

# MOORAMBILLA 2014

## Gala Concert Program



# FROM THE ARTISTIC DIRECTOR



The power of storytelling is an ancient and universal one, as is the primal gesture of looking up and contemplating the mysteries of the night sky. Much of my artistic inspiration strikes as I journey through this region for the Skills Development Workshop Tour each year – a remarkable return to the beauty and timelessness of the natural landscape. The intensity of the stillness as you gaze into the expanse of the night sky in this region inspires awe and reflection. How humbling it is to look to the stars and constellations that have existed before human memory. To know, too, that there are stories from the Gamilaroi people that intimately link the earth we stand on and the infinite sky above made the theme of Earth and Sky the perfect choice for Moorambilla 2014.

Tonight the audience will see the blossoming of a simple idea – to create integrated multi-art form performances whilst being true to the beauty of the young voice. As the skills of our ensembles have increased, so too has our daring and their own expectations of what is possible!

This year, as I sought to focus on both the dichotomy and symbiosis inherent in the relationship of earth and sky, the stories from our region served me magnificently. By taking as a starting point the stories of the Emu in the Sky and Pallah Pallah – dreamtime legends that map the life cycle of the emu in the sky and the account for the opal in the ground – I was able to frame the creative process across all art forms and create something very special for our ensembles to perform. This is music performed by the children and youth of the region, about the region, for the region, with Australian musicians, composers and artists of the highest calibre. This is one of the core values of Moorambilla.

The integration of choral singing, dance and taiko as a collaborative aesthetic response to the Gamilaroi stories and the developing Moorambilla backdrop in situ is a creative process unique to Moorambilla. For the first time, the choirs of Moorambilla Voices will join MAXed OUT in engaging with this process at residency camps to create the works you will hear in the concert. I have been privileged to work with the most incredibly cohesive creative team at the August residency: what a joy it is to have the ideas and dreams for a concept once trapped inside your head become a reality. I cannot thank them and our remarkable regional singers enough.

MAXed OUT, through their inspiring reinterpretation of the larger values of redemption, respect and hope embedded in the emu story, show us all what is possible. Their collective pursuit of a common ground for all cultures, combined with their developing respect of this land and its people, should make us all feel that this region's future is in safe hands.

The young singers of Moorambilla Voices have the most incredible positive energy. This joy infuses everything they do. Their clean and fresh choral sound is a direct reflection of their worldview and the physical landscape they come from; in it there is a sense of space, time and place.

The trust and genuine respect for each art form is reflected in the experience you will have here: everything from digital projections onto re-paperyed lanterns (eggs which incidentally featured at our second ever Moorambilla!), fire sculptures and paper fan chandeliers, to the use of plastic bags as dance props for a snow storm, singing bowls and taiko drums accompanied by traditional Japanese fans – hand made for our ensembles and this occasion. Nationally recognised solo musicians and of course our magnificent Song Company, as well as our Moorambilla Voices themselves, complete this amazing collective of artists and performers.

MICHELLE LEONARD  
Founder and Artistic Director Moorambilla Voices

On behalf of all involved in Moorambilla Voices 2014 I would like to acknowledge the Wailwan and Gamilaroi people who are the traditional custodians of this land. I would also like to pay respect to Elders past and present of the Wailwan nation and extend that respect to all Aboriginal people present.



THE STARS TURN

The stars turn, the sun turns, the earth turns forever.  
we throw our weight on the windless spars,  
and little and steady it turns the stars,  
and the suns turn, and the windlass turns, for ever.

The rope turns, the rope twines, the rope winds forever.  
we weigh our lives while the hempen holds,  
and little and steady it bears our souls,  
as the stars twine, as the windlass winds, for ever.

The sea falls, the sea folds, the sea holds forever.  
The earth's an island afloat in space,  
and little and steady it turns its face,  
and the sun burns, and the windlass turns for ever.

The sun grows, the moons grow, the stars blow  
forever.

The earth is rigged while the hempen holds,  
the man is saved who can bear his soul to  
the stars burn as the stars turn for ever.

TONY MORPHETT

# PALLAH PALLAH



ALICE CHANCE

The story of Pallah Pallah, *How the Opal Came to Be* as told by June Barker is full of colour, adventure, tragedy and eternal beauty. It's very fitting that a story with so many facets should be told through such a wide variety of art forms: visual art, movement, music, text, media. It's been a privilege to contribute the musical part. Throughout the work, I have aimed to capture the sense of awe that the rainbow splash of a butterfly's wings can inspire. Members of the Song Company fill an overarching, narrating role. They are the voice of the story teller, whom we must never forget when enjoying vivid stories like this one. Instrumental parts are intended to bring the story to life, enhancing the fear in the dangerous snowstorm, or the sense of hope at the end. However, young men and women of the Moorambilla Voices play a special role. I've given them the chance to draw us in to bits of the story. They magnify specific moments, and give us insight into the thoughts and feelings of the Pallah Pallah. *Snowstorm* belongs to the boys. They powerfully deliver us a sense of urgency and danger that the butterfly must be feeling when she is caught up in the chaos. This is combined with her inner mantra: 'Pallah Pallah, keep flying'. In *Watch the Water*, the girls give us a vast and exciting insight into the colours of Pallah Pallah melting in the snow, and rushing in torrents down the side of the mountains and across the plains. This music could not have happened without the participation of Moorambilla Voices. They allowed me to workshop my ideas with them, and several members have contributed poetry and drawings which inspired the text of each piece. The final movement, *Precious Colours*, is a steady building of layers. I intend this to reflect the infinite layers of refraction in an opal. It's a multi-level ending to a massive story-telling effort that I was honoured to be a part of.

## Why Can't I Fly Too? Sticks and Stones

ANDREW HOWES

Earlier this year, Michelle asked me to compose two pieces for Moorambilla Voices. When searching for subject matter, I came to thinking about wish fulfilment, and about the powerful role it can play in consumption of art. Michelle had described two states of childhood in clear detail: the urge to fly and the urge to play. Having fallen victim to both (particularly the latter) I wrote a lyric treatment on each, and the two pieces I've written are reflections of those ideas. *Why Can't I Fly Too?* is a play on the urge to escape our boundaries and soar over the land that touches us. *Sticks and Stones* is based on the whimsical exercise we all knew as kids, using our imaginations to transform ordinary found objects, like sticks and stones, into methods of play, such as defending a piece of land. Both pieces are nostalgic wish fulfilment, although sometimes the rose-coloured glasses can reveal more than you might wish to see.



This is the story of Pallah Pallah (Balla-Ballaa) from Aunty June Barker, a Yorta Yorta woman from Cummagunya, and the story of How the Opal Came to Be, from Aunty Rose Fernando, a Kamilaroi (Gamilaroi) and Yuwaalaaray (Euahlayi) woman.

"A long time ago in the Dreamtimes, one of the most beautiful of all creatures was Pallah Pallah, the butterfly, with beautiful, dazzling, multi-coloured wings. She lived happily with her family near the reeds of the Coocoran Lake. She would often wander about the high mountains they could see a long way away which were covered in white. The white on the tops of the mountains would shine when the sun shone on them. Her husband, who was named Balla-Ballaa, often told her not to leave the safety of the grasses and reeds that grew around their home on the beautiful clear water lake. But one day when her husband was out fishing, Pallah Pallah thought she would go and have a quick look at the white on the mountains. When she flew up high, everyone looked at her beautiful coloured wings and said "she looks like a rainbow". Pallah Pallah flew higher and higher, and she could see the mountains covered in white. She was excited and said, "I will go right up there and see this white for myself, then I will return and tell my husband." As she reached the top of the mountains snow began to fall. Snow beat down on the frail and weak Pallah Pallah. She fell to the ground and was completely covered by snow. She was so exhausted she lay quiet and went to sleep while the snow fell and buried her. She slept for a long time.

