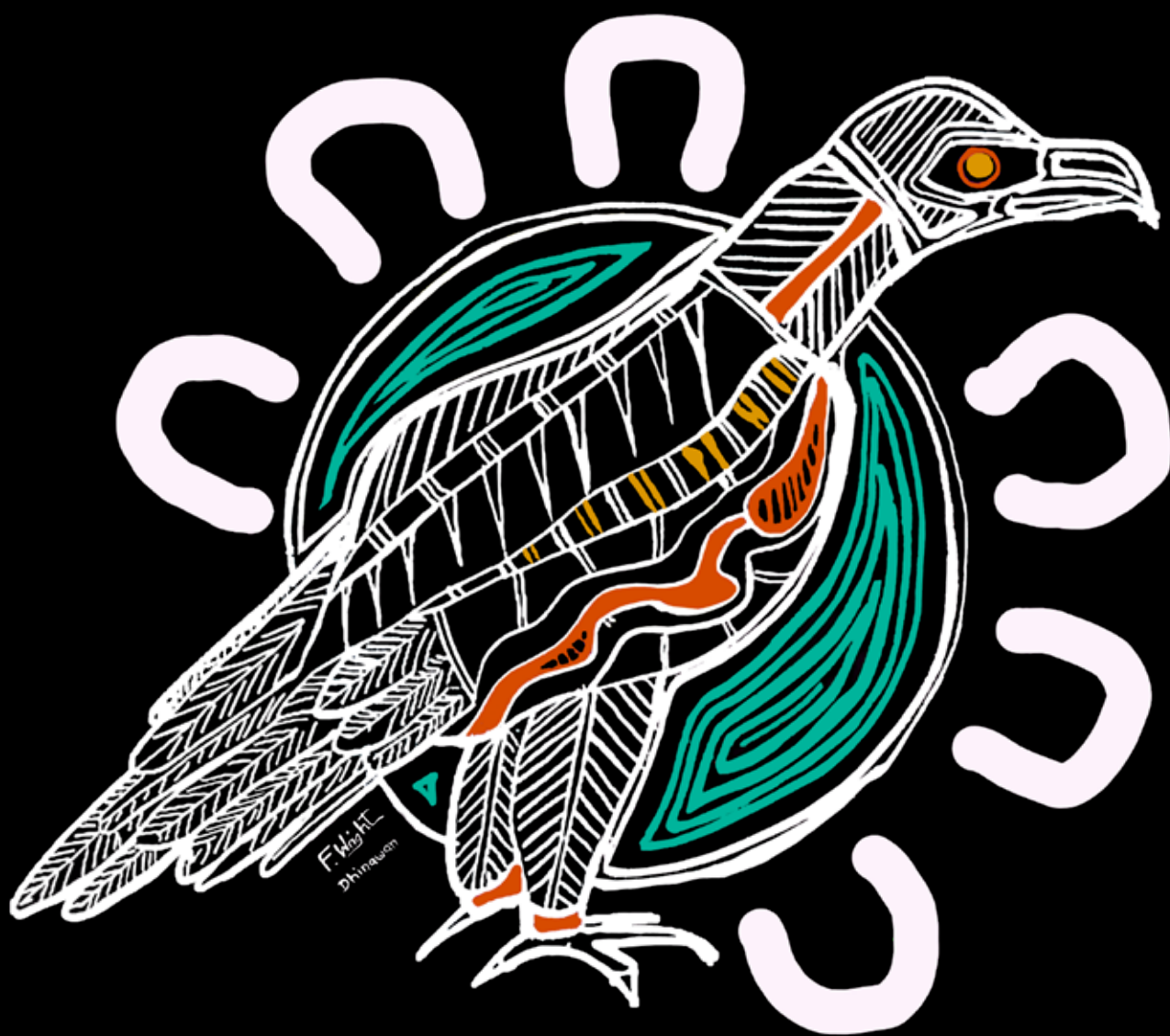


MOORAMBILLA VOICES THE POWER OF POSSIBILITIES



GALA CONCERT PROGRAM 2026

FROM THE SYDNEY OPERA HOUSE

The Sydney Opera House is thrilled to present Moorambilla Voices' 21st Anniversary Gala Concert, bringing together 400 young people from 81 regional NSW communities on the Concert Hall stage for this milestone celebration.

At the Sydney Opera House, we believe all Australians deserve to see themselves, their stories and their creativity reflected on our stages. That is the basis of our Everyone's House strategy and Moorambilla deliver on that for their community with excellence, artistry and an extraordinary connection to community.

Creating meaningful opportunities for regional youth and emerging artists, amplifying the voices of Australian composers and sharing uniquely Australian stories have been at the heart of our relationship with Moorambilla Voices. Since 2022, we have collaborated on performances and recordings that have brought Moorambilla's young people, artists and stories to the Opera House. Tonight marks an exciting new chapter in that relationship, celebrating 21 years of creativity, connection and possibility.

Tonight's performers represent both an extraordinary legacy and the next generation of regional Australian artists, storytellers and creative leaders. We are proud to welcome these young people, their families and communities to the Opera House for this landmark performance, celebrating all they have achieved and all that is still to come. Thank you for being here.

Congratulations to Michelle Leonard, the Moorambilla team and, above all, the remarkable young people and artists at the heart of tonight's performance.

Brenna Hobson
Director of Programming
Sydney Opera House



ABOUT MOORAMBILLA VOICES

Moorambilla Voices is an award-winning arts organisation empowering children and young people aged 8–18 across regional and remote NSW to find their creative voices and realise their potential.

Inspired by the land, spirit and Indigenous cultures of the communities we work alongside, Moorambilla brings young people together with leading artists and cultural knowledge holders. Together they co-create new Australian work that shares and celebrates the stories, cultures and landscapes of regional NSW.

More than just a choir, each year Moorambilla delivers an ambitious multi-artform program including skill development workshops, KINetic Taiko workshop tours, residencies, performances, recording projects, and artistic and Cultural learning held on Country.

In 2026, Moorambilla Voices celebrates 21 years of transforming young lives. Now encompassing six ensembles; Birralii, Birray, Miyay, MAXed UP, MAXed OUT and Giyawaan, our alumni ensemble, the program continues to grow in standard, scope, and impact. From its beginnings during the 2006 drought, the organisation has worked with more than 58,000 young people across a geographic footprint of 265,000 square kilometres, creating opportunities for regional young people to create and perform at the highest level.



FROM THE ARTISTIC DIRECTOR

For Moorambilla Voices, tonight is the start of our next exciting chapter as we acknowledge the incredible support over 21 years from so many artists, administrators, families and communities who have collectively believed in the capacity of this program to speak with purpose and joy about our shared connection to Country. It is now time for us to share with audiences the capacity of the next generation of regional Australian cultural and artistic leaders. I am just so delighted that you are here with us to celebrate this moment on one of the world's most iconic stages.

Since 2020 we have been artistically and culturally focusing on the river systems of Western NSW. Tonight we take these learnings from Mutawintji to the Warrumbungles and connect them back into the magnificent waterways of the Macquarie Marshes and the stillness of the Narran Lakes. Through birdsongs at the blushing pink start of day we follow their flights of fancy until the vibrant autumnal evening hues. Through song, dance and drums, we invite you to immerse yourself into the landscape and language of these incredibly beautiful and culturally significant places.

The works onstage this evening are the culmination of many hours of thoughtful conversations with artists, Elders and the children themselves – how can we make you feel joy? How can we express our deep love and respect for the land and people who have been custodians of it since before time remembers? How can we all secure its future as we walk together with inclusion and respect?

So much of tonight's concert celebrates a long-term vision I have nurtured for over two decades. A belief that artistic collaboration and a commitment to walking together is best achieved through the creation of art that is deeply connected to place. In the literal giving of voice through song, our music and art elegantly navigates the liminal space between potentially disparate worldviews. It is my hope that our next generation of leaders on stage will hold the spirit of the program well beyond their time in it.

The children's capacity to sing and communicate their love of language and land with poise, purpose and joy is powerful. Your belief in their capacity, and this program to amplify their voice into the Australian cultural landscape is never taken for granted, *maarubaa* (thank you).

Sharing the stage with interstate and international artists who also celebrate their own unique connection to Country is a rare opportunity. We may experience very different climates from our Swedish friends, but what connects us is love and respect for Country, and the power of music to say what words simply cannot about the symbiotic relationship humans have to place.

I couldn't be prouder of the exceptional team of artists and administrators who have worked tirelessly to bring this program to life year on year. Looking at the children and young adults all here together on stage the effort is absolutely worth it – the future feels very safe indeed!

Michelle Leonard OAM
Founder & Artistic Director
Moorambilla Voices



YINDYAMARRA / BALUWAA GALI-DHA

Respect our connection to water

*Nhalay dhuuraay dhurrall ngiyangu gamilu-dhi
ngiyaningubaa*

This light will come to us from before our time

*Giirr nhama ngiyaningunda nhalay buliirral dhurrall
maran-dhi*

This breath comes into us from our ancestors

*Banagawaanha bagay-dha garay-dhalibaa gali-dhi
giibaabu*

Flowing on the rivers, from the silent water in the early morning

Gunimaa-ga ngiyani dhaay

We are here, on Mother Earth.

Gibson 2022, Gamilaraay language revised 2026 in
consultation with Justin Welsh, Aunty Brenda McBride
and Priscilla Strasek.

Yindyamarra bala dyilmang ngurung-gal

Yindyamarra dyilmang ngurung-gal galinga

Respect; respect in the night sky in the dark and in the
dark silent waters

ngurung-gal galinga, dyilmang ngurung-gal galinga

night silence, silence in the night water

English and Wiradjuri language

Stan Grant Senior, 2016.

CULTURAL LEARNING

Taking a group of artists to the magnificent landscapes of western NSW is one of life's joys. Sharing sunsets and the vast night sky, eating Johnny cakes and scrambled emu eggs whilst sleeping in swags is a powerful way to pause, connect and create as a team.

For me, authentic collaboration requires trust and genuine friendships, and this is at the beating heart of what we do at Moorambilla – we do things with intent, purpose and respect with a commitment to long-term goals. For 21 years this has been supported by relationships anchored in empathy, creative vulnerability and listening with an open heart and respect for people who love Country. The people who support us in this time on Country are long-term cultural and community advocates who have committed their time and energy over many years to share their language and worldview. In doing so they have enabled our learnings and understanding to become more nuanced every year – and for many on this year's creative team these relationships to people and place are well over a decade long.

Auntie Brenda McBride once again led us back to Narran Lakes – inviting Frank Wright, Neville Williams-Boney, Rhonda Ashby and Creed Gordon, and Priscilla Strasek and Tom Barker, to share their love and connection to these beautiful lakes and the abundant birdlife. Here we had the

opportunity to experience joy, deep listening and a sense of wonder and stillness you simply cannot get in an urban setting. Coming back to places you have been to before and seeing them outside of drought or in a different season is truly special; watching people walk confidently over places that were once unfamiliar, explain things they are seeing with fresh eyes to each other, and just marvelling at the sounds and sights in the crisp morning air, gave the shared experiences a real poignancy this year.

