Of course its fun! but it must be done with great care and discipline to achieve a magnificent artistic outcome - many children need to face their own uncertainty around their capacity to safely manage this most base of elemental force - and in doing so grow as a human. In this environment fire here is reimagined as the antithesis of anger and destruction, it becomes a powerful creative force joining us together. It is one of the most basic of elements it should inspire awe, calm and a recognition of our capacity to collaborate and ignite the fire within to connect to each other and our beautiful country.

What struck me the most about this year was the incredibly warm and caring energy in the space - I saw such support and warmth particularly amongst the boys this year compared to previous years. Perhaps because things clearly haven't been easy they are recognising that it's important to look after each other? It is also the most focused I've ever seen all the primary children in workshops - I didn't feel overwhelmed by the larger than normal numbers - they really were so purposeful and considerate - their focus to create and be in that moment of creation was very obvious to me this year.

During all of the residencies I was very focused on reshaping the bird from 2017 and giving her the potential of flight - i.e. giving her new wings! they were originally gently folded under her, in the expectation of flight - but it seemed right to now let her fly this year. When she was made previously the energy was all about anticipation, this year it is the time to take flight, to take risks too and fly into the future, to spread your wings into tomorrow.

By creating elegant, powerful wings for flight I am helping the children, the program and the region tap into an energy that is about manifesting abundance. By adding to the flock I build in hope for the future flock we wish to see. By creating a sculptural embodiment of what we so desperately need in the modern world - a deep and

SARA TINNING

This year there was no escaping the physical nature of drought this year - it was cold, dry and incredibly dusty everywhere.

I personally found seeing the landscape like that extremely challenging for me - seeing the Marshes and indeed all the landscape as we drove towards the once wetlands so dry was incredibly confronting - I almost couldn't shake off the sorrow and the heaviness I felt in my heart that our earth and rivers had got to this point. For me it was almost impossible initially to imagine that there could be a positive change in that landscape - especially seeing it so dry it was hard to imagine it ever recovering.

Yet despite this Michelle really wanted us to focus on the detail, and the possibilities for abundance in the landscape - and so for me the kids making wings epitomises the feeling I, and I suppose the feeling they have as well, as their voices soar. When you think of it with this frame it's obvious that they should make wings, the feeling when they are collaborating of letting go- I imagine that singing in a choir would be similar to what it would feel like to fly and soar through the air in a flock - it would be amazing if you were the leader of that flock as a bird, I also imagine that 100 - 140 kids lifting their voices in song - that freedom in the act of flying would be similar to what it would feel when you let yourself go in concert ... it's in every single one of us, that capacity to release yourself in song.

So, this year the making of the wings was part of the imagining for them to have that freedom to soar. The idea that both the boys and the girls collaborated on the creation of the wings then the MAXed OUT Company will use as dance props on their arms in performance was a really nice natural evolution of that initial idea of flight and freedom and bound all



the ensembles together. This year we now really have lanterns inside and out of the gala concert and they see now that it's all connected - the wings, the lantern birds, the eggs, but I think people will probably remember the beautiful lights on the dancers wings - it will be stunning. Watching the dancers in workshops made me realise that the wings really became an extension of them, of their body - and somehow these wings give them permission to imitate the birds with a greater level of artistic freedom I thought.

The children leave that final performance on such a performance high - they too come out as a flock, they are so excited, but they know they are still performing and creating something of beauty. Here too, in the parade they are moving towards a finale where they celebrate the effort, energy, joy and achievement of what they have done. For this aspect this year I transformed the fish shapes from last year into birds - so I had to strip the sculptures back to their functional elements - I had to take away the fins, add a beak, bird wings and bird tails and then incredibly they looked like swallows, or any number of the small birds that can take habitat in difficult terrain. What transpired through this process of renewal was the creation of smaller birds with a quirkiness and an almost palpable sense of humour and individualism in the face of adversity - much like the children! These birds and the other wings the children made have a very different energy to Jyllie's larger scale sculptures - but together they seem to encapsulate the diversity of the bird life in the Macquarie Marshes and help us all to manifest the abundance we so desperately need.