She didn't die. When she awoke, the snow was melting and as the snow melted away, so did Pallah Pallah's beautiful colours. The colours just disappeared, melting into the snow. As the snow melted down the mountain and across the plains, the colours ran with them to disappear into the ground near the lakes and ridges. Pallah Pallah looked at her wings and they were no longer beautiful. She returned to her husband and family and everyone was sad to see she was no longer a beautiful butterfly, but a plain moth, just grey and brown. The beautiful colours that disappeared from her wings and went into the ground at the Morillah-stone ridges and lakes form the colours of the rainbow on the dazzling opal stones. This is how the old people told us the opal came to be".

*Coocoran Lake is in Lightning Ridge and the high mountains are the Warrumbungle Mountains.*



# DHINAWAN



ANDREW BATT-RAWDEN

Sky Earth Bird was created collaboratively with the artists and MAXed OUT company at the August Residency in Baradine. Before I arrived as a starting point I asked poet Chris Mansell to write a sentence to start us off. She gave me the following text to use: "So the sky, so the earth, so the bird, so the earth. The big and the small, one thing within the other." This perfectly encapsulated the greater metaphors explored in the legend – so I composed a vocal melody for the company and accompanying chords for the piano based on this text for our first rehearsal session.

When I got to the Baradine Memorial Hall, Lightning Ridge Elder Auntie Brenda and artist-in-residence Frank Wright addressed the young choristers with the legend, and I asked the 53 students to come up with more text to fill out the piece in response to this rather moving session. Most of the rest of the text was taken from this process, with Frank giving me the perfect ending stanza.

The legend of the Emu in the Sky relates to seven emus, six of which were taken by Byaamai to become stars, leaving one on earth to produce eggs. When the seventh emu was too old to produce eggs, she too was taken to the sky, but instead of a star, other stars within the Milky Way outline her. The constellation, when viewed in May, gives an indication of how many emu eggs are being laid that year, and if you keep watching the constellation, it can also give an indication of how many of those eggs will hatch (depending on the how the brightness of the stars change over time). Part of the story is to warn the people of the land to only take sufficient eggs to feed their families, no more – otherwise there'd be no emus to lay eggs in the future, – an ecological lesson for us all!

Interestingly enough, the way the movement and compositional form evolved was into seven small musical vignettes each motivically interlocking yet discrete, joined by some wonderful vocal improvisations created in workshop by the choir. The evocative ascending glissandi and the glottal stops sound remarkably like an emu call added something special to the soundworld I was trying to create - and really helped to capture the sense of the celestial and divine. This in turn set up a powerfully sparse and breathtaking frame for the physical movement to take place accompanied by the improvised playing of the seven singing bowls and taiko.

I particularly enjoyed writing for the chamber ensemble of soprano saxophone, violin and double bass and the eight singers of the Song Company in this work. Creating clean beautiful lines for these extraordinary musicians to underscore the text and help the audience to reflect on the universal messages in the legend was my overarching aim. Supporting the simplicity and style of the movement through music was a real joy.

This composition celebrates the subtle yet powerful relationship between the celestial signs provided by the stars and the people who interpret them on earth – with the Emu in the Sky as a conduit to the divine. It also repeats the ecological message of taking from the environment only that which we actually need. The other aspect is likening the baby emu within the egg as the earth within the universe – the big and the small, one thing within the other. Although Chris used the word "so" within her words, it could very well have been spelt "sow", as in to sow seeds, to create life.

*This work is dedicated to Michelle Leonard, Frank Wright, Auntie Brenda and the Moorambilla 2014 MAXed OUT Company.*





## SKY EARTH BIRD

So the sky, So the earth  
So the bird  
So the earth  
The big the small  
One thing within the other

Celestial blaze of the star spirit  
emus; the stars, a moving passage  
in the night

Six Sister star spirit emu lay eggs  
in the universe

From one comes many, take only  
what you need

The link of earth and Byaamai, so  
far, so long, the world of celestial  
silence

One Sister star spirit emu lays eggs  
on earth, she drinks from the rivers  
and creeks and roams the bush

Six in the sky, the seventh, too old  
to lay eggs, now joins her sisters  
within the milky-way, her children  
now roam through the bush.

We walk in spirit  
We walk as one  
We don't be greedy  
More will come

This is the story of the Seven Emu Sisters, told to Frank Wright by his grandparents and parents and Elders such as Aunty Brenda McBride from Lightning Ridge.

"There were seven emu sisters who were beautiful and admired by all. They heard that the dingo men wanted to take them as their wives, but they refused. One afternoon they ran fast and far away into the hills to a cave. The dingo men followed them and as it came to nighttime, they set up a ring of fire around the sisters. Instead of surrendering, the sisters ran out through the leaping flames, burning their wings. They stretched tall to the sky to escape the heat of the burning grass.

Their legs grew longer and longer, until they reached the end of the earth, where their spirits were burnt into the sky and they each became a star except for one. The six sisters are in a little cluster of stars called Pleiades. One emu was still left on the earth as she refused to go up. When she passed, she became part of the Emu in the Sky. She is the start at the head of the emu, which sits at the tip of the Southern Cross and stretches through the Milky Way in a dark shape of the emu running. She lets our ancestors know when it's time to collect emu eggs and when the emu breeding season is."

# MOORAMBILLA ARTWORK AND DESIGN



## FRANK WRIGHT

I am a proud descendant of the Gamilaroi people and I was born 1971 at Walgett - where the two rivers, the Namoi and Barwon, meet. This is my mother's country in north western NSW. I was raised on Namoi Reserve, a settlement on the banks of the Namoi River and grew up on surrounding properties. I also have ancestral ties with the Dughutti people of Kempsey where some relations from my father's family still reside.

My totem is Dhinawan (emu), which I have a strong connection with, and it features prominently in my artworks along with many air, land and water animals of the Gamilaroi area. I paint the animals of our land because they are necessary for our people to survive. I also paint the river and water systems as I remember them from when I was a child, sometimes in flood but mostly dry riverbanks. My inspiration comes from my environment and it has influenced my creative instincts. I have quickly developed a unique style which has made my artwork popular, with my work featuring in many private collections and exhibitions throughout the state, including NSW Parliament House. I have been involved in a number of community projects including wall murals and signage, and I like to teach about my culture wherever possible. In NAIDOC week recently I was the subject of a small documentary on the ABC and won the award for Consistent Community Service for an Individual.

## FIONA FAGAN

Fiona is a textile artist and author, who grew up on the land in Coonamble. In 2013 she worked with Frank Wright to create the backdrop for Moorambilla, and created, along with Mary Kennedy and Barbara Stanley, fishing nets installation in the Coonamble Pavillion. In 2012 she designed and created the Silver Tree backdrop for the 2012 Moorambilla Festival. Fiona produced the origami silver trees sculptures for the 2010 gala concert in Coonamble and for the previous two years created children's costumes and t-shirts worn by the performers, musicians, staff and supervisors. Fiona runs her own online textile design business and is the author of a textile art book, *Simply This*.