Once again, we were welcomed onto the Macquarie Marshes by Lleanne Hall and family at beautiful Willie Retreat – hearing the black swans converse through the reeds and seeing the incredible change in the landscape since 2019 was absolutely breathtaking in its comprehensive renewal. This year David and Kerry Duncan and family not only walked with us through "Burrima" boardwalk in Warren in the afternoon, but also returned days later for a night walk at sunset, where the overwhelming chorus of frogs and birds still rings in our ears many months later! As we collectively watched the sun go down and experienced the most unique opportunity to virtually float above the marshes as night fell, we all could fully appreciate the interconnectedness of these two places for migrating birds and the importance of advocating for biodiversity and water into these ecosystems.





GALAH SONGS

Music and Lyrics by Christine Elise Chen

Every Moorambilla Artistic and Cultural learning on Country is different. This year, we were tasked with choosing a bird to represent our ensembles. While on Country in the Macquarie Marshes and by the shores of the Narran Lakes, I had the opportunity to see a great many more birds than I usually see in my daily life. Every morning, at dawn, we stood witness to the riot of song and conversation, a grand meeting which all the birds seemed to attend. There were the black swans, as graceful as dancers, the butcherbirds, singing prettily in a minor key, the magpies teasing and bickering, flitting from tree to tree, and the long-legged egrets, snowy white.

These birds were far too elegant and grown up to represent our Birralii ensemble. Birralii is the Gamilaraay word for baby. It wasn't until late in the trip that we spotted a flock of galahs one evening, flipping and turning in the air, pink and grey and constantly chattering. The more I watched the galahs, the more I was reminded of our youngest ensemble.

A galah may be a fool in modern Australian parlance, but if you spend time watching them in the wild, you might decide that their antics are more symptoms of a certain joy of living, rather than of a lack of intelligence.

Galahs are playful little acrobats. They love hanging upside down, twirling in the air, dancing, playing with pebbles, or a rousing round of tug of war (particularly just before bedtime). They're also highly social. They prefer company for their antics, traveling in family groups or large flocks numbering in the hundreds to thousands if food is plentiful. These birds are always looking out for each other. When they graze, they always have a few of their members standing watch to warn the others if danger comes near.

They're highly cooperative birds as they mature as well. Although they couple monogamously, eventually parents bring their young together to a sort of galah daycare, where a few adult galah nannies will stay behind to care for them while the other parents forage for food for their children.

If our baby Birralii grow up to be half as community minded as the galahs, I will be over the moon. As for now, they have many years to learn, play, grow, and sing together. The song I wrote for them this year is about singing and flying together, about celebrating every individual voice as a beautiful and integral part of the wonderful whole, and about taking courage in one another's company and relying upon one another, just as the galahs do.



GALAH SONGS

I. Bawildaya (Keep Singing)

Bawildaya, ngaya yanawaanha

Keep singing, I'm on my way

*Giirr ngaya nginaaynya
winangaldanha*

Truly I can hear you

I can hear you, I am on my way
Keep on singing, sing me home

II. Like the birds

If I sing loud, beside my sisters and
brothers,
I have no need of fear.
So like the birds, come sing together
Above the earth, and 'neath the sky...

If I am brave, beside my sisters and
brothers,
We'll have no need of fear.
So like the birds, come flock together
Above the earth, and 'neath the sky...

And though each voice is diff'rent as
each leaf on the gum tree,
There is room for each and every song.
And though each voice is diff'rent as
each star in the sky,
There is room for each and every song.

When I am lost, when I am hurt or
dejected,
I'll lean on you for help.
When like the birds we go together,
We share our sorrows and our joys.

When you are lost, when you are hurt
or dejected,
Come lean on me for help.

When like the birds we go together,
We share our sorrows and our joys.
And though each voice is diff'rent as
each leaf on the gum tree,
There is room for each and every song.
And though each voice is diff'rent as
each star in the sky,
There is room for each and every song!

Baawaa, dhagaan

Brother, sister

Yananga, bawila!

Come and sing!

Bamba bawildaya!

Keep on singing loud and strong!

Garriya garigari ginga!

Do not be afraid!

III. Ganmalay Gilaa (Catching Galahs)

Giirr nhama ngarran gaba

Truly this is a fine dawn

Yuulngin ngaya ginyi

I've become hungry

Dhingaa nginda ngaya...

I would like some meat

Gilaa ganmalday ngaya

I'll catch some galahs...

Yaa! Gilaa! Ngamila!

Hey Galahs, look out!

Ganugu yanawaanha gilaa ganmaligu

They are going off to catch galahs

Birrallii yanawaanha gilaa ganmaligu

The kids are going off to catch galahs

Ngiyani yanawaanha gilaa ganmaligu

We are going off to catch galahs

Gilaa! Yaa!

Galahs, hey!

Galah, look out, look out!

Ganugu yanawaanha

They are coming...

Yaa! Barraya gilaa!

Hey! Fly, Galahs!

Birrallii yanawaanhi gilaa ganmaligu...

The kids went off to catch galahs...

*Ngiyani yanawaanhi gilaa
ganmaligu...*

We went off to catch galahs

Dhawunda ngiyani maarumaldanha

Country heals/cares for us

Yuularaay ngiyani

We are sated

Maarubaa gilaa

Thank you, galah

Maarubaa ngindaay

Thank you all

Maarubaa gilaa

Thank you, galah

Maarubaa Gunimaa

Thank you, Mother Earth

Maarubaa gilaa

Thank you, galah

Ngiiyanidhu Dhawun maarumaldanha

We care for/heal Country

Maarubaa Dhawun

Thank you, Country

Maarubaa gilaa

Thank you, galah

Gamilaraay lyrics created in
collaboration with Justin Welsh.

SONGS OF DRIFTING LIGHT

Music and Lyrics by Elizabeth Jigalin

I. In the crest of the morning

Like the birds of *Dharriwaa* (Narran Lakes) sharing their first song of the morning, Miyay sing for a world that is wide and waiting for their voices to soar. Sitting by Milky Lake, in the crest of the morning, I basked in the effervescent dawn chorus drifting around me and across the water. To awaken my senses during those mornings, I played a game: focusing my attention on a small detail – the rustle of a bimbale box tree, the call of a bird, or the buoyant path of its flight. Through this practice of curiosity, I became particularly fond of the *guywaaydjijidjii* (grey butcherbird) and decided to compose this movement from its perspective. Butcherbirds, like Miyay, are remarkable singers: they sing with intense clarity, coordinating their vocalisations so precisely that it can sound as though a single bird is singing.

II. Silver Gulls & Shorelines

Standing upon the middens of *Dharriwaa*, I was reminded of the story of the determined silver gull flying between distant shorelines – bringing a *maanggii* (small mussel) from the east coast to the west. This year, the story of *maanggiwarrraywarraymal* (silver gull) felt especially resonant. Working with choreographers Aroha Pehi and Neville Williams-Boney, *Silver Gulls & Shorelines* traces this journey in reverse: from *Dharriwaa* to Tubowgule (where the Sydney Opera House stands) – connecting two places where people, stories, song and water converge. Chances are, if you've walked around the Opera House, you've encountered a gull (perhaps lingering for a chip!). Next time you do, watch how they move through the world with playfulness, persistence and grace – there is something of Miyay in them!

I feel immense gratitude to all who make Moorambilla possible, and to the brilliant Miyay for bringing these drifting songs of light to life.

I. In the crest of the morning

I rise with the gentle light
The gentle light that guides me
Can you see there's joy rustling in the bimblebox tree?

*Giibaabu winangala gaay-ngay.
Gunimaa, gaay-ngay barawaanha!
Winangala maliyaa!*

Listen to my voice in the early morning.
Mother Earth, my voice is flying.
Listen, friend.

I sing with the humming earth
The humming earth that holds me
Can you hear my voice gliding through the air?

In the crest of the morning
I call
In the crest of the morning
I call to you,
I'm ready to soar!

I fly with a skyward hope
A skyward hope that shows me
All that lies beyond and everything that's possible.

In the crest of the morning
I call
In the crest of the morning
I call to you,
Hear our song soar!

Yuwaalaraay lyrics created in
collaboration with Rhonda Ashby.



THE BIRRAY BOWERBIRD BONANZA

Music and Lyrics by Oliver John Cameron

Each morning while staying out at Narran for the Cultural learning on Country this year, we were visited by a group of spotted bowerbirds (*wiidhaa*). I remember waking up, unzipping my swag and Frank saying, "Look, Brother" while pointing over to the cheeky trio hopping around and looking for scraps. The day before, Auntie Brenda had shown us an abandoned bower-less bower not too far from the firebreak. We were surprised that as well as the typical shiny, blue and green objects, this particular bowerbird had a liking for red objects too, with bits of headlight, lego bricks and brightly coloured thread scattered around the perimeter.

On the final day at Narran, with a bit of downtime I went for a walk to see if I could spy one of the active bowers. Cutting off from the firebreak, I kept an eye out for anything red and suddenly, there underneath a Wilga tree I saw something! Being careful not to disturb it, I got down low and could make out the curved arrangement of twigs making up a perfect bower, surrounded by objects organised by hue and radiance. Closer to its centre were the most precious objects: quartz, bolts, bones and opalescent rocks; and in the very middle, shimmering glass.

It was a beautiful sight to behold, and it got me thinking about how bowerbirds find the value in the assembling of these objects rather than their material worth; their beauty is revealed when everything is gathered together. I imagined what it must be like to catch the sunlight glinting off something shiny while flying overhead, and the effort of constructing this special dancing place. These important lessons in collecting small joys and knowing the importance of self-expression became Neville's and my idea for the Birray works this year. It's been such a special thing to develop these pieces with the boys while at camp, and see them find their feet. It was a process with lots of hard work, joys and silliness along the way, always watched over by the spotted bowerbird who hangs out in the trees next to Baradine Town Hall.



I. The Gift of the Shimmer
II. Catching the Sunlight
III. Bonanza of the Bower

The bowerbird is collecting sunlight
Dhuniya Wiidhaa-gu gurumalaanha
I'm searching for good things
Giirr ngaya Gulahminyaga-gu maniilawaanha
I will collect the sunlight
Giirr nhama ngaya dhuniya gurumaldhalday
And so I will dance!
Giirr nhama yalagwaayma ngaya yulugi

A bowerbird finds shiny things to decorate his bower
Blue or green or silver bling
Glinting in the sun
He sees value in something that was dropped or lost or thrown away
Catching the sunlight
Catching the sunlight
To make a special place where he can dance

Dhuniya Wiidhaa-gu gurumalaanha
Giirr ngaya Gulahminyaga-gu maniilawaanha
Giirr nhama ngaya dhuniya gurumaldhalday
Giirr nhama Yalagwaayma ngaya yulugi

A bowerbird's a bit of a showoff
He's not afraid to express himself
He hops afoot and copycats the other birds...
He even mimics Maliyan to protect his bower
Catching the sunlight
Catching the sunlight
To make a special place where he can dance
To make a special place where he can dance
To make a special place where he can dance

Dhuniya Wiidhaa-gu gurumalaanha
Giirr ngaya Gulahminyaga-gu maniilawaanha
Giirr nhama ngaya dhuniya gurumaldhalday
Giirr nhama Yalagwaayma ngaya yulugi

He sees value in something that was dropped or lost or thrown away
Catching the sunlight
Catching the sunlight
Catching the sunlight
I'm gonna try and catch it too
Find the joy and let it show
Whatever comes my way
Keep on dancing every day!