TAIKO - HORIZON



ANTON LOCK

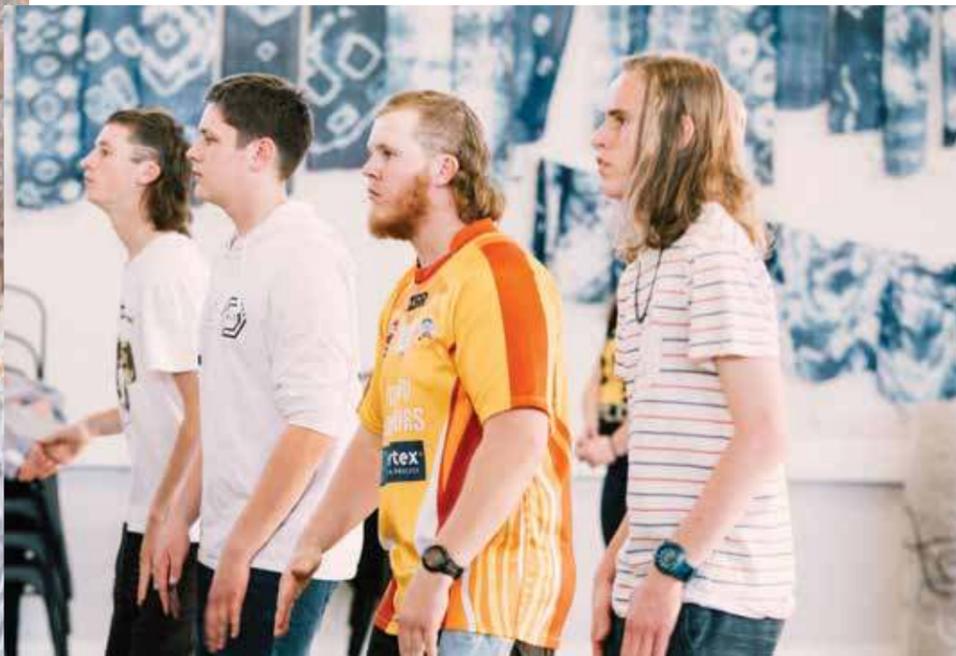
is both fresh and fun yet still has a connection to its origins (being in the style of Taiko) and its environment (the Macquarie Marshes and western NSW).

Although I was unable to personally be on site for the cultural immersion the connection and inspiration I took away from the images and conversations I had with those that went was amazing. So much so that my work was heavily influenced by the idea of flight, the dance of the birds - particularly the very showy Brolga, the shape of bird wings particularly when they are revealed, and also how birds move as a pack. The idea of taking inspiration from birds even when they are so scarce because of the drought seemed the right thing to do. Their grace, power of movement and connection to the Macquarie Marshes is eternal. The idea that some migrate from so far overseas to return to the marshes like I have returned to work with the MAXed OUT Moorbilla crew also appealed.

Taiko itself is a very "movement-based" art form - often people go to see as much as hear Taiko! However, the movement in this year's work - Horizon - was specifically choreographed with the image of birds and wings in mind, the rhythms and sounds themselves are quite "earthy" and the electronic element is the icing on the musical and visual cake. The energy MAXed OUT give when performing is "earth-shattering" ... what a privilege it is to be able to work with them.

This year I wanted to achieve something that would surprise and delight the audiences and something unique for the Maxed Out Company. We seem to have started on a trajectory of innovative collaborations for Maxed OUT - last year fans, Taiko and digital sound, earlier this year big band and Taiko, and now live sampling, looping and Taiko plus dance!

In the same way that by playing Taiko drums in Australia we are mixing/borrowing/fusing cultures together I wanted to explore the synthesis between a relatively old art form thrown into modern context that



NATURAL INDIGO DYING

OMILA BIR



We welcomed back Omila Bir this year to help us create beautiful natural Indigo dyed scarves for the children using the Shibori technique. This technique really helped to show the forms in fabric of tree roots, water channels traversing around the reeds, rain, water reserves and river tributaries. Shibori Indigo seemed such a natural choice as it has long been associated with water and rain, and blue is also the chakra colour associated with the human voice! This year we worked with organic fabric which was a combination of modal and cashmere - such a beautiful way of connecting with nature and our precious children.

The children came in the back room of The Embassy Cafe in Baradine, their sparkling eyes, the anticipation, the mystery of what they were doing this year was tangible. The long backdrops in pure silk for the gala were already hung around the studio, the simple objects which would create patterns were on their tables. Before we began, I explained "Indigo is the oldest dyes which we use for textile dyeing and printing. Almost 6,000 years old it grows in Japan, India, Southeast Asia and Africa. Denim jeans is dyed in Indigo and sometimes it is dipped 50 times to get the darker colours! The natural vat is fermented and in the days gone by urine was added to it to make it ferment" and as the little noses twitched and their sounds of laughter filled the studio, they were reassured that the dye vats are now fermented with sugar and lime!!!!

And so, to work! A small vat was opened, and wet fabric dipped in it "oh no it is green, and the smell is disgusting Omila!" Yet, they all gathered to get a whiff and as the fabric was taken out and the green oxidised to blue, the magic reflected in their eyes. Soon the small hands got busy folding, scrunching, adding marbles, paddle pops, old CD's, old cricket wickets, skittles to create their works for use in the performance. Cold winds did not deter hands immersing their bundles in plain water first and with one hand on the nose, they dunked it in the indigo vats. We left the bundles in there for a short while and it had to be opened straight away. As the blue emerged, so did the rain Gods and it rained...

As our parents and volunteers painstakingly unpicked through a maze of rubber bands, and everything else the creative minds had folded in the fabric, each beautiful child looked mesmerised as they watched the transformation - the green turned blue in front of their eyes. The patterns emerged, stripes, waves, circles, geometrical mazes, an owl emerged! and oh so many unique patterns and symbols. They were all washed, ironed, labelled and the energy of creativity, hope and pride was palpable in the air. It was so wonderful to hang them all around the newly painted Baradine Memorial Hall and bring a little bit more Moorambilla Magic into the rehearsal space for everyone to enjoy and celebrate. These scarves will form part of the concert this year in a unique way - particularly those made for the girls. Theirs will feature in the opening of the performance as they emulate the Cumbungi reeds of the Macquarie Marshes and the traditional story of the night Heron stretching the reeds up to protect the Wayilwan clan in times of distress, so many many years ago.