## Behind the scenes: Backdrop and Stage Design

Visual artists-in-residence Fiona Fagan and Frank Wright had the opportunity to work this year at the August residency camps in Baradine together to create the concert backdrop that reflects an interpretation of the Dreamtime story The Seven Sisters.

Walgett artist and Gamilaroi man Frank Wright has had a passion for drawing and painting for as long as he can remember. "When I finished my homework, that's all I wanted to do – I would draw sunsets and birds and carve emu eggs. I loved art at school, and I had one teacher, Mr Murdoch, who really encouraged me," he says.

This is a traditional story that is known from the coast to the northwest region of NSW, through Gamilaroi, Yaralawaay/Ngemba and Wiradjuri country, where the emus are symbolic for this area.

Originally from Coonamble, Fiona studied textile design and now runs her own textile business in Sydney. Fiona and Frank have discovered a unique working partnership which allows each of them to bring to the artwork their own special knowledge and skills. They trust each other to support each other's artistic strengths – a trust that has developed into a unique (and rather humorous) partnership over the last two years .

The energy and positivity they bring to this process of collaboration is reflected in every other artform in the residency, and indeed inspires the shape and form of the final movement and musical works for performance. The visual art becomes the catalyst for the other artforms on site.

Together, Frank and Fiona sketched out in chalk the outline of the shapes on the black canvas before painting with acrylic paints. The backdrop is a remarkably large canvas, spanning 14 x 7 metres in total. The position of each of the seven emu heads represent a star in the Southern Cross. The legs of the emus are elongated to symbolise the emu spirits lifting into the sky.

"It's great to show the kids what artists do, the design process, scale, colour combinations and painting techniques," says Fiona. "It's what makes Moorambilla such a fabulous opportunity for everyone to be part of."

Moorambilla Voices participated in a visual workshop with Fiona during the camps. This year, the children constructed fans using paper. These fans represented the emu's foot or the butterfly (Pallah Pallah) wings. These fans were then combined to create chandelier-like installations, which have been hung throughout the pavillion for the concert – also nodding to the star constellations in the sky. These combine elements of the theme this year of earth and sky. They give a sense of ownership for all the participants in Moorambilla and help them appreciate the multiplicity of artforms required to make this concert.

Moorambilla gives Frank the chance to pass on the knowledge of his culture and the lessons of these stories to the region's children through his workshops. "I think the most important word you could ever teach a child is respect," he says. "Respect everyone no matter what colour or race they are. Whether they are woman or man. If you want the respect you give it. That's how I see it. That's what I am trying to teach every day." The t-shirts, developed from elements of the backdrop, provide a wonderful memento of the Moorambilla experience for 2014.

*Frank Wright at Moorambilla 2014 is supported by Outback Arts.*

*For more behind the scenes stories, go to <http://moorambillablog.wordpress.com/>*



# DANCE

2014 marks the first year of Queensland Ballet's relationship with Moorambilla Voices and MAXed Out Company. In working with this multi-disciplinary company, I have been challenged, moved, excited and inspired. I have realised that not only does the performance emerge as a product of the collaborative process, but the process itself emerges as we collaborate. Working with the other artists has been incredibly enriching. I have had the privilege of facilitating the creative process for the movement component of the works, choreographing three dances in collaboration with the Voices Boys, Voices Girls and MAXed Out. The dance pieces were developed through a unique creative process, with each group discovering and highlighting its strengths.

## Snowstorm – Moorambilla Voices Boys

The first group that I worked with was the Voices Boys. To begin with, the boys appeared to be a bit timid and unsure. I felt they needed to be encouraged, gain confidence and relax in the workshop, so we started by making large, sweeping, swinging movements, with the idea that they could release their bodies through the momentum and energy of the movement. Once they were able to get their bodies moving and extending, and using the entire floor space, I was amazed at how quickly they committed themselves to this movement. It was so visually effective that it became the first of three movement sections, conveying the building of the snow storm in the narrative – Pallah Pallah. We added elements of repetition and soft, flowing arm movements to reflect the spiralling pathways of wind during a snow storm. In our next workshop, we developed the second section of the piece with seven of the boys, exploring the movement of snow. We began by playing with plastic bags as a prop – seeing how the air can be caught and manipulated when moving the bags in different ways. Originally I intended to remove the bags and repeat the movement without the prop, however the bags added another dynamic and extended the boys' physicality. All of the boys learned the choreography, and it became the climax of the snowstorm. The heightened energy and the chaos created by 55 white plastic bags reflects the snow storm in full rage.

The final section of the piece is a structured improvisation. The boys were given the imagery of being in honey and moving in slow motion, on different levels. The resulting picture that the audience sees is the boys becoming the snow, drifting and floating to the ground as the storm dissipates, finally leaving a layer of white snow on the ground.

JACOB WILLIAMS, QUEENSLAND BALLET EDSQUAD

## Watch the Water – Moorambilla Voices Girls

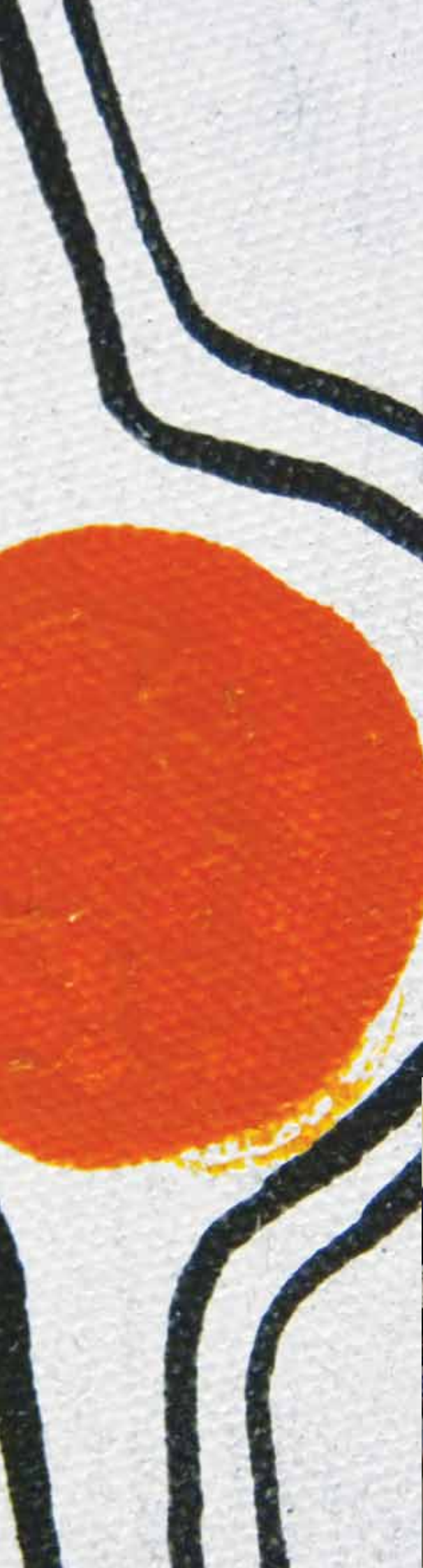
Choreographing with the Voices girls involved a quite different process. The girls work incredibly well as a team, so I wanted to create a piece that showcased this. The dance is divided into two distinct sections. Section one represents Pallah Pallah waking up and shaking her wings as the snow melts off. The movement in this section relies on the group formation and seven different-coloured scarves to portray Pallah Pallah. The children are positioned so that the white and black scarves represent Pallah Pallah's body, while the coloured scarves represent her wings. After exploring different visual effects with the scarves, we set choreography that portrays the butterfly waking up and shaking her wings. As she does this, the colours melt off her wings and flow into the earth.