Gamilaraay lyrics created in collaboration with Justin Welsh.

MURRGUMURRGU

Music and Lyrics by Oliver Muller

As the newest composer to Moorambilla Voices this year, it has been an absolute whirlwind experiencing the “Moorambilla Magic” for the first time – and what a year to start with. I am most importantly so lucky to work with and welcome the similarly new choir – MAXed UP. To work with the creative team and experience the Cultural learning on Country connecting with the other artists is an opportunity for inspiration like no other; it is absolutely unmatched in its richness and depth.

A learning that stood out to me from the Cultural learning on Country was that words in language are more than just communication: the words themselves are the holders of story and deeply connected to Country. Yuwaalaaray language-holder Priscilla Strasek told me of the ibis’ Yuwaalaaray name ‘Murr gumurrgu’: the word relating to ‘murr gu’ or the swampoak (casuarina tree) found around Narran. The spindly chest feathers, particularly on the straw-necked ibis, remind us of the leaves on the casuarina tree – telling us the story of where they call home and what they look like all in one word. These two words exist in relationship with each other, their stories built from thousands of years of lived experience on this Country, just like every other word in language right across the continent. When I now look to any bird or animal on whichever Country I stand, I know at least that somewhere there was a word given to it holding its story connecting it to all things. This revelation of connection had to be shared.

My first time learning Yuwaalaaray and my first experiences of Clear Lake and Macquarie Marshes went hand in hand. We saw the *murr gumurrgu* and *gulayaali* (pelicans) soaring high particularly during the glorious sunsets over Clear Lake – the gradient sky breathtaking and endless. We saw a long group of *gulayaali* glide in tandem with strength and beauty inches above the glassy water for hundreds of metres. We saw where they come

to nest in the thousands in breeding season, the *gulayaali* laying on the edge of the lake and just beyond the grass, the *murr gumurrgu* in the marsh. Both species right next to each other. These birds were beautiful, they had grace when in their home – so why did we think of them as awkward troublemaking things in the city?

The name “Bin chicken” never sat right with me.

It always felt forced upon, ill-informed, the birds misunderstood – especially considering the population of ibis in the city were taken from inland to the city after colonisation. When thinking of a choir of “rural teenagers” coming to the big smoke, the comparison to the ibis in the city and the stereotypes thrust upon them became abundantly clear.

Sharing this perspective-change through language became the goal. We can learn from the names in Yuwaalaaray. We can learn from observing and respecting these birds.

By thinking of the *murr gumurrgu* it reminds me of the power of language – through speaking its name – not bin chicken – I am keeping its story alive.

The first song and dance aims to capture the sight of pelicans way over at the edge of Clear Lake as they stretch their wings, reminding us to watch and think of these birds in their home; through this reminder, finding our home amongst our community. As pelicans circle, ibises nest down for the night, and our chamber vocalists reach the end of their phrase, we jump to the East Coast as the dancers look up to the city lights around us – the music tells us the *murr gumurrgu* is nearby.

I. Barawaanha

Murr gumurr gu, murr gu

Like waves, like waves
Like waves in that red sky

Look there, look way over there
The pelicans stretch their wings

Ngaya, ngaya gundhi-dja
Gilanha, gilanha maliyaa-biyaay
(I am at home, when I can be with friends)

Down they go, look down they go
They glide
Floating
With ease on air
They rise

Giirr nhama barawaanha dhigayaa
(The bird is flying around)
Minya nginda winangaylanha
(What are you thinking?)

Ngaya gundhi-dja maliyaa-biyaay
(I am at home when I am with my friends)

Giirr nhama barawaanha dhigayaa
(The bird is flying)

Dhigayaa-giirr ngaya baragilanha
(I am like the bird flying in circles)
Dhugay-bala ngaya gundhi-dja gilanha
maliyaa-biyaay gayliyaay-biyaay
(But I am always at home with kind-hearted friends)



II. They call me Murr gumurr gu

Murr gumurr gu, murr gu

Long ago you took me from my place
You say I've got no class
You say I've got no grace

You put me here in the grand big city
Where the marsh is gone
And the food is real gritty!

You'll find me
Rummaging rummaging rummaging
Rummaging rummaging rummaging
Yanaaya! dhagadhi nhama yanaaya!
(Go! Get out of the bin, go!)
Murr gumurr gu
Murr gumurr gu
Murr gumurr gu murr gu

Long ago you took me from my place
You say I've got no class
You say I've got no grace

You took the land and hid my story
You call me names
You don't call me pretty!

You call me
Bin chicken bin chicken bin chicken
Bin chicken bin chicken bin chicken
Yanaaya! dhagadhi nhama yanaaya!
(Go! Get out of the bin, go!)
Murr gumurr gu
Murr gumurr gu

Yuwaalaraay lyrics created in collaboration
with Priscilla Strasek and Rhonda Ashby.

THE QUIET VOICE

Music and Lyrics by Kevin Barker

In 2019 the Moorambilla Cultural learning on Country took us to the Macquarie Marshes. Then it was during the long drought, when the parched land seemed like it would never recover. So visiting again this year, along with Narran Lakes, and seeing it so vibrant with life was especially soul-filling.

We saw birds in their thousands, many soon to embark on the return leg of their annual migration, with a feeling of anticipation as they waited, listening for instinct to signal the moment of departure. *Journey's Threshold* embodies this moment — the turn of the season, sensing the small signs that herald the change, expectant energy in the air. A restless motif in the harp and piano outlines harmony that is always longing to resolve; nervous flourishes in the flute and saxophone; a melody that meanders around the middle of its scale, rarely settling on its tonic "home". This music then morphs into *Abundance*, a celebration of the myriad birdlife in these wetlands. Observing the entire flock, it can seem like chaos, but the individual patterns of each species work in beautiful counterpoint. In the dance each bird has its own musical characteristic which stands apart from, and also combines with, all the others.

I was struck again by how these birds trust their instinct to steer their lives through times of change, and I feel that we humans could learn from them. To listen to our own instinct — the quiet voice inside us that points our way forward, and urges us to stay on our path. Accordingly, *The Quiet Voice* turns inward, giving expression to the instinct that sings within us all, yearning into the future. Its wordless melody is more directed and purposeful than before, its harmony more dynamic and changing. When words do come they are rich in the layered meaning of Gamilaraay, thanks to the teaching and support of language holder and Moorambilla alumnus Justin Welsh. As we move through our lives we walk together with our inner voice, and we can trust it to also lead us home.

For MAXed OUT, they are living through a time of huge change. As they move through adolescence and come to the end of their time at school, they stand on the threshold of the next leg of their life's journey. I feel like they each know their quiet inner voice, and its vital spirit — of excitement, trepidation, and anticipation. This fills their singing and dancing with beauty.



I. Journey's Threshold

II. Abundance

III. The Quiet Voice

Warm summer breezes cooling,
winds freshening from the south,
pale grey clouds gather wistfully over our heads,
as Autumn comes.

Soft, golden glowing mornings,
frail spiderwebs glistening with dew,
shadows yearning towards the amber hue
of evening's rest.

Seasons turning, year upon year our Earth makes its journey
anew,

ancient and new, always different, ever the same.

Migrating birds grow restless,
the distance calls their names,
trusting instinct so strong, they believe in its song
to guide them home

*Giirr ngiyani garaybaraay yanawaabalday,
giirr ngiyanyina garay gaaguwiyaabalday walaaybaagu.*

We will all walk together with our voice,

Our voice will lead us all home.

*Gamilaraay lyrics created in
collaboration with Justin Welsh.*

TAIKO

Tom Royce-Hampton and Ryuji Hamada

MAXed OUT *Take Flight*

The intricate rhythms of the *Burrima* (black swan) as they call to one another across the water at the Macquarie Marshes and the Burrima Boardwalk in Warren are deeply evocative and rhythmical. I imagined these astonishing birds flying at night, unseen against the sky, holding the flock together by voice alone. There is both stillness and power in them. Serene on the water, majestic in the air.

Take Flight is inspired by these calls, the Taiko mimicking their song with rhythms transcribed and split between players, passing a shared melody back and forth. The opening rhythms are a loop played almost verbatim. Call and response, and hocketing rhythms, are often a feature of Taiko, and Taiko is almost always played as an ensemble, a community... a flock.

Alongside standing Taiko (*kumi-daiko*), played in the opening themes, *Take Flight* draws on the traditional drumming style of Miyake Island (Miyake-jima). *Miyake-daiko* is built from interlocking patterns that begin slow and sparse, and build with increasing energy and power. It is physically demanding and graceful in equal measure. The Taiko is turned on its side, and two players share a single drum, each carrying part of the pattern – *Omote* and *Ura*, theme and bass rhythm – one incomplete without the other. I have taken fragments of these traditional rhythms and rearranged them, inspired by a development of the black swan's transcribed song, with movement evoking the deliberate and mighty Black Swan in flight.

The themes arrive one at a time, standing and *Miyake*, each stated alone. Through the final section of the work, they find one another, and the shared line emerges. What begins as calls across a body of water, or a night sky, becomes an expression of shared rhythm, a unifying song.

It has been an enormous privilege to witness two MAXed OUT alumni, Jaylan and Daniel, take an active role in nurturing the younger MAXed OUT players through the workshops leading up to this concert. Their contribution has been monumental. Thank you!

MAXed UP *Territory*

For the Australian magpie, its territory is a place where its nest, food, and family are protected.

This work features a fan dance choreographed alongside the Taiko – something I very much wanted the young adults in MAXed UP to experience after our wonderful workshops at the Taiko Intensive in May.

We have had these fans especially made for this performance. Here the fans resemble wings in motion, while the black and silver colours were chosen to reflect the magpie's distinctive black-and-white plumage. I hope they will look spectacular on stage in this incredible Concert Hall.

To bring a sense of strength and power to the movement, I also incorporated elements inspired by *Onikenbai*, a traditional performing art from Iwate, Japan and of course I was inspired by the power and energy of the drums themselves.

I composed *Territory* with the hope that the children of MAXed UP will grow to be strong and courageous, just like the Australian magpie, and have the strength to protect the places and people they hold dear.





DANCE

Neville Williams-Boney and Aroha Pehi

This year's choreography was inspired by the birds of Narran Lakes. Returning back to my Great Grandmother's Country, has been a real eye-opener for me. It was amazing to feel the power of these lakes and see birds in flight.

Being on your own Country, you have this strong connection and a sense of responsibility, to listen deeply and respect that Country more.