One day some creative textile artists will emerge from this group and will look back to their Moorambilla experiences and smile at the artistic journey they embarked upon. The memories in the artists heart of joyful hands, creativity and sparkling eyes of the children can never diminish. Their patterns and joy are etched in my heart, each one of them is beautiful, unique and will stay with me, for there is no eraser made to erase these memories we have made together.

Thank you Moorambilla, children, volunteers and all who came along this year and created - thank you too to the wonderful supervisors who made such beautiful pieces for themselves to wear and allowed me to help them celebrate their own creativity - we all have that power within us.



PHOTOGRAPHY

NONI CARROLL

Macquarie Marshes to me was all about patterns. Changing patterns in climate, and in the nature of the landscape. My first trip out to the Marshes with a drone opened my eyes to a whole new artistic opportunity. To see the landscape, no matter how dry and harsh it is at the moment, in a different way. From the air the shapes and patterns of the land are stunning. I feel incredibly lucky to have a birds eye view of mother nature. She never disappoints.

GALA CONCERT PROGRAM 2019

Cumbungi Song - Gibson 2019
Whispers of the old earth - Howes 2019
The journey, Its in our hands - Barker - 2019
Horizon - Lock 2019
Don't be afraid - Howes 2019
Wide open sky - Walker 2011

Explaining the Songline Journey

For the past fourteen-years Moorambilla Voices have been creating unique Australian works, working with traditional elders to understand, inspire and share the regions stories in song, dance and percussion.

Moorambilla Voices has been following a song line; a highway of information as old as time shared to help generations care for the land.

Integral to Aboriginal spirituality, a songline or dreaming track is deeply tied to the Australian landscape and provides important knowledge, cultural values and wisdom to us all.

Moorambilla Voices has committed to follow this practice, continuing the tradition of sharing stories through dance and song. With respect for the region and goal to share its rich culture far and wide.

MOORAMBILLA MAGIC



MOORAMBILLA ROLL

Moorambilla Voices Boys: Dean Andrews, Macarthur Arnott, Cooper Baker, Isaac Baker, Billy Baldwinson, Patrick Barnett, Rohan Bartlett, Xavier Blakey, Noah Bowen, Oliver Bragg, Jordan Briar, Daniel Briggs, Aiden Brown, Daniel Butcherine, Harry Chase, Tobey Cohen, Joshua Cummins, Griffin D'Arcy, Cameron Davis, Makai Davis, Shane DeBritt, Noah Delaney, Max Deutscher, Braydon Dodd, Miles Druitt, Kestral Ebsworth, Willem Ernest, Noah Farr, Samuel Ferris, Lochlan Gale, Malcolm Gillette, Alexander Graham, Charlie Haire, Coby Hall, Toby Hayes, Joshua Haywood, Tyler Hodge, Elijah Hodges, Lachlan Hooper, Jake Huckel, Noah James, Travis Jones, Paxton Kaluski, Fergus Kerin, Harley King, Henry Lefebvre, Lawson Leonard, Zach Lloyd, Dean Mackay, Oscar Macrae, Sebastian Manus, Ned Martel, Shaun Mason, Rory McGlenn, Fergus McKay, Cameron McLeod, Hugh McMullen, Samuel Milligan, Chayse Mills, Nicholas Motley, Christian Oneill, Peter Prentice, Benjamin Price, Ben Prior, Lachlan Reynolds, Ignatius Robinson, Cameron Rogers, Art Ropiha, Izaak Row, Cooper Ruttle, Ashton Ryan, Jace Saunders, Darron Sivakaran, Jolyon Somerville, Will Spora, Jonathan Stait, Jack Street, Fergus Strudwick, Nicholas Tancred, Ronnie Tandy-Bell, Kobi Thomas, Cooper Thompson, Lachlan Turner, William Watt, Jack Wentworth Brown, Trae Wilson, Ty Wilson, Harry Woodham, Nash Wynne, Trace Wynne

Moorambilla Mum, Annie Berrell Moorambilla Voices Boys Supervisors: Jennifer Baker, Terri-Jane Baldock, Chrissie Baldwinson, Stephen Briggs, Rowen Fox, Catherine Lange, Rebecca Mason, Theresa Pot, Matthew Prentice, Catherine Somerville, Bettina Spora, Bree-Anna Vernon