The second section uses the scarves to paint elegant shapes in the air, extending the girls' movements. We repeated and played with this movement in many ways, with the girls performing this phrase in unison at the climax, creating a dazzling display of colour. Collaborating with the composer, Alice Chance, was an absolute delight and her soundscape creates an atmosphere that enables the girls to beautifully convey the nature of Pallah Pallah.

## Celestial - MAXed OUT Company

Working with the MAXed OUT team was an exciting, collaborative process, involving all of the teaching artists coming together to create an integrated, seamless piece of work. I worked very closely with Michelle, Andrew, Fiona, Frank and Anton in both the creation of movement and the overall structure of the piece. Every evening we would meet to discuss the development of the piece and the rehearsal schedule for the next day.

There are two distinct movement sections within the 20-minute piece. The first section consists of seven dancers, each positioned to reflect the shape of the seven emu sister constellation as well as the backdrop. The movement of this section was inspired by the celestial music which evoked imagery of stars – spheres of energy and light. This imagery was used as stimulus to create the movement – sustained, flowing and with a light energy.



The second section of movement is performed by the whole group. The movement was inspired by the TaikOz Japanese Fan Dance. Adapting it slightly, the tempo was slowed and the lines and limbs were lengthened. This resulted in movement similar to that of Tai Chi, serene and captivating, a direct juxtaposition to the following taiko drumming.

Working with Moorambilla this year has provided me with a fantastic opportunity for personal and professional development. I am incredibly grateful to have been invited to contribute to this year's performance. Moorambilla Voices has equipped me with new skills for working within a collaborative context. In other choreographic processes, I have arrived with a thorough plan and been quite prescriptive in my approach. My experience at Moorambilla taught me that in this context, it was much more effective to engage with the children and let them guide the process. They were constantly coming up with brilliant ideas which I was thrilled to incorporate into this year's production. I'm looking forward to seeing them all shine on stage.



# GALA CONCERT PROGRAM

## PART I

Music commissioned by Moorambilla Voices.

### **Moorambilla Voices, Song Company and Moorambilla Chamber Ensemble**

#### *PALLAH-PALLAH, ALICE CHANCE, 2014*

- I. Introduction
- II. Snowstorm
- III. Snowstorm Dance Sequence
- IV. Freezing Over
- V. Watch the Water
- VI. Watch the Water Dance Sequence
- VII. Colours Gather
- VIII. Precious Colours

#### *MOORAMBILLA DAWN*

Gerard Brophy, 2012

#### *A GOOD DREAM TO ME*

Owen Elsely, 2014

#### *WHY CAN'T I FLY TOO?*

Andrew Howes, 2014

#### *STICKS AND STONES*

Andrew Howes, 2014

#### *SING TO THE STARS*

William Brown, 2013

#### *FIND MY WAY*

Ben Van Tiernan, 2012

## PART II

### **Moorambilla Chamber Ensemble**

#### *GREEN LEAF PRELUDE*

Elena Kats-Chernin, arr C. Leonard 2014.

#### **TaikOz**

#### *RECOLLECTION*

Karryn Joyce, 2005

#### **Song Company**

*THE STARS TURN*, Peter Sculthorpe

*QUEEN BUTTERFLY*, Farr, 2004

*WILLY WAGTAIL*, Farr, 2004

*BLACKBIRD, LENNON/MCCARTNEY*, 1968

*GLITTER IN THE AIR*, Pink, 2008

*OUT THERE*, Dan Walker, 2005

## PART III

Music commissioned by Moorambilla Voices.

### **MAXed OUT Company and TaikOz**

#### *DHINAWAN 2014*

- I. Sky Earth Bird, Andrew Batt-Rawden
- II. Celestial, Jacob Williams, Andrew Batt-Rawden
- III. Karoa, Anton Lock

# THE FUTURE IS MOORAMBILLA

For nine outstanding years, Moorambilla Voices has been celebrating the talent and creativity that is born and bred in our region. All of you here tonight at this concert are integral to this celebration. Moorambilla is as much about your community as it is about the children on stage – it's as much about you, and your life, as it is about opportunity, creativity and self-esteem.

None of what we do is possible without the incredible support we have from all our "Moorambilla Family" – our kids, their families, their schools, their communities and of course you sitting here in the audience. Not many things unite us in a collective goal, – but the passion and commitment I see from so many for this project to continue is very humbling – and VERY inspiring. This as a combined force is something to be reckoned with, and helps us steel our resolve to continue.

2015 will be the tenth consecutive year of Moorambilla Voices. This feat alone is worthy of a celebration! And we all know this project has not just survived but thrived against all the odds in this decade. Justine Lawler, Elizabeth Markey and I didn't realize it all those years ago, but we planted a seed that looks like growing into a magnificent River Gum – and we couldn't be prouder.

It is because of this that we are so excited about the release of a national ABC television documentary called *Outback Choir* this year. It is an incredible opportunity for us to show the nation what we do, how we do, it, why we do it, and that we do it well. Please keep in contact via our website and Facebook page for the broadcast date, set at this point to be in early November.

Earlier this year ten of our MAXed OUT members were invited to Brisbane's triennial Male choral festival *Pemulwuy!* as the NSW representatives – a huge honour. To finish this year we are looking forward to planning a tour for Moorambilla Voices and MAXed OUT Company to join with the 120 singers of the Leichhardt Espresso Chorus, Espresso Kids and full orchestra for our yearly outdoors Christmas carols concert on the 21 December. Then in May 2015 our first festival outside the region. Moorambilla Voices has been asked to be part of a series of concerts for the Canberra International Music Festival – just incredible!

To help us provide these opportunities and others, we have some very exciting fundraising events planned – a gala showing of the *OUTBACK CHOIR* documentary in the region and the release of our very own cookbook and memories – to which you are all welcome to contribute your favourite recipe and most magical Moorambilla moment from the last ten years.

As an unrivalled opportunity for music making and creative pursuit the children of Moorambilla need your financial help to achieve their potential. Please consider a donation.

Every donation over \$2 is tax-deductible.

It's all on the website: [www.moorambilla.com](http://www.moorambilla.com) We would love to hear from you! Go behind the scenes and follow us on the Moorambilla Blog, make friends with us on Facebook at Moorambilla Voices.

Thank you from the bottom of my heart for all your support to get us to this point.  
It means the Earth and Sky to me!

Michelle Leonard  
Founder and Artistic Director

# TAIKOZ

TaikOz has been ensemble-in-residence at Moorambilla for the past four years, working with MAXed OUT Company to incorporate dance, music and percussion into their performance.

The final drumming and dancing piece by MAXed OUT called Karoa has been written and choreographed by Anton Lock, inspired by the Seven Emu Sisters story. While the dance does not literally represent an emu, it connects with the spirit of the story.

The piece draws inspiration from the traditional dance known as *Onikenbai*, which comes from Iwate Ken in North-Eastern Honshu in Japan. The first dance that you learn in this sequence uses a fan, in Japanese known as *sensu*. The dance, which is called *Ichibanniwa*, is quite complex and it is said that learning it equips you with all the skills you need to learn every other dance in *Onikenbai*. The traditional version is performed in Japanese rituals, ceremonies and festivals.