Moorambilla Voices in the past has told stories of the river song, sky song and now to connect them is the river in between, the birdsong. The migratory river of birds that flock to Narran Lakes every year. Each ensemble has a bird that I feel best represents them as an ensemble. As well as a lesson we can learn from their behaviour.

BIRRALII

Gilaa

Birralii's bird is the Galah. The sociable and fun-loving galah. Galahs are cheeky and fun – something I wanted Birralii to showcase is their fun side.

In the dance, Birralii are being taught to make lures to attract galahs so they can be hunted for dinner. They are seen being taught to throw a boomerang at Galahs and that perseverance is the key. If you fail, you keep trying. Then once the birds are successfully hunted, they make their way through the reeds, back to camp.

MIYAY

Maanggiwarrraywarraymal

The Miyay are the embodiment of the seagulls. The story about how the mussel came to the west is shown through the movement of the seagulls travelling through river systems, estuaries, and on the rare occasion, big gusts of wind carrying them off course into the country.

Gestural movement was created to mimic the shallow waters, winds, and the scenic landscapes in which the seagulls play, gather and socialise.

Duets depict the gifting of the mussel to the crows that represent the Western Plains. This dance ends with the crows giving the shiny shells to the bowers before they fly off to find more.



BIRRAY

Wiidhaa

Birray's chosen bird is the Spotted Bower Bird. This bird creates a bower in which the male is meticulous about decorating his stage for his performance.

The choreography begins with a transition where the Crow will gift the boys with a shiny shell to add to their bower.

Just like the Spotted Bowerbird, Birray also loves to dance. In this choreography you'll see the Birray have fun and show off their dance moves. They will build a bower, and a duet will see them competing over that bower.

The choreography ends with the shining of the rocks gathered by the Spotted Bowerbird as they fly out.

MAXed UP

Murr gumurrugu

MAXed UP's bird inspiration came from the Ibis. Ibises in the city are misunderstood and finding their place, which resembles the youth in this ensemble. Respect and tenacity are traits of the ibis I wish for this ensemble.

MAXed UP choreography depicts the journey of the Ibis, from the city to Narran Lakes. Then MAXed UP showcases the courtship display through partnering. A skill in dance, that teaches them consent, connection and control. This ends with the Ibis flocking together to a funky rhythm.

MAXed OUT

Maadhaabulaa

The inspiration for MAXed OUT was *Arrival to Abundance*. So their chosen birds were Waterbirds and they are found around Narran Lakes during the season of abundance.

The birds found there are the Yellow Billed Spoonbill, Black-necked Stork, Little Black Cormorant and Crested Pigeon.

The choreography begins with *Journey to Narran Lakes*. Then once arrived, the Yellow Spoonbill and Cormorant enjoy the water first, then flies in the Black-necked Stork and Crested Pigeon.

Once arrived, the four birds all enjoy the waters of Narran Lakes in an abundant waterbird choreography, mimicking the thousands of birds that migrate there every year.

For the choreography, I would love to give special thanks to Aroha Pehi, my right-hand woman, Artistic Director Michelle Leonard for the opportunities, and the Composers Christine Chen, Elizabeth Jigalin, Oliver John Cameron, Oliver Muller and Kevin Barker. The amazing support team Jaylan Walford, Daniel Butcherine, Katelyn O'Neill. Also a big shout to MAXed OUT ensemble member, Nash for his choreographic input.







VISUAL ARTS & LANGUAGE

Frank Wright and Justin Welsh

This year was a very special one as we celebrate 21 years of deepening children's connection to Country and their ability to understand and express themselves through the visual arts and lessons in language. Working across many artforms is one of the incredible strengths of the Moorambilla program and as the children grow in skills each year, the level of knowledge and complexity of workshops also grows, as they deepen their understanding of the connections these art forms have to each other.

For the 16th year, long term collaborator Gamilaroi artist Frank Wright, led workshops with all of the children on site. Working with the children step by step to draw their ensemble's bird – teaching them not only about the importance of the line work to understanding the internal structure of the bird and its use in community – how it was separated and shared out, but also about each animal's wider importance in their natural habitat. Knowledge was shared about the birds' mannerisms, characteristics and associated stories which in combination help the children to embed their knowledge about place and supports their understanding when they sing and dance about their bird on stage. This gentle distillation of knowledge brings a unique depth and meaning to their singing and movement on stage, allowing for a true embodiment of learning and cumulative knowledge building year on year.

This year the backdrop had a full circle moment. In 2005 Coonamble textile artist Anne Nixon with Michelle hand-dyed six incredibly beautiful cotton backdrops moving from ochre earth tones with Eucalypt motifs through a green landscape opening up to a wide blue sky. Over 20 years later they came out of storage to have Frank paint his magnificent, charismatic birds on them. One for each ensemble framed by the wider connecting river systems of Western NSW.

Frank deliberately chose black to clearly outline the physicality of the bird – and used a pinkish red hue for the lungs, heart, stomach and knee joints, the white paint representing the "meaty parts" where the body would be separated and shared for meals, and the six shaded ochre lines representing the six ensembles of Moorambilla and their journey through the program together.

The birds on this backdrop are the Crane, the Magpie, the Galah, the Spoonbill, the Bowerbird, the Seagull and the Black Swan. They represent the ensembles on stage – Birralii, Birray, Miyay, MAXed UP, MAXed OUT and our newest alumni ensemble Giyawaan, launched at this concert. These birds are representative of the birdlife from Narran Lakes and Macquarie Marshes which have inspired this year's concert, as they connect our riversong focus from the last four years to the sky in song and story.

It will be incredibly exciting to see these six backdrops displayed near the organ loft in the Sydney Opera House – a dream over 20 years ago when those 15-metre-long backdrops were dyed!

The ethereal light sculptures under the organ loft will showcase the depth and commitment we have shown to supporting an interdisciplinary approach to creativity for the children over 21 years. The six stunningly beautiful eggs created in 2007 for the very first girls' ensemble are joined by *Gulayaali* – the pelican, created by Jyllie Jackson OAM and her team in Lismore at LightnUp and painted by Frank Wright in 2022. During the concert they will be lit and will nestle down in their nest – their new home for the concert just behind the choir stalls for the first half! Their calm luminescence will gently remind the audience of the fragility of the ecosystems our birds live in. They will reflect the cycle of life as the pelican migrates at various points in the concert. Thus emulating the migratory journey many native Australian birds take to survive, and their utter dependence on humans to support their ecosystems and indeed their intergenerational survival.

This year we were incredibly fortunate to have Yves Marotta as international guest artist on site for the primary camps in Baradine. Yves had previously worked remotely on the animation of Melissa Kelly's ceramic trophies featuring a cat, fish and flamingo on adventures in Western NSW set to music by Alice Chance and Elena Kats-Chernin in 2020. It was a pleasure to invite him back to work directly with the children and explore the animation and projection possibilities after Yves' work with Frank. Every evening on his tricycle they would discover new and creative ways of viewing their work as it was projected onto buildings and roads on the walk back to Camp Cypress. The final image on the back page of the concert program was projected onto the Baradine silos and utilised the combined creativity of Yves, Noni, Frank and Michelle to create this quintessentially iconic image in the rural landscape.

LANGUAGE

It was a pleasure to welcome alumnus Justin Welsh back into the August residency space this year to work on the language aspect of the new commissions with all of the singers across the ensembles.

Seeing and hearing the language skills development over the last two years has been an incredible thing to witness. It truly demonstrates childrens' growth in linguistic confidence. The ongoing mentorship of the composers and our growing capacity to communicate with energy and shared joy is palpable – what a gift to receive and then to share with our audiences. The sky is the limit for what we can collectively achieve as we learn and walk together with respect.

This year the entire cast have learnt a traditional piece about a kookaburra – we hope you enjoy hearing the river flow by as the kookaburra laughs at us, we throw a stick at it, and then go back to relaxing by that river!



KINetic

2026 marks the second year of the Moorambilla KINetic program.

KINetic's purpose is to support young people, predominantly of high school age, in ten communities four times a year to experience firsthand the power and positivity of Taiko drumming and consent-informed dance practice within an Indigenous cultural framework.

This year, over 1,000 young people have played 50 Australian-made Taiko drums and helped pack and unpack the purpose-built trailer on site – a real lesson in focus and cohesion! Workshops happen each school term and are delivered by three exceptionally experienced professionals, supported by a Moorambilla alumnus and an identified emerging artist.

In doing so, the program demonstrates real and practical artistic pathways and skills development for the next generation of regional artistic leaders, as both participants and facilitators.

Each community and cohort has unique educational needs and abilities. KINetic builds on two decades of commitment to Skills Development Workshops, creating a robust and bespoke

program for young people. These additional eight weeks in the region support not just the young people involved, but also the 200 teachers and adults who participate alongside students. Teachers gain valuable hands-on professional development and practical approaches to integrating music, movement and Indigenous cultural perspectives into their teaching and community work.

It has taken time, many conversations, and careful and sustained engagement to enable this program to be both rigorous and responsive in its delivery. We are incredibly grateful to the Salteri and Gardos families, who collectively have underwritten this initiative and deeply believe in the capacity of these young people and their communities. They, like many others, see the power and possibilities this program offers.



To date the following schools have experienced KINetic.

Baradine Central School, Brewarrina Central School, Brewarrina Christian School, Cobar High School, Collarenebri Central School, Coonamble High School, Coonamble Public School, Dubbo College South Campus, Gilgandra High School, Gilgandra Public School, Gulargambone Central School, Gulgong High School, Gulgong Primary School, Gwabegar Public School, Pilliga Public School, Quambone Primary School, St Brigid's Catholic Primary School, Coonamble, St Patrick's Primary School, Brewarrina, Trangie Central School, Walgett Community College High School, Walgett Community College Primary School, Warren Central School, Wee Waa High School and Wellington High School.



GALA CONCERT PROGRAM

POWER OF POSSIBILITIES

Welcome to Country

O Virtus Sapientiae – Hildegard, arr. Gibson 2026

Yindyamarra / Baluwaa gali-dha – Gibson 2016, 2022, arr. Howes 2022

Gugurrgaagaa – Traditional, tonicised Howes 2026, arr. Chen 2026

I Ask the World – Chen 2025

Galah Songs – Chen 2026

- I. Bawildaya
- II. Like the Birds
- III. Ganmalay Gilaa

Songs of Drifting Light – Jigalin 2026

- I. In the crest of the morning
- II. Silver Gulls & Shorelines

The Birray Bowerbird Bonanza – Cameron 2026

- I. The Gift of the Shimmer
- II. Catching the Sunlight
- III. Bonanza of the Bower

Murgumurrugu – Muller 2026

- I. Barawaanha
- II. They call me Murgumurrugu

Territory – Hamada 2026

The Quiet Voice – Barker 2026

- I. Journey's Threshold
- II. Abundance
- III. The Quiet Voice

Take Flight – Royce-Hampton 2026

INTERVAL

Colours of Yarragaa – O'Connor 2023, arr. Howes 2026

Quiet Geometries – Jigalin, 2026 | Frost and Dust – Doctor 2026

Nils Skott (The man Nils Skott) – Traditional, arr. KrÅiK

Tåamman faavroe (Beautiful Tomas) – Traditional, arr. KrÅiK

Gidnihah (The Mirrored World) – Traditional, arr. KrÅiK, orch. Jigalin 2026

For Your Love – Bates 2023, arr. Howes 2026

Wide Open Sky – Walker 2010

I Belong – Bates & West, arr. Howes 2022



GUEST ARTISTS

KrÅiK is a Swedish trio consisting of Anna Kråik (yoik, drum), Jens Comén (saxophone, loops, percussion) and Jonas Ehnroth (guitar, loops, effects). The group roams the borderlands between traditional Sámi yoik, jazz and improvisational music, with a sound that is both contemporary and rooted in Indigenous heritage. At the heart of KrÅiK's music is Anna's yoik, which can be raw, beautiful, tender and incredibly powerful. A voice with roots deeply intertwined with Sámi culture. Around Anna's yoik, Jens and Jonas create open soundscapes with room for improvisation and playfulness. Together, the trio creates a responsive interplay characterised by an experimental approach where the music flows organically. Through the Sámi storytelling tradition, the music reflects on questions of identity, nature, spirituality, social change and existence from both personal and universal perspectives.