Moorambilla Voices Girls: Alexis Ah-See (Crock), Ciara Anderson, Ashya Andrews, Kahlea Andrews-Riley, Kate Attenborough, Brandi Bailey, Mikayla Barker, Taylah Barker, Meg Barry, Hazel Bartlett, Saphira Barton, Ellie Beckwith, Avalon Bell, Amara Bottom, Malina Bottom, Annabelle Brennan, Dalila Bright, Destyni Bright, Denika Brown, April Butler, Trinity Buxton, Jessica Bywater, Annabelle Carolan, Sophie-Anne Chandler, Madison Chaplain, Maddison Coleman, Zanna Collins, Eloise Combe, Emily Connor, Sophie Copelin, Amelia Costello, Edie Crain, Mia Cummings, Arabella D'Arcy, Latai Day, Felicity Dodd, Naomi Dunn, Shania Dutschke, Jorjah-Louise Dwyer, Jessi Edwards, Alana Elsom, Lana Estens, Paula Evans, Evie Farr, Amelia Fiechtner, Tayla Flint, Bethony Fogg, Sophie Frazer, Teah Frazer, Jakiyah French, Kacey Fuller, Ivy Gale, Kimbalee Gilmour, Paige Gilmour, Bella Gough, Millicent Gough, Chloe Green(Shepherd), Tessa Haire, Hayley Hall, Atamarie Haronga, Jemima Harrison, Ashley Harrod, Lucy Heagney, Charlotte Hopkin, Nikisha Ireland, Isabella Jackson, Yindi Jakitsch, Lily Kaluski, Elsie Kearney, Selina Kerin, Lucy Kilpatrick, Phoebe King Heterick, Abby Kirkup, Tanaha Knight, Katie Lawler, Millicent Legg, Marissa Ma, Sophia Ma, Thia Mackay, Stella Macleod, Izabella Mallouk, Lacey Malone, Stella Maroulis, Rihanna McBride, Addison McDonnell, Olive McKay, Willa McKay, Montanna McNair, Abigail Medcalf, Tammy Miller, Olivia Mills, Gracie Morse, Clare Morton, Emily Murray, Lilly Myles, Cheyenne Nielsen, Matilda Obst, Kate Pankhurst, Kate Partridge, Taylor Percival, Zoe Richard, Grace Roberts, Annabelle Rogers, Andie Ropiha, Eriko Rose, Amy Rouse, Asha Russell, Hayden Ryder, Jaidey Samuelsson, Tori Sands, Chloe Sciberras, Dee Sentance-Daly, Ashley Sharpe, Azalea Singh, Bellah Smith, Lara Smith, Phoebe Smith, Nahteyah Sullivan, Paige Swinn, Georgia Tancred, Heidi Taylor, Olivia Taylor, Amber Thomas, Xanthie Turnbull, Serena Walford, Maree Weate, Hannah Weber, Ellie Wentworth Brown, Isobel Willard, Abigail Williams, Grace Winter, Alicia Worrell, Sophie Worrell, Jorja Wykes, Penny Wykes, Emmeline Wyllie, Chloe Younghusband

Moorambilla Mum, Annie Berrell Moorambilla Voices Girls Supervisors: Jodie Attenborough, Anna Baird, Susan Ballard, Carol Berry, Christine Buxton, Emma Day, Brooke Dwyer, Lee Fanning, Kerry Flint, Alicia Harrison, Kelly Harrod, Phoebe Maroulis, Bianca McNair, Sharon Metacalf, Beverley Meyer, Simone Orbst, Rochelle Pankhurst, Alison Tancred, Kylie Turnbull, Nicole Weate, Helen Weber, Kate Whitworth

MAXed OUT Company: Kayla Anderson, Taleah Anderson, Hunter Andrews, Tully Andrews, Ebony Aumua, Zoe Bailey, Hannah Barker, Jasmine Bartholomew, Josie Bartlett, Zayden Berger, Parker Bevan, Bianca Bragg, Monique Bragg, Macee Brown, Jezekiah Brown, Bridie Bruce, Ellen Cleary, Claire Cummings, Sha'e Davis, Siarne Davis, Elina De Rosnay, Will Dimmick, Josh Doctor, Fabian Douglass, Jarrod Douglass, Benton Ernest, Lachlan Eshman, Jason Eshman, Maleisha Eshman, Wyatt Fairfull, Paige Farrell, Riley Fish, Riley Fleming, Tarnee Flint, Liam Glencross, Vincent Hamilton, Clancy Harvey, Karlie Haverhoek, Delta Hawkins Richadson, Bridie Hayden, Logan Hewett, Ava Hippisley, Nicholas Hodges, Lacey Holack, Holly Hopkins, Mali Hopkins-Davies, Ava Hosking, Clayton Hutton, Kailee Jackson, Raymond Jones, Tiana Jones, Xavier Kershaw, Gloria Khabo, Gracie Leonard, Isaac Lewis, Logan Lohse, Carol Lord, Clara Madden, Felicity Maher, Tom McDonnell, Teagan McFarlane, Callum McLennan, Athena Metcher, Dylan Meyers, Alistaire Noiprasit, Skye Noyes, Harry O'Donnell, Niamh Ohlsen, Katelyn O'Neill, Whitney Pack, Artemis Pech, Armand Pech, Todd Polack, Amber Price, Megan Pymble, Caleb Rasmussen, Brodie Regan, Tully Ritter, Amanda Roach, Max Robinson, Liam Russell, Dusty Saunders, Louise Smith, Travis Smith, Tjyarna Smith, Mikaela Solomons, RubyBelle Stingemore, Mya Stone, Lila Strong, Josie Strong, Laura Swinn, Poppy Thea, Lateisha Torrens, Kiera Turnbull, Mia-Caitlin White, Samuel Whiteman, Lennon Whitley, Tomas Joey Whittaker Goodwin, Amber Whittaker Goodwin, Angel Wiesnet, Amelia Wilson, Tania Wilson, Elinor Wonderley, Kate Zaradic.