The roots of the dance performed tonight lie in the land. The farmers of the Iwate Ken region created the dance 1300 years ago, and still perform it today as part of a prayer for a good harvest. This tradition is about cleansing one's own spirit and cleansing the air. Through the very physical nature of the dance, you are reborn or cleansed at the end of it.

The use of the fan exposes a juxtaposition of strength and delicacy – the movements have a feminine energy, which is empowering for both boys as well as girls, to try and express. The lower body is held strong and solid while the movement of the fan in the hand is soft. The masters of this dance bring the fan to life like a bird that is flying all by itself. In a perfect sequence, the dancer is separated from the fan, as it takes on an enthralling power of its own.

Every year, Anton Lock from TaikOz travels to the Iwate Ken region in Japan to study this dance in a small town known as Iwasaki, which is not dissimilar to many small farming towns of the north-west region. The farmers of Iwate Ken wanted to share their beautiful culture with both Anton and other members of TaikOz, in the hope that their art form will survive in modern times.

There are many different versions of this dance across the Iwate Ken region. The dance that MAXed OUT Company are performing is an adaptation of those versions, using the traditional language.

Traditional Japanese fans are often decorated with elaborate designs and strong colours. MAXed OUT Company are dancing with simple white fans, which resonate with the white of the Emus on the backdrop created this year.

The fans used have been hand-made and transported from Japan especially for Moorambilla, from a traditional fan-maker in Kyoto. The fans are made from rigid double-sided card and bamboo, with hand-painted gold edging at the top. The endpaper of each fan is hand stitched onto the bamboo and held together with a silver pin. The way the fans are made makes them snap together when they are folded. Closing and opening the fans and placing them in your *Obi* (belt) is part of the dance itself.

The drums are traditional taiko drums used in a standing style. The larger ones are called *Hirado*, the medium ones *Nagado*, and the small ones *Shimedaiko*. The drums are made from a barrel construction, and others made from one piece of wood from a Japanese tree that has been hollowed out, covered by cowskin on the top and the bottom. The performers are using *bachi* (sticks) on the drums in different sizes, made out of Japanese and Australian Hoop pine.

While MAXed OUT were creating the fan dance and taiko sequences, they also choreographed another interpretation of the Seven Emu Sisters led by Jacob Williams, the school program coordinator for Queensland Ballet. In this way the dance sequences reference each other in physical shape, and in doing so find a common language. Performed underneath the Dhinawan (Emu) backdrop that uses age-old techniques of Indigenous mark making, this final dance and drumming sequence brings together some of humanity's most ancient celebrations.



# FIRE AND OPAL

At the end of this evening's concert the audience will walk outside the Coonamble Pavillion to be greeted with a unique visual expression of all the elements of this evening's performance.

When I was growing up in Coonamble, it was common knowledge that in June or July if you looked up in the sky "it shows when the emus will be laying eggs in the ground". How could this be? I wanted to find out more about Aboriginal cultural astronomy and the belief system around this amazing connection between constellations and the life cycle of emus on earth.

Of course Aunty Brenda knew this, and told me and then all the children of MAXed OUT about the Emu in the Sky. It's a legend from the Kamilaroi, Euahlayi, Ngemba and Murrwarri people, who tracked the life cycle of the emus by the stars in the night sky.

When Bob Smith, from the Australian Opal Centre, showed me his powerful and intense magnifications of opals, it sparked an idea of how we could express both the two stories in focus this year – a metaphorical link between the story of Pallah Pallah and the Emu in the Sky.

While they look like incredible pieces of contemporary abstract art, the opal projections are in fact complex facets in microscopic detail of Lightning Ridge opal. The images that you are seeing in magnification are taken from original images the tiny size of a pin head. The digital projections have taken 30 years to get together. The photographic technique Bob Smith is using has been developed over eight years. As such they carry extraordinarily fine structural detail and are sometimes transparent and represent plants and animals that are over 100 million years old. The opal fields of Lightning Ridge and White Cliffs are the only dinosaur fossil sites in NSW.

Projected onto a series of huge hand-made paper lanterns in the shape of emu eggs, the opal images come alive in the night sky. This marks the fourth year that Moorambilla

will be etched out in flames. Just as fire has been used for 60,000 years to shape the land, so too will the night in this spectacular closing event. The emu eggs will sit alongside the essential element of fire in the sculptures. Two emus come alight, with five emu eggs – again the number seven resonating across the artforms.

Opal, patterns open and change. They seem to take on another world within themselves and it is possible to imagine mountains, rivers and patterns of the wider universe and sky present in the detail. Power and magnificence come together under the night sky.

These opal projections onto the large lantern eggs will remind us how we as humans determine the quantity of eggs we take from the "nest" to best ensure the delicate balance of nature can be maintained for future generations.

They remind us of the incredible complexity and perfection in our world just below the surface – "one thing within the other".

A soundscape by Alice Chance quoting from her multi-movement work ( Pallah Pallah) heard at the start of the concert accompanies these projections, neatly tying our two stories together and the theme for this year – Earth and Sky.

Michelle Leonard

PS: The synergy between the emu in the sky and the emu breeding seasons on earth has only just been scientifically "proven" after 50,000 years of Aboriginal knowledge.

The Australian Opal Centre has put together the world's best collection of these amazing fossilized Opal pieces and a major building is planned for Lightning Ridge. Situated on one of the early opal fields, the AOC building will have facilities for world-class research, display and education of our National gemstone.



## FIRE SCULPTOR PHIL RELF

Phil has a BA Communications (Theatre/Media) from Charles Sturt University where he specialised 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, a site specific theatre company specialising in community based events.