Yoik: Remembering Through Music

Yoik is one of Europe's oldest living traditions of music and storytelling. In Sámi culture, yoik is more than a song – it is a way of remembering and of making something present.

You do not yoik about someone or something. You yoik them. A person, a place, an animal, or a moment can emerge through the sound of the yoik and become present here and now.

A yoik often has no narrative lyrics. Instead, the melody is its heart – a circular movement with no clear beginning or end. The same melody may change in expression depending on who is yoiking and what the yoik carries within it.

Every yoik holds a story, an experience, and a piece of Sámi knowledge. It may be a memory, a greeting, or a way of keeping a person, a place, or a landscape alive.

Tonight, you are invited to encounter yoik – not as a song about something, but as a presence. A voice that carries people, places, and memories through time.

Nils Skott (The man Nils Skott)

Government authorities and the Church have historically suppressed and shamed the yoik tradition, at times even describing it as devil worship. Despite this, the tradition has survived and, over the past century, has also been documented and preserved. Through the revival of archival material today, yoiks such as Nils Skott can once again be brought to life.

Tåamman faavroe (Beautiful Tomas) (Lullaby)

Anna's great-grandmother used to yoik this as a lullaby.

Gidnihah (The Mirrored World)

There is a world beneath ours, where everything is mirrored. Where someone just like you walks sole to sole with you. Sometimes you get a glimpse of it in the mirror-like jordiska and underjordiska.



Quiet Geometries

Quiet Geometries is a recollection of two vivid, snowcapped images from the time Michelle, Neville and I spent with Anna and her family near Sveg in Sweden. Walking through the quietude of a winter's morning, I approached the landscape with the wonderment of a child (prior to this trip I had never experienced a true winter!) and was especially captivated by sunlight reflecting off delicate formations of rime ice frosting the birch trees. Later that day, I saw similarly fragile, geometric patterns mirrored in the reindeer lichen buried beneath the snow. Richard Åström, a Sámi Chief and reindeer herder and Anna's husband, revealed this precious source of sustenance for reindeer throughout the winter, offering us a 'glimmer' into the beautifully interconnected relationship between the Sámi people, reindeer and the natural landscape.

These experiences uncovered something different in my music – particular crystalline gestures and contours that echo this time and place. I hope this piece offers you a 'glimmer' of the quiet geometries I encountered on the other side of the world.

Jigalin 2026

Frost and Dust

Quiet Geometries exists in places of stillness, where fractal glimpses of sacred landscapes reveal a choreography shaped by Country, freedom, and the beautiful contrasts of coexistence. Through my explorations *Frost and Dust*, I consider these ideas through connections to Sámi culture and First Nations Australian perspectives, exploring relationships between land, identity, and place.

Doctor 2026



PHOTOGRAPHY

Noni Carroll

Having visited the Macquarie Marshes and Narran Lakes many times, I felt I knew what to expect and how to capture it.

Knowing I had everything I needed gave me the freedom to slow down, explore and really play with combining multiple exposures in situ.

As always, chasing light, patterns, shapes and colour within the landscape brings me so much joy. I'm like a kid in a candy shop!

There's something incredibly special about being immersed on Country and bringing all those magical elements of nature together in a single image. It just makes more sense to me.

And of course, you never quite know what you're going to get — which is half the fun.