MAXed OUT Mentor: Vivian Evans. **MAXed OUT Supervisors:** Heather Agerakis, Daisy Andrews, Bettina Bernstein, Suzanne Blythin, Shae Fleming, Blake Hastings, Kerry Flint, Bridgette Jones, Shane Jones, James Quaglino, Melinda Roach, Melanie Stewart, Nicole Sleeth, Andrew Swinn, Errol Torrens, Kylie Turnbull, Sue Wesson.

REMARKABLE MUSICAL, CULTURAL AND ARTISTIC OPPORTUNITIES

From humble beginnings in the drought of 2006 Moorambilla has gone on to provide over 35,000 children in remote and regional NSW remarkable musical opportunities.

Through our yearly program of performing, recording and skills development we have created an arts organisation which is regularly awarded the highest honours in all disciplines. We offer our candidates at all levels the opportunity to engage with artists of the highest calibre - composers, musicians, choreographers and visual artists. Together they create multidisciplinary works which celebrate the rich culture of the region - inspired by the land and its people. The core values of this program have always remained - equity, access and the pursuit of excellence. After the most incredible year for our ensembles we would like to thank you for the part you have played in our ongoing growth.

Thank you for supporting us as a donor, audience member, parent or chorister. The opportunities we have offered in 2019 - our LEPIDOPTERA recording tour to Sydney Lismore Lantern Parade Tour, ABC Compass Recording Tour, Bestest performance in Sydney, and our Annual Carols on Norton would not be possible without your ongoing support and the breathtaking capacity of our beautiful children. We would like to thank all of you who believe in our pursuit of musical excellence, the creation of new Australian work and the opportunity for all of us to connect to our shared culture and songlines.

Plans are well underway for our 2019 and beyond programs where we look to expand the number of our choir participants and the range and diversity of events in which they have the opportunity to perform. You can help us to continue to showcase the talent and musical achievements of this remarkable region of NSW by giving us a tax deductible donation, no matter how small

All donations over \$2.00 are tax deductible.
Go to moorambilla.com to donate.



MOORAMBILLA BOYS



MOORAMBILLA GIRLS



MAXed OUT COMPANY



MOORAMBILLA ARTISTS



MICHELLE LEONARD OAM, ARTISTIC DIRECTOR

Michelle Leonard OAM is the founder, Artistic Director and Conductor of Moorambilla Voices. This nationally awarded program seeks at its core to give country kids a rare opportunity to sing, dance, record, tour and create incredible performances with artists of the highest calibre. It has been featured in two documentaries - Wide Open Sky - and Outback Choir (ABC) and recently at Sydney TEDX 2018. Michelle is also the founding Artistic Director and Conductor of Leichhardt Espresso Chorus which celebrates 21 years in 2019. This adult chorus annually performs traditional "major works" with full orchestra and also actively commissions new Australian work - currently 140 new Australian choral works have been created for this ensemble. Michelle is widely sought after as a choral clinician on Australian repertoire and appears regularly as a guest speaker, adjudicator and workshop facilitator. Michelle was awarded the Order of Australia Medal for Services to the Community and Performing Arts in 2017, 2018 the Sydney University Alumni of the year award for services to the arts and in 2019 was named in the Financial reviews top 100 most influential women in Australia. She has four magnificent young children who keep her very busy and very happy.



JACOB WILLIAMS

Jacob Williams is a graduate of Queensland University of Technology (QUT) in 2011 with an honours thesis on the Brisbane contemporary dance sector and has a post graduate in Education. Jacob represented QUT at 2011 Guangdong Modern Dance festival in China and the 2009 Brisbane Festival. From 2014-2017, Jacob was employed as Queensland Ballet's Education Executive, developing and implementing a range of programs which provided accessible and authentic arts experiences to teachers and students across Queensland. In 2018, Jacob joined Sydney Dance Company as their Education Coordinator, responsible for designing a suite of digital learning resources and managing a national program of contemporary dance experiences. Currently Jacob is employed by Bangarra Dance Theatre, working with sponsors and donors to support the company in sharing and celebrating Aboriginal and Torres Strait Islander stories around Australia. Since 2014, Jacob has been the Resident Choreographer for Moorambilla Voices. In 2018, his Moorambilla work Gundabooka was a finalist for the Australian Dance Award: Most Outstanding Achievement in Youth Dance.



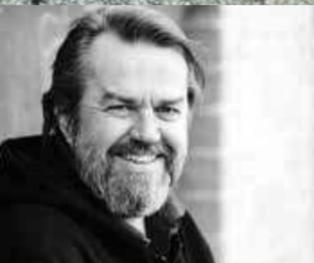
ANDREW HOWES

Andrew Howes graduated from the Manhattan School of Music - MMus in Composition. He studied under Susan Botti, and also studied with Alison Kay and Simon Holt whilst completing his BMus at the Royal College of Music in London, where he was the recipient of the Clifton Parker award. He has composed for the Sydney Symphony, the Kasba Trio, the Song Company, and the Enigma Quartet. His longstanding association with Moorambilla Voices includes a role in their APRA award-winning 10th and 11th seasons. Andrew's compositions in the last two years have been predominantly chamber and solo works. His chamber opera, The Mermaid, for Soprano and Piano Trio was premiered at the Utzon room in June 2017.