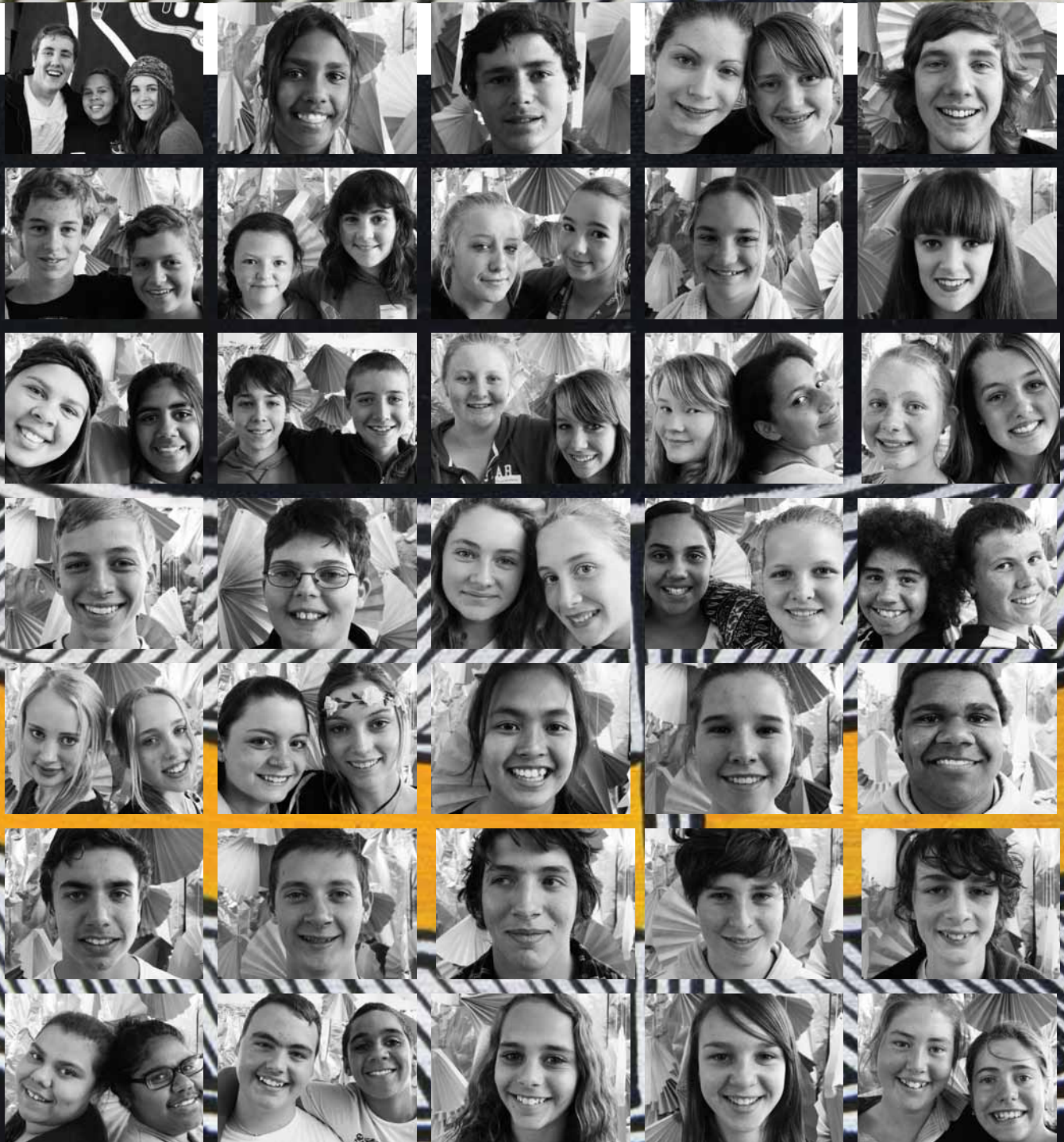
# MOORAMBILLA BOYS



# MOORAMBILLA GIRLS



# MAXed OUT



# MOORAMBILLA VOICES

The remarkable choirs of Moorambilla Voices are celebrating nine fabulous years in 2014. To date, their Artistic Director has given skills development workshops to over 13,000 children in the region that Moorambilla serves – geographically over one third of the state of NSW.

Every year over 70 schools are involved in the work of Moorambilla Voices. We have grown from a choir of 38 boys in the first year to now include three choirs with 180 children (Moorambilla regional boys, regional girls and the youth MAXed OUT Company). The choirs meet twice a year in Baradine at residency camps to create, compose, dance, record and of course perform at the Moorambilla Festival. They work with musicians, composers, performers, dancers and visual artists of the highest calibre to create works about their own life experiences and those of the region.

All participants who are chosen to be part of the residency camps are selected entirely on merit and musical capacity, not financial circumstance: equity of access has always been a core value of the choirs and integral to its growth and success.

The choir and its yearly activities were filmed as part of an ABC documentary going to air in 2014, telling the rest of Australia about these wonderful children, their musical achievements and the resilience and capacity of the region.

We thank all the supporters of Moorambilla Voices over the past nine years, government, town fund-raising groups, and the incredibly generous private individuals who believe in our pursuit of musical excellence, the creation of new Australian music and equity of opportunity for all children, Indigenous and non-Indigenous alike.

In particular, we would like to thank the community of Baradine who over the last nine years have shown incredible generosity and hospitality to the choirs and artists of Moorambilla Voices. In 2014, Moorambilla Voices come from 70 schools in the following towns in 2014 : Baradine, Binnaway, Birriwa, Bourke, Brewarrina, Cassilis , Cobar, Collarenebri, Coolah, Condobolin, Coonabarabran, Coonamble, Curban, Dirranbandi, Dubbo, Dunedoo, Geurie, Gilgandra, Goodooga, Gulargambone, Grawin, Leadville, Gwagegar, Hay, Lightning Ridge, Wellington, Mendooran, Maryvale, Mungindi, Narromine, Nevertire, Nyngan, Stanmore, Trangie, Walgett, Warren

Moorambilla Voices is dependent on the generous donations from supporters. Help continue the opportunities for their development and performances by supporting the ongoing work of the choirs through your donation.

**All donations over \$2.00 are tax-deductible.**  
**Please go to the website [www.moorambilla.com](http://www.moorambilla.com) or email [voicesadmin@moorambilla.com](mailto:voicesadmin@moorambilla.com)**



**Australian Government**  
**Indigenous Culture Support**

Moorambilla Voices and the Wui Gali Project is supported by the Australian Government through the Indigenous Culture Support Program



**Trade & Investment Arts NSW**

Moorambilla Voices is supported by the NSW Government through Arts NSW



Support for the Moorambilla Mums



# MOORAMBILLA ARTISTS



## MICHELLE LEONARD, ARTISTIC DIRECTOR

Michelle Leonard is the founding Artistic Director and conductor of the multi-award-winning Moorambilla Voices Regional Children's Choirs and Festival Director of the Moorambilla Festival. She is also founding Artistic Director and conductor of the Leichhardt Espresso Chorus, its chamber choir Ristretto and Espresso Kids. Michelle is widely sought after as a choral clinician on Australian repertoire. She was guest speaker at the Australian Major Performing Arts Group 2013 Forum at the Sydney Opera House and was recently Conductor at the National Male Voice Festival Pemulway in Brisbane 2014.



## TAIKOZ, ENSEMBLE-IN-RESIDENCE

TaikOz has developed a reputation for dramatic performances that couple explosive energy and extreme dynamism with refinement and grace. TaikOz explores a synthesis of East and West, old and new. Since 1997, TaikOz has established a unique performance aesthetic that reflects the group's passionate dedication to the forms of wadaiko and a desire to create new music for today's audiences. The group undertakes a year-round schedule of workshops, teaching and performances that have seen them appear on the stages of Australia's finest concert halls, as well as those of Japan, Paris, Bangkok, and most recently, Taiwan and America. The group regularly appears in the theatres of regional Australia, having undertaken four Australia-wide tours. TaikOz has composed over twenty-five original works for *wadaiko*, including several in combination with instruments such as shakuhachi, koto, marimba, saxophone and didgeridoo. Distinguished composers, Gerard Brophy, Andrea

Molino, Michael Askill, David Pye, Philip South, Graeme Koehne and Timothy Constable have also written works for the ensemble.

TaikOz has collaborated with artists and companies as diverse as John Bell and the Bell Shakespeare Company, Eitetsu Hayashi and Eitetsu Fuun no Kai, Meryl Tankard, Regis Lansac and Kodo. The group has also appeared in concerto works with the Sydney, Melbourne, West Australian and Queensland Symphony Orchestras, as well as the Dresden Sinfoniker in Europe. Awards include Limelight Best New Composition Award for Kaidan, Sidney Myer Performing Arts Award in recognition of TaikOz's commitment to Australian music and a Drover Award for regional touring and education. TaikOz at Moorambilla 2014 are Anton Lock and young artists Claudia Wherry, Sophie Unsen, Ryuji Hameda.