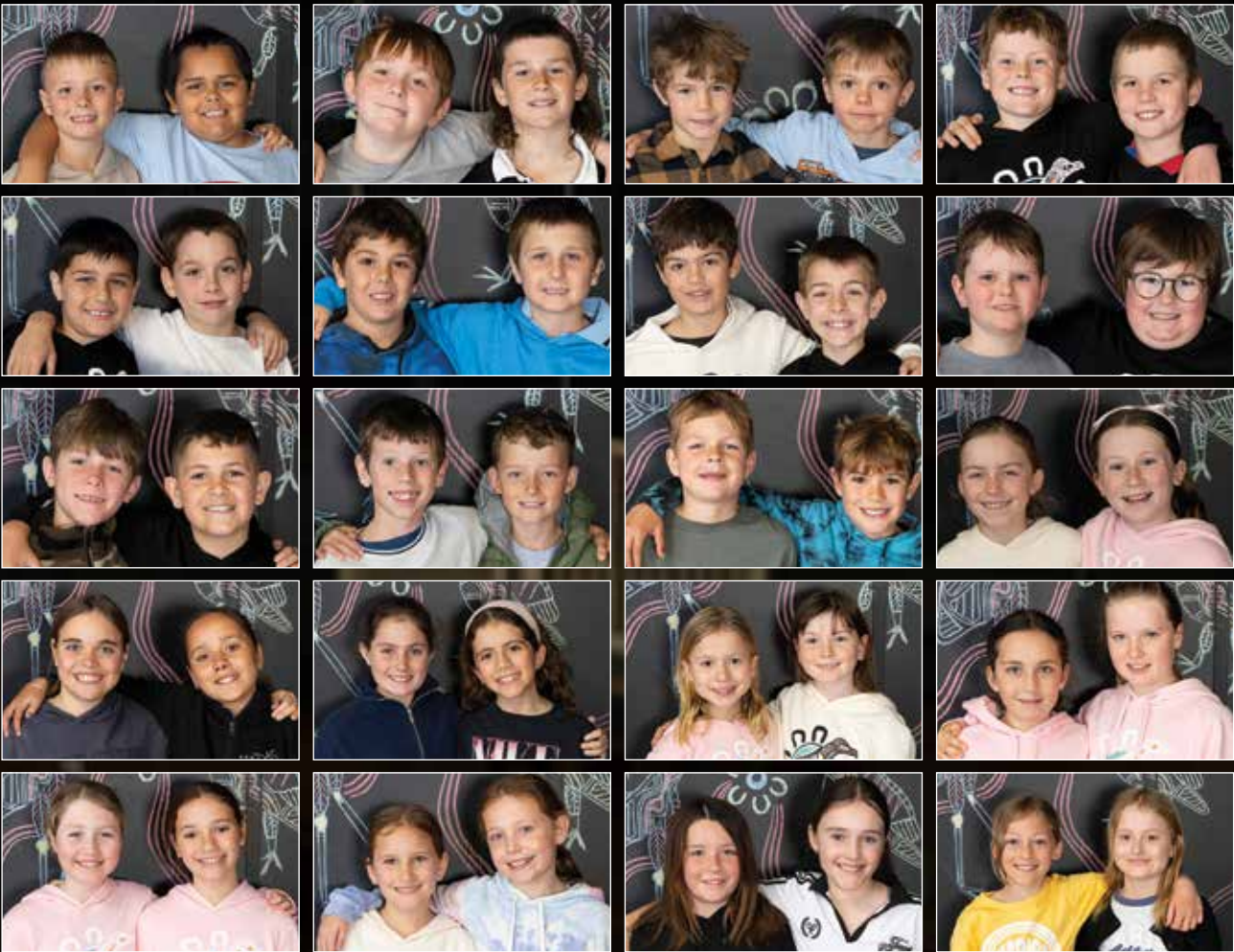


What happens ON CAMP





BIRRALII



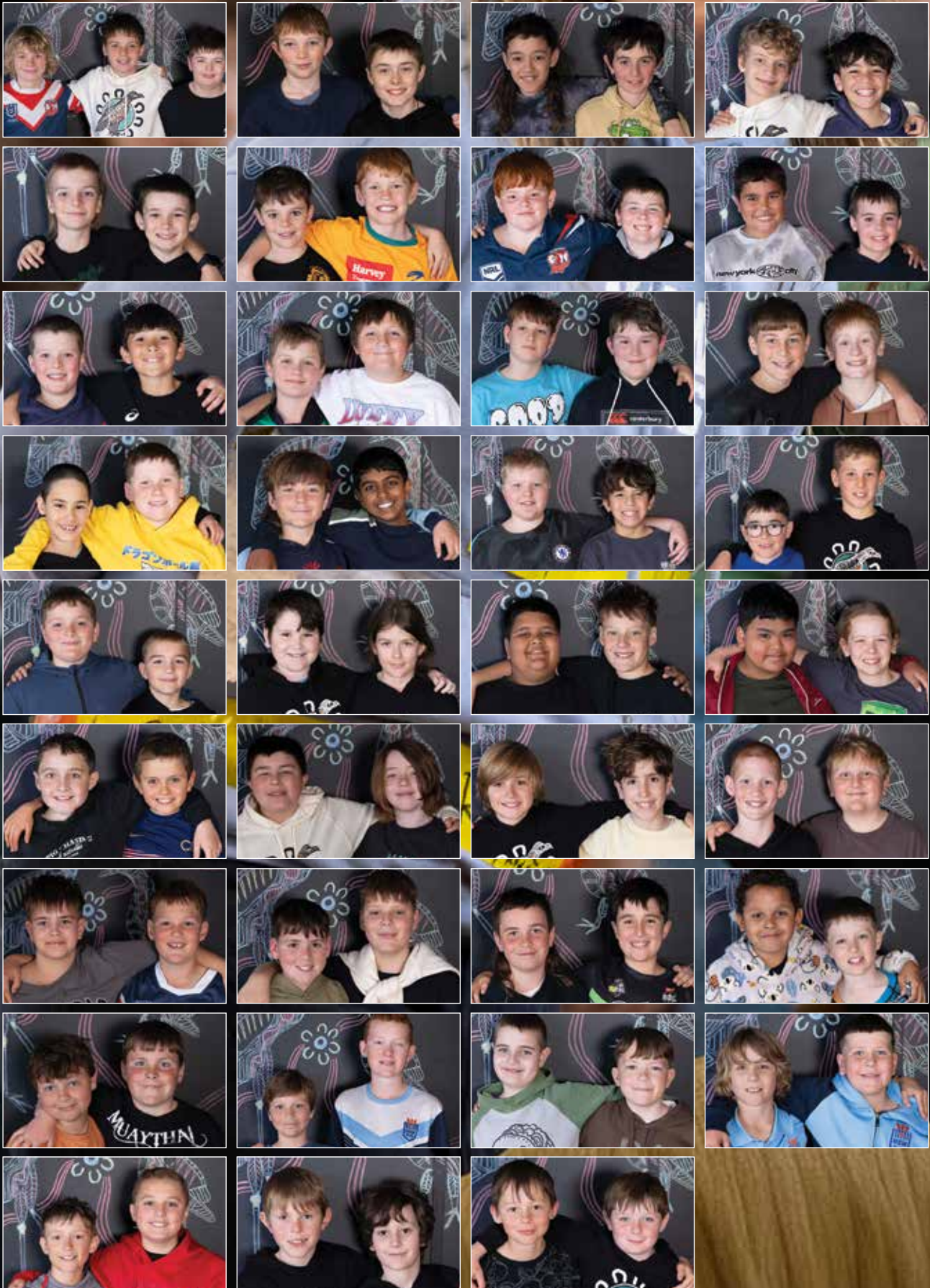


MIYAY





BIRRAY



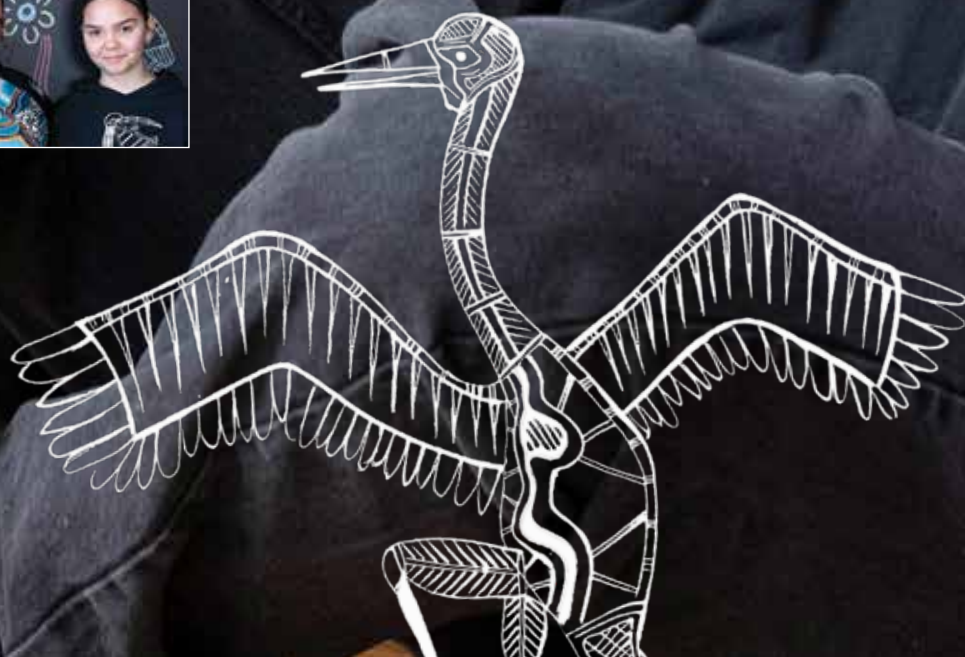
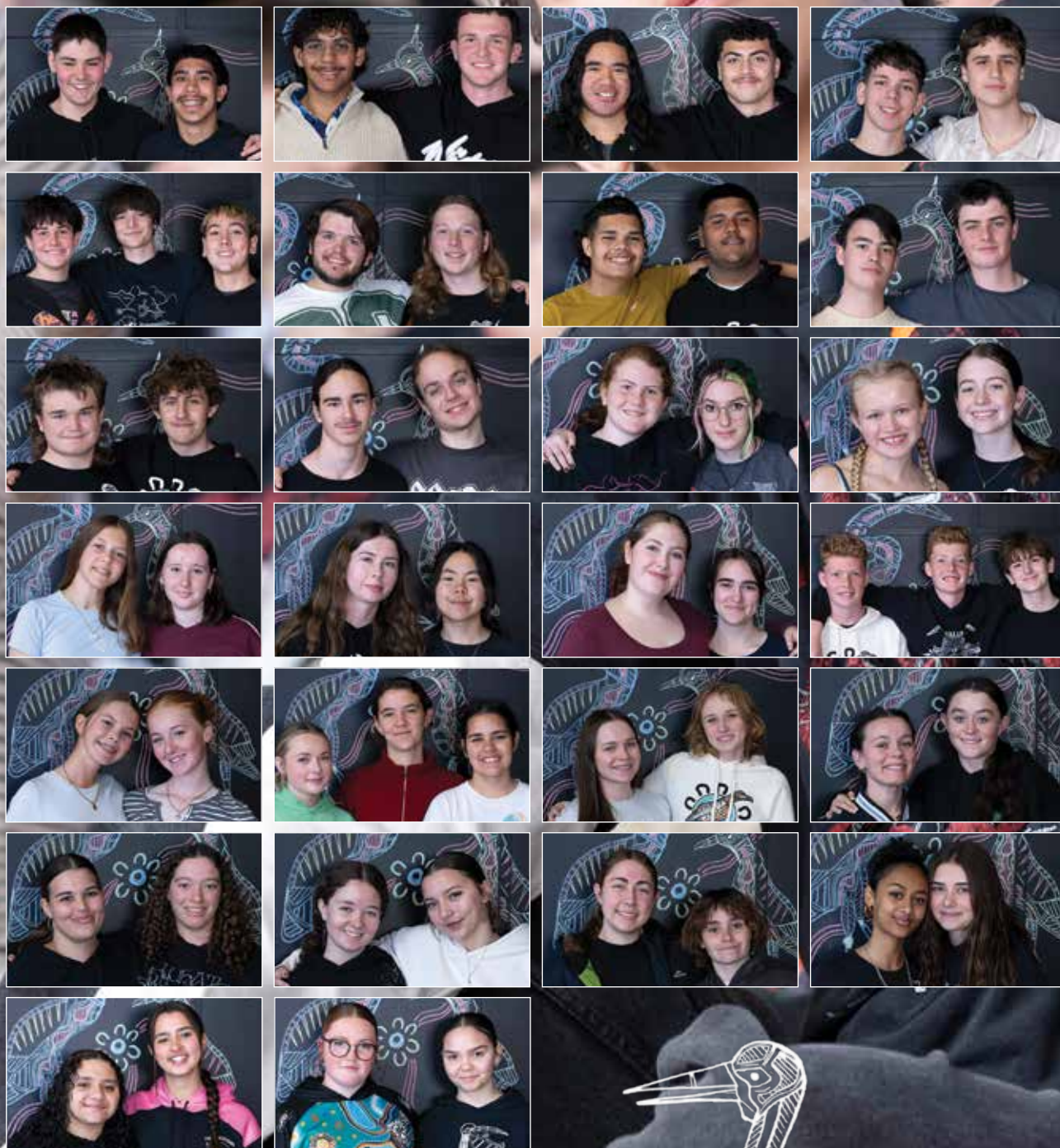


MAXed UP





MAXed OUT





MOORAMBILLA ROLL CALL 2026

BIRRALI

Edith-Rose Alexander-Lamond
Keya Alwis
Lucy Andrews
Elsie Barclay
Bellamy Batho
Esther Bedford
Zarabelle Bhardwaj
Aria Bradley
Billy Buckley
Clancy Bullen
Spencer Burgess
Phoebe Cain
Kiah-Yani Cole
Jock Cruickshank
Charlotte Cullen
Alice Cummins
Kyara Dargan-Stubbs
Ivy Davies
Evie Doolan
Amelia Dowling
Alfred Evans
Jackson Field
Libby Finlay
Louise Fisher
Charvi Gold
Perri Grant
Hilda Hartog
Bella Hartsuyker
Tupou-Grace He
Beau Henley
Jessica Herbu
Xanthe Hill
Sahara Ioasa
Winter Ioasa
Ayla James
Zachary Kass
Myles Kelly
Alice Kennedy
Harrison King
Zara King
Ruby Large
Judah Lowe
Lottie Lyons
Willow Mackellar

Violet Maybury
Chloe McCutcheon
Audrey McDonald
Nash McDowell
Pippa McGlashan
Vallis Milgate
Macie Millgate
Matilda Mitchell
Emilia Moore
Louella Mooy
Elliott Newbigging
Josie Newbigging
William Pagan
Dotti Picton
Abby Reilly
Evie Robinson
Hunter Robinson
Louise Samuelson
Jackson Sands
Billy Schieb
Jessica Schuster
Maisie Seymour
Olivia Seymour
Jessica Smith
Amiah Smith-Sampson
Isla Stanford
Hunter Stanley
Marius Steyn
Mia Taylor
Edward Thomas
Spencer Thomson
Evie Towns
Elka Trindall
Jawaher Villanueva
Macie Ward
Alayah Wright-Hicks
Stephanie Young
Jack Zamil

BIRRAY

Lewi Amos
Ned Austin
Angus Avard
Xander Batinic
Lucas Bodycott
Arlen Briggs

Zayne Buchanan
Oliver Buckley
Mac Bullen
Eric Burgess
Connor Burns
Alexander Cain
Harrison Cameron
Henoch Chacko
Yarrakai Cole
Charlie Cruickshank
Art Cyril de Guzman
Massimo De Marco
Noah Dean
Weston Dearmer
James Dickie
Thomas Dickie
Malachy Donnellon
Felix Dooley
Callum Driscoll
Marshall Eames
Taitan Edmunds
James Elemen
Gus Ellison
Beau Finlay
Corey Fuller
Cruze George
Oscar Graham
Arlo Gray
Alex Griffith
Dexter Halliburton
Mitchell Haywood
Max Henley
Lenny Hill
Emmett Hirst
Zane Howlett
Isaac Hubatka
Hunter Jenkins
Otis Johnston
Neako Johnstone
Dusty Jordan
Oliver Kass
Joseph Kennedy
Rogue Kilpatrick
Harlynn Knight
Jobie Knight
Levi Mackay

Walter Maxwell
Ryley McGrath
Micah McKay
Tyson Meers
Hudson O'Brien
Archie O'Connor
Kyle Payne
Aiden Petersen
Parker Sladek
Riley Sorensen
Ezekiel Stephenson
Harry Stuart
Elijah-Brock Thorp
Ned Tremain
Zayne Tyrrell
Jagger Walters
Oliver Whitten
Kayden Wilde
Charlie Williams
Blake Woods

MIYAY

Sofia Abayon
Bonnie Alison
Amelia Altmann
Ara Argue
Khloe Bain
Thea Baker
Addison Bennett
Isabella Best
Matilda Bright
Harper Burge
Maggie Burgess
Felicity Burnheim
Martha Butcherine
Sarah Butcherine
Charlotte Cabrera
Tilda Carrington
Isla Caton
Cassandra Cole
Eadie Cooper
Stella Darlington
Willow Dearmer
Josie Dewar
Maeve Donovan
Georgia Dowell