JOSEPHINE GIBSON

Josephine Gibson is a composer, writer, tutor, pianist and soprano based in Sydney. She has had work performed by Sydney Chamber Choir, Leichhardt Espresso Chorus, Sydney Youth Orchestras, Moorambilla Voices, and Gondwana Choirs. In 2016, she completed her Honours in Composition at the Sydney Conservatorium of Music, under the tutelage of Paul Stanhope. June 2019 saw the world premiere of Panta Kremámena, an extensive work for choir and chamber orchestra performed by Leichhardt Espresso Chorus at St James King St. She has been composer in residence with Moorambilla Voices since 2016. Her work on the Brewarrina fish traps - Guya was featured at the 2018 TEDxSydney, and her work was the title track on the Moorambilla Voices debut CD Yindyamarra.



KEVIN BARKER

Kevin Barker is a Sydney-born composer who has written in a wide range of genres from contemporary classical through jazz and popular music. An affinity with landscape and the natural world permeates his music, alongside a striving to understand and place the human soul within it. In recent years this has translated to a love of writing for voices, and has been fuelled by working with ensembles such as Moorambilla Voices, the Song Company, the SOQ, and the Leichhardt Espresso Chorus. He has also written for the Sydney Sinfonia, the Contemporary Singers, Occidental Strings, Three's Company Opera, and the Australian Jazz Orchestra.

ANTON LOCK attended the Sydney Conservatorium High School and was the first student to perform on taiko for the HSC. He received top honours for his recital and was subsequently selected to open the proceedings at the Premier's Awards and to present an item at the Opera House Encore performance - a concert given by the outstanding HSC musicians of 2003. Anton became a full-time member of TaikOz in 2006. Personal highlights include performances with TaikOz and Eitetsu Hayashi Fuun no Kai at Japan's National Theatre as part of Eitetsu Hayashi's 25th Anniversary celebrations, intensive workshops with Miyake Daiko teacher Akio Tsumura, and the 2009 Kodo and TaikOz "In Concert" Australian tour. In 2007 and 2008 Anton traveled to Sado Island and was taught Onikenbai, a traditional performing art of Kitakami City, Iwate Prefecture by Yoshikazu Fujimoto of Kodo. Anton is passionate about Onikenbai and is continuing his study with Yoshikazu Fujimoto and the original Iwasaki Onikenbai masters. In 2015 traveled to Colombia where he has been living and working as both a recording artist, producer, model and performer. Primarily working with electronic sounds (heavily influenced by genres such as dub step, trap, moombahton and dance, as well as being heavily influenced by latin music) Anton has been performing a DJ style drumming show which involves recording, looping, mixing, drumming, synthesisers, vocals, dancers, lighting, all done live.



SOPHIE UNSEN is a Sydney-based performer, composer and educator with a broad and deep background in a variety of contemporary and traditional music forms. A Sydney Conservatorium of Music graduate, Sophie specialises in traditional Japanese instruments including taiko (drums) and shinobue (bamboo flute). She joined the world-renowned ensemble Taikoz as a full member in 2017, after successfully completing Taikoz's Individual Development Program in 2013 and becoming an Associate Player in 2014.

In 2016 Sophie was awarded an Individual Development Grant from the Australia Council for the Arts to undertake a three-month Training Fellowship with ex-KODO member Kaoru Watanabe in New York City. In 2015 she travelled to Japan to undertake intensive study with Iwasaki Onikenbai Hozonkai, Akio Tsumura & Sons, Kyosuke Suzuki and Mochizuki Saburo. Sophie performs regularly with Taikoz and travels to Japan each year to continue her studies. She is passionate about music education and thoroughly enjoys instilling a love for taiko in all of her students, both young and old. This is her third year with Moorambilla Voices, and she is thrilled to be working with the MAXed OUT company once again.



AMY FLANNERY is an Aboriginal woman of the Wiradjuri Nation. She trained in classical ballet and contemporary at The McDonald College of Performing Arts before pursuing full-time dance training at NAISDA Dance College. At NAISDA Amy was able to study both Yolngu and Moa Island songs and dances. Amy is a multidisciplinary artist working across many art platforms and aspires to work within the arts industry while also sharing her knowledge.



NEVILLE WILLIAMS-BONEY is a proud Wiradjuri man from Wagga Wagga New South Wales. Neville has pursued his love of performing since the age of 15, starting as a ballroom dancer then finding his passion in contemporary dance. He is a recent Graduate of NAISDA Dance College and has rekindled a love for his culture and teaching others. Neville is an Independent First Nations Artist based in Sydney. Neville's main dancing styles are Contemporary Dance, Contemporary Indigenous Dance and Musical Theatre. In the future he desires to create his own works and showcase them.



BENJAMIN BURTON is a talented young pianist with a passion for accompanying vocal and instrumental performances. In 2014, Ben did an internship with Opera Australia, and traveled on full scholarship to Munich, Germany was a repetiteur for the Bel Canto Summer Program. In his role as accompanist, Ben has performed all over the country, and in 2015 will be continuing to perform with Voci Stupende and various ensembles. This is his third year as accompanist in residence for Moorambilla Voices. Ben studied Piano Performance with an accompaniment focus at the Sydney Conservatorium of Music with David Miller and Bernadette Harvey, and has also studied with David Howie and Stephen Mould. In 2012 and 2013 he won the Mollie Neale award for highest marks in accompaniment. Ben works with various choirs and schools in Sydney.