## SONG COMPANY, ENSEMBLE-IN-RESIDENCE

Song Company is ensemble in residence again at this year's Moorambilla. They are Australia's leading vocal ensemble and have performed at some of the world's most prestigious festivals. Formed by Charles Colman in 1984, Song Company is a group of six full-time professional singers. It gives approximately 130 performances each year across Australia and around the world. Roland Peelman, Artistic Director since 1990, has developed its style by successfully integrating serious scholarship, tonal clarity and vocal daring. The group is at home in medieval songs and chants, 16th-century polyphony, 20th-century classics and innovative programs. Regular international tours to Europe and Asia have taken The Song Company to some of the most prestigious festivals and venues around the world such as the Dubrovnik

Festival, MDR Sommerfest, Festival of Flanders or the Dresdner Festspiele which have prompted great critical acclaim.

Song company at Moorambilla 2014 are, Clive Birch, bass, Richard Black, tenor, Mark Donnelly, baritone, Owen Elsley, tenor, Melissa Gregory, alto, Anna Fraser, soprano, Hannah Fraser, mezzo, Sonya Holowell, soprano.

## GERARD BROPHY, COMPOSER

Gerard Brophy is an Australian composer who has been commissioned and performed by some of the world's leading ensembles. Brophy has created music for the Melbourne, Queensland, West Australian, Sydney and New Zealand Symphony Orchestras, the Malaysian Philharmonic; and the BBC Philharmonic and Symphony Orchestras. His ballets, performed by Nederland Dans Theater and the Australian Ballet, have been highly acclaimed.

#### **ALICE CHANCE, COMPOSER-IN-RESIDENCE**

Alice is a Sydney-based composer who loves working with young people. Ensembles which have commissioned or premiered her work include: The Australian Brandenburg Orchestra, Sydney Conservatorium Early Music Ensemble, Moorambilla Voices, The Birralees, The Sydney Symphony Orchestra Fellowship, The Australian Boys Choir, The Sydney Children's Choir, The Australian Youth Choir and Sydney Youth Orchestras. Alice also writes regularly for the Leichhardt Espresso Chorus and several schools in NSW. She is currently collaborating on a musical for high-school students to be premiered in Sydney in November. This is her second time appearing at Moorambilla as composer in residence for the Moorambilla Voices.



#### **ANDREW BATT-RAWDEN, COMPOSER-IN-RESIDENCE**

I love creating, producing and venting music. It is in my head all the time, responding to what is happening around me or simply self-germinating from a forgotten intention. To me, music can be any sound - depending on the intention and context. The choice of oboe came from hearing Ennio Morricone's soundtrack to "The Mission" on my mum's stereo at home when I was 8... it's been quite a journey since then. I did my undergrad at the Sydney Conservatorium, graduating in 2007, after which I mainly concentrated on writing instrumental chamber music and electronic music. Recently, I've gravitated towards writing more for voice. I've written for the Song Company, Dirty Feet dance company, Chronology Arts ensemble, the Orkest de Erepijs, Alicia Crossley and Pemulwuy Male Voices festival. I direct, produce and curate festivals of music (Vivid at Seymour, Bellingen Music Festival, and looking to start another one next year), run Chronology Arts, publish Limelight Magazine, do a bit of teaching, mentoring, consulting and agenting.



#### **JACOB WILLIAMS, AND QUEENSLAND BALLET-ED SQUAD**

After leaving Dubbo Ballet Studio in 2008, Jacob continued his dance studies at QUT. Graduating with a Bachelor degree in 2011, Jacob completed an Honours thesis in 2012 that looked into the development of Brisbane's Independent Dance Sector. Jacob completed a Post Graduate Diploma of Education in 2013 and is currently working with Queensland Ballet as their Schools Program Coordinator, creating and delivering dance workshops to primary and secondary schools across Queensland.



#### **ANDREW HOWES, COMPOSER**

In 2013, Andrew was invited to participate at the 8th Moorambilla Festival, as composer in residence. Supported by Dr Arthur Bridge OAM and Ars Musica Australis, Andrew is now studying for a BMus in composition as an Audio Network Scholar supported by a Clifton Parker Award at the Royal College of Music, London. His works have been performed by the NSW Department of Education Brass Ensemble, the WA Chamber Singers, the Tucana Flute Quartet, the Terracini Brass Quintet, the Conservatorium High School Symphony Orchestra and Chorus, Sydney Youth Orchestra's Barbara Cran, the North Sydney Symphony Orchestra, the Willoughby Symphony, Orchestra Victoria and the Sydney Symphony. Recent commissions include those from the Penrith Symphony Orchestra, the Sydney Symphony, Murray Khouri (Clarinet), Ian Wildsmith (Horn), and several works for Sydney Camerata Chamber Orchestra, where Andrew was Composition Fellow for 2011. In 2012, Andrew was the recipient of the 'Fine Music 102.5 Young Composer Award' for his work Madrigal 4.



#### **WILLIAM BROWN, COMPOSER**

Will Brown is a Brisbane based composer, conductor, pianist and educator. He received his Bmus from the Queensland Conservatorium where he studied with Stephen Leek, and his GradDip Education through Griffith University. Will has a strong passion for music education and works full-time teaching classroom music and piano. He conducts a number of choirs from treble boys and changing voice men right through to adult community choirs. His compositions are fast becoming first choice for many directors nationally.



# MOORAMBILLA ARTISTS



## **KIRSTEN WILLIAMS, VIOLINIST**

Kirsten Williams was appointed Associate Concertmaster of the Sydney Symphony Orchestra in 2000. She is Artistic Director of the Academy of Chamber Music Performance in North Sydney and in 2013 founded the Metta Ensemble. She has performed as soloist with the Bern Symphony Orchestra, Philharmonische Akademie Bern, and on tour with the Neuchatel Chamber Orchestra. Overseas experiences include a first violin position in the Royal Opera House Orchestra in London and two years with the Academy of St Martin in the Fields. She has been a member of the Australian Chamber Orchestra (as Principal Second Violin and later as Associate Leader) and performed as guest concertmaster with the Australian Opera and Ballet Orchestra and Queensland Symphony Orchestra. Kirsten has taught and given masterclasses at leading Sydney and Perth schools, tutored for the Sydney Youth Orchestra and directed the AYO Camerata on tour. She also has a passion for playing music for healing.



## **CHRISTINA LEONARD, SAXOPHONIST**

Originally from Coonamble, Christina Leonard is one of Australia's leading classical Saxophonists. She has performed for many years with both the Sydney Symphony and the Australian Opera Ballet Orchestras and performed the Ibert Concerto with the Tasmanian Symphony Orchestra as part of the ABC Young Performers Awards. For the past 4 years Christina has featured in the Australian Brandenburg Orchestra's Noel Noel concert series, and was one of the soloists in the Kats-Chernin commission to celebrate the ABO's 25th Anniversary. Christina is the Soprano Saxophonist and co-artistic director in Continuum Sax, and Compass Saxophone quartets, and this year is co-artistic director of the Australian World Orchestra's Chamber Music Festival. Christina is the first Australian invited to be an International Artist for Yanagisawa Japan, and continues to champion opportunities for classical Saxophone commissions and performances



## **BENJAMIN BURTON, PIANIST IN RESIDENCE, ACCOMPANIST**

Benjamin Burton has accompanied a variety of choirs including the Leichhardt Espresso Chorus, Sydney Conservatorium Choir, Sydney University Graduate Choir, the International Grammar School choirs and the Arts Unit. In his role as accompanist, Ben was recently invited to tour Queensland with the widely acclaimed Ten Sopranos, and this year will be touring in Western Australia, Central Queensland, and Sydney's Central Coast. Ben has recently finished studying Piano Performance with an accompaniment focus at the Sydney Conservatorium.