Ivy Duffy
Breaze Fairfull
Chloe Fincham
Claire Fisher
Emerald Fisher
Mackenzie Flynn
Shaniqua Fuller
Jemima Gibbs
Regan Godber
Olivia Grace
Mary Hall
Arlie Hanson
Ila Harden
Ava Harley
Nina Hawke
Sophie He
Olivia Henley
Pomeline Hoddle
Chelsea Hogg
Lahni Holland
Queena Jiang
Torah Johns
Ruby Johnson
Bonnie King
Gia King
Addison Lamb
Sophia Le Lievre
Celeste Long
Aliza Lowe
Henley Madden
Matilda McCutcheon
Lucy McGilchrist
Lillian McHugh
Sophia McLachlan
Euphemia McLeod
Faith Melhuish
Pearl Mudford
Abigail Nash
Lucy Newbigging
Scout Newman
Emily Oakes
Willa O'Leary
Orani Parsons
Charlotte Pavy
Gigi Pearce
Skye Pearson

Camille Pereira
 Scarlett Pumpa
 Charlie Riley
 Koori-Lee Riley
 Edwina Rindfleisch
 Lucy Roberts
 Bella Seaton
 Eleanor Seccombe
 Carma Simpson
 Violet Spence
 Ruby Stanford
 Cate Stewart
 Wren Stone
 Milaan Sutherland
 Olivia Sutherland
 Anna Thompson
 Scarlett Thomson
 Tatum Tout
 Cydi Towns
 Emersyn Walsh
 Ava Ward
 Mahlee Way
 Allie Claire Williams
 Elouise Williams
 Tennessee Williams

MAXed UP

Libby Andrews
 Ellie Austen
 Nevaeh Bailey
 Abby Barnden
 Olivia Bell
 PJ (Philippe) Bell
 Sherrlyn Bennett
 Mylee Bond
 Vincent Cabrera
 Heather Coulston
 Ignatius Crawford-Watts
 Annie Croger
 Bella Cummings
 Mylah Daniels
 Richard Dennis
 Clayton Dixon
 Jaxson Dixon
 Matilda Dowell
 Lilly Fleming
 Jax Gersbach

Isabelle Gillette
 Jaxon Grant
 Amyah Gray
 Indie Griffiths
 Annabelle Grosser
 Spencer Hardy
 Darcy Hartog
 Florence Harvey
 Evelyn-Rose Hird
 Shania Hobbs
 Brycen Horspool
 Alexis Hume
 Lily Hunter
 Lachlan Hupp
 Oliver Iliffe
 Tyler Iliffe
 Ariya Irvin
 Ryan Jiang
 Tillie Keir
 Danara Kennedy
 Alyssa Lincoln
 Darcey Lincoln
 Ruby Lowe
 Kali Mason
 Vei-Annalyce Mateo
 Gilbert Maxwell
 Natalie McDonald
 Patience Melhuish
 Charlie Miller
 Ben Mudford
 Imogen Nielsen
 Eligh O'Neill
 Taylor O'Neill
 Aylah-Grace Patten
 Erica Petersen
 Malia Pring
 Daniella Reid
 Sebastian Robinson
 Ava Rowland
 Adisen Scarfo
 Naia Selway
 Amiah Stanley
 Jessica Turnbull
 Tjandamurra Walford
 Ruby Webster
 Sophia Woolcock

MAXed OUT

Abigail Austen
 Jordan Bain-Meadows
 Charlie Barden
 Elsie Bennett
 Maclay Bright
 Layla Budden
 Jobie Castledine
 Dion Cole
 Annabelle-Rose Cole
 Caitlin Cummings
 Ashton Davis
 Latai Day
 Montana Edwards
 Willem Ernest
 Bridie Farrell
 Chloe Farrell
 Thomas Fernando
 Ivy Gale
 Malcolm Gillette
 Katie Gwyn
 Charlotte Hall
 Chloe Hanson
 Peter Haslett
 Evan Hausfeld
 Jake Hausfeld
 Joshua Haywood
 Isabella Hoskins
 Yindi Jakitsch
 Emma King
 Maria Lia
 Jasmine Livingston
 Zane Manton
 Rihanna McBride
 Latika McKellar
 Nacarlia McKellar
 Locke Millet-Jackson
 Colita Morgan-Murray
 Nate O'Mally
 Christian O'Neill
 Chayse Parry
 Henry Parsons
 Maliyan Reynolds
 Ignatius Robinson
 Jasmine Sandry
 Rylan Scarfo
 Sharntelle Schnitger

Azalea Singh
 Dean Smart
 Molly Smith
 Zoe Street
 Bon Walmsley
 Elsie Walshe
 Steven Walters
 Isobel White
 Natasha Wilde
 Nash Wynne

GIYAWAAN

Alumni

Hunter Andrews
 Daisy Andrews
 Noah Bowen
 Monique Bragg
 Daniel Butcherine
 Jessica Bywater
 Meg Callander
 Jessica Christiansen
 Elina de Rosnay
 Shane DeBritt
 Josh Doctor
 Laine Ellicott
 Vincent Hamilton
 Clover Hippisley
 Eli Howson
 Ellen Joy
 Gabrielle Kilgour
 Dylan Lugli
 Dominic Lugli
 Hayley Martin
 Gregory McEwen
 Laura Nicholson
 Katelyn O'Neill
 Annabelle Park
 Emily Smith
 Mya Stone
 Jaylan Walford
 Poppy Walmsley
 Reece Ware
 Alexandra 'Allie' Waters
 Amber Whittaker
 Goodwin
 Trace Wynne



Moorambilla ARTISTS



Kevin Barker
Composer

Kevin Barker is an Australian composer who lives in the Blue Mountains. His music is permeated with an affinity for landscape and wildlife, and it grows from a profound empathy with the natural world. He strives to locate the human soul within the living environment, revealing the delicate elemental web to which we are connected, trying to understand and affirm our intrinsic kinship with the earth that we inhabit.



Elizabeth Jigalin
Composer

Elizabeth Jigalin is a composer and performer living and creating on Gadigal land, Sydney. Guided by curiosity, Elizabeth composes playful sandpits of music and collaborates with others to create imaginative worlds of sound. Elizabeth is also the founder of The Music Box Project, an award-winning collective known for their creative and joyfully unconventional approach to musicking.

Elizabeth is currently Composer-in-Residence for Moorambilla Voices Miyay Ensemble and Voices of Women. Her work has been recognised with awards including the 2025 Pauline Oliveros New Genre Prize, 2023 APRA/AMCOS Art Music Fund, 1st Prize Centenary of Canberra Composition Competition and 1st Prize Unbound Flute Festival competition. In 2023, Elizabeth, educator Laura Andrew and students from Cobar High School, received the APRA/AMCOS Excellence in Music Education award.



Oliver John Cameron
Composer

Oliver John Cameron is a composer whose work merges pop and music theatre aesthetics with contemporary classical forms. His practice centres on collaboration, text, and storytelling, and is reflected in emotionally resonant music that moves fluidly across genres, from intimate song cycles to large-scale choral and staged works.

His music has been commissioned and performed by leading Australian ensembles and festivals, including AVÉ, the Biennale of Sydney and Sydney Festival, where his and Vic Zerbst's musical *CONVERTED!* premiered in 2025. Recent highlights include partaking in Omega Ensemble's CoLab program, the FLUXUS Opera Lab mentorship program, a Bundanon artistic residency and the release of *After the Shipwreck*, a song cycle EP created with Gamilaroi poet Luke Patterson through ABC Classic. Outside of composing, he is a casual academic at the Sydney Conservatorium of Music and directs Polyphony Choir in Sydney's Inner West.



Christine Chen
Composer

Christine Elise Chen's music has been praised as "imaginative" and "full of nuance," where "the lyricism is always earned." Previously a professional soprano for seven years, Chen comes by her lyricism honestly, bringing a sophisticated and poignant cantabile sensibility to her works.

Her music has been performed internationally in America, Europe, and Australia, by ensembles including the Marble Choir, Saint Peter's Bach Collegium, UPBEAT Ensemble, the Liszt Academy Ambassadors Quintet, and the Leichhardt Espresso Chorus.

For the past four years, she has served as a composer-in-residence for the APRA/AMCOS Luminary Award-winning choirs, dance companies, and chamber orchestra of Moorambilla Voices.



Oliver Muller
Composer

Based in Naarm (Melbourne), Queensland-born Oliver Muller is a first-generation Dutch-Indonesian Australian composer whose work explores connection, place, and shared musical experience. Growing up in regional Queensland informs a practice grounded in accessibility and purposeful engagement with performers and audiences.

Working across choral, chamber, and orchestral settings, his music draws on a background as a chorister, percussionist, bassoonist, and funk/rock musician. He has created works for ensembles including The Australian Voices, and received an orchestral commission from the Queensland Conservatorium, with a 2025 premiere in the Sydney Opera House Utzon Room.

Since 2023, he has worked with the Australian Youth Orchestra, travelling with and supporting young performers across Australia. In 2026, he undertakes new chamber and choral commissions, joins Topology's Launchpad Mentorship Program, and continues studies at the University of Melbourne.



Moorambilla ARTISTS



Andrew Howes
Arranger

Andrew Howes is a Sydney-based composer whose work has been performed by ensembles including the Sydney and Queensland Symphony Orchestras, the Australian and Sydney Youth Orchestras, the Australian Chamber Orchestra, Omega Ensemble, the Flinders, Enigma, Kristian Winther and Nexas Quartets, the Bowerbird Collective, Voces8, the Song Company, and Moorambilla Voices, with whom he has been involved over 14 years and 4 studio albums.

2025 saw works premiered at Bundanon & the Utzon Room, the Art Gallery of NSW, Phoenix Central Park, Sydney Town Hall, Broken Hill Civic Centre, the Opera House Steps, King Island, Mutawintji National Park, and on season 12 of ABC's Back Roads.

2026 has seen collaborations with the ACO Quartet, Hand to Earth, Sydney Youth Orchestra, Santa Sabina College and the King's Preparatory School, country artist Nancy Bates, and saxophonist Alice Morgan, for whom he composed his Lyrebird Concerto for soprano saxophone and orchestra, which was premiered with the North Sydney Symphony Orchestra in September.



Neville Williams-Boney
Choreographer

Neville Williams-Boney is a proud Weilwan man from Wagga Wagga. Neville is a 2018 graduate of NAISDA Dance College. He is currently an independent, interdisciplinary artist living on Dharug Lands.

Neville danced with Karul Projects in their work CO_EX_EN premiering at Dance Massive (2019). He then pursued many different artistic endeavours such as Collaborator for Phunktional's Beyond The Wall (2019), Artist in Residence for Solid Ground. (2021–2022) Associate Producer for Sydney Festival (2019–2024). He is currently travelling with Musica Viva, Wyniss Ensemble (2025) teaching Australian First nations Culture to all of Australia.

Neville also has also co-created *BRUTAL* with fellow graduate, Amy Flannery. Together with Jopuka Productions they created a physical theatre production. This work showcased the talent of young people on the Central Coast. *BRUTAL* is an Indigenous adaptation of William Shakespeare's *Julius Caesar*. Neville works with Sydney Theatre Company engaging communities and as a workshop facilitator.