NONI CARROLL - Noni is a Sydney and Riverina based photographer specialising in theatre, commercial and family portraiture, landscape artworks and documentary photography. A finalist in the 2018 HEAD ON Landscape prize, semi-finalist in the 2014 and 2015 Moran Photographic Prize, Noni was runner up in the 2015 Art Gallery of NSW Instagram Australian Landscape competition. Noni's involvement with Moorambilla started in 2012 as a promotional and documentary photographer. In 2016/2017 she mentored regional youth whilst photographing landscapes and people of the 17 communities involved with Moorambilla. She continued documenting these communities in 2018 as well as conducting regional town photographic workshops. Noni has also been involved with Moorambilla's Narran Lakes, Mt Grenfell, Mt Gundabooka, Brewarrina Fish Traps and Byrock waterholes artistic cultural immersions where visual works and musical compositions are created. Noni lives and breathes photography. She relishes the opportunity to be able to capture Australia's beautiful, diverse landscapes and people – showcasing them to a broader audience.



OMILA BIR is a shibori artist and a natural dyer with expertise in ecoprinting. She has been perfecting these techniques for 10 years and has exhibited in Australia and overseas. The fabric created using ecoprints is uses flora from nature's environment and captures the colours, fragrance and essence of mother earth. No man made chemical toxins are used in this process. Omila's expertise is in creating long pieces up to 10 meters - and is one of the few in Australia able to do so. She is passionate about working with children and educating them about natural dyes and the gifts mother nature brings to those who seek it - even in drought!



JYLLIE JACKSON returns to Moorambilla in 2018, Jyllie has had over 40 years experience in the creative industries, from international fashion designer to now CEO and Artistic Director of LightnUp Inc, an independent community arts enterprise and producers of the renowned Lismore Lantern Parade. She is in the unique position of being an arts administrator, entrepreneur and practicing artist, and manages projects ranging from three artists to 3,000 participants. Fundamental to Jyllie's philosophy is a commitment to fostering the creative spirit and ability in individuals and their communities. This includes the principles of excellence, respect and authenticity, which allow projects to be accessible with a strong sense of ownership by the participants involved.



SARA TINNING enjoys texture and light, making a lantern brings both to life. Sara's favourite stage of the lantern making process is covering the cane work with muslin. Sara loves working with fabrics and sewed as a child, she studied patternmaking as a teen. Uninspired by the early 80's rag-trade, Sara joined the costume department at the Australian Opera and set out on a journey through the wardrobes of theatre, film, circus, dance, weddings and more to find herself working with LightnUp and Moorambilla Voices.



PHIL RELF is the Artistic Director of IKARA Celebratory Events, a site-specific theatre company that specialise in transforming space, and celebrating what is important to society as a whole – most notably with fire, one of the four elements of life. Phil studied community celebration at Charles Sturt University (Theatre/Media) specialising in site-specific theatre, large-scale street puppetry and lantern construction. He has worked both here and overseas on major festivals and with theatre companies such as Welfare State International (UK) and Bread & Puppet (USA). In 2007 he formed IKARA Celebratory Events, and in 2018 established a studio/workshop in Northern Rivers of NSW. IKARA now has a presence in Sydney and Bangalow, working with communities in both coastal and regional NSW.

CLIVE BIRCH has been a singer all his life but started singing in earnest whilst studying for a music degree at Huddersfield Polytechnic after which he concentrated on pure singing at the Guildhall School of Music in London where he won the Gold Medal in 1977. In 1979 he joined the renowned D'Oyly Carte Opera Company and when the company folded in 1982 he went on to study at the National Opera Studio and thence to Glyndebourne where he remained for the next four years. He came to Australia in 1987 and joined the Song Company in 1989 where he remained until his retirement in 2014. Since then he has worked as writer and speaker for the Moorambilla Festival and with the renowned sculptor and artist Ken Unsworth. Apart from appearances at the Canberra International Music Festival with the Song Company he has also appeared as the Devil in 2015 and in the mute role of Vespone in 2016, making further appearances as soloist at CIMF in 2017. In 2018 he appeared in video and sound installations in Sydney and Melbourne and in live performances for the Sydney Biennale working with British artist Oliver Beer.



As a performer and educator **ANDREW O'CONNOR** is versed in a wide variety of styles and genres. Born in Perth, he studied at the University of Western Australia before establishing a successful career in both teaching and performance. Since 2015 he has been a core member of The Song Company singing year-round in subscription, festival, recital, recording, and education projects. Andrew appears frequently with Sydney's leading early and contemporary music ensembles including the Australian Brandenburg Orchestra, Bach Akademie Australia, Cantillation, St Mary's Cathedral Choir, Sydney Antiphony, the Choir of St James', and Hourglass Ensemble. He balances these ensemble commitments with an emerging career as a soloist. His 2019 engagements include the Australian Premiere of Telemann's Thunder Ode with Pinchgut Opera, various national touring projects with The Song Company, Christus in Arvo Pärt's Passio, regional education work with the award-winning Moorambilla Voices program, Carmina Burana with Canberra Youth Orchestra, Mozart's Coronation Mass with Collegium Musicum, and two solo recitals for Hourglass Ensemble and The Song Company. In 2019 Andrew also joins Pacific Opera as an Associate Artist.