## **ELSEN JAMES PRICE, DOUBLE BASSIST, COMPOSER, PRODUCER AND TEACHER.**

Elsen is fast developing a reputation as one of the the "go to" bassists of his generation. After initially studying violin he moved to double bass and won a scholarship to study Classical double bass with Alex Henery at the Sydney Conservatorium 2010-2013. His numerous Festival Performances include: Manly jazz festival, Darling harbour jazz festival, Marrickville festival, Jamgrass festival, Australian Blues Festival, Tamworth Country Music Festival, Edinburgh Tattoo, Royal Easter Show, Vivid festival with Theatre performances including Ruthless 2014 and Tap Pack (hayestheatre co) 2014. Most recently he has produced the following recordings; 8th Dwarf (New Music Ensemble) 2014, Red Planet 2014, 48 hour picnic (Steve Hunter, Bobby Singh, Josh Shipton) 2014. This is his first year at Moorambilla.

# MOORAMBILLA VOICES

## MOORAMBILLA VOICES – BOYS

Dorian Abel, Nicholas Anderson, Ryan Bampton, Zarik Bergers, Harry Bowden, Braith Boyd, Thomas Bradley, Zac Broughton, Riley Brown, Joshua Bunting, Ben Butcherine, Feli Ciprian, Lachlan Colwell, Tyler Coughlan, Ardie Curtis, Charlie Davis, William Eather, Joshua English, George Geddes, Miles Ghiggioli, Arcail Gilson Wakeling, Clancy Hertslet, Paul Hudson, Braidon Jones, Ethan Kiley, Sebastian Kiley, Otto Kuhn, Braidon Lamb, Conrad Markgraaff, Calum McLeod, Toby McMaster, Hamish McMaster, Phoenix Nincsecs, Brynn Player, Reilley Porter, Reginald Rindfleish, Maximilian Robinson, Callum Robinson, John Robinson, Damian Ryan, Kyhnan, Samuelsson, Austin Smith, Preston Smith, Declan Stanford, Paul Sweeney, Arthur Taylor, Dylan Varty, Bailey Williams, Tyler Williams, Johnathan Woods, Roy Wotton, Tom Yeo

## MOORAMBILLA VOICES – GIRLS

Zoe Bailey, Annalee Ball, Hannah Barker, Maddi Bassett-White, Caoimhe Beehan, Lucy Berrell, Lana Bishop, Monique Bragg, Bianca Bragg, Brooke Brown, Bridie Bruce, Summer Bullion, Pollyanna Canty, Georgia Cluff, Sophie Cook, Charlotte Crawford, Megan Davis, Elina de Rosnay, Lucy Dedman, Ehren Donnelly, Ella Dzwonczyk, Phoebe Ellis, Kate Finlayson, Jessica Hall, Sjaan Harris, Amabella Harvey, Delta Hawkins Richardson, Sophia Hayden, Xanthe Holmes, Grace Johnson, Liberty Jolliffe-Sattler, Amily Jones, Maddy Law, Carol Lord, Kimberley Manyura, Lucia Marquez, Hayley Marsden, Katelyn Martin, Ava McMillan, Abbie Mitchell, Molly Murray, Grace Nadin, Sarah Noonan, Isobel Pearson, Artemis Pech, Sarah Prince, Heidi Purvis, Charlotte Ricardo, Ella Richards, Tully Ritter, Brianna Roberts, Sofia Robinson, Grace Robinson, Phoebe Rowntree, Charlie Saunders, Jada Seaton, Josie Smith, Lelani Spicer, Ruby-Belle Stingemore, Claudia Stratton, Briarna Tighe, Emily Tonkin, Lateisha Torrens, Nikita Trindal, Adalia Troncoso, Opal Trumper, Anastasia Walsh, Bella Watts, Annabelle Whiteley, Jade Widdison

## MAXed OUT COMPANY

Rya Anderson, Daisy Andrews, Jessica Bignall, Melanie Bodycott, Jakob Brown, Nathan Bryon, Chloe Buckley, Tailha Cobb, Kaitlin Colwell, Patricia Condino, Dyllan Crockett, Hayley Crockett, Mitchell Cummings, Taylah Donnelly, Brianna Duncan, Scott Edwards, Danielle Fogg, Isabel Hanlon, Daisy Higham, Abigail Irving, John-Wayne Josephson, Chiffona Kennedy, Angus Lambert, Nathan Lenord, Moisha Lord, Stanley Lord, Eschar Luck, Domanic Lugli, Dylan Meyers, Theresa Murray, Laura Murray, Taylor Nasmith, Leteasha Orcher, Billie Palin, Annabelle Park, Hayden Priest, Mikayla Rindfleish, Megan Rowlands, Sally Rowlands, Georgie Saunders, Rebecca Sciberras, Cassie Sharpley, Angela Shepherd, Tyler Shoobert, Pat Skinner, Kenneth Skuthorpe, Emily Smith, Summer Rose Stingemore, Jessica Stokes, Blake Toomey, Elizabeth Townsend, Eliza Vail, Gabrielle Webster, Tyler Whittaker-Goodwin

## SUPERVISORS Camp Manager – Dot Thompson, Moorambilla Mums – Annie Berrell, , Di Holz

Moorambilla Dad – Billy Mullan **MVB Supervisors:** Justin Welsh, Sally Davis, Michelle Ryan, Paddy Ryan, Claire English,

Liz Anderson, Steve Butcherine, Anthony Fogg, Lenore Curtis, Graham Hynch, **MVG Supervisors:** Kylie Harvey, Jodie Jones,

Nicole Widdison, Carmel Ritter, Sally Davis, Karen Tonkin, Bec Finlayson, Karen Saunders, Kerry Russell, Megan Sinderbeey,

**MAXed OUT Supervisors:** Justin Welsh, Jodie Colwell, Shane Josephson, Glenn Lambert, Paki Tewhata, Aunty Brenda McBride, Katie Thompson, Brod Anderson, Jelneetah Fogg, Priscilla Martinez, Alannah Josephson, Dayle Murray

## MOORAMBILLA VOICES BOARD

### Founder & Artistic Director:

Michelle Leonard

**Chair:** Luke Robinson

**Indigenous Art Consultant:** Justine Lawler

**Education, Consultant:** Margie Moore, Amanda Wheeler, Lucinda Edwards, Eden Shepherd

## MOORAMBILLA VOICES STAFF

### Moorambilla Voices General Manager:

Jenny McLellan

**Moorambilla Registrar:** Dayle Murray,

**Camp Manager:** Dot Thompson

**Indigenous Youth Leader:** Justin Welsh

**Moorambilla Mums:** Annie Berrell, Dianne Holz,

**Communications:** Liane Clarke,

### Front Of House/ Stage Management:

Dylan Lugli, Joshua Taylor, Beth Stanley, Paul Hutchins, Isaac Taylor

**Nanny:** Maddy Taylor

**Photography:** Liane Clarke, Amanda Wheeler, David Smyth, Fiona Fagan

**Graphic design:** Tracy Loughlin

**Cake specialist:** Nea Worrell

**Catering:** Ronnie's Catering, Camp Cypress and the Baradine Community, Freckles