Neville's passion is to pass on his cultural and creative knowledge on to the next generation through art and create his own works so he can bridge gaps in his culture, community, art and self.



Aroha Pehi
Choreographer

Aroha Pehi is a proud Taribelang-Bunda, Kuku-Yalanji, Ngāpuhi and Ngātiporou woman from South-East Queensland. Graduating from NAISDA Dance College in 2018 she went on to pursue a career as an independent dance creative. Notably, Lost All Sorts Collective, which she co-founded, recently was a part of Yirramboi's Barrig Yanabul. She has also worked alongside Jannawi Dance Clan, Dance Makers Collective, Vicki van Hout, Atamira Dance Company, Amy Flannery, Hannah Hansen, Dujon Nuie and so many more.

She has just completed her Emerging Producer Internship with Bangarra Dance Theatre and Moogahlin Performing Arts, further giving her the tools to help navigate, not only herself in the arts space, First Nations artists and emerging artists.



Ryuji Hamada
Taiko

Ryuji was born and played taiko in Yokohama, Japan, and after arriving in Australia in 2013, was appointed a full member of Taikoz in 2016. Ryuji is often featured as a taiko soloist, shinobue player and dancer and tours nationally and internationally on the mainstage, collaborating with many esteemed artists and musicians. Ryuji has been involved in all of Taikoz's recent major projects, including Taikoz Meets Shogo Yoshii, Natural Forces and Chi Udaka, which was recently presented at the Sydney Opera House for their 50th Anniversary Celebrations and in Singapore's Esplanade Theatre. In 2024, Ryuji traveled to Europe with composer Yunyu, performing When the Rain God Sings at NIME, Utrecht and Ars Electronica, Linz.



Thomas Royce-Hampton
Taiko

Tom Royce-Hampton is a director, dramaturg, and creative producer based in Naarm/Melbourne. He holds a Master of Theatre in Directing (First Class Honours) from the Victorian College of the Arts and trained as a performer at Actors Centre Australia. Tom began his career as a member of Taikoz, Australia's leading taiko ensemble, touring nationally and internationally for over a decade, including extended study with traditional masters in Japan, and performing alongside Kodo, the Sydney Symphony Orchestra, and Dresden Sinfonika. Since 2015, Tom has been prolific as an actor and director and is a founding member of independent theatre company 29 Scenes and production company Brickwood Films.



Moorambilla ARTISTS



Frank Wright
Visual Artist

Frank Wright's artwork has made him the man he is today as he will happily tell visitors to Walgett, where he was born and currently works and exhibits. Suffering, as a child, from Meningococcal Septicaemia and later in life from epilepsy, Frank's life was severely impacted by illness but it did provide the opportunity for him to develop his artwork.

Frank's artwork reflects local stories and his local cultural experience as a Gamileroi man with a deep and respectful connection to Country. Frank's energy and enthusiasm for art, and his award winning artwork – notably his recent large scale work on the Walgett water tower, easily bridges the critical space between creativity and commercial reality, all the while maintaining the link to the cultural stories of the region.

Frank has been associated with Moorambilla Voices since 2013 and his beautiful work has featured on multiple large-scale backdrops, t-shirts, concert programs and gift cards.



Noni Carroll
Photographer

Noni Carroll is a Sydney and Riverina-based photographer specialising in commercial photography, landscape artworks and documentary photography. A semi-finalist in the 2014 and 2015 Moran Photographic Prize, runner-up in the 2015 Art Gallery of NSW Instagram Australian Landscape competition and finalist in the Head On Landscape Prize in 2018, 2020 and 2021.

Noni has been photographer in residence for Moorambilla Since 2012 and has participated in artistic and Cultural learning on Country at Narran Lakes, Mt Grenfell, Gunderbooka, Mutawintji NP, Brewarrina Fish Traps, Macquarie Marshes and Collarenebri.

Noni loves capturing Australia's diverse landscapes and people and sharing their stories with a broader audience.



Justin Welsh
Language Holder

Justin Welsh is a Gamilaraay and Yuwalarraay man from Walgett and Coonamble, and the grandson of Elder Ted Fields Snr, a key figure in the revitalisation of Gamilaraay, Yuwalarraay and Yuwalyaay languages. A Moorambilla participant from Year 8 and later a youth mentor, Justin now teaches Gamilaraay language in schools across Tamworth and surrounds. His work proudly continues his grandfather's legacy of cultural knowledge and language preservation.



Joshua Doctor
Dance Soloist and
Choreographer

Joshua is a Moorambilla alumnus and is currently a Company Artist at the Australian Dance Theatre, a Yuwalarraay and Gamilaraay descendant from Lightning Ridge in North West NSW. Upon graduating with an Advanced Diploma from NAISDA Dance College, he was honoured with the prestigious Chairperson Award in recognition of his artistic excellence and leadership.

He engaged with Legs on the Wall, Sydney Dance Company (PPY), Karul Projects, Moorambilla, NIDA and ADT during his training. In 2023, he was selected for Bangarra Dance Theatre's *Dance Clan*, performing *5 Minute Call* by Ryan Pearson. In 2024, he was a Legs on the Wall 'Leg Up' Mentee, and performed in *Now & Ever* working alongside Artistic Directors Joshua Thomson and Frances Rings.

Josh is also a composer, creating the soundscapes for *Deadly Catch* by Glory Tuohy-Daniell as part of the Telstra Emerging Choreographer with The Australian Ballet.



Josephine Gibson
Composer

Josephine Gibson is a composer and vocalist living and working on Turrbal and Yuggera lands. Having completed a Bachelor of Music (Honours) at the Sydney Conservatorium of Music in 2016 under the tutelage of Paul Stanhope, she has been commissioned and performed by choirs across the eastern states including Moorambilla Voices, Sydney Chamber Choir, The Australian Voices, Leichhardt Espresso Chorus, and The Song Company. She is an active performer with The Australian Voices, the Schola of St Stephen's Cathedral, and has appeared as a guest artist with Fractio Modi, One Equal Music, and Luminescence Chamber Singers.

Moorambilla ASSOCIATE ARTISTS



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Assistant



Jaylan Walford
Alumni Artistic
Assistant



Daniel Butcherine
Alumni Artistic
Assistant



Olivia Kirkman
Dance Assistant



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Dance Assistant



Madeleine Whitmark
Guest International
Artist



Yves Marotta
Guest International
Artist – Animation
& Projection

Moorambilla

CHAMBER ORCHESTRA



Michelle Leonard OAM
Conductor



Eliza Scott
Lead Violin



Joshua Young (AYO)
Violin 1



Ingram Fan (AYO)
Violin 1



Siobhan Makinson (AYO)
Violin 2



Nancy Bates
Guest Artist



Beverly Kwan (AYO)
Violin 2



Sean Weatherley (AYO)
Violin 2



Nicole Forsyth
Viola



Sarah Zhu (AYO)
Viola



Lucy Dubé (AYO)
Viola



Christopher Bennett
Cello



Noah Lawrence
Cello



Ethan Chiao (AYO)
Cello



Kirsty McCahon
Double Bass



Ronan Aparcar
Piano



Christina Leonard
Soprano Saxophone



Ami Humphreys (AYO)
Flute



Genevieve Lang
Harp



Kerryn Joyce
Percussion

Nancy Bates is a Barkindji singer-songwriter, guitarist, and teacher based in Adelaide. She is known for her incredibly raw and emotionally vulnerable lyrics. Her project "Songs Inside", taught inmates in a women's prison in Adelaide to sing, write songs, and play an instrument, which gave rise to a 2024 film of the same name by documentary filmmaker Shalom Almond. She is also known for her show *Still Talkin' Bout A Revolution*, based on the works of Tracy Chapman. She recently worked with Moorambilla Voices on their 2025 Album *WARRAMBUL Riversong: Skysong*.

Moorambilla

CHAMBER VOCALISTS & ONSITE TUTORS



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Soprano



Hannah Fraser
Alto



Louis Hurley
Tenor



Andrew O'Connor
Baritone



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Denise Scarfo
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Jodie Farrell
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Leah Walsh
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Pauline McLeod
Vivienne King
Angelique Williams
Holeigh Hugler
Katie Burgess
Katie McCutcheon
Nadia Dowell



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Philippe Bell
Holeigh Hugler
Domanic Lugli
Neha Karthikeyan
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Alison Willoughby
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Denise Scarfo
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Moorambilla Voices also thanks
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list here.

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Moorambilla Voices is supported through the Australian Government's Indigenous Languages and Arts program.



Moorambilla Voices is supported by the NSW Government through Create NSW. Proudly funded by the NSW Government through the Connect IRL Grants Program.



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A huge and heartfelt thanks to: the wonderful staff at Camp Cypress, especially Janet Fitzgerald and the housekeeping and maintenance teams; Reggie at Reggie's Tattersalls Hotel; Brad Purdy, Christina and Alexander Deans at the Thirsty Farmer Hotel; our extraordinary caterer Corey Park and his fabulous team, Hannah Purdy and Narelle Wood; Liz Cutts, Ted Hayman, Nea Worrell, Beth Palmer and Phil Henspy for their continued support of our program; the Baradine Bowling Club, Caroline Purdy and the entire Baradine community who always welcome us with open arms into their lives and beautiful Memorial Hall – you are extraordinary!

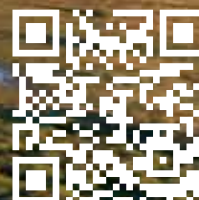
Our thanks also to our friends at the Sydney Opera House who believe in our vision, including Brenna Hobson, Daniel Potter, Kelly Dezart-Smith, Emma Sampson and George Challis; Kimbali Harding and her infatigable AYO staff, Chris Jackson and DET, St Joseph's College, Hunters Hill, and especially Headmaster Michael Blake and Events Coordinator Elisha Parkin, who have housed over 500 children and young people, staff, supervisors and artists during our Sydney residency; superstars Libby and Robert Trembath; Gerard Barklmore who helps us transport hundreds; Ken and Maree Williams for being legends, the astonishing gentleman PJ, and our MAXed OUT mentors Suzanne Blythin and Shae Fleming; and supporters Phoebe Maroulis and Liane Clarke

We are enormously grateful to Madeleine Whitmark and Anna Kråk for welcoming and hosting us in Sweden during our international cultural exchange in January; and to The King's Trust Australia, Mercedes Reed, Ebony MonCrief and Douglas Ponsonby, for working with MAXed OUT and Alumni ensembles to build leadership confidence.

To Auntie Brenda McBride, Frank Wright, Neville Williams-Boney, Tom Barker and Priscilla Strasek, Rhonda Ashby, Justin Welsh and Cheyne Halloran. Their generosity in sharing culture, language, knowledge and worldview continues to guide and enrich Moorambilla.

To the many volunteers who make Moorambilla possible with such humour and grace; to the schools who open their doors to us and champion their students; and to the families who drive extraordinary distances so their young people can experience all that Moorambilla has to offer, thank you. This program simply could not happen without you.

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