ANNA FRASER has gained a reputation as a versatile soprano specialising predominantly in the interpretation of early and contemporary repertoire performing in a myriad of traditional and exploratory programming expertly demonstrating the versatility and virtuosity of a cappella singing. Equally at home as a dramatist on the stage, Anna is also a strong exponent of music education. She performs extensively with a number of Sydney's professional ensembles including Pinchgut Opera and Cantillation; Sydney Chamber Opera; Sydney Philharmonia Choirs; the SSO; Ironwood; The Acacia Quartet, Ensemble Offspring; Halcyon; Taikoz; Bach Akademie Australia, Australian Haydn Ensemble, Salut! Baroque, to name a few. Anna performed with The Song Company for over a decade and has collaborated with international ensembles such as The Wallfish Band (UK) and the New Zealand String Quartet.



MARK DONNELLY An exceptionally versatile vocalist, Mark was a permanent member of The Song Company from 1997 to 2019 and during that time performed music spanning 11 Centuries for National and International audiences. Placing a high importance on education and access to music, in his 22 years with the Song Company Mark performed and participated in workshops for well over 200,000 primary and secondary school children and is increasingly in demand as a conductor, educator and adjudicator. Mark has been fortunate to work with many organisations including; Pinchgut Opera, Sydney Chamber Opera, Moorambilla Voices, Gondwana Choirs, Opera Queensland, ACO, Cantillation, Halcyon, Australian String Quartet, Ironwood, Sydney Symphony, Malaysian Philharmonic Orchestra, Sydney Philharmonia Choirs, St Mary's Cathedral Choir, Sydney Chamber Choir, SUMS and the Newcastle University Choir.



AMY MOORE Amy moved to Australia from the UK in 2015. An accomplished soloist and ensemble singer, Amy has performed as a soloist with many prominent orchestras, including the Gabrieli Consort, OAE and Hanover Band. As a member of EXAUDI Vocal Ensemble Amy premiered countless new works with contemporary orchestras. She worked with virtually all the leading UK vocal ensembles and was a member of Norway's Edvard Grieg Kor. In Australia Amy has performed solo concerts with MSO, Australian Brandenburg Orchestra, Bach Akademie Australia, St James King Street, Victoria Chorale, Trinity College, The Australian Bach Society, Willoughby Symphony Orchestra, and Australian Baroque Brass. Amy recently performed in the Canberra International Music Festival, receiving warm reviews for her performances in Bach's St John Passion and Schultz's opera The Children's Bach.



MOORAMBILLA CHAMBER ENSEMBLE



Veronique Serret
First Violin



Madeleine Easton
First Violin



Julia Russoniello
Second Violin



Christopher Bennett
Cello



Nicole Forsyth
Viola



Henry Justo
Viola



Elizabeth Jeremica
Cello



Kirsty McCahon
Double Bass



Kerryn Joyce
Percussion



Nick Russoniello
Soprano
Saxophone

Reflections text from Clive Birch

*The Earth Mother is weeping dry
tears*

As the world shrivels.

*The hairy carpet weed spreads it's
tentacles*

Into the fissures and cracks

*Where dry spores await damp
relief.*

*Even the trees seem to have buried
their heads*

As their roots scream at the sky.

*The womb is denied its lifeblood;
Will the water ever flow again?*

*Dead trees like desiccated
dinosaurs*

Look on silently

*As the protective reeds become
fewer*

Their very purpose destroyed.

*We have not looked after our
grandmother;*

The Earth's revenge is sweet.

*And Mulliyán soars overhead
Helpless and bewildered.....*

MOORAMBILLA TECHNICAL SUPPORT



David Thomas



Cheyne Halloran



Jayson McBride



Thorsten Joses



Phoebe Maroulis



Elly Bird

Mulliyán Tree

In the dreaming, there was Mulliyán, a giant wedge-tailed eagle with magical powers. He was the boss of the eaglehawk people and lived in a monstrous yaraan tree on the Barwon River. Mulliyán ate people from the surrounding tribes – as well as the snakes and lizards, the birds and the furred animals – so they sent their climber, a tree rat, which ran up into the cloud-top eyrie to burn him out. Days later, the world shook as Mulliyán's tree fell south across the country. It buried itself deep in the ground where its hollow trunk acted like a pipe and its branches cut the channels of the Macquarie Marshes. If you dig deeply enough in the channels you will find old Mulliyán's tree. As for Mulliyán, he escaped into the sky but was burnt black, which is why the feathers of all old eagles in his tribe turn black.

The 2019 Artistic Cultural Immersion was led by Danielle Flakelar and supported by Nicola Brookhouse and Jillian Norton from National Parks and Wildlife as well as Brenda McBride and the Windows on the Wetlands, Warren through Dr Bill Phillips. We would like to thank Leanne and Garry Hall, Wayilwan Artist Sooty Welsh and other community members who supported our 10 artists during the course of the week. Their knowledge, passion and respect for the country we drew inspiration from would also like to acknowledge as it also positively influenced what we now share with you on stage.



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On behalf of all involved in Moorambilla Voices 2019 I would like to acknowledge the Wiradjuri people who are the traditional custodians of the land we perform on. I would also like to pay our deepest respect to their elders past, and present, and all Aboriginal people present.